TE MANA A MĀUI

THE MAGIC OF MĀUI:

TRANSFORMING & SHAPESHIFTING PŪRĀKAU MĀORI

ZAK WAIPARA

TE MANA-A-MĀUI: THE MAGIC OF MĀUI

Transforming and Shapeshifting Pūrākau Māori

Karakia

Tihei, mauri ora
Ki te ao marama
Ka mama ra tara ki uta
Ka mama ra tara ki tai
Ka mama ra kai ariki
Tihei, tohe ora

The first breath, sneeze of life
Greets the world of light
There is plenty inland
Plenty in the sea
Food enough even for a chief
Sneeze, living soul[1]

1 Richard Benton, Alex Frame and Paul Meredith, eds., *Te Mātāpunenga: A Compendium of References to the Concepts and Institutions of Māori Customary Law* (Wellington: Victoria University Press, 2013), 124; Barry Mitcalfe, *Māori Poetry: The Singing Word* (Wellington: Victoria University Press, 1974), 20. Karakia are chants, sometimes translated using the word prayer. Karakia are used to assist in ritual activity, especially when transitioning from one state to another, such as beginning and ending a meeting, allowing a group to begin eating, or launching a new initiative. Here the karakia is used to open the thesis and assist with the entry into the world of knowledge contained within. This karakia has been chosen for its appropriate connections to two key parts of the thesis: the links to te ao mārama (the world of light), and the creation of humankind. According to Mitcalfe, this karakia is an ancient chant, still used in various forms, perhaps even part of the tohi or baptismal rite. These rites were accorded to newborns of high-ranking parents. The phrase "Tihei, mauri ora," is a direct reference to Hine-ahu-one, the first woman formed of clay and brought to life with these words. It also speaks to the creation of the world by using the phrase "Ki te ao mārama" (to the world of light).

Dedication

To mum and dad—the moon and sun.

Mihi

Maranga, e te iwi, ka tata te pō e kore ai te tangata e āhei ana te mahi.
Maranga, maranga, maranga ki runga! Kūī! Kūī! Whitiwhiti ora!

Arise, people, the night is close in which a person cannot work!
Arise, arise, rise up! Hunger! Hunger! It changes, it changes, there is life![1]

Kia tū, kia tū, kia tū ake koe kei runga o te mana a Māui ināianei!
Stand up, stand up, stand upright thou by means of Māui's power in this time!

Ko Māui te tangata, te tipua, te atua, me te tipuna kē!
Māui is the man, the force, the god, and indeed the ancestor!

1 Jenifer Curnow, Ngapare Hopa, and Jane McRae, *He Pitopito Kōrero Nō Te Perehi Māori: Readings from the Māori Language Press* (Auckland: Auckland University Press, 2006), 18-21. This text is adapted from an impassioned exhortation to the subscribers of the newspaper Pīpīwharauroa, written April 1, 1899, to ensure the survival of the paper. It is joined to a call to embrace Māui as a force for change.

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Exegesis design based on design by Dr Tatiana Tavares / Century Gothic 11pt (body text) and 8.8pt (footnotes)
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Abstract

This practice-led thesis is concerned with writing, illustrating, and designing a trilogy of stories for contemporary young readers. The study addresses the question: How might a philosophy drawn from the Māui cycle be applied creatively to transform and shapeshift pūrākau Māori? In researching the project I designed and applied *Te Mana-a-Māui*, a method drawn from the Māui story cycle of Aotearoa, to creatively transform traditionally oral narratives into picture book/comic hybrid forms.

The resulting *Tuakore Trilogy* comprises three contemporary graphic books which adapt pūrākau Māori (creation narratives) as guides for the future. Couched in metaphor, the creation stories of old offer useful perspectives on the social, environmental, economic, and cultural problems facing the world today. In the exegesis, the Māui saga and specific pūrākau Māori are analysed in depth as part of the shapeshifting practice. In addition, whakapapa (genealogy) is used to link traditional Māori storytelling and introduced forms: illustration, picture books, and comics, in order to indigenise these media and engage with a modern audience.

I posit *Te Mana-a-Māui* as an attitudinal approach to making unconventional creative choices. Māui provides an example of a liminal being who bridges the worlds of gods and humankind.

I approached this research as a descendant of Māui, drawing on the knowledge of my East Coast iwi (tribes). Our inherited gifts come to us from the ancestors and the atua (primal ancestors), and we hold them in trust for the next generation.

1 Rāwiri Taonui, "Te Ngahere: Forest Lore; The Great Trees," in *Te Ara—The Encyclopedia of New Zealand*, September 24, 2007, http://www.teara.govt.nz/en/photograph/14127/miro-berries. "Miro berries were a favourite of kererū (New Zealand pigeons) and kākā (parrots), and snares were set on miro trees to catch the feasting birds."

2 Hirini Moko Mead and Neil Grove, *Ngā Pepeha a Ngā Tīpuna: The Sayings of the Ancestors* (Wellington: Victoria University Press, 2001), 99. Māui, in the form of a woodpigeon, threw down a berry to attract the attention of his father, and it was remarked upon by his brother. Nowadays this kīwaha (idom) is used to refer to someone unwittingly letting out information.

3 George Grey, P*olynesian Mythology and Ancient Traditional History of the New Zealanders as Furnished by Their Priests and Chiefs*, rev. ed. (Auckland: Whitcombe and Tombs, 1906), 33. Variations of this riddle-like question exist that list different directional winds, including versions where Mahuika is asking the question. Antony Alpers and Patrick Hanley, *Maori Myths and Tribal Legends*, 2nd ed. (Auckland: Longman, 1996), 39-40; Robert Sullivan and Chris Slane, *Maui: Legends of the Outcast* (Auckland: Godwit, 1996); Makereti, *Makereti: The Old-Time Maori* (Auckland: New Women's Press, 1986), 277; A.W. Reed, *Treasury of Maori Folklore* (Wellington: A.H. & A.W. Reed, 1963), 127.

4 Reed, *Treasury of Maori Folklore*, 125.

5 As I was unable to hold two scholarships simultaneously, I accepted the Vice-Chancellor's scholarship in the hope that this would make the Ngā Pae o te Māramatanga scholarship available to another Indigenous student. In the second year of my doctoral studies, I accepted a full-time lecturing position and therefore relinquished the Vice-Chancellor's scholarship.

Acknowledgements

Te manu ka kai i te miro, nōna te ngahere.
Te manu ka kai i te mātauranga, nōna te ao.

The bird that partakes of the berry, theirs is the forest.
The bird that partakes of knowledge, theirs is the world.[1]

He mea makere.
Something let slip.[2]

Māui arose from the ground as human, sloughing off the shape of bird. "From whence do you come?" asked his mother. "Which wind brought your hither? North, South, East, or West?"

"None of those," he replied. "Then it must be the wind that blows from the land above," Taranga exclaimed. "The wind in front of me."[3]

Ngā hau e whā, the four winds, blow from the four cardinal directions across the earth and sea. There were two winds at the beginning of this thesis journey—Dr Peter Gilderdale and Dr Jani Wilson—and two more at the end—Dr Welby Ings and Dr Tatiana Tavares. Tēnā koutou e ngā hau e whā.

In the stories, Māui could contain all but the wild Westerly wind.[4] Te whānau puhi, the great family of winds, contains many more, including the playful wind that stirs the dust around ones feet: Haututu. Ngā rangatira mā, te whānau puhi, the great family of winds, tēnei te mihi ki a koutou, ki tā koutou tautoko ki te kaupapa rangahau nei.

I acknowledge the support of the AUT Vice-Chancellor's Scholarship for the first year of the thesis, and the offer of a scholarship from Ngā Pae o te Māramatanga at that same time.[5]

Tēnā koutou, te whānau o AUT: Tui O'Sullivan, Helena Mills, Robyn Ramage; the reviewers Dr Valance Smith and Dr Miriam Harris; MAI ki Aronui and Te Kupenga o MAI network; AUT Library Makerspace and Kerry Ngai; Chantelle Tan and the AUT Zine Club; te whānau o Te Ara Poutama; the School of Art & Design—Te Kura Toi a Hoahoa; the Digital Media Department, the Toroa Research Centre and the School of Communication Studies—Te Kura Whakapāho.

The wind that blows from the land above, the ancestral wind, the god wind. The metaphorical wind that brings our inherited gifts, ngā taonga tuku iho. Tēnā koutou, e ngā iwi, ngā hapū, te whānau whānui.

E te whaea kēkē, Brigid, thanks for the books that materialised by the will of the universe at the eleventh hour. Mum and Dad, Nick and Tama, Rangiātea, he mihi tino mahana, mihi maioha ki a koutou; ki a Ned (Elwyn), he mihi aroha ki tō pukumahi, tō hūmārie, me tō manawa.

Pā whakaruru hau.
A refuge from the wind.[6]

If the kererū is the bird symbol of Māui, then the humble pūkeko could be that of Tāwhaki. A god above and a god below.

He hūare ki te waha! He pākura ki te pō!
Ka ū, ka tau! Ko au tēnei, ko Rongowhakaata e!

With mouths watering! A pūkeko by night!
Be clear, alight! This is me, Rongowhakaata![7]

6 Mead and Neil Grove, *Ngā Pepeha*, 344. The proverb refers to a powerful chief offering protection.

7 Lines from an unpublished waiata composed by Teina Moetara (Rongowhakaata, Te Aitanga ā Mahaki, Ngai Tāmanuhiri, Te Whānau ā Kai, Ngāpuhi, Ngāti Ruanui), reproduced with permission. Teina Moetara, conversation with author, April 24, 2022. Moetara explains, "The piece describes two attributes. RongoWHAKAATA as a karearea. With desire and aspiration. *He hūare ki te waha*. The second part is RONGOwhakaata as pūkeko. With connection to the whenua and our context. *He pākura ki te pō*. We have to be both. Clear, direct, but steady and deliberate."

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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 stated 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.

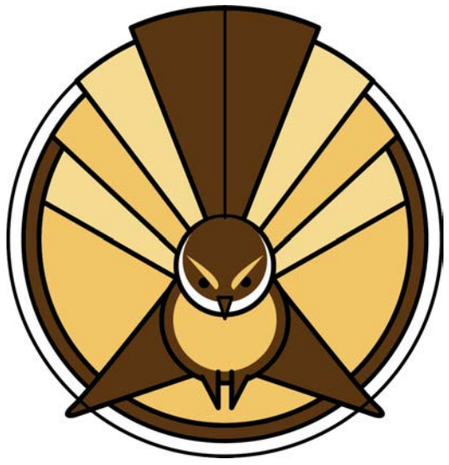
Intellectual Property Declaration

I retain copyright of all creative work produced and presented as part of this thesis.

ZAK WAIPARA

23rd May 2022

INTRODUCTION



He Wero: A Challenge

In his 2016 World IBBY Congress keynote speech, Witi Ihimaera challenged the audience of international children's book afficionados—authors, illustrators, academics and publishers—to use their platforms to tackle the problems facing our next generation.[1] Pūrākau Māori, cosmogonic stories of the Māori people, contain metaphorical and symbolic codes for living in society. This is the reason that Māori academics employ ancestral myth heroes as exemplars for the present. The demi-god Māui provides an example of the artist who challenges conventional thinking; where magic is the weapon of the trickster, art is the conjuring force of the storyteller. Using Māui's attitude and capacity for disruption as a lens, I have crafted a 'trilogy' of thematically linked graphic stories that respond to Ihimaera's call to action: the *Tuakore Trilogy*.

Kaupapa Māori provides an umbrella framework for the research, beneath which sit several Māori ontological, epistemological and methodological approaches: *Whakapapa* and *Complementarity*; *Pūrākau*; *Te Whaiao*; *Te Mana-a-Māui* and the *Knowledge Cycle*. Seeking to create contemporary stories adapted as guides for the future, this research applies a philosophy drawn from the Māui cycle to creatively transform and shapeshift pūrākau Māori.

Rationale for the Study

Witi Ihimaera asserted that "As a tribal people, if we stop telling our stories we foreclose on our culture." He asked, who is writing the story for children whose island will be swamped by rising sea levels?[2] There are two parts to this wero (challenge): firstly, it is imperative that Māori tell our own stories; and secondly, it is equally important that these stories from the past speak to our tamariki (children) about their lives now, and

1 Kitty Brown, "IBBY 2016," *ReoPepi Blog*, August 30, 2016, http://www.reopepi.co.nz/blog/2016/8/30/2qscm3lwr4nzr6p1r0faiirh2n8ypl.

2 Witi Ihimaera, quoted in Zak Waipara, "IBBY Congress and Storylines 2016," *Recollect Blog*, June 16, 2017, http://zakwaipara.blogspot.co.nz/2017/06/ibby-congress-storylines-2016.html.

the world as it is, and might be. A complementary notion is drawn from Robertson's manifesto on Māui, where she asks:

> What are the artistic strategies that draw on the Trickster, that discuss and provoke the contemporary social and political context, relevant to the here and now? What are these predicaments in the sphere of art practice and who is in a position to engage?[3]

I came across Robertson's question some years ago and I must have filed the idea away in my head, because when I first embarked on this project, I hadn't made the connection between the artist and the trickster. As is often the case, the best ideas fool you into thinking that you thought of them yourself.[4]

Like the sun and moon, Witi's wero and Robertson's Māui manifesto are two complementary, guiding ideas that illuminated the path of this project (visualised in fig. 1.1).

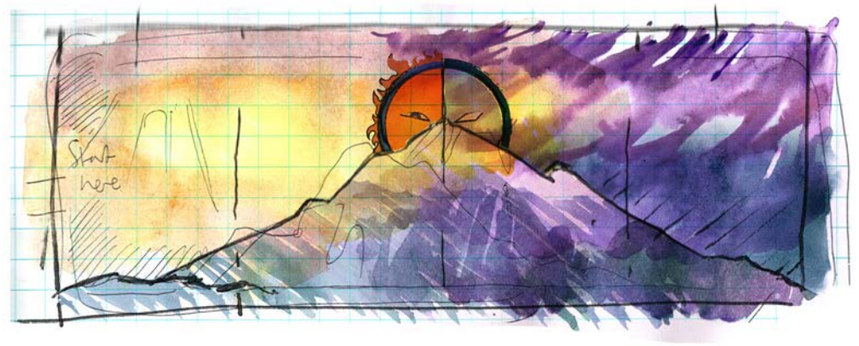


FIGURE 1.1.
A visualisation of the sun and moon in balance, rising over the maunga (mountain) of knowledge: illuminating the project to provide pathways through the landscape.

My challenge has been to reimagine and reinvent traditional pūrākau to address the pressing issues of our modern age, thereby providing new perspectives on ancient stories for upcoming generations. This inquiry responds to Ihimaera's and Robertson's calls to action, in both theory and practice.

Contemporary pūrākau Māori are almost always retellings of traditional stories.[5] If Māori culture had not suffered the effects of colonisation, we might have seen more diverse mythic stories naturally emerge; as in Western literature, where authors freely reimagine myths, fairytales and folklore, in new forms and from a multitude of viewpoints.

Re-imaginings of pūrākau Māori do already exist, proving that the creation narratives of old can serve as a rich soil in which the planting of new forms take root.

3 Natalie Robertson, "The 10 Predicaments of Maui: Notes on Tricksters," in *Volume 1*, ed. Brian D. Butler (Auckland: Artspace/Clouds, 2008), 26.

4 R. David Lankes, *The Atlas of New Librarianship* (Cambridge, MA: MIT Press, 2011), 42. This is sometimes referred to as source amnesia. In the art of whaikōrero (formal oratory), Māori speakers will openly adapt and adopt others speaker's turns of phrase, metaphors, or original concepts without attribution. In academia, this presents a problem when people use work in this way but don't acknowledge the source, sometimes committing to print another scholar's spoken work before it has a chance to be published.

5 As an example, see the multiple editions of collections of Māori legends revised and retold by A.W. Reed, which have been continuously in print since the 1960s. Libro International, "Favourite Māori Legends—A.W. Reed, Revised by Ross Calman," (press release), *Scoop Independent News*, June 6, 2013, http://www.scoop.co.nz/stories/CU1306/S00062/favourite-maori-legends-aw-reed-revised-by-ross-calman.htm.

Examples of stories where these explorations take place include: Witi Ihimaera's *The Whale Rider* (remixing the character of Paikea)[6] and *The Matriarch* (where the structure is based on Tāwhaki legends);[7] Ngahuia Te Awekotuku's works, such as *Ruahine: Mythic Women;*[8] Patricia Grace's *Moon Story*,[9] and the *Sun's Marbles*,[10] and, more recently, Ihimaera and Whiti Hereaka's edited collection, *Pūrākau: Māori Myths Retold by Māori Writers*.[11]

In children's books, Tim Tipene and Chris Szekely have set Māui and Rona in contemporary settings, in *Māui Suncatcher* and *Rona*, respectively.[12]

When remixing traditional narratives in a post-colonial world, there are significant issues to navigate. Traditional stories are collectively owned, and therefore writers and artists can be reluctant to reinterpret stories in challenging ways. An example of generational conflict in taste can be seen in a planned line of postage stamps. The stamps were withdrawn after being completed "at the request of some of the Maori community [as] the style of the stamp design did not portray the Maori Performing Arts appropriately and ... would cause offence." In reviewing the actual material, it seems the subjective objection was based entirely on the cartoony style of art used. This stylistic choice was seen as offensive by an older generation but could have been embraced by a younger one.[13] The impact of colonisation on Indigenous cultures means there can be resistance to the reworking of stories that preserve aspects of a culture, perceived as still under threat.

Globalisation has intensified cultural appropriation. Tina Ngata defines appropriation as an uneven power relationship in which one group exerts undue dominance over another culture, taking from it in whatever fashion they choose. This action is often defended as a way to pay homage. "It is, of course ... a colonial exercise in entitlement and privilege."[14]

6 Witi Ihimaera, *The Whale Rider* (Auckland: Heinemann, 1987).

7 Witi Ihimaera, *The Matriarch* (Auckland: Pan, 1988).

8 Ngahuia Te Awekotuku, *Ruahine: Mythic Women* (Wellington: Huia, 2003).

9 Patricia Grace, "Moon Story," in *Myth of the 21st Century: An Anthology of New Fiction*, Tina Shaw and Jack Ross, eds., 11-15 (Auckland: Reed, 2006).

10 Patricia Grace, *The Sky People* (Auckland: Penguin Random House, 2001). Radioactive deposits such as uranium are explained as the pieces that fell from the sun after Māui's assault.

11 Witi Ihimaera and Whiti Hereaka, eds., *Pūrākau: Māori Myths Retold by Māori Writers* (Auckland: Penguin, 2019).

12 Tim Tipene and Zak Waipara, *Māui Suncatcher* (Auckland: Oratia Press, 2016); Chris Szekely and Josh Morgan, *Rona* (Wellington: Huia, 2016).

13 "Ugly Stamps Anger Maori," *New Zealand Herald*, May 17, 2006; "2006 Kapa Haka - Maori Performing Arts (Withdrawn Issue)," Stamps New Zealand, http://stampsnz.com/2006_kapa_haka_maori_performing_arts_withdrawn_issue.html.

14 Tina Ngata, "Appropriation, Volcano Bay, and Us," *The Non-Plastic Maori Blog*, June 14, 2017, https://thenonplasticmaori.wordpress.com/2017/06/14/appropriation-volcano-bay-and-us/.

In some cases, corporations have trademarked cultural stories in pursuit of profit, viewing the tale as simply a sequence of events, without possessing a cultural framework of knowledge to understand the context. Dean Mahuta, writing on appropriation of Māori culture in videogames, stresses that Indigenous people must be proactive in occupying digital spaces to ensure "control over how our knowledge and images are used." In critiquing the animated film *Moana*, Vicente M. Diaz asks rhetorically, "What, exactly, does it mean that henceforth it is Disney that now administrates how the rest of the world will get to see and understand Pacific realness, including substantive cultural material that approaches the spiritual and the sacred?"[15] Answers lie in the way we move forward in this changing world, in the interesting space between 'traditional' and the future. The role of the Indigenous storyteller is to marry these important pūrākau with constantly advancing technologies, and yet sustain the spirit that connects with the ancestors.

Many pūrākau in print have already been corrupted or bowdlerised by non-Indigenous writers in their translations from oral tellings to colonised 'myths'.[16] The term *bowdlerised* refers to the censorship of literature considered indecent or offensive. Robert Pouwhare connects bowdlerisation to colonisation in Aotearoa, where pūrākau were sanitised and infantilised for Pākehā sensibilities, robbing them of essential elements that communicated key values.[17] As sometimes happened to Māori carvings, these pūrākau were effectively castrated.

For Indigenous creators, our barometer is the close-knit circle of people around us, whānau, hapū and iwi, not just the readership or Pākehā publishers, and we must ensure these perspectives are respected. As Beatson notes, "Maori writers, like the communities they represent, are engaged in the twin processes of deconstruction and reconstruction."[18]

Through the mechanisms of imperialist colonisation, Māori have had our resources and land annexed, our sovereignty and self-determination

15 Dean Mahuta, "Maori in Video Games—A Digital Identity," special issue, *Te Kaharoa*, no. 5 (2012): 127; Vicente M. Diaz, "Don't Swallow (or be Swallowed by) Disney's 'Culturally Authenticated Moana'," *Indian Country Media Network*, November 13, 2016, https://indiancountrymedianetwork.com/news/opinions/dont-swallow-or-be-swallowed-by-disneys-culturally-authenticated-moana/.

16 Paul Moon, *The Edges of Empires: New Zealand in the Middle of the Nineteenth Century* (Auckland: David Ling Publishing, 2009).

17 Robert Pouwhare, "Ngā Pūrākau Mō Māui: Mai te Patuero, te Pakokitanga me te Whakapēpē ki te Kōrero Pono, ki te Whaihua Whaitake, mē ngā Honotanga; The Māui Narratives: From Bowdlerisation, Dislocation and Infantilisation to Veracity, Relevance and Connection" (PhD thesis, Auckland University of Technology, 2020), xxiii.

18 Peter Beatson, *The Healing Tongue: Themes in Contemporary Maori Literature* (Palmerston North: Sociology Department, Massey University, 1989), 57.

largely suppressed, and our language threatened with extinction. Our stories are one of the few resources we have left. It is therefore worth exploring pūrākau Māori in greater depth than generally expressed in the genre of children's literature.

The collective wisdom of my tīpuna (ancestors) is voiced in these rich, layered stories. Picture books can express the full spectrum of light and shade in the human experience, as displayed through mythic narratives, and yet when surveying the landscape of New Zealand children's books, it appears there is still space and potential for creative risk-taking.[19]

This study also addresses the assumption that picture books are there solely to educate children. As Wendt-Young reminds us:

> It's still white decision-makers who make the calls about what gets published, who do the reviews, who choose what books get reviewed and what books go into shops. It's quite pervasive … [and] disturbing … I think it's shameful that only four percent of New Zealand fiction titles were written by Māori, four percent by Asian and Indian, and one percent by Pasifika.[20]

It's important that Indigenous stories and their authors educate adults, who are the producers, publishers, critics, reviewers, and ultimately the purchasers of books. All the choices they make need to be well-informed.

Diverse Voices

There are few Māori practitioners who both write and draw stories currently working in picture books and in comics.[21] Yet Wendt-Young observes, "There's a hunger worldwide for our stories told by us. People are getting tired of the same old stuff, remaking the same story or movie ten times."[22]

In Australia, similar trends have emerged: "Indigenous literature [is] one of the top-performing categories for local booksellers in 2019, and international publishers are noticing a similar increase in interest for books written by Aboriginal or Torres Strait Islander authors."[23]

19 Catherine Woulfe, "The Case for More Joy, Beauty and Outlandishness in NZ Children's Books," *The Spinoff*, July 5, 2021, https://thespinoff.co.nz/books/05-07-2021/the-case-for-more-joy-beauty-and-outlandishness-in-nz-childrens-books; Eirlys Hunter, "Lots of Kids' Books Suck. Here's How to Pick a Good One," *The Spinoff*, November 21, 2021, https://thespinoff.co.nz/books/21-11-2021/lots-of-kids-books-suck-heres-how-to-pick-a-good-one. Woulfe argues for a wider variety of NZ books for children and Eirlys Hunter suggests how authors might avoid clichés and formulaic writing.

20 Lani Wendt-Young, "A Hunger Worldwide for Our Stories Told by Us," interview by Dale Husband, *E-Tangata*, September 1, 2019, https://e-tangata.co.nz/korero/lani-wendt-young-a-hunger-worldwide-for-our-stories-told-by-us/.

21 Robyn Kahukiwa is one of the few. Robyn Kahukiwa, *Supa-Heroes: Ngā Toa Whiriwhiria* (Raumati Beach: Mauri Tu, 2016). Kahukiwa's work features Māui and Hina, named in honour of the famed ancestor heroes. It features a hybrid of picture book elements (rhyming text) intercut with comic panel storytelling. The work also features a taniwha mentor, tūrehu (supernatural beings), and magical weapons.

22 Wendt-Young, "A Hunger Worldwide."

23 Broede Carmody, "'Quite Incredible': Demand for Indigenous Literature Goes Global," *Sydney Morning Herald*, November 25, 2019, https://www.smh.com.au/culture/books/quite-incredible-demand-for-indigenous-literature-goes-global.

Indigenous stories may also attract non-Indigenous storytellers, used as a point of difference to set their work apart from mainstream fare. Cultural appropriation is not a new development, as Wendt-Young points out: "Historically, books and stories have always been powerful in the hands of the coloniser. That's what colonisers do. They replace our stories with their own."[24]

A common defence of cultural appropriation is the argument that attempting to hold non-Indigenous authors accountable for their appropriation is tantamount to stifling their creativity or restricting their artistic expression.[25] However, this perpetuates the naïve idea that the world of ideas is a level playing field, that there is no power imbalance, no privileged voice arising from structural inequalities, and no history of imperialism and colonisation impacting the framing, expression and value of art in our society.[26]

Author Kit de Waal argues powerfully against these assumptions:

> So when people who have lost nothing, people from the dominant culture that has colonised half of the world, reigned over an empire, raped, butchered, enslaved, taken language, lands and people as cargo, when those people say there is no such thing as cultural appropriation and insist that we can do what we want, we need to think again of the impact of taking another's story and using it as we want.
>
> One writer put it this way. Do not dip your pen in somebody else's blood. [27]

Despite the attraction of Indigenous content, the publishing door is often closed in the face of authentically Indigenous storytellers.[28]

24 Wendt-Young, "A Hunger Worldwide."

25 As exemplified by Austin Kleon, *Steal Like an Artist: 10 Things Nobody Told You About Being an Artist* (New York: Workman, 2012), 6. Kleon asserts: "When you look at the world this way, you stop worrying about what's 'good' and what's 'bad'—there's only stuff worth stealing, and stuff that's not worth stealing. Everything is up for grabs."

26 Anahera Gildea, "Pākehā Invading the Māori Mind: The Strange Case of Roderick Finlayson," *Newsroom*, January 6, 2022, https://www.newsroom.co.nz/pkeh-invading-the-mori-mind-the-strange-case-of-roderick-finlayson. "Our imaginations are considered to be sacrosanct landscapes of unbridled freedom and any attempt to fetter that, is tantamount to advocating for brainwashing, or mind control. However, this would have us believe that our minds are neutral territory rather than products of the cultural milieux in which we were raised. Our imaginations were colonised a long time ago and we are now charged with having to interrogate exactly that."

27 Kit de Waal, "Don't Dip your Pen in Someone Else's Blood: Writers and 'The Other'," *Irish Times*, June 30, 2018, https://www.irishtimes.com/culture/books/don-t-dip-your-pen-in-someone-else-s-blood-writers-and-the-other-1.3533819; For examples of appropriation in other media, see Mahuta, "Maori in Video Games," 127. Mahuta documents many instances where video games have misused Māori iconography. Within the field of fine arts, c.f. Dick Frizzell's frequent use of Māori intellectual property and ensuing controversies. In one design, Frizzell used the iwi Ngāti Toa's historic ***Ka Mate*** haka, unaware that in this case it was protected under the Haka Ka Mate Attribution Act 2014. Te Aniwa Hurihanganui, "Iwi Calls Out Artist Over Use of Haka Lyrics in T-shirt Range," *Stuff*, August 28, 2019, https://www.stuff.co.nz/national/115362940/iwi-calls-out-artist-over-use-of-haka-lyrics-in-tshirt-range. Rangihiroa Panoho mounts a powerful argument against the defence of 'design universalism' used by Frizzell and others: Rangihiroa Panoho, "The Harakeke—No Place for the Bellbird to Sing: Western Colonization of Maori Art in Aotearoa," *Cultural Studies* 9, no. 1 (1995): 11-25.

28 As Mané-Wheoki points out, "the mainstream recognition accorded to Pakeha who have appropriated motifs from Maori sources has eluded Maori artists working from the same sources." Jonathan Mané-Wheoki, "The Resurgence of Maori Art: Conflicts and Continuities in the Eighties," *Contemporary Pacific* 7, no. 1 (1995), 11, http://www.jstor.org/stable/23706957.

Wendt-Young argues that this is not an accident, but rather "a deliberate outcome, because the system is doing what it was designed to do."[29] Witi Ihimaera believes that the Pākehā establishment avoids facing the issue of appropriation because it "challenges them on issues of authenticity and ownership."[30]

Wendt-Young uses the metaphor of an inaccessible castle to describe the gatekeeping practiced by the publishing industry against diverse voices:

> If the dream is for a New Zealand canon of literature that is intersectional, that's truly representative of all, then the answer, for many of us, is not found in the castle. It's out there, in the lush foliage of the unregulated rainforest that teems with life. Or, even further, to the beckoning blue. Just as our ancestors left the safety of familiar shores and voyaged across thousands of miles of the Moana, we too can look beyond the horizon of what we are accustomed to and venture out into the unknown … But, perhaps even more important, it is on our own terms. No walls, no gatekeepers.[31]

Peter Dowling, publisher from Oratia Press, acknowledges that in Aotearoa New Zealand, the publishing "industry is overwhelmingly Pākehā (New Zealand European) and female."[32]

Diversity describes not just the people telling the story, but the types of stories being told: what David Slack calls "voices from other rooms."[33]

When non-Indigenous creators using Indigenous material are given privileged access to public platforms and therefore greater reach, the conditions are ripe for inauthentic messages and cultural stereotypes.[34]

Being cognisant of these complex issues, in the thesis I focus on the following areas: content, audience, themes, style, story design, graphic design and language.

The content focuses on lesser known traditional pūrākau, or more well-known pūrākau, presented from an unexpected angle. These stories may even be potentially non-commercial in their appeal, but they hold, at least, personal appeal for myself, and present interesting challenges as a storyteller and maker. These stories were the ones I felt compelled to investigate for their storytelling potential.

29 Wendt-Young, "A Hunger Worldwide."

30 Witi Ihimaera and Ngarino Ellis, eds., *Te Ata: Māori Art from the East Coast, New Zealand* (Auckland: Reed, 2002), 10.

31 Lani Wendt-Young, "Adapt Or Die: Pacific Laureate Lani Wendt Young Is Not Messing Around," *The Spinoff*, August 28, 2019, https://thespinoff.co.nz/books/28-08-2019/adapt-or-die-pacific-laureate-lani-wendt-young-is-not-messing-around/.

32 Peter Dowling, "The Road to Inclusive Publishing in New Zealand," interview by Michiel Kolman, *International Publishers Association News*, March 15, 2021, https://www.internationalpublishers.org/blog/entry/the-road-to-inclusive-publishing-in-new-zealand. I would add that this lack of diversity also applies to age—with the older age group disproportionately represented.

33 David Slack, "Give Nothing to Racism, Including Cartoons," *Stuff*, December 8, 2019, https://www.stuff.co.nz/national/118006455/david-slack-give-nothing-to-racism-including-cartoons.

34 Kiri Dell, "A Test for Pākeha Who Want to Know if They Are Empowering Māori," Exploring the Depths of the Māori Experience, March 24, 2018, https://kupumamae.com/2018/03/24/a-test-for-pakeha-who-want-to-know-if-they-are-empowering-maori.

The audience, while primarily children, may potentially include all ages and genders, particularly considering diversity in representation. Many picture books, due to their sophistication, or simply through long-lasting appeal, are read and appreciated by adults as much as children.

Rowden raises the issue of why so few picture books in Aotearoa feature girls, Māori or Pasifika characters.[35] Reflecting on my own stories, I recognised I had often created, as a default character, a Māori male—either a boy or a man. Tina Makereti makes the case for representation in literature as a life-affirming practice for many. Similarly, Nicola Daly emphasises the "importance of children seeing themselves reflected in the books that they read," while Hannah Mackintosh highlights the point that lack of diversity refers both to the "amount of different voices articulated across different artforms [and] homogeneity in the way that people of different cultural backgrounds are represented in the arts."

Consequently, I explored powerful, universal themes from pūrākau, such as status, power, love, birth, and death, to shed light on modern issues like familial conflict, race relations, social inequality, trauma, emotional closure, and environmental crisis.

In style, I chose to use narratives that are concise but symbolic and dense with meaning. In terms of story design, I drew upon Indigenous models of narrative founded in tikanga and kaupapa Māori, which differ in significant ways from Eurocentric models, and offer new and interesting narrative structures.[36] And in terms of graphic design, I explored sequential storytelling form, particularly layout and typographic challenges inside the picture book format.[37]

With regard to language within the *Tuakore Trilogy*, I have elected to primarily use English with elements of te reo Māori. Although I initially considered creating bilingual texts, information from publishers indicated that kura (Māori language immersion schools) prefer te reo Māori texts only, so many contemporary publishers publish dual versions, to capture both the English speaking and te reo speaking markets. Translation also requires an accredited translator, which is not part of my skillset. Additionally, the use of English makes the trilogy accessible to an international audience.

The specific context of this thesis pertains to pūrākau from Aotearoa and the social and cultural implications of story design, from one Māori artist's perspective, but the issues raised are broader, encompassing Indigenous storytelling worldwide.[38]

35 For discussion on this issue in New Zealand literature, see: Thalia Kehoe Rowden, "Why Do So Few of the Best New Zealand Picture Books for Kids Have Characters Who Are Girls, Māori, or Pasifika?" *The Spinoff*, April 26, 2017, https://thespinoff.co.nz/books/26-04-2017/why-do-so-few-of-the-best-new-zealand-picture-books-for-kids-have-characters-who-are-women-maori-or-pacific-island/; Tina Makereti, "Tina Makereti: Stories Can Save Your Life," *E-Tangata*, May 26, 2017, https://e-tangata.co.nz/news/tina-makereti-stories-can-save-your-life; Hannah Mackintosh, "Diversity: The Real Talk," The Big Idea, June 14, 2017, https://www.thebigidea.nz/stories/diversity-the-real-talk; Nicola Daly, "Representations of Diversity in the Revised New Zealand Picture Book Collection," *New Review of Children's Literature and Librarianship* 23, no. 2 (2017): 172-186, https://doi.org/10.1080/13614541.2017.1367583.

36 Jane McRae, *Māori Oral Tradition: He Kōrero nō te Ao Tawhito* (Auckland: Auckland University Press, 2017), 6.

37 Influenced by the work of J.H. Williams, in Alan Moore and J.H. Williams III, *Promethea*, Books 1-5 (San Diego: WildStorm Comics, 2001-2006); Neil Gaiman and J.H. Williams III, *Sandman: Overture* (Burbank: DC Comics, 2015); J.H. Williams III and W. Haden Blackman, *Batwoman Vol. 1: Hydrology (The New 52)* (Burbank: DC Comics, 2013).

38 In this way, the *Tuakore Trilogy* is work that responds to the complexities of the world around us, but is rooted in the messages encoded in pūrākau, a way to connect through whakapapa with the culturally specific yet also timeless wisdom of the ancestors.

This research exists in the context of the many social and economic issues facing our tamariki (children) in an increasingly globalised world. Haare Williams describes how we are beset by greed and waste, concepts completely distasteful in Māori society. He exhorts us to examine the narratives of "indigenous cultures for new and lasting solutions."[39]

The life of a picture-book illustrator/author is often solitary, but at significant times we connect with our peers, and more importantly with the audience of children for whom we create work. I have been honoured to meet comic creators and children's book writers and illustrators who in their own ways are grappling with the challenge raised by Witi Ihimaera: luminaries such as Brazilian artist Roger Mello, whose comics for children deal with serious themes like child labour in his home country, and Australian artist Bronwyn Bancroft, whose initiatives represent and involve her Aboriginal community.

Therefore, adopting the philosophy, temperament, attitude and capacity for disruption from the culture hero Māui,[40] in his role as agent of change, my project seeks to explore the research question from a Māori practitioner's perspective, through a creative response to Witi Ihimaera's wero.

39 Haare Williams, "Te Kāhui Ruruhau," *Te Whē ki Tukorehe, Te Hau o te Whenua* 1 (2020): 14.

40 A culture hero is a mythological hero who achieves inventions or discoveries for the benefit of humanity, in cooperation with or in opposition to the gods. Culture heroes may assist in the creation of the world, but most are important because of their impact on the world after creation. *Britannica Concise Encyclopedia*, s.v. "culture hero," accessed April 3, 2022, Credo Reference.

41 I have explored this issue in more depth here: Zak Waipara, "Drawing Up the Land: The Place of Indigenous Comics in Aotearoa-New Zealand," *Paradoxa: Studies in World Literary Genres*, no. 32 (2021): 245-272. See also chapter 2.

Significance of the Study

The thesis proposes five significant contributions in the intersecting disciplines of literature, illustration, design, and Indigenous methodology. More specifically, it contributes to Indigenous scholarship in the subfields of pūrākau, picture-books, and comics.

Tuatahi: A Medium for Indigenous Storytelling

At the heart of this research project is the use of Indigenous storytelling in comic book/picture book form. Investigation into the history of comic making in Aotearoa reveals that Indigenous makers and Māori ways of seeing tend to be overlooked in this medium, alongside other marginalised voices. This is somewhat ironic, since comics practitioners in general consider themselves as existing at the margins of New Zealand culture.[41] The lack of an established comic book industry here has meant that the curation of comics events and the documenting of its history has rested in the hands of a few practitioners and enthusiasts, who have gathered together those examples of the medium they consider significant. Since significance is subjective, assumptions have framed the history of the development of comics in Aotearoa that warrant challenging.

In pursuing comic-making in picture book form, I seek to draw parallels to older ways of connecting words and images, effectively drawing a whakapapa (genealogy) from more traditional artforms to this modern medium. This is my own tono (directive),[42] my take (cause), a self-initiated call to action in the landscape of comic art and storytelling in Aotearoa. The most potent form of this challenge is through demonstration in practice.

42 The word tono means both request and command.

Tuarua: Comics for the Expression of Pūrākau

The study proposes, through practice and exegetical writing, that the medium of comics is useful for the contemporary expression of pūrākau.

As Pouwhare notes, pūrākau such as the Māui cycle "traditionally … formed part of a complex interconnecting narrative that traced the demigod's journey with detailed accounts that cross-referenced information from accumulating adventures."[43]

To gain a full appreciation of the stories required deep contextual knowledge, which in the modern world has become fragmented. Even the stories themselves make mention of this larger tapestry.[44]

Using comic storytelling within a picture book format, the thesis demonstrates how narratives that appear simple in execution may contain dense layers of information. This complexity evokes the way in which all things in the Māori world are connected. Much like the Marvel and DC 'universes,' which are complex, long-running comic story-worlds, stories and characters intersect. Everything matters: reading the interlinked stories, or watching all the movies, rewards the audience with a richer, deeper experience.

Comics are able to stage information in sections, and, in a practical sense, panels make greater use of a page's available space than single images. It is therefore possible to be more ambitious with the type, complexity and amount of story being offered.

The study demonstrates how the reader of a world can reach beyond the frame or the page, and use the principle of connectivity to follow a causal narrative thread, woven throughout multiple stories. Just as in history, past events in pūrākau have consequences in later stories. The *Tuakore Trilogy* mirrors this fact by creating literary consequences. Events begun in Book 1 subtly play out in Books 2 and 3. However, in a metatextual manner, the past also offers solutions for the present. Just as we can draw upon the past to solve our current predicaments, characters in the stories also draw wisdom from their antecedents.

Tuatoru: Bringing Te Reo and Tikanga Naturally into Stories

Another primary reason for pursuing this project is to use bilingual creative components in specific places. These assert the rightful place of te reo Māori (the Māori language) in retelling Māori stories, but also provide English text as a bridge, for those still finding their way toward te reo rangatira (the chiefly language). Storytelling practices are part of how Māori communities communicate te reo Māori and tikanga Māori. The lessons encoded within pūrākau have never been more relevant, even when this means fighting oppositional attitudes within society to prove their legitimacy.[45] As Madden-Smith and Robertson attest, "in a world where mātauranga Māori is still ignored and undermined, simply using this knowledge is half of the battle."[46]

Tuawhā: Te Whaiao and Te Mana-a-Māui

The thesis project also offers a significant contribution to emerging kaupapa Māori research frameworks employed by artistic practitioners.[47]

43 Pouwhare, "Ngā Pūrākau Mō Māui," 63.

44 Benton et al., *Te Mātāpunenga*, 57.

45 Tina Ngata, "Defense of Colonial Racism," *Kia Mau: Resisting Colonial Fictions* (blog), July 25, 2021, https://tinangata.com/2021/07/25/defending-colonial-racism.

46 Josh Robertson and Zoe Madden-Smith, "The Fight to Save Kauri with Mātauranga Māori," *Re: News*, July 8, 2021, https://www.renews.co.nz/the-fight-to-save-kauri-with-matauranga-maori/.

47 Such as the Pūrākau methodology developed and employed by Pouwhare, "Ngā Pūrākau Mō Māui."

The study has developed and used *Te Whaiao*: a Māori-centred expression of an Indigenous approach to creativity. Te whaiao is an internal, reflective, experimental and iterative period that proceeds acts of creation, as thought precedes action. It stems from our most primal story of creation and is visually easy to express and comprehend. As a methodology, *Te Whaiao* positions the artistic researcher as an active participant, an archetypal protagonist in the labour of bringing about something from nothing.

In addition, a method that I term *Te Mana-a-Māui* has been utilised to develop unusual creative solutions. Māui represents radical change, therefore elements from his cycle of stories have been identified and defined to develop an attitude and approach that guides and informs creative work.

Te Whaiao, as methodology, and *Te Mana-a-Māui,* as method, are framed by specific ontological and epistemological concepts, working in concert: *Whakapapa*, *Complementarity*, *Pūrākau*, and an Indigenous *Knowledge Acquisition Cycle*.

Tuarima: Reciprocity

Reciprocity means enriching the material by giving back to those pūrākau that have acted as sources of inspiration. It means treating the source material with the same care that would be given to any taonga (treasure), whether physical or intellectual.[48] The artefacts that arise from this research have a reciprocal intent towards pūrākau Māori, for although there are many strong contemporary interpretations of Māori stories, some works have been criticised for a lack of respect, such as the portrayal of Māui in the Disney film *Moana*.[49]

It might be claimed that when viewing pūrākau through the lens of the Māui cycle, an irreverent treatment is expected, even necessary. However, I would argue that Māui's recognition of his elders' innate power, and his need to resort to subterfuge to achieve his aims, implies a level of respect for their mana (prestige/authority). It is possible to be respectful and disruptive, simultaneously.[50]

Therefore, although the irreverence of Māui might be a contributing factor to the artefacts' final form and treatment, resulting in unexpected outcomes, this was achieved while still elevating the material, hei whakamana i te taonga (to increase the mana of the treasured objects). Pūrākau are taonga (treasures) deserving of greater consideration, and framing them in unusual ways may garner such attention.

Being part of an Indigenous community means that your aims are never solely individual.[51] I make a distinction between individual self-aggrandisement and Māui's prowess, achievements, and self-belief.

48 Sandy Adsett, Cliff Whiting, and Witi Ihimaera, eds., *Mataora: The Living Face; Contemporary Māori Art* (Auckland: David Bateman, 1996).

49 Zak Waipara, "The Reckoning: Appropriation vs Authenticity," *The Sapling*, November 3, 2017, https://www.thesapling.co.nz/single-post/2017/11/03/the-reckoning-without-our-stories-we-are-incomplete.

50 As an example, see the discussion of insults offered at a tangihanga (funeral), which demonstrated the prestige of the deceased, by Rawinia Higgins, "Tangihanga—Death Customs," in *Te Ara—The Encyclopedia of New Zealand*, 2011, http://www.TeAra.govt.nz/en/tangihanga-death-customs.

51 Kirsten Rennie, "Urban Maori Art: The Third Generation of Contemporary Maori Artists; Identity and Identification," (master's thesis, University of Canterbury, 2001), 34, https://ir.canterbury.ac.nz/handle/10092/13390.

For Māori, artists are conduits for the atua, our primal ancestors. Reciprocity means that our inherited skills are required in service to our people, and we must pursue our craft out of a larger obligation to our community—te whānau, te hapū, te iwi, te tangata whenua rānei (family, subtribe, tribe or Indigenous people).[52] Māui's endeavours were always ultimately beneficial to his kin.

The Nature of the Practice

The thesis has at its core a trilogy of separate but thematically linked stories that draw upon and remix three traditional pūrākau: the origin story of the Pīngao plant, an epilogue to the tale of Hine-nui-te-pō (the Goddess of Death), and the legend of culture hero Tāwhaki's ascent to the heavens, aligned with elements of *Jack and the Beanstalk*. The *Tuakore Trilogy* is comprised of picture book-comic hybrids, with each book being 32 pages in length, in 'proof of concept' form.[53]

52 Communal projects I have taken part in include working directly with my iwi Ngāti Ruapani (Ōhakō Marae Exhibition 2016), and Rongowhakataa (Te Papa Exhibition: Ko Rongowhakaata, 2017), as well as iwi such as Ngāti Whatua (2017). Working with Tūranga-nui-a-Kiwa whānui (iwi from the wider Tūranga area) as part of Te Tairāwhiti Arts Festival 2020 inspired me to make meaningful creative work for the benefit of our very young people. In many ways these new projects are a natural outgrowth of another form of synthesis, the bringing together of taha Māori (the Māori side) and taha Pākehā (the Pākēhā side). I want to engage my community and reforge my links with Te Tairāwhiti (the East Coast of the North Island of New Zealand)—inspired in large part by the vibrant and successful initiatives taking place in my rohe (district) and amongst my whānau (the Tairāwhiti Arts Festival being one example).

53 The length of each book is based on the economic and mechanical constraints of contemporary printing and bookbinding. Large paper sheets from the press are folded into sections called 'signatures,' which usually make up 16 pages (eight leaves) of the book. To keep printing costs low, as many pages as possible are folded from a single sheet, but too many folds makes the signature bulky to bind. Picture books and comics are therefore produced in page-count multiples of eight, 32 being a standard length. A 'proof of concept' for a book is a finalised script and layout of illustrations which demonstrates its feasibility for commercial production, although it may not be fully complete and ready for print.

Te Reo Māori

When a Māori word is used for the first time in the exegesis it is followed with an English translation in brackets. Te reo Māori is not italicised because it is the first language of Aotearoa/New Zealand and therefore cannot be framed as 'foreign.' I adopt this practice in an effort to preserve the mana (prestige) and mauri (life force) of the language.

When writing in te reo Māori I use tohutō (macrons signifying long vowels), except in instances where I include direct quotes, and the original source has omitted them. The use of tohutō is conversant with guidelines recommended by Te Taura Whiri i te Reo Māori (The Māori Language Commission).[54]

Definitions of Keywords

This thesis uses te reo Māori in specific ways and contexts. Accordingly, I provide a brief definition of a number of terms that are meaningful for this study.

54 Te Taura Whiri i te Reo Māori, *Guidelines for Māori Language Orthography* (Wellington: Te Taura Whiri i te Reo Māori, 2009).

Mana

Mana is normally translated as personal prestige or standing. It combines notions of psychological and spiritual force, recognised authority and influence. The communally assigned nature of mana is sometimes overlooked.

Within this research and referring specifically to Māui, mana is instead translated as 'magic,' to denote Māui's supernatural qualities, which outstrip the mana of mere mortals. As such, mana in this thesis refers to the older, proto-Oceanic meaning.[55]

Māori

Māori is a term commonly used to describe, in collective terms, the tangata whenua (Indigenous people of the land) of Aotearoa.[56] It was originally used to mean normal or ordinary, but it came into use as a collective noun after contact with Europeans, to differentiate the tangata whenua from tauiwi (settlers).[57] Although Indigenous identity primarily occurs at a tribal (iwi) and sub-tribal (hapū) level, the word Māori is used within this thesis as an umbrella term to refer to the shared beliefs, concepts, values, and historical experiences of the Indigenous people of New Zealand/Aotearoa.

Mātauranga

Mātauranga is often translated as knowledge, but is also part of a cyclic system in understanding how knowledge is gained that includes mōhiotanga (tacit knowledge) and māramatanga (understanding). The term is most often used in the phrase mātauranga Māori, to refer to both an Indigenous body of knowledge and way of thinking. In my father's view: "Mātauranga was deemed the highest level of knowledge and only used by and in the whare wananga of tohunga. What the ordinary people knew was deemed 'mohiotanga'."[58] The related term matatau (fluency) would seem to bear out this interpretation.[59]

Pūrākau

The term pūrākau is most often used to describe Māori creation narratives. It is derived from the words pū (roots or source) and rākau (tree). It is also used increasingly by scholars in much broader ways to describe any form of storytelling.[60] My use of the term, however, engages the original meaning.

55 Benton et al., *Te Mātāpunenga*, 154.

56 Benton et al., *Te Mātāpunenga*, 210.

57 Te Kawehau Hoskins, and Alison Jones, eds., *Critical Conversations in Kaupapa Māori* (Wellington: Huia, 2017), ProQuest Ebook Central. An interesting alternative history of the word Māori being applied to people was provided by Hoani Nahe, of Ngāti Maru, in a submission to the Journal of the Polynesian Society in 1894. He argued that the concept of tangata māori (ordinary people) did not arise through encounter with Europeans, but was used by the people arriving in Aotearoa from Hawaiki to distinguish themselves from the Patupaiarehe (spirit) people, already living on these islands. Hoani Nahe, "Maori, Tangata Maori," *Journal of the Polynesian Society* 3, no. 1 (1894): 27-35, http://www.jps.auckland.ac.nz/document//Volume_3_1894.

58 Spencer Lilley, "Introducing 'Awareness of Indigenous Knowledge Paradigms': IFLA Coreww Elements," paper presented at the IFLA Presidential Meeting: Indigenous Knowledges: Local Priorities, Global Contexts, Vancouver, BC, April 12-14, 2012.

59 Benton et al., *Te Mātāpunenga*, 221. Benton et al. note that mātau, to be certain of, originally referred primarily to wisdom.

60 Pouwhare, "Ngā Pūrākau Mō Māui," 33.

Te Kauae Runga and Te Kauae Raro

The dualistic scheme of Te Kauae Runga (the Upper Jaw) and Te Kauae Raro (the Lower Jaw) were metaphors used to distinguish between sacred knowledge (existing in the celestial realm) and earthly knowledge (of the terrestrial realm) in the traditional whare wānanga (house of higher learning).[61] Cliff Whiting has usefully drawn parallels between these metaphors and art-making, where Te Kauae Runga represents the conceptual process, and Te Kauae Raro, physical labour.

Te Pō and Te Ao Mārama

In the Māori cosmology, the universe passes through a series of stages toward creation. In some accounts the first stage of this whakapapa begins with Te Kore, sometimes translated as the nothing, but, rather than a negative state, it is one in which unlimited potential exists. In some accounts, this is followed by Te Pō (the night or the darkness) a formative period which can be broken down into ages of night. Exact names for these stages differ from iwi to iwi. In other accounts, Te Pō is the first stage of creation, and from this is born the ultimate creative act, Te Ao Mārama (the world of light), which is the creation of the world.

Tikanga

Tikanga is a noun derived from the word tika (correct or right). Tikanga is therefore often translated as protocols or customs—the correct process for a particular situation—and also has moral connotations of justice and fairness.[62] In this thesis, tikanga can be thought of as an appropriate way to carry out a task.

Whakapapa

Whakapapa is usually translated as genealogy. Literally, it means to place in layers, as one does when reciting genealogy. In this thesis I use the word to describe genealogical connections within a Māori worldview. Whakapapa underpins Māori society; it joins all things in the universe, human and non-human, animate and inanimate. It is part of the continuum that connects the past and the future. It is also a way to describe and collate knowledge.[63] My father, Manawa-ote-rangi Waipara, provides a deeper understanding:

> Whakapapa is one of those things compressed by missionary translators. Maaka Jones explained that its fuller expression is whakapapatūānuku—connecting us to the Earth Mother [Papatūānuku], hence the returning of the whenua [placenta] at the birth of a child, acknowledging the koha [gift] of the female element (uha).[64]

The custom of burying the whenua in the earth after the birth of a child shows the depth of the connection that whakapapa provides to Māori, connecting us bodily to the land in both a natural and spiritual way.

In this thesis special attention will be paid to five principles of whakapapa, as elucidated by Lilley: it is the backbone of society; it is the growth of knowledge; it connects all things, animate and inanimate; it links knowledge to its origins; and it goes forward, drawing from the past.[65]

61 Percy Smith, *The Lore of the Whare-Wananga, or, Teachings of the Maori College on Religion, Cosmogony, and History* (New Plymouth: Polynesian Society, 1915), 80.

62 Ibid., 429.

63 Benton et al., *Te Mātāpunenga*.

64 Manawa-ote-rangi Waipara (Ngāti Ruapani, Rongowhakaata, Ngāti Porou, Ngāti Kahungunu), email to the author, November 12, 2021.

65 Lilley, "Introducing 'Awareness'."

In addition to terms from te reo Māori, four other words or phrases used in the thesis warrant a brief discussion.

Comics/Comic Books

The definition of the comic book form has been contentious and is difficult to demarcate. A working definition is visual stories, often words and pictures together, placed in sequential order, using panel-to-panel transitions.[66] This research employs an open and flexible definition, embracing diverse artforms that combine image and text.

Complementarity/Duality

This is a core concept threaded throughout traditional Māori society, that employs the notion of dualistic balance between pairs of many concepts, including gender roles. However, much of this knowledge has been suppressed or ignored, owing to colonisation.[67]

Indigenous Futurism

In 2003, Anishinaabe scholar Grace Dillon coined the term Indigenous Futurism to describe science or speculative fiction, in art and literature, that expresses Indigenous perspectives of future, past, and present.[68]

Indigenous Futurism itself is an outgrowth of Afro-Futurism, an African-centric expression of self-determination across many media, which Ytasha Womack calls the "intersection of imagination, technology, the future, and liberation."[69] More than a literary or artistic genre, Indigenous Futurism considers Indigenous ideas of time and space. In this thesis I use the term to capture broadly the aspirational work Indigenous people pursue, in visualising their own collective future.

Post-colonial

I use the term post-colonial as a chronological marker only, to distinguish the pre-contact Māori world from the period of colonisation following contact with Europeans, rather than to describe our contemporary state.

Although the world is no longer the same as that formed immediately in the wake of colonisation, its effects, established power structures, and systems remain.[70] A more accurate term might be decolonial, since I seek to create work that decolonises pūrākau, but this is less useful as a marker of time.

66 Scott McCloud, *Understanding Comics: The Invisible Art* (Northampton: Kitchen Sink Press, 1993), 9.

67 Aroha Yates-Smith, "Hine! e Hine!: Rediscovering the Feminine in Maori Spirituality" (PhD diss., University of Waikato, 1998), 160, 189-190.

68 David Gaertner, "'What's a Story Like You Doing in a Place Like This?': Cyberspace and Indigenous Futurism," *Novel Alliances: Allied Perspectives on Literature, Art, and New Media*, March 23, 2015, https://novelalliances.com/2015/03/23/whats-a-story-like-you-doing-in-a-place-like-this-cyberspace-and-indigenous-futurism-in-neal-stephensons-snow-crash/.

69 Ytasha L. Womack, *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture* (Chicago: Lawrence Hill, 2013), 9.

70 Patricia Johnston and Leonie Pihama, "What Counts as Difference and What Differences Count: Gender, Race and the Politics of Difference," in *Toi Wahine: The Worlds of Maori Women*, ed. Kathie Irwin and Irihapeti Ramsden (Auckland: Penguin, 1995), 86. Johnston and Pihama point out that: "There exists a contemporary myth that Aotearoa is in a post-colonial phase … Every day Maori women confront colonial ideologies and colonial structures which have their roots planted very firmly in Britain."; See also Irihapeti Ramsden, "Own the Past and Create the Future," in *Toi Wahine: The Worlds of Maori Women*, 110.

Linda Tuhiwai Smith provides a working definition of decolonisation, which "does not mean and has not meant a total rejection of all theory or research or Western knowledge. Rather it is about centring our concerns and world views and then coming to know and understand theory and research from our own perspectives and purposes."[71]

Structure of the Exegesis

The *Tuakore Trilogy* of retold and reimagined pūrākau are contextualised by this exegesis. The document comprises five chapters, preceded by an introduction.

The first chapter, *Positioning the Researcher*, weaves together a brief summary of the history of my rohe (district), Tūranganui-a-Kiwa, and iwi. It draws in Māui as our ancestor and the artistic genealogy that connects our whānau (family), down to me. In spirit, this chapter embodies the first principle of whakapapa: the backbone of society.

The second chapter presents a *Review of Knowledge*, drawing inspiration from a pepeha (tribal identity motto) structure. It stands in place of a traditional literature review because the term literature presupposes that some forms of valid knowledge are not literature. In spirit, it embodies the second principle of whakapapa: the growth of knowledge.

The third chapter, *Methodology & Methods*, considers the research paradigm, discusses the methodology used, and explains the methods and their subsequent application in practice. It then concludes with a brief critique of the methodology. In spirit, it embodies the third principle of whakapapa: connecting all things, including the animate and inanimate, and the celestial and terrestrial realms.

The fourth chapter offers a *Critical Commentary* on the artistic process. In so doing, it links practice to theory, providing illumination on narrative and design decisions, including the *Tuakore Trilogy*'s structure, voice, narrative frameworks, stylistic approaches, layout, and typography. In spirit, it embodies the fourth principle of whakapapa; linking knowledge to its origins.

The final section of the exegesis, *Conclusion*, gathers together findings and concluding thoughts. It also discusses possible research directions resulting from the study. In spirit, it embodies the fifth principle of whakapapa: going forward, drawing from the past.

In addition, the exegesis contains three appendices:

Appendix A: Whakapapa Principles Defined

Appendix B: Examples of Complementarity

Appendix C: Māui—A and O Categories

71 Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples*, 2nd ed. (London: Zed Books, 2012), 89.

Chapter 1

POSITIONING THE RESEARCHER

1.1 A Place to Stand

Te Tairāwhiti, the East Coast of North Island, is hailed as the first place in Aotearoa to receive each day's light from Tama-nui-te-Rā (the sun).[1]

The quality of light that falls on Tūranganui-a-Kiwa, located on the eastern-most part, the left fin of Te Ika-a-Māui or Māui's great fish, is significant in its intensity.

> The sharply contrasting play of light and shadow, of positive and negative, has influenced and inspired generations of Rongowhakaata people and artists ... a metaphor for ... dynamic contrasts ... reflecting the many polarities ... division and unity; disruption and adaptation; contest and compromise; conflict and resolution; severance and reconnection.[2]

Tūranganui-a-Kiwa derives its name from the ancestor Kiwa, who arrived from Hawaiki on the Horouta canoe. The waka, originally under the command of Paoa, foundered on a submerged sandbank (Tukerae o Kanawa) at Ōhiwa.[3]

After Paoa took an expedition across land, Kiwa travelled around the coast with a skeleton crew and landed the damaged vessel on the Tūranga shore. There he settled to await the reunion with Paoa's party, and so it was named Tūranganui-a-Kiwa or the standing place of Kiwa. The long series of cliffs that sheltered the Tūranga bay would come to be named Te Kuri a Paoa (the dog of Paoa)—named for Paoa's canine companion after it became lost.

Many of these events are commemorated in the waiata *Haramai a Paoa*:

Haramai a Paoa, i runga i tōna waka
I a Horouta
Ka pakaru ki Tuaranui-o-Kanawa
Ka haramai ki uta
Ki te rapa haumi
Ki te rapa punake
Ka kitea ko haumi
Ka kitea ko punake
Ki Kaikamakama
Ka miia tōna mimi
Rere ana Motu
Rere ana Waipaoa
Ko Kopututea
Te putanga ki waho
Kia unu mai tōna kurī
E pākia mai rā
E ngā ngaru o te moana
E takoto nei
Ka huri, ka huri te haere a Paoa
Ki te Tairāwhiti![4]

Today the modern township, established in 1831 by Pākehā, is known as Gisborne, and the larger region was left with the name Poverty Bay, one of many bitter legacies of Captain Cook's first landfall in 1769, following the death and wounding of at least nine of my Rongowhakaata ancestors.

1 Michael Keith and Rongowhakaata Iwi, *Ko Rongowhakaata: Ruku i te Pō, Ruku i te Ao; The Story of Light and Shadow* (Wellington: Te Papa Press, 2018), 47.

2 Ibid., 43.

3 Ibid., 48; Rongowhakaata Halbert, *Horouta: The History of the Horouta Canoe*, Gisborne and East Coast (Auckland: Reed, 1999), 26.

4 Rongowhakataa Trust, *Rongowhakaata: Traditional History Report* (Gisborne: Rongowhakataa Trust, 2001). Translation: Paoa came on his canoe called Horouta. The canoe split in half at Tuanui o Kanawa. He came ashore to search for the right materials to repair their canoe. He saw what was needed to replace the haumi and the punaki (parts of the canoe). He was elated. So he urinated. Hence, the Motu river, hence, the Waipaoa river. At Kopututea, the mouth of the river, his dog went for a drink and got lost by the waves of the sea. Hence, Paoa's journey to the Tairāwhiti.

Although I have Māori and Pākehā ancestry on both sides of my family, I most closely align to my East Coast iwi through my father, Manawa-ote-Rangi Waipara. These iwi are closely linked through history, location, intermarriage and even conflict.[5]

Porourangi (whose full name is Porou-ariki Mata-tara-a-whare, Te Tuhimāreikura o Rauru)[6] is the eponymous ancestor of Ngāti Porou and lived about 1450 AD. Ngāti Porou are also the direct descendants of Māui-Tikitiki-a-Taranga, as shown by their genealogies. The Ngāti Porou waka Nukutaimemeha, now lying atop Mount Hikurangi in petrified form, is recalled in the traditional lament *Haere Ra e Hika*. The line "ko te waka i hiia ai te whenua nui nei e," tells how Nukutaimemeha was 'the canoe from which this great land was fished up,' by Māui.[7] Reedy notes:

> The deed is also extolled in the haka *Whakarongo Ake ki te Hīrea Waha o Māui* (Hearken to the faint call of the voice of Māui), which celebrates the rising of the sacred mountain Hikurangi from the ocean depth: "Whakaeteete mai ko Hikurangi," thrusting upward, is Hikurangi.[8]

Ruapani and Kahungunu were contemporaries who lived around 1500 AD, while Rongowhakaata emerged as a leader after Ruapani left Te Arai. These three gave rise to the iwi Ngāti Ruapani, Ngāti Kahungunu, and Rongowhakaata, respectively.

According to my father, Ruapani, or Wai-Rua-Pani-Ote-Ora (to indicate the spiritual pathway chosen for him), was born to Ruatepupuke and Tūwairua. He was groomed for leadership and given a thorough grounding in tribal history, tikanga and mātauranga Māori.

Through his personal mana and benevolent autocracy as a leader, he exerted a great deal of influence and sovereign power over a large area, in a way that no other individual leader of the area had previously done.

When Kahungunu arrived in the area, he and Ruapani developed a great friendship, which began from their first meeting at Popoia Pā. Ruapani recognised Kahungunu's qualities of chieftainship and gave his eldest daughter Ruarauhanga to his new found friend.

When no issue came from this union, the younger daughter Ruareretai was also given as a wife for Kahungunu, and Ruahereheretieke was born. Kahungunu did not remain in the area and eventually moved south to Whareongaonga and Māhia, where he met Rongomaiwahine. Later, Ruapani was given the eldest daughter of Kahungunu and Rongomaiwahine—Rongomaipapa—as his third wife, following the passing of Uenukukoihu.

The friendship of Kahungunu and Ruapani included a combined expedition against Ruaariki of Te Wairoa, who had moved into the Tūranga area to expel Moeahu and Koihu from their Te Huia pā (settlement). Moeahu and Koihu were whanaunga (relatives) of Ruapani, and also the parents of Moetai, Turahiri and Uetepupuke—the three future wives of Rongowhakaata.

5 I also have tribal affiliations to Ngati Haua (Tainui confederation) who travelled to Tūranga and married into the iwi there, as well as an ancestor who hailed from Te Tai Tokerau, on my mother's side (I have both Māori and Pākehā ancestry on both sides).

6 Tamati Muturangi Reedy, "Ngāti Porou—Ancestors," in *Te Ara—The Encyclopedia of New Zealand*, 2017, http://www.TeAra.govt.nz/en/ngati-porou/page-1.

7 Ngāti Porou, "Ngā Tipuna o Ngāti Porou," Ngāti Porou, 2014, https://ngatiporou.com/article/nga-tipuna-o-ngati-porou.

8 Reedy, "Ngāti Porou—Ancestors."

Ruapani's relationship with a section of the peoples around the shores of Waikaremoana was such that when he chose to eventually leave Tūranga, he was accepted as chieftain and leader, and given mana whenua (authority or guardianship) over many of the lands, forests and waterways of the area, creating the iwi Ngāti Ruapani ki Waikaremoana.

With his departure, the cultural landscape of the Tūranga region changed, with an upsurge in personal and inter-hapū disputes, as well as increasing intrusions from external iwi. It made sense for the Ruapani whānau to integrate and develop affiliations to those who resided in the Tūranga area, particularly around the Te Arai rohe. Thus, new hapū emerged who were the foundation of the Rongowhakaata iwi, including the Ngāi Tāwhiri hapū, from which I descend.[9]

Rongowhakaata was descended from the three sons of Paikea.[10] He had been raised at Uawa (Tolaga Bay) and travelled to Te Huia Pā, in Tūranganui-a-Kiwa, where he met and married Turahiri. Their one son was Rongomairātahi, who would become the chief ancestor of the Rongowhakaata tribe of the Te Araiuru/Araiteuru district, with Manutuke as its centre.[11] Following the death of Turahiri, Rongowhakaata married her sister Uetupuke. Moetai, the third sister, suspected her husband Tuaiti of murdering her younger brother, and, with her brother-in-law Rongowhakaata's assistance, she took vengeance on him. Moetai, newly widowed, returned to Te Huia Pā as Rongowhakaata's new wife, after which a pregnant Uetupuke, unwilling to share her husband with her sister, fled through the Waioeka gorge.

Rongowhakaata pursued her and, like Māui, is said to have turned himself into a bird to facilitate the chase. Although he caught up to her in Ōpōtiki, she refused to return. Their son Rongopopoia was born later and married Maruwhakaene, of the Ngai Tūranga people, who resided at Whitiwhiti Pā on the Ōhiwa Estuary.[12]

The name Rongowhakaata encompasses the words rongo (to open the senses) and whakaata (to show or reflect), and describes "the transition of thought to form: the elements of creation."[13]

My father Manawa-ote-Rangi (also called Buff and/or Boy) was one of ten children, though only eight survived. He was born in Manutuke to Te Manawa-ote-Rangi Waipara (Scotty) and Kahui Pani Ria (Nuki). My seven aunts, in order of age, are: Kahui Pani II (Rachel or Nig), Wikitoria (Wiki), Mere Peehi (Mary), Ripeka (Peka), Matua Kore (Shooey), Waingahuerangi (Wai) and April Raina.

Manutuke today is a small settlement, just outside Gisborne, that straddles the Te Arai river. One account of the origin of the name Manutuke says that it refers to the bobbing motion of birds popping their heads

9 Manawa-ote-Rangi Waipara, conversation with the author, December 12, 2020.

10 Paikea is a famous East Coast ancestor, also known as the Whale Rider, as retold in Witi Ihimaera's book of the same name. Ihimaera, *The Whale Rider*.

11 Halbert, ***Horouta***, 77.

12 Ibid., 68, 78.

13 Keith and Rongowhakaata Iwi, *Ko Rongowhakaata*, 43.

up and down, but it is also a metaphor to describe the argumentative or interjectional nature of the people of the place. For every occasion that a hui (meeting) was held, up would pop first one person and then another and so on, to make their point of view heard. When my father told me this, it had the ring of truth, since this is a trait I have witnessed firsthand.

I am the middle child of three boys, so I am both tuakana and teina.[14] My father and mother (Diana Barrer) met in Christchurch while attending Canterbury University.

Born in Milton, in the South Island, far away from the East Coast rohe, I spent my childhood living in the township of Kaiapoi. Our father would make a nearly annual summer pilgrimage to Manutuke, to bring our family home, spend the Christmas holidays forging familial bonds with extended whānau, and attend various marae for functions and other kaupapa (purposes).

It was on these roadtrips that our father would sometimes buy us comics, creating a lifelong fascination in me for the medium. When I was a teenager our family moved to Ōpōtiki, where my father took up a new teaching role at Ōpōtiki College, and our trips to Gisborne and Manutuke became more frequent.

There are five marae in Gisborne which belong to the hapū of Rongowhakaata, and a sixth, Te Hau Ki Turanga, currently housed in Wellington at Te Papa Tongarewa, the National Museum of New Zealand.

The five are Manutuke Marae (where Te Poho o Rukupō or Te Poho o Epeha are the wharenui; see fig. 1.2) of Ngāti Kaipoho; Ohako Marae (where Te Kiko o te Rangi is the wharenui) of Ngāi Tāwhiri and Ruapani; Pāhou Marae (where Te Poho o Taharākau is the wharenui) and Whakatō Marae (where Te Mana o Turanga is the wharenui) of Ngāti Maru; and Te Kuri a Tuatai Marae (also known as Awapuni Pā, which includes the Whareroa meeting house) of Ruapani, Ngāi Tāwhiri and Te Whānau a Iwi.

My father shared more information on Te Poho o Taharakau: "This was previously Ngāi Tāwhiri but was claimed by Ngāti Maru in early 1700's. Whakato and Battalion are often shared but Kaipoho seemed to have staked their claim there."[15]

FIGURE 1.2.

Manutuke Marae: Rukupo, Maori Battalion, Epeha, and the Toko Toru Tapu Church

14 Tuakana means older sibling of the same gender; teina means younger sibling of the same gender. As I have one older brother and one younger, I am teina to one, and tuakana to the other.

15 Manawa-ote-Rangi Waipara, email to the author, October 15, 2021.

I recall, as a child of about eight, being allowed to assist briefly on a carving for the restoration of the house Te Poho o Rukupō,[16] on Manutuke Marae (which I have always thought of as Māori Battalion, after the name of the wharekai, also known as Te Poho o Hinehou).[17] I believe I even had a small cameo appearance on television, as the restoration was being documented at the time.

Raharuhi Rukupō was a famed master carver of Rongowhakaata. Adopted by his maternal aunt, Rukupō spent time with Whakatōhea kin in Waiapu, fought alongside whānau in Taranaki, and lived with Ngāti Wai in the north, before returning to take up the mantle of chieftainship following his brother's death.[18]

His house Te Hau ki Tūranga, dedicated to his brother, is considered the finest example of its kind. It stands in the Te Papa o Tongarewa national museum today, but was confiscated illegally following the land wars in Tūranga.[19] Rukupō is also thought to have worked on carving the war canoe Te Toki-a-Tāpiri, gifted to Ngāti Whatua, now housed in the Auckland War Memorial Museum.

In some ways the high relief carving style of these taonga reflects the interplay of of light and shade that defines the chiselled landscape of hills, rivers and plains of Tūranga. The summers of Tūranga can be intense in their heat and lack of breeze, and the winters very chilly. Even on the hottest days, the cold currents that travel northwards from Antarctic seas mean the water can still be quite cool. Tūranga is a place of contrasts.

Knowledge about the importance of our history was imprinted upon me from an early age. A primary school speech project about famous New Zealanders prompted my father to point me towards Te Kooti Rikirangi, a Rongowhakaata prophet, connected to our whakapapa by marriage.

While everyone else delivered speeches on Edmund Hillary and other prominant Pākehā figures, I recounted the capture, illegal exile, religious revelations and escape of a polarising, yet charismatic Māori prophet and strategic guerilla fighter. During Rewi Maniapoto's 'last stand' at Ōrākau, Rongowhaakata warriors were sent in support of this action.[20] This may have led to Rewi offering sanctuary to Te Kooti, when he sought shelter from government forces in the King Country.[21]

After high school I moved to Auckland to study a three year Diploma in Visual Communication at Unitec. Following graduation I applied for funding to the newly formed Creative New Zealand to publish a comic book, adapted from my end of study project. This was the first comic project of its kind to receive government arts funding in New Zealand.

16 As recorded in "Te Poho o Rukupo (Manutuke, N.Z.)," National Library of New Zealand, accessed February 12, 2021, https://natlib.govt.nz/records/37402148: "Te Poho o Rukupo is one of the oldest meeting houses in the Turanga-nui-a-kiwa region, initiated by Pera Tawhiti, and completed in 1878, four years after his passing."

17 New Zealand Historic Places Trust, *Annual Report* (Wellington: New Zealand Historic Places Trust, 2006), 34, https://www.heritage.org.nz/resources/-/media/01e7dd02a0814e059415a48d4bd7c4ac.ashx.

18 Pakariki Harrison and Steven Oliver, "Rukupō, Raharuhi," in *Dictionary of New Zealand Biography*, *Te Ara—The Encyclopedia of New Zealand*, 2020, https://teara.govt.nz/en/biographies/2r30/rukupo-raharuhi.

19 Judith Binney, *Redemption Songs: A Life of Te Kooti Arikirangi Te Turuki* (Auckland: Bridget Williams Books, 1995), 114.

20 Witi Ihimaera, *Sleeps Standing: Moetū*, trans. Hēmi Kelly (Auckland: RHNZ Vintage, 2017), 75.

21 Manuka Henare, "Maniapoto, Rewi Manga," *Dictionary of New Zealand Biography*, *Te Ara—The Encyclopedia of New Zealand*, 1990, https://teara.govt.nz/en/biographies/1m8/maniapoto-rewi-manga.

I worked as a freelance designer and illustrator, and eventually took a role at the New Zealand Herald as an editorial graphic artist, where I was a finalist three times in the Qantas Media Awards, and a finalist in the Māori Language Week Awards. Later I would return to study te reo Māori and then digital design at Auckland University of Technology, followed by an Honours and then Masters degrees in design, both achieved with first class honours.

Trained as I was in Western art and design approaches, I have had to teach myself Indigenous elements. My main exposure to Māori illustrative aesthetics came initially from my father's artwork, which has always graced the walls of our home, creating my cultural environment (fig. 1.3). I was also influenced by reading various illustrated Māori legends, and from the time spent on my marae.

The Māui cycle of stories has also loomed large over much of my creative career working as a comic artist, graphic designer, picture book illustrator, newspaper editorial artist, motion graphic designer and animator. I can trace a continuum of Māui-related presence from my childhood. My father's pictures of the demigod (e.g., fig. 1.3, bottom right) were probably my first visual record of my links to the ancient Māori world. The scale and scope of those images were burned into my mind.

However, given the principle of whakapapa, this link can be traced back even further to the genealogical strand, since, as Robertson notes, those who descend from the Ngāti Porou iwi (as she and I do), list Māui as one of our ancestors.[22] Witi Ihimaera also affiliates to Ngāti Porou, as well as Rongowhakaata and Ngati Kahungunu.

FIGURE 1.3. Examples of my father's artwork (June 1974, Kaiapoi). These posters, produced as a resource for his Form 3 Māori Studies class, were the result of being snowed in, with all schools closed. © Manawa-ote-Rangi Waipara, reproduced with permission.

Mead asserts that, "in traditional Māori belief a talent for creativity comes to the individual through the parents and down through one's ancestry."[23] My father's skill in art and visual storytelling would seem to bear out this principle.

22 Robertson, "The 10 Predicaments of Maui."

23 Hirini Moko Mead, *Tikanga Maori: Living by Maori Values* (Wellington: Huia Publishers, 2003), 254.

Since pūmanawa (talent), is inherited from a family kin group, it is only right that the recipient of skill employs this talent in the service of their iwi. Rongowhakaata has been described as "an iwi whose unique art reflects their innate creativity, rich history, and innovative spirit."[24] Although I hesitate to place myself in the company of my esteemed forebears and those contemporary exponents of our traditional arts, I at least share this same DNA.

Whakapapa provides the bedrock for this project, which aims to synthesise Māori and Western approaches and knowledge systems, utilising both English and te reo Māori, in attempt to address contemporary issues in a significant fashion (see fig. 1.4 for a visual representation of this concept).

Parallels can perhaps be drawn between genders in balance (complementarity) and the practice of simultaneously employing two worldviews. Hana Pera Aoake explains that being Māori means oscillating between the Māori and non-Māori worlds, and the two sets of knowledge or mātauranga they pertain to.

FIGURE 1.4. A metaphorical representation of the two sides of my whakapapa in synergy as a tāmoko (traditional facial tattoo) design. Traditionally the left-hand side denotes the mother's line and the right the father's. The outward facing orientation of the picture means that the left and right are reversed to the page's left and right sides. I have Māori and Pākehā whakapapa on both sides; my mother's Māori ancestress is some generations back.

Aoake was told that "it's not a burden but a gift, as it offers a way of being able to walk through multiple worlds at once."[25] She describes the ways in which operating between spaces enables one to reject assumptions and over-simplifications of Māori culture. She also suggests that even citing pepeha connects our physical bodies with bodies of water and our deceased forebears. Rose Pere explains, "In this way our bodies and the wairua we carry is made of the past, present and future."[26]

24 Te Papa Tongarewa, "Exhibitions: Ko Rongowhakaata," Te Papa Tongarewa: Museum of New Zealand, accessed September 12, 2021, https://www.tepapa.govt.nz/visit/exhibitions/ko-rongowhakaata-story-light-and-shadow.

25 Hana Pera Aoake, "Four Responses to Figure Skating," Page Galleries, May 27, 2021, https://pageblackiegallery-web-g7.artlogic.net/usr/library/documents/main/four-responses-to-figure-skating_hana-pera-aoake.pdf.

26 Rangimarie Mihomiho Rose Pere, "To Us the Dreamers are Important," in *Mana Wahine Reader: A Collection of Writings 1987-1988 Volume I*, ed. Leonie Pihama, Linda Tuhiwai-Smith, Naomi Simmonds, Joeliee Seed-Pihama and Kirsten Gabel, (Hamilton: Te Kotahi, 2019), 7.

The Rongowhakaata people of the Tūranga region are a "small, but enduring iwi from the East Coast of the North Island, whose leaders and creativity have made a big impact across Aotearoa New Zealand."[27]

> *He kotahi nā Turahiri ka horu te moana.*
> One from Turahiri who will stir up the sea.[28]

Despite the size and remoteness of the region, our people have found themselves at the centre of some of the key moments in the history of Aotearoa. We have not always fared well in the final outcome of these encounters.

It is a stressful thing to stand and show my work to an audience of my own people; my immediate whānau among them. It challenges me to deeply connect and communicate Māori tikanga and concepts through words and pictures, and in this way show my appreciation and respect for the arts and stories of my tīpuna, such that I become part of their journey forward.

There is no greater compliment than to have someone from my rohe, a kaumatua (elder) no less, understand and be motivated by what I am trying to set out to accomplish. Katrina Reedy, reviewing some of my work, stated:

> The artist is a rarity in Te Ao Māori, someone who makes comics and zines and reflects Te Ao Māori and his own Pepeha in each … As a nanny of preschool boys who, I think would love to read comics derived from local whakapapa, from their own whakapapa … it is invitingly authentic and modern. A way back to capturing one's own history and perhaps to launch Pepeha based fiction; a relevant way to create and leave stories based on local people and place as legacy for tamariki and mokopuna to come, to enjoy.[29]

And now my daughter, Rangiātea, becomes part of this story too, displaying the same inherited talent and compulsion for artistic expression. After all, this trilogy is made with my daughter's generation in mind. They will inherit the world we leave behind—and the messages from pūrākau show that our ancestors embedded within our stories, their wisdom, a sense of the values they held dear, that retain importance for us today.

Mā te rongo ka mōhio

27 Te Papa Tongarewa, "Exhibitions: Ko Rongowhakaata."

28 Mead and Grove, *Ngā Pepeha*, 89, 246. This whakataukī speaks of the impressive descendants of Turahiri, a Rongowhakaata ancestress, implying that a talented few can do more than many standing idly by. Or, put more simply, quality over quantity. An alternate version runs: "Kotahi nā Turahiri ka horu te moana," which can be translated as 'a single one of Turahiri's who could make the sea roar.' In other words, the people of Rongowhakaata are noted for their valour.

29 Katrina Reedy, "Reflecting on 'Pepeha—Words and Pictures': A Multimedia Exhibit by Zak Waipara on Show at the Tairāwhiti Museum During Te Tairāwhiti Arts Festival 2020," *Pīpīwharauroa*, December 12, 2020, 12.

Chapter 2

REVIEW OF KNOWLEDGE

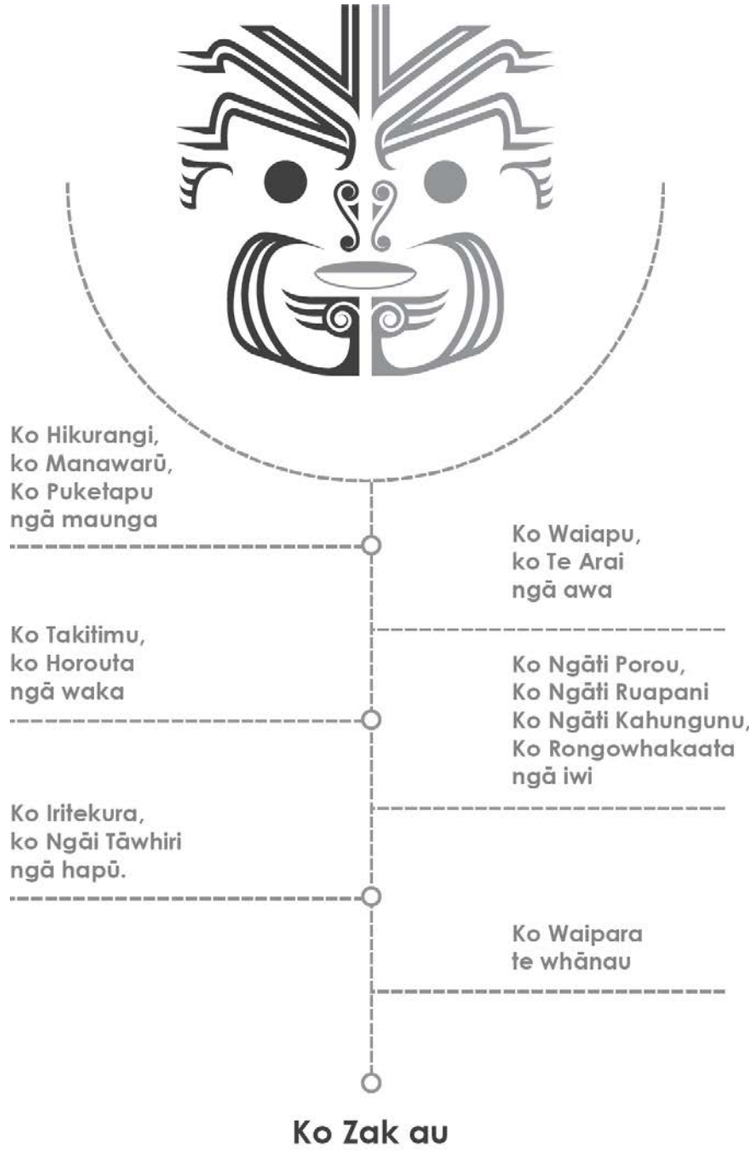


FIGURE 2.1. My personal pepeha.*

* Translation: Hikurangi and Manawarū are the mountains; Waiapu and Te Arai are the rivers; Takitimu and Horouta are the canoes; Ngāti Porou, Ngāti Ruapani, Ngāti Kahungunu and Rongowhakaata are the tribes; Iritekura and Ngāi Tawhiri are the sub-tribes; Waipara is my family; I am Zak.

2.1 Introduction

This chapter offers a review of knowledge providing context for the thesis. It draws on diverse bodies of knowledge and acknowledges complex, inter-operational areas of mātauranga Māori. Aligned to Lilley's second principle of whakapapa,[1] the growth of knowledge, the review locates my research and practice by drawing on a number of threads I weave together in the process of transformation. These threads include mātauranga Māori and Western discourses relating to mythology, narrative and illustrative traditions.

The chapter opens with a pepeha (fig. 2.1, previous page), a statement of Māori tribal identity, a traditional introduction based on ancestral connection to forebears and geography.[2] The pepeha also affirms my right to speak from a place of authentic knowledge.[3]

Similarly, a review of knowledge is a means to position the researcher and to establish a place for the research to flourish. Every thread is important: the finished image emerges from a multiplicity of threads, and the weaving is made stronger as a result.[4]

2.2 Pūrākau/Mythology

> From the millions of stars … to ocean pathways … Māori wove stories which connected celestial beings to all living things.[5]

Pūrākau are not just stories, but codes for living in society,[6] an instruction manual written in metaphor and symbolism, and, in a post-colonial context, a means to find your way home.[7]

1 Spencer Lilley, "Introducing 'Awareness of Indigenous Knowledge Paradigms': IFLA Core Elements," (paper presented at the IFLA Presidential Meeting: Indigenous Knowledges: Local Priorities, Global Contexts, Vancouver, BC, April 12-14, 2012), 7.

2 Hirini Moko Mead and Neil Grove, *Ngā Pepeha a Ngā Tīpuna: The Sayings of the Ancestors* (Wellington: Victoria University Press, 2001), 9.

3 Jo-Anne Gilsenan, Jane Hopkirk, and Isla Emery-Whittington, "Kai Whakaora Ngangahau—Maori Occupational Therapists' Collective Reasoning," in *Clinical Reasoning in Occupational Therapy: Controversies in Practice*, ed. Linda Robertson (London: Wiley-Blackwell, 2012), 108; University of Otago, "Mihimihi/Pepeha," Maori at Otago/Maori ki Otago, accessed April 21, 2018, http://maori.otago.ac.nz/reo-tikangatreaty/te-reo/mihi. Sometimes pepeha are referred to as tribal boasts.

4 As suggested by Dr Valance Smith, the pepeha could also be thought of as a means to denote the various sections of the review of knowledge. Maunga (mountain) forms the foundations, the bedrock of knowledge, the base out of which the pūrākau flourish. Awa (river) and moana (sea) are the knowledge flowing from the maunga to the ocean, and form the body of water/body of knowledge, on which the waka (both canoe and treasure box) carries the traditions of the voyaging peoples to a new land. These are housed on the marae (land and surrounding structures that are the focus of Māori communal life), containing literary and artistic knowledge, cared for by the iwi (tribe) and eventually passed down to the pōtiki (youngest descendant) of the whānau (family), representative of the tāngata (people)—in this context, the researcher who brings forward novel research (including non-traditional areas of knowledge), to be woven and connected into existing knowledge.

5 Jennifer Garlick, Basil Keane, and Tracey Borgfeldt, eds., *Te Taiao: Maori and the Natural World* (Auckland: David Bateman, 2010), 5.

6 Sharon Black, Thomas Wright, and Lynnette Erickson, "Polynesian Folklore: An Alternative to Plastic Toys," *Children's Literature in Education* 32, no. 2 (2001): 125-137, Springer Nature.

7 I discuss this idea further in Zak Waipara, "The Reckoning: Appropriation v Authenticity," *The Sapling*, November 3, 2017, https://www.thesapling.co.nz/single-post/2017/11/03/The-Reckoning-Without-our-stories-we-are-incomplete.

Te Rito notes that some commentators find the terms myth or mythology objectionable, when used in relation to Māori origin accounts, because the word myth, in common usage, also connotes untruth, and can be used as a synonym for fallacy or falsehood.[8]

Instead, alternatives such as tribal or creation narratives have been proposed.[9] Along with others, Lee prefers the terms oral, cultural or traditional histories, as a way to legitimise these traditional explanations.[10]

The Greek word *mythos*, derived from the root term ***mu*** (meaning to create sound with the mouth), reveals the importance of the spoken word.[11] A bias against mythology as a system of explanation is an ancient prejudice. As Pattanaik explains, "Over 2500 years ago, Greek bards narrated 'mythos', stories, that sought to make sense of the world. Greek philosophers preferred 'logos', reason."[12]

This preference was a marker of the educated class, and evolved into the modern, although superficial, divide between philosophy and mythology. Both deal with the same questions, delivered differently: exact language versus symbolic story. Georgina Stewart describes a process where Indigenous knowledge is measured against a Western scientific paradigm, and anything that reveals itself to be useful is harvested, cut from its cultural context, leaving behind the unusable 'non-knowledge' of folklore.[13]

The insights that mythology may reveal about ourselves can be difficult to decode, which might explain why, even today, there is a tendency to dismiss these traditional narratives as little more than 'fairy-stories.'[14]

Fairy tales, of course, is a term for a type of narrative that has taken on an additional meaning: fanciful falsehoods. The Victorian conception of a diminutive fairy or pixie figure is itself a reduction of much more dangerous and powerful Celtic otherworldly beings. The term folktale may similarly imply distrust in a story's truthfulness, despite its original meaning—simply stories from the people, as folklore means wisdom from the people.[15]

8 Joseph Selwyn Te Rito, "Whakapapa: A Framework for Understanding Identity," *MAI Review* 1, no. 3 (2007): 5, http://review.mai.ac.nz/MR/article/download/56/56-65-1-PB.pdf. Te Rito maintains that the term myth "may appear to some people as trivialising these stories"; Jenny Lee, "Decolonising Māori Narratives: Pūrākau as a Method," *MAI Review*, no. 2 (2009): 1, http://www.review.mai.ac.nz/MR/issue/view/13.html.

9 Chanel Phillips, Anne- Marie Jackson, and Hauiti Hakopa, "Creation Narratives of Mahinga Kai: Māori Customary Food-gathering Sites and Practices," *MAI Journal* 5, no. 1 (2016). However, note that a narrative is still a story, which can be fictional or factual.

10 Lee, "Decolonising Māori Narratives," 1.

11 Davis Adams Leeming, *Mythology: The Voyage of the Hero* (New York: Oxford University Press, 1998), 3.

12 Devdutt Pattanaik, *Olympus: An Indian Retelling of the Greek Myths* (Mumbai: Penguin, 2016), xi.

13 Georgina Tuari Stewart, *Māori Philosophy: Indigenous Thinking from Aotearoa* (London: Bloomsbury Academic), 79.

14 Jack Zipes, "A Fairy Tale is More Than Just a Fairy Tale," *Book 2.0* 2, no. 1/2 (June 2013): 113.

15 Ibid.

Yet, despite these modern associations of myth with fallacy, or the tendency to dismiss folklore as being outdated or unreliable fiction, a body of scholarship, typified by Joseph Campbell, attests that mythology is metaphorical truth.[16]

In this exegesis, two terms are used for mythic stories: pūrākau for Māori, and mythology for non-Māori. Classification of traditional knowledge has generally been the preoccupation of Western ethnographers rather than Indigenous scholars.[17]

However, Māori scholar Ranginui Walker classifies creation stories as myth, and separates oral stories of tribal migration and the post-colonisation era into traditions and history, respectively.[18] It is problematic, of course, to describe the post-colonisation era as history, simply because it is recorded, when most of the recording was done by Pākehā.[19]

Another issue with Pākehā ethnographers' retellings of Māori stories is that meanings can be missed or misread. Many of the messages in pūrākau operate through symbolism, such as Māui's magic jawbone, a metaphor for speech; in the same way, King Arthur's sword can be read as a metaphor for metallurgy.[20]

Pūrākau have the potential to act as important touchstones to cultural identity. As Samoan writer Dahlia Malaeulu explains,

> Language and culture help shape us and to tell us and others who we are. In educational settings, real learning happens when we are able to understand and connect as our true selves, to form strong relationships that enable the sharing of new information and knowledge.[21]

16 Joseph Campbell, *The Power of Myth* (New York: Anchor Books, 1991), 206; William Hansen, *The Book of Greek and Roman Folktales, Legends, and Myths* (Princeton: Princeton University Press, 2017), ProQuest Ebook Central. Even the term legend spoken colloquially as praise ("what an absolute legend"), may be used in contrast to historical, and by implication, more factual, accounts. The word legend comes from Latin, via Old French and Middle English, ultimately deriving from *legere*, to read; proving that even the written nature of legends cannot save them from suspicion. Fable comes from the Latin *fabula*, meaning story or tale, which is also related to the word fabulous. Hansen explains, "In the course of the nineteenth century the older term 'fable' and the newer term 'myth' competed for favor among English speakers, and 'myth' eventually predominated." Fables, like parables, are often designed to impart some sort of lesson or wisdom. I discuss this issue in greater detail in the section of this chapter titled *Purposes of Myth*.

17 Jesse Thompson and Liz Trevaskis, "Galiwin'ku Library Closes Book on the Dewey Decimal System to Prioritise Yolngu Culture," *ABC Radio Darwin*, August 22, 2018, http://www.abc.net.au/news/2018-08-22/remote-galiwinku-library-closes-book-on-dewey-decimal/10147024?pfmredir=sm. In this modern exception, the Galiwin'ku Library, catering to the Yolngu people in East Arnhem Land, discontinued use of the Dewey Decimal System, given that this Aboriginal group makes no distinction between fiction and non-fiction.

18 Ranginui Walker, "A Paradigm of the Māori View of Reality," (paper delivered to David Nichol Smith Memorial Seminar IX, Voyages and Beaches: Discovery and the Pacific, 1700-1840, Auckland, New Zealand, August 24, 1993).

19 Te Rito, "Whakapapa: A Framework," 5. As Te Rito explains, Walker does then go on to join these different categories in sequence, from cosmogonic beginnings to contemporary Māori people.

20 Waipara, "The Reckoning"; Alan Garner, "Interview with Alan Garner," interview by Raymond H. Thompson, The Camelot Project, April 12, 1989, http://d.lib.rochester.edu/camelot/text/interview-with-alan-garner. As Garner explains: "embodied in the oral tradition, was factual knowledge that had survived for four thousand years … between King Arthur and the Bronze Age … a marvellous metaphor for the discovery of ore. The man who could extract from a stone the sword was indeed powerful."

21 Dahlia Malaeulu, "Our Stories: Dahlia Malaeulu," Creative Rights NZ, 2020, https://www.creativerights.nz/our-stories/dahlia-malaeulu.

If books are ways to influence children's views of themselves, then misreading pūrākau and speaking in someone else's voice could send the wrong messages.[22]

Purposes of Myth

Despite being the 'poor cousin' of philosophy, mythology gained renewed relevance in the twentieth century, largely through the work of several key theorists.

Crucial to this revival was Carl Jung, who first applied the term archetype to literature in 1919,[23] believing there were universal patterns in all stories, regardless of culture or historical period.[24] In 1928, the Soviet scholar Vladimir Propp identified similarities across folktales, with recurring basic plots and 'stock' characters, whose natures and actions provided structure for the text.[25]

This work would influence anthropologist Claude Lévi-Strauss, who in the 1940s and 1950s attempted to define the fundamental components of myth. For Lévi-Strauss, a myth consists entirely of binary oppositions (mythemes). Influenced by German philosopher Hegel, Lévi-Strauss posited that themes in opposition create natural points of conflict, which helps drive narrative.[26]

Joseph Campbell applied Jung's recurring archetypes to world mythologies. In *A Hero with a Thousand Faces*, among other works, he extrapolated the concept of a hero undertaking a quest, which he titled the monomyth,[27] proposing that all myths could be aligned to this single tale (The Hero's Journey).[28]

Campbell's approach has been criticised.[29] One critique is that he removes culture-specific elements, reducing all mythology to a formula.[30]

22 Although there are those anthropologists and folklore researchers who gather stories from their own cultures, such as Jawaharlal Handoo, *Folklore in Modern India* (Mysore: Central Institute of Indian Languages, 1998).

23 Commonly defined as an original model or type.

24 Maggie Hyde and Michael McGuiness, *Introducing Jung: A Graphic Guide* (London, Icon Books, 2008), 59-61. Jung hypothesised that the human mind contained a collective unconscious shared by all members of the human species, a primal memory.

25 *Encyclopedia of Literary and Cultural Theory*, s.v. "Literary Theory from 1900 to 1966: Propp, Vladimir," accessed October 21, 2018, Credo Reference. For example, the Hero (a character seeking something) and the Villain (who opposes the hero's quest).

26 Claude Lévi-Strauss, *Myth and Meaning: Cracking the Code of Culture* (New York: Schocken, 1995).

27 Joseph Campbell, *The Hero With a Thousand Faces* (London: Fontana Press, 1993), 292. The monomyth is often called The Hero's Journey.

28 Mary Henderson, *Star Wars: The Magic of Myth* (New York: Bantam Books, 1997), ch. 1. The success of George Lucas' *Star Wars* saga propelled Joseph Campbell's work into the mainstream arena. Much of this success has been attributed to the audience's subliminal recognition of archetypes and story structures deliberately applied by Lucas. Christopher Vogler created a simplified model of the monomyth in the 1990s, which became a template for Hollywood films, influencing the work of narrative designers in many other fields, including animation.

29 *Myths and Monsters*, season 1, episode 1, "Heroes and Villains," directed by David Kontur, 40:13s, accessed November 3, 2018, Netflix.

30 Campbell, *The Power of Myth*. This can render stories bland and uniform, whereas the purpose of traditional stories is to transmit cultural explanations. Campbell's main purpose was not to reduce all myths to a single tale, but to remark on the universality of culture, the idea being that similarities unite disparate cultural groups, as much as the differences define them.

Vogler warns that "following the guidelines of myth too rigidly can lead to a stiff, unnatural structure."[31] The most helpful application of the monomyth may be during the process of crafting new stories which have the texture of older ones.[32] As an analytical tool for examining traditional Māori narratives, however, the monomyth has limitations, as many pūrākau do not conform to this structure.

Another criticism of the monomyth is that male bias excludes the role of women in mythology. Therapist Maureen Murdock used the Hero's Journey to help her clients, but wondered whether the journey might be different for women. When asked, Campbell replied, "Women don't need to make the journey, they are the place that everyone is trying to get to,"[33] prompting Murdock's response, The Heroine's Journey.[34]

Murdock postulates that the male journey is focused on outward adventures, whereas for a woman, at some point outward success is not enough, she will need to "begin the descent" into her inner psyche to reclaim her feminine nature.[35]

The absence (repression or non-acknowledgment) of female deities or mythic heroines has been replicated in Aotearoa. In the retelling of pūrākau Māori by early ethnographers, information on atua wahine (female deities/primal ancestors) was often ignored, suppressed, or altered.[36]

31 Christopher Vogler, "A Practical Guide to Joseph Campbell's The Hero With a Thousand Faces," 1985, http://www.thinking-differently.com/creativity/wp-content/uploads/2014/01/The-Heros-Journey.pdf. From teaching experience, having applied Vogler's model as a structural tool in an educational context, I can attest to its successful use as an aid for students writing stories in the vein of mythology. In that context, no emphasis on male gender was imposed, and students created narratives using both male and female protagonists.

32 Consider *The Hobbit*, which follows a strongly similar structure to the Hero's Journey. Tolkien understood the structure of myths, legends and fairytales intuitively when he wrote it in 1949, long before Campbell published *Hero with a Thousand Faces*. J.R.R. Tolkien, *The Hobbit* (London: George Allen & Unwin, 1937).

33 Maureen Murdock, "Maureen Murdock Interview," interviewed by Mary Davis, *C.G. Jung Society of Atlanta Quarterly News*, Summer 2005, https://www.maureenmurdock.com/maureen-murdock-interviewed-by-mary-davis/.

34 Maureen Murdock, *The Heroine's Journey: Women's Quest for Wholeness* (New York: Shambhala, 1990).

35 Ibid.; Joseph Campbell, *The Masks of God*, 4 vols (New York: Arkana, 1959-67); Marija Gimbutas, *The Language of the Goddess: Unearthing the Hidden Symbols of Western Civilization* (London: Thames & Hudson, 2001). Murdock uses the Sumerian myth of the descent of Innana as the foundation for her model, following in the footsteps of Lithuanian archaeologist Marija Gimbutas, who through her 1973-74 excavations concluded that Old Europe was goddess-centered, peaceful, honoured women, and espoused economic equality, as opposed to the Bronze Age Indo-European patriarchal culture which supplanted it. Charlene Spretnak, "Anatomy of a Backlash: Concerning the Work of Marija Gimbutas," *Journal of Archaeomythology* 7 (2011): 1-27, http://www.archaeomythology.org/wp-content/uploads/2012/07/Spretnak-Journal-7.pdf. The ecofeminist Charlene Spretnak argued in 2011 that a backlash against Gimbutas's work had been orchestrated, starting in the last years of her life and following her death. Campbell would later regret that Gimbutas' research had not been available when he was writing *The Masks of God*, and he provided a foreword to the 2001 edition of Gimbutas' *Language of the Goddess* before he died.

36 Ngahuia Te Awekotuku, *He Tikanga Whakaaro: Research Ethics in the Maori Community; A Discussion Paper* (Wellington: Ministry of Maori Affairs, 1991), 11.

As Williams explains, "while the earliest recorded histories were written from the extremely advantageous standpoint of having access to tūpuna who had traditional knowledge, many errors occurred … and once made, were perpetuated."[37] However, significant work has been undertaken by Māori scholars, especially by Aroha Yates-Smith, to recover knowledge of these important figures.[38]

Yates-Smith brings to the fore a wide collection of atua wahine, many largely unrecorded in writing. Her research is additionally sourced from karakia (ritual chants) and waiata (songs) which were untouched by ethnographic translation. She also highlights a fundamental principle embodied in the primal parents, Ranginui and Papatūānuku: complementarity—the existence of female and male counterparts in te ao Māori (the Māori world).[39]

Complementarity describes more than just gender roles or representation; as a system of balance, it also incorporates concepts such as tapu and noa "as complementary and opposing states of restriction."[40]

All these concepts are threaded thoughout pūrākau. As Lee explains, "Pūrākau, a traditional form of Māori narrative, contains philosophical thought, epistemological constructs, cultural codes, and worldviews that are fundamental to our identity as Māori."[41] In this way, pūrākau help answer fundamental questions of who we are and where we fit in the grand scheme of things.

Campbell posits four functions of myth: mystical, cosmological, sociological and pedagogical.[42] The mystical function is concerned with experiencing awe, both external (wonder of the universe) and internal (wonder of the self). As an example, McCoppin emphasises the role that myths play in situating humankind spiritually within the natural world: "Mythic messages reflect humanity's struggles and subsequent spiritual wisdom that can be obtained from connecting oneself to the environment."[43]

The cosmological function, like science, is concerned with ordering of the universe, but in metaphorical fashion. Pūrākau are described here as a system of relationships that connect humankind in very material ways, "explained in tātai (genealogies) and kōrero (stories), collectively termed whakapapa," expressing our need for kinship with nature.[44]

The sociological function supports and validates a certain social order. Black et al. describe the way stories display aspects of cultural behaviour, rules, beliefs and values. They explain, "Genuine folklore has been created to teach and to preserve explanations of the natural, supernatural, and human phenomena."[45]

37 Jim Williams, "Towards a Model for Indigenous Research," in *Indigenous Identity and Resistance: Researching the Diversity of Knowledge*, ed. Brendan Hokowhitu et al. (Dunedin: Otago University Press, 2010), 111.

38 Aroha Yates-Smith, "Hine! e Hine!: Rediscovering the Feminine in Maori Spirituality" (PhD diss., University of Waikato, 1998).

39 Ibid., 189-190.

40 Ibid., 160.

41 Lee, "Decolonising Māori Narratives," 1.

42 Campbell, *The Power of Myth*, 38.

43 Rachel S. McCoppin, *The Lessons of Nature in Mythology* (McFarland, 2015), 5, ProQuest Ebook Central.

44 Garlick et al., *Te Taiao*, 8.

45 Black et al., "Polynesian Folklore," 126.

Lastly, the pedagogical function is concerned with teaching members of a community how to live a human life, under any circumstances. In the world's current state, this last function is pertinent. "Without our stories we are incomplete," wrote Gaiman about humankind's need for myths, to make sense of our world and ourselves.[46]

In the Māori cosmology, Papatūānuku (the Earth-mother) and Ranginui (the Sky-father) are the primal metaphysical parents of all living things.[47] In Western scientific terms, the Earth and the atmosphere together make life possible. Despite this 'inconvenient' truth, we currently face environmental collapse. When we personify the Earth and the Sky as ancestors, our neglect of the environment must have more personal meaning.[48]

Logos (reason) must be balanced by the metaphorical, symbolic truth that *mythos* offers us, because narratives are required to connect conscience to action.[49]

2.3 Pūrākau Analysis

This section of the literature review has been organised thematically according to the legends of Māui, and three pūrākau relevant to the *Tuakore Trilogy*: stories of Pīngao, Hine-nui-te-pō, and Tāwhaki. Each of these stories intersect with three myth cycles of Māori tradition: The Creation, Māui, and Tāwhaki.[50]

A pepeha lays out the connections between ancestors and their descendants, and although traits are inherited, descendants are not photocopies of their ancestors. Similarly, reinvented traditional stories, although not the same, must have ancestral connections to their pūrākau forebears.

Māui is investigated to uncover behaviours, social codes and his inversions of these expectations. As with Māui, the other pūrākau feature ancestor figures as protagonists, and their roles are analysed within a Māori worldview. Since creating transformed stories without significant understanding of the old stories is difficult, my analysis contextualises the philosophy and narrative which underpin the pūrākau.

Māui

To inform the *Te Mana-a-Māui* method that I designed and employ, in this section I survey literature that interrogates the events, themes, and meanings of the Māui cycle.

46 Neil Gaiman, *The View From the Cheap Seats: Selected Non-fiction* (London: Headline, 2016), 59.

47 Haare Williams, "Te Kāhui Ruruhau," *Te Whē ki Tukorehe, Te Hau o te Whenua* 1 (2020): 14. Williams describes how many Māori writers are prone to cite the giving nature of the Earth, but "forget to say that Papatūānuku is also unforgiving. We are seeing it now. The oceans, the forest and the land – when is the assault going to stop?" In other words, a balanced relationship with the planet involves reciprocal behaviour.

48 Garlick et al., *Te Taiao*, 8. Charles Royal describes the world as a vast, complex family, with human beings sharing kinship with all other things within this system. This brings with it obligations to understand how to act within these kinship relationships.

49 Annika Arnold, *Climate Change and Storytelling: Narratives and Cultural Meaning in Environmental Communication* (Springer International, 2018), ProQuest Ebook Central. As "story-telling animals," we perceive facts, numbers and urgent appeals that surround climate change inherently as a story.

50 It's important to note that the stories of the *Tuakore Trilogy* are not straightforward retellings, in the way that I portray them.

Māui the demi-god, whose traditions are distributed throughout Micronesia, Melanesia and Polynesia,[51] belongs to the category of mythic archetypes known as tricksters. Each trickster figure is culturally specific and resists easy codification.[52]

This is especially true of Māui, since this character spans the Pacific in diverse variations, and there are many different regional varieties of Māui in Aotearoa.[53] The trickster is notoriously difficult to define, however typically this archetype is a god, goddess, spirit, man, woman, or anthropomorphic animal that uses intelligence and/or secret knowledge to play tricks, break rules, and subvert normal conventions.[54]

Found in mythologies around the world,[55] "the Trickster archetype embodies the energies of mischief and desire for change … the natural enemies of the status quo."[56] This notion of trickster as 'change agent,' unrestricted by boundaries, is reinforced by Robertson, who describes "a messenger in transit between this world and the next, either above or below … the anarchist who challenges governance and societal structure … yet may be the defender of deeply held cultural values."[57] The idea of defending values holds considerable appeal for this study, since a core goal of the research is the renewal of messages embedded in pūrākau.

Although tricksters are mostly male, there are female figures,[58] or those who disguise their gender.[59] For example, the Norse trickster Loki reputedly could change his shape and gender.[60] Similarly, some Afghani trickster tales feature women in male disguise, performing martial feats.[61]

Booker classifies the trickster as the lighter side of the tempter archetype, giving the examples of both Puck and Ariel from Shakespeare's *Midsummer's Night Dream* and *The Tempest*.[62] However, this is predicated on a Judeo-Christian, Western outlook; tempters only exist where a culture has the concept of sin.

51 Rāwiri Taonui, "Polynesian Oral Traditions," in *Vaka Moana: Voyages of the Ancestors*, ed. K.R. Howe (Auckland: David Bateman, 2006), 29.

52 Natalie Robertson, "The 10 Predicaments of Maui: Notes on Tricksters," in *Volume 1*, ed. Brian D. Butler (Auckland: Artspace/Clouds, 2008).

53 Taonui, "Polynesian Oral Traditions," 29; A.W. Reed, *Treasury of Maori Folklore* (Wellington: A.H. & A.W. Reed, 1963), 116-157.

54 Helena Bassil-Morozow, "Loki Then and Now: The Trickster Against Civilization," *International Journal of Jungian Studies* 9, no. 2 (May 2017): 84, http://doi.org/10.1080/19409052.2017.1309780.

55 Harold Scheub, *Trickster and Hero: Two Characters in the Oral and Written Traditions of the World* (Madison: University of Wisconsin Press, 2013), ProQuest Ebook Central. Māui joins an illustrious band of international tricksters such as Anansi (West African), Coyote (Navajo), Crow (Aboriginal), Gwydion (Welsh), Loki (Norse), Susa-no-wo (Japanese), and Sun Wu Kong the Monkey King (Chinese).

56 Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers* (Studio City: Michael Wiese Productions, 2007), 77.

57 Robertson, "The 10 Predicaments of Maui," 16.

58 The animated films *Mulan* (1998) and *The Breadwinner* (2017) could be cited as modern examples.

59 *The Columbia Encyclopedia*, 8th ed. (New York: Columbia University Press, 2018), s.v. "trickster," Credo Reference. It seems appropriate for the trickster that even this archetype should have examples that break with its own convention.

60 *Encyclopædia Britannica*, s.v. "Loki," https://www.britannica.com/topic/Loki.

61 Margaret A. Mills, "The Gender of the Trick: Female Tricksters and Male Narrators" *Asian Folklore Studies* 60, no. 2 (2001): 240-241, http://doi.org/10.2307/1179056.

62 Christopher Booker, *The Seven Basic Plots: Why We Tell Stories* (London: Continuum, 2004), 309.

In *Paipera Tapu* (Māori Bibles), sin is translated as hara, but this originally meant a mistake, offence, or transgression against codes of behaviour, rather than a moral/spiritual stain.[63]

The system of utu (reciprocity to bring about a state of balance) insures that such debts are resolved in this life, rather than recorded in a heavenly ledger and paid for in the afterlife.[64] Social organisation and beliefs arranged around the observance of tikanga (protocols) meant that breaches of tikanga or tapu (spiritual restrictions) would bring their own natural consequences.[65]

Salinas believes the trickster is a culture hero who provides "necessary tools for social and physical survival."[66] Māui, the trickster hero, is also described as a man.[67] This human element is important, for Māui, as demi-god, occupies the space between the ancestor-gods and humankind, and is acknowledged as a direct ancestor by many iwi.[68] This bridging function may be one reason why the character is so appealing to Māori, because he connects us to the ancient world.

The trickster, crucial in creating progress, has proved to be attractive to academics seeking to find unusual solutions to research problems. For instance, Archibald uses the Coyote as a traditional trickster character to investigate and reflect on the pedagogical value of First Nation story-telling traditions.[69]

And since myths and mythic archetypes are links to cultural heritage, Māori academics have employed their own ancestral myth heroes as exemplars for the present in various fields.[70] In business entrepreneurship, for example, Keelan coins the term Māuipreneur;[71] in education, Ware examines narratives about Māui as a template for Māori youth development;[72] and in Indigenous theatre, Jahnke points out that "Māui is the ultimate actor," due to his many deceptions and ability to change his shape and appearance.[73] However, most relevant for this research is

63 Richard Benton, Alex Frame and Paul Meredith, eds., *Te Mātāpunenga: A Compendium of References to the Concepts and Institutions of Māori Customary Law* (Wellington: Victoria University Press, 2013), 74.

64 Reed, *Treasury of Maori Folklore*, 96.

65 For more discussion of the concepts of utu, tapu and tikanga, respectively, see Benton et al., *Te Mātāpunenga*, 467, 404, and 429.

66 Chema Salinas, "Ambiguous Trickster Liminality: Two Anti-Mythological Ideas," *Review of Communication*, 13, no. 2 (April 2013): 145, http://doi.org/10.1080/15358593.2013.791716.

67 Margaret Orbell, *The Illustrated Encyclopedia of Maori Myth and Legend* (Christchurch: Canterbury University Press, 1996), 114.

68 Tamati Muturangi Reedy, "Ngāti Porou–Ancestors," in *Te Ara—The Encyclopedia of New Zealand*, 2017, http://www.teara.govt.nz/en/ngati-porou/page-1.

69 Jo-Ann Archibald, "Coyote Learns to Make a Storybasket: The Place of First Nations Stories in Education," (PhD diss., Simon Fraser University, 1997).

70 Teorongonui Josie Keelan, "Māuipreneur: Understanding Māori Entrepreneurship," *Te Kaharoa*, no. 3 (2010): 109-125; Lesley Kay Rameka, "Te Whatu Kākahu: Assessment in Kaupapa Māori Early Childhood Practice," (PhD diss., University of Waikato, 2012), 205-206, https://hdl.handle.net/10289/6597; Felicity Jane Rachel Ware, "Youth Development: Māui Styles; Kia Tipu te Rito o te Pā Harakeke, Tikanga and Ahuatanga as a Basis for a Positive Māori Youth Development Approach," (PhD diss., Te Kunenga ki Purehuroa Massey University, 2009).

71 Keelan, "Māuipreneur," 109-125.

72 Ware, "Youth Development."

73 Robert Jahnke, "Proposal for Auckland Theatre Company Commission," 2013, Auckland Theatre Company papers.

Māui as an exemplar for the creative practitioner. As Robertson explains: "Māui … shapeshifter and change agent, provides us with an example of the artist who challenges the norms."[74]

Much of the surviving written information on pūrākau Māori was gathered by early Pākehā ethnographers and historians. Although still valuable, these versions were often altered, mistranslated, or redacted by the authors, owing to ignorance or biases.[75] Yet it is this material that has informed many contemporary versions in print, providing a general popular awareness of details in the Māui story cycle. Alongside these, versions by Māori scholars such as Mohi Ruatapu[76] (1870s), Te Rangikāheke[77] (1890s), and Teone Tikao[78] (1920s) also survive in their original forms.

Three seminal childrens' books/series on Māui were produced during my childhood, and they influenced a generation: *The Māui Series* (1975-1985) by Peter Gossage,[79] *Māori Legends for Young New Zealanders* (1975) by Katerina Mataira,[80] and *The Biggest Fish in the World* (1974) by A.W. Reed.[81]

It was from these stories, coupled with my father's paintings adorning our house, that I formed my earliest and most lasting impressions of Māui.

74 Robertson, "The 10 Predicaments of Maui," 23.

75 Te Awekotuku, *He Tikanga Whakaaro*, 10-12; Robert Pouwhare, "Ngā Pūrākau Mō Māui: Mai te Patuero, te Pakokitanga me te Whakapēpē ki te Kōrero Pono, ki te Whaihua Whaitake, mē ngā Honotanga; The Māui Narratives: From Bowdlerisation, Dislocation and Infantilisation to Veracity, Relevance and Connection," (PhD thesis, Auckland University of Technology, 2020), http://hdl.handle.net/10292/13307.

76 Mohi Ruatapu, *Ngā Kōrero a Mohi Ruatapu Tohunga Rongonui o Ngāti Porou: The Writings of Mohi Ruatapu*, trans. Anaru Reedy (Christchurch: Canterbury University Press, 1993).

77 Te Rangikaheke, *The Story of Maui by Te Rangikaheke*, ed. and trans. Agathe Thornton (Christchurch: Canterbury University Press, 1992).

78 Teone Taare Tikao, *Tikao Talks: Traditions and Tales*, ed. and trans. Herries Beattie (Christchurch: Cadsonbury, 2004).

79 Paula Morris, "Rhymes with Sausage: A Tribute to Peter Gossage," *The Spinoff*, August 8, 2016, https://thespinoff.co.nz/featured/08-08-2016/rhymes-with-sausage-a-tribute-to-peter-gossage-by-paula-morris/. Although Pākehā, Gossage's graphic design background, and connection via marriage to a Māori whānau, gave him insight to adapt traditional Māori motifs for picture-books, in a method he called 'the stained-glass technique'. His book series opened a gateway "to the Māori visual interpretation of the stories of Aotearoa."

80 "Dame Katerina Te Heikoko Mataira," Storylines Profiles, accessed June 21, 2018, https://www.storylines.org.nz/Storylines+Profiles.html; Katerina Mataira and Para Matchitt, *Te Atea* (Wellington: School Publications, Department of Education, 1975); Katerina Te Heikoko Mataira, *Ngā Waituhi o Rehua* (Wellington: Huia, 2012); Katerina Mataira, *Māori Legends for Young New Zealanders* (Auckland: Landsdowne Press, 1975). First published as an illustrator, Katerina Mataira (author, artist and academic), of Ngāti Porou ancestry, had a long writing career and produced many notable works including *Te Atea* (1975) and *Ngā Waituhi o Rehua* (2012)—both books written in te reo Māori within the genre of science fiction. In Mataira's influential *Māori Legends for Young New Zealanders* she only includes one Māui tale: *Māui snares the Sun*. Bowes' art is striking for its rich textures and strong Polynesian features.

81 A.W. Reed, *The Biggest Fish in the World* (Wellington: Reed, 1974); A.W. Reed, *Traditional Tales of New Zealand*, 4 vols (Wellington: Reed Education, 1973). *The Biggest Fish in the World* (drawing its tales from the previously published *Traditional Tales of New Zealand* series), includes most of Māui's greatest hits (finding his family, then his father, slowing the sun, taming fire, catching a giant fish), but also includes his battle with Tuna, his creation of the first dog, and, unusually, a tale of Māui's sons transmuted into stars. It does not, however, include his famous death. A.W. Reed had retired by the time this book and many of his collected retellings were adapted for children's books. Although illustrated by a multitude of artists, the section pertaining to Māui was by Roger Hart, who would later create a series using Reed's text as the backdrop to his paintings.

Since that time, there has been a proliferation of published material for children pertaining to Māui (including work by Robyn Kahukiwa and Gavin Bishop).[82]

The next section contrasts various selected interpretations, to examine themes, narrative choices, and meaning.

Themes

Despite many variations, within Māori oral tradition there are common events that mark important moments in Māui's life. Māui's story begins when he is abandoned at birth, found and raised by a mentor figure. As a young man he seeks out his family and is reunited with his mother and brothers, and later with his father. He gains the jawbone of an ancestor, which helps him perform a series of seemingly impossible tasks: he slows the sun, fishes up a land, obtains fire, and finally attempts to defeat Death: Hine-nui-te-pō herself.

Māui's many names (highlighted in bold in the following discussion) provide a useful organising principle with which to examine themes from his tales. The first, **Māui-tikitiki-a-Taranga** (Māui from the topknot of the goddess Taranga), contains clues about Māui's parentage, revealing his whakapapa, which assists Māui in finding his whānau.[83] According to Tikao of Kai Tahu (a South Island iwi), Te Raka (a Kai Tahu dialect version of Taranga) was Māui's father rather than his mother. The presence of the topknot, usually a male hairstyle, may support this.[84]

Māui's birth or stillbirth sets the stage for his entry into the world.[85] Tikao calls it a miscarriage (a premature birth); in Reed's version Taranga (Māui's mother) mistakenly believes him dead.[86] In mythic tales, inauspicious beginnings portend a challenging life. In Sullivan and Bishop, Māui describes his birth as his first trick,[87] which comes with a warning: the dead must be farewelled properly. This is a reference to traditional rituals: a miscarriage was seen as caused by breaking tapu, and karakia

82 For example: Gavin Bishop, *Māui and the Goddess of Fire* (Auckland: Scholastic, 1997); Robyn Kahukiwa, *Ngā Atua: Māori Gods* (Wellington: Mauri Tū, 2012).

83 As Green discusses, the surname Pendragon similarly connects Arthur to his father Uther. Roger Lancelyn Green, *King Arthur and his Knights of the Round Table* (London: Puffin, 1953), 22.

84 Tikao, *Tikao Talks*.

85 Ibid., 11.

86 Reed, *The Biggest Fish*, 10.

87 Robert Sullivan and Gavin Bishop, *Weaving Earth and Sky: Myths and Legends of Aotearoa* (Auckland: Random House, 2002), 36.

were needed to prevent harm from the wairua (spirit) of the unborn child.[88] A darker take on the tale begins with the death of Māui's father,[89] followed closely by Māui's own premature birth, brought on by Taranga's grief.[90]

Cast into the sea, Māui survives his first ordeal. In some accounts he is cared for by a number of elemental beings, and is eventually found washed up on shore by a relative.[91] Guardians include the deity Tangaroa-whakamau-tai (tide controller) seaweed, jellyfish, wave children of Hinemoana (Ngaru-nui, Ngaru-roa, Ngaru-tiketike), cloud and wind children (the whānau-puhi: Ao-nui, Ao-roa, Ao-pouri), and other sea beings.

He is named **Māuiui** (sickly) in response to the condition in which he is found.[92] Sometimes he is hung from the bargeboard or the rafters and warmed by a smoky fire beneath. Whether the smoke, the swinging motion, or the position is an aid to recovery, the heat helps to revive him.[93]

In some versions, Māui is raised by his grandfather Tama-nui-ki-te-Rangi, and, although isolated, Māui is inculcated into the wisdom of his people. Accounts differ: Gossage names the mentor-figure as Māui's uncle; and according to Tikao he was raised by his grandmother Hine-hauone and his four aunts, whom Robinson names as Hine-pu-nui-o-toka and four aunts of the wind.[94] It should be noted that all accounts are correct, relative to each iwi, hapū or whānau that tell them.

As Reed explains, "Tama taught him all the lore of his ancestors, and … about the games and dances that were held in the meeting-house not far distant." In a southern variant, two supernatural beings, probably birds, were responsible for his education, Mu and Weka.

Reed calls them goblins, but their names are clearly those of birds, and Weka (like the real bird) is a notorious thief.[95] From these accounts it is

88 Robert Sullivan and Chris Slane, *Māui: Legends of the Outcast* (Auckland: Godwit, 1996), 1; Orbell, *The Illustrated Encyclopedia*, 114; Makareti, *Makareti: The Old-Time Maori* (Auckland: New Woman's Press, 1986), 121.

89 Hana Hiraina Erlbeck, *Maui: The Legend of the Demi-god Maui-Tikitiki-a-Taranga* (Auckland: Reed, 2000), 5. This is the reason Māui's father dwells in the underworld, later on.

90 Queenie Rikihana-Hyland, *Paki Waitara: Myths and Legends of the Māori* (Auckland: Reed, 1997), 22; Sullivan and Slane, *Māui: Legends*, 8. Some accounts point to Taranga's advanced age as the cause.

91 Reed, *Treasury of Maori Folklore*, 118.

92 Erlbeck, *Maui: The Legend*, 7.

93 Sullivan and Slane, *Māui: Legends*, 4; Reed, *Treasury of Maori Folklore*, 118; Makareti, *Makareti*, 144; Ranginui Walker, *Ka Whawhai Tonu Matou: Struggle Without End* (North Shore: Penguin, 2004), 16.

94 Erlbeck, *Maui: The Legend*, 6; Peter Gossage, *How Maui-Tiki-Tiki-a-Taranga Found his Mother* (Auckland: Hamlyn, 1975), 14; Tikao, *Tikao Talks*, 11; Samuel Timoti Robinson, *Tōhunga: The Revival; Ancient Knowledge for the Modern Era* (Auckland: Reed Publishing, 2005), 42.

95 Reed, *Treasury of Maori Folklore*, 119; Gossage, *How Maui-Tiki-Tiki-a-Taranga*, 17; Christine Tremewan, ed. and trans., *Traditional Stories from Southern New Zealand: He Kōrero nō Te Wai Pounamu* (Christchurch: University of Canterbury, 2002), 80.

clear that Māui is raised with an understanding of how society functions. In his later adventures, it is therefore a deliberate choice on his part to break the rules, rather than ignorance.

Like any adopted child, he is curious about his parentage; for Māui, establishing a bedrock identity (his whakapapa connection) is key to assisting him in his later tasks. This is also true of those Māori seeking to connect with their identity in a post-colonial world.

Māui-pōtiki (Māui the youngest child) is another name denoting his place in the family hierarchy, but one which only makes sense when he is reunited with his brothers. Māui's position as lastborn male meant that he began life with low status, since the eldest child in each line (male and female) inherits a special place within that whānau. The tales of Māui's birth and deeds establishes this societal norm, but also sets a precedent for overthrowing convention.[96]

Another of Māui's names, **Māui-tinihanga**, can be interpreted in two ways, as tinihanga can mean to deceive, cheat or trick, but also amusing or beguiling, as in the proverbial phrase "te mahi tinihanga a te Māori,"[97] referring to a range of clever entertainments and amusements.[98] Reed notes that "amongst Māui's skills was dexterity at games of all kinds—dart throwing, kite flying, whai (cat's cradle) which he is said to have invented … ringaringa, a game in which food is held in one hand and others guess which is full and which is empty."[99] In a first encounter, Māui bests his brothers in a dart throwing game. His brothers are not happy to see him, feeling threatened by this newcomer and pōtiki.

Reed recounts: "His brothers were jealous of the affection lavished upon the one who had been abandoned at birth and in the later events of his life we see this animosity constantly manifesting itself."[100]

A dart also features in an unusual account where Māui secretly observes Pani birthing kumara for the brothers' meals. After this discovery, Pani

96 I also discuss this idea in Waipara, "The Reckoning."

97 George Grey, *Ko Nga Moteatea me Nga Hakirara o Nga Maori* (Wellington: Robert Stokes, 1853), vi, cited in *Te Aka Māori Dictionary*, s.v. "tinihanga," accessed October 3, 2018, http://maoridictionary.co.nz.

98 Reed, *Treasury of Maori Folklore*, 131. Reed translates this name as "Maui of the many devices."

99 Ibid.

100 Ibid., 120; Tremewan, *Traditional Stories*, 81; Reed, *Treasury of Maori Folklore*, 121.

101 Reed, *Treasury of Maori Folklore*, 131.

102 Ibid., 116.

103 Mead and Grove, *Ngā Pepeha*, 235.

returns to the underworld with Hine-mata-iti (parent of the kiore or Polynesian rat), but is pursued by Māui's magic dart.[101] Proverbs referring to Māui were often used in speaking of a scheming, cunning person:

> *Māui-tinihanga!*
> Māui of the many devices![102]
>
> *Ko Māui tinihanga koe!*
> You are Māui of many tricks![103]

As **Māui-nukurau** (Māui the deceiver), Māui must wrest knowledge from his elders, by trickery or, in some cases, force. For example, he acquires a magical weapon from his grandmother (or sometimes grandfather), Murirangawhenua.[104]

Descriptions of the weapon vary in modern retellings.[105] In Mataira's account, Māui's magic weapon is mentioned but not visually described in the text; illustrator Claire Bowes depicts an oversized greenstone mere (club), so large that it drags along the ground as Māui performs his martial action. In Pohatu's account Māui goes to a cave, collects his ancestor's bones, and fashions a fishhook.[106] In Sullivan and Slane, a hook is also crafted from the jawbone, sometime after acquiring it.[107] Later, Māui bears the jawbone in whole form again, to combat the sun. Gossage's jawbone, however, stays the same throughout its depictions, from a weapon used to beat the sun, to a simple hook with rope attached.[108] In the film *Moana* (2016), Māui carries around an oversized fish-hook, which (for some reason) also grants him all his magic powers.

It is important that Māui's weapon is not just a magic fishhook, but an ancestor's jawbone,[109] and therefore a metaphor for speech. The Māori creation story is a chant, and speech has always been the primary means of transmitting cultural knowledge.[110]

In Thornton's view, Māui is able to draw on the strength of his ancestors

104 Peter Gossage, *How Maui Found his Father and the Magic Jawbone* (Auckland: Lansdowne Press, 1980). Gossage chose to use the grandfather in his retelling.

105 Mataira, *Maori Legends*, 21.

106 Warren Pohatu, *Traditional Māori Legends: Ngā Tai Kōrero* (Auckland: Picture Puffin, 2008).

107 Sullivan and Slane, *Māui: Legends*, 23, 37.

108 Gossage, *How Maui Found his Father*; Peter Gossage, *How Maui Slowed the Sun* (Auckland: Lansdowne Press, 1982).

109 Te Rangikāheke, *The Story of Māui*, 45; Agathe Thornton, *The Birth of the Universe, Te Whānautanga o te Ao Tukupū: Māori Oral Cosmogony from the Wairarapa* (Auckland: Reed, 2004), 68; Johnson Witehira, "Tārai Kōrero Toi: Articulating a Māori Design Language" (PhD thesis, Massey University, 2013), 1, http://hdl.handle.net/10179/5213; S. Percy Smith, *The Lore of the Whare-Wananga, or, Teachings of the Maori College on Religion, Cosmogony, and History* (New Plymouth: Polynesian Society, 1913), 80, https://www.sacred-texts.com/pac/lww/lww00.htm.

110 Waipara, "The Reckoning."

via the jawbone.[111] These symbolic references show the importance of oral transmission to Māori. Horner asserts that "Sound in all its forms preceded human existence."[112] In writing about the creation account of a South Island tohunga (skilled expert in traditional knowledge), Reilly notes, "Tiramōrehu's text opens dramatically with the 'Atua' singing creation into being in Te Pō."[113]

Additionally, Te Kauae Runga and Te Kauae Raro (the upper and lower jaws) refer to the classification of two types of knowledge: celestial and terrestrial. Smith reports that this knowledge system was used by the traditional whare wānanga (house of higher learning).[114]

Tension has always existed between the position (mana) of the elders in society and threats to it from the changing status of the young.[115] In 1856, Aperehama Taonui of Ngāpuhi, who was being consulted on a publishing venture, insisted its contents, dealing with esoteric knowledge on makutu (dark magic), should be for Pākehā eyes only.[116] Sir Peter Buck, writing in *Te Pīpīwharauroa* in 1907, made an impassioned plea for purposeful knowledge dissemination from the old people:

> Repositories of knowledge, do not hold back those treasures of our ancestors. Send them into this bird, and it shall distribute them around the marae of this land … as a gift to the next generations, and not wastefully taken by the elders with them to the departing place of spirits leaving the grandchildren with no words.
>
> …
>
> It is right for us the children to reprimand the elders who hold back the stories, because this is a treachery to us.[117]

In a Māori context, this tension between the generations may stem from a belief that if you give up all your knowledge you cease to have purpose.[118] Mervyn McLean, while recording traditional waiata from kaumatua (elders), records a belief he calls the 'empty barrel,' whereby

111 Thornton, *The Birth of the Universe*, 68.

112 Neil Horner, liner notes for *Te Ku Te Whe*, by Hirini Melbourne and Richard Nunns, recorded 2011, Rattle, RATDOO4 1994, CD.

113 Michael Reilly, "Te Tīmatanga Mai o te Ao: The Beginning of the World," in *Te Kōparapara: Introduction to the Māori World*, ed. Michael Reilly et al. (Auckland: Auckland University Press, 2018), 20.

114 Smith, *The Lore of the Whare-Wananga*, 80.

115 Sullivan and Slane, *Māui: Legends*, 13. Tama-nui-ki-te-rangi shared his wisdom with Māui. In Sullivan and Slane's account, there may be teaching, but not much love, according to Māui himself.

116 Benton et al, *Te Mātāpunenga*, 221.

117 Ibid., 222.

118 Māori Marsden, *The Woven Universe: Selected Writings of Rev. Māori Marsden*, ed. Te Ahukaramū Charles Royal (Otaki: Estate of Rev. Māori Marsden, 2003), 78. Marsden explains that knowledge is something one collects: listening to stories and explanations fills your basket, like filling a food basket. Also see Pita Kapiti, *Ngā Kōrero a Pita Kapiti*, ed. and trans. Anaru Reedy (Christchurch: Canterbury University Press, 1997), 13.

the knowledge of songs was thought of as a physical object, and as songs were transferred, the barrel was gradually emptied. He recalls recording over fifty songs from a Waikato singer, Sam Huia, and was shocked on revisiting him to find that he could no longer sing, because he had given all his songs away.[119]

According to Māori belief, knowledge is stored in the puku (stomach), which parallels the revelation of Western science that a complicated network of neural matter exists in the gut. Best explains: "The stomach was viewed as the seat of emotions and of memory. So we have pukukata (amused); pukutakaro (playful) pukumahi (industrious); pukumahara (cautious), etc."[120] These connections are echoed in the English idioms 'butterflies in the stomach' and 'belly laugh.' Possibly, calm and logical thought is being contrasted with an immediate, emotional response that bypasses the mind. In Sullivan and Slane's tale, Murirangawhenua asks, if Māui takes her jawbone, "How will I eat?" Māui says he will provide soft food that doesn't need to be chewed.[121] She might well be asking: how can I live when I have emptied myself of knowledge?

Across many stories, fire represents survival: warmth, cooking, a land-clearing tool, and weapon against supernatural beings.[122] In the Greek myth of Prometheus, it also symbolises agency or autonomy: independence from the gods.[123] This autonomy might be what Māui is seeking when he tricks Mahuika (another relative) out of her fiery fingernails. Whakataukī about this story include:

Ko Māui tinetinei ahi
Māui the fire extinguisher[124]

Nga tokorima a Māui
The five of Māui (referring to Mahuika and five fingers)[125]

119 Mervyn McLean, *Tō Tātau Waka: In Search of Māori Music 1958-1979* (Auckland: Auckland University Press, 2004), 73.

120 Elsdon Best, *Māori Religion and Mythology Part 2* (Wellington: P.D. Hasselberg, 1982), 54, http://nzetc.victoria.ac.nz/tm/scholarly/tei-Bes02Reli-t1-body-d2-d4.html.

121 Sullivan and Slane, *Māui: Legends*, 20.

122 Reed, *Treasury of Maori Folklore*, 128.

123 Roger Lancelyn Green, *Tales of the Greek Heroes* (London: Penguin Books, 1958), 30.

124 Mead and Grove, *Ngā Pepeha*, 235.

125 Ibid., 334. This is a Ngāti Awa whakataukī.

According to Tremewan, in versions where Mahuika is female the taming of fire can be seen as representing relations between the sexes, reminiscent of stories of the Hawaiian volcano goddess, Pele. Māui, the male figure, conquers the 'dangerous,' powerful energy of the female. The act of making fire using a wooden 'shaft' and a grooved piece of wood was a graphic mirror of the sexual act, and was performed by a man and woman, when kindling fires for ritual use.[126]

Fire also has a specific whakapapa: Auahi-Tū-Roa, personification of the comet, married Mahuika, and their union brought forth the fingernail fire children, with whom Māui is later entrusted. Taonui emphasises the element of risk in Māui's adventures, and points out that his striving against the odds "represents the human struggle to command and utilise the bounty and forces of nature across the threshold between creation and the terrestrial world."[127]

Another name given to Māui is **Māui-mōhio** (the wise). Gossage wrote of Māui's deep knowledge base:

> As Maui grew Tama taught him many things—of Rangi and Papa, Tiki and Tu. He imparted to Maui the art of oratory and the tongue of a taiaha. He told him of nature and aroha, and revealed to him the magic ways of mastering them.[128]

Although he may seem impetuous at times, Māui is a consummate strategist, as shown in his plan to trap Te Rā (the sun): using magically enhanced ropes, building clay walls to protect himself from the sun's heat, and carefully timing the attack.

The foundational concept of whakapapa in te ao Māori means that all things and all beings are related, and therefore tricky situations can arise when dealing with difficult relatives. Te Rā, or Tamanui-te-Rā (which is sometimes said to be his full and secret name) descends from Ranginui the Sky-father, and belongs to Te Whānau Marama (the family of light), which also includes the moon, stars, and Hina-tore (phosphorescent light).[129] All of Māui's endeavours involve setting himself against the will of senior relatives. Sometimes these relatives serve as direct antagonists, such as Te Rā, or are close relatives, such as his brothers or his in-laws.

Reed notes that he is constantly in conflict with his brothers.[130] In a metatextual narrative reference, Maui's brothers, when contemplating hurting Māui, recall the fraternal Gods fighting each other, and caution against replicating this disharmony. This is important connective tissue linking the Māui cycle to the Creation saga.[131]

The name **Māui-mata-waru** (Māui of the eight eyes)[132] indicates his foresight. Māui thought that people were too timid, they didn't go far enough; literally in the case of his brothers, who chose to fish close to the land. Māui forced them to sail beyond the horizon to catch the biggest fish in the world; the metaphor is clear.

126 Tremewan, *Traditional Stories*, 92.

127 Taonui, "Polynesian Oral Traditions," 29.

128 Gossage, *How Maui Found His Mother*, 17.

129 Reed, *Treasury of Maori Folklore*, 83. In one account they are the direct progeny of Wainui and Tangotango.

130 Ibid., 129.

131 Robinson, *Tōhunga*, 43.

132 Reed, *Treasury of Maori Folklore*, 117.

And when they sought to thwart him, **Māui-i-te-atamai** (Māui the quickwitted)[133] appeared, able to improvise and use his blood as bait.

Mata can also mean face, and so the name **Māui-mata-waru** (Māui of the eight faces) could refer to his shapeshifting abilities. When meeting his father for the first time he assumes the shape of a kererū (wood pigeon), when escaping Mahuika he becomes a fish, then a kāhu (harrier hawk) or owl.[134]

Māui's association with birds is continued in the tale of the kōkako who brings him water while he battles the sun, as well as the bird friends (including the fantail) that join him on his final adventure.[135] In another account, Māui swaps his face for that of his wife Rohe, beautifying his features whilst diminishing hers.[136] When he encounters Hine-nui-te-pō, he assumes the form of a lizard.

In his aspect as **Māui-whare-kino** (Māui of the evil house), according to Rikihana-Hyland, he "hurt humankind out of spite."[137] William Colenso cites the proverb:

> *Ko Maui whare kino!*
> Yes, Maui with the evil house! or, Just like Maui of the house of ill-fame!

Colenso elaborates: "Schemes and cunning stratagems were planned in Maui's house, or by Maui wherever staying; he was truly the coming deviser of schemes; in this respect much after the fashion of Mercury, the son of Maia; and of Proteus."[138]

Highly competitive, Māui's curiosity often seems driven by boredom.[139] Lesser known exploits include the first murder (of Maru), killing his nephews and transmuting them into stars, and torturing his brother-in-law, Irawaru, before transfiguring him into the first dog.[140] According to Reed, Māui was an expert at tattooing.[141] Irawaru has his lips and nose tattooed, which explains why dogs have these darkened parts on their muzzles.

133 *Te Aka Māori Dictionary*, s.v. "atamai," http://maoridictionary.co.nz/. Translated by Reed as 'the kind,' but the word atamai is better translated as knowing, quickwitted, ready, or intelligent.

134 Reed, *Treasury of Maori Folklore*, 126.

135 Orbell, *The Illustrated Encyclopedia*, 196.

136 Reed, *Treasury of Maori Folklore*, 141. Rohe, like Hine-nui-te-pō, flees to the underworld, there to enact her vengeance on mankind.

137 Rikihana-Hyland, *Paki Waitara*, 21.

138 William Colenso, "Contributions Towards a Better Knowledge of the Maori Race," *Transactions and Proceedings of the New Zealand Institute* 12 (1879): 124, https://paperspast.natlib.govt.nz/periodicals/TPRSNZ1879-12.2.3.

139 Sullivan and Bishop, *Weaving Earth and Sky*.

140 Tremewan, *Traditional Stories*, 89, 95.

141 Reed, *Treasury of Maori Folklore*, 131.

Māui-hangarau may be a recently coined name. As a verb, hangarau can be used for play, derived from the meanings to deceive, fool or jest, and is connected with Māui's japes.[142] As a modifier the term is used for contemporary technology.[143] Māui's own use of technology ranged from barbed bird spears and fishing hooks, and a giant eel weir for Tuna-roa, to a sun-trap of plaited flax ropes.[144] Even a cave became a tool to entrap the four winds, though the wild West wind remains free.[145]

Although he is also called **Māui-i-toa** (Māui the brave), unlike other heroes, Māui doesn't lead armies into battle. Māui might boast of his prowess, not for praise, but as confirmation of his abilities since he does not appear interested in the opinion of others. The only person he seeks to please is himself. Utterly individual, Māui has no apprentices or disciples, although at times he coerces or cajoles his brothers to assist him. Alone, he faces powerful opponents, the most formidable being Hine-nui-te-pō, the Goddess of Death. This is Māui's final encounter, one he does not overcome.[146]

In *How Maui Defied the Goddess of Death*, Gossage tells the story of this meeting and its consequences, and in a departure from the traditional stories, he intertwines accounts of underworlds and overworlds, to chart a journey for Māui beyond death itself. Gossage's ending implies that in death Māui is transformed.[147]

Māui's stories are both a distillation and an exemplar of the Polynesian explorer spirit. Anderson et al. claim that "his irrepressible curiosity compelled the Polynesian diaspora."[148] Belich suggests that Māui's attitude and success against the gods explains the mindset in which Māori fearlessly dealt with early Europeans.[149] The reason he looms so large in the Māori psyche can be found in the tales of his exploits: a set of instructions left behind.

142 *Te Aka Māori Dictionary*, s.v. "hangarau," https://maoridictionary.co.nz/. This entry includes a short dialogue from a Māui story, reproduced from the *Journal of the Polynesian Society*: "Ka mea atu a Māui ki tōna kōkā, 'E kui! Koia anō i taringa turi ai ō tamariki. Kāti, māku noa e tiki he ahi.' Ka mea mai te kuia rā, 'Auaka koe e haere ki te tiki ahi, koi hangarau koe ki tō tipuna.'. Māui said to his mother, 'Old lady! Your children don't listen. Well, I will fetch some fire.' The elderly woman said, 'Don't you go and fetch fire, lest you play tricks on your ancestor.'"

143 Te Kuru o te Marama Dewes, "If the Person Has the Spirit of Their Ancestor Māui, They Can Do Anything," *Te Ao Māori News*, April 1, 2021, https://www.teaomaori.news/if-person-has-spirit-their-ancestor-maui-they-can-do-anything. Maui-Hangarau is the name used for a technology summit aimed at rangatahi Māori (Māori youth). This is a succinct use of both meanings since it combines games and technology in the one phrase. It is also used in a proposed exhibition, Te Ahoreinga a Māui, at Te Tairāwhiti Museum, as a specific attribute of Māui, denoting innovation and transformation.

144 Michael King, *Maori: A Photographic and Social History*, rev. ed (Auckland: Reed, 1996), 38. King recounts how, in one account, the barb of the fishhook was made from a fragment of the magic jawbone..

145 Reed, *Treasury of Maori Folklore*, 125.

146 Ibid., ch. 3.

147 Peter Gossage, How Maui Defied the Goddess of Death (Auckland: Lansdowne Press, 1985); Trevor Agnew, "Peter Gossage: A Talent for Communication," Agnew Reading (blog), October 25, 2016, http://agnewreading.blogspot.com/2016/10/peter-gossage-talent-for-communication.html.

148 Atholl Anderson, Judith Binney, and Aroha Harris, *Tangata Whenua: An Illustrated History* (Wellington: Bridget Williams Books, 2014), 16.

149 James Belich, *Making Peoples: A History of the New Zealanders; From Polynesian Settlement to the End of the Nineteenth Century* (Auckland: Penguin, 1994), 110.

FIGURE 2.2. As a liminal being, a 'fish out of water' archetype, my visual interpretation of Pīngao takes inspiration from seaweed and octopus, both plant and animal.

Pīngao

The traditional story of Pīngao closely (and literally) aligns to the 'fish out of water' fairytale archetype (fig. 2.2). In chronological terms, it occurs after the separation of Earth and Sky, and the creation of the world. Pīngao was created when Tāne set about propagating the world with plants, long before the arrival of people.[150]

There are at least two surviving regional variations: in the Kai Tahu version, Pīngao (or Pīkao) originates from the eyebrows of Tāne; in the Rangitāne version, Pīngao is a daughter of the sea god Tangaroa (or Takaroa), who falls in love with a land elemental, but is forbidden by her father to leave.[151] These two versions were set down by Moehau Reedy in *Pingao: The Golden Sand Sedge* (1991).[152]

A fish out of water is a metaphor used to describe a character who is uncomfortable in a specific situation. The literal version is that of a sea creature who leaves the ocean for the land. A well-known example is *The Little Mermaid* by Hans Christian Andersen, where in the original tale the mermaid falls in love with a human prince, loses her voice to gain legs, endures pain, and ends with the physical dissolution of her body into sea foam.[153]

Only two versions of the Pīngao story appear in contemporary retellings, though given the distribution of the pīngao plant (*Ficinia spiralis*) around Aotearoa, it is possible there may have been many others in the past. The story, at its simplest, is an explanation of the plant's origin. Common to both versions are the demarcated zones of land and sea and a downbeat ending.[154] In the first, Pīngao is given by Tāne as a peace offering, but is thrown back onto shore by Tangaroa rejecting his brother's gift: the eyebrows of Tāne. In the second version, the land-based Toetoe's vanity causes him to reject Pīngao's overtures toward him, and she becomes trapped in the sand.

150 Robyn Kahukiwa, *I te Timatanga* (Raumati Beach: Mauri Tū, 2016).

151 Brian Flintoff, *Taonga Pūoro Singing Treasures: The Musical Instruments of the Māori* (Nelson: Craig Potton Publishing, 2004), 51. A retold version has Tangaroa reluctantly agree to Pīngao leaving, but warning her of the consequences.

152 Moehau Reedy, quoted in *Pingao: The Golden Sand Sedge*, ed. Averil Herbert and Jenny Oliphaunt (Rotorua: Nga Puna Waihanga, 1991), 4; Department of Conservation, "Pikao (or Pingao) the Golden Sand Sedge," Department of Conservation Te Papa Atawhai, 2005, https://www.doc.govt.nz/about-us/science-publications/conservation-publications/native-plants/pikao-or-pingao-the-golden-sand-sedge.

153 Hans Christian Andersen, "The Little Mermaid," in *Hans Andersen's Fairy Tales: Second Series* (Boston: Ginn and Company, 1915), 124-169, https://www.gutenberg.org/files/32572/32572-h/32572-h.htm. The story was later adapted by Disney for film.

154 Michael Toolan, "Narrative Retelling in McGahern's 'Swallows': The Intensifying Power of Repetition and Return," in *Narrative Retellings: Stylistic Approaches*, ed. Marina Lambrou (London: Bloomsbury Academic, 2021), 74. The term downbeat ending refers to the way a story ends negatively or positively charged. See also Robert McKee, *Story: Substance, Structure, Style and the Principles of Screenwriting* (London: Methuen, 1999), 12. McKee divides all stories into up-ending, down-ending or up/down-ending stories.

In the *School Journal* (an educational publication aimed at New Zealand children), Bridget Meads retells the 'eyebrows' version of Pīngao, that combines the war between the land and sea with another oceanic-themed tale, about the origins of fish and lizards. It is subtitled *A Story from the North*, implying that it is a regional variation separate from the two South Island variants listed above.[155] This interlocking of smaller stories together is a process that I was exploring in my retelling of Pīngao, before coming across this variation.

Another tale holds that the seeds of the Pīngao grass are blown from dunes to the beach and take root, becoming the toheroa shellfish (*Paphies ventricosa*).[156]

Though multiple varieties of toetoe grow in New Zealand, known variously as toetoe-kākaho, toetoe-mokoro, and toetoe-rākau, only the largest (*A. splendens*) is found in lowland sand dunes, confined to Northland, the Bay of Plenty and Waikato.[157] Kākaho refers to the stem of the plant, and this is how Toetoe is addressed in Moehau's version. The pīngao's root system loosely adheres to the ground, and as such it is the only plant that grows in that area of beach soil. This also means that it is fragile and easily endangered.[158] No doubt, the 'no-man's-land' nature of its dune habitat, and the vulnerability of the plant, explain Pīngao's uneasy, transient, and sometimes trapped state.

Now scarce, pīngao would have once been seen on every sandy shore in Aotearoa. Its golden leaves were prized by weavers for making varied possessions, including mats, bags, hats, and rain capes—even body armour for battle. Vennell adds:

> Pīngao was such an important part of the lives of coastal Māori that it is said that the spirits of the dead carried the plant along the pathway to the underworld. On the long journey back to Hawaiki they would drop Pīngao to mark their passage.[159]

There are other Māori stories with characters that occupy a similarly liminal space as Pīngao, such as Pania (of the Reef), described as a being from the sea who comes ashore but must return by daybreak.[160]

Although the stories characterise Pania as a sea-person, they suggest that she is not one of the Ponaturi: a terrifying race of sea-dwelling creatures, often classed as a type of patupaiarehe.

These are fair-skinned, humanlike, supernatural creatures, commonly translated as 'fairies,' but not necessarily diminutive, sometimes helpful and sometimes frightening.[161] Orbell describes another patupaiarehe people, Tutumaiao, who come from the sea and may be seen on the shore.[162]

155 Bridget Meads, "He Kōrero mo te Pīngao: A Story from the North," *School Journal* 1, no. 2 (2001): 15-19.

156 Glenys Stace, "The Elusive Toheroa," *New Zealand Geographic* 9 (1991): 18-34, https://www.nzgeo.com/stories/the-elusive-toheroa/.

157 Sue Scheele and Peter Sweetapple, "Toetoe," Manaaki Whenua Landcare Research, accessed November 12, 2018, https://www.landcareresearch.co.nz/science/plants-animals-fungi/plants/ethnobotany/weaving-plants/information-sheets/toetoe.

158 Department of Conservation, "Pingao (or Pikao)."

159 Robert Vennell, *The Meaning of Trees* (Auckland: Harper Collins, 2019), 217.

160 Orbell, *The Illustrated Encyclopedia*, 235; Peter Gossage, *Pania of the Reef* (Auckland: Reed, 2003); Ron Bacon and Manu Smith, *Pania the Woman from the Sea: A Story from Hawke's Bay* (Auckland: Waiatarua, 2004).

161 Reed, *Treasury of Maori Folklore*, 447.

162 Orbell, *The Illustrated Encyclopedia*, 235.

In Rikihana-Hyland's version, Pania has no supernatural origins, but is instead a woman skilled at athletic swimming. Rikihana-Hyland describes her work as "faction … a combination of known facts and [her] own version of how the women thought and behaved."[163] Gossage's version of the story includes Pania's son Moremore, (absent in Bacon's account). Moremore undergoes a transformation, becoming a taniwha (powerful water spirit) in the form of a shark, stingray or octopus.

Transformation stories are common throughout Māoridom, where humans become elemental beings.[164] After the transformation of her husband Irawaru into a dog, Hinauri (Māui's sister), throws herself into the ocean waves.[165] There her legs become a tail, and she is thus named Hine-moana (moana meaning ocean) and Hine-ika (ika meaning fish). She is soon joined by Rongo-mai, god of whales, and astride him is guided to Motu-tapu.[166]

Despite the simple structure of traditional versions of the Pīngao story, it is rich in thematic potential, dealing as it does with intergenerational familial conflict, broken agreements, the relationship between fathers and daughters, physical transformation, and finally unrequited love.[167]

It is also set on the shore. Lisa Reihana points out, in relation to first meetings, that "the shoreline is always the most contested part of the land."[168] The story of Pīngao plays out within this larger narrative theme in pūrakau Māori: the perpetual war between the land and the sea, and the shore as the front line of battle.[169]

Other elemental forces take sides in the struggle. On the land side are ranged Rakahore (father of rocks), Hinetuakirikiri (gravel-woman), and Hineoneone (sand-woman);[170] and on the marine side, Hinemoana and Kiwa.[171] Ikatere and Tutewehiwehi (parents of fish and reptiles, respectively) are also caught up in the conflict.[172] Even the birds divide themselves along land and sea lines.[173]

163 Queenie Rikihana, *Manawa Hine: Women Who Swam Against the Tide* (Auckland: Reed, 2006), 90.

164 Queenie Rikihana Hyland and Zak Waipara, *Te Kapo the Taniwha* (Auckland: Reed, 1997); Ngahuia Te Awekotuku, *Ruahine: Mythic Women* (Wellington: Huia, 2003), 43; Yates-Smith, "Hine! e Hine!," 254. More transformations include mortals turning into rocks (Te Kapo), water dwelling creatures (Haumapuhia, from Tuhoe), and taniwha (such as Hinekorako te Taniwha, an ancestress of the Rongowhakaata iwi). Reed, *Treasury of Maori Folklore*, 118. As Reed notes, even Māui emerges at some point from the sea, having been cared for by ocean guardians.

165 George Grey, *Polynesian Mythology and Ancient Traditional History of the New Zealanders as Furnished by their Priests and Chiefs*, rev. ed. (Auckland: Whitcombe and Tombs, 1906), 33. In some versions, this act is fatal.

166 Reed, *Treasury of Maori Folklore*, 145-146.

167 Two plants separated by distance, but ultimately brought together.

168 Lisa Reihana, "Lisa Reihana: Emissaries," (talk presented at Auckland Writers Festival, Auckland, May 20, 2018).

169 Orbell, *The Illustrated Encyclopedia*, 129.

170 Reed, *Treasury of Maori Folklore*, 338.

171 Ron Bacon and Manu Smith, *Hine-moana and Kiwa: A Legend of the Sea* (Auckland: Waiatarua, 2004). Bacon's text is a series of statements about the role various personifications play, rather than a narrative. It is enlivened by the strength of Manu Smith's artwork.

172 Reed, *Treasury of Maori Folklore*, 38; Sullivan and Bishop, *Weaving Earth and Sky*, 21. Sullivan uses the alternative name for Tutewehiwehi, Tu-te-wanawana.

173 Reed, *The Biggest Fish*, 107; Gavin Bishop, *Counting the Stars: Four Māori Myths* (Auckland: Random House, 2009), 20.

In contemporary times, the shore is still a disputed space, as evidenced by the controversial Foreshore and Seabed Act 2004, which extinguished Māori customary rights to this area.[174] As with the sea and land's constant battle, struggles for autonomy continue. In the words of the whakataukī: "Ka whawhai tonu mātou, ake, ake ake."[175]

Hine-nui-te-pō

Hine-nui-te-pō (formerly Hine-tītama) occupies a specific role in the Māori psyche; as both a mother to humankind and the deity that welcomes them after death. However, there is a scarcity of narratives for children concerning Hine-tītama or Hine-nui-te-pō as a protagonist, although she may appear as an antagonist in the Māui story,[176] or as a supporting character in Tāne's adventures.[177]

Briefly, Hine-tītama (also known as Hine-a-tauira or Hine-i-tauira) is born to Tāne and Hineahuone. When Hine-tītama grows to adulthood, her father Tāne also takes her as wife, and thus humankind is brought into the world. On learning of the identity of her husband, Hine-tītama flees to the underworld, becoming Hine-nui-te-pō.[178]

The full story of Hine-tītama begins with her mother Hineahuone, grandmother Papatūānuku, and great-grandmother, Te Pō.[179] Her female lineage is important within these stories, because in te ao Māori matrilineal descent holds equal status with the patrilineal line.[180]

Often, Te Pō (the darkness) is born from Te Kore (the nothing). In Mohi Ruatapu's version, Te Kore comes at a later stage.[181] According to Taonui, Te Kore's placement at the beginning was created by Pākehā writers and subsequently adopted by Māori.[182] He identifies the order as: "Te Pō (the Unknown Night), Te Ao (Light and Knowledge) and Te Kore (The Primal Source of Potentiality)."[183]

174 Foreshore and Seabed Act 2004, repealed and replaced by the Marine and Coastal Area (Takutai Moana) Act 2011.

175 Manuka Henare, "Maniapoto, Rewi Manga," in *Te Ara—The Encyclopedia of New Zealand*, accessed 22 November 2018, https://teara.govt.nz/en/biographies/1m8/maniapoto-rewi-manga; Walker, *Ka Whawhai Tonu Matou*. The titular phrase translates as 'We will fight on for ever and ever!' This was uttered by Rewi Maniapoto at the battle of Orakau in 1864, and is often used during Māori political resistance campaigns.

176 For example: Peter Gossage, *How Māui Defied the Goddess of Death* (Auckland: Reed, 2005); Sullivan and Slane, *Māui: Legends*.

177 For example: Sullivan and Bishop, *Weaving Earth and Sky*, 32.

178 Reed, *Treasury of Maori Folklore*, 45.

179 Robyn Kahukiwa and Patricia Grace, *Wāhine Toa: Women of Māori Myth* (Auckland: Penguin, 2000), 16. Kahukiwa and Grace describe Te Pō as female.

180 Ani Mikaere, *The Balance Destroyed* (Ōtaki: Te Tākupu, Te Wananga o Raukawa, 2017), 25.

181 Ruatapu, *Ngā Kōrero*.

182 Rawiri Taonui, "Nga Tatai-Whakapapa: Dynamics In Maori Oral Tradition," (PhD diss., University of Auckland, 2005), 6, http://hdl.handle.net/2292/20659. Taonui maintains that "This hybrid actually derives from a simple mistake made by European writers, who after translating and defining Te Kore as 'nothingness', decided to change the order of Maori creation, placing Te Kore before Te Po."

183 Ibid., 34. Taonui critiques the altered version as a reductive fabrication.

Te Kore has been likened to a gestational period by Kahukiwa and Grace.[184] Te Pō, also a proto-womb, conceives both Ranginui and Papatuanuku, who cling together in unison, bringing forth many children.[185] Pere writes that Rangi and Papa are created by a series of forces (male and female).[186] Only after their separation is Te Ao Mārama (the world of light) created.

All Rangi and Papa's children are male, yet, according to Mikaere, supernatural females exist alongside them. Since mating with female celestial beings would not result in human life, the gods must find an alternative, viable source for humanity. Mikaere, Hart and Reed cite prior procreative experiments by Tāne, which do result in the creation of various other natural beings and elements.[187]

Tāne seeks to bring the human element into the world, and is told to retrieve clay from Kurawaka, the *mons veneris* (pubic region) of Papatūānuku. His mother instructs him, or he seeks her advice,[188] and he is sometimes assisted by his brothers in the search.[189] Hineahuone is formed from the fertile clay. To describe her origins, Bryant uses the metaphor of the 'crimson bowl'—a literal translation of Kurawaka, a waka (container) made of kura (red clay).[190] Tikao proffers two versions. In one Rangi gifts a wairua that must be housed in a body, so Tāne creates the human form to house it. In the other, these events occur in reverse; first Tāne shapes a body, and then Rangi sends the wairua.

In most accounts she is moulded by Tāne himself; in others his brothers help him. Reed quotes Te Matorohanga as a source for this version: Tāne's older brothers helped shape Hineahuone's body, while the younger ones added flesh, fat, muscles and blood.[191] Because she lacks her own life-force, Tāne breathes into her nose and she awakens.

Hau (breath) is a significant element in Maori thought. The hongi (two noses pressed together in greeting) mingles the hau of two people as a sign of peace, representing the first state of Rangi and Papa, and well-being, recalling the establishment of life-force in humankind.[192] In some versions, Hineahuone is also called Hine-hau-one, or Hine-hā-one.[193] In another version Hine-ahu-one is a sibling of Tāne. He blew some leaves and dust away from her, and she sneezed: "Tihei mauriora!"[194]

184 Kahukiwa and Grace, *Wāhine Toa*, 16.

185 Rangimarie Rose Pere, *Ako: Concepts and Learning in the Māori Tradition* (Hamilton: University of Waikato, 1982), 7.

186 Ibid.

187 Mikaere, *The Balance Destroyed,* 28; Roger Hart and A.W. Reed, *Maori Myth: Supernatural World of the Maori* (Wellington: A.H. & A.W. Reed, 1977), 13.

188 Tikao, *Tikao Talks*, 32.

189 Hana Hiraina Erlbeck, *Footsteps of the Gods* (Auckland: Reed, 1998), 23-25.

190 Chris Bryant, "Nā te Ata Tuhi ki te Ata i Hikurangi," in *Te Ata: Māori Art from the East Coast, New Zealand*, ed. Witi Ihimaera and Ngarino Ellis (Auckland: Reed, 2002), 15.

191 Reed, *Treasury of Maori Folklore*, 43.

192 Cleve Barlow, *Tikanga Whakaaro: Key Concepts in Maori Culture* (Oxford: Oxford University Press, 1991), 26.

193 Ibid.; Tremewan, *Traditional Stories*, 33.

194 Hone Te Kauruoterangi Kaa, quoted in Mere Whaanga, *A Carved Cloak for Tahu* (Auckland: Auckland University Press, 2004), 104.

Tāne, in a bawdy, humorous sequence, then mates unsuccessfully with numerous parts of Hineahuone's body, creating various human excreta (saliva, sweat, mucus, and earwax). Eventually, a daughter, Hine-tītama, is born to them, after Tāne finds the correct location for procreation.[195]

Mikaere asks, "How authentic is the story of Hineahuone being shaped by the male god, Tāne?"[196] She posits that Christianity's influence meant other tales were overlooked, in favour of one that resembled the Biblical tale of Adam's rib, used to create Eve. Pere states that, as recounted by her elders, the first human was a woman, created without any influence from male atua.[197] Given the symmetry inherent in much of Māori thought, there is validity to the question.[198]

There is a certain logic to Hineahuone (formed from fertile soil and fed by a river) and Tāne Mahuta (often depicted as a tree or forest deity) coming together in union to create life.[199] It would seem to be a potent metaphor of the propagating tree, taking root in fecund earth.[200] Whaanga uses this concept to describe how Māori do not own land, but rather the land owns us.[201]

What becomes of Hineahuone? In Erlbeck's tale, she dies and returns to the soil again (just as humanity eventually does).[202] In Te Awekotuku's account it is implied that Hineahuone is a complicit but silent witness to the transgressions of Tāne.[203]

The children of Hineahuone and Tāne are always female.[204] Sometimes Tūmatauenga (god of war and humanity) fashions his own children, with Tiki being the first man.[205] In one account, the line of Tū and Tāne intermarry.[206] In Mataira's version Tūmatauenga marries Hineahuone, after Tāne, her first husband, abandons her to pursue Hine-tītama.[207] In Pohatu's collection, Hine-tī tama is "The First Child," but this version begins with Tāne creating Hineahuone from the bosom of Papatūānuku.[208]

195 Reed, *Treasury of Maori Folklore*, 44.

196 Mikaere, *The Balance Destroyed*, 85.

197 Rangimarie Rose Pere, quoted in Mikaere, *The Balance Destroyed*, 85.

198 The theme of Christian influence on Māori origin stories will be discussed further in this chapter, in the section titled *Tāwhaki or Tāne? Obtaining Knowledge*.

199 Reed, *Treasury of Maori Folklore*, 45. In one version, river-mud and beach-sand from Hawaiki are mixed together.

200 As Erana Foster (Ngāti Hako, Ngāti Maniapoto, Ngāti Maru) explained in a conversation with the author in 2019: "We don't literally believe we are made from dirt, these are metaphorical explanations."

201 Whaanga, *A Carved Cloak*, 105.

202 Erlbeck, *Footsteps of the Gods*, 25.

203 Te Awekotuku, *Ruahine*, 136. Te Awekotuku's collection of deliberately non-conventional retellings employ "a subtle trickster's voice," containing darker themes aimed at a mature audience.

204 Reed, *Treasury of Maori Folklore*, 45. Sisters of Hine-tītama are recorded as Hine-manuhiri, Hine-wai-rangi, and Hine-wai-ariki. Other versions include Hine-te-uira (lightning girl) and Hine-kapua (cloud girl).

205 Hart and Reed, *Maori Myth*, 14.

206 Reed, *Treasury of Maori Folklore*, 53.

207 Mataira, *Maori Legends*, 12-13.

208 Warren Pohatu, *Traditional Maori Legends*, 16.

The word ataahua (beauty) is comprised of ata (morning) and ahua (appearance). Thus, the appearance of the morning is linked to Hine-tītama (the Dawn Maiden): a vision of beauty, resembling the dawn breaking across the world. Her name is a counterpoint (or balance) to the figure she becomes: Hine-nui-te-pō, great woman of the night.[209]

In Erlbeck's account, Tāne is reluctant to fulfil the role of husband to his daughter Hine-tītama.[210] When he asks for advice from his father, Ranginui thinks of his own separation from his beloved and remains silent, allowing Tāne to endure a future grief in payment for past transgressions. In Te Awekotuku's version, the relationship is a form of sexual abuse.[211]

Either Tāne is evasive when pressed by Hine-tītama about her true father,[212] or her mother tells her who he is.[213] The infamously cryptic phrase is uttered, "Go ask the posts of the house."

The meaning of the riddle and the reply vary across versions: sometimes the knowledge is instantaneous;[214] or since Tāne carved the house, that is the answer;[215] or the posts cannot speak, and their silence imparts meaning; or they talk and whisper amongst themselves, but will not tell Hine-tītama.[216] In Tikao's version, she asks the posts, the wall, the roof and the apex of the verandah, but there is no reply. Two celestial visitors, Te Ahuhu and Te Amarurangi, provide the answer instead.[217]

Although Tāne pleads with Hine-tītama to remain, when she realises he is her father as well as her husband, she flees to the underworld and becomes Hine-nui-te-pō. Hibbs maintains that "Hine-tītama is the origin of human conscience."[218] This story provides a strong cultural prohibition against incest.[219]

209 Reed, *Treasury of Maori Folklore*, 46. In another variant, a child, Hine-titama-uri, is born from Tane's union with Hine-a-tauira.

210 Erlbeck, *Footsteps of the Gods*, 25.

211 Te Awekotuku, *Ruahine*, 136.

212 Kahukiwa and Grace, *Wāhine Toa*, 34.

213 Pohatu, *Traditional Maori Legends*, 16.

214 Erlbeck, *Footsteps of the Gods*, 25; Kahukiwa and Grace, *Wāhine Toa*, 70.

215 Yates-Smith, "Hine! e Hine!," 135. The posts represent whakapapa, embodiments of kin relationships, so perhaps this is an answer in itself.

216 Sullivan and Bishop, *Weaving Earth and Sky*, 33.

217 Tikao, *Tikao Talks*, 33.

218 Sonia Hibbs, "The Uniquely Female Art of Karanga," *Social Work Review* 18, no. 2 (Winter 2006): 5; Best, *Maori Religion and Mythology*. Best notes that the term hinengaro (hidden woman) denotes the mind, and can also be employed where English might use the word conscience.

219 Walker, *Ka Whawhai Tonu Matou*, 15.

FIGURE 2.3.
Character design of Hine-nui-te-pō as a kuia (elderly woman, grandmother), drawing on the literature that emphasises her role as a matriarch who cares for the souls of humankind.

Sometimes portrayed as fierce, gigantic, even monstrous,[220] Hine-nui-te-pō is also "a kindly deity … friendly to the descendants of Tāne when they passed through the portal of the underworld"[221] (see fig. 2.3 for a character design that draws on this aspect).

Te Rangikāheke describes her appearance as, "eyes of pounamu, hair of kelp (rimurehia), a mouth like that of a barracouta (mangā) and … labia ridged with sharp obsidian (koi mata)."[222] Her home is said to be the flashing sunset at the edge of the horizon.

A well-known proverb provides her function: "He ai atu tā te tangata, he huna mai tā Hine-nui-te-pō."[223] Best translates this as "Man begets offspring, while the Goddess of Death destroys them," but huna can mean hide as well as destroy. In a variant form it is: "He mahi atu tā te tangata, mā Hine-nui-te-pō e kukuti mai."[224] Kukuti is used here to mean that humankind is 'cut off,' as occurs to Māui when he attempts to enter Hine-nui-te-pō's body by way of the birth canal.

Kahukiwa's paintings of the goddess in *Ngā Atua: Māori Gods* emphasises the continuity of one being, from Hine-tītama to Hine-nui-te-pō. Her defining quality is expressed as moving from great beauty to great compassion. Hine-tītama, vital, strong, clasping her babe in one hand, her carved, pou-like husband in the other, is suffused with golden light; while opposite, a dignified senior matriarch, adorned with leafy head-dress and korowai (cloak), stands alone in the dark.[225]

From all accounts, it is clear that Hine-nui-te-pō is a dichotomous being of power.[226]

220 Sullivan and Slane, *Māui: Legends*; Gossage, *How Māui Defied the Goddess of Death*.

221 Te Rangi Hiroa, *The Coming of the Maori* (Wellington: Māori Purposes Fund Board, 1949), 453, http://nzetc.victoria.ac.nz/tm/scholarly/tei-BucTheC-t1-g1-t4-body1-d2-d6.html.

222 Simon Perris, "What Marks Out Our Māui From All the Māui? It's Partly Down to Vagina Dentata," *The Spinoff*, July 3, 2018, https://thespinoff.co.nz/atea/03-07-2018/maui-moana-and-hine-nui-te-po/.

223 Elsdon Best, "Maori Eschatology: The Whare Potae (House of Mourning) and its Lore; Being a Description of Many Customs, Beliefs, Superstitions, Rites, &c., Pertaining to Death and Burial Among the Maori People, as Also Some Account of Native Belief in a Spiritual World," *Transactions and Proceedings of the Royal Society of New Zealand 1868-1961*, 38 (1905): 227, http://rsnz.natlib.govt.nz/volume/rsnz_38/rsnz_38_00_002700.html.

224 Te Rangikaheke, *The Story of Maui*, 44.

225 Kahukiwa, *Ngā Atua*, 25.

226 Reed, *Treasury of Maori Folklore*, 37. Her story does not always end here: in one version she takes a new husband, Whakaruaumoko. Ruaumoko, god of volcanic activity, was her uncle (the pōtiki, youngest of the god-children). Whakaruaumoko might be Ruamoko, now grown to adulthood. This account is part of a version which is tied to the Io narrative.

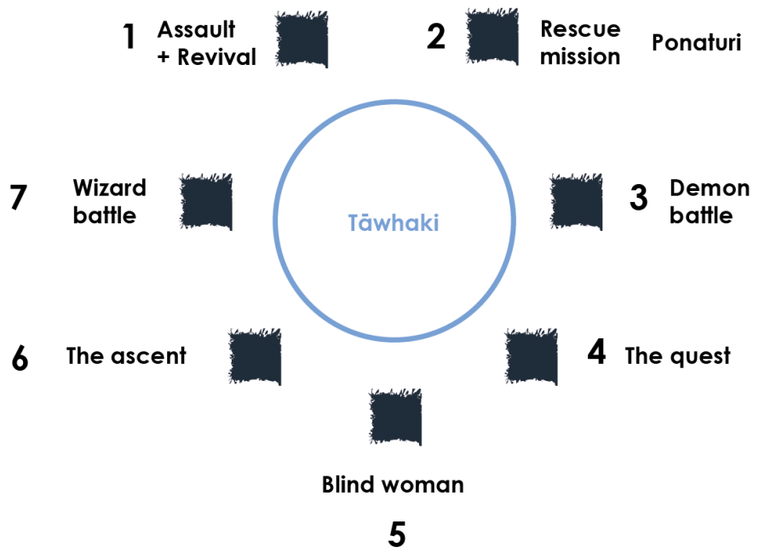


FIGURE 2.4. A summary of the common events of the Tāwhaki saga.

227 Apirana Ngata, *Ngā Mōteatea the Songs: Part Two*, rev. ed., trans. Pei Te Hurinui Jones (Auckland: Auckland University Press, 2005), 106-107. This stanza is reproduced from a Ngāti Porou waiata called *He Waiata Whaiāipo: A Lover's Song*.

228 Robinson, *Tōhunga*, 128; Ruatapu, *Ngā Kōrero*, 126.

229 Alexander Shand, "The Moriori People of the Chatham Islands: Their Traditions and History; Chap. XIV—Tawhaki," *Journal of the Polynesian Society* 7, no. 2 (June 1898): 73.

Tāwhaki

Atua ai, e Pou, ko Te Aopaturangi,
Whārona ia rā te taura ki runga rā,
Te ara o Tāwhaki I piki ai ki runga.
I rokohanga atu rā, e kōpipiri ana,
I te awhitanga ē, a te tonga anuhea.

Like a god, O Pou, is Te Aopaturangi,
Uncoil the rope so that it may reach up there,
For that is the pathway whence Tāwhaki ascended on high.
And came upon those who were huddled together,
Clasped alas in the embrace of the cold wind.[227]

Tāwhaki is another famed demi-god, whose adventures are divided between the terrestrial and the celestial realms (in contrast to those of Māui, who only visits the underworlds).[228] Alexander Shand, writing in 1898, reports that Tāwhaki stories were "common, not only to the Maori and Moriori, but also throughout the Pacific."[229] The usual variations are seen, of course. In a Kai Tahu account he is called Tāwhiki, and Ruatapu names Tāwhaki as a grandson of Māui. Yet Tāwhaki's tales are not retold as often as Māui's.[230] Despite the many variations within Māori oral tradition there are common events that mark important moments in Tāwhaki's life (a brief outline is provided in fig. 2.4).

230 Published Tāwhaki tales are included in: Hirini Moko Mead, *Tāwhaki: The Deeds of a Demi-god* (Auckland: Reed, 1996); Sullivan and Bishop, *Weaving Earth and Sky*; A.W. Reed and A.S. Paterson, *Maori Tales of Long Ago* (Auckland: Reed, 2010); Te Upokowhakamutunga Hōne and Gus Hunter, *Tawhaki Climbs to the Heavens* (Wellington: Learning Media, 1998); Glenn Colquhoun, *Amazing Tales of Aotearoa* (North Shore: Raupo, 2008); Antony Alpers and Patrick Hanley, *Maori Myths and Tribal Legends*, 2nd ed. (Auckland: Longman, 1996).

FIGURE 2.5. A colour study of Tāwhaki, attempting to reconcile the accounts of his appearance

An ancient lament, composed by his brother Karihi, recalls events from Tāwhaki's life, beginning with the lines:

> *Te kiri o Tāwhaki, ka ngaro koe i te oneone*...
>
> The presence of Tāwhaki, you are lost to the sands…[231]

Tāwhaki's tale begins before his birth; he is descended in direct line from the elemental storm gods of lightning and thunder. In Colquhoun's version, Tāwhaki is the great-great-great-grandson of Te Uira, the personification of lightning.[232]

Tāwhaki's grandmother Whaitiri, the personification of thunder, marries a human, Kaitangata (person-eater), whom she mistakenly believes to be a cannibal, like herself.[233] Whaitiri's son Hema eventually marries Rawhita-i-te-rangi and Tāwhaki is born to them.[234]

Tāwhaki, described as possessing great physical beauty, is himself associated with lightning and the colour red. He is either clothed in lightning or it springs forth from his armpits. His skin has a reddish hue, or his hair has reddish colouring; the colour red is considered sacred and as such has powerful symbolism.[235]

Mohi Ruatapu describes Tāwhaki's eye as being like the red titoki fruit, and his hair as kōwhai and rātā flowers (yellow and red, respectively).[236] The colour red, often in the form of blood, will feature in later events. See figure 2.5 for a colour study of Tāwhaki.

In his first adventure, after returning from a fishing expedition, Tāwhaki suffers a near death experience from an assault by his brothers-in-law. Walker notes that this event highlights the "dangerous nature" of in-law relationships.[237]

In other versions Mango and other cousins are the assailants. Mango (or mako) means shark; perhaps this is why the assault takes place so close

231 Bradford Haami, ed., *He Waiata Onamata: Songs from the Past* (Auckland: Te Reo Rangatira Trust, 1998), 45. To the northern tribes, Tāwhaki, who ascended to the heavens, was the elder brother of Karihi. Furthermore, Tāwhaki was an ancestor of both Whakatau and Rongomai, who voyaged to Aotearoa on the Mahuhukiterangi waka, from which Ngati Whātua descend.

232 Colquhoun, *Amazing Tales of Aotearoa*, 64.

233 The element of cannibalism could be one reason why the Tāwhaki stories are not as popular as those about Māui.

234 Ruatapu, *Ngā Kōrero*, 129. Another name for his wife is Urutonga, which contains two directional words: West (uru) and South (tonga). Sullivan and Bishop, *Weaving Earth and Sky*, 83; Mead, *Tāwhaki*, 16; Alpers and Hanley, *Maori Myths*, 110. Tremewan cites a different name, Te Kare-nuku. Tremewan, *Traditional Stories*, 173.

235 Tremewan, *Traditional Stories*, 184.

236 Ruatapu, *Ngā Kōrero*, 133.

237 Alpers and Hanley, *Maori Myths*, 106; Walker, *Ka Whawhai Tonu Matou*, 21.

238 Colquhoun, *Amazing Tales of Aotearoa*, 64; Mead, *Tāwhaki*, 7; Sullivan

to the ocean. His wife Hāpai[238] nurses him back to health, warming his body with a fire, which is fed by a long log.[239]

Later, Tāwhaki enacts revenge on his attackers, drowning them by summoning a flood.[240]

Tāwhaki and his brother Karihi[241] must procure the remains of his father's bones from the Ponaturi (sea patupaiarehe) and release his mother from servitude.[242] In one account, Hema, searching for a gift for his son, trespassed in the land of the Ponaturi, and is blinded by them.[243] Tremewan records an incident where loud noises are used to chase Tāwhaki's enemies out of their home, whereupon he dispatches them.

The concept of utu (reciprocity, in this case vengeance) is often a strong motivation in Māori stories, especially for action redressing insults against oneself or family members.

While washing his baby daughter Puanga, Tāwhaki is offended by the smell and insults her. His celestial wife (Hāpai or Tangotango) takes the infant and returns to the heavens.[244] A proverb, "Tenei taku koha ki a koe, kei hopu tōu ringa ki te aka tāepa, engari kia mau ki te aka matua" (This is my remembrance for you, do not take hold of the vine that hangs loose, rather grasp the main vine)[245] recalls the advice given to Tāwhaki by his wife. Using this guidance, Tāwhaki must find a way to reunite with her and make right his error.

In the bilingual story *Tāwhaki: The Deeds of a Demi-God/Tāwhaki Nui a Hema*, Mead describes Tāwhaki's journey. On the way he battles Tongameha, described as a demon in the English text, while in the Māori text he is "he tipua weriweri" (an abominable spirit) and "he tangata tino kino" (a very evil man).[246]

Tregear describes Tongameha:

> The god of the Eye … An ogre or wizard, near whose fortress

and Bishop, *Weaving Earth and Sky*, 81; Alpers and Hanley, *Maori Myths*, 108. Colquhoun describes her as belonging to Skyworld (the heavens). Mead names her Hinepiripiri. Alpers tells instead of an aunt, Muri-whaka-roto, who locates Tāwhaki and revives him through karakia and cool water.

239 Sullivan and Bishop, *Weaving Earth and Sky*, 83; Tremewan, *Traditional Stories*, 189. According to Sullivan and Bishop, Wahieroa, the name of Tāwhaki's future son, refers to the long firewood log. Tremewan records a different Southland tradition, where the name is Wahia-roa, which derives from a large piece of firewood which Tāwhaki drops with a crash to frighten his enemies. This revival by heat recalls the similar event in Māui's life, as a sickly infant, rescued from the sea.

240 Sullivan and Bishop, *Weaving Earth and Sky*, 82.

241 Tremewan, *Traditional Stories*, 173; Hōne and Hunter, *Tawhaki Climbs*, 5; Alpers and Hanley, *Maori Myths*, 108. Tremewan lists Tāwhaki as the teina (younger sibling of the same gender), and Karihi as the tuakana (older sibling of the same gender); their elder sister is Pūpū-mai-nono. Alternatively, in Hōne and Hunter, as well as Alpers and Hanley, the order is reversed and Tāwhaki is the elder brother.

242 Sullivan and Bishop, *Weaving Earth and Sky*, 97; Tremewan, *Traditional Stories*, 189.

243 Robert Pouwhare, "Kai Hea Kai Hea te Pū o te Mate? Reclaiming the Power of Pūrākau," *Te Kaharoa*, 9, no. 1 (2016): 8, https://doi.org/10.24135/tekaharoa.v9i1.5.

244 Alpers and Hanley, *Maori Myths*, 113. Tangotango is also the name of the personified expanse of darkness. Puanga is also the name of a star.

245 Mead and Grove, *Ngā Pepeha*, 382.

246 Mead, *Tāwhaki*, 43.

> Tawhaki and Karihi passed, on their way to the vine hanging down from heaven. They were warned not to look towards the home of Tongameha, but one of their slaves did so, and his eye was instantly torn out by the arts of the magician.[247]

Orbell notes that Māori had a spirit for each part of the body; for the eyes, the spirit was Tongameha.[248] Eyes and blindness are recurring motifs. With Karihi, Tāwhaki encounters his blind grandmother, Whaitiri, and the brothers trick her by hiding her kumara, or taro.[249]

Tremewan lists various alternative names that reference her blindness: Te Ruahine-mata-morari (the old blind woman), Mata-kerepō (blind-eyes) or Kui-porari (Kui the blind). In Reed and Paterson, Tāwhaki strikes her face, restoring her sight so that she recognises him and Karihi. Alpers and Hanley's account has Whaitiri's sight restored by means of rongoā (traditional medicine), clay pressed against the eyes and a karakia, "Irimata, irimata, weromata, weromata, he wai o mata ki te ra." In Hōne and Hunter's version he just touches the eyelids.[250]

Tāwhaki reaches the overworlds by different means, according to each regional variant. In a Tainui version, told by people dwelling in forested, inland areas, he climbs up vines; in a Te Rarawa tale from the wild west coast of Northland, he walks across wave crests; in other accounts, he ascends a spiderweb (Kai Tahu) or a rainbow (Ngāti Ruanui); and in a Ngāti Porou version, he flies up on a kite (manu-aute).[251]

Metge points out that storytellers in each region made "stories relevant to their listeners' circumstances," such as vines for a forested lands, and wave tops in a coastal location.[252] Whatever the means, a proverb refers to the climbing path of Tāwhaki, "Ko te ara pikipiki a Tāwhaki."[253]

Where he climbs a vine, Tāwhaki follows the instructions to cling to the parent vine only,[254] but his brother grabs the wrong one and falls, in some

247 Edward Tregear, *Maori-Polynesian Comparative Dictionary* (Wellington: Lyon & Blair, 1891), s.v. "Tongameha," https://nzetc.victoria.ac.nz/tm/scholarly/tei-TreMaor-c1-12.html.

248 Orbell, *The Illustrated Encyclopedia*, 221.

249 Alpers and Hanley, *Maori Myths*, 114.

250 Tremewan, *Traditional Stories*, 181; Reed and Paterson, *Maori Tales*, 71; Alpers and Hanley, *Maori Myths*, 114; Hōne and Hunter, *Tawhaki Climbs*, 5.

251 Ruatapu, *Ngā Kōrero*, 134.

252 Joan Metge, *Tuamaka: The Challenge of Difference in Aotearoa New Zealand* (Auckland: Auckland University Press, 2010), 39. ProQuest Ebook Central; Christchurch City Libraries, "Mātauranga—The Ascent of Tāwhaki," accessed April 20, 2021, https://my.christchurchcitylibraries.com/turanga/turanga-artworks-and-cultural-narrative/; Mead and Grove, *Ngā Pepeha*, 256. The whakatauki "Ko te moana tāpokopoko a Tāwhaki" recalls him striding across the wave tops; Tony Sole, *Ngāti Ruanui: A History* (Wellington: Huia, 2005), 83; Ruatapu, *Ngā Kōrero*, 134.

253 Mead and Grove, *Ngā Pepeha*, 250.

254 Ibid., 215. These instructions are contained in another proverb: "Kia mau ki te aka matua; kei mau ki te aka taepa."

versions fatally. This event is recalled in the string game (whai) figure, Piki Ake Tāwhaki.[255]

While he traverses the heavens he has adventures and romantic liaisons with celestial women, such as Maikuku.[256] Disguised as an old man, he builds a waka, and is taught humility.[257] He engages in a contest of skill and wit with Tama-i-waho, a celestial being.[258] In some cases Tama-i-waho is a god whose abode was on Hikurangi.[259] As the sternest of the gods, Tama-i-waho must be placated: "E nui e te whakahere, e tau e Tamaiwaho. The larger the propitiatory offering, the more satisfied Tama-i-waho will be."[260]

In the story where Tāwhaki flies on a kite, he is turned back by the Hākuwai, or Hōkioi, sacred birds who are the children of the god Rēhua and the progenitor of kites. Tāwhaki then transforms into a harrier hawk,[261] but his wing is cut off by Tama-i-waho, bearing an adze called Te Rakuraku-o-te-Rangi.[262]

In the end, Tāwhaki becomes a permanent resident of the heavens, or he falls to earth, to his death.[263] A lullaby makes mention of this: "Now as to the death of Tāwhaki, it came in the third month with hawks a screaming."[264] The bill of the pūkeko (swamp hen) was stained red by Tāwhaki's blood as he lay dying.[265]

Another tale has Tawhaki injuring his hand whilst building a whare (house) with the adze Rakuraku-a-Tāwhaki. Punga (god of ugly creatures) gives the pūkeko to Tāwhaki as a foster child, and Tāwhaki anoints the bird's head with his bleeding hand, to proclaim the relationship. Yet another version has Pākura (a variant name for the pūkeko) caught eating the shellfish of Tama-i-waho, and punished by having the skin of its forehead ripped off, revealing a bloody patch of red.[266]

Once more, the motifs of eyes, blindness, and blood are present. As Tāwhaki fell from the heavens he plucked out his eyes and threw them on

255 Barry Mitcalfe, *The Singing Word: Maori Poetry* (Wellington: Victoria University Press, 1974), 35. Whai, or Te Whai Wawewawe a Māui, is the practice of creating complex patterns with a piece of cord or string twisted between both hands, similar to the European game called cat's cradle; however, in whai the patterns are usually linked to mythological events. For more see Elsdon Best, *Games and Pastimes of the Maori*, 2nd ed., (Wellington: A.R. Shearer, 1976), 74, http://nzetc.victoria.ac.nz/tm/scholarly/name-427171.html.

256 Ruatapu, *Ngā Kōrero*, 133.

257 Colquhoun, *Amazing Tales of Aotearoa*, 68; Walker, *Ka Whawhai Tonu Matou*, 22.

258 Mead, *Tāwhaki*, 63.

259 George Grey, *Nga Moteatea me Nga Hakirara o Nga Maori* (Wellington: Robert Stokes, 1853), 159; Whaanga, *A Carved Cloak*, 76.

260 A.E. Brougham and A.W. Reed, *The Reed Book of Maori Proverbs*, 3rd ed., ed. Timoti Karetu (Auckland: Raupo, 1996), 64.

261 Reed, *Treasury of Maori Folklore*, 387. Reed describes how the hōkioi and the kahu engaged in a legendary contest to see who could fly the highest. The hōkioi looked up at the sun as it flew, but the kahu scanned the ground for prey out of habit, was distracted and lost the contest. The call of the hōkioi as it triumphed, "Hōkioi! Hōkioi! Hu!," led to a proverb which was applied to boastful people: "He hākuwai anake hoki te manu e whakahua ana i tōna ingoa," meaning 'A hōkioi is the only bird that calls its own name.'

262 Ruatapu, *Ngā Kōrero*, 132.

263 Mead and Grove, *Ngā Pepeha,* 373.

264 Te Aue Davis, ed., *He Kōrero Pūrakau mō Ngā Taunahanahatanga a Ngā Tūpuna: Place Names of the Ancestors; A Māori Oral History Atlas* (Wellington: New Zealand Geographic Board, 1990), 63.

265 Garlick et al., *Te Taiao*, 123.

266 Best, *Māori Religion and Mythology Part 2*, 566.

the rata; another version explains the crimson bloom of the pōhutukawa as his blood that fell on the flowers.[267] A proverb referencing his death, "Te kanohi a Tāwhaki," means 'The eyes of Tāwhaki.'[268]

In his many adventures, Tāwhaki shows intelligence and resourcefulness, but also a somewhat proud aspect. The attack by his in-laws is said to have been caused by these traits. It is clear that Tāwhaki is quite different in temperament from Māui. Reed calls him the "dominant personality of the family."[269] The derisive proverb, "Ko Tāwhaki koe?" 'Do you think you're Tāwhaki?' compares the recipient of the question unfavourably to the greatness of Tāwhaki.[270]

Waetford describes Tāwhaki as a trickster,[271] but a trickster's nature is to subvert expectations, and with the advent of Māui, cheekiness, cunning, and one-upmanship became expected and admired parts of the Māori psyche. This calls into question whether Tāwhaki is indeed a trickster. When he employs deception to attain his goals, like other culture heroes, perhaps Tāwhaki is simply following Māui's example.

Though Tāwhaki does employs tricks, hiding the taro/kumara from his blind grandmother and tricking the Ponaturi into sleeping past sunrise, both of these acts have precedents in Māui's stories: hiding food from an older, sightless relative, and causing his mother Taranga to oversleep. Tāwhaki's tricks seem less about overturning the status quo and rule-breaking than following a convention previously established by Māui.

Māui and Tāwhaki have strong similarities and crucial differences. Both are demigods, both have near death experiences and are revived. They quest for their parents, with the father dead or in the spirit world. Both voyage to other realms: Māui to the underworld, Tāwhaki to the overworld. They require specialised knowledge held by an elderly female relative, and are capable of shapeshifting or bodily transformation or disguise. They share an affinity with bird life.

However, appearance, aspect and personality is where the greatest differences between these two may be seen. Māui's magic jawbone features heavily in his adventures, but Tāwhaki does not have a corresponding weapon. Tāwhaki possesses a connection to lightning, but apart from the flood he calls down, his power over the weather is not seen again.

267 Mead and Grove, *Ngā Pepeha*, 373.

268 Ibid. Although te kanohi literally means 'the face,' in this proverb it can be translated as the more poetic 'eyes.'

269 Reed, *Treasury of Maori Folklore*, 163.

270 Mead and Grove, *Ngā Pepeha*, 249.

271 Isaac Waetford, "Interpreting and Animating the Tāwhaki Myth Cycle in a Video Game" (master's thesis, Auckland University of Technology, 2019), http://hdl.handle.net/10292/12277.

Tāwhaki or Tāne? Obtaining Knowledge

A carved pou in the meeting house Te Pūrengi, at the Auckland University of Technology marae Ngā Wai o Horotiu, depicts the retrieval of three baskets of knowledge from Rangi-tūhāhā (the twelfth heaven). This action has been attributed to either Tāne-nui-a-rangi[272] or Tāwhaki, depending on iwi affiliation.[273]

These three baskets are: Kete-Aronui, which held all the knowledge that could help mankind; Kete-Tuauri, which held the knowledge of ritual, memory and prayer; and Kete-Tuatea, which held knowledge of evil, makutu, which was harmful to mankind.[274] Timoti Karetu lists a slightly different arrangement:

> Te kete tuauri: the basket of peace, love and all things good, te kete tuatea: the basket of warfare, black magic, agriculture, tree or wood work, stone work and earth works, te kete aronui: the basket of incantations, literature, philosophy and all forms of ritual employed by man.[275]

Karetu also cites two whatukura (sacred stones of knowledge) retrieved with the baskets: Rehu-tai and Huka-tai, and argues for the inclusion of a fourth basket, te kete tuawhā, for all those things of the modern world. Stewart uses the term pūtea to describe the baskets, a type of container used for storing valuable items. In modern usage, pūtea is translated as money or funds.[276]

Tāne-nui-a-rangi's quest for knowledge is documented in two manuscripts.[277] Taonui explains that these are the copies made in 1910 or 1911, by Elsdon Best and Hare Hongi, of two original manuscripts sent to the Dominion Museum by the Tanenui-a-rangi Committee in 1906. These manuscripts are ascribed to Moihi Te Matorohanga and Nepia Pohuhu (both of Ngati Kahungunu), although Taonui uses the term 'purportedly' to describe this authorship.[278]

272 Kiwa Digital, "The Māori Gods—Book Four: Tāne and the Baskets of Knowledge" (video), posted July 5, 2017, https://www.youtube.com/watch?v=xkVMdwPkEyg.

273 AUT App Lab, *Ngā Wai o Horotiu Marae App*, 2017, https://applab.ac.nz/portfolio/nga-wai-o-horotiu-marae-app/.

274 Māori Marsden, cited in Stewart, *Māori Philosophy*, 83.

275 Timoti S. Kāretu, "Te Kete Tuawhā, Te Kete Aroiti—The Fourth Basket," *Te Kaharoa* 1 (2008): 86.

276 Stewart, *Māori Philosophy*, 83.

277 Moihi Te Matorohanga, "The Book of Te Matorohanga, Priest of the Whare Wananga, the East Coast, New Zealand," [ca. 1910], qMS-1352, Alexander Turnbull Library, Wellington; Nepia Pohuhu, "The Book of Nepia Pohuhu: Priest of the Whare Wananga, the East Coast, New Zealand," [ca. 1910], qMS-1419, Alexander Turnbull Library, Wellington.

278 Rawiri Taonui, "Nga Tatai-Whakapapa: Dynamics in Maori Oral Tradition," (PhD diss., University of Auckland, 2005), 52, http://hdl.handle.net/2292/20659.

Later versions of the knowledge quest story include Tāne completing this task at the request of Io-matua-kore (often simply known as Io).[279] The baskets are listed as Uruuru-matua, Uruuru-tipua, and Uruuru-tahito, containing respectively: love, goodness, calm, and peace; strife and evil; and all karakia.[280] Reed gives two alternative names: Kete uruuru-rangi and Kete uruuru-tau, in place of the last two named.[281]

Discussion of Io as a supreme being is first recorded in the nineteenth century, although the authenticity of this tradition has been consistently questioned.[282] According to Taonui, Io appeared during the 1860s in the separatist Pao Mīere cult, from the Ngāti Maniapoto and Ngāti Rereahu tribes, in the southern King Country.[283] Io's origins in print, in 1910, are attributed to Stephenson Percy Smith[284] and Māori scribe Hoani Te Whatahoro Jury.[285]

However, Buck believed they falsely assigned 'backdated' authorship to East Coast tohunga.[286] Taonui asserts that the Io narrative arose in the Waikato as a response to Christianity, and spread via political networks through Māoridom, especially in the Wairarapa,[287] and eventually to Kai Tahu.[288]

One of the strongest arguments against Io as a pre-European tradition is the lack of evidence from other parts of Polynesia.[289] Io, as a concept, was adopted by some Hawaiian and Tuamotuan peoples, but this may be traceable to visiting Māori in the 1920s.[290]

Accounts by Te Rangikaheke of Te Arawa and Matiaha Tiramorehu of Kai Tahu, recorded in 1849, focussed on Rangi and Papa,[291] and did not accept Io as a foundational atua.[292] Both versions also begin with the world in darkness or Te Pō.

279 Note that, according to some iwi, Io's full name is highly tapu (sacred, restricted) and is not to be used lightly.

280 Thornton, *The Birth of the Universe*, 176.

281 Reed, *Treasury of Maori Folklore*, 65.

282 Rongowhakataa Trust, *Rongowhakaata: Traditional History Report* (Gisborne: Rongowhakataa Trust, 2001), 3. Te Kore begins the genealogical origin for the Rongowhakaata iwi, from which Io comes forth (also known as Io-nui, Io-roa and Io-matua-kore).

283 Taonui, "Nga Tatai-Whakapapa," 32.

284 This is not the first claim of invention against Smith. Compare his alterations to the Kupe story, as described by King. Michael King, *The Penguin History of New Zealand* (Auckland: Penguin, 2012), 40.

285 Smith, *The Lore of the Whare-Wānanga*.

286 Taonui, "Nga Tatai-Whakapapa," 54.

287 Ibid., 28

288 Ibid., 40.

289 Charles Royal, "Is Io a Pre-European tradition?" *Aro-Mind* (blog), September 11, 2018, http://aromind.blogspot.com/2018/09/is-io-pre-european-tradition.html; Jane Simpson, "Io as Supreme Being: Intellectual Colonization of the Maori?" *History of Religions* 37, no. 1 (August 1997): 51, https://www.jstor.org/stable/3176563. Simpson points to James Cook's proclamation of a Maori belief in a "Supream God" [spelling in original]. In the original manuscripts the god is unnamed, but in one manuscript copy the name "Tawney" (presumably Tāne) has been appended. Simpson describes J.C. Beaglehole retroactively inserting the name Io instead, relying on the Io narrative which had gained strength throughout the early 20th century.

290 Taonui, "Nga Tatai-Whakapapa," 38.

291 King, *Maori: A Photographic and Social History*, 38. King cites a Ngāi Tahu version where Rangi has a union with Pohato-te-pō that precedes that with Papa.

292 Reilly et al., *Te Kōparapara*, 18.

Mohi Ruatapu lists Te Kore Whiwhia as a descendant who occurs in a whakapapa line sometime after Hine-titama, immediately preceded by Te Iti-mate-kore.[293]

As discussed previously, Taonui's assertion is that the positioning of Te Kore was an adjustment made by Pākehā ethnographers. Examination of the Greek cosmogenic myths reveals a creation story that begins with Chaos, after which a Void emerges.[294] It's possible that classically trained ethnographers made changes to Māori accounts, consciously or unconsciously influenced by these more familiar myths.

According to Tainui tradition, it was Tāwhaki (not Tāne) who "ascended the heavens and received the three baskets of knowledge,"[295] as well as the stones of consolidation.[296] This is a variant of the Io tradition, as Roa elaborates: "the Maniapoto story connects us to the fabric of the universe, in that this mana is passed down from Io through to Tiki."

But this does not appear to be the same Tāwhaki: "The Tāwhaki we speak of is the first Tāwhaki, the son of Rā (the Sun) who was one of the offspring of the Sky Father."[297] There is an implication that the deed of one Tāwhaki figure is being ascribed to another Tāwhaki figure, and that through omission, or through conflation of similarly named figures, these two stories have been intertwined.[298]

Or there may be tribal versions where this is the same person, as in this Te Arawa example: "Tāwhaki-nui-a-Hema used vines to make his climb to the heavens in pursuit of knowledge and wellbeing."[299]

293 Ruatapu, *Ngā Kōrero*, 118.

294 Renae De Liz, *The Legend of Wonder Woman: Origins* (Burbank: DC Comics, 2017). This graphic novel begins with Chaos, as a void, that begets Death, as a place, and then Night, before Love begets Order and Light; Roger Lancelyn Green, *Book of Myths* (London: J.M. Dent & Sons, 1965), 75. In Greek tradition, the world we inhabit and its spirit Gaia are born from shapeless Chaos.

295 Te Ahukaramū Charles Royal, "Hawaiki: The Significance of Hawaiki," in *Te Ara—The Encyclopedia of New Zealand*, April 20, 2015, http://www.TeAra.govt.nz/en/object/476/tawhaki; Pei Te Hurinui, *King Potatau: An Account of the Life of Potatau Te Wherowhero the First Maori King*, 2nd ed. (Wellington: Huia/Polynesian Society, 2010), 245.

296 Tom Roa, "Tom Roa: Understanding Mana and Our Place in the Universe," interviewed by Dale Husband, *E-Tangata*, October 28, 2017, https://e-tangata.co.nz/korero/tom-roa-understanding-mana-and-our-place-in-the-universe/.

297 Ibid.

298 An example of how easily name conflation can happen is the case of Hine Rēhia. Traditionally this is the name of a patupaiarehe responsible for the gift of weaving, but in some contemporary sources she has been conflated with another deity, Te Rēhia. Te Rēhia is responsible for the performing arts, games and entertainment, referred to as 'Nga Mahi a Te Rēhia,' (the works of Te Rēhia). However, the similarity in the names seems to have led Hine Rēhia to be increasingly cited in educational and sporting websites as connected with kapa haka; she is sometimes labelled the female counterpart to Tānerore (the personification of dancing, shimmering heat and the origin of the haka). This Ministry of Education site is one example: https://ncea.education.govt.nz/arts/te-ao-haka/1/1/activity-b. Charles Royal states that Tanerore's female counterpart is instead Hine Ruhi. Te Ahukaramū Charles Royal, "Te Whare Tapere: Towards a New Model for Māori Performing Arts," (PhD diss., Victoria University of Wellington, 1998), 129.

299 "Design Inspiration: The Story of Te Aka Mauri," Rotorua Library, October 31, 2017, https://www.rotorualibrary.govt.nz/about-your-library/teakamauri/Pages/Design-Inspiration.aspx. The Rotorua Library website explains that three guiding principles were chosen by Te Arawa kaumātua for the library design project: enlightenment, discovery and collaborative strength, personified retrospectively by Tāne, Ihenga, and Tāwhaki.

In the Kai Tahu version, Tāwhaki acquires stones alongside the baskets. Stones were used in learning practices as an aid to cement knowledge.[300]

Concerning the authenticity of Io as a pre-European tradition, Royal questions if this matters. He believes that the Io narrative can be considered as much a reaction against Christianity as informed by it.[301] The adoption of Christian elements shows similarities to Buddhism entering Chinese and Japanese mythological structures,[302] as well as Romans adding to their pantheon the gods of conquered peoples, which in time would become a new orthodoxy.[303]

If the Io narrative has arisen as a result of Christianity, the question one might ask is: which components of this story may have been derived from traditional accounts?

Tāne-nui-a-rangi is a different name to that of Tāne Mahuta (god of the forest). Some record them as the same being, while others refer to him as another brother.[304] In some accounts Tāne's new names denote his change of role. In Kahukiwa's version, Tāne is given three names: Tāne Mahuta when cloaking his mother with plants, Tāne Matahi when creating the birds as messengers between Earth and Sky, and Tāne Matua when creating human life (after insects and lizards).[305] In Ruatapu's account, there are six sons: Tāne-tūturi, Tāne-pēpeke, Tāne-ua-tika, Tāne-uehā, Tāne-te-waiora, and Tāne-nui-a-rangi.

This last son separates Rangi and Papa, procures a basket, 'The Fish of the Sky,' and, using the stars it contains, illuminates the night sky. Since there already exists an association in te ao Māori between light and knowledge, this account could possibly have been a prelude to the three baskets narrative.[306]

300 Stewart, *Māori Philosophy*, 84.

301 Taonui, "Nga Tatai-Whakapapa," 5.

302 Wu Cheng'En, *The Monkey God*, adapted by Jean David Morvan, Yann Le Gal, and Jian Yi (New York: Papercutz, 2014), 1; Tao Tao Liu Sanders, *Dragons, Gods and Spirits from Chinese Mythology* (New York: Schocken, 1983), 11. A similar tradition is Tripitaka, which means 'three baskets' in Sanskrit; one of the best known organising schema of the Indian Buddhist canon. These three baskets were the sūtrapitaka (basket of discourses), vinayapitaka (basket of disciplinary texts) and abhidharmapitaka (basket of higher dharma or treatises). R.E.J. Buswell and D.S J. Lopez, eds., *The Princeton Dictionary of Buddhism* (Princeton, NJ: Princeton University Press, 2013), s.v. "Tripitaka."

303 Jarrett A. Lobell, "The Wall at the End of the Empire," *Archaeology* 70, no. 3 (May/June 2017): 28, https://www.jstor.org/stable/26348923.

304 Reed, *Treasury of Māori Folklore*, 64. He is given a list of new names, including Tāne-te-Waiora.

305 Kahukiwa, *I te Timatanga*, 10.

306 Ruatapu, *Ngā Kōrero*, 117.

In a Ngāti Kahungunu version, Kewa, child of Ranginui and Papatūānuku,

> … went to the peak of Te Maunganui (the great mountain), where he fetched te whānau mārama (the children of light) from the celestial guardian Te Āhuru. Kewa carried the astronomical bodies in sacred baskets, planting them in the heavens. The basket holding the sun was named Rauru-rangi, the basket carrying the moon was Te Kauhanga, and the basket containing the stars was Te Ikaroa (the Milky Way). Some stars such as Atutahi (Canopus) were put in baskets which hung to one side of Te Ikaroa.[307]

Here we have three named baskets, all carrying objects of illumination (a metaphor for knowledge), and an ascent, albeit to a mountain, rather than the heavens. The only element missing is Tāne, in favour of Kewa.

However, Best reports a Tūhoe account where Tāne does indeed ascend Maunganui to retrieve a basket.[308] The conclusion can be drawn that narratives of baskets being retrieved by the ascents of gods are an extant part of Māori creation stories.

The Brothers Grimm often changed and merged stories they collected.[309] In Japan, the collecting of spooky yōkai stories led to the invention of entirely new supernatural creatures, to fuel reader demand.[310] Naturally, Māori storytellers would also change and embellish traditional stories, as needed to fit the times.

Similarly, Elsmore points out that, although Christianised, nineteenth century tōhunga retained aspects of traditional worldviews, blending together new and old elements of belief systems.[311] The importance lies in knowing exactly where the stories' origins lie, so one is making informed creative storytelling choices. However, the desire to identify authentic narrative traditions in the face of colonisation remains significant.[312]

After 170 years, even introduced ideas can start to seem traditional.[313] Reilly's view is that when any tradition, including Christianity and Io-based beliefs, is taught by tōhunga and accepted by Māori communities, in the past or today, then it is authentic.[314]

307 Rāwiri Taonui, "Ranginui—The Sky—The Family of Light," in *Te Ara—The Encyclopedia of New Zealand*, June 12, 2006, https://teara.govt.nz/en/ranginui-the-sky/page-4.

308 Elsdon Best, "Maori Personifications: Anthropogeny, Solar Myths and Phallic Symbolism: As Exemplified in the Demiurgic Concepts of Tane and Tiki," *Journal of the Polynesian Society* 32, no. 126 (1923): 53.

309 Albrecht Classen, "The Fairy Tales by the Brothers Grimm and their Medieval Background," *German Quarterly* 94, no. 2 (Spring 2021): 165, https://doi.org/10.1111/gequ.12173.

310 Michael Dylan Foster, *The Book of Yokai: Mysterious Creatures of Japanese Folklore* (Berkeley: University of California Press, 2015), ProQuest Ebook Central. Speaking of 18th century Japanese poet and artist Toriyama Sekien, Foster asserts: "Some of his yōkai were adapted from The Three Realms, some from were taken from picture scrolls, some from Chinese materials, some from local belief and legend, and more than a few were from his own invention."

311 Bronwyn Elsmore, *Like Them That Dream: The Māori and the Old Testament* (Auckland: Reed, 2000), 18, 21; Bronwyn Elsmore, *Te Kohititanga Marama: New Moon, New World; The Religion of Matenga Tamati* (Auckland: Reed, 1998), 12.

312 James Cox, *The Invention of God in Indigenous Societies* (New York: Routledge, 2014), 138. Cox concludes that the concept of Io did originate from Ngāti Kahungunu, but was later transformed into a monotheistic deity equivalent to the Christian god.

313 Simpson, "Io as Supreme Being," 51. Simpson likens the intertextuality of myth-making texts around the concept of Io to "a native creeper that becomes so intertwined that it stops any light reaching the tree, eventually rendering it an ecological artifact, but which in the meantime provides birds (read: ethnologists and academics) with a framework in which to make a nest."

314 Reilly et al., *Te Kōparapara*, 13.

TABLE 2.1. Similarities between the three stories.

Jack and the Beanstalk	Tāwhaki Cycle	Three Baskets
		
Jack's father is dead, his mother a widow.	Tāwhaki's father is dead, his mother a slave.	
In one version, Jack is retreiving things belonging to his father	Tāwhaki retrieves the bones of his father.	
Jack's mother throws the seeds outside	Tāwhaki hides the kumara.	
Jack ascends a beanstalk to a land in the sky	Tāwhaki climbs a hanging vine to the ten heavens	Tāne-nui-a-rangi ascends by means of winds to the twelve heavens
In an early version Jack has a murderous grandmother	In some versions Whaitiri (grandmother) tries to eat her grandsons	
Jack encounters the Giant's wife who aids and advise him	Tāwhaki encounters Whaitiri who gives him advice	Tāne receives advice from Rēhua about preparing for his task
Jack encounters either a golden egg-laying hen or goose	In a Ngāti Porou version Tāwhaki tries to gain access by means of a kite but is turned back by Te Hākuwai	Tāne is assaulted by waves of birds and insects including sparrow-hawks, bats and owls.
Jack battles the Giant	Tāwhaki battles Tongameha and Tama-i-waho.	Tāne is attacked by Whiro.
The harp calls out a warning	Tama-i-waho's guard dogs alert him by barking	
Pursued, Jack uses an axe to chop down the beanstalk	There is an axe (toki) called Te Rakuraku o Tāwhaki	On the return descent,Tāne is attacked again.
Jack procures three treasures	Tāwhaki-a-Te-Rā retrieves three baskets and two stones	Tāne retrieves three baskets of knowledge as a gift for humankind
Jack's story has been described as a revolutionary tale	**Tāwhaki-nui-a-Hema's journey is a redemptive one**	**Tāne's journey is a pilgrimage, a spiritual undertaking.**

Jack: Comparing Stories

During my research, I noticed certain superficial similarities between the European *Jack and the Beanstalk* stories and the pūrākau of Tāwhaki (sometimes Tāne) retrieving three baskets of knowledge from the heavens (see Table 2.1).

These plot similarities originally sparked my interest in possibilities for comparative or parallel storytelling. They led to my analysis of the Tāwhaki legends, particularly those dealing with the baskets of knowledge. Together with the *Jack and the Beanstalk* tradition, these mythic sources provided the threads that I wove together in the third book of the *Tuakore Trilogy: Jak & the Giant*.

Jack and the Beanstalk, one of the best-known English-language fairy tales, was originally an oral folk narrative. It first appeared in a printed collection in 1734, as *Jack Spriggin and the Enchanted Beans*.[315] The story featured Jack, a beanstalk, a giant, and a rhyme: "Fee, fow, fum…" It also included many elements that are not familiar parts of the story today, such as a murderous grandmother who turns into a toad.[316] However, Jack defeated the Giant, and, with a Princess, lived happily ever after; which may have equated to having plenty to eat.

315 Christine Goldberg, "The Composition of 'Jack and the Beanstalk'," *Marvels and Tales* 15, no. 1 (2001): 12, https://doi.org/10.1353/mat.2001.0008.

316 Mari Ness, "The Original Story of 'Jack and the Beanstalk' Was Emphatically Not for Children," Tor.com, *On Fairy Tales* (blog), April 12, 2018, https://www.tor.com/2018/04/12/the-original-story-of-jack-and-the-beanstalk-was-emphatically-not-for-children/. Ness believes that the rhyme is mostly sourced from King Lear.

The *Jack* story evolved through subsequent retellings,[317] becoming the tale that is familiar to modern audiences.[318] In most contemporary versions, Jack is the lazy son of a poor widow. After he exchanges their cow for some magic beans, the beans grow into a beanstalk, up which Jack climbs to a realm above the clouds. There he tricks a giant out of various magical treasures before finally killing him, by cutting down the beanstalk and causing the giant to fall to his death.

In a rhyming tale from 1807, Jack is sent to buy a goose but buys a bean instead.[319] In a version from an 1809 chapbook, Jack climbs the beanstalk three times, gaining three treasures that originally belonged to his father: a golden-egg-laying hen, money bags, and a self-playing harp.[320]

The harp alerts the Giant, who gives chase, but he dies when Jack fells the plant with an axe. According to Ness, this shows that by "not fulfilling their social responsibilities … the wealthy can be easily overthrown, and replaced by those deemed socially inferior."[321] Jack, living in poverty, is usually described as lazy; a criticism often levelled against lower classes by the wealthy.[322]

In a folktale recorded in 1890, Jack's role is taken by a girl called Molly Whuppie, who outwits the Giant to save herself and her little sisters.[323] Since it is set in Scotland, and is similar to a Highland version, *Maol a Chliobain*, and an Irish variant, *Smallhead*, there is some evidence to suggest it was originally Celtic.[324]

There are folktale traditions that involve stealing treasures from giants, and others that involve giant beanstalks and other oversized plants.[325] Only in Jack are these two strands entwined.

Jack's beanstalk belongs to another international tradition. As Goldberg explains, "the motif of a giant plant that reaches to an upper realm exists in myths and mythological folktales." These include the Tower of Babel, Jacob's ladder, the Norse tree Yggdrasil, the Bo-tree (Bodhi tree) of the

317 Mari Ness, "Is Killing Giants Ever Justified? The Evolving Tale of 'Jack and the Beanstalk'," Tor.com, *On Fairy Tales* (blog), April 19, 2018, https://www.tor.com/2018/04/19/is-killing-giants-ever-justified-the-evolving-tale-of-jack-and-the-beanstalk/.

318 *The Hutchinson Unabridged Encyclopedia with Atlas and Weather Guide* (London: Helicon, 2018), s.v. "Jack and the Beanstalk," Credo Reference.

319 Goldberg, "The Composition of 'Jack'," 11.

320 Ibid., 12.

321 Ness, "Is Killing Giants Ever Justified?"

322 Sarah Kendzior, "Poverty is Not a Character Flaw," Sarah Kendzior (website), October 5, 2013, https://sarahkendzior.com/2013/10/05/poverty-is-not-a-character-flaw/. Journalist and anthropologist Sarah Kendzior explains: "When wealth is passed off as merit, bad luck is seen as bad character. This is how ideologues justify punishing the sick and the poor. But poverty is neither a crime nor a character flaw. Stigmatise those who let people die, not those who struggle to live."

323 John Cech, introduction to *Jack and the Beanstalk* (Sterling: New York, 2008); D. Hahn, ed., *The Oxford Companion to Children's Literature*, 2nd ed. (Oxford: Oxford University Press, 2015), s.v. "Molly Whuppie," Credo Reference.

324 Maria Tatar, *Off with Their Heads! Fairy Tales and the Culture of Childhood* (Princeton, NJ: Princeton University Press, 1987).

325 Goldberg, "The Composition of Jack," 11.

Buddha, a World-tree from North and South America, and an inverted sky-hanging tree from Indonesia and Micronesia.[326] Cech notes the traditions of giant plant-based stories and offers one other account with a golden rooster. In this version it is loyal to deities instead of a giant: "It was believed that a golden rooster lived at the top of the tree and warned the gods of attacks by the giants."[327]

Given that it is so well-known, *Jack* has often been retold in a wide variety of media, with both conventional and unusual interpretations, including those where the giant is the maligned party,[328] where the genders are swapped,[329] as a critique of capitalism,[330] and even a version that purports to be a guide for business.[331]

Gurney and Gunson's New Zealand-themed version replaces the beanstalk with a kauri tree.[332] In the comic series *Fables*, Bill Willingham has conflated the many Jacks from popular stories into one narcissistic trickster, including "Jack Horner, Jack of the Beanstalk, Jack in the Green, and Jack the Giant Killer, but absolutely not Jack Spratt … doomed to be killed by his son, Jack Frost, born of the Ice Queen."[333]

The underlying theme of rebellion in the Jack fable is ripe with metaphorical symbolism, making it appropriate for gender-bending and genre switching.[334] Morgan argues for the continued relevance of fairytales in light of reinventions that incorporate realistic themes, ensuring the genre still strikes a chord with teenagers.

She cites an example of *The Thief and the Beanstalk* by P.J. Catenese as a 'what happened next version,' where "Jack could be any teenage boy struggling to come to terms with tragedy and change."[335] Jack therefore demonstrates the potential variety of approaches available when transforming traditional stories.

326 Ibid., 14.

327 Cech, introduction to *Jack and the Beanstalk*.

328 *Jack and the Beanstalk: The Real Story* (2001), an American television miniseries directed by Brian Henson.

329 Manju Gregory and David Anstey, *Jill and the Beanstalk* (London: Mantra Lingua, 2005); Robin Koontz, *Jill and the Beanstalk* (Vero Beach: Rourke, 2012); Dave McNary, "Disney Animation Ditches Jack and the Beanstalk Movie 'Gigantic'," *Variety*, October 10, 2017, https://variety.com/2017/film/news/disney-animation-jack-and-the-beanstalk-movie-gigantic-1202586339/. Although the Disney film *Gigantic* is no longer in development, it would have featured a 60-foot female giant child.

330 Colin Stimpson, *Jack and the Baked Beanstalk* (New York: Scholastic, 2013); Lynley, "Jack and the Baked Beanstalk by Colin Stimpson," *Slap Happy Larry* (blog), September 13, 2016, http://www.slaphappylarry.com/picturebook-study-jack-and-the-baked-beanstalk-by-colin-stimpson-2012/.

331 Terrence Bull, *Magic Beans—The Untold Story* (Self-published, 2021).

332 Chris Gurney and Dave Gunson, *Trev and the Kauri Tree* (Auckland: Scholastic, 2014).

333 Bill Willingham, quoted in Jason Marc Harris, "We All Live in Fabletown: Bill Willingham's Fables—A Fairy-Tale Epic for the 21st Century," *Humanities* 5, no. 2 (2016): 32, https://doi.org/10.3390/h5020032.

334 Andrew Teverson, "'Giants Have Trampled the Earth': Colonialism and the English Tale in Samuel Selvon's 'Turn Again Tiger'," *Marvels and Tales* 24, no. 2 (2010): 204, JSTOR. For instance, novelist Samuel Sevlon borrowed structures from European fables, including *Jack*, as an "expression of an independent postcolonial Caribbean identity."

335 Anne Morgan, "Beyond the Fairy Tale: Mythic Fiction for Young Adults," *English in Aotearoa*, no. 63 (2007): 44.

2.4 Words and Pictures

This section charts a whakapapa of Māori storytelling and illustration, linking traditional and introduced art forms, and ultimately connecting with picture books and comics.

Narrative

> The art of story is the dominant cultural force in the world.[336]

Māori oral traditions may take a different approach to those prescribed by Western narrative conventions.[337] Te Rangikāheke's tales of Māui are described by Thornton as appositional expansions.[338] They are not told chronologically, but in order of importance.[339] McLean, in recording oral answers to a single question by a kaumātua, reported that it "was seldom answered directly … imagine the question in the centre of the circle, he would jump repeatedly to the circumference, working … in to the middle, and then repeat the process."[340]

There are several different approaches to narrative structure using Western literary models. My introduction to these structures came through a combination of self-study and writing programmes (including courses taught by Robert McKee and Linda Aronson). Analysing case studies from a structural perspective was crucial in understanding how stories are made, and how such structures can shape narrative arcs and resolutions. Over time, I have internalised many of these approaches through teaching and practice. It is a truism that teaching a discipline hones one's own understanding of it; the process becomes intuitive, and involves feeling the 'shape' of the story.

Robert McKee's formalist approach is often cited by screenwriters,[341] and O'Donnell explains that "his ability to dissect the mysterious and inexact science of scriptwriting has given him almost mythic status."[342]

336 McKee, *Story*, 12.

337 Keri Hulme's novel The Bone People was turned down by five New Zealand publishers, although it went on to win the Booker Prize in 1985. Shaffi reports that publishers, "in their own, very European ways, wished to wrest its circling, Polynesian construction, its oddity, into something more linear and conventionally publishable." Sarah Shaffi, "How Keri Hulme's The Bone People Changed the Way We Read Now," The Booker Prizes, 2022, https://thebookerprizes.com/keri-hulme-the-bone-people-story-history-critique.

338 Ibid., 5

339 Te Rangikāheke, *The Story of Maui*, 7.

340 McLean, *Tō Tātau Waka*, 26.

341 McKee, *Story*, 12.

342 David O'Donnell, review of *Me & Robert McKee*, play written by Greg McGee and first performed at Circa Theatre, Wellington, in 2010, *Australasian Drama Studies*, no. 64 (June 2014): 357. O'Donnell calls McKee "the American script guru who has taught scores of Hollywood screenwriters, including sixty-three Oscar winners." He goes on to say that McKee's seminar in Auckland in 1990 was attended by New Zealand film-makers Jane Campion and Peter Jackson. I also attended a seminar by McKee in Auckland at this time, in which McKee analysed the entirety of the film *Alien* by Ridley Scott.

To critics of his approach, McKee stresses that what he is teaching is form over formula.[343]

Screenwriting theorist Syd Field teaches that three-act structure consists of thesis, antithesis, and synthesis. A well-told story, he suggests, consists of a conflict shown in many manifestations and circumstances; internal (within character) or external (between people or groups).[344] Field's thematic structure applies Hegel's dialectics.

Hegel maintains that any philosophical truth is achieved by a three-step process: an original idea or entity (thesis) is proposed, it comes to be negated by its opposite (antithesis), then this is replaced (or negated once more) by combining both concepts (synthesis).[345]

There are many differing schemas of plot categories/story-shapes (for example, those of Snyder, Booker and Vonnegut).[346] Most of these focus on chronologically linear stories. However, in addition to three-act structures, Aronson also evaluates non-linear alternatives.[347]

Yorke proposes a five-act model that neatly incorporates other structural approaches to narrative, including the Hero's Journey, even though Yorke initially rejected it as a usable approach to structure. Yorke uses a mirrored model, where Acts 1 and 5, as well as 2 and 4, are reflective opposites.[348] Act 3, the middle act, is split in half to perform this same function.[349]

Despite these established structures, a new wave of writers are challenging many of the accepted 'rules of writing.'[350]

Although traditional storytelling techniques and modern sensibilities toward story may differ, it is useful to consider many narrative approaches, in order to craft the most relevant work for the story.

343 McKee, *Story*, 3.

344 Syd Field, *The Definitive Guide to Screenwriting* (London: Ebury, 2003).

345 Peter Singer, *Hegel: A Very Short Introduction* (Oxford: Oxford University Press, 2001), 100.

346 Blake Snyder, *Save the Cat! The Last Book on Screenwriting You'll Ever Need* (Studio City: Michael Wiese Productions, 2005); Blake Snyder, *Save the Cat! Goes to the Movies: The Screenwriter's Guide to Every Story Ever Told* (Studio City: Michael Wiese Productions, 2007); Christopher Booker, *The Seven Basic Plots: Why We Tell Stories* (London: Continuum, 2004); Josh Jones, "Kurt Vonnegut Diagrams the Shape of All Stories in a Master's Thesis Rejected by U. Chicago," *Open Culture*, February 18, 2014, http://www.openculture.com/2014/02/kurt-vonnegut-masters-thesis-rejected-by-u-chicago.html.

347 Linda Aronson, *Scriptwriting Updated: New and Conventional Ways of Writing for the Screen* (North Ryde: Australian Film Television & Radio School, 2000).

348 John Yorke, *Into the Woods: A Five-Act Journey into Story* (New York: Overlook Press, 2013). Yorke believes that story structure is hardwired into humans. He synthesises approaches from existing narrative theorists and uses Shakespearean five-act structure as a key to analyzing all narrative forms.

349 Ibid.

350 Namrata Poddar, "Is 'Show Don't Tell' a Universal Truth or a Colonial Relic?" Literary Hub, September 20, 2016, https://lithub.com/is-show-dont-tell-a-universal-truth-or-a-colonial-relic/; Ken Dancyger and Jeff Rush, *Alternative Scriptwriting: Beyond the Hollywood Formula* (Amsterdam: Elsevier, 2013); Cecilia Tan, "Let Me Tell You," *Uncanny Magazine*, 2017, https://uncannymagazine.com/article/let-me-tell-you/. Tan tests the validity of the rule 'show, don't tell' in relation to worldbuilding in science fiction. However, it should be noted that Tan is discussing prose writing, and this rule is most applicable to visual mediums such as film or comics. Both tend to have fixed durations in time or page count, whereas novels have a much more generous amount of space to play with. These ideas have much in common with Murdock's Heroine's Journey, which sought to provide an alternative model sourced from a traditional practice.

Genre

Genre is a word from French, meaning type or kind, related to the word gender. It is used as a system of narrative classification. Greek theatre traditions gave rise to two types of dramatic genre: comedy, based on an upbeat ending, and tragedy, based on a downbeat ending. A comedy wasn't necessarily funny; it described a story that ended well for the protagonist. Aristotle expanded the categories to four, by considering whether the beginning began with a positive or negative charge. Over time, dramatists developed many different and complex ways to classify stories by genre, each with its own rules, history and expectations from the audience.[351]

Genres are not a primary consideration of pūrākau; schema might be more appropriate. Yet some thought needed to be given to this notion of genre in relation to pūrākau Māori, since the books of the *Tuakore Trilogy* required different treatments and tone, based on their subject material and chronology. In this case, the stories take on aspects of (or perhaps are beholden to) elements of genre theory.

Like the layers of a whakapapa, pūrākau may be placed in a hierarchy according to seniority. Creation stories, those concerned with the gods and nature, are primary tales; tales of demigods and culture heroes, such as Māui and Tāwhaki, who bridge the generations between gods and humankind, occupy a secondary space; and voyaging narratives and tales of ancestral deeds come after these.

However, McLintock, writing in 1966, places the emphasis accordingly: "The main body of Maori mythology is contained in three story complexes. They are, first, the cosmogonic genealogies and the stories concerning the genesis of gods and men; secondly, the Maui myths; and, thirdly, the Tawhaki myth."[352] In leaving out the ancestor heroes, McLintock is essentially breaking the ancestral linkage of these origin tales to their descendants.

Instead, Barlow uses four distinct whakapapa categories: cosmic genealogy (concerning the creation of the universe); genealogy of the gods (the creation of gods, divisions of nature and the environment); primal genealogy (the creation of humankind and hero figures such as Māui); and the genealogy of canoes (voyaging traditions from Hawaiki).[353] In reality, pūrākau are all part of one long continuum, to which Māori can add ourselves.

Royal defines pūrākau as stories of mana and significance. These concern the actions of the gods and illustrious ancestors, and are "often ritualised."[354] Pūrākau can be considered as belonging to the genre of creation narratives.

Pakiwaitara (literally, story-wall) is another Māori term for story, explained by Edwards as "words and ideas that resound against the walls of the house, reference to their place in the whare korero." These include unvoiced pakiwairua, which he defines as stories that exist in the imagination.[355]

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351 McKee, *Story*, 79.

352 A.H. McLintock, ed., "Myths," in *Encyclopedia of New Zealand*, 1966, https://teara.govt.nz/en/1966/maori-myths-and-traditions/page-4.

353 Barlow, *Tikanga Whakaaro*, 173.

354 Charles Royal, "Ngā Kōrero—Stories and Storytelling," *Whare Tapere* (blog), 2021, https://charles-royal-g7mt.squarespace.com/korero.

355 Shane Edwards, "Titiro Whakamuri Kia Marama Ai te Wao Nei: Whakapapa Epistemologies and Maniapoto Māori Cultural Identities," (PhD diss., Massey University, 2009), 265-67, https://mro.massey.ac.nz/bitstream/handle/10179/1252/02whole.pdf.

Royal describes pakiwaitara or pakimaero as entertaining stories, to which he adds the term kōrero tara (stories with a moral).[356] However, Waikerepuru defines pakimaero as fictional stories from long ago.[357] If we consider the composition of the word pakimaero, a maero is a creature similar to an ogre, hailing from South Island traditions.[358] Tara can describe a gossip.[359]

Two other narrative forms include kōrero takurua (winter-time stories) and kōrero ahiahi (stories told by the fire). These have been described as "factually less reliable stories; more in the nature of jokes, yarns and anecdotes."[360]

Te Kapunga Dewes, quoted in Lee, elaborates on the diverse functions of pūrākau:

> Styles could be quite diverse. The stories ranged from dramatic, spontaneous, and humorous to austere and serious (or a combination of these things). Pūrākau could arouse the imagination, inform and inspire, warn and persuade, maintain relationships, protocols, rituals and rules. As opposed to mere accounts of experiences, pūrākau were purposely crafted stories that appealed to the audience's aural, visual and emotive senses.[361]

This range can be seen in the *Tuakore Trilogy*: *Pīngao & Toetoe* is both an unrequited love story and a creation story; *The Night Mother* contains elements of magic realism, its rural, domestic setting contrasting with subtle elements of supernature; and *Jak & the Giant* is a dystopian science fiction parable, built around the mostly intact plot of the original fable.

356 Royal, "Ngā Kōrero."

357 Huirangi Waikerepuru, "Parihaka and Non-Violent Resistance," in *Proceedings of the Traditional Knowledge Conference 2008: Te Tatau Pounamu; The Greenstone Door*, ed. J. S. Te Rito and S. M. Healy (Auckland: Ngā Pae o te Māramatanga, 2008), 21, http://www.maramatanga.co.nz/sites/default/files/TC- 2008.pdf.

358 Reed, *Treasury of Maori Folklore*, 242.

359 *Te Aka Māori Dictionary*, s.v. "tara," https://maoridictionary.co.nz/word/15779.

360 Ross Calman, "Leisure in Traditional Māori Society—Ngā Mahi a Te Rēhia—Te Whare Tapere," in *Te Ara—The Encyclopedia of New Zealand*, 2013, http://www.TeAra.govt.nz/en/leisure-in-traditional-maori-society-nga-mahi-a-te-rehia/page-4; Mead and Grove, *Ngā Pepeha*, 87.

361 Jenny Lee, "Māori Cultural Regeneration: Pūrākau as Pedagogy," paper presented at 3rd International CRLL Conference, Stirling, Scotland, 2005, 9.

2.5 Origins and Purposes of Māori Art

> Myths have inspired many painters, writers, carvers and sculptors and because they are about universal situations, they have survived generations of story-telling.[362]

The Māori arts are divine in origin.[363] Woodcarving originates from Rua Te Pupuke (a grandson of the god Tangaroa), tāmoko (tattooing) from Mataora by way of Uetonga (his father-in-law),[364] tāniko (finger weaving), raranga (plaited weaving), and other fibre arts from various supernatural beings. Mataora's wife Niwareka brought back a prototypical example of korowai (woven cloaks) from the Underworld,[365] and, according to Hauraki iwi, weaving and plaiting come from Hine Rēhia, a patupaiarehe.[366]

The purpose of Māori art is to connect the ordinary and the spiritual worlds.[367] Inspiration for art, like language, is often drawn directly from nature, such as kōwhaiwhai patterns from observations of spiderwebs (whare pūngāwerewere) and the forms of flounder (pātiki).[368]

Natural materials were also used in art practice: paua shells for the eyes of wooden carvings, clay mixed to make paint, pupae ground up for tāmoko ink. Tukutuku panels use Māori design elements within geometric grids. Pīngao and Toetoe, as well as being personified plants, are two materials used in tukutuku construction. Tāniko weaving also employs grids in conjunction with diamonds, triangles and chevron shapes. Kōwhaiwhai use the mathematical transformation principles of rotation, refraction, reflection, and translation. From this it can be seen that there is no separation between art and design in te ao Māori.

362 Keri Kaa, introduction to *Wāhine Toa: Women of Māori Myth*, by Patricia Grace and Robyn Kahukiwa (Auckland: Penguin, 1984), 7.

363 Hirini Moko Mead, *Tikanga Maori: Living by Maori Values* (Wellington: Huia Publishers, 2003), 255.

364 Deidre Brown, *Maori Arts of the Gods* (Auckland: Reed, 2005), 72.

365 Ibid., 79; Ngahuia Te Awekotuku, *Mau Moko: The World of Māori Tattoo* (North Shore: Penguin, 2007), 13.

366 Orbell, *The Illustrated Encyclopedia*, 60.

367 Brown, *Maori Arts*, 5; Julie Paama-Pengelly, *Māori Art and Design: A Guide to Classic Weaving, Painting, Carving and Architecture* (Auckland: New Holland, 2010), 10.

368 Ron Bacon and Robert Jahnke, *The House of the People* (Auckland: Collins, 1977), endpapers.

A Meeting of Two Traditions

As the Māori language was transcribed by missionaries into a writing system, Māori artists began adding text (and typography)[369] to their visual work: carved, woven, painted or inked.[370] Metal chisels prompted innovations in carving.[371] When signing documents, personal tāmoko were often transferred to parchment.[372] Hoskins and Jones note that Hongi Hika of Ngāpuhi drew his moko (facial tattoo) as an identity mark on November 4, 1819, on the second New Zealand land deed. New materials and colonial influences led the development of Māori painting practice into a figurative pictorial style.[373]

Māori acquired printing presses and published newspapers. Lee notes, "as soon as Māori became literate in the skills of reading and writing the experimentation with encrypting oral narratives in the written word began."[374] Māori stories were soon adapted and printed by Pākehā authors and illustrators, while Māori adopted contemporary media formats for their art: first books, picture books, and comics; then film, television, animation and digital games. Lee cites digital media, performance (such as theatre), and film, as ways to "continue telling our stories."[375]

Picture Books and Comics

A relatively new form in literary history, the picture book is usually intended for children.[376] It assists emerging readers by employing pictures alongside text, to provide context and visual interest.[377] The picture book is an unusual artform, in that it is "generally defined in terms of its audience, and the concept of that audience shifts with time and place."[378] It has taken time for the format to be regarded seriously.[379]

Comics are also comparatively recent, and have had to overcome considerable cultural prejudice.[380] The comic book form has proved difficult to define. A working definition, proffered by Scott McCloud, is

369 [Te Papa], "The Story Behind the Ko Rongowhakaata Typeface," *Te Papa Blog*, June 18, 2018, https://blog.tepapa.govt.nz/2018/06/18/the-story-behind-the-ko-rongowhakaata-typeface/.

370 Brown, *Maori Arts*, 48; [Photograph of woven tukutuku image of Toi], Alexander Turnbull Library, reference: 51419 1/2, in Tamati Muturangi Reedy, "Ngāti Porou—Toi Descendants," in *Te Ara—The Encyclopedia of New Zealand*, 2017, http://www.teara.govt.nz/en/photograph/4375/tukutuku-panel-depicting-toi; Roger Neich, *Painted Histories: Early Maori Figurative Painting* (Auckland: Auckland University Press, 1994), 37; Te Awekotuku, ***Mau Moko***, 66.

371 Ngarino Ellis, *A Whakapapa of Tradition: 100 Years of Ngāti Porou Carving, 1830-1930* (Auckland: Auckland University Press, 2016), 7.

372 Te Kawehau Hoskins and Alison Jones, eds., *Critical Conversations in Kaupapa Māori* (Wellington: Huia, 2017), ProQuest Ebook Central.

373 Neich, *Painted Histories*, ch. 6-7.

374 Lee, "Decolonising Māori Narratives," 3.

375 Ibid.

376 Martin Salisbury and Morag Styles, *Children's Picturebooks: The Art of Visual Storytelling* (London: Laurence King, 2012), 16-17. It is roughly 130 years since Randolph Caldecott published his picture books for children, where words and pictures worked in harmony to tell a story.

377 Peter Hunt, ed., *Children's Literature* (London: Routledge, 2006), 1. Hunt expresses some of the difficulties in defining the field: "Children's literature is an amorphous, ambiguous creature; its relationship to its audience is difficult; its relationship to the rest of literature, problematic … its critics have had to grapple with fundamental issues of classification and evaluation, to encompass a huge field and a large number of 'adjacent' disciplines, as well as communicating to a largely lay audience."

378 Peter Hunt, *Literature for Children: Contemporary Criticism*, 2nd ed. (London: Routledge, 2003), 6.

379 Ibid., 7

380 Roger Sabin, *Comics, Comix and Graphic Novels: A History of Comic Art* (London: Phaidon, 1996), 7.

visual stories, or words and pictures in sequence, that use panel-to-panel transitions.[381] However, there are many examples of comics that subvert this definition. Examples include silent comics, which eschew words for pictures exclusively,[382] and single panel comics, that are not part of a sequence.

The word comic itself alludes to its original meaning as a humorous picture-story. However, as a medium comic books can deal with any subject matter, and so various other names have been used to distance the form from its comedic connotations.

Comix has been used, in particular, for underground or alternative comics.[383] The term graphic novel, popularised in the 1980s, is generally applied to comic strips published in book form,[384] but has been criticised by some creators as betraying pretensions to literary acceptability, while comic retains a raw authenticity. Chute prefers graphic narrative, since "the most riveting comics texts … are not novels at all."[385]

Some children's picture books adopt the accoutrements of comic storytelling. In Gravatt's view:

> One property which comics share with some children's picture books or artist's books is the persistence of images, sometimes with the text, on the page and how both creator and reader build these into a network of 'frames of reference', combining the persistence of vision with the persistence of memory.[386]

Characterisations of picture books and comics tend to blur, and hybrid examples have been identified.[387] Nodelman differentiates the two forms by contrasting their "conventional formal qualities," such as the way that comics report what characters say in speech balloons, or the way that picture books usually display one large picture on each page or spread, rather than a series of panels.

381 Scott McCloud, *Understanding Comics: The Invisible Art* (Northampton: Kitchen Sink Press, 1993), 9.

382 Emma Cosgrove, "Comics Beyond Tights and Capes," *The Eyeopener,* January 31, 2015, https://theeyeopener.com/2015/01/comics-beyond-tights-and-capes. Cosgrove quotes researcher Barbara Postema on silent comics, which she characterises as focussing on how comics work when text is absent: "When you read a comic that has both text and image you don't really know how much you're reading is guided by the text. Some people maybe even read comics barely by even glancing at the pictures and just focusing on the text that's given."

383 Denis Kitchen, ed. *Comix Book No.1* (New York: Magazine Management Company, 1974).

384 Sabin, *Comics, Comix and Graphic Novels*, 3.

385 Hillary Chute, *Graphic Women: Life Narrative and Contemporary Comics* (New York: Columbia University Press, 2010), ProQuest Ebook Central, 3.

386 Paul Gravatt, *Comic Art* (London: Tate Publishing, 2013), 31.

387 For examples, see: Maurice Sendak, *In the Night Kitchen* (New York: Harper & Row, 1970); Malcolm Livingstone and John Sheridan, *Eric and the Lost Planes* (London: Marshall Cavendish, 1978); Jon Stone and Mike Smolin, *The Monster at the End of this Book* (New York: Western, 1971); Neil Gaiman and Dave McKean, *The Day I Swapped My Dad for Two Goldfish* (Clarkston: White Wolf, 1997); Jenny Thorne, *The Voyage of Prince Fuji* (London: MacMillan, 1980); Oliver Jeffers, *The Incredible Book Eating Boy* (London: HarperCollins, 2007); Cory Godbey, *Jim Henson's Dark Crystal Tales* (Los Angeles: Archaia Studios Press, 2017).

Whilst acknowledging that both forms have, at times, drawn on attributes of the other, Nodelman believes comics to be generally more structurally complex than picture books. He notes the multiple separate fragments of story told through text and image on each page: a form of "hyperillustration."[388]

One other significant difference between these forms, according to Nodelman, is rhythm. This, he suggests, is "a result of their differing numbers of individual illustrations and sections of text."[389] Possibly because most picture books are designed to be real aloud, the rhythm of the text is often very overt. However, pictorial rhythm may be more strongly utilised in comics, where a grid has been used to repeat a certain number of panels, or the same number of divisions.

Attempts to understand the mysterious synergy that exists between words and pictures has resulted in considerable analysis into how comics work. Scott McCloud's seminal text *Understanding Comics: The Invisible Art* has contributed greatly to this research. In addition, cognitive psychologist Allan Paivio's dual-coding theory (DCT) is useful in explaining the benefits of presenting verbal and visual material together: it is thereby absorbed more effectively by learners, making dual-coding a mode suited to education. Comics are naturally geared to take advantage of dual-coding, given that their nature is words and pictures, presented in staged sequences.[390]

The long-running comic story-worlds of the Marvel and DC universes that exhibit tight-knit continuity and intricate world-building rely on the density and complexity allowed by comic storytelling.[391] Kaveney sees these shared continuity universes as "the largest narrative constructs of human culture,"[392] where a mass of individual comics contribute to what Friedenthal calls "one, giant, ongoing story."[393]

Comics might not be considered an Indigenous artform, but research into the history of the form in Aotearoa proves illuminating. Assumptions about who was making comics, and what it meant, have dominated the discourse.[394]

388 Perry Nodelman, "Picture Book Guy Looks at Comics: Structural Differences in Two Kinds of Narrative," *Children's Literature Association Quarterly* 37, no. 4 (2012): 437, https://doi.org/10.1353/chq.2012.0049.

389 Ibid., 442.

390 Allan Paivio, *Mind and its Evolution: A Dual Coding Theoretical Approach* (Mahwah: L. Erlbaum, 2007); Paul Aleixo, "How the Humble Comic Book Could Become the Next Classroom Superhero," *The Conversation*, March 2, 2017, https://theconversation.com/how-the-humble-comic-book-could-become-the-next-classroom-superhero-73486.

391 Andrew J. Friedenthal, *The World of Marvel Comics* (New York: Taylor & Francis, 2021), chap. 3, ProQuest Ebook Central.

392 Roz Kaveney, *Superheroes! Capes and Crusaders in Comics and Film* (London: I.B.Tauris, 2008), 25.

393 Friedenthal, *World of Marvel Comics*, 3.

394 For a more detailed breakdown, see author's article: Zak Waipara, "Drawing Up the Land: The Place of Indigenous Comics in Aotearoa-New Zealand," *Paradoxa: Studies in World Literary Genres*, no. 32 (2021): 245-272. First prompted by Rae Joyce, this discussion about Indigenous voices in comics in Aotearoa was then picked up and added to by Cass and Ford. Rae Joyce, Sarah Laing, and Indira Neville, eds. *Three Words: An Anthology of Aotearoa/NZ Women's Comics* (Auckland: Beatnik Publishing, 2016); Jack Ford and Phillip Cass, "'Goin' Native!': Depictions of the First Peoples from 'Down Under'," in *Graphic Indigeneity: Comics in the Americas and Australasia*, ed. Frederick Luis Aldama, 53-74 (Jackson: University Press of Mississippi, 2020), ProQuest Ebook Central.

In brief, New Zealand has been positioned as a backwater, far from the centres of comic culture. Many marginalised voices have been overlooked or excluded, including Māori ways of seeing, but Māori stories, motifs and culture have often been appropriated.

Seeing comics through an Indigenous lens draws forth similarities between words and pictures, and other traditional and adapted artforms. Māori have always connected words and images, whaikōrero (oratory) and whakairo (carving). These artforms have never been called comics, nor described in such terms, yet they operate in a similar space, where oratory activates the meanings inherent in carved, woven, painted and tattooed forms.

McCloud frames the definition of comics broadly, not tying them exclusively to paper and ink. In his view, a series of bas relief sculptures or a stained glass window could be considered a comic.[395] Bladow notes that modern print comics sit at the end of a long continuum of sequential artforms, and argues that investigating traditional Indigenous literary practices has enriched the broader study of comics.[396] In Bernardin's view, Indigenous comics are "a form of exuberant refusal … of the formative representational legacies of mainstream comics [which] offer up alternative affinities to other stories, histories, and futures."[397]

Historically, there has been little attempt to properly survey Indigenous comics in Aotearoa, recent exceptions being Rae Joyce's essay in *Three Words*,[398] and "'Goin' Native!': Depictions of the First Peoples from 'Down Under'," by Jack Ford and Philip Cass.[399] Here Ford and Cass attempt to provide an overview of Māori comic artists, but as is often the case with limited space available, it remains incomplete.

Ford and Cass claim that "depictions by non-Indigenous comic artists have been in the hands of those who have been sympathetic toward and knowledgeable on their subjects."[400] This is debatable: in my view non-Indigenous creators still display a lack of the deep cultural knowledge necessary to deal with Māoritanga (Māori practices and beliefs) appropriately. Different cultural worldviews may prohibit a clear understanding. Yet Māori, like other colonised peoples, are required to walk in both worlds.

Ford and Cass note that Māori artists are identified for the first time (by their iwi affiliation) in the anthology *Three Words*, "where they represent a doubly excluded group—artists who are both women and Indigenous."[401] However, they conclude that the presence of Māori artists, Māori tikanga and te reo Māori in New Zealand comics remains unexamined in a meaningful way.

395 Hillary L. Chute, *Outside the Box: Interviews with Contemporary Cartoonists* (Chicago: University of Chicago Press, 2014). The claim that sequential storytelling requires paper shows the limitations of cultural assumptions.

396 Bladow, quoted in C. Richard King, "Alter/Native Heroes: Native Americans, Comic Books, and the Struggle for Self-Definition," *Cultural Studies/Critical Methodologies* 9, no. 2 (2009): 214, https://doi.org/10.1177/1532708608330259.

397 Susan Bernardin, "Afterlives: A Coda," in *Graphic Indigeneity*, 362.

398 Joyce, Laing, and Neville, *Three Words.*

399 Ford and Cass, "'Goin' Native!'."

400 Ibid., 72.

401 Ibid., 65.

Pakiwaituhi is a modern Māori term now commonly used for cartoons, comics and animations.[402] Waituhi, as a verb, means to paint, and as a noun it refers to paintings and/or ink.[403] Tuhi means to write and draw.[404] In casting the lens of comics across other forms of Indigenous artwork, such as Māori war flags, or painted meeting houses, we enlarge the creative possibilities of the medium.

Architectural terms are often used to define the parts of a comic page, such as panel, frame, gutter (elements of building and interior design); and the grid layout is often described as the architecture of the page.[405] The basic unit of a comic is the panel or frame, which has been described as a window into other worlds.[406]

A major feature of McCloud's work is the emphasis on the closure that occurs in the reader's mind, but is located in the blank spaces between the panels.[407] In discussing closure, Chute notes, "The effect of the gutter, the rich empty space between the selected moments that direct our interpretation, is for the reader to project causality in these gaps that exist between the punctual moments of the frames."[408]

Comics deal with space and time: page space is allocated to frame-to-frame transitions showing the passage of time; in this way space operates as time.[409] McCloud points out that comics possess a unique quality: they are the only form in which past, present, and future are visible simultaneously.[410]

Indigenous Futurism

In considering knowledge impacting on my work, it is also useful to consider the developing field of Indigenous Futurism. Māori, like those of many Indigenous communities, have very different ways of thinking about time and space.[411] Mua (front) is also the word for past. Muri (back) is our word for future. As the proverb 'ka mua ka muri' indicates, we see ourselves as 'walking backwards into the future.'[412]

The Aymara people of Peru/Bolivia hold a similar view, where front, *nayra*, is also eye/front/sight, and past, *qhipa*, back/behind, is used for future meaning. Here time is circular, rather than linear as in Western representations.[413]

402 *Te Aka Māori Dictionary*, s.v. "pakiwaituhi," https://maoridictionary.co.nz/.

403 *Te Aka Māori Dictionary*, s.v. "waituhi," https://maoridictionary.co.nz/.

404 *Te Aka Māori Dictionary*, s.v. "tuhi," https://maoridictionary.co.nz/.

405 Hillary L. Chute, *Disaster Drawn: Visual Witness, Comics, and Documentary Form* (Boston: Harvard University Press, 2016), 25, ProQuest Ebook Central.

406 Dylan Horrocks, quoted in *The Comics Show*, directed by Shirley Horrocks (Point of View Productions, 2007).

407 McCloud, *Understanding Comics*, 63.

408 Chute, *Graphic Women*, 8.

409 Chute, *Disaster Drawn*, 25. Chute explains that comics use "juxtaposed frames alternating with empty gutters—a logic of arrangement that turns time into space on the page."

410 Scott McCloud, quoted in Chute, *Outside the Box*, 67.

411 Wayne Orchiston, *Exploring the History of New Zealand Astronomy: Trials, Tribulations, Telescopes and Transits* (Cham: Springer International, 2016), chap. 2.7.

412 David Karena-Holmes, "Te Reo's Different Take on Place and Time," *Stuff*, July 13, 2019, https://www.stuff.co.nz/nelson-mail/news/114184179/te-reos-different-take-on-place-and-time.

413 Sebastia'n Antezana Quiroga, "De Quando en Quando Saturnina: Birth of the Traumatic Nation," *Paradoxa: Studies in World Literary Genres*, no. 30 (2018): 107-120. This approach has been applied to the Andean/Peruvian novel *Saturnina from Time to Time*, where a future society has been constructed along Indigenous principles drawn from the past.

Pat Hohepa rejects the idea that the Māori concept of time is linear, because it ignores the fact that mua and muri are often accompanied by directional and positional word particles. As Brown, Ellis and Mane-Wheoki explain:

> These little words position the speaker, subject and time in any direction relative to the fixed positions of mua, muri and tua (which can each mean past or present) in space. The past, or future for that matter, can be above, below, close, distant, or facing towards or away from us or you, depending on the situation or subject … time is a controllable movable continuum, and not flat or linear.[414]

This model calls to mind the Polynesian navigator aboard the waka that stands stationary while the Earth turns beneath them.[415]

Anishinaabe scholar Grace Dillon coined the term Indigenous Futurism in 2003, to describe science or speculative fiction, in art and literature, that expresses Indigenous perspectives of future, past, and present.[416] Indigenous Futurism itself is an outgrowth of Afro-Futurism, which Ytasha Womack calls the "intersection of imagination, technology, the future, and liberation."[417]

Afro-Futurism can be seen as an African-centric expression of self-determination, across all types of media: "a powerful means of manifesting people of African descent into the future tense, against, a present tense replete with white supremacy and violence *against* people of colour."[418] The most visible representation of Afro-Futurism in current popular culture is probably the nation of Wakanda and the titular hero of Marvel's 2018 film *Black Panther* and the *Black Panther* comics.[419]

Indigenous Futurism follows this approach from the perspective of Indigenous experiences. Working creatively in the field of Indigenous Futurism is inherently political, simply because Indigenous writers and artists imagine a tomorrow in which they still exist.

414 Deidre Brown, Ngarino Ellis, and Jonathan Mane-Wheoki. "Does Māori Art History Matter?" (lecture, Gordon H. Brown Lecture Series, Victoria University of Wellington, 2014).

415 Lars Eckstein and Anja Schwarz, "The Making of Tupaia's Map: A Story of the Extent and Mastery of Polynesian Navigation, Competing Systems of Wayfinding on James Cook's Endeavour, and the Invention of an Ingenious Cartographic System," *Journal of Pacific History* 54, no. 1 (2019): 20, https:/doi.org/10.1080/00223344.2018.1512369.

416 Grace L. Dillon, "Introduction: Indigenous Futurisms, Bimaashi Biidaas Mose, Flying and Walking Towards You," *Extrapolation* 57, no. 1-2 (2016): 3, https://doi.org/10.3828/extr.2016.2.

417 Ytasha L. Womack, *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture* (Chicago: Lawrence Hill, 2013), 24.

418 David Gaertner, "What's a Story Like You Doing in a Place Like This? Cyberspace And Indigenous Futurism," *Novel Alliances*, March 23, 2015, https://novelalliances.com/2015/03/23/whats-a-story-like-you-doing-in-a-place-like-this-cyberspace-and-indigenous-futurism-in-neal-stephensons-snow-crash.

419 The African and African American majority cast represent a rejection of the well-known convention that the black character always dies in science fiction films, as wryly mentioned by a character in the film *Evolution* (2001): "I've seen this movie, the black dude dies first. You snag it."

This is a radical position, because for many Indigenous peoples, the apocalypse has already occurred.[420] We can see this reality in Indigenous histories of mass death, obliteration of culture, dispossession of lands; in short, colonisation as a dystopian nightmare.

However, more than just a literary or artistic genre, Indigenous Futurism explores Indigenous ways of conceptualising time and space. The past stands before us, ever-present, the ancestors too. All that has transpired can still be seen, while the future is unknown, yet connected in an unbroken thread from past and present. The idea behind the catchcry to 'move on—that's all in the past,' is a particularly Western concept.

Setting aside the fact that colonisation is an ongoing process, Indigenous futurists instead, as architect Jessica Young (Ngāti Tukorehe) notes, "blend the future, the past and the present to create an emergent context."[421]

Indigenous Futurism is concerned with challenging assumptions. Beck explains that normalising Indigenous knowledge and science is a primary aspect: "Indigenous knowledge systems are often thought of as primitive or illegitimate, so situating them in speculative worlds allows Indigenous futurists to assert those systems' strength and perseverance."[422]

Furthermore, to consider Indigenous Futurism purely in terms of genre is to limit the possibilities that this framework suggests. As Dillon argues, "Despite the promise of an unending dance that carries Native presence forward, it would be an unfortunate irony to lose care for social justice now by relegating Indigenous Futurisms exclusively to the future."[423]

Activists are futurists, forever imagining a better future world for their people, by examining the tumultuous past and navigating the often-uncertain present. Dillon proffers a solution where "traditional storytelling conveys Indigenous science(fiction) as the transmission of knowledge."[424]

420 Gaertner, "What's a Story." As Gaertner points out, "It is almost commonplace to think that the Native Apocalypse, if contemplated seriously, has already taken place."

421 Jessica Young, "Māorifuturism: The Digital, the Speculative and the Future," MODOS: School of Architecture and Planning, 2016, https://modos.ac.nz/projects/maorifuturism-the-digital-the-speculative-and-the-future.

422 Abaki Beck, "An Old New World: When One People's Sci-Fi Is Another People's Past," *Sanctuary*, no. 85 (Winter 2020), https://www.bitchmedia.org/article/old-new-world-indigenous-futurisms.

423 Dillon, "Introduction: Indigenous Futurisms," 3.

424 Ibid.

Māori Futurism

The past, present and the future are inextricably linked, and the *Tuakore Trilogy* is envisioned with this principle in mind. Indigenous Futurism offers a holistic approach to thinking about making creative work, reflecting on past work, while employing the historical past to paint an imagined future, optimistic or otherwise. [425]

In this way the concept reflects a facet of whakapapa: that genealogy is a continuum. As I have previously expressed, whakapapa is:

> An unending rope, where all the strands woven together provide strength … If the rope is cut our connection to the past is lost. Where innovation is adopted, new strands must be woven into those that already exist, in such a way that the rope is strengthened, not weakened.[426]

Desna Whaanga-Schollum summarises a similar sentiment: "Tangata Whenua are still here (past-tense-colonised—current-tense-de-colonial—future-returning-tense-Indigenous). Our culture is living, breathing, evolving, and increasingly relevant to the well-being of the environment and the people."[427]

Although it might seem that Māori Futurism is a recent trend, several artists and writers have developed work from this concept. In 1975 Dame Katerina Mataira (Ngāti Porou), an influential figure in the revival of the Māori language, published *Te Ātea*, a revolutionary science fiction novel about spacefaring Māori. This work was written entirely in te reo. Thirty years later she published a sequel, *Ngā Waituhi o Rehua*. In her groundbreaking work Mataira created many new words that would become adopted as official translations and used by subsequent generations of speakers. Such words include waka-atea (spaceship) and rorohiko (computer).[428]

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425 Inuit filmmaker Nyla Innuksuk sums it up best: "To be creating stuff—making movies, telling stories and imagining futures or scenarios where Indigenous people still exist with those things intact—it's a fuck you." Nyla Innuksuk, quoted in Radheyan Simonpillai, "TIFF 2019: Indigenous Artists are Using Horror to Unpack Colonial Trauma," *Now Toronto*, September 4, 2019, https://nowtoronto.com/movies/features/Indigenous-horror-blood-quantum-tiff-2019.

426 Waipara, "The Reckoning."

427 Desna Whaanga-Schollum, "Mauri—An Opportunity to Connect," Designers Speak (Up), 2019, https://designersspeakup.nz/present-tense-gallery/mauri-an-opportunity-to-connect.

428 "Poroporoaki: Dame Katerina Te Heikoko Mataira," July 16, 2011, http://www.voxy.co.nz/politics/poroporoaki-dame-katerina-te-heikoko-mataira/5/95360; Kristin Smith, "Te Atea: Ko Tenei te Wa; Kristin Smith," *The Sapling*, September 12, 2017, https://www.thesapling.co.nz/single-post/2017/09/15/Te-Atea-ko-tenei-te-wa-Kristin-Smith. Other words coined by Mataira include: he mihini tautoko-i-te-ora (life support machines), whakaata (television), tikowhiti (radiation), and pikopoto wā (warp time).

In the 1980s, Pākehā animator and cartoonist Joe Wylie created futuristic artwork for the Māori composer and musician Dalvanius. This included *Kahui Rere—Ngarauru*, the artwork for the album *Poi E*, and the Maui Records label design.[429] According to Wylie, Dalvanius was influenced by album cover art from *Earth, Wind and Fire*, especially the work of Japanese artist Shusei Nagaoka. Wylie adds, "It was the ancient Egyptian sci-fi pyramid stuff that particularly inspired Dal. If Black Americans could supercharge their heritage with inspired fantasy elements, why not Māori?"[430]

In examining Māori/Pasifika Futurism, media analyst Dan Taipua (Waikato-Tainui) has coined the terms Space Māori, Polyfuturists, South Pacific Futurists, and (perhaps the cleverest) Astronesians, playing with the ethnographic classification Austronesian.[431] Dan, along with Sophie Wilson (Māori-Pākehā-Sāmoan-German), believe that this term "describes Maori who imagine, create or are receptive to ideas that play with, and sometimes even obliterate, the boundaries of technology and time."

Of course, Māori already have a term to describe the ability to control one's own future: tino rangatiratanga, self-sovereignty or self-determination. It was this principle that underlaid the promised partnership between Māori and the Crown in the Treaty of Waitangi. From this viewpoint, Indigenous people are forever imagining a future space for aspirations to inhabit. Indeed, Abaki Beck claims that all Indigenous activism is a kind of speculative fiction, picturing a future beyond ongoing colonisation. She points out, "Science fiction itself may not change colonial policies, but it challenges us to think beyond oppressive, normative structures and histories."[432]

429 For images of these artworks, see: Te Papa Tongarewa Museum of New Zealand, "Joe Wylie," accessed January 1, 2022, https://collections.tepapa.govt.nz/agent/3870.

430 Joe Wylie, conversation with author, June 19, 2020.

431 Sophie Wilson, "Aotearoa Futurism: Space Maori, Astronesians, and South Pacific Futurists," *Radio New Zealand News*, December 22, 2015, https://www.rnz.co.nz/news/the-wireless/373659/aotearoa-futurism-space-maori-astronesians-and-south-pacific-futurists; Dan Taipua, "Thor and his Magic Patu: Notes on a Very Māori Marvel Movie," *The Spinoff*, October 31, 2017, https://thespinoff.co.nz/atea/31-10-2017/thor-and-his-magic-patu-notes-on-a-very-maori-marvel-movie; Dan Taipua, "Futurism Aotearoa: A Māori Sci-fi Festival Touches Down in Auckland," *The Spinoff,* July 5, 2018, https://thespinoff.co.nz/atea/05-07-2018/futurism-aotearoa-a-maori-sci-fi-festival-touches-down-in-auckland.

432 Beck, "An Old New World."

2.6 Summary

This review of knowledge has covered diverse sources, weaving together Indigenous and Western viewpoints. The purpose and function of myths was analysed to provide insight into constructing transformed pūrākau. The Māui cycle was analysed in depth to provide insight and assist in the construction of a philosophy that might aid the artistic process.

Similarly, three pūrākau, involving Pīngao, Hine-nui-te-pō, and Tāwhaki, were examined from a Māori worldview as a means to better understand the thematic material, and authentically retell these stories. The question of authenticity itself arose when examining the impact that colonisation may have had on traditional stories. This avenue provided potential pathways when considering which components of altered stories may still be derived from traditional accounts or exist within a traditional worldview.

Whakapapa was used as a device to link traditional Māori storytelling and introduced art forms such as pictorial illustration, picture books and comics. This was useful in understanding how introduced artforms might be indigenised or express Indigenous points of view. Specifically, notions of the comic form and Indigenous Futurism were explored from this perspective.

Mā te mōhio ka mārama

Chapter 3

METHODOLOGY & METHODS

3.1 Introduction

> *Āe, he atua, he tangata; tēnā e tupu hei tangata.*
>
> Yes, at one time a god, at another a man, and in time there will develop a human being.[1]

This proverb reminds us from whence come our abilities and knowledge.[2] Atua are the foremost ancestors: from them descend all our skills and creative prowess, and to them we look for our exemplars. At times we may perform godlike deeds, but in the end we remain merely human in aspect.

When Māui calls on the atua for assistance, he is entreating his direct relatives.[3] Although these requests might appear simply plot points in the Māui story cycle, they can also be seen as an underlying metaphor for inherited gifts. Māui is only asking for those things which are already bequeathed to him: knowledge, skill, power, and indeed mana are his inheritance.

As it is for Māui, so it is for his descendants. Therefore in discussing research design I am describing a methodological approach where gifts of talent and knowledge are harnessed in the pursuit of creativity.

This thesis sits within Te Kura Toi a Hoahoa: The School of Art & Design. According to Paama-Pengelly, Western writers define design in terms of utility and function, but use aesthetic considerations to define art.[4] Jahnke maintains that in a Māori context a distinction between art and design is entirely artificial.[5]

For example, a traditional implement such as a gardening tool may be crafted according to function, embellished with aesthetic considerations, and dedicated to a deity, combining the mundane, the artistic and the spiritual in one designed work of art.[6]

1 Hirini Moko Mead and Neil Grove, *Ngā Pepeha a Ngā Tīpuna: The Sayings of the Ancestors* (Wellington: Victoria University Press, 2001), 11.

2 Peter Allsop and Te Rau Kupenga, *Mauri Ora: Wisdom from the Māori World* (Nelson: Potter & Burton, 2016), 13. Allsop and Kupenga emphasise the truth and power that lies at the heart of proverbial wisdom. They observe, "If you want to know a culture, know their proverbs. That's a proverb in itself ... Māori have always been great developers and sharers of knowledge, galvanised for centuries in proverbs or whakataukī." For this reason whakataukī (Māori proverbs) are a powerful means to make clear the worldview of the ancestors.

3 And like an indulged child, they often give him what he wants. He is 'te pōtiki whakahirahira,' which Mead and Grove translate as "The highly important lastborn. After the pattern of Maui." Mead and Grove, *Ngā Pepeha*, 385.

4 Julie Paama-Pengelly, *Māori Art and Design: A Guide to Classic Weaving, Painting, Carving and Architecture* (Auckland: New Holland, 2010), 18.

5 Robert Jahnke, "Māori Visual Culture on the Run," *Access: Critical Perspectives on Communication and Policy Studies* 25, no. 2 (2006): 60.

6 Katerina Mataira, afterword to *Te Ata: Maori Art from the East Coast, New Zealand*, ed. Witi Ihimaera and Ngarino Ellis (Auckland: Reed, 2002), 100. Mataira endorses this view, maintaining no distinction between fine art and craft, and noting that in traditional Māori art all objects held both an aesthetic and functional quality.

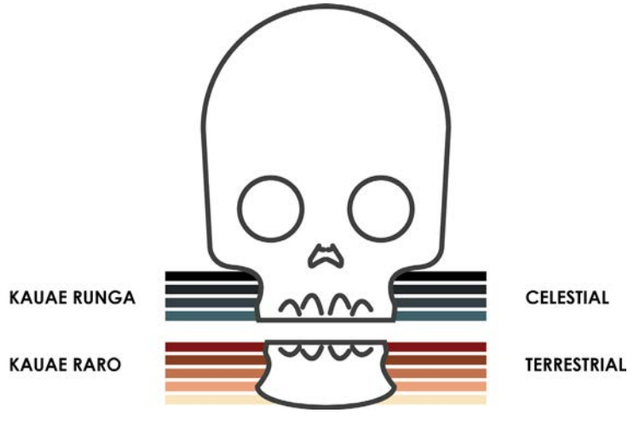

FIGURE 3.1. Visualisation showing two domains of knowledge: the Upper and Lower Jaws.

Similarly, there are no equivalent Māori distinctions between methodology and method, where methodology is the rationale for the research approach, and methods the means to carry it out. Tikanga is a useful word, translating as both method and mode, since it contains in its core meaning the right or appropriate way to approach any given task. If one understands the cultural context, tikanga encompasses both the how and the why in the one term, with no demarcation required between them.

Therefore, as my tīpuna (ancestors) adapted and innovated with Western concepts and materials while still adhering to tikanga, this exegesis employs the traditional thesis structure, distinguishing methodology from methods, but is concerned with a more holistic, Indigenous approach to research.[7]

Structured in two halves (fig. 3.1), this chapter uses the dualistic scheme of *Te Kauae Runga* (the Upper Jaw) and *Te Kauae Raro* (the Lower Jaw) to describe the interdependent methodology and methods in the research design for the thesis.[8] The two jaws were used to distinguish between sacred knowledge and earthly knowledge in traditional whare wānanga (houses of higher learning).[9]

Within an art practice, Cliff Whiting (Te Whānau a Apanui) defines *Te Kauae Runga* as the celestial realm, or "matters pertaining to the head," and *Te Kauae Raro* as terrestrial: "matters pertaining to the hands."[10]

7 Zak Waipara, "Ōtea: Transmission and Transmedia" (master's thesis, Auckland University of Technology, 2013), 55, http://hdl.handle.net/10292/7328. These approaches are synthesised with the application and observance of tikanga in creative problem solving involving practical work. Tikanga, as I laid out in my Master's thesis, can be thought of as a set of rules, protocols for living, or even as guiding principles.

8 Johnson Witehira, "Tārai Kōrero Toi: Articulating a Māori Design Language" (PhD thesis, Massey University, 2013), http://hdl.handle.net/10179/5213. Johnson Witehira divides his PhD thesis into three parts, with two sections that draw their structure from *Kauae Runga* and *Kauae Raro*. He notes that this knowledge classification system originates from the Wairarapa, recorded from the same tohunga (spiritual expert) who gave an account of the baskets of knowledge.

9 Percy Smith, *The Lore of the Whare-Wananga, or, Teachings of the Maori College on Religion, Cosmogony, and History* (New Plymouth: Polynesian Society, 1915), 80.

10 Cliff Whiting, quoted in Ian Christensen, ed., *Cliff Whiting: He Toi Nuku, He Toi Rangi* (Palmerston North: He Kupenga Hao i te Reo, 2013), 19. Whiting also descends from the lines of Porourangi and Kahungunu.

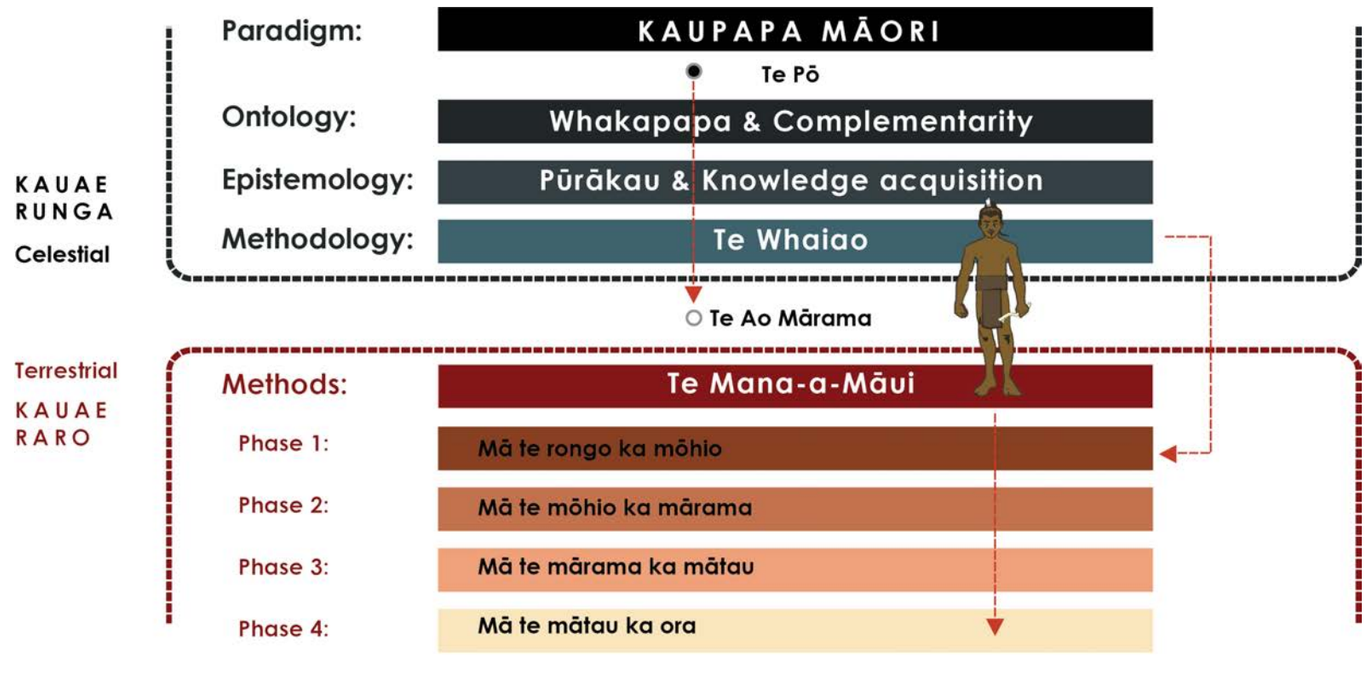

FIGURE 3.2. Overall structure of the research design

In this view, theory and practice, mind and material, are working together.[11] Here though, balance is key, as the artist shifts back and forth between these two domains.

The interconnected, inter-operational nature of te ao Māori means concepts and phenomena cannot be examined in isolation. The act of compartmentalising these for ease of discussion may create the impression of a multi-methodological approach, although it is simply comprised of different facets of the same worldview.[12]

Figure 3.2 presents a visualisation of these relationships in the study's research design.

11 Ibid., 126. Whiting claims "Your work has to have a life force of its own … when they reach completion, they've been brought together in balance, the worlds of te kauae runga and te kauae raro."

12 Māori Marsden, *The Woven Universe: Selected Writings of Rev. Māori Marsden*, ed. Te Ahukaramū Charles Royal (Otaki: Estate of Rev. Māori Marsden, 2003), 33. A point emphasised by Māori Marsden is to "avoid the disjunction between secular and spiritual, the compartmentalisation and isolation of one institution from another and the piecemeal approach to problem and conflict resolution."

Within *Te Kauae Runga* (the celestial realm), Kaupapa Māori constitutes the research paradigm. From this descend, in genealogical fashion, a number of strata.

Whakapapa and *Complementarity* are the ontological nature of the thesis. This constitutes the origins and inter-related nature of material and immaterial things, and a system of balance between a number of crucial dualistic principles. *Pūrākau* and *Knowledge Acquisition Cycle* are the epistemological basis for the thesis, and important considerations on how knowledge is viewed in te ao Māori. *Te Whaiao* is the methodology. Shaped by the Māori creation story, this is used as a framework for explicating the creative process.

In *Te Kauae Raro* (the terrestrial realm) are layers of methods. The first, *Te Mana-a-Māui*, bridges the divide between the celestial and terrestrial realms. It is an attitudinal approach to making unconventional creative choices.

Below this are phases of the knowledge acquisition cycle, encapsulated in a proverbial sequence, beginning with *Mā te rongo*.[13]

13 This whakataukī helps elucidate the methods of art and story-making that progress from conception through to completion within this research. The remainder of this chapter describes the research design in detail.

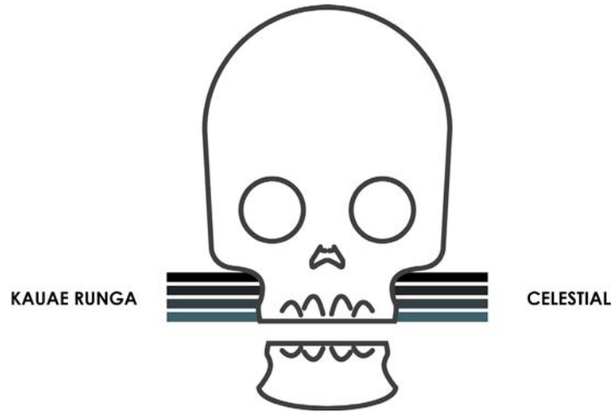

FIGURE 3.3. The Upper Jaw, *Te Kauae Runga*, representing the celestial domain of knowledge.

14 A research paradigm is a comprehensive model of understanding that provides a researcher with particular values and orientation. Noella Mackenzie and Sally Knipe, "Research Dilemmas: Paradigms, Methods and Methodology," *Issues in Educational Research* 16, no. 2 (October 2006), Scopus. Mackenzie and Knipe claim that the research paradigm is the "basis for subsequent choices regarding methodology, methods, literature or research design."

15 Ella Henry, "Te Wairua Auaha: Emancipatory Māori Entrepreneurship in Screen Production" (PhD diss., Auckland University of Technology, 2012), http://hdl.handle.net/10292/4085.

16 Graham Hingangaroa Smith, "The Development of Kaupapa Maori: Theory and Praxis" (PhD diss., University of Auckland, 1997), 100.

17 Jenny Lee, "Māori Cultural Regeneration: Pūrākau as Pedagogy," (paper presented at 3rd International CRLL Conference, Stirling, Scotland, June 24, 2005), 7.

18 As discussed in Chapter 2.

3.2 Te Kauae Runga

Kaupapa Māori Research Paradigm

The worldview within which the research is situated

A Kaupapa Māori research paradigm[14] is predicated on the notion of research "for, with, and by Māori."[15] Graham Hingangaroa Smith suggests that it encapsulates the following principles: the validity and legitimacy of Māori is taken for granted; the survival and revival of Māori language and culture is imperative; the struggle for autonomy over our own cultural well-being, and over our own lives is vital to Māori survival.[16]

This approach privileges Māori knowledge, ensuring that it is equivalent to Western knowledge systems, or is the more appropriate lens through which we examine and produce Indigenous research.

As an extension of this approach, Lee acknowledges the role that *bricolage* (a term used mostly in the fine arts, to describe work created from diverse sources), plays for the Indigenous researcher. Lee suggests that in becoming an Indigenous *bricoleur* we "weave together sets of practices as possible solutions to a specific problem."[17] Māori are adept at combining and synthesising Western and traditional methods.[18]

To avoid a reductive view of Māori-focused research, it is important to understand that in a post-colonial context, Māori researchers may make use of diverse knowledge tools, especially where they align with and sustain Māori aspirations.

This idea is captured in the following whakataukī (proverb):

> *E raka te mauī, e raka te katau, he tangata ano mā te mauī, he tangata ano mā te katau.*[19]

Broadly, this may be translated as 'The right hand is adept, the left hand is skilful; some attend to the right, others to the left.' An Indigenous community must use all skills available to survive.[20]

Ontology

What are our 'truths'?

Two elements of Māori ontology are fundamental to this research: *Whakapapa* and *Complementarity*, a system of balance between complementary concept pairs.

Whakapapa

Barlow presents whakapapa as a central component of the Māori worldview. He describes it as "the genealogical descent of all living things from the Gods to the present time."[21] The literal meaning is to lay flat, one thing upon another.[22]

Whakapapa explains the origins and inter-related nature of material and immaterial things in the Māori world. In Paki and Peters' view, "whakapapa has the potential to create a research process," because it is concerned with layering, relationships, and connections. In this regard, "it is simultaneously … paradigm and method."[23]

19 Mead and Grove, *Ngā Pepeha a Ngā Tipuna*, 43.

20 The renowned words of Tā Apirana Ngata espouse this same philosophy: "E tipu e rea mo ngā rā o tō ao, ko tō ringa ki ngā rākau ā te Pakeha, hei ara mō tō tinana, ko tō ngākau ki ngā tāonga a ō tīpuna Māori, hei tikitiki mō tō māhuna, ko tō wairua ki tō Atua, nānā nei ngā mea katoa." Grow up and thrive for the days destined to you. Your hands to the tools of the Pakeha to provide physical sustenance, your heart to the treasures of your Māori ancestors as a diadem for your brow, your soul to your God, to whom all things belong. Ngata, quoted in Allsop and Kupenga, *Mauri Ora*, 15.

21 Cleve Barlow, *Tikanga Whakaaro: Key Concepts in Maori Culture* (Oxford: Oxford University Press, 1991), 173.

22 As when reciting genealogy: the laying out of generations of ancestors, one upon another.

23 Vanessa Paki and Sally Peters, "Exploring Whakapapa (Genealogy) as a Cultural Concept to Mapping Transition Journeys, Understanding What is Happening and Discovering New Insights," *Waikato Journal of Education Te Hautaka Mātauranga o Waikato* 20, no. 2 (2015): 55, https://wje.org.nz/index.php/WJE/article/view/205/193.

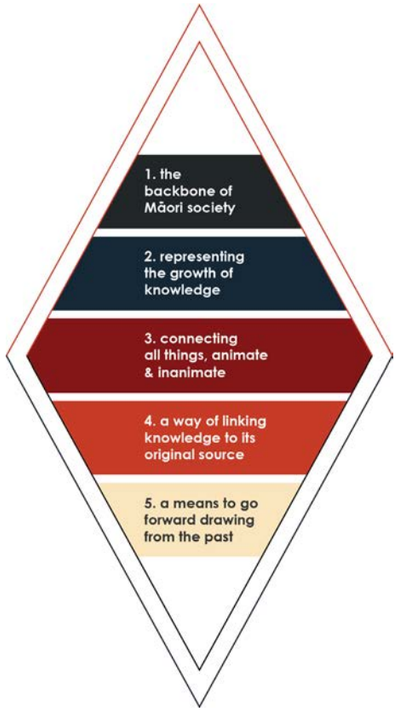

FIGURE 3.4. Visualisation of the Whakapapa framework adapted from Lilley's principles.

Whakapapa is described by Lilley as both tacit and explicit knowledge, and he lists five key aspects which I see as central to this thesis (see fig. 3.4 and Appendix A).[24]

Whakapapa connections are woven throughout the narratives of the *Tuakore Trilogy* because they navigate the interconnected relationships between atua, humankind and the natural world.[25]

Complementarity-Duality/Ea

If whakapapa is the backbone to a Māori worldview, then duality (complementary pairs of concepts), provides a means to keep the moving spine balanced and stable within te ao Māori. As Cliff Whiting explains:

> Duality is a way in which we structure our world. Whether it be tapu and noa, kauae runga and kauae raro, te ira atua me te ira tangata, te wahine me te tāne, te tangata whenua me te manuhiri, the important thing is the balance between things. You have to have balance, because when they're out of balance it can be quite dangerous.[26]

Complementarity stems from a notion of wholeness and balance. Aroha Yates-Smith observes that:

> The theme of balance and complementarity [can be] likened to the weaving of harakeke in a whāriki: the interlacing of opposing strands of flax provides symmetry and balance; were some removed, the pattern would be lost and the entire whaariki would eventually fall apart. And were those missing harakeke then rewoven into place the whāriki would once again take shape as a whole entity and be truly considered a taonga.[27]

24 Spencer Lilley, "Introducing 'Awareness of Indigenous Knowledge Paradigms': IFLA Core Elements," 7, paper presented at the IFLA Presidential Meeting: Indigenous Knowledges: Local Priorities, Global Contexts, Vancouver, BC, April 12-14, 2012.

25 See Chapter 4 for discussion and examples.

26 Cliff Whiting, quoted in Christensen, *Cliff Whiting*, 126.

27 Aroha Yates-Smith, *Hine! E Hine! Rediscovering the Feminine in Maori Spirituality* (Hamilton: University of Waikato, 1998), 11. Harakeke is native New Zealand flax, used for weaving clothes and other items. A whāriki is a woven mat.

Utu (reciprocity) is part of the Māori conception of complementarity. Utu is commonly translated as revenge, but this is a simplified translation that does not accurately reflect the complex system of reward/punishment, hospitality/hostility that operates on environmental-human relational interactions.[28]

At the heart of utu sits balance,[29] which Mead translates as "the state of Ea."[30] Utu can be thought of as a kind of debt and obligation system, and ea is the fulfillment of that debt,[31] or the satisfaction of an account.[32]

A related meaning of ea is to appear above water or above the horizon.[33] The dividing line that both these forms represent is one of symmetry, especially given that water is a reflective surface and therefore creates a symmetrical if inexact, opposite.

28 John Patterson, *Exploring Maori Values,* 2nd ed. (Wellington: Dunmore Publishing, 2009), 116.

29 Hirini Moko Mead, *Tikanga Māori: Living by Māori Values* (Wellington: Huia, 2003), 341. Hirini Moko Mead has developed an ethical framework that both explains and integrates the concepts of take (cause or issue), utu and ea. "Take-utu-ea refers to an issue that requires resolution. Once an issue or conflict has been identified, the utu refers to a mutually agreed upon cost or action that must be undertaken to restore the issue and resolve it."

30 Ibid., 31.

31 Richard Benton, Alex Frame and Paul Meredith, eds., *Te Mātāpunenga: A Compendium of References to the Concepts and Institutions of Māori Customary Law* (Wellington: Victoria University Press, 2013), 58.

32 Te Aka Māori Dictionary, s.v. "ea," accessed September 8, 2021, https://maoridictionary.co.nz/.

33 Benton et al., *Te Mātāpunenga*, 58.

34 Te Roopu Waiora, "Paerangi," accessed September 9, 2021, https://paerangi.nz/.

The following whakataukī places emphasis on the midpoint between earth and sky, as a liminal threshold:

> *Ahakoa te tāwhiti, ko paerangi ka tūhono i a tātou.*
>
> Despite the distance, it is the horizon that connects us.[34]

In this regard, the problems that exist in society require an appropriate response to reset the balance and restore the state of ea. This is an ultimate goal of the *Tuakore Trilogy*.

Epistemology

How do we know these 'truths'?

This research employs pūrakau as a central Māori epistemology, or way of knowing truths about the nature of reality.

Pūrākau

The *Tuakore Trilogy* employs themes, characters, concepts, events and motifs from traditional pūrākau (cosmogonic and creation narratives). These link humankind to the origins of the universe through whakapapa. This function gives pūrākau their core worth beyond educational or entertainment value, although these aspects of the narratives remain important.

While whakapapa connects us with our ancestors, it is through pūrākau that we know, remember, and feel these connections. In the act of retelling stories, whakapapa is given meaning and comes alive. Accordingly, pūrākau become a bridge between the human world and the ancient spiritual world, embodied by Māui, as both man and atua.

Lee notes, "Pūrākau are a collection of traditional oral narratives that should not only be protected, but also understood as a pedagogical-based anthology of literature that are still relevant today,"[35] because "reclaiming story-telling and retelling our traditional stories is to engage in one form of decolonization."[36] Despite oral tradition being the origin of pūrākau, retelling can encompass contemporary modes and formats to be "culturally responsive."[37]

Knowledge Acquisition

The thesis draws upon a knowledge acquisition system encapsulated in the following Māori proverb:

Mā te rongo ka mōhio	(Through perception comes awareness)
Mā te mōhio ka mārama	(Through awareness comes understanding)
Mā te mārama ka mātau	(Through understanding comes knowledge)
Mā te mātau ka ora	(Through knowledge comes well being)

The whakataukī captures the subtle progression from one type of information gathering and synthesis to another: mōhiotanga, māramatanga and mātauranga can be thought of as stages in the process of knowledge acquisition, concluding with benefits to individuals and the community.[38]

Rita Walker asserts that "children come with ways of knowing the world (mōhiotanga), that they learn (mātauranga) through experiences and challenges and that they seek and gain clarity (māramatanga) from the achievements, accomplishments and failures they encounter as they learn and grow."[39] This suggests that, in time, māramatanga and mātauranga would eventually become inherent knowledge, or mōhiotanga.

35 Jenny Lee, "Decolonising Māori Narratives: Pūrākau as a Method," *MAI Review* 2, no. 3 (2009): 1.

36 Ibid., 2. Similarly, Robert Pouwhare has developed a research framework called Pūrākau, where pū is the root system of a rākau (tree). He explains, "In this distinctly Māori approach to artistic inquiry, the metaphor of the tree is used to explain how tacit or hidden knowledge (te kura huna) is drawn up through the mahi (practice) to function in the realm of the explicit (te kura tūrama)." Robert Pouwhare, "Another Way of Thinking: Pūrākau as a New Research Framework for Artistic Māori Inquiry," in *Postgraduate Research Symposium 2017* (Auckland: Graduate Research School, AUT, 2017), 17. See also: Marjorie Lipsham, "Mātauranga-ā-Whānau: Constructing a Methodological Approach Centred on Whānau Pūrākau," *Aotearoa New Zealand Social Work* 32, no. 3 (2020); Tania Cliffe-Tautari, "Using Pūrākau as a Pedagogical Strategy to Explore Māori Cultural Identities," *Set: Research Information for Teachers*, no. 1 (2020), https://doi.org/10.18296/set.0156; Rebecca Wirihana, "Ngā Pūrākau o Ngā Wahine Rangatira o Aotearoa: The Stories of Māori Women Leaders in New Zealand" (PhD thesis, Massey University, 2012); Felicity Ware, Mary Breheny, and Margaret Forster, "Kaupapa Kōrero: A Māori Cultural Approach to Narrative Inquiry," *AlterNative* 14, no. 1 (2018), https://doi.org/10.1177/1177180117744810. Many of these studies use pūrākau as a way to trace an idea to its source, but I hesitate to call my own recounting of this process pūrākau—rather, they can be considered kōrero, although their whakapapa aspect remains important.

37 Lee, "Māori Cultural Regeneration." Examples of this are also evident in Te Taka Keegan and Acushla Sciascia, "Hangarau me te Māori: Māori and Technology," in *Te Kōparapara: Introduction to the Māori World*, ed. Michael Reilly et al. (Auckland: Auckland University Press, 2018), 359-371.

38 Shane Edwards, "Nā te Mātauranga Māori, Ka Ora Tonu te Ao Māori," in *Conversations on Mātauranga Māori*, ed. Haemata Ltd et al. (Wellington: New Zealand Qualifications Authority, 2012), 42, https://www.nzqa.govt.nz/assets/Maori/ConversationsMMv6AW-web.pdf.

39 Rita Walker, "The Philosophy of Te Whatu Pokeka: Kaupapa Māori Assessment and Learning Exemplars," *The First Years: Ngā Tau Tuatahi; New Zealand Journal of Infant and Toddler Education* 10, no. 2 (2008): 9.

Kennedy et al. define the three terms as "knowledge, collective wisdom, and enlightenment,"[40] while Royal (quoted in Edwards) describes mōhiotanga as tacit knowledge, and māramatanga as wisdom, understanding, and illumination.[41]

My father's understanding is that mātauranga was the highest level of knowledge and only used by tohunga in the whare wānanga, with mōhiotanga being the knowledge of ordinary people.[42] The related term matatau (fluency), gives credence to this interpretation, since the whare wānanga would contain all those fluent in the most esoteric areas of knowledge.

Oranga (the derived noun of ora, well) means wellbeing. The whakataukī above indicates that true wellbeing can only come from passing through these states of knowledge.

This cycle is the basis for the art and story-making methods described in section 3.3, *Te Kauae Raro*.

40 Kennedy et al., "Wairua and Cultural Values in Evaluation," *Evaluation Matters—He Take Tō Te Aromatawai* 1 (2015), https://doi.org/10.18296/em.0005.

41 Edwards, "Nā te Mātauranga Māori," 39.

42 Manawa-ote-rangi Waipara, conversation with author, June 23, 2019.

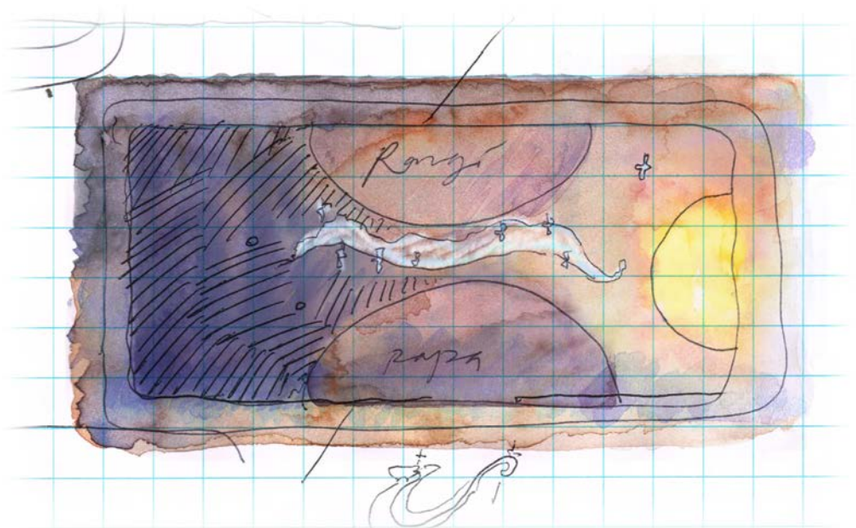

FIGURE 3.5. Visualisation of the metaphor of pursuing light (or knowledge): *Te Whaiao*.

Methodology

In the beginning was Te Pō, the Night.
The night stretched out in stages of darkness.
In this forever night lay potential.
Ranginui and Papatūānuku formed in the darkness,
and clung together in unison
Many children were brought forth in the space between them.
But the children grew restless.
A glimmer within the dark suggested the possibility of space beyond.
The restlessness became a disturbance.
The disturbance, a defiance.
The children, conferred, planned and then acted.
The parents were ripped apart.
The children, the culprits.
Light and space flooded in.
Te Ao Mārama (the World of Light) was finally made manifest.

As Beatson explains, within te ao Māori the repeated recounting of cosmic genealogy is more than a mythological preface; it also serves an ideological function.[43]

Here, my brief retelling describes the creative process from an Indigenous, Māori and East Coast perspective (see also fig. 3.5). Rennie, analysing three generations of Māori artists, describes moving through *Te Whaiao* as: "Traversing, negotiating and transacting a space that is vibrant with the possibility of 'becoming' … Māori art is constructed and chased into the world of light—Te Ao Mārama."[44]

43 Peter Beatson, *The Healing Tongue: Themes in Contemporary Māori Literature* (Palmerston North: Sociology Department. Massey University, 1989), 59.

44 Kirsten Rennie, "Urban Maori Art: The Third Generation of Contemporary Maori Artists; Identity and Identification" (master's thesis, University of Canterbury, 2001), 6, https://ir.canterbury.ac.nz/handle/10092/13390.

Cliff Whiting's Methodology: Te Pō

Master carver, artist and educator Cliff Whiting codified the creation narrative to describe the stages of his creative process, which he developed as a resource for Maori-medium art education: *Toitu Te Whakaaro, He Mana Tangata*.[45]

Whiting aligns the creative process with the whakapapa embodied in pūrākau, beginning with *Te Kore*, and moving through levels of *Te Pō* (the night/dark), "searching, researching, developing, and refining ideas and drawings," reaching *Te Ao Mārama* (the world of light),[46] where the actual work is undertaken and realised as "the manifestation of the idea."[47]

Thus, the pursuit of knowledge is the process of bringing work into the light. In a final stage, *Te Ao Tangata* (the world of humankind), the work is presented to the people.[48] Whiting's approach to art-making, rooted in the creation pūrākau, became an inspiration as I developed *Te Whaiao* methodology for this thesis.

Te Whaiao Methodology

As Whiting notes, in Māori cosmology the universe begins with *Te Pō*. Out of this is born the ultimate creative act, *Te Ao Mārama*, (itself a metaphor for enlightenment).[49] In between these is a transitional state, *Te Whaiao*.[50] The first whaiao period began with the children of Rangi and Papa (the primal parents of the atua) becoming restless in the darkness, and it ended after they escaped into the light.[51]

Whaiao (literally, 'chasing the light') can also be used to describe movement through transitional life phases, such as birth and education. For example, Barlow notes that in learning we pass through whaiao from ignorance to enlightenment.[52]

45 Note the origin of the word whakaaro: translated as thoughts or ideas, it is comprised of two parts: whaka (to cause) and aro (notice). Our innermost thoughts are expressed in the outward mental process of 'causing to notice.'

46 Cliff Whiting, quoted in Christensen, *Cliff Whiting*, 126.

47 Rawiri Hindle, "The Māori Arts in Education: The Importance of Being; How Māori Arts Education Contributes Towards a Holistic Approach of Knowing Based on the Inter-relatedness of Understanding, Doing, and Being" (master's thesis, Victoria University of Wellington, 2010), 86, http://hdl.handle.net/10063/1468.

48 Sandy Adsett, Cliff Whiting, and Witi Ihimaera, eds., *Mataora: The Living Face; Contemporary Māori Art* (Auckland: David Bateman, 1996), 14. In fact many states of being are referred to in the creation of art: "Our ancestors … layered space from horizon to horizon with houses of learning. They created places for wairua, spirit. Through the understanding of ira atua and ira tangata, they affirmed the realms of Te Po, Te Kore, Te Whei-ao, Te Ao Turoa and Te Ao Marama."

49 Despite some disagreement about the sequence of primal creation events in the Māori cosmology, all accounts agree at a minimum that *Te Pō* (the night) is followed by *Te Ao Mārama* (the world of light).

50 A variant is wheiao. Peter M. Ryan, *The Reed Dictionary of Modern Māori* (Auckland: Reed, 1995), s.v. "wheiao." Ryan translates wheiao as daylight. It is often coupled in oratory with the world of light, as in the oratorical opening that Royal records: "Tihei mauri ora ki te wheiao, ki te ao mārama." Te Ahukaramū Charles Royal, "Te Ao Mārama, the Natural World: The Traditional Māori World View," in *Te Ara—The Encyclopedia of New Zealand*, September 24, 2007, https://teara.govt.nz/en/te-ao-marama-the-natural-world/page-1.

51 Barlow, *Tikanga Whakaaro*, 184. At this point, the atua Tūmatauenga's wife Tahutapairu took on the role of the goddess of night and whaiao.

52 Ibid. Barlow explains, "in nearly every facet of life there exist various conditions of wheiao, both on earth and throughout the universe."

Every part of life's journey includes the condition of whaiao, the most obvious being the period just before birth. The creation pūrākau makes clear allusions to restless children arriving in the world, evoking the period before labour; a baby turning in the womb, preparing to descend into the birth canal. In balance, after death the spirit enters a place of darkness, waiting to be guided into the spirit realm.[53]

First proposed as a methodology in my 2014 Master of Design degree,[54] *Te Whaiao* uses a Māori-centred worldview to explain a practice-led approach to artistic research, and in a similar fashion to Whiting, I employ the creation narrative as its basis. *Te Whaiao*, a metaphorical way to describe this part of the unknowable process of creation, is a liminal space that nurtures creativity, and we pass through it on our way from a state of ignorance/potentiality to one of enlightenment or understanding.

It contains restlessness, a disruption to the status quo that lead to innovation and creation. This rebalances the world again.[55] *Te Whaiao* is a space of open-ended, iterative experimentation and exploration.

A creation narrative, like any cosmic process, can potentially feel remote, removed from everyday experience. However, the atua took an active role in bringing *Te Ao Mārama* to fruition, through the separation of their parents. Their pursuit of light in the darkness is contained in the verb at the heart of *Te Whaiao*, whai (to chase, follow or pursue): an action to which artists can anchor their practice.[56]

The separation can also be considered cyclic. As the sun rises each morning and sets each evening, the world follows a daily cycle of light (*Te Ao*) and darkness (*Te Pō*). Māori creation stories emphasise this movement from nothingness and darkness through *Te Whaiao* to the world of light: *Te Ao Mārama*. *Te Pō* can be seen, therefore, as a state of potentiality, and the world itself created each morning with the rising of the sun.[57]

In this context, intuition can be likened to the glimmer of Hinetūrama in the darkness, who in one account lay nestled in the armpit of Ranginui.[58] This glimmer of light was the catalyst for her brother's action in bringing about *Te Ao Mārama*, proving that possibilities for change always exist.

In summary, *Te Whaiao* defines a philosophically Māori approach to research methodology, using a metaphor drawn from pūrākau to articulate the artist's active role. The metaphor enables me to visualise my practice, using the vibrant language of te reo Māori and the richly metaphorical narratives of te ao Māori.

53 Ibid.

54 Waipara, "Ōtea: Transmission and Transmedia."

55 Reilly et al., *Te Kōparapara*, 26. Reilly relates that "only a decisive disruption could cause the whole to separate into a multitude of different autonomous parts."

56 A.W. Reed, *Treasury of Maori Folklore* (Wellington: A.H. & A.W. Reed, 1963), 24.

57 Royal, "Te Ao Mārama."

58 See the animated story of Hineturama in ***Miharo***, season 1, episode 21, "Kōrero-o-Neherā," written by Mereana Maika, aired 2007, on Māori Television.

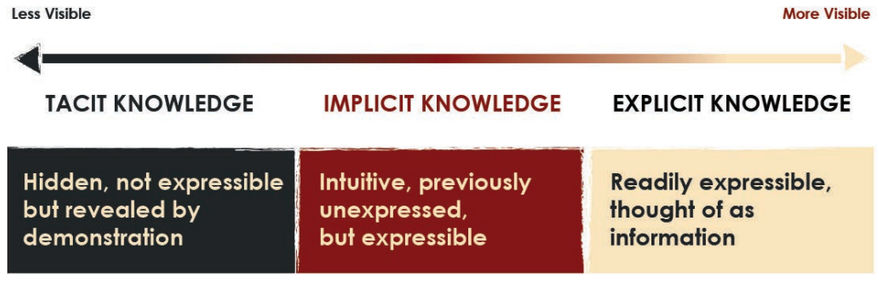

FIGURE 3.6. Knowledge spectrum illustrating tacit, implicit and explicit knowledge along a continuum from less to more visible/expressible.

Knowledge Spectrum

Te Whaiao methodology is concerned with bringing the light of discovery out of the darkness, and therefore it can be usefully aligned with the knowledge spectrum of tacit-explicit knowledge, first proposed by Michael Polanyi (fig. 3.6).[59]

Tacit knowledge, which cannot be readily expressed, is contrasted with explicit or propositional knowledge, that that can be taught or shown.[60] Between these opposing types exists a theoretical bridge of implicit knowledge: theoretical, because tacit knowledge is sometimes mistakenly described as moving toward an expressible state, but by its very definition cannot be 'captured,' only revealed through demonstration.[61] It is this hidden tacit knowledge that influences and invisibly informs creative decision-making toward a final outcome, with the bridging function fulfilled by implicit knowledge.

Implicit knowledge artefacts and processes are the elements that can be shown marking a journey towards a final outcome, such as iterative concept developments. What prompts the initial decision-making process? What is it that causes one design to be adopted and another rejected, or modifications suggested? It is intuition or instinct, informed by that tacit pool of knowledge, that allows the artist to make internal inferences and arrive at creative decisions.[62]

59 Michael Polanyi, *The Tacit Dimension*, 2nd ed. (Gloucester: Peter Smith, 1983).

60 Peter Howlett and Mary S. Morgan, *How Well Do Facts Travel? The Dissemination of Reliable Knowledge* (Cambridge: Cambridge University Press, 2010).

61 Clark Moustakas, *Heuristic Research: Design, Methodology, and Application* (Newbury Park: Sage Publications,1990), 23; Tom D. Wilson, "The Nonsense of Knowledge Management," *Information Research* 8, no. 1 (2002): 22.

62 Moustakas, *Heuristic Research*, 23.

FIGURE 3.7. The stages of creation, including *Te Whaiao*, aligned with the knowledge spectrum.

Mātauranga Māori encompasses a variety of knowledge approaches,[63] including tacit, implicit, and explicit (codified).[64]

The Māori creation account aligns naturally with the knowledge spectrum (fig. 3.7), where the importance of *Te Whaiao* as a transitional, fertile, creative space is made clear: a space where, as Jacob argues, "artists employ unclear moments for the potential held by these periods of not knowing, to bring to consciousness something new."[65]

In this thesis the practice moves in and out of *Te Whaiao*, chasing the light of creation. The methods described in section 3.3, *Te Kauae Raro*, arise naturally out of the methodology, guiding my artistic practice through a process that mirrors the creation pūrākau.

As a guide and model for creative practice within this space, I also turned to my ancestor Māui, that liminal, shape-shifting, and creative figure, in a method I call *Te Mana-a-Māui*.

63 Te Papa Tongarewa Museum of New Zealand, *Mātauranga Māori and Museum Practice: A Discussion*, prepared for Te Papa National Services—Te Paerangi, by Charles Royal, version 4, January 2007, 3. Royal includes religious knowledge on this list, which, if referring to revelation, is a different category of knowledge altogether.

64 Ibid., 19.

65 Mary Jane Jacob, "Experience as Thinking," in *Art as a Thinking Process*, ed. Mara Ambrožic and Angela Vettese (Berlin: Sternberg Press, 2013), 102.

3.3 Te Kauae Raro

Methods

The means by which the art and story are made

The methods used in generating the *Tuakore Trilogy: Te Mana-a-Māui* and the *Knowledge Cycle*, exist in the realm of the tangible (*Te Kauae Raro*, fig. 3.8).

Figure 3.9 shows how they may be mapped against *Te Whaiao* (the transitional state of creation) and the knowledge spectrum, discussed in section 3.2.

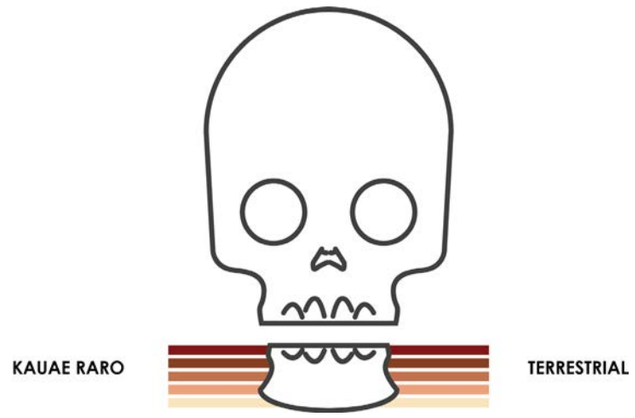

FIGURE 3.8. The Lower Jaw, *Te Kauae Raro*, representing the terrestial domain of knowledge.

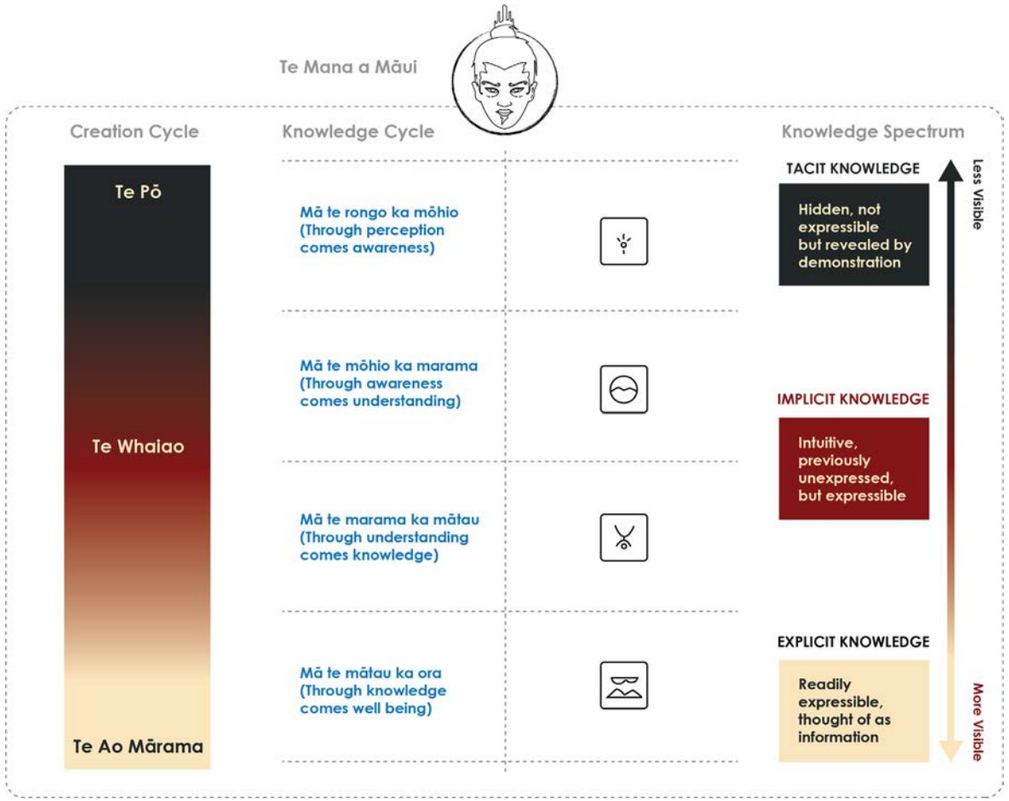

FIGURE 3.9. *Te Mana-a-Māui* envelops the Creation Cycle, the *Knowledge Cycle* and the knowledge spectrum.

Te Mana-a-Māui

After the separation of Earth and Sky, the gods went to war.
For there are always consequences for actions taken.
Any revolution is bound to create suffering of one kind or another.
Change is painful, but transformation must be earned.
A new status quo would become established, the world of gods.[66]
And in time, this too would be challenged.

Imagine a world of chaos: the sun races across the sky, yet humankind is complacent. Māui's brothers think of nothing beyond their immediate needs. They don't ask questions, accepting things as they are—the status quo. Where does their mother Taranga go each night? It doesn't concern them. This question is the impetus that compels Māui to seek answers. Since his brothers remain blissfully ignorant, he realises that following his mother will reveal the answer, but her departure must be delayed. Reasoning that she awakens at first light, Māui darkens the whare (house) by blocking up the cracks in the walls. His plan succeeds, he pursues Taranga, as he does his own curiosity, and is strengthened by his enlightenment upon discovering the underworld and his father both. But there is a cost.

66 Reilly et al, *Te Kōparapara*, 26. Reilly remarks that, following the fracturing of the world into warring factions, "a degree of stability was required so that the world did not fall completely apart into random chaos." This was achieved by the gods being assigned departmental roles over specific domains.

67 James Cowan, *Mysteries of the Dream-Time: The Spiritual Life of Australian Aborigines* (Woollahra: Unity Press, 1995), 5.

68 Mead, *Tikanga Maori*, 42.

Foremost in my research is the adaption of specific pūrākau to address pressing social concerns. Since Māui represents the capacity for radical change, elements from his cycle of stories are identified and defined to develop an attitude, approach and philosophy that can guide and inform this creative task.

Te Mana-a-Māui, an artistic method drawn from Māui's narratives:

- bridges the spiritual and material worlds (*Te Kauae Runga* and *Te Kauae Raro*);
- breaks rules and disrupts the balance of the status quo, to rebalance the world;
- innovates in unexpected ways, drawing on ancestral knowledge;
- Is transformative, fluid, and shapeshifting;
- utilises play, experimentation, navigation and exploration;
- employs karakia (words of power); and
- makes brave and authentic decisions.

Bridging the Spiritual and Material Worlds

Within the transitional state of *Te Whaiao* the human and the divine are connected. Māui the demigod (part man, part atua), is a natural model and guide because he conducts the energy between the spiritual and material worlds. Cowan describes a similar phenomenon within other First Nation cultures: "In any living tradition there must always be cultural exemplars who reflect a condition of primordality which acts as a link between the natural and supernatural worlds."[67]

This principle is embodied in another dualistic notion of ira atua and ira tangata, where human beings contain both aspects of humanity and the gods. Ira is both 'life principle' and 'gene', affirming the potential within the individual ascribed to this ancestral connection.[68]

Patterson elaborates: "Mauri and wairua come from the gods, so there is a 'divine spark' in everything."[69] Mead adds that "there is a godlike and spiritual quality" in all people.[70] This is a reminder to recognise the divine, the godhood in oneself, as much as the flawed human. It recalls the primary function of Māori art, connecting the ordinary world with the spiritual one, including departmental deities, environmental personifications, supernatural beings and the ancestors.[71]

Breaking Rules and Disrupting the Balance

Orbell describes Māui as "very much a human being, despite his extraordinary powers. He achieves his ends through trickery … and by breaking the rules."[72] Following Robertson's argument, strong commonalities exist between the role of the trickster and the artist. The Māui legends describe the rules of society and provides a model for how to break them.[73]

As designers we are taught to appreciate and understand design principles before choosing to disrupt them. Keelan points out that Māui "was at the bottom of the pecking order and to assert a leadership role, he had to break the conventions of behaviour required of tuakana and teina."[74]

> *Tēnā te ngaru whati, tēnā te ngaru puku.*
> There is a wave that breaks, there is a wave that swells.[75]

In many facets of life, despite age, experience and qualifications, anyone may find themselves relegated to the position of younger sibling. Māui had to wrest knowledge away from his elders and, similarly, one may be faced with reticent kaumātua (elders) of any ethnicity and discipline.[76]

69 Patterson, *Exploring Maori Values*, 77.

70 Mead, *Tikanga Maori*, 42.

71 Brown, *Maori Arts of the Gods, 5*; Paama-Pengelly, *Māori Art and Design*, 10.

72 Margaret Orbell, *The Illustrated Encyclopaedia of Māori Myth and Legend* (Christchurch: Canterbury University Press, 1995), 114.

73 James Belich, *Making Peoples: A History of the New Zealanders; From Polynesian Settlement to the End of the Nineteenth Century* (Auckland: Penguin, 1994), 110. However, Belich observes that there was "little fatalism, conformism or solemn reverence about Māui."

74 Teorongonui Josie Keelan, "The Māuipreneur," *Te Kaharoa* 3, no. 1 (2010): 109. Note that tuakana and teina are older and younger siblings of the same gender.

75 Mead and Grove, *Ngā Pepeha*, 380. In other words, change is constant; this is the only certainty.

76 Haare Williams, "Te Kāhui Ruruhau," *Te Whē ki Tukorehe, Te Hau o te Whenua* 1 (2020): 18-19. Williams states that Māui's "purpose was to challenge authority and restrictive conservatism." Furthermore, he believes that it is "the right of the pōtiki to challenge authority and the mismanagement of ultra conservatives in society."

John Bevan Ford discusses a situation where young Māori artists attempted to revive the creative genius of their ancestors:

> Elders were bent on a policy of conservation and feared that the culture would be trampled on by the introduction of non-traditional modes of expression ... Old images were broken down and reformed, new materials replaced the traditional ones and the content looked both into the past and the future … the artists did not feel that they transgressed the mana of past treasures but looked forward to making their work equal to the revered content they were expressing.[77]

Māui's rule-breaking served the purpose of addressing needs that he perceived (such as questioning humankind's dependence on the gods for the gift of fire), or providing answers to questions. Simply posing a question creates an imbalance in the questioner's mind which needs to be balanced again.

Māui's search for answers refashioned the world. For example, he bloodied his nose to serve as bait on his jawbone fishhook. This broke a significant prohibition because human blood is highly tapu (sacred, restricted) and would not usually be used for this purpose. His feat of landing the biggest fish (the North Island)[78] was achieved, although the waka was nearly capsized.

However, later his brothers disobeyed his orders, and the once smooth fish was ruined. Māui broke rules, and his brothers, in turn, broke the commands he set. When Māui enraged Mahuika, it was very nearly the end of him.[79] The consequences of his actions escalate;[80] in his final adventure, Māui's extreme transgressions against Hine-nui-te-pō required the ultimate response to reset this balance: his life.[81]

77 John Bevan Ford, quoted in Katerina Mataira, ed., *Maori Artists of the South Pacific* (Raglan: New Zealand Maori Artists and Writers Society, 1984), 9. Similarly, Paki Harrison (master carver from Ngāti Porou) discusses anthropologists and museums: "They don't allow us any licence to deviate from the standard form. They want us to go on producing templates of the past, to be copycats. But our lives are just as relevant. The carving of the present should be an attempt to explain our lives. Art has to be relevant to its own time." Paki Harrison, quoted in Mataira, *Maori Artists*, 31.

78 Known as Te Ika a Māui (the Great Fish of Māui).

79 Here is a brief retelling of the story: Curious about the origin of fire, Māui extinguished all the fires in his pā (village), and then offered to beg for more fire from his terrifying ancestress Mahuika, the goddess and source of fire. She repeatedly allowed him to have each one of her flaming fingernails, warning him to treat them with care, but he extinguished them in water, to find out where she would obtain fire once they were gone. Furious at the trick, she engulfed him in flames. Māui turned himself into a hawk to escape, but the fire singed his wings; he dove into the river, but the heat boiled the water. It was only when he entreated his ancestor Tāwhirimatea (god of the storm) for help that rain and wind put out the fire and allowed him to survive. Some of the flames that Mahuika threw at Māui hit certain trees that could later be used by humankind to kindle fire; thus, the story is also an explanation and teaching tool for identifying useful plants. See section 2.3: *Māui* for more on Māui and Mahuika.

80 George Grey, *Polynesian Mythology and Ancient Traditional History of the New Zealanders as Furnished by Their Priests and Chiefs*, rev. ed. (Auckland: Whitcombe and Tombs, 1906), 34-35. Grey illustrates this aspect—despite being warned by his parents about his behaviour, Māui replies: "Oh,what do I care for that: do you think my perverse proceedings are put stop to by this? Certainly not; I intend to go on the same way for ever, ever, ever."

81 See section 2.3: *Māui* for more on Māui and Hine-nui-te-pō.

This research entailed making unconventional choices within the landscape of New Zealand children's picture books, both in the selection of pūrākau and the visual and narrative treatments used to reimagine them. Pūrākau dealing with Pīngao, Hine-nui-te-pō's origin, and the Tāwhaki cyle are less well-known, and some of the themes and subject matter may be challenging to publishers seeking commercially successful products. Here they are presented in unexpected ways through diverse genres and layered comic storytelling, uncommon in the New Zealand publishing market.

Each of the books of the *Tuakore Trilogy* features a heroine who, like Māui, seeks to restore balance to an unbalanced world. The books themselves work to redress imbalances, using an Indigenous voice that explores models of storytelling rooted in tikanga and kaupapa Māori.

Innovating in Unexpected Ways

Reed portrays Māui as a "gifted, clever, daring, impudent fellow, endowed moreover with that kind of mana … that enabled him to outdo the feats of ordinary humankind."[82] Therefore, the title *Te Mana-a-Māui* is translated as *The Magic of Māui*,[83] to denote Māui's supernatural qualities, which outshine the mana of mere mortals.[84]

Robertson describes Māui as "borrowing the intellectual property of his grandmother Muri-ranga-whenua who gave him her jawbone and the tip about using a barbed fishing hook."[85] Māui's unusual way of seeing the world meant that he could put the ideas of others to new use.

According to King, Māui compensates for his low rank, "by being far more resourceful and imaginative than his brothers."[86]

82 Reed, *Treasury of Maori Folklore*, 116. On innovation in the Porourangi Meeting House, which has figures resembling those of pou (carved posts) woven into the tukutuku, Cliff Whiting says: "I see it as a continuation of something that our tīpuna had always done ... It definitely was quite innovative, both in the artworks as well as the concepts and thinking, where that house had all the women and children carved on the pou and the men represented on the tukutuku … that whole history of innovation has always been there. The important thing is that the artwork is related strongly to Māori culture, to our people, our tikanga, our stories and our tīpuna." Cliff Whiting, quoted in Christensen, *Cliff Whiting*, 124.

83 Benton et al., *Te Mātāpunenga*, 154. The concept of mana combines notions of psychological and spiritual force, recognised authority and influence. It is something that we are born with (inherent worth), but also includes a communally assigned aspect (prestige or standing in a community). However, the mana of Māui was especially strong, as he drew on the supernatural power that he inherited as a demigod, as well as his ancestral knowledge. Mahi-atua, a term used for magic, literally means 'god work.'

84 For an explanation on the use of the possessive 'a' in this title, see Appendix C.

85 Natalie Robertson, "The 10 Predicaments of Maui: Notes on Tricksters," in *Volume 1*, ed. Brian D. Butler (Auckland: Artspace/Clouds, 2008), 18. In one account, Māui's first attempts to fish and hunt birds are unsuccessful, until his mother Taranga shares with him the innovation of the barbed hook—a case of iterative problem-solving. A study of Māori fishhooks by Te Papa Tongarewa Museum of New Zealand found that the unusual design functioned to catch fish by rotating and trapping the jaw. "In fact, the Maori fishhook represents a masterpiece of design that was unsurpassed anywhere in the world and as efficient at catching fish as any modern steel hook." Chris Paulin, "The Lost Art of Fishing," *New Zealand Geographic*, July-August 2010, https://www.nzgeo.com/stories/the-lost-art-of-fishing.

86 Michael King, *Maori: A Photographic and Social History*, rev. ed. (Auckland: Reed, 1996), 38.

Reed imagines the frustration of the quick-witted Māui when others were slow to understand his motives: "Māui was often angered by the foolishness of the people among whom he lived. They were so stupid that he felt the sun's rays were being wasted when they shone on mankind."[87]

A view of Māui as anarchic results from those unable to extrapolate his intentions. He was single-minded in his pursuits, as artists must be, and deeply unsatisfied with the status quo. As Martha Graham asserts, to be an artist is to live in a perpetual state of dissatisfaction.[88]

87 Reed, *Treasury of Maori Folklore*, 116.

88 Martha Graham, quoted in *Martha: The Life and Work of Martha Graham; A Biography*, by Agnes De Mille (New York: Random House, 1991): "No artist is pleased. There is no satisfaction whatever at any time. There is only a queer, divine dissatisfaction; a blessed unrest that keeps us marching and makes us more alive than the others."

89 Reed, *Treasury of Maori Folklore*, 116. He could presumably be an uncomfortably powerful person to live with, as some of his actions show: turning his brother-in-law Irawaru into a dog as a punishment for boasting, and killing his nephews, for example. Christine Tremewan, ed. and trans., *Traditional Stories from Southern New Zealand: He Kōrero nō Te Wai Pounamu* (Christchurch: University of Canterbury, 2002), 89, 95.

90 Ibid., 129.

91 Robertson, "The 10 Predicaments of Māui," 18.

Examination of Māui's stories reveals the astute planning and strategy needed to carry out his legendary deeds, but also highlights the mistrust of those around him. As Reed explains, Māui was perceived as: "a whimsical and irresponsible demigod … his greatest deeds were of untold benefit to humankind, but his malicious humour made his relatives highly suspicious of every motive."[89]

In a communal society, Māui provides a model for an individual's efforts working in the interests of society, while the boons he gained still benefit the collective.

During the creation of the *Tuakore Trilogy* I experimented with different media, formats and narrative structures, leading to discovery and innovation. Motivated by dissatisfaction with the status quo, I adopted Māui's questioning mindset to explore new and unexpected ways to tell visual stories.

Transformation, Fluidity and Shapeshifting

One of Māui's traits is the adoption and transformation of other people's ideas. Reed notes:

> His cleverness came sometimes from his native wit and the training he had received from his unearthly guardians during his childhood, but not less from his quickness to seize upon and adapt the ideas of other—and also from his unscrupulous nature, for he was always ready to steal the possessions of others, either property or ideas.[90]

Robertson also notes that Māui was given special gifts from the sea, abilities of shapeshifting and transformation.[91] Accordingly, he could change his own form, and that of others, sometimes painfully so. Transformation can be painful.

In this thesis project I creatively transformed existing pūrākau Māori from diverse sources, shifting their shape into a trilogy of graphic stories. The aesthetic for each book remained in flux for some time, requiring the adoption of different personalities to express the final style for the different genres. In similar fashion, character designs morphed constantly before settling into final forms.

This uncertainty is a natural part of a process where the artist works in a chameleon-like manner. Sometimes the transformation is more painfully overt, involving the literal 'bashing' of books into shape, by breaking apart layouts, both physically and digitally, and putting them back together again.

Play, Experimentation, Navigation and Exploration

> *Ko te whai wawewawe a Maui.*
> The quick whai play of Maui.[92]

Much of Māui's rule-breaking is driven by curiosity. As Reed explains, "Maui had an inquiring mind and was impatient of mysteries."[93] He broke things open to find out how they worked, like a child, or a scientist.[94] Play is the domain of Robertson's "Māui of a Thousand Tricks," and she suggests that this is an attitude contemporary artists can learn from.[95]

Stuart Brown warns, "the opposite of play is not work, it's depression."[96] Adopting a playful attitude is not just important for creativity, it is a much-needed strategy for mental health, especially within a doctoral studies research space. Stuart Brown describes play as "the hand in search of a brain; the brain in search of a hand; and play is the medium by which those two are linked in the best way."[97]

In this way, even drawing can be considered a form of play, a process of imaginative musing. Toy designer Ann Jasperson observes: "Play fosters imagination. It changes the way you look at things … it makes your brain go in different places.[98] In a similar vein, Mitchell Resnick describes play as an engagement with the creative problem-solving process:

> When I think about play I don't see it as just fun and games, but rather I see play as … a way of engaging with the world, where you're willing to take risks, to try new things. I think the greatest learning and the greatest innovation comes when people are doing things in a playful spirit.[99]

Another toy designer, Jesse Falcon, suggests that play can provide a structural approach to learning, with the benefit of never feeling like prescribed work.[100]

92 Mead and Grove, *Ngā Pepeha*, 264.

93 Reed, *Treasury of Maori Folklore*, 121.

94 Reilly et al., Te Kōparapara, 27.

95 Robertson, "The 10 Predicaments of Maui," 16.

96 Stuart Brown, "Play Is More Than Just Fun," (video), posted May 2008, accessed November 5, 2018, https://www.ted.com/talks/stuart_brown_says_play_is_more_than_fun_it_s_vital.

97 Brown, "Play Is More Than Just Fun."

98 Ann Jesperson, interviewed in *Unboxed*, season 1, episode 6, "Marvel 616," directed by Sarah Ramos, aired November 20, 2020, on Disney+ streaming service, 34:38.

99 Mitchell Resnick, interviewed in Lego House, "Lego House Documentary: Home of the Brick (UK)," October 2021, video, 15:27, https://youtu.be/JKC9CEk-aUI?t=923.

100 Jesse Falcon, interviewed in *Unboxed*, 34:08. "I think that play is one of the most important things we can do as beings … play structures lessons, from a standpoint of when we were a kid to when we were adults."

FIGURE 3.10. Wharenui (Māori meeting house) created from a printer cartridge box, for the Cardboard Campus project at AUT Library's Makerspace.

But this approach shouldn't be limited to the naturally creative disciplines. Play can include intellectual play, word play, and, especially, the puzzle-like assembly often required to bring academic writing together. Even the act of research, when framed correctly, can take on the aspect of an archaeological adventure, where items of the past, buried amongst literature, can be brought into the light and dusted off. This act of highlighting previously unexamined ideas allows them to be given new emphasis, and sparks new directions.

In this project, play and fun were emphasised and the creative process was not seen as pedestrian work. Play entailed a degree of trust in the process. I focused on enjoying the ride, rather than obsessing about the destination.

Staying open to play meant that diverse approaches had the potential to influence decision making, and experiences were worked through mentally to see if design directions might be appropriate. Playful approaches took various exploratory forms: making cardboard models of a wharenui (fig. 3.10) and a TV set frame, creating varied prototypes of books and layouts in different sizes and shapes, and sketching multiple variations of character designs, architectural and iconographic elements.

> *Ko kai a Māui, he ringaringa kau tahanga.*
> The food of Māui, an empty hand.[101]

Productive Pause

> *Na tētahi a Māui ka ware ore, ka tata hoki.*
> Fidgety and thoughtless descendant of Maui.[102]

Māui's approach to creativity, where he often refused to engage in menial, everyday tasks, instead saving his energy for things that intrigued him, is attributed within his legends to laziness rather than rumination.

101 Mead and Grove, *Ngā Pepeha*, 231. Māui, as a demi-god, was always supposed to win a game where the player tried to guess which hand held food.

102 Ibid., 317.

Orbell relates: "For a long time Māui was too lazy to go out fishing, and lay in his house while his brothers were toiling out there." He was finally shamed into work by his wives complaining.[103]

However, this presumed laziness could also be a creative strategy. According to Markham, creative insight involves a "productive pause" which acts as an incubation period.[104]

Initial solutions to a problem are often derivative, and pushing forward is pointless. If an artist engages in a productive pause, undertaking tasks unrelated to the challenge, mind and memory resets itself. The initial ideas recede, allowing serendipity to step in, a receding tide "leaving interesting things in the sand to pick over."[105]

McGlashan asks whether "moments of inspiration come unbidden or as result of constant searching."[106] Sculptor David Trubridge responds with a parable in which a sheep attempts to get through a hole in a fence. The more the sheep persists, the more it becomes stuck. "It's only when you forget about it and walk away that you notice a hole over there."[107] Naomi Bulger describes a space needed by the brain, "the absence of input," in order to activate creativity.[108]

It may seem counterintuitive, but as Alan Lightman argues, "when you just relax and do nothing you often come up with really good ideas."[109] Shaun Tan describes deliberately adopting the mindset of "thinking the work isn't important," to reduce pressure and stumble upon solutions. He explains this as a strategy to allow subconscious problem solving.[110] Bonnie Tsui sums up: "It is the invisible labor that makes creative life possible."[111]

In my practice, I deliberately engaged methods to enact my own productive pause. The benefit of working on several stories or problems at once was that it allowed me to put any one problem aside, and shift focus to avoid pressure. Sometimes this involved taking art-based workshops, or electing to pick up an unrelated creative task, when called upon by my community.

The mindfulness afforded by exercise was another crucial strategy to gain mental space. Specific disciplines such as yoga and boxing require one to be fully in the moment, as these sports demand concentration to execute the movements correctly.

103 Orbell, *The Illustrated Encyclopaedia of Māori Myth*, 115.

104 Art Markham, "The Value of Taking a Productive Pause," *Work/Life Balance* (blog), February 8, 2013, https://99u.adobe.com/articles/7283/the-value-of-taking-a-productive-pause.

105 Ibid.

106 Ann McGlashan, "Present Tense" (master's thesis, Auckland University of Technology, 2005), 42, http://hdl.handle.net/10292/11217.

107 David Trubridge, quoted in McGlashan, "Present Tense," 42.

108 Naomi Bulger, "The Importance of White Space," *Good Magazine*, October 1, 2019, https://goodmagazine.co.nz/the-importance-of-white-space/.

109 Alan Lightman, interviewed in "The Benefits of Wasting Time," hosted by Jesse Mulligan, *Afternoons with Jesse Mulligan*, on Radio New Zealand, September 5, 2008, https://www.radionz.co.nz/national/programmes/afternoons/audio/2018661234/how-to-waste-your-time.

110 InFrame TV, "Shaun Tan: Creative Process and Inspirations for Academy Award Winning Short Film The Lost Thing," January 29, 2014, 4:59, https://www.youtube.com/watch?v=QR91oT0Ku6U.

111 Bonnie Tsui, "You Are Doing Something Important When You Aren't Doing Anything," *New York Times*, June 21, 2019, https://www.nytimes.com/2019/06/21/opinion/summer-lying-fallow.html.

The university gym (except during Covid-19 related lockdowns) and associated social connections became an important feature of my week to help achieve a balanced life.

Connections to family strengthened by visiting my whānau whānui (wider family) or returning home to my rohe (district) also provided the pauses needed to clear my head, so as to re-engage with the mahi. In addition, time spent in the MAI ki Aronui space, and with the greater Te Kupenga o MAI network, practising waiata, haka, whakawhanaungatanga, pepeha, mihi, sharing research, and socialising, was a means to immerse myself in te ao Māori without pressure to always work on the project.[112]

112 Te Kupenga o MAI is the Māori and Indigenous Scholar Network, a national network of postgraduate student groups at tertiary institutions, supported by Ngā Pae o te Māramatanga (Centre of Research Excellence). MAI ki Aronui is the group based at Auckland University of Technology. Some cultural activities of the group can be translated as follows: singing (waiata), performing ceremonial Māori war dances or challenges (haka), building and sustaining relationships/collegial connections (whakawhanaungatanga), sharing ancestral connections (pepeha), and welcoming visitors, often through speeches and other shared discussion (mihi).

113 Orbell, *The Illustrated Encyclopaedia of Māori Myth*, 115.

114 King, *Maori: A Photographic and Social History*, 38.

115 Agathe Thornton, *The Story of Maui by Te Rangikaheke* (Christchurch: University of Canterbury, 1992), 7.

116 Agathe Thornton, *The Birth of the Universe, Te Whānautanga o te Ao Tukupū: Māori Oral Cosmogony from the Wairarapa* (Auckland: Reed, 2004), 250.

Employing Karakia (Words of Power)

Orbell notes that Māui often uses karakia, ritual chants, as a method to accomplish tasks.[113] To lighten and land the great fish Te Ika a Māui, Māui recites a chant, a request to Tonganui, grandson of Tangaroa the sea god, to grant him this favour.[114] He also uses karakia to make ropes impervious to heat when catching the sun. Thornton points out that Māui's nature was not to attack an enemy directly: "He accomplished the deed by a combination of cunning and a force which is primarily magical."[115] She further describes the function and nature of karakia:

> In ancient times, karakia were basically spells … words of power striving to enlist a god's assistance by spiritual force … a challenge to the gods not a humble petition. As such it must be performed 'word perfect.' When Māui's father Makea-tutara performed the tohi ritual for his son before Māui went to meet Hine-nui-te-pō, he was very much afraid for him, because he had made a mistake in the spell.[116]

Robinson notes that karakia are taught in two forms: "The first are those of genealogy, recitations having to do with myths and creation. The second form of karakia is the powerful prayers to the gods that call upon their powers."[117] These recitations are at their core chants of whakapapa. The act of naming ancestors, as in pepeha, is a reminder of that ancestor's existence.

In this regard, it invigorates their memory in the minds of listeners, and is an invocation of a different sort. Unlike a request for assistance, the memory and image of an ancestor is willed into being.

117 Samuel Timoti Robinson, *Tohunga: The Revival; Ancient Knowledge for the Modern Era* (Auckland: Reed, 2005), 107.

Thornton stresses the potency of words used in pūrākau: "These 'cosmogonies' and 'theogonies' were originally more than stories told for the delight and entertainment of an audience. They were words of power by which the singer or reciter could affect events or people."[118]

While working with pūrākau as I constructed the narratives for the *Tuakore Trilogy*, it became clear that they still contain hidden strength and perhaps hidden spiritual risks.

To mitigate possible risks, I elected to employ karakia and whakataukī, or words of power, inside the works themselves. Karakia create cultural entry and exit points, used for transitions of all kinds. As Penehira et al. explain, karakia are "the mediating mechanism, the mechanism that guides us into, through and out of these states."[119] They can clear the path of obstructions or lift the tapu around a space or subject.

Rejecting rigid notions,[120] Gallagher explains that "tikanga was pragmatic, open-ended and lacked rule-like definitions. This allowed tikanga to be flexible and adaptable to fit new circumstances or the needs of the community at a particular time or situation."[121] Likewise, karakia are "often utilised in myriad situations and [have] been redefined as adaptable and flexible."[122]

The sourcing, selecting and application of karakia inside the works was itself the mediating mechanism required to alleviate the sense of symptomatic unease I felt. I wanted to wrap the books themselves in a protective cloak that would endure beyond their creation.[123]

Thus, the final works have housed within them words that have the power to protect all involved: myself, the reader, and members of my community that are connected with these stories.

118 Thornton, *The Story of Maui*, 18.

119 Mera Penehira et al., "Mouri Matters: Contextualizing Mouri in Māori Health Discourse," *AlterNative: An International Journal of Indigenous Peoples* 7, no. 2 (2011): 181, https://doi.org/10.1177/117718011100700209.

120 As an example of flexible tikanga, my father has spoken of those times where wars and illness had decimated Maori populations. Sometimes there wouldn't be women available to karanga (a ritual call to bring visitors onto a marae, traditionally performed by women). Another way had be found, and sometimes the door was simply left open as a signal for the manuhiri (visitors) to proceed. Manawa-ote-Rangi Waipara, conversation with the author, January 20, 2018. However, the suppression of Maori customs and the break in cultural transmission resulting from colonisation has sometimes led in modern times to misunderstandings of the application of tikanga, as well as a restricted view of its use.

121 Timoti Gallagher, "Tikanga Māori Pre-1840," *Te Kāhui Kura Māori*, no. 1 (2008), http://nzetc.victoria.ac.nz/tm/scholarly/tei-Bid001Kahu-t1-g1-t1.html.

122 Leila-Dawn Ngaroimata Kauri Rewi and Jeanette Louise Hastie, "Community Resilience Demonstrated Through a Te Ao Māori (Ngāti Manawa) Lens: The Rāhui," *Aotearoa New Zealand Social Work* 33, no. 4 (2021): 69, https://doi.org/10.11157/anzswj-vol33iss4id914.

123 This mimics the way that karakia are applied to the opening and closing of a written thesis.

Making Brave and Authentic Decisions

In Williams' view, if we follow Māui we shouldn't be afraid to take risks, since Māui was the prototypical pōtiki, "allowed to make mistakes and prosper by them." Williams calls mistakes "the lifeblood of creativity and inventive thinking, like silence where new things are created."[124] Mataira notes that each generation of Māori artists faces new expectations, responsibilities, and horizons:

> Each succeeding generation has added multiple threads to the saga, fusing myth, history and religious belief in ceremonial and artistic expression so that the whole continues to be meaningful. Yet another thread is being spun. Maori artists of the present time have stepped into another dawn of consciousness. The saga reposes within the arts of the people and the spirit of the ancients lives on.[125]

Like Māui's sun-proof ropes, our role as Māori artists is to weave the new threads into the old and provide that continuum: bind it, weave spells over it, and make it impervious to heat and flame. *Te Mana-a-Māui*, as a method, entailed consciously adopting a trickster persona to influence my creative choices. 'Being like Māui' gives the artist permission to be bold, to be a risk-taker, and, through cloaking oneself in Māui's 'moral body-armour,' to deflect negative criticism (both external and internal). The ultimate lesson is to be brave enough to trust in one's own faculties.

Māui's bravery, beyond his conquests of nature and supernature, embodied a "struggle against fate in which humanity was not entirely helpless."[126]

In crafting the dense, interconnected, visually complex narratives of the *Tuakore Trilogy*, I realise I have high expectations of the audience who encounter these works for the first time, but as storyteller and designer, my role is also to make much of the labour and craft invisible, to provide engaging entertainment—adventures that carry the reader away.

124 Williams, "Te Kāhui Ruruhau," 14.

125 Mataira, *Maori Artists*, 7.

126 Belich, *Making Peoples*, 110.

Knowledge Cycle as an Artistic Process

In Te Pō, worlds are formed, gestational life takes shape in darkness. This life in the dark becomes aware of the bounds of its world and seeks to act, testing the limits, finding the edges. Iterative action is at last successful, the agitation for change has kicked off, the baby is descending the birth canal. This is Te Whaiao. Light floods in, the world is birthed as Te Ao Mārama!

The *Knowledge Cycle* method is divided into four phases, based on the knowledge acquisition cycle, which align with the creation process to articulate the artistic process from potential through to final expression.[127]

The *Knowledge Cycle* is a fluid emergence, rather than a linear process with a fixed end point. As wellbeing is achieved, new areas of the unknown are perceived, creating anew the potential for change and growth.

The four stages of the *Knowledge Cycle* in this artistic inquiry are aligned with the creation process, to articulate the artistic process in the *Tuakore Trilogy* from potential to expression (see fig. 3.11).

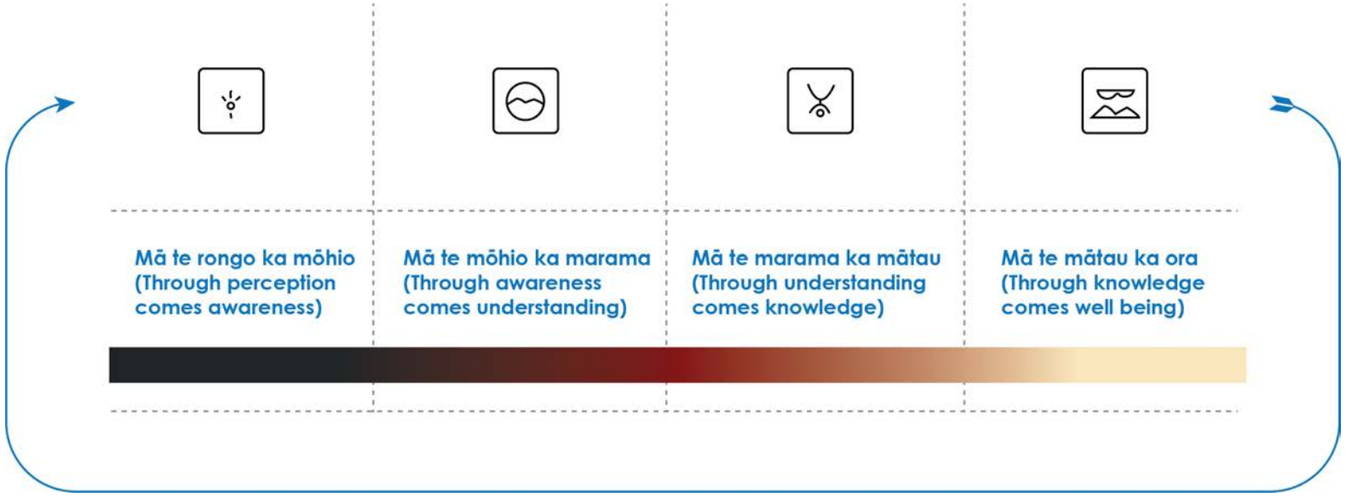

FIGURE 3.11.
Knowledge Cycle aligned with the process of creation, in visual form.

127 Cliff Whiting, quoted in Christensen, *Cliff Whiting*, 126. Whiting describes that while working, two intertwining spiritual streams engage within the process: traditions and ancestral narratives, and his own creativity. Through balance and blending, the work is resolved and brought forth. He sets out the stages required to execute a project: an extensive period of research and drawing; sometimes extensive consultation; following further research; and a series of drawings, refining ideas.

Table 3.1 presents an overview of research activities associated with each stage of the *Knowledge Cycle*.

However, it would be disingenuous to claim that work always proceeded automatically, in a step-by-step fashion. Sometimes this was the case, but often art and story-making moved back and forth between these phases.[128] It is a more honest stance to embrace the cloudiness and uncertainty that pervades any project and accept this as a natural part of the process.

As James Ritchie explains, this approach is antithetical to Western logic, which:

> … links lineal rather than non-lineal codifications of reality, seeks watertight exclusive categories, is intolerant of ambiguities, fluidities, transformational processes and mutability. It seeks to deny the basically metaphoric nature of language, preferring a world of 'objective realities.'[129]

TABLE 3.1. The *Knowledge Cycle*'s relationship to elements of the creation pūrākau and the research.

Knowledge Cycle	The Creation	The Research
Mā te rongo ka mōhio	Senses, glimmer of awareness, perception, glimmer of light, Hinetūrama in the darkness	***Sensing and perceiving the edges of the research to gain directions***
Mā te mōhio ka mārama	The awareness of something existing beyond the confines of the world, the impetus to investigate further	***Gathering identified resources to gain understanding and set out creative directions***
Mā te mārama ka mātau	With new information and new skills, decisions can be made and actions undertaken to change the shape of the world	***Capturing insights, understanding, and applying to creative solutions***
Mā te mātau ka ora	With the world made anew, and revealed by the illumination of the universe, it is possible to go forth into the new day and future that awaits	***Finalising and synthesising all research including practical experiments, recording creative choices and providing rationales drawn from tikanga***

128 Matthew Guinibert, "3D Computer Graphics Self-Directed Learning: A Proposal for Integrated Demonstration and Practice" (master's thesis, Auckland University of Technology, 2011), 25, http://hdl.handle.net/10292/2553. Guinibert describes creative research which is presented in a linear fashion for the purposes of clarity, when in reality the researcher moves back and forth between phases: "Heuristic research requires the researcher to constantly return to the data to maintain validity, it would be very difficult to step from phase to phase or method to method without reflectively overlapping or looking back. Additionally, as knowledge increases incrementally, the requirement for additional work in earlier phases becomes apparent."

129 James Ritchie, *Becoming Bicultural* (Wellington: Huia Publishers, 1992), 117.

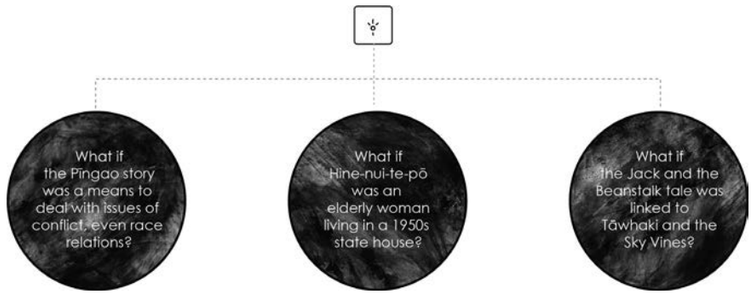

FIGURE 3.12. Example of the *Mā te rongo ka mōhio* stage in the development of the *Tuakore Trilogy*. Three germinating ideas are here expressed as questions which prompted a creative response..

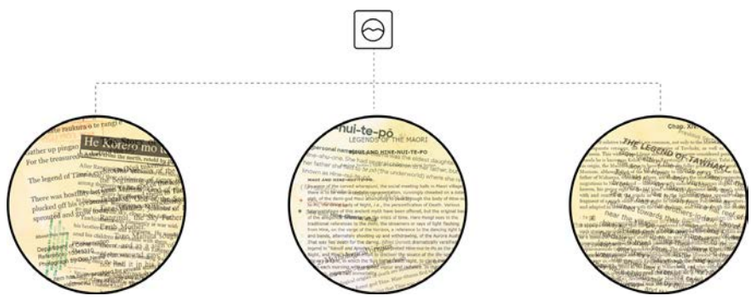

FIGURE 3.13. Example of the *Mā te mōhio ka mārama* stage in the development of the *Tuakore Trilogy*. The visualisation presents some of the varied research sources used to inform the project as overlapping texts, contributing a range of voices and traditions to the evolving narratives.

130 Yasunori Nomura, "Can Quantum Mechanics Save the Cosmic Multiverse?" *Scientific American*, June 1, 2017, https://www.scientificamerican.com/article/can-quantum-mechanics-save-the-cosmic-multiverse/.

Mā te Rongo Ka Mōhio

The process starts with an idea, a proposition. Often this expresses itself through a kind of restlessness, a feeling of discontent, an imbalance. But the idea hasn't come from nowhere. All projects are approached with prior knowledge and experience. The idea takes root at some time in the past, and lies dormant, awaiting a beam of light to awaken it.

In this case, it was the proposition that more should be done for the world of children's literature by those with the means to do so. In this phase, three ideas relating to pūrākau began to germinate.

Mā te Mōhio Ka Mārama

Realising the potential of each idea requires perceiving its edges and boundaries. This involves searching for sources and resources, researching the possibilities. It entails conducting entire thought experiments, constructing mental landscapes inhabited by spectral characters.

In the project, this meant hunting down all versions of the stories that I could find and building a mental world with a range of possible permutations. Characters and events remained in flux, like Schrodinger's cat, both alive and dead simultaneously.

A theory of the multiverse holds that all variations of a character can be true at the same time;[130] within pūrākau different regional variants of characters, names and events co-existed as the narratives emerged.

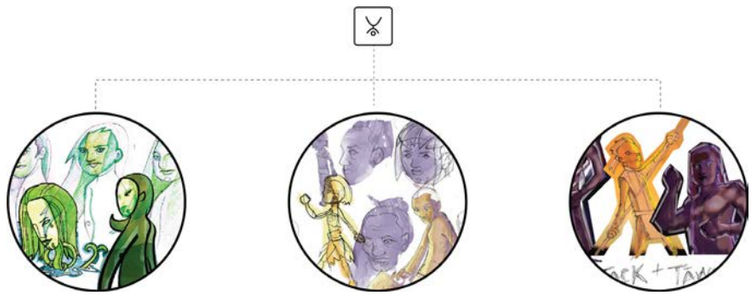

FIGURE 3.14. Example of the *Mā te mārama ka mātau* stage in the development of the *Tuakore Trilogy*. The visualisation presents some of the character sketches and colour studies undertaken at this stage as part of the worldbuilding for each book.

Mā te Mārama Ka Mātau

Pursuing an idea at this stage primarily involved drawing of some kind. In visual journals, worldbuilding developed through the juxtaposition of sketches, from rough thumbnails to more finished drafts: character designs, environments, technology, experimental page layouts and typographic elements.

Developing the look of a character by sketching them in various poses allowed their personality, movement and distinctive qualities to emerge. Environments were developed that were tested against the chronology of the stories, as snatches of dialogue or narration made their way onto journal pages.

My scripts began to take shape on the computer. The spark of the idea jumped back and forth between image and text, each modifying the other. This process was not always smooth: the pace was sometimes frenetic. Progress on one aspect, such as drawing or writing, could last for a while before petering out.

Eventually, I would commit to the first draft of a script and begin building layouts for pages. Here, I experimented with different colour combinations, building emotional arcs using hues, where the colour palette would change in response to the emotional journey of the protagonists.

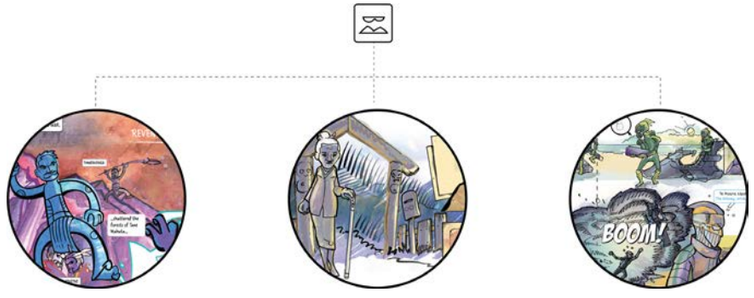

FIGURE 3.15. Example of the *Mā te mātau ka ora* stage in the development of the *Tuakore Trilogy*. The visualisation presents examples of layouts from each book which have been developed through iterative design, in order to create balanced and meaningful compositions that effectively convey the narrative.

Mā te Mātau Ka Ora

Intuition sits underneath everything, including approving or rejecting potential designs or word choices. Intuition informs me when something isn't working, although I am not always sure why. I always hit a creative block at some point. This will give way eventually.

Sometimes an issue is solved by not solving it, taking a walk, working on another projects, conversing with others. These can often give rise to 'light bulb' moments that lead to breakthroughs.

My process is always about achieving balance, the state of *Ea*. At the micro level, this includes balancing words and pictures, compositions, and colour palettes.

The intuitive feeling, that something is 'off,' is about sensing the imbalance in a piece of work, and finding the solutions to correct it. At the macro level this involves the larger thematic considerations, such as complementarity and duality; or Māui's acts of imbalance, pursuing a new status quo. The entire process becomes iterative and cyclic.[131]

131 Any cyclic design process is iterative, involving the testing out of ideas through implementation. Even the gods engaged in this iterative process: when their first attempts to separate the heavens failed, Tū attempted to use weapons to attack his parents' limbs, and when this failed he suggested parricide. This suggestion was abhorrent to the other gods, so Tangaroa and others tried to prise the parents apart using their arms, and once again failed. Tāne, after seeing these unsuccessful attempts, lay on his back and pushed with his feet, finally achieving success. Later, when tasked with creating human life, Tāne made several incorrect attempts before a fruitful creation. Reilly et al., *Te Kōparapara*, 27.

3.4 Critique of Method

In considering the overall research design for the thesis it is useful to contrast the strengths and challenges inherent in the methodological approach.

Strengths

Stories are a key means to impart knowledge on any topic. The metaphors contained within pūrākau are a natural way to organise, approach and understand a methodology for a research project on retelling pūrākau. If you are familiar with these stories, they are an instinctive way to describe what you are doing and how you work. This project uses several of these metaphorical constructs to help explain the research process.

The dual system of *Te Kauae Runga* and *Te Kauae Raro* is a research design framework that visually and metaphorically expresses the interdependent nature of artistic practice, or the methodology and the methods.

An Indigenous way of delimiting knowledge, it makes the connections clear between "matters pertaining to the head … [and] hands."[132] Practitioners move across these boundaries, while the identifying characteristics of each domain are retained.

Te Whaiao acts as a mnemonic device to recall, visualise and help describe the phases of seeding an idea in the space of *Te Pō*, through to bringing it to fruition in *Te Ao Mārama*. The methodology validates fluidity and non-linearity, allowing the practitioner time to sit with the material, while answers eventuate.

The deeper one is immersed in decoding the material, the more insights into a Māori worldview become available, germinating new ideas and research directions.

132 Cliff Whiting, quoted in Christensen, *Cliff Whiting*, 19.

In the research design, a fertile relationship is drawn between a central figure of the thesis (Māui) and the methodological framework developed for the study, a natural cohesion between subject and approach.

In *Te Mana-a-Māui* method, using Māui as an avatar gives the artist permission to act, to access an attitudinal philosophy. If you hold your ancestral connection to Māui to be true or significant, allowing it to embody your aspect, your āhua, it opens a door for you. However, his last, final act is a cautionary tale, a warning not to transgress too far.

Challenges

The research design as a whole is complex, given its interconnected, inter-operational nature. As such it does require some working knowledge of te ao Māori and therefore makes demands on any reader who may be unfamiliar with many of these concepts.

Additionally, the pūrākau and metaphors I use and allude to rely on some familiarity and lived experience of mātauranga Māori. I have therefore attempted to stage these in discrete sections, signposted with diagrams and informational graphics to facilitate understanding; but I acknowledge that the methodological framework may still prove elusive to the novice.[133]

The interdependence of the Māori world is also reflected in the way that the *Tuakore Trilogy* began life in a much simpler form and increased in complexity over time. Being part of a shared worldview and whakapapa, the three books began to organically integrate.

This methodology demands high levels of time and experimentation because it is oriented towards questioning conventionality and disruption. This has meant factoring in extended periods of time, breaking apart and reordering designs, and refining threads across multiple iterations of texts.

> *Mahue kau te hā o te kōrero a Māui, haere ana ia ki te mate.*
> Completely ignoring the spirit of Māui's legends, he instead went to his death.[134]

The matter of spiritual risk, alluded to in section 3.3, in the discussion of karakia used within *Te Mana-a-Māui*, may not be an important consideration to some, but certainly became a concern to me. This manifested as a growing sense of discomfort as I invoked the most tapu elements of the stories; the burden of perhaps affecting others spiritually was felt physically—a reminder that as a storyteller I have a duty of care to the material.

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133 In this instance I am reminded of the map made by Tupaia, a Tahitian (originally from Rai'atea), who accompanied James Cook on the Endeavour's voyages throughout the Southern Hemisphere. Tupaia, a high priest, artist, scholar, warrior, linguist, and navigator, created a map based on a Polynesian worldview of navigation; it proved to be indecipherable to Cook and his men. The analogy of an 'unreadable' map shows the importance that worldviews play in perceiving knowledge, and an Indigenous methodology is no different. See Anne Salmond, *Trial of the Cannibal Dog: Captain Cook in the South Seas* (Auckland: Penguin Books, 2003); Lars Eckstein and Anja Schwarz, "The Making of Tupaia's Map: A Story of the Extent and Mastery of Polynesian Navigation, Competing Systems of Wayfinding on James Cook's Endeavour, and the Invention of an Ingenious Cartographic System," *Journal of Pacific History* 54, no. 1 (2019): 1-95, https://doi.org/10.1080/00223344.2018.1512369; Vaughan Yarwood, "Tupaia," *New Zealand Geographic*, September 2019, https://www.nzgeo.com/stories/tupaia/.

134 Mead and Grove, *Ngā Pepeha*, 278. A remark about reckless behaviour; an equivalent English idiom might be 'courting death.'

The study challenged certain conventions, as Māui also did, requiring strength in the face of doubt and questioning. The ancestral connection made this project highly personal and my communal responsibility to protect this work at times weighed heavily upon my shoulders.

However, when working with pūrākau and mātauranga Māori, tikanga, as it has always done, provided timely solutions; a crucial piece of understanding for Indigenous practitioners.

Williams reminds us that although Māui's daring brought rewards, it also initiated his own downfall. Therefore, he cautions to step carefully: "The challenge, the daring, is there, but the warning is there also. Don't go too far. We cannot challenge Nature. Nature is giving. Papatūānuku is giving. But Nature can also be unforgiving. We must remember that."[135]

Mā te mārama ka mātau

135 Williams, "Te Kāhui Ruruhau,"14.

Chapter 4

CRITICAL COMMENTARY

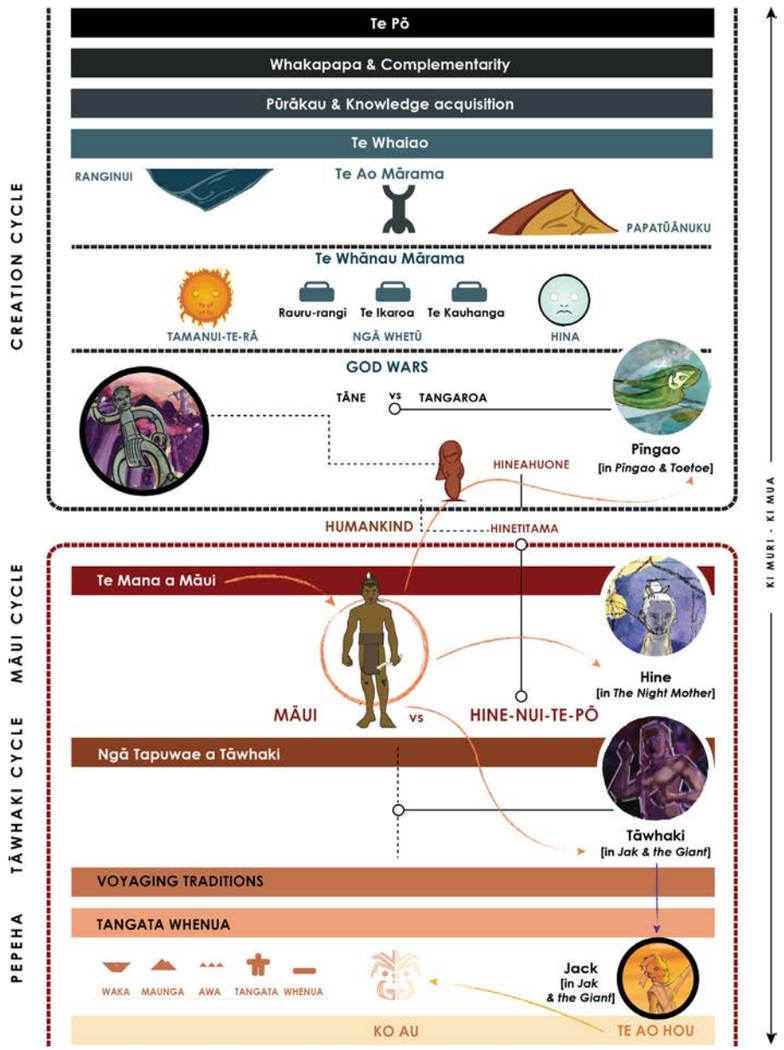

FIGURE 4.1. Chronological context of key figures in the three stories.

> The creation myths have to do with origins, the world of myth, the Age of Beginnings. Tales also treat transitions, not on a mythic scale but an earthly individual scale … On the cosmological level, there is change in myth; on the individual level, there is change in tale; on the cultural and national level, there is change in epic. All is change, crisis, transition, a move toward ... a new equilibrium.[1]

4.1 Introduction

This chapter discusses some of the conceptual, narrative and design decisions that crucially influenced the construction of the *Tuakore Trilogy*. In addition, a number of media forms are discussed in relation to choices made. Chapter 2 examined the many threads of the three chosen pūrākau, identifying themes and elements that I could work with. Chapter 3 outlined how the work was framed and the research undertaken. This chapter shows how transformation of the pūrākau via retelling was achieved.

Beginning with a section on decisions affecting the entire trilogy, this chapter is then organised thematically according to the three books: *Pīngao & Toetoe*, *The Night Mother*, and *Jak & the Giant*. Each of these stories intersect with one of three myth cycles, those of the Creation, Māui, and Tāwhaki. Figure 4.1 is a chronological infographic, designed to make these connections clear. Building on the schema laid out in chapter 3, this diagram adds periods that follow *Te Ao Mārama*, drawn from Māori tradition.

1 Harold Scheub, *Trickster and Hero: Two Characters in the Oral and Written Traditions of the World* (Madison: University of Wisconsin Press, 2012), 29.

Where *Te Mana-a-Māui* has directly informed the creative process as a philosophy, this has been clearly indicated. The attitudinal stance adopted from Māui may be less visible, but permeates the work, nonetheless.

Other threads and principles from te ao Māori weave in and out of the process. The four phases of the *Knowledge Cycle* as a method can be glimpsed where decisions on art and story-making move back and forth between the four phases of conception, researching, testing and completion. This fluidity can be seen in the decision making, even in the indecision that occurs. This is an honest attempt to embrace even the cloudiness and uncertainty that pervades a creative project of this nature.

He uhi, he taro, ka taka te piko o te whakairo.
A tattoo punch, an instant and the ornamentation is carved.[2]

In figure 4.1 (previous page), the chronology for the trilogy, the same that underpins the structural methodology, is brought together in the one infographic, reaffirming the principle that everything is connected.

Ranginui and Papatūānuku, divided by Tāne, are depicted in the world of light, *Te Ao Mārama*. This new world was illuminated by the Sun, Moon and Stars, Te Whānau Mārama. Three baskets were used to transport these luminous beings. The God Wars denotes that period where the fallout and division created by the separation came to a head, and various factions went to war. This is where the story of *Pīngao & Toetoe* is situated.

Following the establishment of the elemental domains, the first woman, Hine-ahu-one, finds life and is joined with Tāne. From this union emerges Hine-tītama, and eventually all humankind. In the next period culture hero Māui dominates, until bested by Hine-nui-te-pō. *The Night Mother*, although set in contemporary times, is an epilogue that connects to both Hine and Māui and thus emanates from this epoch.

Ngā Tapuwae a Tāwhaki (the footsteps of Tāwhaki) follows the Māui narratives, and indeed some iwi connect Māui and Tāwhaki in direct whakapapa sequence. This is where *Jak & the Giant* is situated, although it is also an Indigenous reimagining of the combined *Jack and the Beanstalk* and Tāwhaki tales, set in a time yet to come.

This diagram adds in voyaging and landed traditions depicted by a pepeha and the personal human component Ko Au (myself), sometimes absent in non-Indigenous readings of these cycles. *Te Ao Hou* (the new world) is the knowledge that comes to us from the post-contact era, and *Jak & the Giant* is also located here.

2 Hirini Moko Mead and Neil Grove, *Ngā Pepeha a Ngā Tīpuna: The Sayings of the Ancestors* (Wellington: Victoria University Press, 2001), 132. The process of tattooing is used as an analogy to describe a difficult problem, only solved with the appropriate tools, knowledge and skills.

4.2 Trilogy Decisions

This section discusses the story and design decisions that occurred across the trilogy.

Balance

As discussed in chapter 1, I chose to employ solely female protagonists, in an attempt to redress the lack of female gender representation in picture books.[3] The three main characters exist at different ages and in different representations: a plant personified as a girl, a kuia (older woman), and an androgynous teenager/young adult woman. As an organising principle, this notion of gender balance would permeate all three stories, by consciously bringing in other atua wahine and female characters.

Connecting All Things

Employing the principle of whakapapa allowed me to consciously link my stories to other pūrākau and to my earlier published retellings. Much like sprawling superhero franchises, stories and characters intersect and cross over. However, the pages of a picture book are finite, so some of these culturally linked connections are overt and some are implied, contained within the text or images as 'easter eggs': semi-hidden visual or textual references buried throughout the works. Readers are rewarded when they incidentally notice or deliberately hunt for these items.[4]

Examples of this include cameo appearances of characters not originally featured in the stories (such as Kopuwai, Ponaturi, and Kurangaituku), explicit connections to other pūrākau, such as the *War of the Birds*, and suggested or implied connections to stories such as the *Kauri and the Whale*.

The reward for the reader operates on two layers, since these links do not just connect stories, but are also ways of embedding tikanga and mātauranga. In this way they echo interconnected comic universes, which reward their readers by increasing and deepening their knowledge base, but also create a greater awareness of stories occurring before, after and alongside those currently being read.

My decision to use comics to create picture book/comic hybrids was a reaction to the rich, complex nature of the material, which required layered, sequential visual storytelling. The task was similar to taking a feature film narrative and compressing it into a picture book, which is why I looked to animated and children's films as a guide to capturing density of storytelling in other formats.

From the beginning I could see places where the stories would intersect. They could maintain a distinct identity from each other but remain connected, and, like siblings, would share inherited characteristics.[5]

3 Elizabeth Heritage, "Gender (Im)balance in NZ Children's Books," *The Sapling*, March 5, 2018, https://www.thesapling.co.nz/single-post/2018/03/05/Gender-imbalance-in-NZ-childrens-books.

4 Brian Cronin, "Kang's Reed Richards Connection Began as Part of Marvel's Secret History," *CBR*, August 22, 2021, https://www.cbr.com/marvel-comics-secret-history-john-byrne-roger-stern/. In an example from Marvel's comic universe, Cronin discusses the way John Byrne and Roger Stern created subtle revelations that would only be noticed by dedicated Marvel readers of more than one series.

5 Anne Spudvilas, "Pictures Tell the Story," *Literacy Learning: the Middle Years* 29, no. 2 (June 2021): 33, https://doi.org/10.3316/informit.828030627903941. As illustrator Anne Spudvilas maintains, "Each book requires a medium which suits the mood of the story."

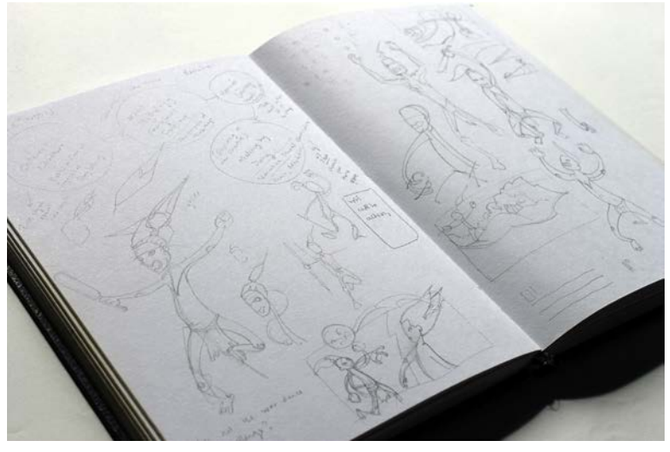

FIGURE 4.2. Pages from one of my visual diaries, showing various concepts being developed.

FIGURE 4.3. All the visual diaries used during this thesis project.

Concept Development

The development of ideas began in sketch form without text, pure world-building depicting characters and environments, or in the form of a loose script, working from scribbled comments in a visual diary (figs. 4.2 and 4.3). Eventually the two approaches were brought together.[6]

In between, I tended to turn the ideas over in my head. As a visual thinker, I found pencil and paper were still the most efficient means to solve my creative problems.[7] The use of diagrams was fundamental to map out complex ideas, such as testing out complicated story structures, or making mind maps to assist with untangling concepts.[8]

6 Welby Ings, "Unbound by Tradition and Silence," interview by Emma Kelly, *New Zealand Listener,* January 19, 2013, https://www.noted.co.nz/archive/listener-nz-2013/interview-welby-ings/. Ings describes his creative process for filmmaking, without script or storyboard, as "drawing out" ideas, creating worlds and stories in pictures, because film medium is one of "talking pictures."

7 David Mack, *Kabuki, vol. 3* (Milwaukie: Dark Horse, 2016). Comic writer and artist David Mack describes developing a manifesto "through the act of making stories on a regular basis, the daily exercise of starting with a blank page (be it writing or drawing)—putting something there and building on it." In his formative years, this practice revealed key questions related to possible creative directions, identifying the things that mattered and how he might achieve them. "In writing the story, I found myself encrypting some principles that I had reverse engineered from my own years of work."

8 Jonathan Hickman, quoted in Dylan Todd, "Hickman on 'The Manhattan Projects,' 'Secret' and Graphic Design," *Comics Alliance*, February 10, 2012, http://comicsalliance.com/jonathan-hickman-manhattan-projects-interview-design-secret/. For comic writer and artist/designer Jonathan Hickman, radial diagramming on a whiteboard is a way to craft story by connecting characters, events, and story arcs, remarking "at this point I've just accepted it as my process."

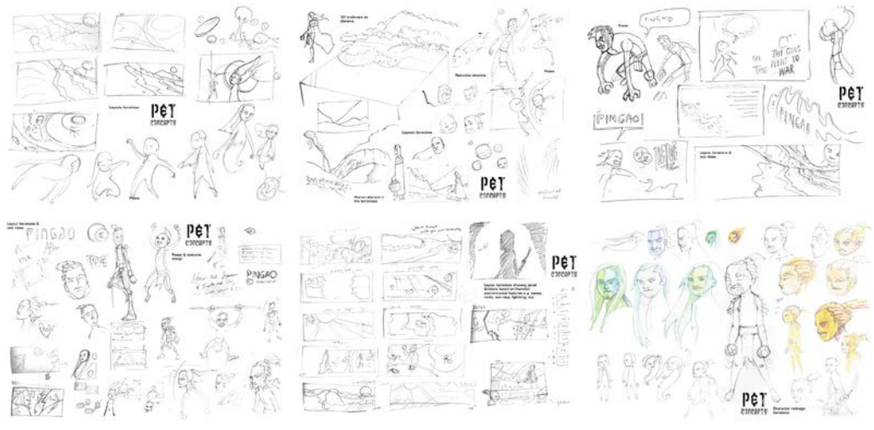

FIGURE 4.4. Production journal in digital workbook form, featuring scanned sections from visual diaries.

FIGURE 4.5. My office workspace with noticeboard above the workstation, keeping design challenges in my line of sight.

Prior to monthly supervision meetings, I scanned all relevant visual diary material into pdf form to share via Google Drive, a way of journaling using a digital dropbox. The physical diaries themselves contained a plethora of disparate material, not necessarily related. This was a deliberate choice to avoid ringfencing ideas, allowing serendipitous associations to occur between apparently unconnected ideas and material.

Scanning my diaries allowed previously scattered work to be brought together in concise and accessible digital form, to chart my progress, and function as an aid to reflective practice (fig. 4.4).

With relative ease, I could review the scanned pages, and pull from them unused concepts, or ideas intended for use that had been neglected. These could then be relocated from my stored files and added into work-in-progress pages. Alternatively, one character pose could be swapped out for another more appropriate pose, again drawn from ongoing sketch material.

Script ideas were also taken from my diary notes and written into Word documents, and then expanded. As I wrote, I was conscious of the overall structure forming the general shape of a story. A Trello board page was used to help organise the complex storytelling projects, and a system of post it notes mounted on a noticeboard above my workstation was used as an ever-growing task list.

Printouts of work-in-progress also made their way onto the noticeboards (fig. 4.5), especially any pages that proved difficult to resolve. Placing these pages within my daily view increased their salience and allowed my subconscious mind to continue working on each problem, resulting in solutions that appeared unexpectedly.

From this archive of work-in-progress, it was possible to thread together creative decisions in a genealogical progression.

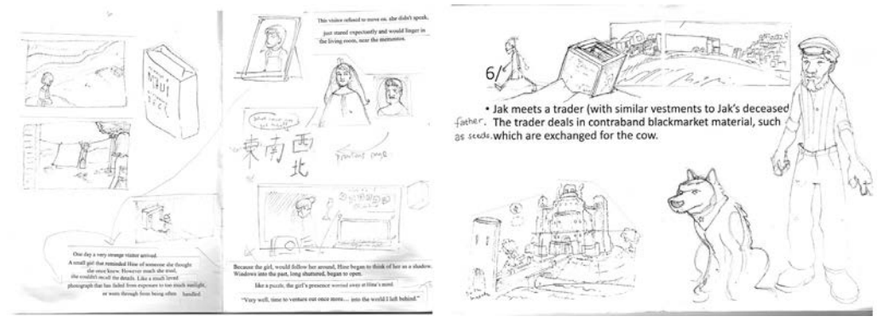

FIGURE 4.6. Example pages from Books 2 and 3 in scrapbook form.

FIGURE 4.7. Materials used in the process of making and assembling book prototypes.

Scrapbooking

Beyond digital formats, collecting the iterative drafts into prototype book form offered a tangible experience that was missing when viewing exclusively digital files.

In a rush to put together versions of Book 1 and 2 for a supervision meeting, and lacking any finished layouts, I instead created a scrapbooking method, where concept art and notional text was cut out and glued into book form (see fig. 4.6 for an example).

This scrapbooking method allowed for discovery: the serendipity of finding a use for previously unused concept material. It might seem that gluing pictures into proto-books restricts choice, but it actually opened up unforeseen possibilities.

The computer was then useful for implementing these ideas into more finalised layouts. However, committing to a design by printing it out was required in order to first assess it, and then make changes (fig. 4.7). Computer files were in constant flux, permanently mutable.

When working on digital files, it is much harder to gauge perceptible points of progress. These do exist, but it's often impossible to see them objectively during the process. Fixed points on the journey needed to be tangible to enable productive reflection.

FIGURE 4.8. Example of exploratory work made during the Mark and Process course: clay and dye painting.

Productive Pause

A method I engaged to enact a productive pause and reconnect with hands-on creative problem-solving was to enrol in short, practical, art-based courses in traditional media.

I participated in the following courses offered by public arts education institute Studio One Toi Tū: Mark and Process with Han Nae Kim (fig. 4.8), Intro to Brush Pen Calligraphy with Kate Hursthouse (fig. 4.9), Watercolour Painting with Kristen Olson Stone, and four terms of Expressive Life Drawing & Painting with Jarad Bryant (fig. 4.10).

It was a real challenge to make space in a busy schedule for exploratory classes such as these. I was concerned that they would take valuable time away from the main project; equally, I acknowledged the importance of engaging in the experimental, playful side of art-based investigation. These workshops had a direct and indirect influence on the development of the work.[9]

FIGURE 4.9. Experiments with typography and watercolour, created during the Intro to Brush Pen Calligraphy and Watercolour Painting courses..

FIGURE 4.10. Life drawing experiments completed during Expressive Life Drawing & Painting course.

9 For example, some accidentally spilled dye experiments from the Mark and Process course ended up as colour swatches in *The Night Mother*.

FIGURE 4.11. In chronological order, watercolour and vector techniques used in previous projects that led to the aesthetic of *Pīngao & Toetoe*.

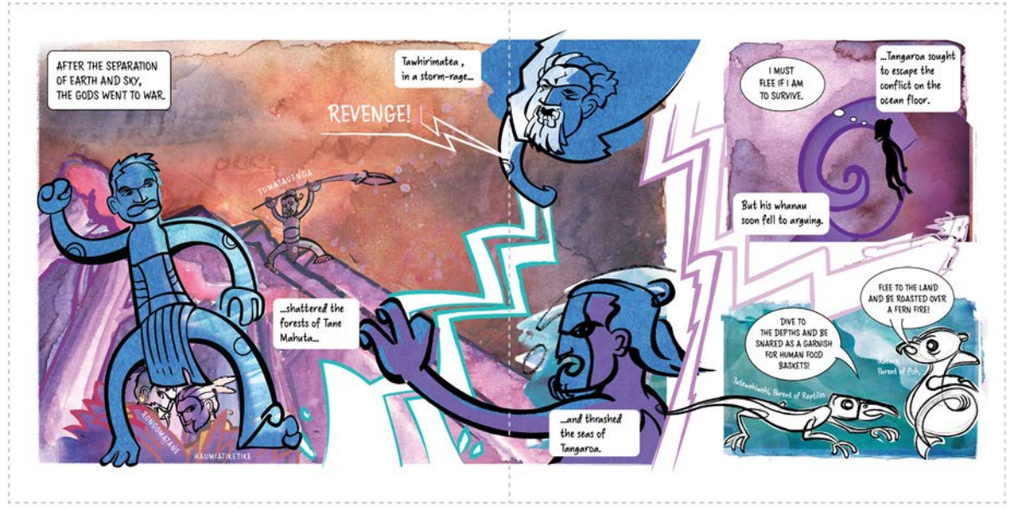

FIGURE 4.12. Page from *Pīngao & Toetoe*, showing adapted watercolour and vector techniques.

Shapeshifting

Useful creative influences were not just limited to art instruction. Although I turned down a number of industry-related opportunities in order to prioritise doctoral research, on occasion I accepted finite projects, when called upon by my community, that fit within the larger research kaupapa and aligned in ways that helped advance the creative components of the project.

Shapeshifting, in the way that Māui does, is relevant to the way I work. I often do not know what aesthetic style I will work in before I begin a project. This has been a consistent theme in my illustrative career, and I have deliberately adopted new approaches on almost every single project. However, ideas from one project may be picked up and carried over to the next.

In this instance I can trace a direct line of causal influence from one project to another, until a variation of each particular artistic experiment entered into this creative research (figs. 4.11-4.16, this page and overleaf).

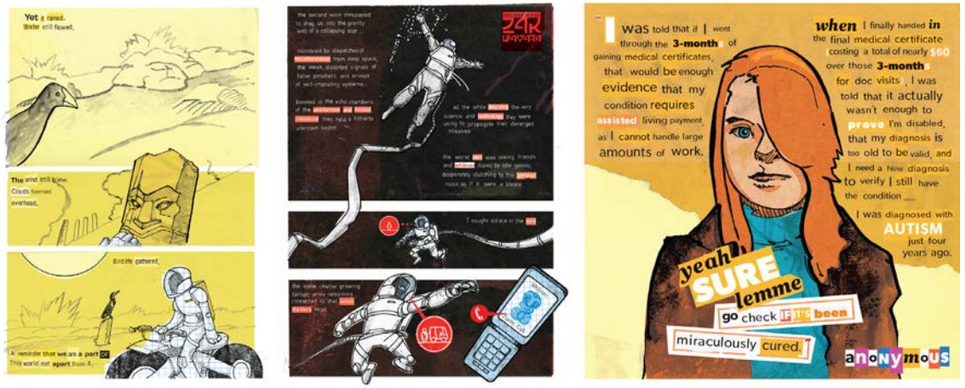

FIGURE 4.13. In chronological order, comic/illustration collage techniques used in previous projects that led to the aesthetic of *The Night Mother*.

FIGURE 4.14. Page from *The Night Mother,* showing adapted collage techniques.

FIGURE 4.15. In chronological order, inking and digital colouring techniques used in previous projects that led to the aesthetic of *Jak & the Giant*.

FIGURE 4.16. Page from *Jak & the Giant,* showing adapted inking and digital colouring techniques.

Narrative Transformation

Well-designed stories will be transformative for the protagonist, but the audience should also be changed in some way by the end of the tale, hopefully increasing in empathy and understanding. As multi-modal texts, picture books contain dual meaning-making via image and text. This can aid children in developing 'theory of mind,' the ability to understand others' thoughts, emotional reactions, and intentions.[10] Jennings calls stories "empathy technologies."[11]

In the trilogy, Pīngao undergoes physical transformation, Hine an emotional change, while Māui's metamorphosis is ethereal and unearthly. Jak's transformation is a political epiphany of cultural identity. These changes are discussed later in this chapter, in the sections dealing with each individual book. All the books have undergone complex structural transformation. Tāwhaki's tale remains relatively unchanged, but its DNA has seeped into the *Jack and the Beanstalk* tale, mutating and morphing it.

10 Birgitta Svensson, "The Enacting of Emotions in Two Picture Books: Interpretations Through a Multimodal Discourse Analysis," *International Journal of Language Studies* 14, no. 2 (April 2020): 1.

11 John Jennings, in *Marvel 616*, season 1, episode 3, "Amazing Artisans," directed by Clay Jeter, aired November 20, 2020, on Disney Plus.

12 Perry Nodelman, "Picture Book Guy Looks at Comics: Structural Differences in Two Kinds of Narrative," *Children's Literature Association Quarterly* 37, no. 4 (2012): 437, https://doi.org/10.1353/chq.2012.0049.

13 Ibid., 438-439.

14 Spudvilas, "Pictures Tell the Story," 33.

Structure

The relatively short length of the picture or comic book has its own advantages. Because of their finite, manageable nature, difficult or challenging topics may be communicated tangibly. When complex ideas are dealt with inside a picture book, it's easier to hold the whole shape of the story in one's head than would be required by a longer form piece. It is possible to approach this level of density without overwhelming a reader, since comics can use staged sequences more successfully than text or image alone.

Nodelman claims that generally, "in terms of structure, comics are more complicated than picture books," noting, however, that this is not universal.[12] I found this claim borne out by the complex nature of resolving many of the page layouts for the trilogy.

The picture book format usually requires one illustration per page and a block of text, the artist deciding to illustrate one key idea present in the text. Comic storytelling has the advantage of contextualization, by showing more of this textual information in action.

Nodelman describes the "excessively illustrative" nature of comics structure as "hyperillustration," predicated on both sequential and non-sequential readings, but affirms that picture books are capable of achieving these same effects.[13]

I have often used cinematic visual language in my illustration work, a common feature of comics.[14] This is in contrast to the more theatrical style of picture book page design, with a commonly static viewpoint.

However, regardless of the strengths and weaknesses of comics as compared to picture books, this project remains a hybrid medium: picture books that used comic storytelling, or comics that were modelled on picture book formats.

FIGURE 4.17. Paper prototypes made at various points during the process.

Rhythm and Pacing

All three books grew from the planned 16 pages to 24 and then 32 pages each, to properly accommodate the amount of story required. This was tested out in the first paper prototypes, where it became clear that there were too many blocks of text and plot events for too little space.

Specific pacing and timing within the books was trialed by making further book prototypes (fig. 4.17). The well-tested method of 'page turns' was crucial to assess where the story paused, and what should follow.

> Well-placed page turns act as cliffhangers, encouraging the reader to continue reading … create anticipation, drama, humor, surprise, and suspense, and help control the pacing of the story.[15]

When a project remains digital, it's very difficult to assess progress. In physical form, the many iterations of the prototypes provided valuable, tangible feedback.

The term rhythm is used within comics to describe the multipart placement of multiple images and text shapes in sequence. Chute notes:

> The way that time is shaped spatially on a page of comics—through panel size, panel shape, panel placement, and the concomitant pace and rhythm the page gestures at establishing—is essential to understanding how comics works … cartoonists such as Chris Ware and Ben Katchor, among others, have compared the form of comics with music, with its beats and syncopation, and the orchestrated tension of its various phrases and parts.[16]

Scott McCloud employs a dance metaphor, comparing the "staccato rhythm of comics" to a marriage of disparate entities (text and image) dancing together, entities that "after a while just become one; but you can still tell where the edges of one end and the other begins: that never changes."[17]

15 Melissa Stoller, "It's All About…Page Turns!" *Blogfish* (blog), The Children's Book Academy, November 6, 2018, https://www.childrensbookacademy.com/blogfish/its-all-about-page-turns.

16 Hillary Chute, *Graphic Women: Life Narrative and Contemporary Comics* (New York: Columbia University Press, 2010), 7, ProQuest Ebook Central.

17 Scott McCloud, in Hillary L. Chute, *Outside the Box: Interviews with Contemporary Cartoonists* (Chicago: University of Chicago Press, 2014), 24.

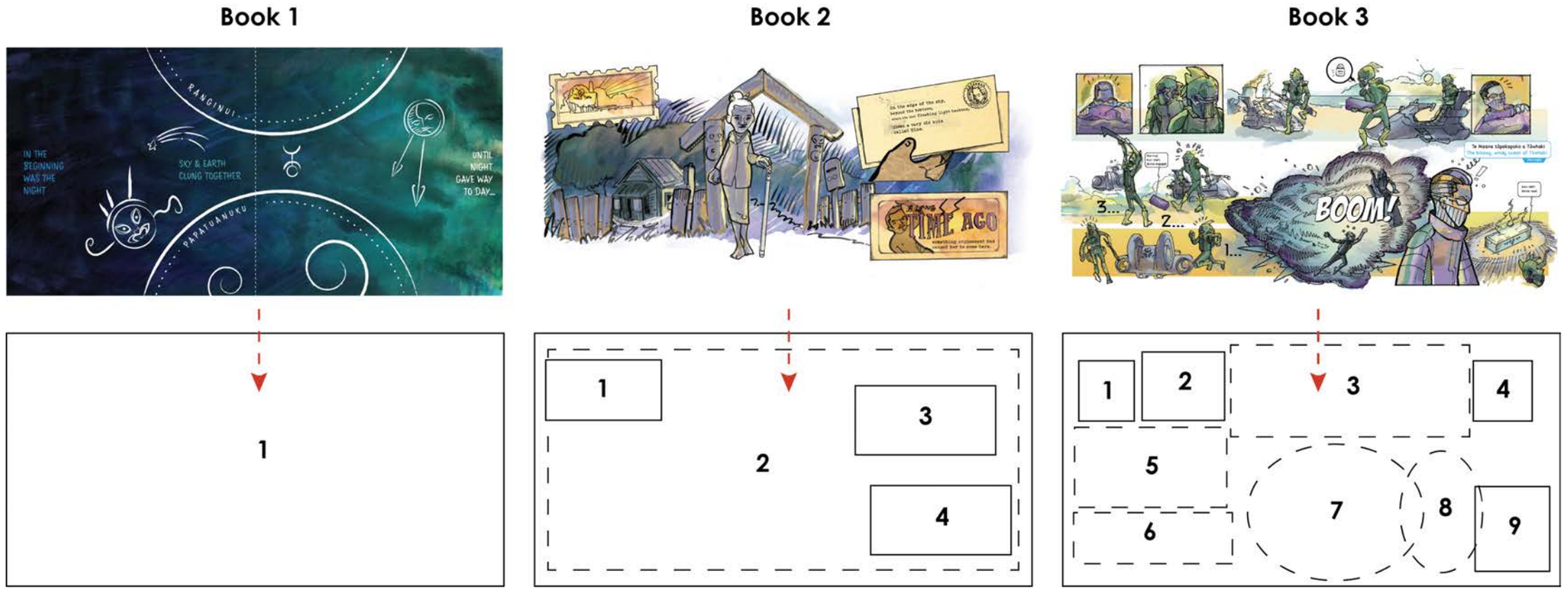

FIGURE 4.18. The first double page spread from each book for comparison, showing the number and arrangement of panels. Solid lines indicate a regular, defined border; dotted lines indicate an open border, or the shape of an object that serves as a panel.

Chute agrees that the fundamental structure of a comic is a "productive tension," words and images entwined, but not synthesised.[18]

However, as synthesis is simply the combination of many elements to form a whole, I would argue that comics are a truly synthesised form.

Similarly, Nodelman calls the rhythm of picture books "contrapuntal … the words and pictures of a picture book intermesh to create a larger whole."[19] In this regard, each page, and in fact each book in the trilogy, has a different reading rhythm.

This can be seen in figures 4.18 and 4.19 (overleaf).

18 Chute, *Graphic Women*.

19 Nodelman, *Words about Pictures*, 442; Maurice Sendak, in Martin Salisbury, *Illustrating Children's Books: Creating Pictures for Publication* (London: Quarto, 2004), 11. Sendak describes Caldecott's work as "a rhythmic syncopation of words and pictures."

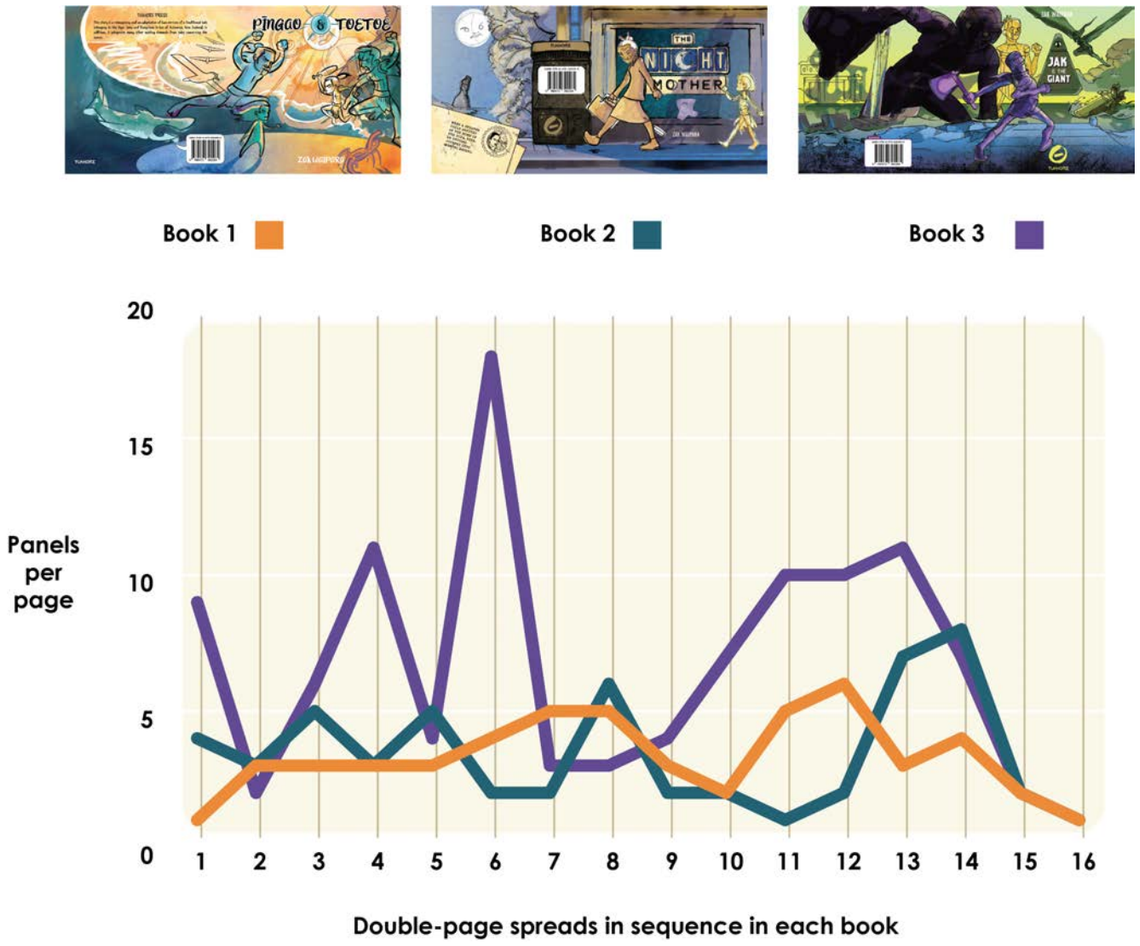

FIGURE 4.19. Rhythm of each book as demonstrated through changing number of panels over the course of the book.

An increased panel count doesn't necessarily correlate to increased rising action in narrative terms, but Book 1 and 2 (*Pīngao & Toetoe* and *The Night Mother*), which have less action, do show a lower number of panels; while Book 3 (*Jak & the Giant*), which has considerably more conflict and dramatic action, displays a higher number of panels, reflective of the type of story being told.

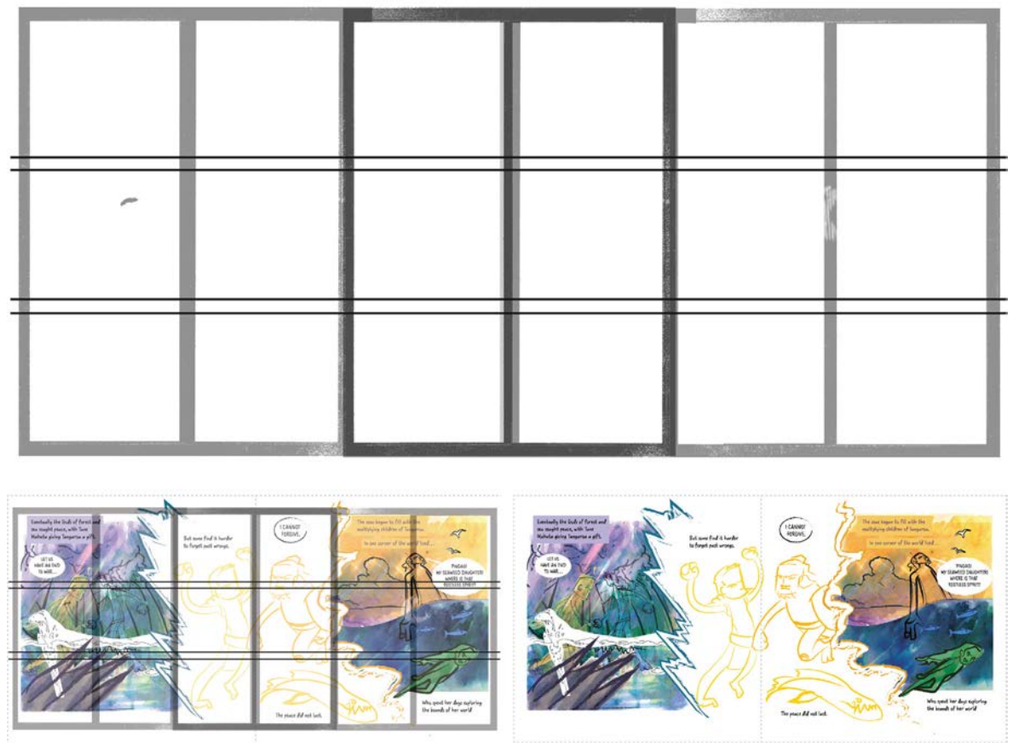

FIGURE 4.20. The template page with grid used for all spreads (top), sample page from *Pīngao & Toetoe* showing page elements aligned to the underlying grid (bottom left), and the final page (bottom right).

Architecture

A feature of the trilogy that caused a temporary creative block was the book size and page shape. This is because in the past, when I have been contracted to illustrate work, publishers provide a pre-determined format.[20]

Browsing *Jim Henson's Dark Crystal Tales* and *Jim Henson's Labyrinth Tales* by Corey Godbey in hardback format, I realised that the size and finish of the book felt perfect to hold, enhanced by a balance of lush illustration and spare but precise writing. This squarish format became the size template I used for all three books. When a square book is opened out, the double page spreads create an aesthetically pleasing, widescreen format.

Early in the process it seemed that my panel compositions weren't creating satisfying, successful page layouts. This was due to a lack of an underlying grid, resolved when I rotated two overlapping comic page grid templates onto their sides, into landscape format, to provide divisions for each page (see fig. 4.20).[21]

The grid was necessary to create order, so that page elements, like floating panel boxes, broken panel edges, or non-square panels which communicate a natural or chaotic quality, would have something to sit within. Without a grid, the more organic panel arrangements fought for visual attention.

20 For my own self-published comics, I have always used the default A4 portrait page.

21 Scott McCloud, in Hillary L. Chute, *Outside the Box*. Scott McCloud describes how using a grid lets the comic artist retain flexibility in the page layout, while being able to manage "the huge number of individual components that comprise a page." He explains, "I did have a grid. My standard page is three tiers, two panels across. But I could break that down in lots of different ways."

The imposed grid employed the principle of contrast, leading the eye across the layout and unifying the page elements, but it was still used as an approximate guideline rather than a rigid structure. Once the final dimensions of the books were settled upon, I rolled out the grid across all three books.[22]

Even with the grid in place, page layouts remained in flux for a time. Photoshop and Illustrator were used to trial various potential compositions before finally committing to a finished arrangement. Scott McCloud describes a similar approach, owing to the flexibility Illustrator afforded him.[23]

Frames and Panels

Much of the discussion around panel use in comics employs the metaphor of a window. However, windows were not a focus of Māori architecture, as much as doorways.[24] As a result my approaches to comic framing have varied in each book, according to themes of the narrative, and doors have been a guiding concept.

As Ngahuia Te Awekotuku argues, when discussing with Witi Ihimaera the absence of landscape painting in traditional Māori art, "Why should we have a frame when we have Ranginui above and Papatuanuku below as our frame." Ihimaera agrees: "Anything else would have belittled the natural world."[25]

Pīngao & Toetoe doesn't need portal metaphors to connect to the gods; the story is set within the world of the gods, hence the use of open panels formed by natural boundaries, such as plants, rocks, and water.

The Night Mother takes place at the threshold of te tatau o te pō (the doorway to night), and often uses material ephemera to form portal-like frames.

22 According to Mike Wieringo, a grid keeps the story straight and flowing, and is an efficient way to divide the layout into even levels of information. Mike Wieringo, in Durwin S. Talon, *Panel Discussions: Design and Sequential Art Storytelling* (Raileigh: Two Morrows, 2002), 42.

23 Scott McCloud, in Hillary L. Chute, *Outside the Box*.

24 I discuss this further in Zak Waipara, "Drawing Up the Land: The Place of Indigenous Comics in Aotearoa-New Zealand," *Paradoxa: Studies in World Literary Genres*, no. 32 (2021): 245-272.

25 Witi Ihimaera and Ngarino Ellis, eds. *Te Ata: Māori Art from the East Coast, New Zealand* (Auckland: Reed, 2002), 10.

FIGURE 4.21. Examples of differing approaches to 'panel as portal' design within the three books.

Jak & the Giant is all about liminal spaces: doors, hatches, windows, crawlspaces, rooms, halls, corridors, and a sky bridge (bean stalk). The architectural metaphor creates a contrast between Jak's spacious, open-panelled world and the boxed-in, claustrophobic panels inside the Giant's pyramid.

Figure 4.21 presents example pages from each book showing these features of comic architecture.

Comic artist Gary Panter explains the defining feature of experimental comics: "Comics typically try to hypnotize you, as prose and other forms do, into believing the story for a moment. Experimental comics take those conventions apart and reveal them formally."[26]

Under this definition, all the books of the *Tuakore Trilogy* would qualify as experimental, since at different times they draw attention to the inherent comic-framed narrative, and actively play with diverse possibilities of framing/non-framing.

26 Gary Panter, "Gary Panter Talks About His Life and Art," *Artforum*, March 29, 2021, https://www.artforum.com/interviews/gary-panter-talks-about-his-life-and-art-85393Q.

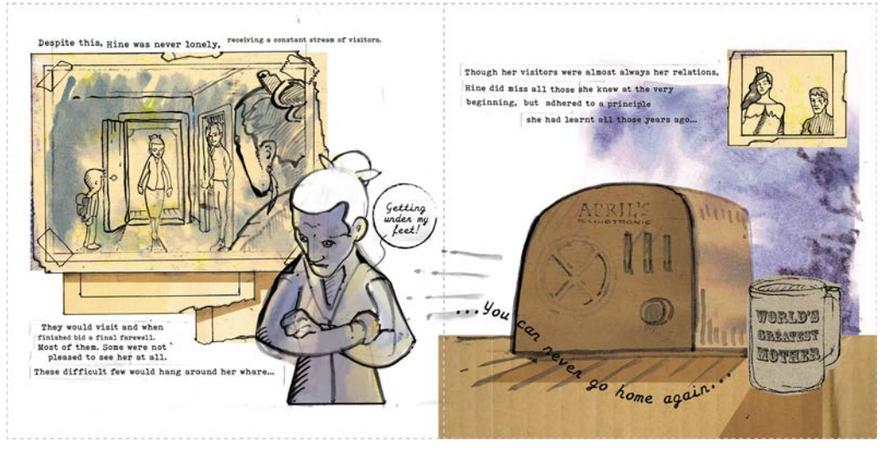

FIGURE 4.22. A page from *The Night Mother* that demonstrates the use of generous negative space as an important agent.

Apart from the use of a grid, there is nothing standardised about the comic layouts for each page and each book.

Negative space plays a crucial part in the reading experience, sometimes used to slow the reader (to let them breathe), to let the consequences of an event settle, to accent something small, or to emphasise the passing of time (fig. 4.22).[27]

27 Scott McCloud, *Understanding Comics* (Northampton, MA: Kitchen Sink Press, 1993), 13; Chute, *Graphic Women*, 6. McCloud points out, "what's between the panels is the only element of comics that is not duplicated in any other medium." As Chute describes: "The frames— which we may understand as boxes of time— present a narrative, but that narrative is threaded through with absence, with the rich white spaces of what is called the gutter. Comics shapes stories into a series of framed moments, and this manifest contouring creates a striking aesthetic distance."

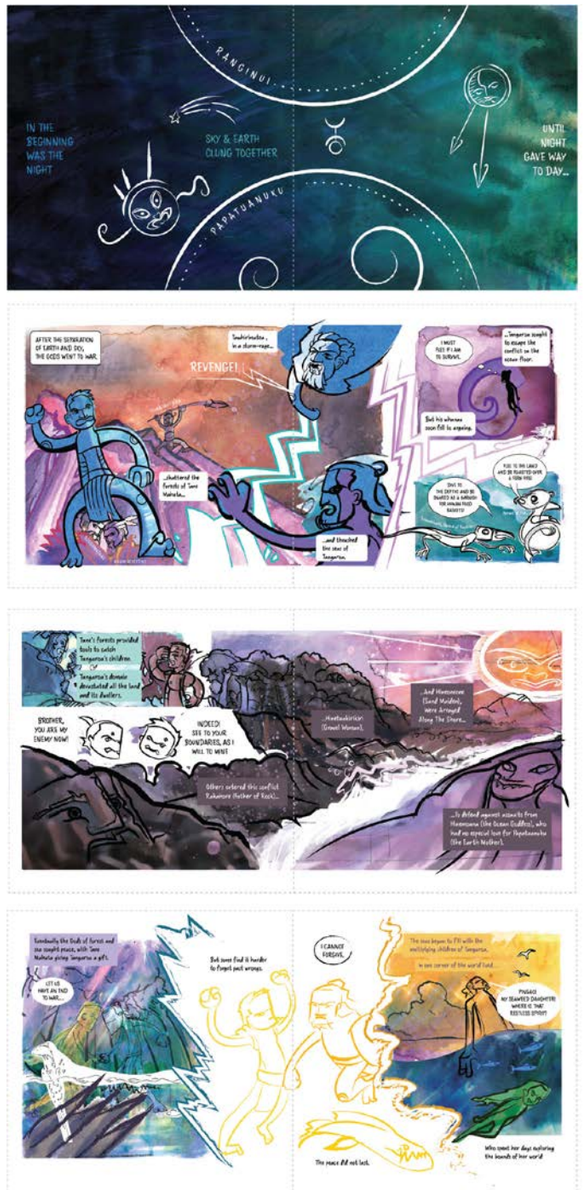

FIGURE 4.23.
An example four images of a colourscript from *Pīngao & Toetoe*, showing the colour continuum.

Colour

In picture book or sequential illustration, I pay close attention to the emotional colour journey of the story, which in animated film is termed the 'colourscript.'[28] A colourscript describes sets of sequential, visual frames that demonstrate colour treatment in relation to transitioning emotional or narrative beats in a story.

I often use changing colour palettes to create an emotional arc across a book. This journey should be thematically appropriate to the tone of the story.

In *Pīngao & Toetoe*, the story moves from darkness toward scenes of conflict, before moving toward a lighter and brighter resolution (fig. 4.23).

In *The Night Mother*, the colours are fairly uniform and mostly based on sepia tones, until the story segues into a unusual darker video game sequence, before the warm tones reveal a sense of emotional closure.

Jak & the Giant employs a very unnatural, toxic colour palette for the ruined Earth, and a colder, technological palette for the internal journey through the pyramid. This finally moves toward a warmer, more natural palette as the world is put to rights.

28 Amid Amidi, *The Art of Pixar: The Complete Colorscripts from 25 Years of Feature Films*, rev. ed. (San Francisco: Chronicle Books, 2020).

Peritextual Elements

Peritext refers to "peripheral features such as the cover, titlepage, table of contents, chapter titles, epigraphs, postface, and above all illustrations,"[29] which can be termed the 'non-verbal' elements of the book. Every part of the book has been considered, including the end papers, used to extend the narrative function.[30]

> Technically, the humble and unsung endpaper has a single structural role—to hold the book onto its cover. But being functional doesn't prevent the endpaper from also being a thing of narrative beauty. Or even of beauty for its own sake, regardless of narrative.[31]

Endpapers extend the story beyond the bounds of the pages, much as title sequences and end credits can in films, providing transitions into and out of the stories. In the *Tuakore Trilogy*, these bookends have also been used to house karakia.

All three stories use the peritextual pages to create prologues and epilogues that take the story beyond the bounds of the book.[32]

Words of Power

As discussed in section 3.3, the three books employ karakia and whakataukī (words of power) to create cultural entry and exit points. Karakia are often used in transitioning from one state to another, since "every important act, from birth to death, came through the impact of spiritual forces on material substance."[33]

They are rituals enacted in a specific context, to protect or confer benefits upon a community.[34] Acknowledging that pūrākau retain inherent power, it was envisioned that karakia could precede and close the stories.

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29 Margaret R. Higonnet, "The Playground of the Peritext," *Children's Literature Association Quarterly* 15, no. 2 (1990): 47, https://doi.org.nz/10.1353/chq.0.0831.

30 Examples of picture books that use peritext effectively in the narrative include: Barbara Lehman, *The Secret Box* (Boston: HMH, 2011); Shaun Tan, *The Arrival* (Sydney: Hachette, 2014).

31 Margrete Lamond, "Endpapers: Gateways into Picture Books," *Magrete Lamond* (blog), April 17, 2018, https://margretelamond.com/blog/2018/4/16/endpapers-gateways-rather-than-pathways-into-a-picture-book.

32 This is discussed further in this chapter, in sections 4.3 to 4.5.

33 Barry Mitcalfe, *The Singing Word: Māori Poetry* (Wellington: Victoria University Press, 1974), 2.

34 Christine Tremewan, "Poetry in *Te Waka Maori*," in *Rere Atu, Taku Manu! Discovering History, Language & Politics in the Maori-Language Newspapers*, ed. Jenifer Curnow, Ngapare Hopa, and Jane McRae (Auckland: Auckland University Press, 2002), 116.

Specific karakia were chosen for their thematic, narrative, and contextual significance for the first two books. For *Jak & the Giant*, the effect of juxtaposing whakataukī (proverbs) and chants, side by side in sequence, almost replicated the effect of a longform karakia.

While Taonui states that karakia, like other formal texts, "are fixed in nature [and] phrases and words change only gradually,"[35] composers such as Te Kooti would often alter traditional compositions, adjusting them to suit current circumstances.[36] Tremewan notes that chants printed in early Māori newspapers were "often adapted for political or other purposes."[37]

In this way, *Jak & The Giant* produces a novel effect by layering ancient karakia and sayings. Each text starts to resonate with previous texts, becoming exponentially more potent as they accumulate.

The decision to include these karakia inside the three books went some way to alleviate concerns that arose when working with such powerful material.[38]

35 Rāwiri Taonui, "Nga Tatai-Whakapapa: Dynamics In Maori Oral Tradition," (PhD diss., University of Auckland, 2005), 111, http://hdl.handle.net/2292/20659.

36 Mervyn McClean and Margaret Orbell, Songs of a Kaumatua: Sung by Kino Hughes (Auckland: Auckland University Press. 2002), 6.

37 Tremewan, "Poetry in *Te Waka Maori*," 117.

38 For more discussion of this issue, see section 3.3.

4.3 Pīngao & Toetoe: Story and Design Decisions

Story Summary

In my reimagined version of this pūrākau, Pīngao is a child of Tāne, given to Tangaroa as a peace offering. Owing to the enmity between the land and the sea, peace is rejected, but Pīngao remains to be raised in the oceans by Tangaroa as a whāngai child,[39] effectively also making Tangaroa her father. Ever restless, an explorer by nature, she is taken by Opape (the riptide personified) to the shore. There she becomes enamoured of Toetoe, sentinel of Tāne. Pīngao leaves her home to trek toward Toetoe, but becomes trapped in the sand. It is only when Toetoe and Pīngao are harvested by the hands of humans that they become united at last.

Origins

> *Me te pīngao i te tuauru e rere ana i te one.*
> Like the pīngao on the Western Coast driven by the wind on the sandy beach.[40]

I first encountered the Pīngao legend in 2003, when commissioned by Reed Publishing to illustrate the story, penned by an unpublished author. I was unfamiliar with the tale, but initial research revealed two surviving versions, recorded in a Department of Conservation publication. In this proposed Reed version, they had been conflated into one narrative.[41]

This focused primarily on the theme of love, and the ending had been changed to provide a happier outcome. The project faltered after it was noted that passages of text in the script were substantially similar to those in the published version, and was eventually shelved by the publishers as being in the 'too hard basket.'

39 Whāngai (literally, to feed) is a customary Māori child care practice, which differs from adoption in significant ways. Merata Kawheru and Erica Newman, "Whakapaparanga: Social Structure, Leadership and Whāngai," in *Te Kōparapara: An Introduction to the Māori World*, ed. Michael Reilly et al. (Auckland: Auckland University Press, 2018), 61, ProQuest Ebook Central. Kawheru and Newman explain: "Adoption is the permanent care arrangement of a child who may or may not be related, whereas whāngai is a care arrangement between kin members only that may or may not be permanent. For Māori, a child is said to be a taonga (treasure) of the entire whānau, which is why children stay within their kin group."

40 Mead and Grove, *Ngā Pepeha*, 305. This proverb is used to describe people fleeing from pursuit by an enemy.

41 Department of Conservation, *Pikao (or Pingao) the Golden Sand Sedge* (Wellington: Department of Conservation Te Papa Atawhai, 2005), https://www.doc.govt.nz/about-us/science-publications/conservation-publications/native-plants/pikao-or-pingao-the-golden-sand-sedge.

Nevertheless, my father told me that he used the story of Pīngao and Toetoe to discuss healing family arguments with social work students.[42] As argued in chapter 2, a fundamental feature of pūrākau is their ability to address life's challenges in metaphorical form. Taking the chance to revisit this abandoned project, I wanted to see whether a slight story with some historical baggage could be made to carry a weightier theme and message.

I aimed to take a simple tale and give it pathos and gravitas, weave it together and lend it the strength of older creation stories, to ultimately show that Pīngao's small story is part of a bigger tapestry.

Given the copyright issues that shelved the previous version, I needed to ensure that, while a retelling, my interpretation did not replicate the unpublished script. Only two South Island versions of the Pīngao story still appear to be told, although Meads retells a version with Northern origins.[43]

This includes elements that appear in both Southern versions, giving impetus to the idea that I could also draw on elements from all three tales.

While not wishing to diminish the prototypical legends, I realised that my version of this story could potentially fill the void left by those tribal variations which have since vanished. It would be important to include contextual information, as well as attributions to the original stories and the iwi who tell them. Tribal variation in storytelling is accepted in te ao Māori, as Hokowhitu points out:

> Māori tribal histories never pretended to assert universal truth, merely their own. That is, it is quite common for various hapū and iwi to accept that the 'facts' surrounding a narrative can vary between groups. Thus, Māori tend to not hold the same fetish to search for a singular truth as do, for example, colonial historians.[44]

Narrative Structure: In the Beginning

The decision to open with the actual creation story came quite late in the writing process. Originally I wanted to arrive at the story as quickly as possible; as the story writing maxim states: enter a scene late, leave early.[45] I recalled overhearing Māori at hui (meetings) joking about how speeches went back to "mai rā anō" (the distant past), and asking why speakers couldn't get to the point quicker.

However, I rethought this approach in light of the idea that every culture has their own version of 'Once upon a time,' and that in te ao Māori, this is 'In the beginning…'. As Royal points out: "Our traditional conventions start off with a genealogy from earth and sky … to a certain ancestor and when you get to that ancestor you begin the story about that person."[46]

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42 Manawa-o-te-Rangi Waipara, personal conversation with author, April 2004.

43 Bridget Meads, "He Kōrero mo te Pīngao: A Story from the North," *School Journal* 1, no. 2 (2001): 15-19.

44 Brendan Hokowhitu, "Māori Culture: Contemporary or Not?" *MAI Review* 3 (2009): Peer Commentary 3.

45 For instance, William Goldman advises scriptwriters to begin each scene as late into the action as possible. William Goldman, quoted in William H. Phillips, *Writing Short Scripts* (New York: Syracuse University Press, 1999), 193.

46 Te Ahukaramū Charles Royal, quoted in Kate Lyons, "'Here Is a Story! Story It Is': How Fairytales Are Told in Other Tongues," *The Guardian*, April 19, 2019, https://www.theguardian.com/books/2019/apr/19/here-is-a-story-story-it-is-how-fairytales-are-told-in-other-tongues.

It also makes sense thematically with this thesis, which positions *Te Pō*, *Te Whaiao* and *Te Ao Mārama* as stages of creativity, to include the sequence of creation.

Royal maintains that what is important in Māori storytelling is "the constant reconnecting of people with the natural world."[47] Indeed, Patterson recounts that "the world comes into being in response to a karakia."[48]

Pīngao's Voice

Around the world there are variants of the mermaid/fish out of water archetype. These include the Irish selkie tradition—seals that shed their skins on land to become human—as portrayed in the animated film *Song of the Sea* (2014).[49] In the animated Japanese film *Ponyo* (2008), a small sea creature establishes a bond with a human boy, opting to leave her undersea life behind, to live as a human. A French-Japanese animated co-production, *The Red Turtle* (2016), tells a story entirely without dialogue, in which a shipwrecked sailor encounters a turtle that becomes a woman.

Mer-women, across the world, exist in diverse name and form: monstrous, divine, innocent and alien.[50] Zipes provides a partial list of names: "sirens, nymphs, sylphs, mermaids, and nixies,"[51] while Farnell and Noiva identify their primary characteristics: "sometimes cruel, evil, even anthropophagic; other times innocently, unthinkingly cruel, hardly to be blamed for the destruction they cause; still other times free, beautifully uncivilised, hardly monstrous at all, but still an incomprehensible Other."[52]

There are often rules and consequences to dealing with them. As *Song of the Sea* director Tomm Moore points out, "in the older days, nobody would dare harm a seal because people believed in the Selkies,"[53] who could transform at will between human and seal.

47 Royal, "Here is a Story!"

48 John Patterson, *Exploring Maori Values*, 2nd ed. (Wellington: Dunmore Publishing, 2009), 157.

49 Rióna Ní Fhrighil, "Of Mermaids and Changelings: Human Rights, Folklore and Contemporary Irish Language Poetry," *Estudios Irlandeses Journal of Irish Studies* special issue 12, no. 2 (2017): 113.

50 Generally, the mermaid archetype is female in nature, but there are exceptions, as in the film *The Shape of Water* (2017), where a mute woman falls in love with an imprisoned male sea-creature. Other counter-examples include the Abe Sapien character from the *Hellboy* comic and movie franchise; as well as Aquaman and Namor the Submariner, from DC and Marvel comics, respectively. However, the mothers of the two latter characters fulfil the mermaid archetype, coming ashore and taking human husbands. Jack Zipes, *Fairy Tales and the Art of Subversion*, rev. ed. (New York: Routledge, 2012), 125. In *The Fisherman and His Soul*, Oscar Wilde reversed the premise of Andersen's story, with a fisherman discarding his soul for love of a mermaid.

51 Jack Zipes, "The Meaning of Fairy Tale within the Evolution of Culture," *Marvels and Tales* 25, no. 2 (2011): 221-243.

52 David Farnell and Rute Noiva, "Monstrous Beauty, Monstrous Strength: The Case of the Mermaid," in *Re-Visiting Female Evil: Power, Purity and Desire*, ed. Melissa Dearey, Susana Nicolás, and Roger Davis (Leiden: Brill, 2017), 61, ProQuest Ebook Central.

53 Tomm Moore, quoted in Ramin Zahed, "Seals of Excellence," *Animation Magazine*, October 13, 2014, http://www.animationmagazine.net/features/seals-of-excellence/.

According to Farnell and Noiva, the purpose of the diverse mermaid archetype, by means of a "warped mirror" is to "teach us what our societies really think about women." They stress her nature as a destroyer and re-setter of boundaries, as a process rather than an endpoint, and a symbol for the feminine.[54]

It therefore becomes important to consider the female agency afforded (or not) to the portrayal of such characters. Zipes argues that Disney perpetuates a patriarchal structure, in spite of making films with female protagonists. Films such as *The Little Mermaid* (1989) feature heroines who are "pale and pathetic compared to the more active and demonic characters."[55]

Considering the passive nature of mer-creatures such as the Little Mermaid, I felt it was imperative to ensure that Pīngao's role in the story was active: she needed to have a voice; she needed to question. I made her curious, an explorer—I wanted her to have agency, to make her own choices, but to be driven by personal characteristics.

In contrast to the Little Mermaid, the title character in *Ponyo* (2008) joins a long line of strong female protagonists in Miyazaki's films, and, as Bye claims, is a "connecting point between two worlds."[56] Bye discusses *Ponyo*'s reinterpretation of the Japanese understanding of the young girl, the *shojo*, as a liminal being; she represents the space 'in-between,' a space open to change and connection. The fluid, liminal nature of the mermaid archetype reflects the ever-changing nature of sea and shore.

Tasha Robinson observes Ponyo's changeable nature: "Ponyo is human-shaped but not actually human," and notes the shifting narrative, as "the story operates on a fluid dream-logic, or the storytelling logic of a very small child."[57]

The sea depicted in Ponyo is emblematic of the source of life, referencing Japanese mythological beliefs.[58] The themes and characterisations in *Ponyo* proved a useful reference point for a non-Western view of sea-beings in an uneasy balance between sea and land.

To shift the perspective to Pīngao's point of view as much as possible, several changes were made. The removal of dialogue tags ('he said,' 'she said') was a way to reduce the authorial voice and increase the direct speech of the characters. I condensed narration wherever possible, converting some of it into speech. The script was edited down below one thousand words.[59]

54 Farnell and Noiva, "Monstrous Beauty, Monstrous Strength,"61.

55 Jack Zipes, "Breaking the Disney Spell," in *From Mouse to Mermaid: The Politics of Film, Gender, and Culture*, eds. Elisabeth Bell, Lynda Haas, and Laura Sells (Bloomington: Indiana University Press, 1995), EBSCO eBooks.

56 Susan Bye, "Two Worlds Colliding," *Screen Education*, no. 71 (Spring 2013), Communication & Mass Media Complete.

57 Tasha Robinson, quoted in Dani Cavallaro, *The Late Works of Hayao Miyazaki: A Critical Study, 2004-2013* (Jefferson: McFarland & Company, 2014), 75.

58 Fajria Noviana, "Semiotic Study of Japanese Views on Sea in Hayao Miyazaki's Ponyo on the Cliff by the Sea," in *E3S Web of Conferences*, vol. 202, The 5th International Conference on Energy, Environmental and Information System (ICENIS 2020), ed. B. Warsito, Sudarno and T. Triadi Putranto, 2, https://doi.org/10.1051/e3sconf/202020207038.

59 A word count cited by author Joy Cowley as the upper limit for a picture book. Joy Cowley, *Writing from the Heart: How to Write for Children* (Auckland: Storylines Childrens Literature Charitable Trust of New Zealand, 2010), 11.

In one layout I initially exaggerated the curve of the world, using a high angle to show the vastness of the ocean, and the equally gigantic size of Te Parata, the tide-controlling taniwha (powerful water spirit). The composition was a bird's eye view of the scene. However, the problem was that it distanced us from Pīngao; the perspective needed to change, to be below the surface, under the sea—this is Pīngao's world. I felt that to empathise with the character, the audience should be at the character's physical level as much as possible.

Personification and Representation

One of the most elusive and challenging aspects of this book has been gaining some distance from a story I have pondered telling for some time and now know well. In tackling *Pīngao & Toetoe* I pursued an intangible quality: mythic without being stale, replete with wonder, majesty, awe, and imagination. I wanted readers to feel that although they know this world, there are secrets within it, beyond the borders of the page.

Jacobs argues that "The very best fantasy films hypnotize with an aura of uneasy wonder … something foreign yet fundamentally familiar." He cites Jim Henson's *The Dark Crystal* (1982) as an example: "a piece of magic—a dark fantasy film for children that respects their intellects and emotions."[60]

The Dark Crystal is a story that imbues elements of animism and spirituality into a fractured world, much as *Pīngao & Toetoe* does. Henson also felt it was important to use his stories to address social concerns, such as environmental damage, and he described the film as his greatest achievement.[61]

In the time of *Pīngao*, the environmental domains of the world are still being established. The gods have their roles in fashioning the world, but humankind have not yet arrived. Nevertheless, my task was to provide characters that an audience can relate to.

As a storyteller, I am drawn to the artistry involved in bringing an entire world to life. In the case of *The Dark Crystal*, this includes puppets so convincing, they breathe.[62] It has genuine applicability to the work in *Pīngao*, as I attempted to achieve engagement using non-human, elemental personifications.

If we consider that atua occupy the space as primordial ancestors of humankind, then their all-too-human behaviour makes sense.

60 Derek Jacobs, "Classic Review Friday: The Dark Crystal (1982)," *Plot and Theme*, August 14, 2015, https://plotandtheme.com/2015/08/14/classic-review-friday-the-dark-crystal-1982/. For more on the magic of *The Dark Crystal*, see Ramin Zahed, "The World of Thra Revisited," *Animation* 33, no. 7 (August 2019): 18-19.

61 Monica Uszerowicz, "Hope Is Fragile: The Dark Crystal; Age of Resistance," *Bomb*, September 12, 2019, https://bombmagazine.org/articles/a-social-parable-with-puppets-the-dark-crystal-age-of-resistance-reviewed/.

62 Jacobs, "Classic Review Friday."

FIGURE 4.24. Versions of Pīngao: Evolution of character design throughout the process, moving toward a softer, more cartoonish style.

"They were fallible gods, influenced by the same human motives that all humans share, such as greed, lust, jealousy and ego."[63] Rage, jealousy, betrayal, heartbreak, love, friendship, cooperation: the entire gamut of human emotions and actions are displayed in pūrākau by the atua. I have therefore often used this framing to present relatable atua in a narrative. Sometimes, they need instead to be unknowable, and then a metaphysical rendering is more appropriate.

Te taiao (the natural world) also has a voice: "the jolt of an earthquake, the song of a bird, the rustling of leaves, the rumbling of thunder before a storm, the piercing bolt of lightning in the night sky, the rushing waves of a tsunami, the cry of a whale, the fresh smell of rain on the earth."[64]

For *Pīngao*, I have used a range of styles to capture this quality. In the creation section, the world is still being formed, and so uses a naïve, chalk drawing or rock art style look. During the war of the gods, the atua are depicted as stylised figures, in the mode of illustrated carvings, but the environment, although sparse, looks much more formed. In the section where Pīngao arrives, she is a slightly cartoonish, anthropomorphic character, so the characters are relatable, even as the gods are slightly unknowable (see fig. 4.24).

The art style in one early draft was described as having a Japanese sensibility by a Japanese friend of my brother. I think the use of pūkana-style[65] dilated eyes must have evoked the aesthetic of Japanese demon prints.[66] Just as Japanese *ukiyo-e* art is the ancestor to modern manga and *kawaii chibi* art, these three styles could be seen as strata of Māori artistic evolution: from rock art, to carving, to modern illustration. The creation elements of the past are cast in a high mythic style, whilst Pīngao's story is depicted in a more personable way that is easier for readers to sympathise with, given the downbeat ending of the story.

63 Muru Walters, *Marae: Te Tatau Pounamu* (Auckland: Godwit, 2014), 11.

64 Ruth Irwin, "Rewilding Policy Futures: Maori Whakapapa and the Ecology of the Subject," *Policy Futures in Education* 19, no. 3 (2021): 318.

65 Pūkana describes dilated, staring eyes, an expression often used when performing haka and waiata to emphasise certain words and add emotion to the performance.

66 Laura C. Mallonee, "Goblins, Ghosts, and Ghouls in Japanese Prints," *Hyperallergic*, October 31, 2014, https://hyperallergic.com/158516/goblins-ghosts-and-ghouls-in-japanese-prints/.

There is continuum across the story sections, acknowledging that,"in myth times, animals are humans and humans are animals … there is no distinction."[67] According to Sequeira, the K'iche' Mayan people in central highland Guatemala believed that "the animal was not a lower being, over whom, as the Europeans believed, God had granted man dominion … animals were neighbours, alter egos and a form of communication with the gods."[68] It is an idea common to many Indigenous peoples.[69]

In *Ponyo*, Miyazaki "emphasizes the continuity of all life forms. He does so by depicting a world in which the present and the prehistoric past coalesce in an uninterrupted flow of life."[70] To capture this quality, I have tried to imbue all elements of the story with a potential life-force.

It has always been my understanding that this is a traditional worldview, what Elsdon Best called the "Māori genius for personification."[71] Walker describes Māori spiritual belief as akin to animism.[72] Animism, prevalent in many of the films of Studio Ghibli, originates from the Shinto belief that spirits are everywhere, and that they should be respected.[73] As Niskanen declares, "all Miyazaki films include these extreme, almost religiously beautiful scenes" that connect the natural world with magic.[74] Miyazaki ascribes a preoccupation with these themes to his Indigenous heritage, as distinct from his Japanese genealogy.[75]

Just as Shinto elements and Indigenous spirituality appear throughout the Ghibli works, in both overt and subtle forms, *Pīngao* also makes references to a range of Māori beliefs. The tides have multiple explanations in pūrākau Māori, so this narrative includes Te Parata, a taniwha whose breath creates high and low tides, and Rona-whakamau-tai, the tide controller.[76] Water deities Hine-moana, Kiwa, Tangaroa and Parawhenuamea are also featured.

67 Scheub, *Trickster and Hero*, 30.

68 Jessica Sequeira, "Creatures of the Popol Vuh," *Aeon*, September 28, 2021, https://aeon.co/essays/belonging-among-the-beasts-and-the-gods-in-mayan-cosmology.

69 Peter Beatson, *The Healing Tongue: Themes in Contemporary Māori Literature* (Palmerston North: Sociology Department, Massey University, 1989), 63.

70 Cavallaro, *The Late Works of Hayao Miyazaki*, 74-5.

71 Elsdon Best, *The Maori as He Was: A Brief Account of Life as it Was in Pre-European Days* (Wellington: Dominion Museum, 1934), 42, http://nzetc.victoria.ac.nz/tm/scholarly/tei-BesMaor-c3-5.html. However, it must be noted that Elsdon's work is of its time, peppered with Eurocentric value judgments, such as classifying Māori as "barbaric man," in comparison to Europeans.

72 Ranginui Walker, *Ngā Tau Tohetohe: Years of Anger* (Auckland: Penguin Books, 1987), 19.

73 Shiro Yoshioka, "Princess Mononoke: A Game Changer," in *Princess Mononoke: Understanding Studio Ghibli's Monster Princess*, ed. Rayna Denison (Bloomsbury Academic & Professional, 2018), 38, ProQuest Ebook Central.

74 Eija Niskanen, "Deer Gods, Nativism and History: Mythical and Archeological Layers in Princess Mononoke," in Denison, *Princess Mononoke*, 59.

75 Ibid., 55.

76 Teone Taare Tikao, *Tikao Talks: Traditions and Tales*, ed. and trans. Herries Beattie (Christchurch: Cadsonbury, 2004), 38.

The complex and unusual worldbuilding of *The Dark Crystal* effectively communicated a sense of wonder. In *Pīngao*, the land above and the sea below needed to be full of life. Therefore, to populate the world, I utilised unused concept art, seeding fauna and flora throughout the book in order to make the world seem more abundant.

A final addition was to include a human figure, drawn in a more realistic style, as a link to the next book in the trilogy. I decided that this female figure could in fact be a young adult Hine-tītama, emphasising that human beings exist in the chain of events leading from the creation.

Narrative Themes

Familial Conflict

The background to Pīngao's story is familial conflict, arising from the aftermath of the war of the gods. The core motive for the rift between Tāne and Tangaroa is often said to be jealousy, but no other reason is given in legend for the ongoing conflict between the brothers.

Jealousy seems to be a common basis of fraternal conflict in pūrākau, which may reflect traditional social hierarchies and disputes over age-based status within families.[77] It's one of the prime causes of dysfunction between Māui and his brothers, for instance.[78] Since I've never found status envy productive, it was hard to personally relate to this motive, and I sought elsewhere.

When examining other tales regarding the gods' children, one account showed various family members taking sides in a dispute between Ikatere (the parent of fish) and Tūtewehwehi (the parent of reptiles). While both originally dwelt in Tangaroa's oceans, they fell out when they chose to live in different realms: the sea for fish, the land for reptiles. Patterson explains that "Tangaroa holds Tāne responsible for his children deserting him."[79]

Loss arising from another's decision makes the blame and grievance believable. In this instance, it stems from a desire to make someone accountable. It also fits into a much older worldview, where relatives, perhaps even distant relatives, may end up bearing the brunt of an iwi's revenge, rather than the original perpetrator.[80]

Yet another tale mentioned Hine-moana, the ocean goddess, making war on the land by assaulting Rakahore (father of rocks), Hine-oneone (sand woman), and Hine-tua-kirikiri (gravel woman). I found that passing references to conflicts such as these, explaining the meeting points between natural elements, could be woven into Pīngao's narrative to

77 For examples, see Rangimarie Hunia, *Rongomai and Rongoatu* (Auckland: Ngāti Whatua ki Orakei Whai Rawa, 2014); Queenie Rikihana Hyland and Zak Waipara, *Tūrongo and Mahinarangi* (Auckland: Reed, 1997).

78 Tikao, *Tikao Talks*, 121.

79 Patterson, *Exploring Maori Values*, 149.

80 Ibid., 121.

make a richer story. In circular fashion, characters such as Rakahore, initially used to establish the battle lines, were later employed as plot devices, becoming obstacles Pīngao must overcome.

It was only after I began crafting my script that my research unearthed two stories that used a similar technique: Robert Sullivan joins the separation of reptiles and fish to the war of the gods,[81] and Bridget Meads connects Pīngao's tale of war between the land and sea with the origins of fish and lizards.[82]

Researching other stories connected to the theme of familial conflict, I decided to include the battle between sea and land birds. The two parent deities of these groups are Punaweko and Hurumanu, thematically matching the two parental figures on opposing sides, Tāne and Tangaroa.[83]

Visually, I included a nod to a tangential story, the battle of the *Pipi and Kūkū*.[84] In this tale the two shellfish species fight until one clings to the rocks, and one hides in the sand, thus explaining their different habitats.

The legend of the *Kauri and the Whale* is also referenced in the illustrations, near the resolution of the story. Rather than conflict, this story deals with a friendship between two beings from the sea and the land.[85] Its appearance subtly suggests that these disagreements might be mended in time, and that friendships can be forged in unusual places and situations.

Gender

Another important theme was gender balance throughout the book. By starting the story at the separation of Earth and Sky, the book begins in balance, before the all-male gods are introduced. It was a conscious decision to add female atua to restore the gender balance: to the point where I would count characters per page, and record their gender in a table.

Unrequited Love

Initially, I wished to set aside or sublimate the unrequited love theme of the story, but as the project progressed, it became clear that it was a necessary component of the legend. Although this theme is not one I naturally gravitate toward, it became a writing challenge to find a way to represent it as authentically as possible.[86]

Reviewing Japanese reality dating shows, such as *Terrace House* and *Ainori: Love Wagon*,[87] reminded me of those awkward teenage experiences of first crushes, which seem so distant now. Storytelling requires honesty, and for me this included revisiting uncomfortable feelings.

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81 Robert Sullivan and Gavin Bishop, *Weaving Earth and Sky: Myths & Legends of Aotearoa* (Auckland: Random House, 2002), 21.

82 Meads, "He Kōrero mo te Pīngao," 15-19.

83 Retold in "The Battle of the Birds," in A.W. Reed, *The Biggest Fish in the World* (Wellington: A.W. & A.H. Reed, 1974), 105-111.

84 Retold in "The Mussel and the Pipi," in Reed, *The Biggest Fish*, 131-135. I illustrated an animated version of this story for the *Miharo* television series.

85 Retold in "The Kauri and the Whale," in Reed, *The Biggest Fish*, 128-131.

86 I drew inspiration from comic artist Moebius, who similarly had to grapple with portraying sentimental love in his graphic novel, *World of Edena*. Moebius, *Moebius Library: The Art of Edena*, trans. Diana Schutz (Milwaukie: Dark Horse Books, 2018), 7.

87 Examples of these shows include: *Terrace House: Boys & Girls in the City*, produced by Fuji Television, aired 2019-2020, on Netflix; *Ainori Love Wagon: Asian Journey*, produced by by Fuji Television, aired 2019-2020, on Netflix.

Even though the concept of 'love at first sight' exists both in fiction and in real life, one visit by Pīngao to the shore by itself didn't seem enough to establish her fascination with Toetoe, so I used the fairytale rule of three to repeat her visit two more times.[88] I pondered on whether to impose a happy ending, but it seemed braver to adhere to the rejection that Pīngao faces.[89]

However, I chose to include an epilogue, to bring some narrative closure for the characters, while maintaining the tika (correct) information about the plants' use—the binding together of Pingao and Toetoe to make tukutuku (woven decorative panels used in meeting houses). The ending of the story now has a literal *denouement* (untangling) as visual threads are woven together, and the story unravelled.

88 Ed Simon, "Such Grand Trebling: Reading the Number Three as Literature," *Berfrois*, July 12, 2018, https://www.berfrois.com/2018/07/ed-simon-the-number-three/.

89 Similarly, in the Japanese animated film *The Tale of the Princess Kaguya* (2013), a celestial child comes down to Earth in human form. The depths of space are as inhospitable as the depths of the ocean. The Studio Ghibli film adapts and extends this traditional folktale (that has several versions) and follows the original downbeat ending for Kaguya and her family. It's more powerful as a result.

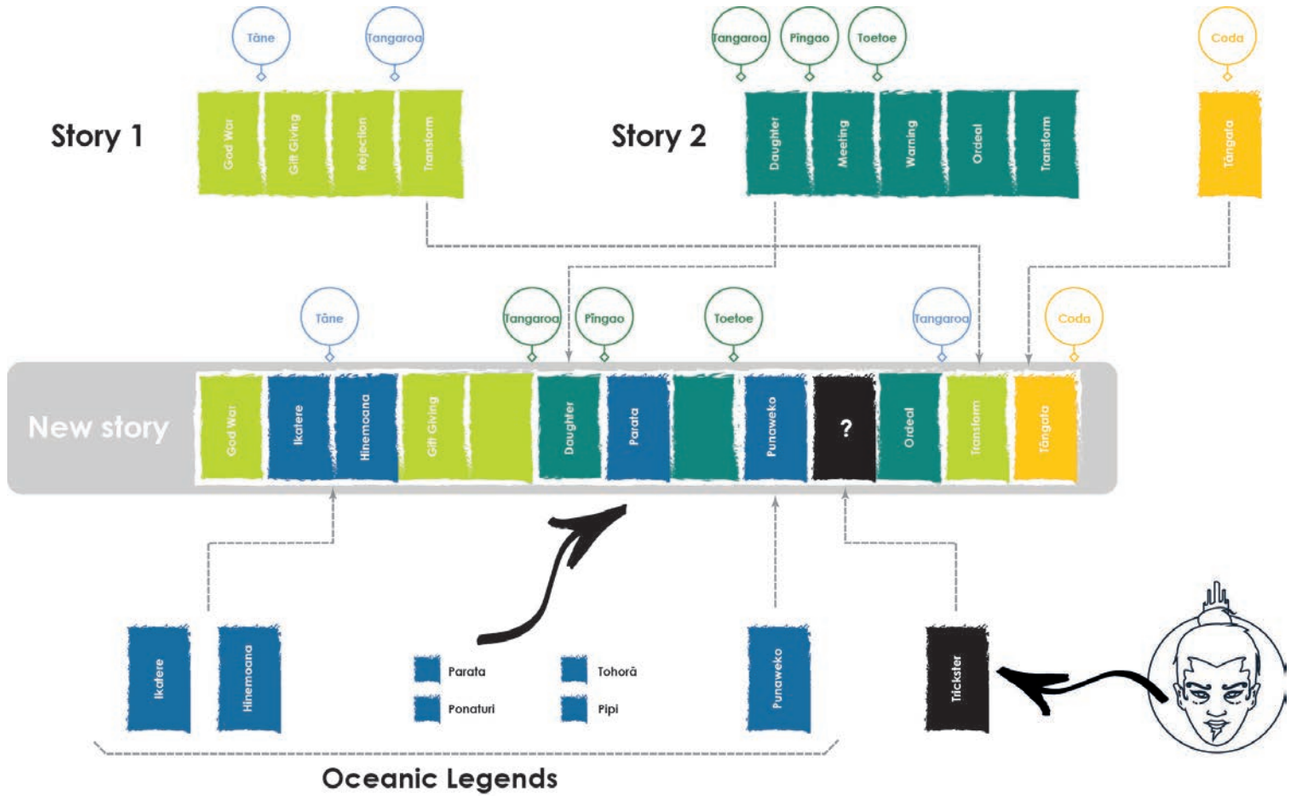

FIGURE 4.25. Whakapapa (origins) of Pīngao's structure. This shows a new mythic interpretation, more than just a retelling, which draws on two versions of a traditional story, as well as a range of related legends and story fragments.

Māui the Trickster

Te Mana-a-Māui acts as a lens both for myself as artist (how I think), and influences my art practice (how I work). Figure 4.25 presents the narrative structure for *Pīngao & Toetoe*, built from extant pūrākau. An unknown element is thrown into the mix: Māui, not the character himself, but an unexpected note taking the narrative in new directions.

After all, what is a twist in a narrative, but another kind of trick?

In this case, an entirely invented trickster character (Opape) has been introduced to the story to act as a change agent and help bring Pīngao to shore.

Reasoning that a sea trickster might be an opape (riptide), I personified this tidal force as a slightly untrustworthy character—an entirely invented and novel element.

FIGURE 4.26. Double-page spread showing the different visual treatments of land and sea.

As a changeable character, Opape could be fluid in their gender identity, neither male nor female, or perhaps both, asserting a liminal voice on the gender spectrum. The last voice in the book is that of Opape, narrating the end of the story. Asserting the primacy of oral storytelling was an important rationale for retaining the third person narration of the story.

In the way that Disney films include a cute animal sidekick for audience appeal, I thought that Pīngao also needed a companion. Te Petipeti the jellyfish was one of those who assisted Māui when he was cast into the sea as a baby. A jellyfish companion, also called Te Petipeti, became Pingao's animal friend, though it remains jellyfish-like and not particularly cute in appearance, subverting this expectation. This character also acts as a confidante, allowing Pīngao a means to converse and express herself in the narrative.

Layout and Typography

In this book, the panels are non-traditional; they do not follow a uniform grid, and do not generally use hard, defined lines as edges. Instead, I have used negative space to form gutters, and blocks of watercolour to imply a grid or at least panel-like shapes. In places, comic panels are imposed over the page, which suggests the ordering of the world that comes after chaos.

Since it is set in the mythic past, before the arrival of humans and human artifacts, elemental, environmental and natural features form the borders of some of the panels. The selective use of boundaries formed by natural phenomena, such as lightning, plant forms and water, allow divisions where necessary to tell the story, while creating an overall organic impression. The two environments of sea and land have been differentiated using colour. The world above is sharply defined using coloured card, cut into shapes. The underwater realm is marked by the use of watercolour and computer colouring techniques (fig. 4.26).

FIGURE 4.27. Experiments with hand-lettering, and final font choices for *Pīngao & Toetoe*.

I experimented with hand-lettering and hand-drawn text boxes, but it became clear that typefaces create legible blocks of text more effectively than my handmade efforts.

Oliver Jeffers uses minimal text in many of his picture books, which means his handwritten text works on large white spaces.[90] However, in a book with more text, *The Incredible Book Eating Boy* (2015), I noted that Jeffers used a combination of handwriting and a typewriter-style font.[91]

I therefore selected a font that suggested a handmade aesthetic, one formal enough to be suitable for large amounts of text: *Brushaff* in all caps for speech, and in lowercase for narration. The speech balloons are oval in shape and fairly standard in regard to comic conventions. For the title, the font *inblossom* was selected, partly for the decorative ampersand it contained (fig. 4.27).

90 For example, see Oliver Jeffers, *Lost and Found* (London: Penguin Random House, 2005).

91 Oliver Jeffers, *The Incredible Book Eating Boy* (London: Harper Collins, 2015).

4.4 The Night Mother: Story and Design Decisions

Hei konā, e Tāne, hei kukume ake i ā tāua hua ki te ao
kia haere au ki raro hei kukume ihi I ā tāua ki te Pō.

Remain, O Tāne, to bring forth the progeny to the world of life
I go below to draw them down to the world of darkness.[92]

Story Summary

In this proposed sequel to the story of Hine-nui-te-pō (the goddess of Death), Hine, in the guise of the kindly matriarch, grandmother of mankind, takes care of the spirits who pass through her house. A small girl arrives, prompting memories in Hine from the distant past, and a desire to revisit her home. On the journey homeward, Hine encounters relatives: Hina the moon, Rohe the ferrywoman, Tangaroa the sea god, Hine-moana the sea goddess, and Pīwakawaka the fantail, until she locates her father Tāne-mahuta in hibernation.

At last free to unburden herself of long-held pain caused by his actions, she turns to the girl who prompted the journey, now revealed as Māui in disguise, still trying to avoid his own demise. A short confrontation with Māui results in his transformation into a moth, and he is sent onward into a new existence. Hine returns home with a sense of closure.

92 Mead and Grove, *Ngā Pepeha*, 74. These are said to be Hine-nui-te-pō's final words of farewell to Tāne, as she departs the world of light for the underworld.

93 Patricia Grace, "The Sun's Marbles," in *The Sky People* (Auckland: Penguin Random House, 2001).

94 Reina Whaitiri, "Reina Whaitiri: Our Literature Must Come from The Inside—Not From Outsiders," interview by Dale Husband, *E-Tangata*, March 11, 2018, https://e-tangata.co.nz/korero/reina-whaitiri-our-literature-must-come-from-the-inside-not-from-outsiders/.

Origins

The genesis for this book was a short, unpublished prose story that I wrote, called *Business as Usual*. It reimagined Hine-nui-te-pō as a grandmother who waits in her 1950s-style house for her deceased progeny to arrive. Much as Patricia Grace's short story *The Sun's Marbles* provides an epilogue to the story of Tama-nui-te-rā, this story was imagined as a 'what happened next' scenario for the character of Hine.[93]

The short story as it existed would not have worked as a picture book, but needed to undergo a careful metamorphosis in the adaption. Firstly, the script was paginated, breaking it into a 24-page book. To assist this process, I thumbnailed possible layouts and concepts, then rewrote the script to better fit a picture book, applying the maxim 'show don't tell,' to edit text that could be portrayed visually. In places I supplemented the script with expanded scenes, and added a new section based on Māui's influence. The book was renamed *The Night Mother*, a poetic rendering of Hine-nui-te-pō's name.

Narrative Themes

Trauma

Tackling the story of Hine-nui-te-pō was a difficult proposition, owing to her father's incestuous transgression and Hine's trauma, which lies at the heart of her original transformation. It would need a courageous publisher to take on a project of this kind for a younger audience. Yet, as Reina Whaitiri says of Māori stories, "some of it is very sad, very tragic, because many of our stories are not pretty, but they're honest and they need to be told."[94]

Building on Chris Ware's observation that comics are a "possible metaphor for memory and recollection,"[95] Chute cites comics as a natural vehicle for exploring trauma:

> Images in comics appear in fragments, just as they do in actual recollection; this fragmentation, in particular, is a prominent feature of traumatic memory. The art of crafting words and pictures together into a narrative punctuated by pause or absence, as in comics, also mimics the procedure of memory.[96]

These ideas informed the visual interpretation used in *The Night Mother*, where fragmented frames show mixed representations of her past and present.

Nostalgia

It was important to me to set this book in the period of my childhood. I was inspired by the plethora of Māori films looking to the past, either examining the formative years in which contemporary filmmakers were growing up, or focusing on previous generations, such as *Mahana* (2016), *Mt Zion* (2013), and *Ngati* (1987).[97]

Hine is depicted as a kuia, the ultimate matriarch. The house takes some inspiration from my Nanny's house, and the kuia also takes some cues from her appearance. The house and its contents echo an older time period, in the way that grandparents' houses are often filled with mementos from their lives.

95 Chris Ware, introduction to *Best American Comics 2007*, ed. Chris Ware (Boston: Houghton Mifflin, 2007), xxii.

96 Chute, *Graphic Women*, 4.

97 Christina Milligan, "Sites of Exuberance: Barry Barclay and Fourth Cinema, Ten Years On," *International Journal of Media and Cultural Politics* 11, no. 3 (2015): 356, https://doi.org/10.1386/macp.11.3.347_1.

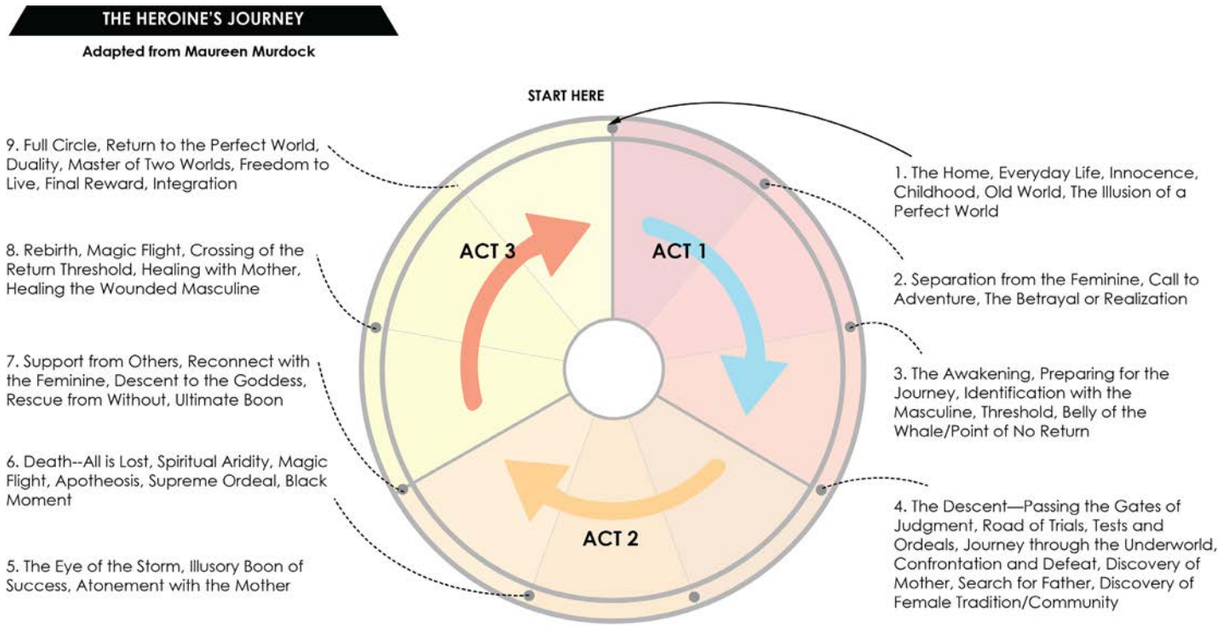

FIGURE 4.28. The Heroine's Journey narrative model, as defined by Maureen Murdock, comprises nine stages of an inward journey. However, each stage contains a range of storytelling options.

Narrative Structure

The Night Mother was originally a prose story whose central conceit operated through the reader's initial assumption that Hine the kuia was nothing more than she appeared. The biggest hurdle in adapting the narrative for a picture book/comic was the fact that the story continued after the events of the pūrākau concerning Hine-nui-te-pō and Tāne-mahuta. Therefore, the narrative structure was self-designed, in comparison with the other two stories of the trilogy, which utilised existing plots drawn from the original tales.

I applied Murdock's Heroine's Journey model in nine stages (see fig. 4.28), made subtle tweaks to the plot, and nudged events forwards and backwards to better align with this model.[98] In this way *The Night Mother* becomes an entirely new epilogue to Hine-nui-te-pō's origins, and her emotional journey is centred within the story.

At first glance it may seem that Hine is embarking on an outward journey, but, as Murdock proposes, a heroine is often really undertaking an inner journey. As Hine travels the road of the physical world, she is making an inward quest, returning to past memories.[99]

98 Maureen Murdock, *The Heroine's Journey: Women's Quest for Wholeness* (New York: Shambhala, 1990).

99 Theresa Grieben, "Visual Storytelling and Journeying" (master's thesis, Unitec, 2014), 10, https://hdl.handle.net/10652/2411. Grieben points out that "Narratives about journeying are not purely confined to just the physical movement of a body through space—there is also significant psychological journeying ... the graphic novel medium, with its union of text/image, is ideally equipped to portray both inner and outer states."

Genre: Magic Realism

The Night Mother belongs to the genre of magic realism, characterised by a familiar domestic world, yet with glimpses of the magical realm, secrets of the world beyond ordinary life, permeating the story.

One inspiration was the visual storytelling in the film *My Neighbour Totoro* (1988), where the everyday setting is inhabited by otherwordly spirits, and is "replete with Japanese folklore, tradition, and symbolism."[100]

Shaun Tan describes his book *The Lost Thing*, in which a strange, organic-mechanical creature is adopted by a child, as "an adult fable."[101] This also seemed an apt way to position my particular story within the genre. Lev Grossman points out that fantasy, the magic part of magic realism, can be a lens to examine real issues: "The magic trick here, the sleight of hand, is that when you pass through the portal, you re-encounter in the fantasy world the problems you thought you left behind in the real world."[102]

Ordinary objects are filled with extra significance in this genre. Hine-nui-te-pō is a familiar, grandmotherly figure, and yet her house is still part of Rarohenga, the world of the dead. Hine exits Rarohenga through a waharoa (gateway) which is charged with spiritual power. It allows Māui, in disguise, to re-enter the land of the living as he accompanies her on her quest.[103]

Similarly, in the film *Spirited Away* (2001), the protagonist Chihiro gains entry with her parents to an abandoned theme park through a threshold, a gateway tunnel, where they cross a small stream of water. The theme park is a ghost of its former self, the perfect place for spirits to establish a bath house for supernatural beings. "Conventionally, in the world of Japanese folklore, bridges, tunnels, and crossroads are often considered to be a demarcation point between this world and the other."[104]

At one point Hine and Māui pass the skeleton of an ancient house, now derelict, referencing "a house named Hui-te-ana-nui [which] was built by Tāne Matua and Tangaroa."[105] The ancient whare (house) is another ghost from Hine's past.

100 Noriko T. Reider, "Spirited Away: Film of the Fantastic and Evolving Japanese Folk Symbols," *Film Criticism* 29, no. 3 (Spring 2005): 4, https://www.jstor.org/stable/44019178.

101 Shaun Tan, interviewed in InFrame TV, "Shaun Tan: Creative Process and Inspirations for Academy Award Winning Short Film The Lost Thing," January 29, 2014, 1:01, https://www.youtube.com/watch?v=QR91oT0Ku6U.

102 Lev Grossman, quoted in Joe Fassler, "Confronting Reality by Reading Fantasy," *The Atlantic*, August 6, 2014, https://www.theatlantic.com/entertainment/archive/2014/08/going-home-with-cs-lewis/375560/.

103 A.W. Reed, *Treasury of Maori Folklore* (Wellington: A.H. & A.W. Reed, 1963), 95, 100-103. Although the gateway to the underworld was closed by Te Ku-watawata the guardian, the pūrākau of Hutu and Pare demonstrates that some wairua (spirits) of the living and dead could still traverse the threshold, te tatau o te pō (literally, the door of the night/darkness). Muriwai-hou-ki-rarohenga or Morianuku are alternative names for the entrance to the underworld. Te tatau o te pō is also the name of the underworld and house of the atua Tū and Whiro.

104 Reider, "Spirited Away: Film of the Fantastic," 10.

105 Reed, *Treasury of Maori Folklore*, 45.

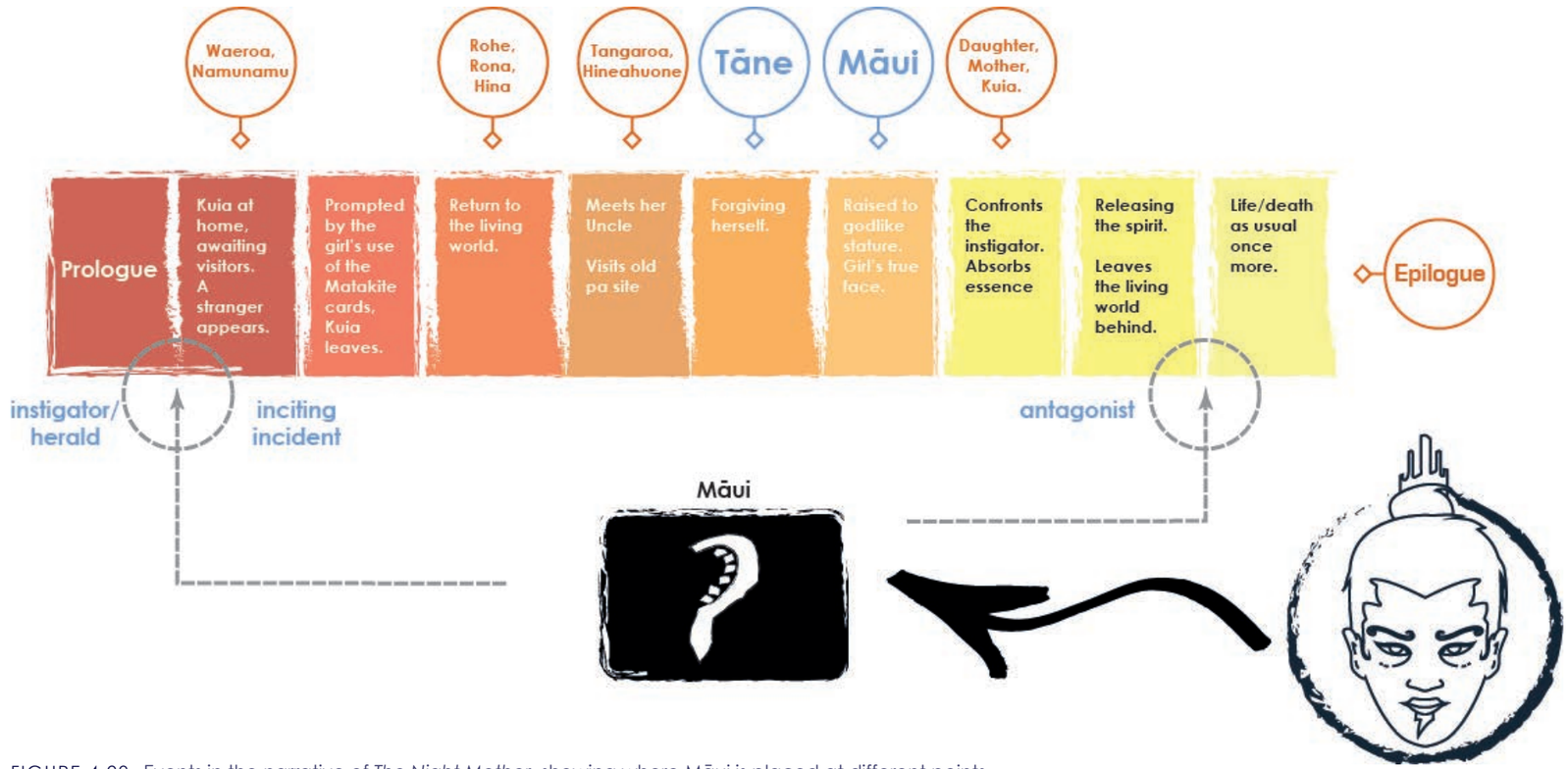

FIGURE 4.29. Events in the narrative of *The Night Mother*, showing where Māui is placed at different points.

Māui the Trickster

After viewing the story of Pīngao through the *Te Mana-a-Māui* lens, I found the approach spreading in a viral fashion to the two other books, producing unexpected, yet serendipitous results (fig. 4.29).

The addition of Māui, bookending the narrative, provided not only an instigator, inciting incident, and antagonist, but also an epilogue, which completes Hine-nui-te-pō's story and is a fitting coda, a thematic tribute to Māui himself. This demonstrates the versatility of the *Te Mana-a-Māui* method, in that it seems to be applicable in different contexts, producing varied results, but always acting as a spur to creativity.

In the initial script, Hine leaves the house of her own accord. I added a small girl, meant to be young Hine, the innocent child aspect of the protagonist. Acting as a herald figure, she would lead Hine the elder out onto the road of adventure. I reasoned that one of the visitors coming to the kuia's house could be a special character, leading to the inciting incident or call to adventure within the story.

My original intention was not to retell Māui's legends, but as the research progressed, and given the title of the thesis, I wondered if Māui should make an appearance. This book about Hine-nui-te-pō seemed the most appropriate place, considering the legendary confrontation of these two powerful figures.[106]

With Māui's shapeshifting nature, it seemed plausible for the girl, originally an aspect of Hine, to become a transformed Māui instead. After all, in one tale he steals the face of his wife, Rohe, and leaves his own in its place. He assumes the shape of birds and fish, and even changes his brother-in-law into a dog. For Māui, flesh is malleable. However, I needed to be conscious of contemporary controversies surrounding negative portrayals of trans characters or characters that might be read as trans, such as that surrounding J. K. Rowlings' detective fiction.[107]

In contrast, this rendering of Māui is not intended to be read negatively. Neither Māui nor Hine is a villain in this story: there is no clear 'villain.' In this regard, they resemble antagonists portrayed in the Miyazaki films *Spirited Away* (Yubaba, Haku, No-Face) or *Princess Mononoke* (Lady Eboshi); many-faceted characters with their own blind spots and desires who come into conflict with the protagonists, but are not purely villainous.[108]

Māui is a trickster, and deception is part of his nature. He consistently uses trickery to thwart various senior relatives, often female, for his own ends.[109] Although his goals might seem selfish, they usually result in benefits for humankind.[110]

The decision to have Māui disguise himself as a young girl was also used to deliberately misdirect the reader, suggesting a connection to Hine's former life before the final reveal. For this reason, images of the younger Hine are scattered through one of the spreads, as a series of photos.

From pūrākau we know that Māui died, and in death he would have descended into the underworld. In some traditional accounts, those who feel closer to Ranginui ascend to the heavens, becoming stars, 'ka whetūrangitia.' Those who feel closer to Papatūānuku go to the underworlds of Rarohenga.[111]

106 This notion of bringing in Hine and Māui into conflict once more, with Māui seeking to undo his final defeat, was influenced by an unpublished comic project I had scripted and drawn. In the comic, Māui used shapeshifting abilities to hide in the form of a tuatara taniwha. For more on the death of Māui see the discussion in chapter 2.

107 Suyin Haynes, "'More Fuel to the Fire': Trans and Non-Binary Authors Respond to Controversy Over J.K. Rowling's New Novel," *Time*, September 15, 2020, https://time.com/5888999/jk-rowling-troubled-blood-transphobia-authors/.

108 Helen McCarthy, *Hayao Miyazaki: Master of Animation* (Berkeley: Stone Bridge Press, 1999), 194.

109 Such as tricking Mahuika into revealing the secret origin of fire.

110 As discussed in chapter 2.

111 Reed, *Treasury of Maori Folklore*, 96.

Reed describes how the overworlds and underworlds are arranged in layers, like a multi-story apartment building with multiple upper floors and basements.[112] Gossage depicted Māui exploring these worlds after his death, before becoming one with the moon.[113]

A narrative mechanism was therefore required for Māui to return from the land of the dead. In one tradition, the souls of the dead pass through stages of metamorphosis, descending to the lowest level, from whence they might return to the upper world in the form of a bluebottle fly or candle moth.[114] A blowfly was pictured on the frontispiece/inside cover page, foreshadowing the means and explanation for Māui's appearance, literally foreshadowed, since off the page Maūi casts a shadow, as the fly undergoes one more transformation.

Māui is connected with movement across the boundary of death. A proverb uttered about a person who lingered at the end of life was "Māna anō e whakamāui ake" (They may rally in a Māui-like manner),[115] which Reed explains was used because "the soul of Maui re-entered his body and restored it to life."[116]

An invented deck of cards linked to Māui's deeds is displayed on Hine's mantelpiece. These divinatory cards were inspired by a traditional rite described by Robinson, which used sea shells to connect to twelve Māui narratives and reveal insights about the future.[117] The card displayed, *Māui Finds his Father*, is a clue to Māui's true identity. It is implied that Māui has left this card out on purpose, to trigger the memory of her father in Hine.

The fact that Māui, as the young girl, hides from Rohe the Ferrywoman is another clue. Even though Māui has assumed another form, he still fears discovery from someone who knew him intimately in life, in this case his wife. Pīwakawaka the fantail was one of Māui's companions as he attempted to conquer death, and might also be able to recognise him. So the girl tells the pīwakawaka to "buzz off!" as a subtle reference to the deception.

When including Māui as a character in *The Night Mother*, I had to consider what he hopes to achieve. Prior to his death, Māui had asked Hine-nui-te-pō to let people die as the moon wanes in the sky, and rise again. She responded, as Best recounts, "Not so … Let him die forever and be buried in the earth, and so be greeted and mourned."[118]

His original bid failed, but Māui still tries to unseat Death. He attempts to manipulate Hine emotionally, but she recognises this, asking scornfully, "You thought to break me? To reopen old wounds?" He even tries to use guilt, alluding to the plight of Hine's descendants.

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112 Ibid., 100. The versions which include Io contain twelve overworlds, or heavens. The others contain ten heavens and ten underworlds, in perfect symmetry.

113 Peter Gossage, *How Maui Defied the Goddess of Death* (Auckland: Lansdowne Press, 1985).

114 Reed, *Treasury of Maori Folklore*, 95.

115 Mead and Grove, *Ngā Pepeha*, 290.

116 Reed, *Treasury of Maori Folklore*, 142.

117 Samuel Timoti Robinson, *Tohunga: The Revival; Ancient Knowledge for the Modern Era* (Auckland: Reed, 2005), 198. Joyce Paraone Hemana adapted Robinson's method as a card-based system. See Joyce Paraone Hemana, *Vision of Maui: Matakite-o-Maui; The Revival of an Ancient Method of Divination and Prophesy of the Polynesian Māori* (Auckland: RSVP Publishing, 2009), 13-14.

118 Elsdon Best, *Maori Religion and Mythology: Part 2* (Wellington: P.D. Hasselberg, 1982), 377, http://nzetc.victoria.ac.nz/tm/scholarly/tei-Bes02Reli-t1-body-d2-d4.html. Originally published in 1924.

Māui eventually openly pleads for immortality, unaware that, as Hine points out, through pūrākau he has already achieved this dream, and that in his descendants his DNA lives on.[119] The shade of Māui undergoes a final transformation into a moth.

Layout and Typography

Unusually, compared to the way I normally draft page spreads, the layouts for this book were assembled scrapbook style, at first by hand, and then replicated in a digital scrapbook version. I would sort through the concept sketches and take whatever was available to fill out pages; a pragmatic approach to enable quick prototyping.

This method influenced layout design, and even the script was occasionally altered based on what images might fall on a page.

I originally glued in default text, cut and pasted from a printed script. I eventually decided to replicate this collaged text effect digitally, to provide greater control over the layout while still reproducing the aesthetic, and designed simple, circular speech balloons that fit with this approach.

In this story set in somewhat contemporary times, differing types of windows and portals were explored, and other media: photographs, television, postcards, and videogames, were rendered in flat forms. The text itself was useful for suggesting the types of panels, images, and page layouts to be shown.

The original script gave the address of the kuia as "12 Rarohenga Lane." This suggested the use of a letterbox to visually display the location, but the address itself was removed, since it signaled Hine's identity as Hine-nui-te-pō too openly at the start of the story. The letterbox remained, but the number 12 was exchanged instead for a number 8 that has fallen on its side, suggesting an infinity sign—signalling the infinite realm of the dead in a less obvious way.

While I was visualising the world of *The Night Mother*, I was reading Peter Gilderdale's doctoral thesis on Edwardian postcards, and had also designed an end of year postcard for the Storylines children's literature trust.[120] This prompted the idea of epistolary storytelling, which had been used successfully in picture books such as Shaun Tan's *The Lost Thing*, Janet and Allan Ahlburg's *The Jolly Postman*, and Emily Gravett's *Meerkat Mail*.[121]

Epistolary-style elements that convey narrative through artefacts in combination with the text were extended across a range of written and visual forms within the book, including envelopes, postcards, street signs, shop signage, television broadcasts, and paintings.[122]

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119 Aroha Yates-Smith, *Hine! E Hine! Rediscovering the Feminine in Maori Spirituality* (Hamilton: University of Waikato, 1998), 512. This reflects the idea, discussed by Yates-Smith, that death exists for Māori gods only if there are no mediums to keep them alive. Yates-Smith is referring to physical mediums, but here storytelling media serve the same purpose

120 Peter Gilderdale, "Hands Across the Sea: Situating an Edwardian Greetings Postcard Practice" (PhD thesis, Auckland University of Technology, 2013), http://hdl.handle.net/10292/7175.

121 Shaun Tan, *The Lost Thing* (Port Melbourne: Lothian Books, 2000); Janet Ahlberg and Allen Ahlberg, *The Jolly Postman, or Other People's Letters* (London: Heinemann, 1986); Emily Gravett, *Meerkat Mail* (London: Two Hoots, 2016).

122 I also considered using elements such as newspapers, photograph captions, newspaper posters, sheet music, wall calendars, magazines and letters, but preferred to only use those forms that arose organically out of the narrative.

FIGURE 4.30. Different fonts and type treatments used in *The Night Mother*.

A fantail logo was created for the cover, and an old stamp design appears in two forms, one a simple hand-drawn version, and a more detailed variant for the back cover.

Shaun Tan also uses mechanical and typewriter fonts which sit in contrast to his textured oil paintings. He points out, "as well as being sympathetic, text and image must never compete because they are quite different things."[123] Additionally, I found that if backgrounds, outlines, balloons and text were all kept rough and handmade, then contrast was lost. I therefore selected a number of distressed typewriter fonts to suggest age without sacrificing legibility.

The primary fonts I used were a cursive typewriter font for Hine's speech, *zai Smith-Corona Galaxie Typewriter*; an italicised typewriter font for Māui's speech, *zai Soft Italic Typewriter*; and *Bohemian Typewriter* for the narration. A range of fonts were employed for background signage, but these were first printed and then traced by hand to lend them an illustrative touch. In addition, some hand-lettered elements were used for the Māui card deck. Type examples are shown in figure 4.30.

For the title text, I first sketched lettering in rough pencil, then sourced fonts to match: *Modern Typewriter* and *Gill Sans MT Condensed*. Unlike standard comic balloons, the speech balloons are perfectly round in shape, to suggest formality.

123 Shaun Tan, "Frequently Asked Questions," Shaun Tan, accessed March 28, 2022, https://www.shauntan.net/notes-faq.

The first sentence of the book is purely locational, describing an address as it might appear on a letter, alongside an image of the protagonist standing by a letterbox. It seemed appropriate to present this text on an envelope, held by Hine. Te Rangikaheke describes her traditional location: "Nau mai, haere ake kia kite koe i o tupuna e uira mai ra i te taha o te rangi," which translates as "Go off then to see your ancestress who is flashing there at the edge of the sky."[124] I therefore changed the introductory paragraph to reflect this description more accurately.

The second paragraph began with a phrase that might appear on a nostalgic postcard, "A long time ago…" and accordingly I designed a postcard to match. The carved waharoa (gateway) depicts Waeroa and Namunamu, mosquito and sandfly, the helpers of Hine-nui-te-pō.

Sometimes the scrapbook assembly approach would influence the script. When a television cabinet with shutters was added in the concept art stage, the phrase "like windows long shuttered" made its way into the text. In similar fashion, the compass directions on Mahjong tiles spelt out the word "NEWS," and therefore the word news was worked into the text, hence the line: "bringing NEWS from the past."[125]

One line of text, "You can never go home again," felt very much like the line of a wartime song. This inspired the old-time radio, and the type that floats out from the speaker.

A limited colour palette followed naturally from the scrapbook approach, prompted by the neutral colours and textures of paper and card. A brush and inks were used for character line work, inks and black wash for backgrounds, and natural features were given depth with watercolour washes in soft tones.

Cameos appear throughout the layouts to hint at the wider world of Māori myth: Pania of the Reef, Hinemoana as a whale, Tangaroa as a rocky island, Kurangaituku alighting on a sign (also a visual connection to the harpy in *Jak & the Giant*), and Whakaruaumoko as a volcano.

Choreographing the final fight sequence was one of the more difficult layout tasks. The physical violence was deliberately understated, since brute strength cannot overcome death, so it was distilled into one double-page sequence.[126] Instead of force, Māui uses his words as weapons, truths as deadly instruments, aimed to strike at the heart of Hine's pain. However, after a first iteration, the spread still felt too conventional. It was a battle scene as you might see in any superhero comic; it needed something more to convey the struggle of two atua.

Two solutions were considered. The first was to remake the scene as a video game sequence. On the following page an arcade machine is featured, and battles are often part of video game mechanics.

The second idea was to use sculptural forms. The films *Tales from Earthsea* (2006), *Laputa: Castle in the Sky* (1986), and *Nausicaä of the Valley of the Wind* (1984) all contain bas-relief wall sculptures depicting historical or legendary scenes as part of the storytelling.

I decided to combine these two concepts, creating panels of comic art which became walls, backdrops to more stylised renditions of the characters.

124 Te Rangikaheke, *The Story of Maui by Te Rangikaheke*, ed. and trans. Agathe Thornton (Christchurch: University of Canterbury, 1992), 39, 66.

125 Mahjong was a game my family would play at our Nanny's Manutuke home in the summer.

126 As Williams notes, "Hinenuitepō hasn't lost a duel with man for over 4.5m years." Haare Williams, "Te Kāhui Ruruhau," *Te Whē ki Tukorehe, Te Hau o te Whenua* 1 (2020): 14.

Portals as a thematic device were continued from *Pīngao & Toetoe* into *The Night Mother*, but the forms of portal moved from organic, natural divisions to designed thresholds: waharoa, inner and outer doors of the house, photo frames, arcade machines, shopfront windows and the television used to house the supplemental book *Tāne-mahuta and Hine-ahu-one*. However, when Hine journeys through her father's forest, natural forms such as spaces through trees were used.

Backstory: Tāne Mahuta & Hineahuone

The chronology of the main story in *The Night Mother* begins well after the pūrākau of Hine-tītama/Hine-nui-te-pō has concluded. It proceeds in a mostly linear fashion, interspersed with flashbacks.

The additional narrative, *Tāne Mahuta & Hineahuone*, is a miniature book that is attached to the greater book, placed inside a frame that mimics a television screen. It is the (literal) backstory, both telling the history of Hine and occurring at the end of the book. This reflects Te Rangikaheke's discussion of appositional expansion or the circular style of Māori storytelling.[127]

The Night Mother as a whole could also be considered a fractured narrative, a non-linear narrative type where the story jumps back and forth in time, employs flashbacks, or includes sections that occur out of chronological sequence.[128] This approach fractures or bends time to alter or intensify a story.[129]

The backstory book provides context for the main story. It becomes a way to create narrative surprise by delaying the delivery of information, but also a way to present challenging material and not avoid it altogether. *Tāne Mahuta & Hineahuone* shows that the character of Hine-nui-te-pō does not just consist of the trauma she has suffered. This is a vital part of her story, but she is more than her pain—she has lived a full life. Trauma can be overcome. It does not have to be the defining aspect of a person.

The television sleeve at the back of the book references the scene that shows the young girl watching television in Hine's house. The backstory is therefore presented in the style of a children's TV show, mimicking the simple, clear aesthetic of puppet show tie-in books, for younger readers.

Constructing this mock television show was an enjoyable world-building exercise; I decided that a uniquely Māori form of puppetry would use karetao, and designed the characters to suggest these forms. Karetao are a traditional style of Māori marionette, carved from wood, with articulated limbs controlled by cords. They can operated to move rhythmically in time to waiata (chants and songs), and to imitate haka (ritual war dances). Originally, karetao were used to instruct young people in tribal history, as well as to entertain.[130]

As the sleeve is a television set, it seemed fitting to complete the living room scene by placing a framed picture above it, in the style of a naturalist's illustration, portraying the life cycle of an insect. However, in this case it is a death cycle—a visual joke that references Māui's demise and the transformation of their soul.

127 Te Rangikaheke, *The Story of Maui*, 5.

128 Linda Aronson, *Scriptwriting Update: New and Conventional Ways of Writing for the Screen* (Sydney: Allen and Unwin, 2001), 117.

129 For instance, in Akira Kurosawa's film *Rashomon* (1950), a single event is replayed multiple times from several points of view.

130 "Karetao / Keretao (Articulated Marionette Figure)," *Te Papa Tongarewa*, accessed March 12, 2022, https://collections.tepapa.govt.nz/object/212846.

4.5 Jak & the Giant (Ko Haki me te Tipua): Story and Design Decisions

Nā te katipō, nā te pungawerewere, te ara o Tāwhaki i piki ai ki runga, i rokohanga atu rā Whaitiri-matakaka; i tukua iho ai ko te ua nehu, ko te ua tara, ko te ua patatpata-i-āwhā, ko Whaitiri-papa.

Thou art of the katipō and of the spider, of the pathway of Tāwhaki when he ascended on high, and was confronted by Whaitiri-matakaka; released then was the drizzling rain, the hailstorm, and the driving rain by Whaitiri-papa.[131]

Story Summary

In this mostly wordless reimagining of *Jack and the Beanstalk* set in a dystopian future, Jak, a young woman in androgynous guise, reenacts the events of the fairytale.

In this world gone wrong, the elite have absconded with the wealth of the Earth, hoarding natural resources and retreating to the sky in hovering pyramidal castles. Jak encounters sea-bandits and acquires a locked box of ancient origin.

Her mother bids Jak to sell their last possession, a gene-engineered cow named Jil. At market Jak swaps the cow with a trader for five gene-engineered seeds. Her mother throws them away, but Jak keeps back one seed. That night a giant vine begins to grow. A sentient axe, lying dormant in the locked box, awakens when it detects the plant's DNA.

Jak climbs the vine, enters a castle, encounters a robotic servant, and deprograms her. She then enters a hall of antiquities, activates a hologram of the ancestral hero Tāwhaki, and sees events mirroring her own life in his story. Jak visits three labs in turn, containing horticulture, agriculture and experimental chimera-culture. There, a harpy is imprisoned, but upon release it attacks Jak, and throws her into a cavern with a giant sleeping robot. The giant comes online to reveal it is another servant of the true master, a human who controls it from a safe distance. They fight, and the robot explodes, destablising the pyramid, which plummets to the ground. The seeds in the vault are released. The world of sky and earth are reconnected. But Jak's battle for a fairer world has just begun.

Origins and Genre: Science Fiction

The genesis of this story lay in a desire to create narratives for a younger audience located within the genre of speculative or science fiction. Fantasy as a genre is well-represented in contemporary picture books in New Zealand, but science fiction seems to me to be less present, at least in the form of the cautionary tale, the 'what if' scenario that carries social, technological and environmental problems of today to their logical conclusions.

Science fiction can be a useful lens through which to examine these kinds of issues while providing a fictional distance, in order to understand them more deeply.[132]

131 Ripeka Paiatehau, "A Lullaby for Te-ua-o-te-rangi," in *Nga Moteatea: The Songs, Part 2*, ed. Apirana Ngata, trans. Pei Te Hurinui Jones (Auckland: Auckland University Press, 2005), 110-111.

132 Karen E. Dill-Shackleford, Cynthia Vinney, and Kristin Hopper-Losenicky, "Connecting the Dots Between Fantasy and Reality: The Social Psychology of Our Engagement with Fictional Narrative and Its Functional Value," *Social and Personality Psychology Compass* 10, no. 11 (2016): 634-646, https://doi.org/10.1111/spc3.12274.

According to Jones, "Science fiction and fantasy do not need to provide a mirror image of reality in order to offer compelling stories about serious social and political issues. The fact that the setting or characters are extraordinary may be precisely why they are powerful and where their value lies."[133]

Although science fiction has a long history that derives from "the European encounter with 'otherness' … beginning with Shakespeare's The Tempest and Caliban,"[134] it also offers those 'others' a lens to explore meaningful experiences from different perspectives.

A science fiction approach seemed the most obvious answer to Ihimaera's call to address the topic of climate change in a children's book. Thinking about melding science fiction with fairy tales brought to the surface a work I had created previously: a single comic page based on *Jack and the Beanstalk*, from a dystopian angle. I realised that there were some parallels between the Jack narratives and the Tāwhaki legends, and wondered if I could expand this dystopian future story-world through comparative storytelling. In this way the Tāwhaki pūrākau and the *Jack and the Beanstalk* fairy tale were investigated and recast in the genre of a dystopian science-fiction/fantasy adventure.

Dystopian futures may be the result of current trends taken to an horrific extreme, or may "deal with oppressive social control and attempts to direct mankind to a certain way of life."[135] The opposite state, a utopian perfect world, lacks drama. In a dystopian world the situation must be under threat, or founded upon some unsustainable principle. Some dystopian settings in fiction started as a utopia until a wrong turn was taken; others are straightforward dictatorships.[136] Margaret Atwood notes that "within every dystopia there's a little utopia."[137]

133 Esther Jones, "Science Fiction Builds Mental Resiliency in Young Readers," *The Conversation*, May 11, 2020, https://theconversation.com/science-fiction-builds-mental-resiliency-in-young-readers-135513. Even though Jones points out that science fiction can create empathy and mental resilience in young readers, a stigma against the genre persists, similar to the stigma on comics and graphic storytelling as an artform. See Sarah Ditum, "'It Drives Writers Mad': Why Are Authors Still Sniffy About Sci-Fi?" *The Guardian*, April 18, 2019, https://www.theguardian.com/books/2019/apr/18/it-drives-writers-mad-why-are-authors-still-sniffy-about-sci-fi.

134 Andrew M. Butler, "Science Fiction Criticism," in *The Science Fiction Handbook*, ed. Nick Hubble and Aris Mousoutzanis (New York: Bloomsbury Academic, 2014), 186.

135 Lisa Tuttle, *Writing Fantasy and Science Fiction* (London: A & C Black), 8.

136 Lazette Gifford, *Writing Science Fiction: What If?* (Abergele: Aber, 2010), 15.

137 Margaret Atwood, quoted in David Marchese, "Doomsday Machine," *New York Magazine*, August 23, 2013, https://nymag.com/guides/fallpreview/2013/margaret-atwood-maddaddam-2013-9/.

I was influenced by the film *Nausicaa of the Valley of the Wind* (1984), where, as the world battles against toxic pollution and the loss of much of its technology, an enclave of people have found some sense of balance, living a mostly agrarian life. It is not entirely without risk, but the dystopian elements are shown to be of humankind's making, while nature is making its own efforts to amend the imbalance. These ordinary people have set about trying to create a liveable space in a toxic world.[138]

Miyazaki's Nausicaa is named for the Phaeacian princess who shelters Odysseus and restores his health, but is also modelled on a girl from an aristocratic Japanese family of the Heian period, known as the princess who loved insects.[139] Miyazaki comfortably blends Japanese and Greek story elements to create an entirely new story set in an imagined future. In similar fashion, *Jak & the Giant* works with elements from a traditional Māori legend and a Western fairy tale, and in it I have tried to represent the human capacity for resilience shown by Indigenous peoples.

Within science fiction, climate fiction and, more recently, solar punk are sub-genres that focus on future environmental issues. Solar punk, in particular, emphasises futures "where humanity, technology, and nature live in harmony rather than in conflict,"[140] neither utopian nor dystopian, but hopeful, nonetheless. Curtis argues that "climate change and the environmental imperatives that follow from it challenge deeply-held assumptions that are central to the Western worldview," such as the separation of humankind from nature.[141] The interconnected nature of global issues like climate change and environmental damage, driven by modern capitalism and consumerism, makes them difficult to address.

Science fiction is one way to blend times and themes, and therefore explore topical issues in ways that operate as parable or metaphor. By creating distance from the present or past, or by placing a story in a future or alternative timeline, contemporary concerns can be framed through other lenses and perhaps experienced more directly.

In this way, the film *Planet of the Apes* (1968) deals with civil rights and inequality in America, and *District 9* (2009) explores the system of apartheid in South Africa.[142] Ursula K. Le Guin argues that all fiction, including science fiction, is metaphor, which simply draws on new metaphors: "travel is one of these metaphors; so is an alternative society, an alternative biology; the future is another. The future, in fiction, is a metaphor."[143]

138 I have always picked up rubbish on my walks around the urban areas I have lived, litter that has been left in the streets or has blown onto grass verges, but discouragingly there is always more litter. Originally, I considered translating this aesthetic to the world of Jak: a world where people had given up. I changed my mind after re-watching *Nausicaa*, and saw how the villagers tried to care for the environment. I postulated that in the face of urban decay, people could feel a renewed connection to the land and return to traditional ways to sustain themselves.

139 Peter Y. Paik, *From Utopia to Apocalypse: Science Fiction and the Politics of Catastrophe* (Minneapolis: University of Minnesota Press, 2010), ProQuest Ebook Central.

140 Justine Norton-Kertson, "The Solarpunk Future: Five Essential Works of Climate-Forward Fiction," *Tor.com*, September 30, 2021, https://www.tor.com/2021/09/30/the-solarpunk-future-five-essential-works-of-climate-forward-fiction.

141 Neal Curtis, "Climate Change Denial Not About the Science," *Newsroom*, February 18, 2019, https://www.newsroom.co.nz/2019/02/11/438169/climate-change-denial-not-about-the-science.

142 Butler, "Science Fiction Criticism," 187.

143 Ursula K. Le Guin, foreword to *The Left Hand of Darkness* (New York: Ace Books, 1969).

Worldbuilding and Indigenous Futurism

The future is a setting in which any type of story can be told,[144] and any people may feature, including Indigenous people. As Butler asks:

> Science fiction reaches into the future, the past, the human mind. It reaches out to other worlds and into other dimensions. Is it really so limited, then, that it cannot reach into the lives of ordinary everyday humans who happen not to be white?[145]

Science fiction as a genre is heavily dependent on invented worldbuilding in ways not required by other genres, such as contemporary or historical fiction. Rosol explains that imagined worlds and futures must derive "plausibility from consistency, logic, and emotional realism."[146] Whether working with words or images, the workload for the artist is immense, since everything must be 'built from scratch,' even when extrapolating from existing conditions.

In building a world where Indigenous people have a place, the artist must discover how to make characters recognisably Indigenous. For Indigenous peoples, we can ask how we see ourselves represented in this future space, where are the semiotic messages related to cultural presence, and how are they expressed through ethnotype, artifacts, art practices, language, cultural dress, and behaviour?

Applying the whakapapa principle of the past creatively informing the future, I was able to link prospective to retrospective work, in order to create a story-world for *Jak & the Giant* that makes space for Māori in a vision of the future. This solution involved more than using Māori words and cultural iconography. I created more complex worldbuilding by tapping into a range of my own existing science fiction-themed works, placing them on an imaginary timeline (fig. 4.31, overleaf).

144 Robert McKee, *Story: Substance, Structure, Style and the Principles of Screenwriting* (London: Methuen, 1999), 85.

145 Butler, quoted in Raffi Khatchadourian, "N. K. Jemisin's Dream Worlds: The Sci-fi Writer's Inventive, Intricate Novels Have Defied Convention and Sold Millions of Copies," *The New Yorker*, January 20, 2020, https://www.newyorker.com/magazine/2020/01/27/nk-jemisins-dream-worlds.

146 Megan Rosol, "Expanding the SF/Fantasy Universe," *Library Journal* 142, no. 8 (2017): 22-23.

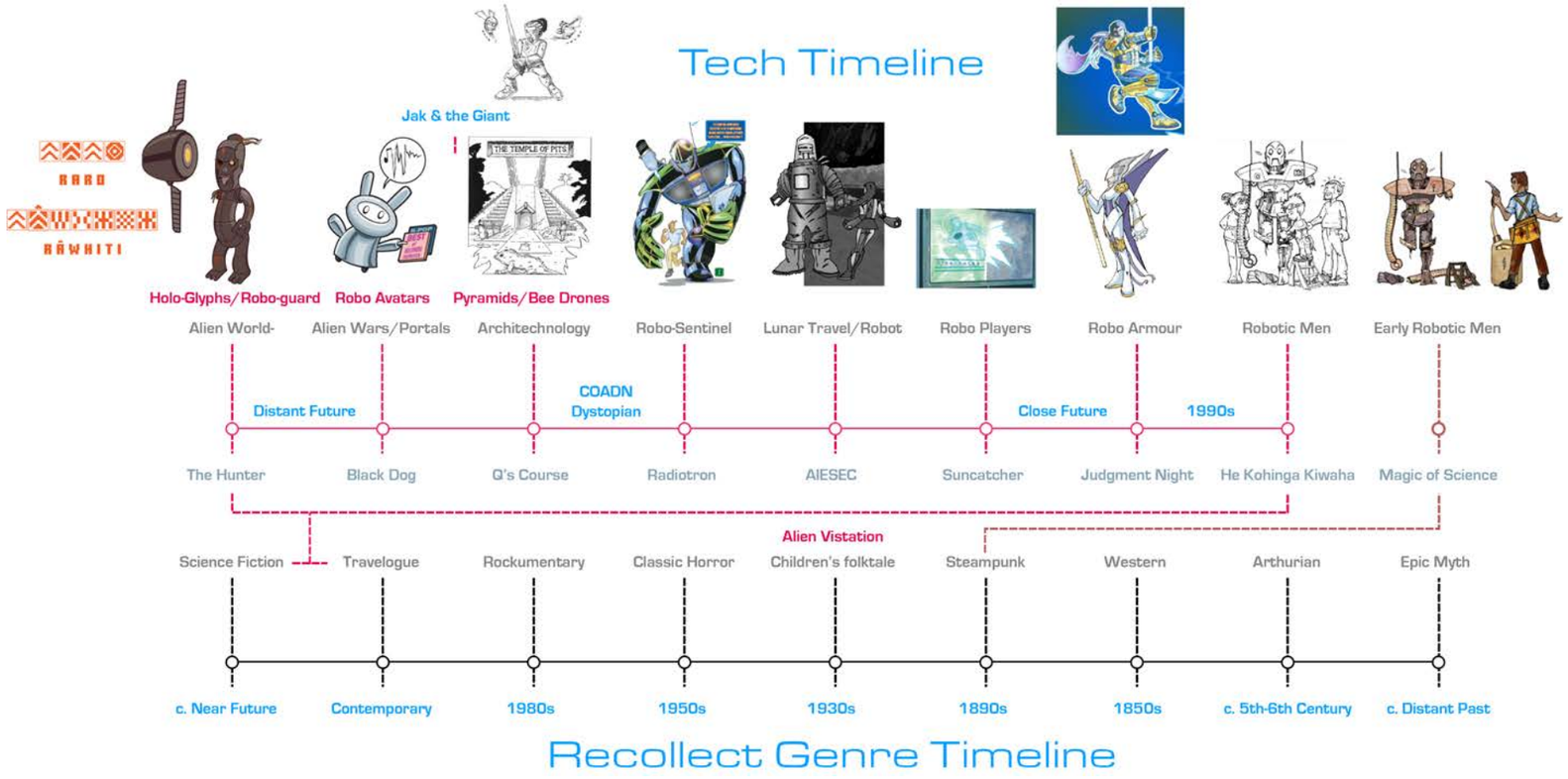

FIGURE 4.31. The lower timeline is based on a work I created for my Honours project, *Recollect*. That project comprised nine motion graphic pieces of different genres, here placed in reverse chronological order, with Futuristic at the left end and Epic Past on the right. The upper timeline aligns other work I have made to points along this fictional technological history.

I placed depictions of all the robotic characters I had created into a single whakapapa,[147] and organised works with a science fiction flavour according to the technology and society they displayed. Out of the juxtaposition of these elements an internal story chronology emerged, which helped me to place the events of *Jak* along this continuum. I was able to draw upon this invented history; for example, I used armour and robot designs from the timeline to inspire the chronologically organised figures in the Hall of Antiquities.

147 For instance, I illustrated *Maui Suncatcher*, written by Tim Tipene, in 2016. Although this book is a contemporary retelling of the culture hero Maui, in my mind this book is set ever so slightly in the future. In one scene, the whānau are watching a game of Robo-Rugby. Rugby played by robots; one of the future jobs that will be taken away by AI, perhaps. Tim Tipene and Zak Waipara, *Māui Suncatcher* (Auckland: Oratia Press, 2016).

I also used the timeline to indicate which architectural features and technological infrastructure to illustrate in Jak's world. Here, the corporation-state has collapsed, and society has fractured. Existing architecture has been subsumed into new forms, but channels older aesthetics. Water travel has been adopted and adapted. Hologram technology exists in its earliest state, and runs on sunlight and heat, though Te Rā (the sun) is hidden under vaporous clouds. Protective clothing is worn, including goggles and face masks.

Narrative Theme: Social Inequality

The central theme of *Jak & the Giant* is disparity, brought about by the unequal distribution of wealth, and its consequences on both people and the environment. After all, when those who have amassed the most wealth are the smallest group (known colloquially as the 1%), it makes sense to see a giant hoarding treasure as metaphorical, rather than literal.[148] The 1% are not physically more powerful than anybody else, but they wield disproportionate economic and political power in a way that parallels the Giant's physical strength.[149]

To visualise this perverse, inverse situation of the 1% ruling class versus the other 99% of the population, I reimagined the Giant's castle in the sky as a floating pyramid. This was partly a joke referencing 'The Illuminati,' a secret organisation that conspiracy theorists claim controls the world, and the symbol of the unfinished pyramid on the American dollar bill that is the supposed proof of their existence.[150]

What conspiracy theorists fail to see is 'the cabal that rules the world' are not hidden but exist in plain sight. The rich and powerful, regardless of where they live, have an undue influence on economics and geopolitics, all in full view of the world.

The deals might take place behind closed doors, but the results should be apparent to anyone paying attention.[151] Tuhiwai Smith argues that inequality is linked by a colonialist society to personal choice, to the detriment of Māori:

> The hegemony of neoliberalism has closed minds and conversations… 'our' people choose to be poor and deserve to be poor. This means there is no inequality–just smart people and dumb people.[152]

148 We can even see this metaphor in the business jargon 'giant of industry.' By contrast, the Tāwhaki legend deals with a different kind of balance resetting, where he must make personal amends to an affronted partner.

149 "As Inequality Grows, So Does the Political Influence of the Rich," *Economist*, July 21, 2018, https://www.economist.com/finance-and-economics/2018/07/21/as-inequality-grows-so-does-the-political-influence-of-the-rich; Daron Acemoglu et al., "Democracy, Redistribution, and Inequality," in *Handbook of Income Distribution*, ed. Anthony B. Atkinson and François Bourguignon, vol. 2B (Amsterdam: Elsevier, 2015), 1885-1966.

150 The animated series *Gravity Falls* makes full use of this conspiracy for the character Bill Cipher, an anthropomorphic pyramidal villain bent on world domination. Alex Hirsch, "Disney's Gravity Falls Creator on How to Create a Show for All Ages," interview by Joseph C. Lin, *Time*, August 1, 2014, https://time.com/3064362/gravity-falls-alex-hirsch-interview/.

151 Rutger Bregman, "No, Wealth Isn't Created at the Top. It Is Merely Devoured There," *Guardian*, March 30, 2017, https://www.theguardian.com/commentisfree/2017/mar/30/wealth-banks-google-facebook-society-economy-parasites.

152 Linda Tuhiwai Smith, "The Future is Now," in *Inequality: A New Zealand Crisis*, ed. Max Rashbrooke (Wellington: Bridget Williams Books, 2013), 229.

Pyramids can be both physical and metaphorical. Harari claims that "like the elite of ancient Egypt, most people in most cultures dedicate their lives to building pyramids." In his conception, pyramids stand for the apex of consumerist desire: "They may take the form, for example, of a suburban cottage with a swimming pool and an evergreen lawn, or a gleaming penthouse with an enviable view."[153]

As well as being a symbol of the inequal distribution of wealth, the pyramidal city in ***Jak*** represents order and power through social control. Booker describes the narrative archetype of a city that projects a sense of order, built according to geometric patterns, and centred on symbolic monumental structures, such as the stepped pyramids called ziggurats.[154]

In the anime film *Metropolis* (2001), the Ziggurat is a pathway to dominance.[155] Other works use pyramids as loci of power, such as David Mack's comic *Kabuki*, which postulates links between Japanese, Egyptian and Mayan pyramids, as they all lie along the equator at equidistant points.[156]

My pyramidal design may have been initially influenced by the Rock of Eternity from the DC *Captain Marvel* and *Shazam* comics, which is a floating bipyramid—the wizard Shazam's otherworldly home.[157] The nature and purpose of the final design has more in common with the predatory flying city of New Japan in Valiant Comics' *Rai*,[158] or the inverted hammer citadel of Valhalla, a symbol of corporate power in Marvel Comics' *2099* series.[159]

153 Yuval Noah Harari, *Sapiens: A Brief History of Humankind* (New York: Harper, 2015), 116.

154 Christopher Booker, *The Seven Basic Plots: Why We Tell Stories* (London: Continuum, 2004), 597.

155 Dani Cavallaro, *Anime Intersections: Tradition and Innovation in Theme and Technique* (Jefferson: McFarland, 2007), 73.

156 David Mack, *Kabuki: The Alchemy, Vol. 7 #8* (Milwaukie: Dark Horse Comics, 2015).

157 Brian Cremins, *Captain Marvel and the Art of Nostalgia* (Jackson: University Press of Mississippi, 2017), ProQuest Ebook Central. In the Rock of Eternity, the Wizard keeps the seven deadly sins of man trapped, but the Rock is also the seat of his power, and a set of thrones reside there for seven future heroes; Grant Morrison and Cameron Stewart, *The Multiversity: Thunderworld Adventures #1* (New York: DC Comics, 2015), 1-3; Geoff Johns and Dale Eaglesham, *Shazam! Vol. 3 #1* (Burbank: DC Comics, 2019), 1-2.

158 Rafer Roberts and Francis Portela, *Rai: History of the Valiant Universe #1* (New York: Valiant Entertainment, 2017), 1.

159 Peter David and Rick Leonardi, *Spider-Man 2099 Vol. 1* #16 (New York: Marvel Comics, 1993).

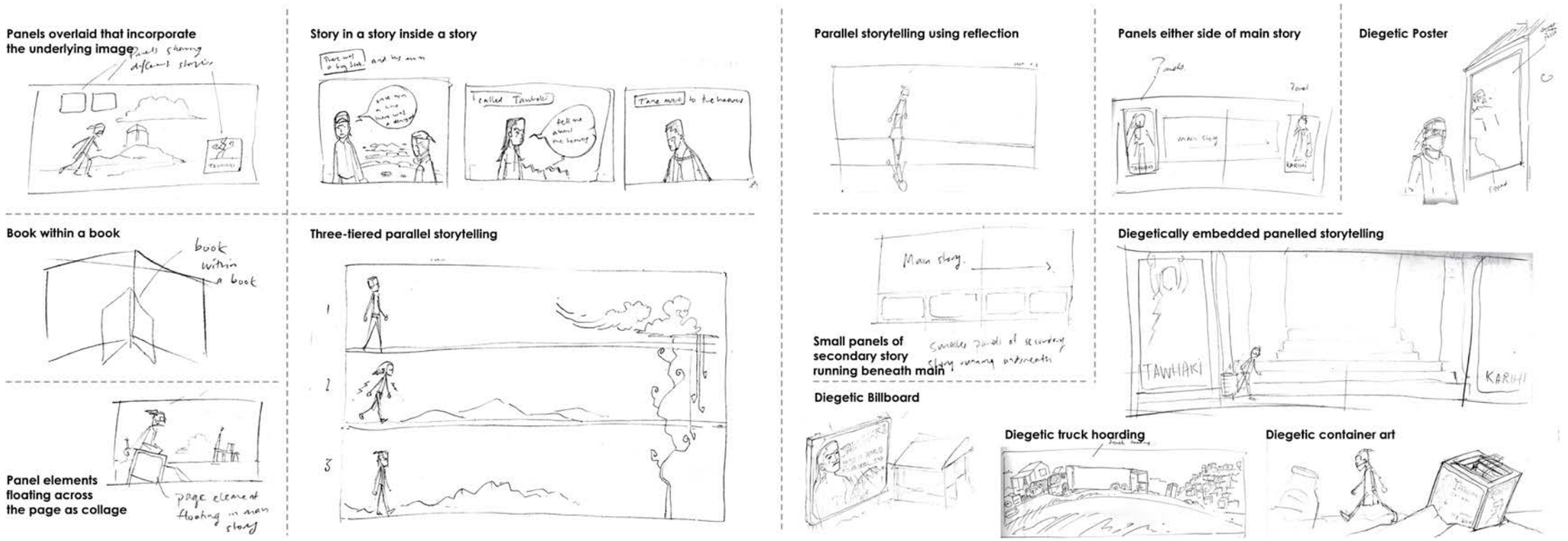

FIGURE 4.32. Since the final format is visual, a multitude of structural approaches to parallel storytelling were test-rendered in visual form.

Narrative Structure

Parallel Storytelling

The primary narrative challenge when creating *Jak & the Giant* was incorporating two separate stories, those of Jak and Tāwhaki. While I intended to compare and contrast the two sets of plot events inside the work, I did not want to conflate the characters or stories.

The issue required testing multiple approaches over an extended period of time, most of which proved unsuccessful. I sketched trials of tandem narratives, where stories ran in adjacent panels, or in tiers stacked one above the other, or where two scenes reflected each other, one atop the other in mirror form.

Other scenarios proposed books within books, or dual left and right panels that framed a central image in triptych form. Another rejected idea was to diegetically place art as background elements, while the main story was foregrounded by the action of the main character. Various trials are displayed in figure 4.32.[160]

160 For examples of parallel comic storytelling, see Ben Towle, "Comics: Parallel Stories on Separate Horizontal Tiers," *Ben Towle* (blog), March 13, 2017, http://www.benzilla.com/?p=6091.

The tandem technique was used successfully in the comic *Captain America: Reawakening*.[161] The approach works because the two protagonists, Captain America and Battlestar, undertake to solve a mystery with matching plot points, and much of the text is internally expressed narration via thought bubbles. The entirely wordless *SheHeWe* advances this idea even further by having three tiered stories, one placed atop the other, but its lack of text leaves interpretation to the reader.[162]

However, in trying to join the Jak and Tāwhaki stories together it became apparent that parallel storytelling, which occurs concurrently, didn't allow one narrative to be prominent. Each of the stories demanded equal attention, making it hard for each story to maintain momentum as the reader switched between them.

After some time spent reaching dead ends, I decided that it would be best to leave the problem and return to it later. However, just as I had resigned myself to this, I was conversing about the project, discussing the many reasons my attempts had been unsuccessful thus far. The next morning, a possible solution seemed to appear out of thin air. The conversation the night before seemingly acted as a catalyst, propelling story designs to the front of my mind, whilst the niggling sensation of unresolved elements remained. The solution that emerged overnight was to use a framed narrative, presented as a diegetic element, and placed at the fulcrum of a five-act story structure.[163]

A framed narrative is a story placed within another story, previously employed in *The Night Mother* as a book within a book.[164] Effective examples in comics include: the fictitious Dr Seuss-style children's book nestled inside the main comic story of David Mack's *Kabuki*; the comic inside the larger graphic novel of Alan Moore's *Watchmen*; and the recursive story inside a story inside a story of the graphic novel *The Encyclopedia of Early Earth*.[165]

161 Mark Gruenwald and Kieron Dwyer, *Captain America: Reawakening Vol. 1 #354* (New York: Marvel, 1989).

162 Lee Nordling and Meritxell Bosch, *SheHeWe: Three-Story Books* (New York: Graphic Universe, 2015).

163 The path to the solution was a prime example of an internal approach to creativity.

164 The framed narrative in *The Night Mother* is in the form of a miniature book telling the story of Tāne-mahuta and Hine-ahu-one (see section 4.4).

165 David Mack, *Kabuki*; Alan Moore and Dave Gibbons, *Watchmen* (New York: DC Comics, 1986-1987); Isabel Greenberg, *The Encyclopedia of Early Earth: A Novel* (Boston: Little, Brown & Co., 2013).

To incorporate a framed narrative telling the story of Tāwhaki, I postulated a world in which Jak is Tāwhaki's descendant, following in the footsteps of her ancestor, as the *Jack and the Beanstalk*-derived plot parallels certain events in Tāwhaki's life. Much like contemporary Māori people with both Māori and Western genealogies, Jak is not a photocopy of Tāwhaki, but shares DNA with him. She carves out her own story, but her actions contain some reflections of the past.[166]

Parallels in the plots allow for a moment of metatextual discovery, where Jak is introduced to the deeds of Tāwhaki, can see similarities in her own life, and obtain some foreknowledge of events to come.

This framed narrative is presented diegetically as an informational holographic called *Ngā Tapuwae o Tāwhaki* (the footsteps of Tāwhaki).[167] Key events in Tāwhaki's life are displayed as a series of hologram cards, drawing on the function and aesthetic of tarot cards.[168]

Tarot is often used in comics as a narrative device, something I have been exploring in my practice for some time.[169] Tini Howard explains why tarot dovetails neatly with comic storytelling: "when you deal out a spread of Tarot cards, what you've really got is a narrative that's told sequentially through pictures that form a story of where things might be going."[170]

In terms of the narrative sequence, I needed to place *Ngā Tapuwae o Tāwhaki* at a point which made sense from a character and structural perspective. I therefore decided to apply Yorke's five-act story structure model to the narrative as a whole.

166 There is precedent for this in many Māori pūrākau. For instance, the hero Rātā retrieved the remains of an ancestor from the Ponaturi (supernatural sea patupaiarehe), just as Tāwhaki did—the Ponaturi seem to have a penchant for stealing human bones to use in magic rituals. Rātā is also linked by whakapapa as a descendant of Tāwhaki. George Grey, ed., *Polynesian Mythology and Ancient Traditional History of the New Zealand Race* (Auckland: H. Brett, 1885), 69, http://nzetc.victoria.ac.nz/tm/scholarly/tei-GrePoly.html.

167 The idea of incorporating the Tāwhaki legend as diegetically placed objects embedded in the artwork was prompted by a possibility that I was exploring on a different project: using textual elements from the title in the background of the front cover. This ultimately morphed into the additional technique of embedding text as signage for encoded placenames.

168 As previously adapted in *The Night Mother* into a deck of divinatory cards. However, the cards in *Te Mana-a-Māui Divination Deck* are physical, while *Ngā Tapuwae o Tāwhaki* is digital.

169 One example in a Marvel *Defenders* comic (forthcoming in 2022) shows heroes including Hulk, Valkyrie, Silver Surfer, and Namor, floating on tarot cards in front of the Sorcerer Supreme. David Brooke, "Marvel's Doctor Strange Turns to Tarot For New 'Defenders' Lineup," AIPT, February 9, 2021, https://aiptcomics.com/2021/02/09/marvels-doctor-strange-calling-for-new-defenders-lineup.

170 Tini Howard, "'X-Men Crossover X of Swords' Tarot-Themed Secrets Revealed by Tini Howard," interview by George Marsden, *Gamesradar*, September 23, 2020, https://www.gamesradar.com/au/x-men-crossover-x-of-swords-tarot-themed-secrets-revealed-by-tini-howard/.

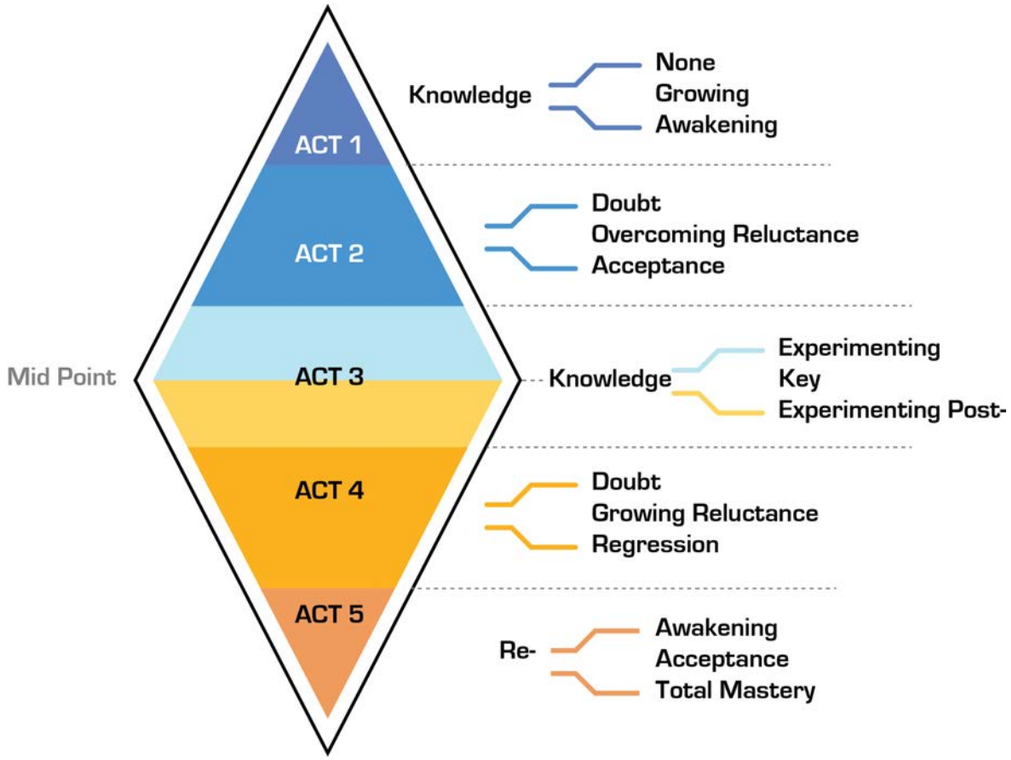

FIGURE 4.33. Visualisation of a five-act story structure, adapted from Yorke. However, where his diagram uses a circular design, I prefer a diamond, to better visualise the reflective function of the structure.

Five-Act Model

Yorke's five-act model of narrative structure neatly incorporates many other Western theoretical structural approaches to narrative. It is a mirrored model, where Acts 1 and 5, as well as 2 and 4, are reflective opposites.[171] Act 3, the middle act, is therefore split in half (fig. 4.33).[172]

The strength of this mirrored approach is that it allows the writer to see the entire structure in terms of balance, and to adjust plot and script accordingly, as if maintaining equilibrium on a seesaw. I employed the concept of a fulcrum, a balancing point, to locate the framed narrative within this model.

In Yorke's five-act structure, key knowledge is attained by or revealed to the protagonist at the fulcrum, the exact midpoint of the story. This key knowledge changes the direction of the story from that point onwards. The protagonist advances with new knowledge that influences their subsequent decisions, leading to the story conclusion.

I chose to physically house the secondary story within the larger story as a diegetic element that provides this new knowledge: a holo-graphic that Jak discovers when she has penetrated the interior of the pyramid fortress. In this world, even the stories are kept captive in a kind of museum, known as the Hall of Antiquities. For Jak, the legend of Tāwhaki becomes a key to vital knowledge which helps her escape the Giant. The concept of key knowledge from Yorke's model is thereby made literal.

171 John Yorke, *Into the Woods: A Five-Act Journey into Story* (New York: Overlook Press, 2013). Yorke believes that story structure is hardwired into humans. He synthesises narrative theory approaches and uses Shakespearean five-act structure as a key to analyse other narrative forms.

172 In this regard it supersedes a three-act structural approach by splitting the larger middle section into smaller, more manageable parts.

Aligning Plot Elements: Jak and Tāwhaki

Construction of the narrative began with no script, just an outline of some plot events (similar to the method of plotting used by Stan Lee in Marvel's early days).[173]

This was an intuitive way to work, allowing flexibility but also some uncertainty. I condensed the fairy tale narrative and added plot elements to align Jak's story with Tāwhaki, working on the principle that nothing included should be accidental. The story, although sparse, needed to make the most use of its characters while suggesting a wider story world.

The prologue begins on the frontispiece, where a moth is pictured, a continuation of Māui's transformed character from *The Night Mother*. Jak encounters sea bandits who represent both the Ponaturi and the relatives who assault Tāwhaki. The explosion that renders the sea bandits unconscious corresponds with the fire of long burning wood (wahieroa) and the house of the Ponaturi set alight.

The beach is called Manawa Tāne, after the Ponaturi's house under the sea. Although Jak doesn't suffer a near-death experience, as Tāwhaki does, she is slightly concussed from the explosion.[174] The scene is filled with clouds of one kind or another; as the whakataukī says, "ka tu te puehu" (the dust of war is thrown up). A magical axe is also introduced in the prologue, recalling Tāwhaki's axe, Te Rakuraku a Tāwhaki.[175] Jak's village is called Kawa, after Hine-i-te-Kawa, where Tāwhaki dwelt.

As the main story begins, threads of the *Jack and the Beanstalk* story are brought together to create meaningful connections. For instance, the bean-seller, a member of a revolutionary cell, doesn't own beans by chance, but has stolen them from the facility in the sky. The genetically modified beans are later used to gain access to the city. Initially the bean-seller was Jak's father, but this was modified so that he became a companion of the absent father. A photograph references this idea, showing a cadre of resistance fighters posing together.[176] Genes/DNA is a recurring motif. The beanstalk resembles a double helix DNA strand. Later Jak will access labs where gene modification has taken place.

Jak climbs the vines to the sky city, reflecting the clear parallel between Jack and Tāwhaki's most famous deed. The robot servant Jak meets there is enslaved ('blind', as Whaitiri was) until set free to see the light of truth.

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173 Bob Batchelor, *Stan Lee: The Man behind Marvel* (Lanham: Rowman & Littlefield, 2017), ProQuest Ebook Central. This process, later dubbed the 'Marvel Method,' mixed storytelling, plot, and visual representation. Both the writer and artist had a say in how the final product unfolded, rather than the artist illustrating a finished script.

174 These characters are also influenced by the bandits in Kurosawa's *Seven Samurai* (1954), who prey on the villagers caught up in the wars of the feudal domains. Sadly, this film reminds us that is always the peasantry that suffer when nobles go to war, just as modern day crime gangs often prey on the poor in the communities from which they arise.

175 The Mohi Ruatapu version has an adze used against Tāwhaki, in another version it is used by him. Mohi Ruatapu, *Nga Korero a Mohi Ruatapu Tohunga Rongonui o Ngati Porou: The Writings of Mohi Ruatapu*, ed. and trans. Anaru Reedy (Christchurch: Canterbury University Press, 1993), 132; Best, *Māori Religion*, 566.

176 The character designs for the bean-seller and his canine companion were influenced by a previous project's characters: Old Macdonald and Bingo, styled as Soviet era farm workers. This gave them the requisite revolutionary air.

The three rooms within the castle are shown as three laboratories, each focusing on a different science: horticulture, containing golden eggs; agriculture, containing golden seeds; and chimera-culture, where the golden harp of legend has become a golden harpy (birdwoman).[177]

Jak must choose to access information on Tāne or Tāwhaki, the only clue being a ripped poster with the text 'Tā…', alluding to the alternate versions of pūrākau featuring a vine-climbing seeker of knowledge.[178] Similarly, Jak is given the clue 'Ku…' as she wonders if the harpy is modelled on Hākuwai (the giant eagle) or Kurangaituku (the bird woman).

The harpy awakens a giant robot, which Jak presumes to be her master, the Giant. The design of the robot reflects the demon Tongameha from the Tāwhaki legend, combined with a karetao (traditional Māori puppet). Generally karetao were hand-held, but there is one account of a giant version employed by a besieged iwi to taunt their enemy.[179]

When the robot goes online, a screen crackles to life in its chest. As in the *Wizard of Oz*, its human master, the true Giant of greed, is revealed behind the scenes.[180] The human controller occupies a similar role to that of Tamaiwaho the wizard, although his motivations are more malign. The Giant and Jak fight, and she grabs the Manu Hiko (electric bird), which is a winged jet pack, mirroring Tawhaki's famous flight using a manu aute (bird kite).

Tāwhaki's feats were to release his mother from slavery and repatriate the remains of his father. Jak must also release the servant, bird chimera, and giant robot, before freeing her mother and finally the whole world from bondage.

At the story's resolution I wanted to reconnect this future world to the old world. Māori atua therefore appear, to reinforce a sense of continuity from past to future, and to emphasise the strong links of whakapapa, which underpins this research and also informs the creative outcomes. For balance, and as a connection to the other books of the trilogy, I included more female atua: Hina (the Moon), Hine-moana, Parawhenuamea, Hine-nui-te-pō, Pīngao, and Mahuika. They reinforce the importance of myth to Jak and her society as they attempt to rebuild.

> Mythic messages reflect humanity's struggles and subsequent spiritual wisdom that can be obtained from connecting oneself to the environment. The lessons of myth, therefore, are continuously repeated because they are the most simple and timeless of lessons—the lessons of nature.[181]

Because the book is within the genre of science fiction, I puzzled over how to integrate these atua. Stories set in the mythic past don't have to adhere to scientific facts; Māui can catch Tama-nui-te-rā despite the orbit of the Earth or the scale of the Sun.

177 The Mohi Ruatapu version, in which Tawhaki is struck down by the Hakuwai, wasn't going to be referenced until I realised that it resonates with the harpy creature I have introduced into the story. Ruatapu, *Nga Korero*, 132.

178 See section 2.3 for more on these pūrākau.

179 "Karetao/Keretao: Articulated Marionette Figure," Te Papa Tongarewa.

180 McCarthy, *Hayao Miyazaki*, 67. Another example of this kind of selfish power behind the curtain is the Count of Cagliostro from the titular animated film: "The dark side, as presented in the person of the Count … exudes the accumulated authority and style of centuries of wealth, breeding and complete selfishness."

181 Rachel S. McCoppin, *The Lessons of Nature in Mythology* (Jefferson: McFarland, 2015), 5, ProQuest Ebook Central.

In this mythic space the world is still malleable, all things are possible. Heaven and Earth can be pushed apart, a landmass can be fished from the sea. As Walsh notes, knowing that the Northern Lights are charged particles "doesn't mean our answers are better than the ones our ancestors came up with long ago when they looked up at the night sky and wondered how it came to be."[182]

However, mythic story elements can logically conflict with scientific truths in a modern story. Reconciling them is a balancing act that requires understanding the fundamental nature and purpose of myths, and considering how they might be expressed in a new setting. In this case, *Jak & the Giant* is not just a retelling of the Tāwhaki legend, but a reimagining of *Jack and the Beanstalk*: a fable which has already been reinvented many times,[183] which in some ways makes it easier to recast in a futuristic world. However, this issue is still something I, like other authors, wrestled with.[184]

Circular Narrative

At the climax of the animated film *Laputa: Castle in the Sky* (1986), it is revealed that the entire technological castle structure has been invaded by the root and branch system of a giant tree. Nature is reclaiming itself. Similarly, *Jak & the Giant* ends with the suggestion of a more equitable world, but on the horizon more 'castles' approach. There is no room for complacency: the ruling class does not easily give up its power.

A story in which the tale ends where it begins is termed a circular narrative, of which the Hero's Journey is one type.[185] Homer's Odysseus embarks on a circular narrative, and Maurice Sendak's *Where The Wild Things Are* is another example, with Max beginning and ending his adventure at home, in his room.[186]

Thus, in circular fashion, Jak's story ends where it began. It also exemplifies the whakataukī "Ka whawhai tonu mātou," adapted for the title of Ranginui Walker's work *Ka Whawhai Tonu Mātou: Struggle without End*.[187] The fight is not just physical: "Our struggle is also for our minds. There is a need to understand our own participation in forming our own domination, exploitation, and oppression."[188]

182 Michael Walsh, "Cute Animated Short Tells the Finnish Myth of Aurora Borealis," *Nerdist*, September 9, 2019, https://nerdist.com/article/fox-fires-animated-short/.

183 See section 2.3 for discussion of the many reinventions of the *Jack and the Beanstalk* fairytale.

184 For instance, see Guillermo Del Toro, foreword to *Art of the Book of Life*, by Jorge Gutierrez (Milwaukie: Dark Horse Books, 2014), 7. Del Toro explains, "I suggested that we utilize the basic myth of Orpheus and Eurydice. Jorge immediately started to riff on how we could execute it so it felt like a Mexican legend—a fairytale passed from generation to generation."

185 Elissa Hansen, "What is a Circular Narrative Style?" *Pen and the Pad,* accessed April 1, 2022, https://penandthepad.com/circular-narrative-style-3143.html.

186 Maurice Sendak, Where the Wild Things Are (New York: Harper & Row, 1963).

187 Ranginui Walker, *Ka Whawhai Tonu Matou: Struggle Without End* (North Shore: Penguin, 2004).

188 Graham Hingangaroa Smith, "Kaupapa Māori Theory: Indigenous Transforming of Education," in *Critical Conversations in Kaupapa Māori*, ed. Te Kawehau Hoskins and Alison Jones (Wellington: Huia, 2017), 80, ProQuest Ebook Central.

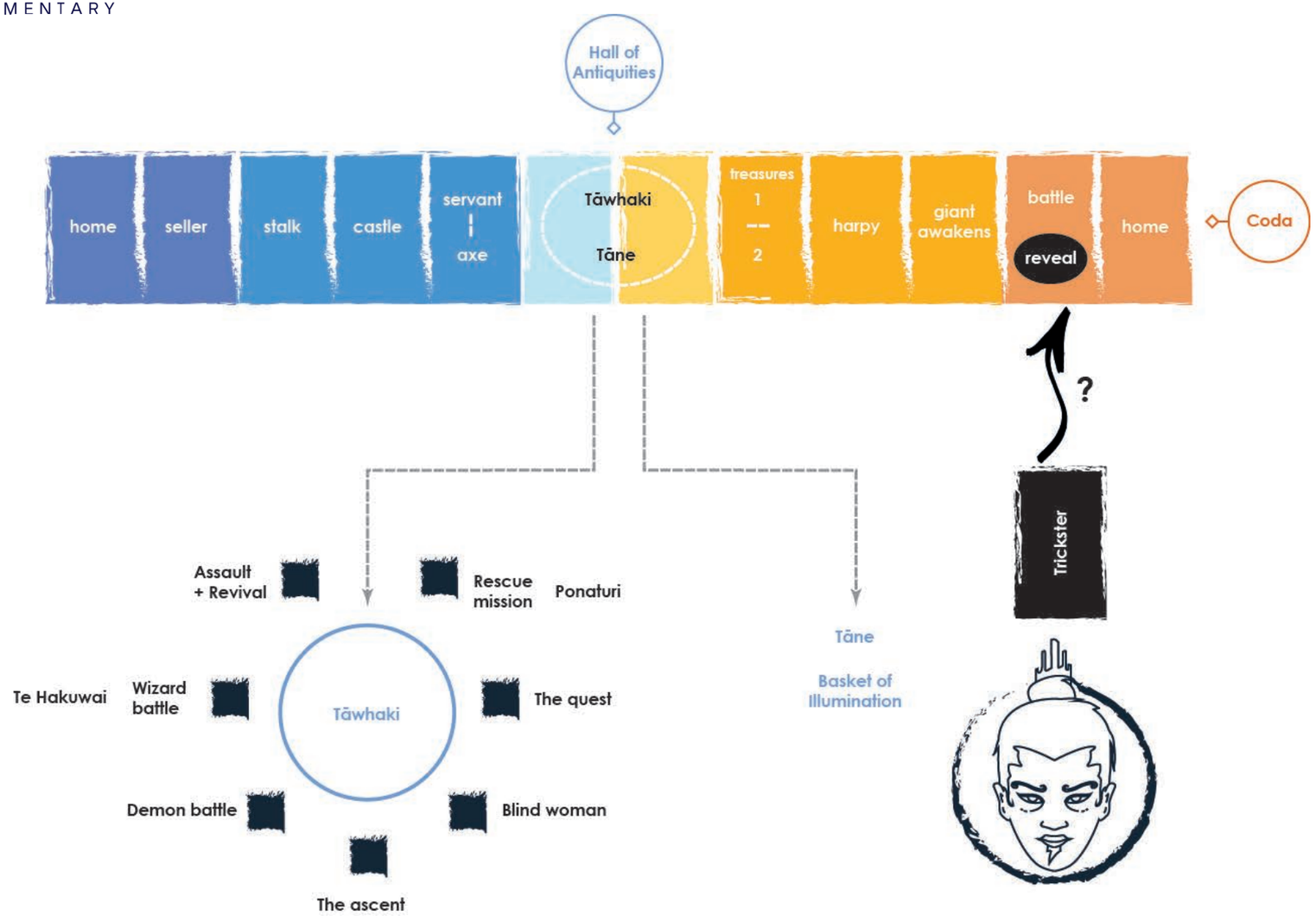

FIGURE 4.34. Narrative structure of *Jak & the Giant*, showing the integration of Yorke's five-act structure, Tawhaki's quest structure, and the addition of a *Te Mana-a-Māui* element. One change has been made to the order of Tāwhaki's structure; the demon battle occurs later.

Māui the Trickster

In addition to the many storytelling solutions required to mesh both Jak and Tāwhaki together, *Te Mana-a-Māui* was also applied in key places. Figure 4.34 shows the elements of the narrative structure.

Employing *Te Mana-a-Māui* as a method led to unconventional narrative sleight of hand, tricks I needed to pull off to make the story work. These include the creation of a sentient toki (axe), a gender-flipped Jack character, and a metatextual reference to the thesis, where avatars of ancestors aid the protagonist. As the Giant also has a hidden identity, in the final scene, Jak's face is finally seen in full, acting as her identity reveal.

As discussed earlier, Yorke's five-act structure positions a fulcrum of knowledge upon which the protagonist's story arc balances. At this point in the midpoint of the story, the character gains significant understanding that impacts their choices and therefore the ongoing journey.

Gender

Given the decision to feature a female protagonist in each book of the trilogy, I thought it might be an interesting experiment to play with a female main character who is either thought to be male, or is deliberately androgynous, recalling the female trickster who adopts a male guise.[189]

I had to consider various ways that this might be read, or even misread. Hiding gender could be seen by some as a refusal to affirm the character's gender identity. However, in conversations with a student of mine who felt more comfortable expressing their personality through androgynous clothing, we discussed how an androgynous presenting character could represent an often overlooked section of society. Author Shannon Hale points out that boys may be discouraged by societal pressure to read stories about female protagonists.[190] A more fluid gender presentation could also encourage readers to focus on the personal qualities of the character, without linking them to gendered stereotypes.

The female protagonist of the film *Nausicaa of the Valley of the Wind* (1984) is described by director Miyazaki as "not a protagonist who defeats an opponent, but [one] who understands or accepts. She lives in a different dimension." The empathy and emotional maturity of the character is crucial to the story.[191] The characters in *Nausicaa* are forced to wear face coverings and goggles, owing to the poisonous spores that leech from post-apocalyptic flora, which initially obscures their gender identity. Similarly, the characters in *Jak & the Giant* who still inhabit the Earth's toxic surface are required to wear protective clothing, creating realistic conditions for androgynous, functional dress.

Standing in the role of the hero Jack is Jak, or Jak-E, a female protagonist whose name may be pronounced 'Jackie,' which would translate as Haki in te reo Maori.[192] Haki could also be a shortened form of Tāwhaki. I reasoned that Jak could have a sibling, to reflect Tāwhaki's brother Karihi.

189 The protagonist of *Mulan* (1998) is one example of this archetype.

190 Shannon Hale, "What Are We Teaching Boys When We Discourage Them from Reading Books About Girls?" *Washington Post*, October 10, 2019, https://www.washingtonpost.com/entertainment/books/parents-and-teachers-please-stop-discouraging-boys-from-reading-books-about-girls/2018/10/09.

191 McCarthy, *Hayao Miyazaki*, 79.

192 A nod to the Pixar film *Wall-E* (2008), where the character's name suggests the common name 'Wally.'

A shortened form of Karihi could be Rihi, which when transliterated into English could be Liz-E, neatly mirroring the form Jak-E: two sisters instead of two brothers. However, in this story Liz-E (or Lizzie) has already passed away.

Layout and Typography

The layouts for this book were assembled scrapbook style, using concept sketches drawn by hand and then scanned and composed digitally, modifying pages as the project progressed. The trader's town was empty at first. I added in unused figures from concept art and moved them around, as if the town was a theatrical set or play-style diorama.

The natural, although compromised, world of *Jak* is marked by a fairly open page layout, with loose borders. In contrast, when the protagonist enters a fortress all the panels become architectural features. Comic panels are then rendered as doorways, hatches, rooms, portals, and passageways, instead of open but obscured spaces. Often, only the most immediate of backdrops are visible because toxic fog, clouds, and dust obscure much of the surrounding environs. This was one solution to the labour involved in world-building complex scenes.

Choreographing the two fight scenes was even more complex than in *The Night Mother*. The number of pages was increased, since so many events needed to occur with multiple antagonists. Fight scenes must have an inherent logic, where protagonist and antagonist display a push and pull movement across panels and pages. I have never received formal training in depicting this kind of action through illustration, but impressions garnered from watching action films and reading superhero comics helped (another example of tacit knowledge at work).

The fight choreography also conveys information about Jak's motives and values. Jak realises that the harpy is also trapped in the system, and releases her, hoping for the best. In the ensuing battle, Jak's moves are defensive rather than offensive, taking care not to hurt the creature. The conclusion to the fight shows the giant robot falling and bringing down the control centre and pyramid, showing the seeds of destruction within any oppressive system.

Of the trilogy, *Jak & the Giant* aligns the most with the comic book medium, something I decided to embrace fully, by leaning into the aesthetic of comics I was reading in the 1990s and 2000s. Many artists of this period rendered their work in a stylized rather than realistic fashion, drawing on both exaggeration and simplified abstraction to create distinctive looks. Research into old comics, along with explanatory podcasts and recordings by these artists, aided the process.

Fueled by some nostalgia, and fundamental elements of my contemporary comic projects, I could almost see this story shaping process as a 'try out' portfolio, as if I was auditioning to work on some of my favourite comics of that era. The cover was finally resolved following this period of reminiscing. What resulted was an image suggestive of a mashup of a superhero comic and a *Tintin* cover.[193]

193 My comic anthology *Pepeha* contains a story called 'Dan-Dan,' in a similar *Tintin* pastiche style. Zak Waipara, *Pepeha* (Auckland: Tuakore Press, 2020).

FIGURE 4.35. Different fonts, ideograms, and logos used in *Jak & the Giant*.

On the final page, Jak breaks the fourth wall and looks outward, challenging the audience. An appendix depicting Tāne and three baskets appears on the inside back cover; this is the road not taken, the other choice within the narrative, as if this was an interactive story where it was possible to choose another path.

Although a mostly silent book, there are textual elements present. The primary fonts I used were *Kung-Fu Master* for the title, and *Self Destruct Button BB* for the epigraphs, as well as the speech of the axe and servant. *Bahnschrift* was used for some explanatory text. Perfectly round speech balloons suggested their technological origins. The human characters communicate in a form of speech that uses ideograms rather than words,[194] so these also needed to be designed. Three logos were created for the laboratories (see fig. 4.35 for examples of fonts, ideograms, and logos).

I first considered the idea of a book that used non-traditional text or narrative approaches for *Pīngao & Toetoe*, taking inspiration from Neil Gaiman and Charles Vess' *Instructions* and Shaun Tan's *The Rules of Summer*.[195] *Jak & the Giant* takes unconventional storytelling one step further. When it came to text, I decided to create a partially silent book, something like the film *Wall-E* (2008), where the majority of the story is devoid of dialogue, and the protagonists use noises to emote and convey information.

194 An ideogram is a graphic symbol that represents an idea or concept, independent of any particular language.

195 Neil Gaiman and Charles Vess, *Instructions* (London: Bloomsbury, 2010); Shaun Tan, *The Rules of Summer* (Sydney: Lothian, 2016).

I therefore chose to keep the dialogue mostly non-textual, but to use epigraphs for the majority of the text instead. The exception is the axe. Being sentient, it is used as a narrative device to aid communication of the story.

An epigraph is a quotation from another piece of prose or poetry, set at the start of a section of writing, used to set a mood or elucidate a theme to be explored. In children's books and comics, epigraphs are often drawn from works of classic or biblical literature, linking their narrative themes with those of traditionally high-status literary formats.[196]

This is achieved through juxtaposition: the literary technique where two or more story elements are placed side by side, so that the reader may compare and contrast them. In comics this ability to juxtapose elements can be heightened. Scott McCloud identifies a number of word-image relationships unique to comics, including parallel combination, which allows for "words and pictures to follow very different courses—without intersecting."[197]

For instance, in the Wolverine comic "Unspoken Promises" a text-based World War II narrative set in Greece runs parallel to an image-based American urban crime/superhero tale, and these stories only intersect on the final page.[198]

An early idea for the content of the epigraphs involved using lines from famous nursery rhymes that included the character Jack, such as *Jack and Jill* or *Jack Be Nimble*. This approach was promising, but I felt it over-emphasised the European origins of the story. Additionally, the temptation to alter them to better fit the story would have rendered them less recognisable.

The solution was to instead employ Māori proverbs specifically related to Tāwhaki. Each proverb is juxtaposed against the images shown, and also against every other proverb in the sequence, creating a larger poetic narrative, while retaining the original power and context of these ancient sayings.

196 For example, each chapter in *Watership Down*, a tale of a group of rabbits searching for a safe home, begins with an epigraph from a piece of ancient Greek or Roman literature that echoes the events or themes of the chapter. The universality of the themes explored is emphasised by this juxtaposition. The comic books *Cloak and Dagger* and *Doom 2099* similarly use biblical and literary quotes at the beginning of issues. See Richard Adams, *Watership Down* (London: Rex Collings, 1972); John Francis Moore and Pat Broderick, *Doom 2099 #19* (New York: Marvel Comics, 1994).

197 McCloud, *Understanding Comics*, 154.

198 Larry Hama and Adam Kubert, *Wolverine #102* (New York: Marvel Comics, 1996).

4.6 Summary

In this chapter I have critically appraised key conceptual, narrative and design decisions involved in creating the *Tuakore Trilogy*. Beginning with a discussion of generic approaches taken to balance, connection, transformation, structure, rhythm, architecture, colour, and the treatment of peritextual elements, the chapter then moved on to an analysis of specific applications in the three books, *Pīngao & Toetoe*, *The Night Mother*, and *Jak & the Giant*. This chapter shows how the pūrākau were transformed into the *Tuakore Trilogy*.

Having moved through the phases of creation, standing now in the world of light, we turn to review the thesis as a whole, its contributions to knowledge, and consider future directions.

'Til this restlessness returns I turn and turn and turn again.[199]

Mā te mātau ka ora

199 From Living Colour, "Hemp," lyrics by Andrew Fairley and Vernon Reid, released 1993, on Stain, Sony/ATV Music Publishing.

Chapter 5

CONCLUSION

He aha koa? Hai te tokorima a Māui.
What does it matter? I have the five of Māui.[1]

5.1 The Nature of the Research

Te Mana-a-Māui: The Magic of Māui addressed the question: How might a philosophy drawn from the Māui cycle be applied creatively to transform and shapeshift pūrākau Māori?

An ambitious undertaking, it spanned more than four years of research, including preparation and execution. As a practice-based research inquiry, it was wide-ranging in its reach, tapping into the three main cycles of pūrākau Māori: the creation, Māui the demigod, and Tāwhaki the divine, along with a plethora of interconnected principles. Yet the format of a practice-led thesis meant it was impossible to cover everything in equal depth in this exegesis.

Nevertheless, this thesis remains complex, employing interdependent areas of knowledge drawn from te ao Māori, potentially demanding, but unapologetically Indigenous in its outlook. It is a testament to my iwi, hapū, kāhui kaumātua/kuia, and indeed my father, who has instilled in me an appreciation of a nuanced understanding of te ao Māori, as well as the self-belief required to complete this task. My obligation to my community is present within the work, and during this journey, I was concurrently called upon to work for my iwi: e mahi ana te mahi mō te iwi katoa (work for the wider community).[2]

Kia tū koe kei runga o te mana a Māui ināianei!
Stand up by means of the power of Māui in this time!

Thesis Summary

The thesis exists in two halves: the practice, a trilogy of interconnected books; and the exegetical writing in five chapters. Overall, it seeks to create contemporary stories adapted as guides for future generations. The *Tuakore Trilogy* of thematically linked graphic stories respond to Ihimaera's call to action to use the platform of children's books to address pressing social issues.

It does this by applying a philosophy drawn from the Māui cycle, prompted by Robertson's manifesto, to creatively reinvent pūrākau Māori through coded messaging and modern formats that appeal to contemporary readers. Inspiration for the undertaking is also derived from the ancestral tradition of a broader, Polynesian, Pan-Pacific and Māori exploratory mindset, and from a specifically East Coast-centred, iwi-led practice of innovation.

1 Hirini Moko Mead and Neil Grove, *Ngā Pepeha a Ngā Tīpuna: The Sayings of the Ancestors* (Wellington: Victoria University Press, 2001), 62. An apology made for the absence of cutlery. Who needs tools when you have your hand?

2 This included design work for the Tūranga-based Covid-19 vaccination campaign *Tū Mai Tairāwhiti*, work for the Tairāwhiti Arts Festival and the Tairāwhiti Museum, illustrations for the national *Unite Against Covid-19* vaccination poster campaign targeting Māori whānau, and a range of graphics, logos, and artwork for MAI ki Aronui.

The Practice

The final proof-of-concept form is three interconnected picture books, the *Tuakore Trilogy*, that use comic storytelling to stage complex narratives across 32 pages. In chronological order, they are *Pīngao & Toetoe* (Book 1), *The Night Mother* (Book 2) and *Jak & the Giant* (Book 3). In some case 32 pages was not enough, and peritextual elements were required to act as prologues and epilogues. Thus, an inset book, *Tāne Mahuta & Hineahuone* (Book 2B), can be found within *The Night Mother*. In the trilogy, the text is primarily in English for Books 1 and 2, while Book 3's epigraphical text is in te reo Māori, with English translations.

5.2 Contributions to Knowledge

The structure of the pepeha (tribal statement) discussed in chapter 2 of this exegesis is deliberate in its design, placing the individual as one small piece of a larger genealogical and environmental network. The depth to which this exegesis has delved is only possible because of those all those ancestors who, with great thought, skill, and innovation, brought into being the rich Indigenous worldview I am fortunate enough to share.

Acknowledging my ancestors is a way to whakamana (uplift their mana), and to support the belief that we are in the best position to experiment, to be brave, because that's what our tīpuna did.

> *Ka mau tā Māui ki tōna ringaringa e kore e taea te rūrū.*
> What Māui seizes cannot be loosened.[3]

Our talents come to us from our ancestors, it is our responsibility to honour that gift. It's not vanity if we observe the legacy they have entrusted to us. It is also on us to resist self-effacement and self-deprecation because our ancestors endured so much to get here; we do them a disservice if we don't live up to our full potential. We hold their gifts in trust for the generations to come. If we celebrate them it is not self-aggrandisement, because it is not about us, we are merely the vessel that allows the expression of our ancestors' hopes.[4]

I therefore propose that the study makes contributions in the intersecting fields of literature, illustration, design, and Indigenous methodology. In particular, it contributes to Indigenous scholarship in the subfields of pūrākau, picture-books, and comics.

3 Mead and Grove, *Ngā Pepeha*, 170. This whakataukī was Māui's response when his brothers implored him to release the great fish he caught.

4 These ideas are based on a discussion with my colleague Tony Fala, March 21, 2021.

Tuatahi: A Medium for Indigenous Storytelling

Through experimental demonstration and theoretical discourse, I have sought to proffer a positive message about the contributions Indigenous artists and Māori ways of seeing can make to the medium of comics.

Drawing parallels to older ways of connecting words and images has effectively created a whakapapa (genealogy) from more traditional artforms to this modern medium.

This thesis is a response to Ihimaera's call to action through comics, a medium I have always gravitated towards. It provides the pathway; a star map of sorts for myself and other Indigenous authors to navigate some choppy and prejudiced seas.

For non-Indigenous creators who seek to access Indigenous knowledge, this work hopefully alerts them to certain obligations and responsibilities, and to the depth of understanding required to work within this space with authenticity; or, more productively, to convince them of the merit of investigating their own cultural stories.

As previously stated, Māui is also a direct ancestor for many iwi (in Aotearoa and across the Pacific), cited in whakapapa lines. He is not just a mythical being, but someone from whom we descend, a real personage who sits within our larger whakapapa. Therefore, he should be accorded all the dignity and respect that any other ancestor might expect, including careful consideration in his presentation and representation.

The study also offers to the genre and conceptual creative space of Indigenous futurism the newly coined term of iwi ātea,[5] to describe pan-Pacific futurism.

Tuarua: Comics for the Expression of Pūrākau

The study also proposes the medium of comics as a useful contemporary expression of pūrākau. The nature of pūrākau is such that to gain a full appreciation of the stories requires deep contextual knowledge, which in the modern world has become fragmented. Retelling traditional stories remains vital to the continuation of culture.

Simultaneously, finding new ways to express these stories for contemporary times, rooted in much older legends, warrants exploration. As Reilly explains, "the creation traditions … were narrated, chanted or sung by tohunga for each new generation, and by doing so they explained anew how the world, its atua and humanity came into being."[6] In many ways, the world is renewed every time the origin of its birth is recited.

The language and architecture of comics is a capable waka (canoe/means of transport) to carry these complex narratives, which appear simple in execution but contain dense layers of information. Leveraging the strengths of comics, the study shows that it is possible to be ambitious with the type, complexity and amount of story being offered.

5 I suggest iwi ātea (literally, space people) as a te reo Māori name to add to the list of terms coined by Dan Taipua: Space Māori, Polyfuturists, South Pacific Futurists, and Astronesians. This would further indigenise the concept.

6 Michael Reilly et al., eds., *Te Kōparapara: Introduction to the Māori World* (Auckland: Auckland University Press, 2018), 29.

Narratives are compelling; human beings have evolved to look for narrative patterns in the world. As Wright elucidates: "Stories simplify and arrange aspects of the world (concepts) into connected, understandable sequences."[7]

Consequently, we use stories to refine the chaos of experience into meaningful order. A deep understanding of both visual storytelling and pūrākau is required to make informed creative choices that present these stories effectively, utilising words, pictures, symbols, and the power of metaphor.

Tuatoru: Bringing Te Reo and Tikanga Naturally into Stories

The study asserts the rightful place of te reo Māori and tikanga Māori through the application of mātauranga Māori in innovative ways. Retelling these Māori stories involved applying bilingual creative components in specific places, with English text as a bridge for those still finding their way toward understanding the larger world of te ao Māori. The various whakataukī and karakia used are poetic and rich in meaning, often with a deep metaphorical base.

All pūrākau employ different levels of symbolic metaphor, some more overt than others. These symbols become coded over time as their origins recede further into the past, and the challenge is then to decode them. The cipher required, I believe, is a cultural lens. This is relevant in contemporary times, as so much of the authentic Māori worldview has been lost, sometimes actively suppressed through colonisation. Storytelling practices are part of how Māori communities communicate te reo Māori and tikanga Māori, and therefore the lessons encoded within pūrākau are ways to reconnect with Indigenous knowledge.

Retelling pūrākau involves decoding narratives to accurately ascertain both their overt and hidden meanings. These most ancient of stories are the means to understand how a particular group of people[8] thought and behaved, and the values they held dear. However, the door swings both ways: to truly understand the stories, one must also understand the culture in which they arose.

It is difficult to create reimagined stories without a firm understanding of the older ways of seeing, therefore I have undertaken a kind of archaeology, unearthing fragments of lesser-known versions and making comparisons with more well-known versions, in order to decode the meanings present in these stories.

As Patterson notes, the goal is to "become familiar with a wide range of Maori narratives and with the sorts of context in which they might be used… [to] try to understand the virtues and ideals that the narratives can depict and advocate."[9]

Far from being a new activity, the exegesis has demonstrated that over time pūrākau have been transformed into new and differing forms as needed, much like the flexible nature of tikanga.

7 Will Wright, "Introduction: The Hero in Popular Stories," *Journal of Popular Film and Television* 32, no. 4 (2005, Winter): 146, https://doi.org/10.3200/JPFT.32.4.146-148.

8 In this case the ancient to contemporary world of my ancestors.

9 John Patterson, *Exploring Maori Values*, 2nd ed. (Wellington: Dunmore Publishing, 2009), 182.

The sourcing, selecting and application of karakia inside the works was a mediating mechanism to wrap the books in an enduring protective cloak, words of power to protect all involved: myself, the reader, and the community connected with these stories.

An argument might be made for books of this kind as an invocation of sorts, hoping to enact change. Alan Moore describes art and magic as part of the same equation. Both are concerned with manifesting something from nothing, and as a "transformative force", both are designed to bring about a change in consciousness.[10]

Tuawhā: Te Whaiao and Te Mana-a-Māui

Whakapapa connects us with our ancestors, but retelling pūrākau is how we know, remember, and feel these connections. As Māori Marsden explains, a potent methodology is "to recite genealogy and embed it in narrative form. The genealogy was learned by rote and provided the frame or skeleton, and the narrative form clothed it in flesh."[11] In the act of storytelling, then, whakapapa is given meaning and comes alive.

The metaphors contained within pūrākau are also a natural way to organise, approach and understand a methodology for a research project on retelling pūrākau. This project uses several of these concepts to help explain the research process. The dual system of *Te Kauae Runga* and *Te Kauae Raro* is a research design framework that visually and metaphorically expresses the interdependent nature of artistic practice: the methodology and the methods.

It proved to be an effective mechanism by which to organise and connect these methodological constructs: *Te Whaiao* and *Te Mana-a-Māui*. Marsden affirms this reasoning: "Māori perceived the universe as a 'process' … a world comprised of a series of interconnected realms separated by aeons of time [from] which there eventually emerged the Natural World … unified and bound together by spirit."[12]

Te Whaiao acts as a mnemonic device to recall, visualise and help describe the phases of seeding an idea in the space of *Te Pō,* bringing it to fruition in *Te Ao Mārama*. Storytelling, infographics, tables, icons and symbols have all been used to provide cogent points with which to anchor this practice.[13]

Māui too is a symbol. In *Te Mana-a-Māui* method, Māui as avatar, exemplar, and ancestor gives the Indigenous artist permission to act, to access an attitudinal philosophy designed to disrupt in the search for creative answers.

10 Jackson Ayres, *Alan Moore: A Critical Guide* (London: Bloomsbury Academic, 2021), 166-167.

11 Māori Marsden, *The Woven Universe: Selected Writings of Rev. Māori Marsden*, ed. Te Ahukaramū Charles Royal (Otaki: Estate of Rev. Māori Marsden, 2003), 31.

12 Marsden, *The Woven Universe*, 31.

13 Ibid. Māori Marsden elaborates on the role symbolism plays in organising knowledge structures in te ao Māori: "The Ancient Māori seers like the later modern physicists created sets of symbols … [to] grasp what they perceived as ultimate reality. These symbols were encapsulated and couched in story/myth/legend/art/forms/proverb/ritual and liturgical action."

Tuarima: Reciprocity

A central principle when working with pūrākau is reciprocity: an obligation to leave these treasures, he taonga tuku iho (treasures passed down from the ancestors), in a state fit to be passed on again.

Māui sought to live forever, to leave immortality as his ultimate legacy, as artists also seek to leave something of themselves in the world. Māui's tales have achieved exactly this immortality as a legacy enduring across space and time.

In reinventing and retelling stories one is essentially recoding them with new layers of meaning. There's no sense in decoding the metaphorical only to make it literal. The strength of these stories lies in the richness of meaning beneath the surface, and that requires recoding them with appropriate meanings, in order to create unique interpretations.

One Māori colleague suggested to me that mauri is an important notion in this context, that art created has an internal lifeforce, imbued by the artist.[14] This idea is in opposition with the capitalist ideal of profiting from taonga, seeking either wealth or fame. Within te ao Māori, they are gifts and as such deserve our care; after all, they are communally owned.

5.3 Further Research

As the research progressed, and I found myself slipping deeper into an Indigenous worldview, I discovered that investigating the implied cultural context imbued in the pūrākau material yielded surprising and insightful answers. Once revealed, these would appear self-evident, but nonetheless, amazing. The longer one is immersed in this kind of research, the more revelatory understandings one receives.

14 Dr Alayne Hall, conversation with author, November 2, 2019. Mead concurs, and cites the wearing of pounamu talismans as a means to confer mauri. Hirini Moko Mead, *Tikanga Maori: Living by Maori Values* (Wellington: Huia Publishers, 2003), 53-54.

I suspect this is what Royal refers to when he discusses spending time with Māori Marsden, a tohunga tūturu (true expert): "In our time together, I saw glimpses of that earlier way of knowing and seeing the world and also felt that sense of mana that he and his peers possessed."[15] The deeper one dives in decoding material, the more insights into a Māori worldview become available, germinating new ideas and research directions.

Creative Projects

One of the benefits (and challenges) of creative projects is that they often spawn ideas for other projects. This PhD research is no exception. In addition, the framework of *Te Mana-a-Māui* provides guidance for applying non-conventional approaches to future work. A new trilogy of reimagined pūrākau, along with other possibilities, have already started growing in the background, seeded directly from this research and the *Tuakore Trilogy*.

Conference Presentations and Publications

Early in the research process I identified the opportunity that symposia, conferences, and presentations offered to place work-in-progress in front of a live audience.[16] This strategy created the conditions to focus, concentrate, and strengthen an idea—to test it, and then improve it. It was also a useful way to create written content that crystalised my thinking. I chose these opportunities carefully to align with the kaupapa (agenda) of this project (fig. 5.1 shows one example). This approach was repeated through also publishing articles that served a similar function.[17]

15 Marsden, *The Woven Universe*, 31.

16 These national and international events included: Zak Waipara, "A Trilogy of Inter-linked Stories," (lecture, MAI Doctoral Conference 2020/2021 Te Manawaroa o Te Kupenga, Tauranga, New Zealand, April 23, 2021); Zak Waipara, "Seachange: Navigating Uncertain Currents," (lecture, 2nd TOROA Communication Research Conference: Communicating in a VUCA World, Auckland University of Technology, Auckland, New Zealand, November 19, 2020); Zak Waipara, "Making Maori Comics," (lecture, FLIN 20: Feria De Las Lenguas En Indigenas Nacionales/National Fair of Indigenous Languages, Mexico City, Mexico [online], September 22, 2020); Zak Waipara, "Future Tense," (lecture, CoNZealand: The 78th World Science Fiction Convention, Wellington, New Zealand, July 31, 2020); Zak Waipara, "Drawing Up the Land: Indigenous Comic-making in Aotearoa," (lecture, MAI Doctoral Conference 2019: Voyage to a New Horizon, Karitane Marae, Dunedin, New Zealand, November 16, 2019); Zak Waipara, "My Hero Academia," (lecture, Toroa Communication Research Take-Off 01 Mini-conference: Digital Disruption and Professional Practice, Auckland, New Zealand, November 14, 2019); Zak Waipara, "Capturing the Sun-God," (keynote address, Taniwha Gods and Monsters: Picturebooks Seminar, Waikato Picturebook Research Unit, University of Waikato Hamilton, New Zealand, October 24, 2019); Zak Waipara, "Te Whaiao: The Science of Magic," (lecture, 2019 AUT Postgraduate Research Symposium, Auckland University of Technology, Auckland, New Zealand, August 16, 2019); Zak Waipara, "Te Whaiao: The Science of Magic," (lecture, MAI ki te Ao: Indigenous Doctoral Gathering, Hamilton, New Zealand, June 20, 2019); Zak Waipara, "Te Mana me te Mahi-atua a Māui: Remixing Pūrākau from a Māori Perspective," (lecture, MAI ORA 2018: Annual National MAI Conference, Te Kupenga o MAI Māori and Indigenous Scholar Network, Auckland, New Zealand, November 11, 2018); Zak Waipara, "Te Mana a Māui," (lecture, 2018 Postgraduate Research Symposium, Auckland University of Technology, Auckland, New Zealand, August 17, 2018).

17 Zak Waipara, "Ka Mua, Ka Muri: Navigating the Future of Design Education by Drawing Upon Indigenous Frameworks," *DAT Journal:*

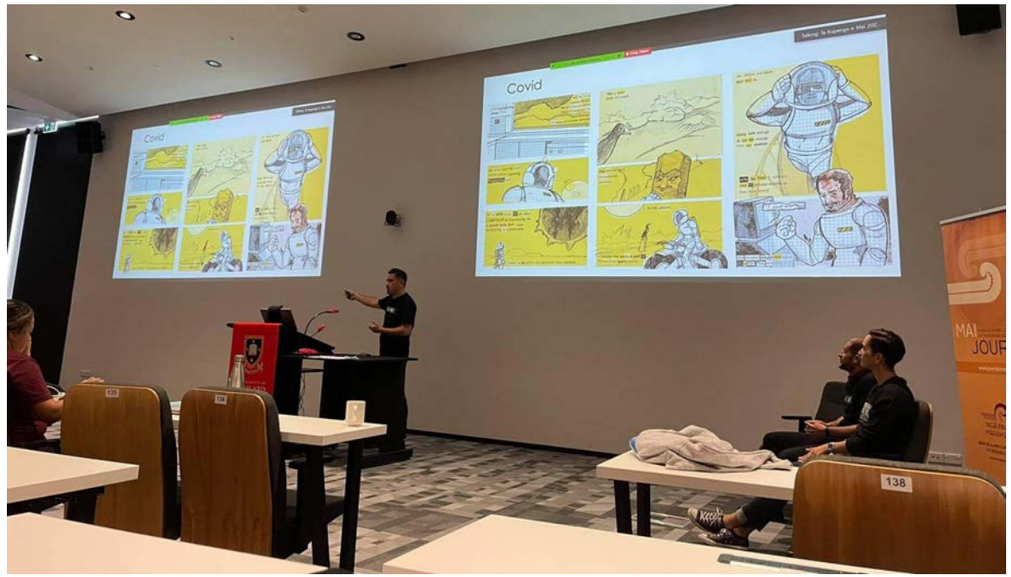

FIGURE 5.1. The author presenting a talk at MAI te Kupenga Conference 2021, Tauranga. Photograph reproduced with permission of Shivani Karan..

Forthcoming opportunities to publish research developed in the course of this thesis have presented themselves, including two book chapters and a short non-fiction comic to be presented at a conference.[18]

Proposed Exhibition

After successfully submitting a group proposal, *Future Tense*, to exhibit as part of the Native American and Indigenous Studies Association (NAISA) 2020 conference in Toronto, Canada, the conference was unfortunately cancelled, due to the outbreak of the Covid-19 pandemic. This proposal would be worth revisiting in some form in the future.

Design, Art and Technology 6, no. 2 (2021): 362-385, https://doi.org/10.29147/dat.v6i2.404; Zak Waipara, "Drawing Up the Land: The Place of Indigenous Comics in Aotearoa-New Zealand," *Paradoxa: Studies in World Literary Genres*, no. 32 (2021): 245-272; Zak Waipara, "Creative Juxtaposition," *New Zealand Author*, no. 326 (2021): 28-31; Zak Waipara, "The Call to Adventure," *Studies in Comics* 11, no. 1 (2020): 205-214, https://doi.org/10.1386/jem_00022_7.

18 Zak Waipara, "Tiwha Tiwha te Pō: Dark Dark is the Night! Retelling the Story of Rongowhakaata's Encounter with Cook," in *Deframing Oceania: How Comics and Graphic Novels Have Challenged the Narratives of Pacific Islands and Islanders*, ed. Guido Carlo Pigliasco and Suzanne S. Finney (Honolulu: University of Hawai'i Press, forthcoming); "Ghost in the Machine: Ghost Rider 2099; A Digital Trickster," in *The Digital Age of Superheroes: Superheroes and Data*, edited by Freyja McCreery and Sarah Young (Bristol: Intellect, forthcoming); "Tupaia, Taiata and the 'Unreadable Map'," digital exhibition for Comics and the Global South, University of Cambridge, July 6-7, 2022.

5.4 Concluding Thoughts

Haere i mua i te aroaro a Atutahi.
When you travel, go ahead of Atutahi.[19]

A research project of this nature requires navigation when seeking to voyage into uncharted waters without going off-course. This was drawn from tikanga, the guidance offered by pūrākau themselves, and from tacit knowledge (intuition), which acted as an internal compass.

While researching, I was often asked who was the imagined audience, but just as easily one could imagine a room full of critics. Navigational aids, just like frigate birds, stars and ocean currents, are a means to move proactively toward an audience, and also a way to bypass the jagged rocks of critics, especially the hyper-critical inner voice.

Te Tuke a Māui; Te Matau a Māui; Te Ika a Māui.
The elbow of Māui; the hook of Māui, the fish of Māui.[20]

Māui is also posited within this thesis as an aid to deflect criticisms. He is the ultimate navigator, not in the sense of captains of waka, setting out to transport their people to a new land, but within an original Polynesian worldview.[21]

Not only did he survive at sea wrapped in the hair of his mother, forging a connection to the ocean and the deities that sustained him, but, in one of his greatest feats, he drew the land to himself. This act embodies the Indigenous notion that the waka stands still whilst the world moves below it, and, when land is first seen, it is on the horizon emerging from the sea.[22]

19 A.E. Brougham and A.W. Reed, *The Reed Book of Maori Proverbs*, rev. ed. (Auckland: Reed, 1996), 145-146. "Atutahi is the star Canopus. The advice to the traveller is to go on his journey before Canopus appears, while food is still plentiful." In other words, plan and prepare for your journey appropriately.

20 Paul Taylor, *Naked Eye Wonders: A Short Guide to the Stars as Seen from Aotearoa New Zealand* (Auckland: Paul Taylor, 2001), 30; Elsdon Best, *The Astronomical Knowledge of the Maori, Genuine and Empirical* (Wellington: Dominion Museum, 1922), 31, http://nzetc.victoria.ac.nz/tm/scholarly/name-123717.html. The hook of Māui is the Scorpius constellation. The elbow of Māui (Te Tuke a Māui, also known as Te Kakau a Māui) is part of Orion's Belt constellation. The three stars of the belt of Orion (The Pot) is known as Tautoru, but Te Kakau includes these three and another row extending out from them at an angle, suggesting a handle. Te Ika a Māui is one name for the Milky Way (more commonly known as Te Ikaroa: the long fish, or Te Mangoroa: the long shark). In one account, Tāwera (Venus as a morning star) and Meremere (Venus as an evening star) are the eyes of the children of Māui and Hina, said to be personified forms of light.

21 According to master carver and waka ama expert Matahi Avauli Brightwell, Māui is the originator of waka ama (outrigger canoe). Gianina Schwanecke, "Man Behind Lake Taupo Rock Carvings and 'Father of Waka Ama' Recognised in Queen's Birthday Honours," *Stuff*, June 6, 2022, https://www.stuff.co.nz/national/128833754/man-behind-lake-taupo-rock-carvings-and-father-of-waka-ama-recognised-in-queens-birthday-honours.

22 Anan Zaki, "'Legendary' Map of Pacific by James Cook's Tahitian Navigator Tupaia Finally Unlocked," *Stuff*, April 10, 2018, https://www.stuff.co.nz/national/101871481/legendary-map-of-pacific-by-james-cooks-tahitian-navigator-tupaia-finally-unlocked.

Māringiringi ai te wai rā i aku kamo, ē,
Ko tōna hekenga mai tonu.
Nā Māui tonu aua pokapokanga ē,
He tini te kōwhao
Hōmai noa rā he mīmiro mō te waka, ē,
E mau ai rā.

Pouring forth are tears from mine eye, alas,
Streaming forth unceasingly
Like unto the delving of Māui,
The myriad cavities
Give unto me sound lashings for the canoe,
So as to bind it firmly.[23]

Williams exhorts storytellers to "pick up the pencil, sharpen it and use it as a weapon by telling the truth [with] the right and mana to access the taonga of your ancestors, but the way to get there is not straightforward."[24]

The journey from *Te Pō* to *Te Ao Mārama*, through *Te Whaiao*, reminds us of the children of Rangi and Papa who set about remaking the world. Their need for space saw them draw away from their parents, and overturn the established order. These events play out again when Māui arrives; this time it is his elders who must endure his actions and give way.

This thesis set out to find a path to retell traditional stories in non-traditional ways. It is also about creating autonomy for the artist and storyteller to pursue the needs of the work, and a declaration of the mana of the artist, by adopting that aspect of Māui which is fearless in the face of naysayers. In the discipline of art and design, because of the intangibility of what we do, and the difficulty in measuring its effect, it can be easy to doubt the work's validity.

23 Apirana Ngata, *Ngā Mōteatea the Songs: Part Two*, rev. ed., trans. Pei Te Hurinui Jones (Auckland: Auckland University Press, 2005), 52-53. This is a stanza taken from a Ngāti Kahungunu lament called *He Tangi: A Song of Sorrow*.

24 Haare Williams, "Te Kāhui Ruruhau," *Te Whē ki Tukorehe, Te Hau o te Whenua* 1 (2020): 14.

But at our very best we slow the sun; we separate the heavens, we wrestle with gods; we tame the elements and chain them to the page. We sweat and bleed in the service of these impossible feats, driven by an internal unending dissatisfaction with the status quo—which only leads to creative entropy—and a belief that we can enrich our lives through art and story; we know of no other way.

Maranga, e te iwi, ka tata te pō e kore ai te tangata e āhei ana te mahi.
Maranga, maranga, maranga ki runga! Kūī! Kūī! Whitiwhiti ora!

Arise, people, the night is close in which a person cannot work.
Arise, arise, rise up! Hunger! Hunger! It changes, it changes, there is life![25]

Mā te ora ka aha ake?

25 Jenifer Curnow, Ngapare Hopa, and Jane McRae, *He Pitopito Kōrero Nō Te Perehi Māori: Readings from the Māori Language Press* (Auckland: Auckland University Press, 2006), 18-21. At the close of this thesis, the text, first used in the Mihi, is used here to now mean the shifting states of moving between knowledge seeking and making art. The last rhetorical question: *Mā te ora ka aha ake?* asks 'From wellness, what next?' The implication is—whatever one wishes.

Karakia, nā Hinauri

Haruru tēnei toki
Ngahoa tēnei toki
Hei pao i tō uru, tēnei toki,
He pao i te rori,
Tēnā toki ka haruru,
Tēnā toki ka ngatoro te ao
Ko te toki o Whiro te tupua,
Manawa ko koe, Kaitangata.

Let this axe roar
This is the axe that will split heads
Bite into skulls, this axe
Will eat your brains
This axe will roar
This axe will echo round the universe
For it is the axe of Whiro the demon
Power to you, Eater-of-men.[26]

26 Barry Mitcalfe, *The Singing Word: Māori Poetry* (Wellington: Victoria University Press, 1974), 21; A.W. Reed, *Treasury of Maori Folklore*, (Wellington: A.H. & A.W. Reed, 1963), 145-148; Antony Alpers, *Maori Myths and Tribal Legends* (Auckland: Longman), 71-75. Following the end of the Māui cycle, it is Hinauri, Māui's sister, whose adventures not only continue the familial lineage, but allow her to become the heroine in her own right. Surviving a number of adventures at sea, including drowning and oceanic transformation, Hinauri proves to be a wahine toa (female warrior, staunch woman), engaging in battle with the jealous wives of Tinirau. Brandishing an obsidian blade, and the power of this incantation, Hinauri is victorious in defeating them and procuring an alternate origin of greenstone. Alpers offers a different translation: "Loud sounds the stone, sharp pain is the stone, to strike at the seat of life is the stone, to strike the brain is stone. Behold, the stone rings out, behold, the stone will destroy, the stone of Whiro te tupua, spirit even of thee, the man-destroyer."

APPENDICES

Appendix A: Whakapapa Principles Defined

Working from Lilley's principles,[1] which have only ever been provided in brief form, I have gathered together examples of how they are applied in practice, to flesh them out and clarify how they could function within research.

1. The Backbone of Society

As Wikaire and Newman attest, "It is through the lens of whakapapa/genealogy that Māori come to understand the world. Thus, whakapapa can be viewed as the backbone of Māori culture … a key concept around which the Māori worldview is formed."[2]

Barlow's definition expands this idea further, since "whakapapa is a basis for the organization of knowledge in respect of the creation and development of all things."[3] It is the fundamental organising principle around which Māori society is structured. The first thing Māori do, when meeting other Māori, is to work out where they come from to see if relationships, or shared histories, can be established.[4]

The term iwi (tribe), that draws together related hapū (sub-tribes), takes its meaning from the word kōiwi (human bone).[5] Tau affirms that whakapapa is the skeletal structure for Maori epistemology.[6]

Furthermore, the ethics that flow from whakapapa are mana and tapu, two fundamental concepts within te ao Māori. Williams agrees that whakapapa "is the backbone of Maori epistemology and extends to the ancestral period in the manner of more familiar genealogies."[7]

1 Spencer Lilley, "Introducing 'Awareness of Indigenous Knowledge Paradigms': IFLA Core Elements," paper presented at the IFLA Presidential Meeting: Indigenous Knowledges: Local Priorities, Global Contexts, Vancouver, BC, April 12-14, 2012.

2 Renee K. L. Wikaire and Joshua I. Newman, "Neoliberalism as Neocolonialism? Considerations On the Marketisation of Waka Ama in Aotearoa/New Zealand," in *Native Games: Indigenous Peoples and Sports in the Post-Colonial World*, ed. Chris Hallinan and Barry Judd (Bingley: Emerald, 2013), 62, ProQuest Ebook Central.

3 Cleve Barlow, *Tikanga Whakaaro: Key Concepts in Maori Culture* (Oxford: Oxford University Press, 1991), 173.

4 Andrea Watson, "Collision: An Opportunity for Growth? Māori Social Workers' Collision of Their Personal, Professional, and Cultural Worlds and the Values and Ethical Challenges Within This Experience," *Journal of Social Work Values & Ethics* 16, no. 2 (Fall 2019): 31, https://jswve.org/download/fall_2019_volume_16_no._2/articles/28-Maori-social-workers-16-2-Fall-2019-JSWVE_2.pdf.

5 Richard Benton, Alex Frame, and Paul Meredith, *Te Mātāpunenga: A Compendium of References to the Concepts and Institutions of Māori Customary Law* (Wellington: Victoria University Press, 2013), 100.

6 Te Maire Tau, "Mātauranga Māori as an Epistemology," *Te Pouhere Korero* 1, no. 1 (March 1999): 15; see also Shane Edwards, "Titiro Whakamuri Kia Marama ai te Wao Nei: Whakapapa Epistemologies and Maniapoto Maori Cultural Identities" (PhD thesis, Massey University, 2009), 223, https://mro.massey.ac.nz/handle/10179/1252.

7 Jim Williams, "Towards a Model for Indigenous Research," in *Indigenous Identity and Resistance: Researching the Diversity of Knowledge*, ed. Brendan Hokowhitu et al. (Dunedin: Otago University Press, 2010), 117. Royal (quoted in Williams, 118) also notes that whakapapa was sometimes deliberately mis-recorded to prevent its misuse. Edwards concurs: "Knowledge of high value could be precious, there are dangers in giving it away freely as doing so might diminish the mana of the original knowledge holders." Edwards, "Titiro Whakamuri," 136.

Land and people are united in metaphor: whenua means land and also placenta; hapū means sub-tribe, as well as pregnant.[8] Relationships allow common heritage to form common purpose, to draw on the strength of communal bonds. For a people who must act as a collective to survive, this is the backbone of social action and organisation. According to this thinking, whakapapa carries obligations to kin groups (in terms of conduct and behaviour), but is also the source of their attributes.

At the level of the individual, the communal strength that whakapapa provides establishes one's mana, and provides a sense of identity which gives purpose and direction. In this sense, whakapapa becomes a literal backbone to hold oneself upright. Therefore, whakapapa tacitly informs how I, as a Māori artist, approach my work and view the many components of a creative project (including research). It is illuminating to consider Māui in the light of whakapapa: he is a significant ancestor, who remains something of an outlier in terms of his whānau interactions, but he constantly draws upon his connections to relations, to further his own ends.

2. The Growth of Knowledge

Graham explains that "whakapapa as a research methodology is seen to be organic rather than deconstructive. That is, while whakapapa allows Māori to trace their descent back through the generations, whakapapa also permits movement and growth in the future."[9]

Organic growth describes naturally occurring, iterative exploration and experimentation. As Mead argues, in relation to entirely new, non-traditional subject areas: "Mātauranga Māori has no ending, it will grow for generations to come."[10]

Similarly, postgraduate research is predicated on creating new areas of knowledge, forging new directions.

8 Somerville notes that indigeneity is often expressed in relation to land, rather than oceans, and cites Robert Sullivan's work, which reconnects an older genealogical, Pan-Pacific strand, where "what belongs to blood belongs to water." Alice Te Punga Somerville, "My Poetry is a Fire," in *Indigenous Identity and Resistance: Researching the Diversity of Knowledge*, ed. Brendan Hokowhitu et al. (Dunedin: Otago University Press, 2010), 48.

9 James Graham, "Nā Rangi Tāua, Nā Tūānuku e Takoto Nei: Research Methodology Framed by Whakapapa," *MAI Review* 1 (2009): Article 3, http://ojs.review.mai.ac.nz/index.php/MR/article/viewFile/199/226.

10 Hirini Moko Mead, *Tikanga Māori: Living by Maori Values*, rev. ed. (Wellington: Huia, 2016), 306.

3. Connecting All Things, Animate and Inanimate

According to Wikaire and Newman, to Māori "the world is holistic and cyclic … in which everything is connected to every other living thing and to the ancestors and gods through whakapapa/genealogy."[11]

Like many Indigenous peoples, Māori place great emphasis on connections to non-human kin: "whakapapa places Māori in an environmental context with all other flora and fauna and natural resources as part of a hierarchical genetic assemblage with identifiable and established bonds."[12] Irwin describes this Māori philosophy "where everything is connected in a genealogical taxonomy of relationship called whakapapa ... [which] embraces the river, the forest, the mountain, the foreshore and the waters as 'persons'."[13]

From this philosophical construct flow "values or tikanga Māori, which create a place of reciprocity to exist between people and their environment."[14] As Irwin elaborates, "equality is not really the map here, but rather the interconnection and interdependence of kin relations extends between all aspects of ecology, knitting people together with all the other elements of the wild."[15]

Compartmentalisation is a means to organise knowledge for clarity, but it is important to remain holistic, as much as possible, and acknowledge non-Western approaches to examining knowledge and creativity. Usefully, the Māori conception of whakapapa is not limited to just human and non-human kin relationships, but extends to inanimate objects and even to intellectual taonga, such as music and art. Thus, the concept of reciprocity exists across all these relationships. Because intellectual taonga exist as a conceptual phenomenon, older ideas can give rise to newer ideas, through a clear parent-child link. This is creative patternmaking at work, seeing the causal relationships between older work and new directions.

4. Linking Knowledge to its Origins

Te Rito describes how "the whakapapa paradigm operates at various levels. It exists as a genealogical narrative, a story told layer upon layer, ancestor upon ancestor up to the present day."[16] Knowledge proves its worth when it can be linked within a Māori worldview back to its source. According to Doherty:

> As whakapapa defines a working relationship to enable links between people, environment and knowledge, identity provides a structure to locate and connect mātauranga-a-iwi to its people and environment. These elements must work together to build the understanding required for identity.[17]

11 Wikaire and Newman, "Neoliberalism as Neocolonialism?" 62.

12 Garth R. Harmsworth and Shaun Awatere, "Indigenous Māori Knowledge and Perspectives of Ecosystems," in *Ecosystem Services in New Zealand: Conditions and Trends*, ed. John R. Dymond (Lincoln: Manaaki Whenua Press, 2013), 274.

13 Ruth Irwin, "Rewilding Policy Futures: Maori Whakapapa and The Ecology of the Subject," *Policy Futures in Education* 19, no. 3 (April 2021): 309, https://doi.org.10.1177/1478210320980580.

14 Vanessa Paki and Sally Peters, "Exploring Whakapapa (Genealogy) as a Cultural Concept to Mapping Transition Journeys, Understanding What is Happening and Discovering New Insights," *Waikato Journal of Education Te Hautaka Mātauranga o Waikato* 20, no. 2 (2015): 50, https://wje.org.nz/index.php/WJE/article/view/205/193.

15 Irwin, "Rewilding Policy Futures," 310.

16 Joseph Selwyn Te Rito, "Whakapapa: A Framework for Understanding Identity," *MAI Review* 2 (2007): Article 2, http://www.review.mai.ac.nz/mrindex/MR/article/view/56/55.html.

17 Wiremu Doherty, "Ranga: An Indigenous Cognitive Development Framework," in *Maori and Pasifika Higher Education Horizons*, ed. Fiona Cram et al. (Bingley: Emerald, 2014), 53. ProQuest Ebook Central.

As stated in the discussion of Principle 1, identity is a key factor in providing direction, but knowledge also has mana.

Doherty explains that having knowledge of one's tūrangawaewae establishes a base that enables whakapapa connections and links to local tribal knowledge (mātauranga-a-iwi). When you define your identity, linking yourself to the community, customary environment and tribal knowledge base, tūrangawaewae is achieved.[18]

Therefore, whakapapa is a framework in which connections can be made between research and its origins. Māori scientists often synthesise the best of te ao Māori and modern knowledge systems. For example, Professor Alan Hogg, a scientist connecting whakapapa to archaeology through the radiocarbon dating of wood, practices "the interconnection of mātauranga Māori and Western science to bring us a new understanding of our past."[19]

However, to be Indigenous knowledge, the way this new knowledge has been born from Indigenous beginnings must be able to be articulated. It is through whakapapa that innovation connects to traditions. One need only look to painted meeting houses, Māori typography, war flags, metal chisels, and muskets, to see that innovation and adaptation has occurred throughout our history.

My artistic practice involves situating myself inside this project to lay out its whakapapa or origins, in order to better understand the process. When working with extant creation narratives in new forms, the structures and coded messages within the stories themselves are anchors, providing guidance on how best to work with them, in a way that is authentically Indigenous.

18 Doherty, "Ranga: An Indigenous Cognitive Development Framework," 54.

19 Rosemary Baird, "A New Understanding: Experts in Mātauranga Māori, Archaeology and Science Are Coming Together with Iwi and Hapū to Shed New Light on the Wetland Pā of Waikato," *Heritage New Zealand*, Winter 2021, 27.

5. Go Forward Drawing upon the Past

Williams proposes a way forward:

> Given [the] context of a layered whakapapa, it is suggested that one way for an individual to 'go forward' is to begin by creating a model of what one's own research whakapapa might look like over a number of years, and then using it as a guide for research activity.[20]

In this sense, whakapapa provides connective tissue to the continuum of knowledge, requiring a creative practitioner or researcher to make meaningful connections to previous work. It taps into another key Māori concept, walking backwards into the future looking down the line of the past, summed up in the phrase "ka mua, ka muri": the past is the future.

Within the field of education, Irwin believes that policy, pedagogy and curriculum can be reconceptualised on the basis of whakapapa, to "open up the potential for a transitional future."[21] Looking to the future, "whakapapa brings the wild back into view, and this will enable society to transition beyond the exploitation of modernity, towards a more integrated, quite possibly high tech, planetary culture."[22]

Rout, Reid and Mika explain that in business models that rely on relationships "Māori values not only drove the creation of whakapapa networks but also aided innovation and capacity building."[23] Knowledge of one's past opens up pathways to future creativity.

20 Les R. T. Williams, "Whakapapa of Research: Frameworks for Both Subject Fields and Individual Development," *MAI Review*, no. 3 (2007), http://www.review.mai.ac.nz/mrindex/MR/issue/view/8.html.

21 Irwin, "Rewilding Policy Futures," 311.

22 Ibid., 318.

23 Matthew Rout, John Reid, and Jason Mika, "Māori Agribusinesses: The Whakapapa Network for Success," *AlterNative* 16, no. 3 (2020): 197, https://doi.org/10.1177/1177180120947822.

Appendix B: Examples of Complementarity

A cultural approach to symmetry is not unique to te ao Māori. In ancient Egyptian art, perfect balance was expressed through the value of *ma'at*, harmony. Ma'at meant not just a universal and social order,

> …but the very fabric of creation which came into being when the gods made the ordered universe out of undifferentiated chaos. The concept of unity, of oneness, was this 'chaos' but the gods introduced duality—night and day, female and male, dark and light—and this duality was regulated by ma'at.[24]

Māori philosophy seems to be defined by complex concepts that often exist in a similar dualist paradigm, creating sets of opposing yet balanced pairs. As Diamond explains, "these pairs are juxtaposed in Maori cosmology suggesting something akin to 'yin-yang' interdependency."[25]

In the Chinese Taoist *yin-yang* system every concept has its counterpart.[26] This reflects a dualist approach rather than a reductionist, binary view. *Yin* and *yang* represent equality of opposites.[27]

> Symbolic qualities attributed to yin and yang among others are cold, the moon, femininity for Yin; warm, the sun, masculinity for Yang. It is important to understand that this symbol above all represents the unity of these two opposites, one unimaginable without the other, and that everyone needs both in order to achieve balance.[28]

In traditional Māori carving,

> …the takarangi is an intersecting spiral pattern, where spaces separate solid spiral shapes, … on the prow of a waka, these spaces provide stability, as wind and water pass through. It denotes either the entry of light and knowledge in the world, linking humankind with wairua or past knowledge and experience via time and space to the present.[29]

24 Joshua J. Mark, *World History Encyclopedia*, s.v. "Ancient Egyptian Art," May 26, 2017, https://www.worldhistory.org/Egyptian_Art/.

25 Jo Diamond, "Hine-Titama: Maori Contributions to Feminist Discourses and Identity Politics," *Australian Journal of Social Issues* 34, no. 4 (1999): 305, https://doi.org/10.1002/j.1839-4655.1999.tb01082.x.

26 John Patterson, "Mana: Yin and Yang," *Philosophy East and West* 50, no. 2 (April 2000): 235, https://www.jstor.org/stable/1400143.

27 As shown in Bruce Lee's visual symbol, developed to assist with the uptake of a number of Eastern philosophies that underpin his martial arts system *Jeet Kune Do*, essentially using visual communication principles. As Young argues, "His practice was holistic … It was about his mind and his spirit in relation to the world." Robert W. Young, "Bruce Lee: Enter the Comic Book—And Then Enter the TV," *Black Belt*, June/July 2017, 32.

28 Aleksandar Filipovic and Srećko Jovanović, "The Aesthetic Elements of Far East Martial Arts," *Physical Culture* 72, no. 2 (July 2018): 114. Eastern martial arts link philosophical and mental improvement, working towards a balance of body and spirit. In a similar fashion I aim to find a way to gather Māori philosophy and principles to underpin my artistic practice in this project.

29 Royal Society Te Apārangi, "About the Name: Te Takarangi," About Te Takarangi, accessed September 9, 2021, https://www.royalsociety.org.nz/150th-anniversary/tetakarangi/about-te-takarangi/.

Morgan discusses how this double-spiralled symbol might visualise notions of duality:

> The takarangi also represents the male and female descent lines beginning from Rangi and Papa, a parallel genesis through to today … These opposites attract, contrast, and combine in a way that appears to parallel the Chinese philosophical concept of yin and yang.[30]

Sky father Ranginui-e-tu-iho-nei and Earth mother Papatūānuku-e-takoto-nei, the primal parent ancestors above (ki runga) and below (ki raro), are the embodiment of this duality. Herewini Easton explains how this fundamental concept pervades all the creation narratives: even pūrākau, which take their meaning from the root word rākau (trees), are male and female, or both.

Furthermore, the sun Rā (or Tama-nui-te-Rā) is the male element, whilst the moon Hina (or Marama) embodies the female element. The moon is associated with female menstrual cycles (ikura), as well as the tides. The tides also has dual controllers in Rona-whakamautai (female) and Tangaroa-whakamautai (male). Easton adds, "Māori plant by the moon cycles. Both Rā and Hina move with each other, as day and night hemispheres."[31] Even the coasts are given these gendered qualities, Te Tai Tama Tāne (male) being the wild West Coast, while Te Tai Tama Wahine (female) is the calmer East Coast.

Regarding ceremonies on the marae, Scott explains:

> The karanga, regarded by some as the whaikōrero of women ... does not mean that it is to the exclusion of tāne, but rather as a practice that takes cognisance of the attributes of wāhine, just as the whaikōrero could be seen as a practice (in most tribal rohe) that extols the attributes of tāne in speechmaking.[32]

Ritual oratory, whaikōrero, takes place on the marae-ātea, which is the domain of Tūmatauenga, god of war. To protect the whare tangata (the womb/fertility), older women traditionally perform the karanga, the formal call of welcome.[33] As Scott reveals, this vocal and emotional performance involves "your waewae … firmly planted on Papa-tū-ānuku, so feel the essence of the Earth Mother as your karanga pierces the heavens travelling towards Ranginui, the Sky Father [and reverberates back]."[34]

30 Kepa Morgan, "Takarangi, Yin and Yang, Mauri and Qi," *MAI Review* 3 (2009): Peer Commentary 5.

31 Herewini Easton, discussion with author, May 14, 2020.

32 Miriama Scott, "The Karanga as an Expression of Mana Wahine in the Reverberation of Social Work Practice," *Social Work Review* 18, no. 2 (Winter 2006): 44. Note that exceptions to the rule exist: for example, while men generally perform the whaikōrero on the marae-ātea, Ngāti Porou women of a particular status and age are able to perform this role.

33 Jani Wilson, discussion with author, April 5, 2020..

34 Scott, "The Karanga," 44.

The Māori language has two grammatical possessive categories, denoted by the use of 'a' or 'o,' that hold complementary functions. Thornton explains the connection between them:

> The pair of opposites "dominance" and "subordination," or "superiority" and "inferiority," or their variations express a relationship between people or other living beings. This relationship consists in, and functions through, possession of power or status and lack of power and status.[35]

Another important concept pair to carry this complementary function consists of the terms tapu and noa. Formerly often translated as 'sacred' and 'profane,' in contemporary times the translations 'restricted' and 'unrestricted' are considered more useful.

Wilson offers another metaphor for gender balance:

> In Polynesia, the waka ama, the outrigger canoe, as a main mode of transport, was supposedly the domain of ngā tāne including the hoe (paddle). However, on outriggers, there's the 'ama' the balancing arm that prevents the waka from flipping, and is seen as metaphoric of ngā wāhine.[36]

In more recent times, the double hulled waka has also been used to describe bicultural partnership, each hull representing Māori and Pākehā, "like two canoes, lashed together to achieve greater stability in the open seas … to ensure our ship keeps pointing towards calmer waters and to a future that benefits subsequent generations."[37] Perhaps this metaphor of ethnic balance draws on this older concept of gender balance.

A takarangi or a yin-yang visual symbol works to communicate the idea that "opposites are interdependent and must be kept in balance."[38] Order incorporates some chaos, and chaos some order. Female contains some male, and vice versa. Rather than a hard, straight delineation, the curve that divides the circle lends itself to a liminal interpretation. The most important point is that no person is only ever one thing. Māui's stories show shades across the whole spectrum, from light-hearted to dark and vengeful. "The perfect Māori world contains light and dark, life and death, tapu and noa, always opposed but always balanced."[39]

35 Agathe Thornton, "Do A and O Categories of 'Possession' in Maori Express Degrees of Tapu?" *Journal of the Polynesian Society* 107, no. 4 (December 1998): 382, https://www.jstor.org/stable/20706829.

36 Jani Wilson, note to author, October 16, 2020.

37 Michael P.J Reilly, "A Stranger to the Islands: Voice, Place and the Self in Indigenous Studies," (inaugural professorial lecture, University of Otago, Dunedin, New Zealand, 2009), https://ourarchive.otago.ac.nz/bitstream/handle/10523/5183/Reilly_7.pdf.

38 Patterson, "Mana: Yin and Yang," 236.

39 Patterson, *Exploring Maori Values*, 183.

Mnemonic	*'A' category used for*		*Māui's qualities*
He	Hangarau	(technology and objects)	Technology driven
Kura	Kai	(food and drink)	A consumer of knowledge
Te	Tiaki, tautetanga	(those people or things you care for or have responsibilities towards)	Guardian over a domain
Mokopuna	Mahi	(actions)	Trickster, inventor, doer

TABLE A1. Aligning the classes of words that take the possessive 'a' with qualities of Māui.

Appendix C: Māui: A and O categories

Some consideration has to be given to the use of 'a' (of) in the phrase 'Te Mana-**a**-Māui,' instead of 'o': 'Te Mana-**o**-Māui,' since the "distinction between A and O categories is a very important part of [the Māori] language."[40] I chose to use 'a' because Māui's powers are derived from his ancestral relatives.

> When the possessor has control of the relationship or is dominant, active or superior to what is being possessed then the 'a' category is used ... However, when the possessor has no control of the relationship or is subordinate, passive or inferior to what is possessed then the 'o' category is used.[41]

As discussed in chapter 2, when Māui sets himself against Te Rā (the Sun) he is not just attempting to restrain an elemental being, but a senior relative. The same is true of Māui versus Mahuika or Māui versus Hine-nui-te-pō (both more senior ancestors). This testing of familial or social hierarchies is a recurring theme in mythology from around the world.

Even the children of Rangi and Papa challenged the status quo when they set about separating their parents.

However, in besting these relatives, excepting Hine-nui-te-pō, Māui bent their powers to his will. The mana belongs to Māui, hence the use of 'a' in this instance. The mnemonic device *He Kura Te Mokopuna*,[42] which outlines the categories of words which take the possessive 'a,' can also be employed to describe Māui (table A1).

40 Te Ipukarea, "Te Kākano: Te Wāhanga Tuawaru; Singular Possessive Determiners," Te Whanake, accessed September 6, 2021, http://animations.tewhanake.maori.nz/te-kakano/te-wahanga-tuawaru/94.

41 Ibid.

42 Hēmi Kelly, *A Māori Phrase a Day* (Auckland: Raupo, 2020).

As a final example of the use of ‘a’ and ‘o’, in this stanza from a traditional chant the unahi (scale) belongs to the fish and uses ‘o,’ but the fish itself belongs to Māui and therefore uses ‘a’:

Te unahi o te ika a Māui-tikitiki
E tū ake nei!
He atua, He tangata,
He atua, He tangata,
Hei!

The scale from the fish of Māui-tikitiki
is standing below!
He’s a god, He’s a man,
He’s a god, He’s a man,
Hey![43]

43 Kino Hughes, *Songs of a Kaumātua* (Auckland: Auckland University Press, 2002), 40. The scale referred to here is the region of Tuhoe, a single fish scale on the great fish of Māui. The powerful tohunga, Te Tahi of Ngāti Awa, is spoken of as both god and man.

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