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Formulaic Discourse Patterning in Mōteatea

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Abstract

Oral formulaic composition, which involves the use of communally owned formulae of various kinds, is a common feature of verbal arts produced in many different languages. It is particularly associated with pre-literate cultures and tends to be gradually replaced by more individualistic verbal art forms when societies become literate. There are very few publications in which the analysis of *mōteatea* (Māori laments) is linked explicitly to oral formulaic theory. Nevertheless, there is, I believe, sufficient evidence in published sources to indicate that traditional *mōteatea* (defined here as *mōteatea* that are not fundamentally influenced by European cultural beliefs and practices) exhibit evidence of regularly recurring, conventional *themes* (such as death, separation, loss and travel) and *motifs* (such as the setting sun, the presence of rain or mist and sleeplessness). There is, however, considerably less evidence that traditional *mōteatea* make extensive use of verbal formulae, that is, of the same or very similar groups of words derived from a common store of poetic resources. Although there are references in the literature to the conventionalized use of language in *mōteatea*, and although it has been claimed that there are at least some commonly recurring verbal expressions, this is by no means evidence of reliance on a common stock of verbal formulae. Indeed, no attempt has hitherto been made to define precisely what might be meant by the term ‘oral formula’ in the context of compositions in *te reo Māori*, something that is clearly required in view, in particular, of the fact that the phrasal structure of the language means that certain groupings (e.g. *i te X*; *ki te X*) are very likely to occur in certain contexts irrespective of genre. Furthermore, in the literature on oral formulaic composition, oral formulae are generally linked to particular metrical conditions and there is, it is argued here, no convincing empirically-based evidence that *mōteatea* conform to any common metrical structure or structures (see *Chapters 2 and 4*).

In the context of a critical review of selected literature on oral formulaic theory (*Chapter 2*) and *mōteatea* (*Chapter 3*), this thesis sets out to test the hypothesis that traditional *mōteatea* were composed, in whole or in large part, from a common stock of oral formulae. The conclusion, based on analysis of a selection of *mōteatea* included in *Ngā mōteatea*, a collection initially established by Sir

Apirana Ngata, is that this hypothesis must be rejected (*Chapter 4*). However, a model derived from a review of selected literature on discourse structure (*Chapter 5*) was also applied to the analysis of a sample of these *mōteatea* (*Chapter 6*). On the basis of this analysis, it is concluded that they exhibit one of two very similar discourse prototypes, each of which involves a particular combination of discourse elements. What distinguishes the two prototypes is the fact that only one of them is characterized by the inclusion of *hortatory* sections in which the poet urges one or more of the protagonists to undergo one or more steps or stages required to achieve a particular outcome, such as entry into the spirit world or vengeance for death and/ or humiliation.

KEYWORDS: *mōteatea*, *waiata*, oral formula, oral formulae.

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Chapter 1

Introduction

1.1 General introduction

This study grew out of a Master's research project in which I translated into English five *mōteatea* claimed by Ngāti Hauā, commenting on issues that the translation process raised for translation theory (Roa, 2003, p. 1). During the conduct of that research project, I became increasingly aware that much discussion in the literature on *mōteatea* as an art form, including a scattering of references to verbal formulae, was cast in very general terms and that discussion of overall discourse structuring (macro-patterning) was largely absent from that literature. I became interested in pursuing the question of what it is that characterises traditional Māori chants as an art form in terms, in particular, of the extent to which their composition might be said to be formulaic in character.

In the process of selecting *mōteatea* for the *Ngā Mōteatea* series, Sir Apirana Ngata made the following observation: "If there is any method in the selection of items it is in the rejection of such as fall short in poetic quality" (Ngata, 1990, p. viii). This begs the question of how poetic quality was determined. The following extract from Grey (1853, p. xiii), who classifies Māori chants as 'poetry', does little to resolve the issue:

In observing the construction of Maori poetry, we shall see that it was not only abrupt and elliptical to an extent not allowed in English poetry, but that it also carries its license so far as to disregard rules of grammar that are strictly observed in prose; alters words so as to make them sound more poetically; deals most arbitrarily with the length of syllables, and sometimes even inverts their order, or adds other syllables. It is true that these irregularities help much to invest Maori poetry with that deep shade which none can penetrate without close study of each particular piece.

Notwithstanding Grey's claim, much English poetry is 'abrupt and elliptical'. Much of it also breaks the syntactic rules generally governing prose and alters

words, word order and syllables. Thus, although Grey's observations alert readers to some typical features of *mōteatea*, his comments are too general to be of any real assistance in identifying those artistic features that distinguish *mōteatea* from, for example, modern English poetry.

With reference to Māori chant, Mead (1969, p. 30) observes:

The elements of poetry all have a function in the creation of an illusion, of an image. Thus, in Langer's terms, Maori chant is art and the objective of the composer is to create an 'apparition' using words and musical sounds.

He adds that "[to] say that Maori chant is an art form is not to claim that all chants represent 'good art' and [judgment] of aesthetic quality in any particular art form in any culture is a difficult matter" (p. 381). He then proposes two criteria for making judgments about the aesthetic quality of *mōteatea*. The first relates to imagery (p. 383):

In terms of the definition that a chant is aimed at creating a semblance of reality by the use of poetical imagery the text can be examined for evidence that the composer succeeded in reaching the objective.

In relation to this, Mead goes on to note that the assessment of the aesthetic quality of imagery and symbolism needs to take cultural considerations into account and must also be seen in relation to music and performance. The second criterion he proposes in relation to making judgments of aesthetic quality is that of survival and use (p. 382):

[Aesthetic quality] can be measured by the survival of the chant to the present day, and if more than one tribe sing or preserve the chant. In each case, the chants will have had aesthetic qualities, which appeal to people.

Although it is likely to be the case that many (probably most) of those *mōteatea* that have survived and are most frequently performed are those judged to be of the

highest aesthetic quality, it is possible that some have survived largely because of their historical significance.

What, then, are the features that are characteristic of *mōteatea* as an art form and what distinguishes *mōteatea* that are generally regarded as being of exceptional artistic merit from others? If traditional *mōteatea* were formulaic in character, part of the answer to these questions may relate to the precise nature of that formulaic composition.

1.2 Oral formulaic theory and *mōteatea*

Oral formulaic theory was pioneered by Milman Parry and his student (and eventually his successor) Albert Lord. It was they who proposed that the repetitions and stock phrases found in Homeric poetry were formulaic expressions that served as useful tools for composers. Parry (1930) and Lord (1938; 1960) defined each formulaic expression of this kind as “a group of words which is regularly employed under the same metrical conditions to express a given essential idea” (1960, p. 30). Since the pioneer work of Parry and Lord, many other scholars have investigated oral formulaic composition and some of them have changed or adapted the definition of oral formulae provided by Parry and Lord to accommodate compositions of different types in different languages. Creed (1968, p. 142), for example, argued that “a formula may be as large as [a] whole [verse] repeated intact” or “as small as [a] trisyllabic prepositional [phrase]”.

There is some evidence of definitional disagreements, rather than simply definitional developments, in the literature. Whereas Rosenberg (1970, p. 62) defines themes in oral formulaic compositions as “sets of formulas which are consistently used to describe certain events or scenes”, Foley (1985, p. 32) argues that a theme, which “forms an underlying structure for an action or description” may involve the “recurring concatenation of details and ideas, not restricted to a specific event, verbatim repetition, or certain formulas”. He uses the term ‘type scene’ to label what he refers to as ‘action patterns’ (p. 32). Within the context of Foley’s approach, the presence of large numbers of oral formulae (in the sense in which they were described by Parry and Lord) is no longer regarded as a critical,

definitional criterion of oral formulaic composition in all languages and cultures. It is particularly with this in mind that I decided to investigate the possibility that traditional *mōteatea* might be formulaic in character, something that seemed to me to be of significance so far as questions relating to aesthetics are concerned. Furthermore, most of the literature on *mōteatea*, although often of relevance to oral formulaic theory, makes no direct reference to it, and such references as there are to oral formulaic theory are accompanied neither by detailed consideration of the theory itself nor by details of the methodologies used in determining whether it has any relevance to *mōteatea*.

1.3 Research questions, hypotheses and research methods

The overall aim of this research project was to examine the *mōteatea* from *Ngā Mōteatea* (Ngata & Jones, 1959; 1961; 1970; 1990) in relation to the extent to which they show signs of formulaic composition. Attention was focused on the *mōteatea* included in this series because these *mōteatea* can generally be regarded as ‘traditional’ in the sense that they are largely rooted in beliefs and practices that pre-date colonization. Even so, it must be acknowledged that these *mōteatea* were recorded after European colonization of New Zealand and the widespread introduction of literacy and that some of them contain references to objects and beliefs that were introduced by the European settlers.

In relation to the overall aim of the thesis, a number of focus questions were developed to guide the research:

- What is oral formulaic theory and what, if any, are the major differences among oral formulaic theorists?
- What aspects of the literature on *mōteatea* are, or can be, related to oral formulaic theory?
- What evidence is there in the literature on *mōteatea* that traditional *mōteatea* were made up, wholly or in large part, of common motifs, themes and/ or verbal formulae?

- To what extent, if at all, does analysis of *mōteatea* included in *Ngā mōteatea* provide evidence of the extensive use of commonly held verbal formulae?
- To what extent, if at all, does analysis of *mōteatea* included in *Ngā mōteatea* provide evidence of commonly held patterns of overall discourse structuring?

In relation to these research questions, the initial hypotheses were:

- that a consideration of the literature on *mōteatea* in the context of oral formulaic theory would reveal references (direct or indirect) to motifs, themes and verbal formulae that indicate the possibility that traditional *mōteatea* are made up of a common stock of motifs, themes and verbal formulae;
- that application to the *mōteatea* contained in *Ngā mōteatea* of a coherent and consistent approach to defining and detecting commonly held verbal formulae would provide firm evidence for or against the proposition that traditional *mōteatea* were, or were not, made up, wholly or in large part, of commonly held verbal formulae;
- that application to the *mōteatea* contained in *Ngā mōteatea* of a coherent and consistent model of discourse structuring would provide firm evidence for or against the proposition that traditional *mōteatea* are based on commonly held patterns of overall discourse structuring.

In connection with the first of these hypotheses, critical reviews of selected literature on oral formulaic theory (*Chapter 2*) and *mōteatea* (*Chapter 3*) were conducted. The primary emphasis in the first of these literature reviews was on the definition, description and exemplification of a number of terms that are central to oral formulaic theory, including ‘oral formula’, ‘formulaic system’, ‘cluster’, ‘motif’, ‘theme’ and ‘type-scene’. Specific references in the literature on *mōteatea*

to aspects of oral formulaic theory are included in this chapter. The primary emphasis in the second of these chapters is on the definition, description and categorization of *mōteatea*, including aspects of categorization that relate to theme, structure, imagery and symbolism, rhythm, metre, music, performance and criteria relating to aesthetic or artistic quality.

In connection with the second of the hypotheses listed above, the *mōteatea* included in *Ngā mōteatea* were scanned and included in a word processing document (Microsoft Office Word). A broadly-based definition of ‘oral formula’, one that takes account of the structure of *te reo Māori* and one that could be further specified in light of the research findings was proposed. Using the search facility built into the word processing package, a search was made for verbal expressions (and a range of possible variants on them) that have been claimed to provide some indication of the presence of commonly held verbal formulae, the results of that search being recorded. This list was then analysed in terms of a range of factors, including the extent of occurrence of strings and whether the words, phrases or groups that occurred differed in any detectable way or ways from words, phrases or groups that would be likely to occur (given the nature of the language) in discourses generally in which the content (the information being communicated or commented on) was the same or similar. Next, on the basis of references to a wide range of concepts and themes that occur in the literature on *mōteatea*, a list of words, phrases and groups of phrases (along with a range of possible variations on them) was created and a search was made for occurrences of each of them (and for components of each of them) in the corpus. Where two or more instances of particular words, phrases and groups were found to occur in the corpus, these, along with their locations, were recorded in a list of possible oral formulae and examined in the same way as were the items and groups on the original list (i.e. the list of those words already identified as being potentially oral formulaic).

With reference to the third hypothesis above, an analytical model based on research on discourse structure was developed (*Chapter 5*), a model that included genre, macro-patterning and unitary and binary speech acts. That model was then applied to the analysis of a selection of *mōteatea* included in the corpus and the

analysis of each of the *mōteatea* was compared in respect of occurrences and co-occurrences of a range of discourse features (*Chapter 6*).

The final chapter (*Chapter 7*) summarizes the research findings and draws attention to some limitations and perceived strengths of the research.

Chapter 2

Critical review of literature on oral formulaic theory

2.1 Introduction

Oral formulaic theory emerged out of a study of the compositional processes and characteristics of narrative epic song poetry. Two central figures in the formulation of oral formulaic theory are Milman Parry and Albert Lord. In the 1920s, Milman Parry completed a thesis at the Sorbonne under the supervision of Antoine Meillet (see Parry, A. (ed.) 1971, pp. 421 – 535) who had included in *Les origines indo-européennes des mètres grecs* (Meillet, 1923) the comment that Homeric epic is entirely composed of formulae handed down from poet to poet. This comment represented the starting point of Parry's own research. He initially focused on the Homeric epic but later, in the 1930s, made two trips to Yugoslavia where he and his assistant, Albert Lord, recorded and studied Serbo-Croatian heroic epics. He argued in a series of publications in the early 1930s (see Parry, A. (ed.) 1971) that certain formulaic aspects of Homeric epics were also to be found in other oral compositions and were, in fact, characteristic of oral composition generally. Although Lord (2000, p.101), in *The Singer of Tales* (first published in 1960), argued that "our concept of 'the original' . . . simply makes no sense in oral tradition", Parry believed that the original form of a text is, in fact, the purest form.

The research initiated by Parry and Lord has given rise to a vast body of literature on oral formulaic tradition around the world. This includes research on the oral formulaic character of Anglo Saxon narrative poems (see, for example, Magoun, 1953; 1955), on the Hispanic Ballad *Romancero* (Catalan, 1987) and on Irish literature (see, for example, Falaky, 1983). It also includes a study of oral tradition in Africa (see, for example, Mafeje, 1967; Morris, 1964; Opland, 1983), the Middle East (see, for example, McDonald, 1978), Asia (see, for example, Mair (ed.), 1983) and North America (see, for example, Roemer, 1983). In 1990, a special edition of the *Oral Tradition Journal* was dedicated to the oral traditions of the South Pacific. More recently, Finnegan and Orbell (1995) edited a collection of articles on South Pacific oral traditions.

This critical review of selected literature on oral formulaic theory focuses initially on the ideas and concepts proposed by Parry and Lord and their development in the work of others, particularly in relation to definitions and descriptions of ‘oral formula’, ‘formulaic system’, ‘theme’, ‘motif’, ‘type scene’ and ‘cluster’ (sections 2.2-2.6). Attention is then directed towards studies of oral formulaic composition in the South Pacific (section 2.7). Excluded from this chapter, however, are explicit references to oral formulaic theory in the literature on *mōteatea*. These are included in the critical review of literature on *mōteatea* in *Chapter 3*.

2.2 What is meant by the term ‘oral formula’?

According to Milman Parry and Albert Lord, an oral formula is “a group of words which is used regularly under the same metrical conditions to express a given essential idea” (A. B. Lord, 1960, p. 30; Parry, 1930, p. 80). In his definition of the oral formula, Parry (1930, p. 82) excludes the echoed phrase, illustrating this with reference to Shakespeare’s *Macbeth*:

All hail, Macbeth! Hail to thee, Thane of Glamis!
All hail, Macbeth! Hail to thee, Thane of Cawdor!
All hail, Macbeth! That shalt be King hereafter.

According to Parry and Lord, one aspect of the importance of the oral formula is its usefulness in rapid composition. As Parry (1930, p. 80) observes, “the poet uses it [the oral formula] without second thought as the natural means of getting his [sic] idea into verse”. He goes on to say that “formulas in any poetry are due, so far as their ideas go, to the theme” but “their art is that of the poets who made them and of the poets who kept them” (p. 81).

Parry (1932, p. 6) argued that the oral poet composed by “choosing from a vast number of fixed phrases which he [sic] . . . heard in poems of other poets, [each] of these phrases . . . [expressing] a given idea in words which fit into a given length of the verse”. Thus each formula is an “extraordinary creation in itself . . . [being] made up of just those parts of speech which, in the place which it is to fill in the verse, will accord with the formulas which go before and after to make the sentence and the verse”. It follows that “the formulas taken all together make up a

diction which is the material for a completely unified technique of verse-making” (p. 6). A phrase becomes a formula when it “is so good poetically and so useful metrically that it becomes in time the one best way to express a certain idea in a given length of the verse”. It is then “passed on from one generation of poets to another [having] won a place for itself in the oral diction as a formula” (1932, p. 7).

The formula, according to Lord (1960), is the “offspring of the marriage of thought and sung verse”, the conditions of the sung verse imposing certain restrictions that vary in degree of rigidity from culture to culture. It is these restrictions, restrictions that vary from culture to culture, that shape the form of the thought and thus create the formula, the formula providing the poetical grammar of oral epic, that is, the basis from which oral epics were built (p. 63). This raises the question of the extent to which formulae might also be found in different types of oral composition, including compositions that are not epic in character and those that are much shorter than the typical epic poem. It also raises the issue of what types of restriction might occur in the case of different cultures and different languages and language groups and the extent to which these might result in formulae that are different in type from those associated with the Homeric epics and Serbo-Croatian epic poetry explored by Parry and Lord. These questions will necessarily be central to the exploration of *mōteatea*.

Parry (1930, p. 83) observes that “the formula is useful only in so far as it can be used without changing its metrical value” and Lord (1960, p. 30) observes that the metrical conditions on the formula are useful not simply for the audience but also, even more so, for the singer “in the rapid composition of his [sic] tale”. Thus, for Lord, the formula is inextricably linked to metrical structure. He notes, however, that although “the preservation and development of . . . the formula” may have been related to its usefulness, its origins may be attributable to other causes (p. 65). Magoun (1963, p. 195) agrees that it is “usefulness rather than mere repetition [that] . . . makes a formula”, observing that an exploration of the repetition of a formula within the same composition reveals the ways in which “it helps this and that singer to compose his [sic] verses”. This raises issues relating to the possible occurrence of formulae of a type that are not essentially metrical in

nature, formulae that, for example, are based on the occurrence and organization of particular language functions (see *Chapter 6*).

Some scholars have seen no necessity to alter the definition of the oral formula provided by Parry and Lord. Other scholars, however, have provided different definitions, sometimes altering the Parry/Lord definition slightly, sometimes altering it or adding to it in ways that are more fundamental.

In *The Art of the American Folk Preacher*, Rosenberg (1970) observes that “a special mode of communication had to be developed [in the case of the American folk preacher] and that this form was “identical to the mode which Lord called formulaic”. However, for Miletech (1976), the smallest possible formulaic unit admissible is the shortest space bound by given verse-line breaks. Creed (1968, p. 142) argues, in the context of a discussion of Old English poetry, that:

. . . a formula may be as large as . . . whole verses¹ repeated intact . . . or even larger. . . . At the other extreme a formula may be as small as those trisyllabic prepositional phrases . . . or even as small as a single monosyllabic adverb, *if* the adverb makes the whole spoken portion of the measures and thus makes it possible for the singer to compose rapidly.

For Aspland (1970, p. 34), writing with reference to 12th century French verse, what he refers to as ‘true epic formulae’ involve “ideas that are similar occurring in two or more hemistichs [i.e. half lines preceded and followed by a caesura] that are equal in length and are based on the same grammatical pattern”. He later expands on this, introducing the requirement that such formulae should also occur under the same metrical conditions. Aspland observes that variations within a single formula are “often determined by the number of syllables required” or by alliteration or assonance, that is by repetition of the same consonant sound (alliteration) or vowel sound (assonance) in the second hemistich as occurs in the first (p. 28).

¹ Note that a verse in this context is equivalent to a half line.

While being in agreement in general terms with the definition of the oral formula provided by Parry and Lord, Duggan (1973), with reference to *La Chanson de Roland*², expands on that definition in a way that is intended to accommodate several types of possible variation. He defines the oral formula as “any group of words bounded on either side by natural pause or caesura and repeated in substantially the same form (allowing for inversions, paradigmatic variations and a few other admissible modifications)”. This focus on variation is one that is continued in the work of Hainsworth (1978, p. 41) who discusses the formula in terms of generative processes:

Word-groups . . . [were] characterised by economy: precise metrical duplicates [being] significantly few . . . [although] generative processes were diverse and numerous: many expressions for a given essential idea of a given shape existed *in potential*, and doubtless from time to time existed in reality also. Clearly, the development of formulae and the maintenance of their economy were achieved by a process of sorting and selection.

Austin (1975, p. 14) has observed that “no two scholars . . . can agree on the definition of the minimum requirements for a formula, asking: “Is it to be one word or two, half a verse or a full verse, two syllables, four syllables or more, two repetitions or ten repetitions?” Certainly, when scholars are referring to the same oral tradition one might expect to find some congruence in their definitions. However, different oral traditions will necessarily exhibit different types of formulae.

2.3 What is meant by the term ‘formulaic system’?

Parry (1930, p. 86) observed that it is not the individual formula but what he refers to as ‘formulaic systems’ that provide “the only true means by which we can come to see just how the singer made his [sic] verse”. It is therefore important to note here that some of those writers referred to above (Aspland; Duggan; Hainsworth) have defined the oral formula in a way that would be reserved by Parry for the formulaic system.

² This is a French epic poem, the oldest version of which appears on a manuscript which dates from the mid 12th century.

Parry (1930, p. 85) notes that a formulaic system may be made up of two or more similar formulae which involve “a group of phrases, which have the same metrical value and which are enough alike in thought and words to leave no doubt that the poet who used them knew them not only as a single formula, but also as formulas of a certain type”. He notes that what he refers to as ‘the thrift of the system’ lies in “the degree to which it is free of phrases which having the same metrical value and expressing the same idea, could replace one another” (p. 86). Thus, a formulaic system, which can be made up of as few as two formulae that are similar semantically, syntactically and metrically, is essentially a substitution system that allows a choice to be made at a particular point in a composition. This raises the issue of whether, in the case of compositions that are less metrically constrained, formulae can be regarded as belonging to the same formulaic system in cases where they are semantically and syntactically similar but metrically distinct. This, in turn, leads to the issue of whether, in certain types of oral composition, certain syntactic differences can be accommodated within the same formulaic system. These issues could turn out to have an important bearing on the extent to which traditional *mōteatea* might be regarded as oral formulaic.

According to Lord (1960, pp. 35-36), substitution operates in the context of oral formulaic systems in a similar way to the way in which it operates in grammatical systems . Thus:

. . . language substitutes one subject for another in the nominative case, keeping the same verb; or keeping the same noun, it substitutes one verb; or keeping the same noun, it substitutes one verb for another. In studying the patterns and systems of oral narrative verse we are in reality observing the ‘grammar’ of the poetry, a grammar superimposed, as it were, on the grammar of the language concerned. Or, to alter the image, we find a special grammar within the grammar of the language, necessitated by the versification. The formulas are the phrases and clauses and sentences of this specialised poetic grammar.

Fry (1967), in the context of a discussion of Old English poetry, provides a definition of formulaic systems that is in one respect more specific than that of Parry and Lord (referring to constraints on substitution) and in another less so

(allowing for a degree of metrical variation). He defines a formulaic system as “a group of half-lines . . . which are related in form by the identical relative placement of two elements, one a variable word or element of a compound usually supplying the alliteration, and the other a constant word or element of a compound, with approximately the same distribution of non-stressed elements”. He notes, however, that different formulae within the same system will “usually [be] loosely related metrically and semantically”. Allowing for a loose semantic relationship among formulae within the same formulaic system effectively opens the way for a reconsideration of an important point made by Magoun (1963), that is, that different formulae within the same formulaic system may be “something more than mere repeats” of others, the implication being that the choice of one formula rather than another may have semantic significance within the context of the composition. This is a point also made by Malmberg (1973) who argues, with reference to a discussion of two Old English poems (*The Wanderer* and *The Seafarer*) that a poet’s use of inherited formulaic diction can be both creative and artistic. This is something that will be worthy of careful examination in relation to traditional *mōteatea*.

Like Fry, Miletech (1976), who refers to a ‘formulaic system’ as a ‘formulaic expression’, insists that “at least one word in the pattern is the same” in the case of formulae belonging to the same formulaic system. There is, however, no reason to suppose that, should formulaic systems be detectable in traditional *mōteatea*, they will necessarily include lexical repetition or that they will necessarily be subject to the same constraints as are evident in compositions of other types in other languages. In this respect, it is important to bear in mind, in analysing traditional *mōteatea*, that Lord (1960, p. 31) himself noted, as indicated above, that the restrictions on formulae vary in degree of rigidity from culture to culture.

With reference to Old English poetry, Riedinger (1985, p. 304) observes that “[it] has been long and rightly argued that too much emphasis is placed on exact verse repetition as a criterion for formulism”, adding that “[one] cannot read Old English poetry accurately or with full appreciation of its artistry without an understanding of the connotative meaning of the formulas – an understanding to be gained primarily by an examination of the formulas in context” (p. 303).

Riedinger examines traditional thematic formulae in terms of a focus on contextual meaning, proposing revised definitions of familiar concepts and introducing a new concept, which she refers to as 'the set'.

Riedinger (1985, p. 305) defines a 'formulaic system' in the case of Old English metrical compositions as a "group of verses [half-lines] sharing the same meter and syntax in which one word, usually stressed, is constant and the other stressed word or words may be varied to suit the alliterative or narrative context". So far as Riedinger is concerned, the 'system' is therefore not a group of related formulae but a semantico-syntactic-metrical framework containing a variable. Thus, for example, *X under roderum* (X beneath the skies) might be a system, as might be *X under wolcnum* (X under the clouds) or *X under swegle* (X under the heavens). A 'set', on the other hand, is, according to Riedinger (1985, p. 306), all of the expressions that fit into a particular system. Thus, for example, *swært under wolcnum* (dark under the clouds); *mihtig under wolcnum* (mighty under the clouds) and *blæc under wolcnum* (black under the clouds) might all belong to the same set, being members of the same system and sharing the same descriptive function.

Riedinger (1985, p. 305) defines a formula as the "repetition of one general concept + one system + one function". Thus, for Riedinger, all the verses (or half-lines) in a 'set' constitute the same 'formula', whether or not they repeat one another verbatim. Formulaic systems create the potential for sets whose membership is made up of a large number of formulae (some or many of which may not actually appear). Furthermore, the same system may contain several different sets. Thus, for example, based on the same system (e.g. *X mæst*), there may be several sets. One set might involve buildings, another set might involve people. Formulae made up of the name of a building + *mæst* (e.g. greatest mead hall) and those made up of the name of a person + *mæst* (e.g. greatest prince) may each be part of two different sets belonging to the same overall system, each set functioning differently.

The choice of a particular formula is, Riedinger argues, significant in relation to the connotations with which it has come to be associated. Even formulae that have sometimes been described as being little more than fillers may have connotations

that are significant within the context of a poem. Thus, for example, the formula *wan under wolcnum* (dark under the clouds) refers not just to darkness but to the darkness that accompanies death and supernatural events. Similarly, although *niht-lange first* can be translated literally as ‘all night long’, it carries with it, in the context of Old English verse, connotations of terror.

2.4 What are ‘themes’ and ‘motifs’?

A number of oral formulaic theorists have used the term ‘theme’. Lord (1938, p. 440), for example, claimed that “the essence of the oral technique of composition is . . . composition by theme and formula”, observing that “[these] two elements are basically alike” in that they are “regularly recurring, conventional elements”. His initial definition of a theme was “a subject unit, a group of ideas, regularly employed by a singer not merely in any given poem, but in the poetry as a whole”. Some years later he observed that:

. . . the formula content of a theme is variable depending on the wishes of the singer to lengthen or shorten his [sic] song. Some themes in turn are purely ornamental, and they may be included or eliminated according to the wishes of the singer. Themes vary in stability, both as to formula content and as to place in any given songs, in accordance with the frequency of their use. Themes which are basic to many songs and which are hence used very often had to be fairly stable, like the basic core of formulas (pp. 127-128).

In *The Singer of Tales*, Lord (1960, p. 69) defined themes as “groups of ideas regularly used in telling a tale in the formulaic style of traditional song”, noting that “the theme, even though it is verbal, is not any fixed set of words, but grouping of ideas” organised in such a way as to lead “naturally from one to another to form a song”. Lord further notes (1987, p. 59) that “descriptions of caparisoning a horse, or of dressing or arming a hero, are common repeated themes in South Slavic epic . . . [and are] what Father Ong called ‘standard thematic settings’”. He adds that “when the singer has formed a theme in the shape which he [sic] likes best, he [sic] tends to keep it more or less stable”. These definitions are similar to that of Foley (1985, p. 32), who defines a theme as a “recurring concatenation of details and ideas, not restricted to a specific event,

verbatim repetition, or certain formulas, which forms an underlying structure for an action or description”, noting also that “if the formula amounts to the oral traditional idiom at the level of the line or line-part, then the *theme* serves a cognate purpose at the level of the story element or narrative action”.

Although he had observed earlier that themes are not made up of any fixed set of words, Lord (1991, p. 27) later claimed that the theme in oral literature is “distinctive because its content is expressed in more or less the same words every time the singer or storyteller uses it. It is a repeated passage rather than a repeated subject” (p. 27). This definition is much closer to that of Rosenberg (1970, p. 62) who, with reference to the art of the American folk preacher, defined themes as “linguistic entities, sets of formulas which are consistently used to describe certain events or scenes”.

Riedinger (1985, p. 303) uses the word ‘theme’ interchangeably with ‘topic’ and ‘scene’, referring to a recurring theme (topic/ scene) as a ‘motif’. She notes that some formulae, such as *niht-lange first* (all night long), may signify rather than express a theme in that they evoke a particular atmosphere and expectation, adding that where a particular formula is associated with a particular motif (such as death), it is likely to have a specific meaning that goes beyond its ordinary meaning. Thus, it is important to take contextually-based connotations into account in interpreting oral formulae.

Whereas for Riedinger a motif is a recurring theme (presumably expressed in text segments of varying length), a motif, according to Edwards (1992, p. 286) is “any recurrent small-scale item” and “many different types of repeated items may be included in this term, examples of motifs translated from the *Iliad*, being ‘so might one say . . . ’ or ‘no two men now could . . . ’”. According to Ritzke-Rutherford (1981b, p. 74) “the formulaic *motif* is very similar to the usual concept associated with that word in literary criticism; a recurrent element of smaller dimensions connected with a specific action or event”.

In discussing the treatment of the theme of battle in Old English poetry, Ramsey (1965, p. 72) makes the following point:

The central action is the advance to the field, and the supplementary actions are the command to advance, the preparations for the advancing, and the assembly, which is either a preparation for or the same as the advance. The established order is command, preparation, advance (the assembly being treated in different ways and coming in different places) when all the details are used. Other details include the state of intention, which follows a reference to the advance . . . the beasts of battle, which also follows a reference to the advance; hastening, which usually follows the beasts of battle; the bearing of equipment, which is synonymous with advancing; and various details about the attitude of the warriors, which can come almost anywhere.

2.5 What is meant by the term ‘type-scene’?

The terms ‘type-scene’ and ‘theme’ are sometimes used interchangeably. Thus, for example, Parks (1986) writes that “themes or type-scenes [are] passages with marked phraseological and structural similarities treating common subjects such as love at first sight, boat travel, a messenger’s reception, a king’s resolve and subsequent penance, and so forth”. However, Fry (1967, p. 53; 1969, p. 35) differentiates between themes and type-scenes as follows.

[A theme is] a recurring concatenation of details and ideas, not restricted to a specific event, verbatim repetition or certain formulas, which forms an underlying structure for an action or description.

[A type-scene is] a recurring stereotyped presentation of conventional details used to describe a certain narrative event, requiring neither verbatim nor a specific formula content.

Although neither is required to have the same content so far as verbal formulae are concerned, type-scenes are restricted to narrative events whereas themes are not. Fry’s definition of ‘theme’ is similar to the definitions of theme that occur in Lord’s work (definitions that do not associate themes with particular oral formulae) (see, for example, Lord, 1938, p. 440). For Fry, a theme in Old English poetry is “not tied to a specific narrative situation”. Rather, “it provides a framework of imagery underlying the surface of narrative” (Fry, 1967, p. 36).

Thus, themes may be expressed through a familiar concatenation of type-scenes and may also, but need not, involve a familiar concatenation of oral formulae.

For Ritzke-Rutherford (1981a, p. 75), a ‘theme’ is “general and forms the underlying basis of the action of the poem”, whereas a ‘type-scene’ is “restricted to a particular event such as siege of a city”. Thus, for example, within the context of a *battle theme*, there may be a number of *type-scenes*, such as the preparation of equipment, the assumption of battle formation, and the order to advance. These type-scenes may each be associated with particular *motifs*, such as the glittering of weapons, the sounding of trumpets and the experience of extreme cold.

Edwards (1992, p. 286), who defines a ‘narrative pattern’ as a “recurrent structure of plot” (among the most familiar being withdrawal, devastation [and] return), defines ‘type-scene’ as a “recurrent block of narrative with an identifiable structure, such as sacrifice, the reception of a guest, the launching and beaching of a ship, the donning of armor” (p. 285). According to Edwards, type-scenes in Homeric poetry are “composed of a structure of certain elements in sequence”. He notes, however, that “there is no ‘standard’ form of type-scene from which a given example deviates more or less” (p. 287). He also notes that type-scenes may be used for a particular purpose. Thus, “the catalogue of Greek leaders in *Iliad 3* is not used to introduce the heroes . . . but to allow the poet to depict the character of Helen” (p. 288). Importantly, “a type scene may carry a significance that goes deeper than the surface level, and invoke meanings inherited from the whole tradition of oral poetry”. Thus, according to Edwards, “the poet’s originality in the use of conventional material can be observed by examining sequences of type-scenes, that is, the functional relationship of type-scenes to the story pattern” (1992, p. 289).

Edwards explores a number of major themes in Homeric poetry, breaking them down into typical type-scenes as indicated in *Table 2.1* below.

Table 2.1: Edwards (1992) - Examples of themes and type scenes from Homeric poetry

Themes	Type-scenes
Battle	<ul style="list-style-type: none"> (1) general scenes (exchanging missiles etc) (2) structure of battle descriptions (3) <i>Aristeia</i>³ and duels (4) arming (5) catalogues, <i>androktasiai</i>⁴ and anecdotes (6) battle speeches
Social intercourse	<ul style="list-style-type: none"> (1) hospitality in general (such as arrival and reception of a guest, bathing, meals, recognition and entertainment, retiring for the night, departure and gift-giving) (2) messengers; (3) dreams (4) divine visit (5) conference, conversation and greeting (6) assembly and dismissal (7) supplication (8) dressing and adornment (9) allurements and seduction.
Travel	<ul style="list-style-type: none"> (1) travel by sea (which includes putting to sea, journey by sea, arrival after sea-journey) (2) travel by land
Ritual	<ul style="list-style-type: none"> (1) sacrifice (2) prayer (3) funeral rites (4) omens (5) libation (6) oath-taking (7) purification.
Speeches and deliberation	<ul style="list-style-type: none"> (1) general (that is, direct speech as opposed to monologues) (2) deliberation and monologues (3) testing of a stranger (4) laments (5) persuasion (6) consolation.

The literature on *mōteatea* indicates that there are a range of recurring themes, type-scenes and motifs (see *Chapter 3*).

³ An ancient Greek word used to describe a scene in which a battle hero experiences his finest moments.

⁴ An ancient Greek word describing the Homeric technique of providing the names of casualties of war.

2.6 What is a ‘cluster’ in the context of oral formulaic theory?

Ritzke-Rutherford (1981a & b) introduced the term ‘cluster’ into oral formulaic theory, defining a cluster as “a group of words, usually loosely related metrically and semantically, which is regularly employed to express a given essential idea without being restricted to a certain form or sequence, or to a certain number of lines” (1981a, p. 74), adding that “the most important thing about the cluster is that it is amorphous, having no fixed form, one word recalling the others in the mind of the poet” (p. 75). Thus, a ‘cluster’ need not adhere to any of the metrical or syntactic constraints that typify many definitions of the oral formula but may, nevertheless, be associated with oral composition.

Ritzke-Rutherford (1981b) uses the term ‘formulaic macrostructure’ to refer to aspects of content and narrative structure, and the term ‘formulaic microstructure’ (1981b) to refer to aspects of language and style. He notes (1981a, p. 74) that “the added element of the cluster enables us to form a closed system, with a correspondence between the elements of form (language and style) and substance (content and narrative structure). His outline of formulaic macrostructure and microstructure is outlined in *Table 2.2* below.

Table 2.2: Ritzke-Rutherford (1981a & b) – Formulaic macrostructure and microstructure

Formulaic Macrostructure (content and narrative structure: elements that form the patterns of narrative)		Formulaic Microstructure (language and style)	
Theme	not bound to a specific event, or to a set order of the elements; underlying and independent of the type-scene; non-structured; can contain type-scenes and motifs (usually the same ones)	Formulaic system	restricted to a set of half-lines, but variable in wording; structured to a degree; contains a number of concrete elements (formulas)
Type-scene	restricted to a set of events, but variable in sequence; structured to a degree; contains a number of concrete elements (motifs)	Cluster	not bound to a specific metric unit, or to a set order of words; underlying and independent of the formulaic system; non-structured; can contain systems of formulas (usually the same ones)
Motif	restricted to an event, hardly variable in content; extremely structured, often connected with a formula	Formula	restricted to a half-line, hardly variable in wording; extremely structured (by sound) often connected with a motif

2.7 Oral formulaic theory and the oral traditions of the South Pacific

In 1990, the *Oral Tradition Journal* published a special edition, edited by Ruth Finnegan and Margaret Orbell, which was dedicated to the oral traditions of the South Pacific. The contributors were from New Zealand, Tonga, Papua New Guinea, Tikopia, the Tokelau Islands and the Cook Islands. In her introductory article, Finnegan (1990, pp. 164-165) highlights three major issues that are discussed in relation to South Pacific oral traditions:

- (1) The nature and view of what is meant by 'tradition' (both controversies among outsiders, and the question of how tradition is conceived and practiced by local poets and their audiences themselves);
- (2) The significance of extra-textual elements in oral tradition, in particular of performance attributes, of the visual and non-verbal aspects, and of the context (in the widest sense of that term);
- (3) Composition and its relation to performance, the interaction of individual and traditional, and the relevance for wider comparative theories.

As can be seen from the list above, although the articles included in this issue of the journal necessarily have some bearing on oral formulaic theory, that theory is not itself necessarily central. My intention is, therefore, to make reference here only to those aspects of that publication that do have some bearing on oral formulaic theory. This is because my concern in this chapter is not with the specifics of oral art forms in any particular part of the world, but with oral formulaic theory itself.

Finnegan (1990, p. 166) observes that an extreme position so far as 'oral tradition' is concerned is that it refers to "only some primal stage or some form untouched by the written word or by Western influences", noting that this extreme position does not "accord with many of the local perceptions of these oral forms – regarded as a form of continuity from the past" (*ibid*). Even so, although it is generally not possible to make any clear distinction between compositions that pre-date the written word and those that do not, it remains the case that oral

formulaic theory is primarily concerned with the compositional techniques of pre-literate societies. It therefore follows that any investigation of compositions in relation to oral formulaic theory needs to be based on an acknowledgement of the fact that although some aspects of these compositions may not be fundamentally affected by the widespread introduction of writing and by familiarity with other cultures, other aspects of these compositions may be. Thus, although it may be appropriate, as Finnegan argues, to say that many contemporary South Pacific compositions continue what is sometimes referred to as an 'oral tradition', it does not follow from this that they will necessarily exhibit all of the characteristics that were present prior to colonization and the introduction of writing.

Although in its original form oral formulaic theory was seen as applying to compositions that were wholly or largely composed during performance, it is now more widely applied. It is therefore relevant to note that Finnegan (1990, p. 166) observes that most of the songs and laments referred to in the articles included in the South Pacific issue of the *Oral Tradition Journal* are "located within oral conventions" in that they are "orally composed in at least some sense of that term" and are performed (spoken or sung) rather than read". However, although she states that use of the word 'oral' with reference to them is more problematic than the use of the word 'tradition', she does not specifically state that writing may play some role in some contemporary compositions. Instead, she refers to different 'modes of composition'. In relation to this, she observes that joint composition, individual composition and the reworking of old songs may be used in Tokelau, whereas Kaluli laments (Feld, 1990) and some Tikopia sexual taunting songs (Firth, 1990) are improvised and composed during performance. Other Kaluli song types and Tikopia taunting songs are composed and memorized prior to performance. Furthermore, although performers may improvise at some points in Manganian dramatic performances, they are largely characterized by much planning and preparation (McMath, 1990). In discussing compositional techniques in New Zealand, Finnegan switches to the use of the past tense, claiming that works were largely composed by groups or individuals prior to performance. Since this is clearly not true in the case of many Māori compositions, including *whaikōrero* (see for example Mahuta, 1974; 1984; Brooke-White & Mahuta, 1981), the assumption must be that her comments are

intended to reflect the views of the two writers to whom she refers (McLean, 1964; 1970; 1975; 1996; 1999 and Orbell, 1977; 1978; 1990; 1991) and to be restricted to the types of composition (*mōteatea*) discussed by them. As these works are discussed in *Chapter 3* in the context of other writing on *mōteatea*, no further reference will be made to them here.

Some further points made by Finnegan (1990) are relevant here. She notes, for example, that because “some texts on the surface look very short and simple . . . it is especially important to bear in mind the complexities and (sometimes) intensity of emotion carried in performance”, adding that text and verbal formulation “form part of a wider communication context, often of music, song, dance, or visual representation” (p. 173), and stressing the important role played in interpretation by “knowledge of the specifics of particular traditions and their genres” (p. 177). Her comment that these are “works of the human imagination with more, or less, space for the age-old and probably worldwide dynamic between the individual and the tradition” (Finnegan, 1990, p. 178) leaves open the question of the possibility that colonization and the introduction of the written word may have led to some significant changes in this dynamic in some cases. This is, of course, something that is also relevant so far as the current research project is concerned. Thus, although this study is restricted to the *mōteatea* included in *Ngā mōteatea*, there are clear signs of the influence of colonization in some of them.

In an article entitled *Wry comment from the Outback: Songs of protest from the Niva Islands, Tonga*, Pond (1990) focuses on the use of song poetry as a means of asserting independence, observing that “there are two levels of meaning, one intended for outsiders and one for the poet’s own people”, and that “irony, skilful metaphors, and witty play upon convention allow the poets to present their messages with appropriate indirection” (p. 205). In connection with this, she notes that textual analysis alone is insufficient and must be supplemented by understanding of “the social contexts of the poem’s composition and empathy with the poet’s perspective” (p. 214). This is relevant so far as the present study is concerned in that it acts as a reminder that, important though it is, there is much that text-based analysis alone cannot reveal.

Also relevant from a comparative perspective are observations about oral composition in Papua New Guinea. Feld (1990, pp. 241-266) notes that there is a relationship between gender and genre in the laments of the Kaluli people (who live in the tropical rainforest of the Great Papuan Plateau in the Southern Highlands Province) and that their use of place names is symbolic, and Waiko (1990, p. 334) observes that among the Binandere people (who live on the lower reaches of the Mamba, Gira and Eia rivers in the Oro Province) “there are no specialists who are set aside as carriers of traditions”. So far as New Zealand Māori are concerned, place names clearly have symbolic significance, there is a clear relationship between gender and some verbal art forms, and, although some people were, and are, specially charged with the composition of some verbal art forms, *mōteatea aroha* (which can be broadly translated as ‘love laments’) for example, were, and are, composed by people (largely women) more generally.

In profiling Ihaia Puka, a *Pulotu* or composer of songs in Tokelau, Thomas and Tuia (1990) shed light on issues relating to individual and collaborative composition, noting that the concept of ownership of particular songs is not a feature of the Tokelau system, so that when a *fatele* (action song) is performed, it becomes “common property, and anyone who hears it may perform it elsewhere” (1990, p. 278). In New Zealand, the situation appears to be slightly different. The same, or very similar, *mōteatea* may be ‘claimed’ by more than one group, indicating that usage rather than original composition is a criterion for ownership.

2.8 A final note

Although it has been extremely influential, oral formulaic theory is fraught with problems of definition and interpretation. It may be partly for this reason that very few direct references have been made to it in literature on *mōteatea* (see *Chapter 3*). There may, however, also be other reasons. The concept of the oral formula has generally been directly linked to the concept of metrical structure. However, it has never been claimed that all *mōteatea* are metrically structured, and such claims as have been made in relation to the existence of a common metrical pattern in the case of some types of *mōteatea* do not appear to stand up to close examination (see *Chapter 3*). This alone clearly creates difficulties in relation to

attempts to define and apply some concept of the oral formula to *mōteatea*, difficulties that are compounded by aspects of the structure of the language itself (see *Chapter 4*) and by the fact that existing written texts often appear, as Orbell (1977) repeatedly observes, to have been inaccurately transcribed and to have been intentionally altered (by the removal, for example, of explicit sexual references). In addition, these texts are generally characterized by erratic punctuation and word division and lack of signalling of vowel length. In view of all of this, I cannot hope to do more here than add a little to our existing knowledge and understanding of these elusive and often powerfully evocative testaments to the richness and diversity of traditional Māori verbal arts.

Chapter 3

Introduction to *Ngā mōteatea* and critical review of selected literature on *mōteatea*

3.1 Introduction

In 1959, the *Journal of the Polynesian Society* published the first of four volumes of *Ngā Mōteatea: He maramara rere nō ngā waka maha*. *Ngā Mōteatea* is a compilation of *mōteatea* from around Aotearoa/ New Zealand. Many of these were collected, annotated and translated by Sir Apirana Ngata of Ngāti Porou. After his death in 1950, work on *Ngā Mōteatea* was continued by Pei Te Hurinui Jones of Ngāti Maniapoto⁵. The second volume of the series was first published in 1961; the third volume in 1970. The fourth and final volume was first published in 1990. The first version of the fourth volume did not provide English translations. That volume was revised in 2007, the revised version including translations by Hirini Moko Mead. The *mōteatea* discussed in this thesis are all included in *Ngā Mōteatea* as printed or reprinted in the years 2004, 2005, 2006 and 2007 by the Auckland University Press in conjunction with the Polynesian Society. Reference is made to the latest editions in the discussion that follows in this chapter.

3.2 How is the word ‘mōteatea’ used and how have *mōteatea* been classified?

The word ‘mōteatea’ has not always been used or translated consistently. Its various translations into English include ‘chant/s’ ‘traditional chant/s’, ‘song/s’, and ‘poem/s’ (see, for example, Grey, 1953; McLean, 1964; Orbell, 1977). Each of these translations is potentially misleading in at least some respects.

Writing in the first half of the 1960s, McLean (1964, p. 64) makes a distinction between those Māori verbal art forms he describes as ‘contemporary’ and those

⁵ After Ngata’s death in 1950, Pei carried on the editing and translating of the song collection: “Ngata had translated just 20 of the 300 songs into English. Pei completed the task of translating and re-editing new editions of all three volumes. In general, his translations are less literal than those of Ngata” (Biggs, 2005, ¶9).

that he describes as ‘dating back to the beginnings of the Māori people’, referring to all of the latter as ‘chants’ irrespective of content, function and actual mode of delivery, and making no specific reference to *mōteatea*:

[There] are two kinds of Maori music, the first kind is a contemporary form of Maori music known as ‘action song’, which dates from the first decades of the twentieth century. The second kind has a long tradition dating back to the beginnings of the Maori people. . . . [As] there is no generally accepted name which incorporates the whole of the older song tradition, it will be called here ‘Maori chant’. This term is used as inclusive of waiata, patere, pao, and all the other forms discussed. It is used in preference to the term ‘Maori song’ which could also include action song.

Although it was produced after the appearance of *Ngā mōteatea*, no reference is made in the extract above to *mōteatea*. Nevertheless, the extract is relevant to the extent that it indicates some of the classificatory and terminological problems that have occupied those who have sought to explore Māori verbal arts, irrespective of whether they have done so exclusively through the medium of *te reo Māori* or whether they have attempted to find appropriate words in English for concepts that emerge out of a consideration of Māori verbal artefacts.

Throughout her doctoral thesis, Orbell (1977) refers to *waiata* in English as ‘traditional Māori poetry’, referring to those pieces with which she is primarily concerned as ‘waiata aroha’ and as ‘love songs’ or ‘sweetheart songs’. It is certainly true that *mōteatea* may be appropriately said to be ‘poetic’ in that they exhibit a range of characteristics that distinguish them from purely transactional uses of language. However, whether they may also be appropriately referred to as ‘poetry’, as ‘songs’, or even as ‘song poetry’ depends on one’s definition of ‘poetry’ and ‘song’. Not all texts that are ‘poetic’ can necessarily be appropriately described in English as ‘poems’. Furthermore, although the *mōteatea* with which Orbell is primarily concerned in her thesis have also been described as ‘love songs’ by others, including Ngata (1959, pp. xxv-xxvi), this description does not,

I believe, capture that critical aspect of their essence that leads to their inclusion in *Ngā mōteatea*.

In the first volume of *Ngā Mōteatea*, Ngata (1959, pp. xxv-xxvi) explicitly excluded *ruri*, *mata*, *ngeri*, *haka* and *karakia* (which he translated as ‘ditties’, ‘prophetic sayings’, chants’, ‘posture dances’ and ‘ritualistic chants’). He included as sub-categories of *mōteatea* each of the following: *tangi*; *ngā waiata whaiāipo*, *pātere* and *kaioraora*; and *oriori*. Some of the English translations that he provided for each of these sub-categories (‘laments’; ‘love songs’; ‘abusive songs’ and ‘songs of defiance’; ‘lullabies’) are, however, potentially misleading when used in the absence of explanatory glosses or commentaries. Thus, for example, although *mōteatea tangi* (which could be translated as ‘crying laments’) express sorrow, grief or regret, so too do compositions belonging to Ngata’s other sub-categories; although *oriori* are similar in some ways to the English concept of the lullaby, they are functionally very different.

In the third volume of *Ngā Mōteatea*, McLean (1970) makes the following observation:

Musically, it is possible to put each type of chant into one of two broad groups according to whether it is sung or recited. Among the sung types of chants are . . . *tangi*, *waiata aroha*, *waiata whaiāipo* (sweetheart songs), *oriori* and *pao*. The recited songs include the *Pātere* (historical or genealogical tour) *whakaaraara pā* (watch song; sentry song) *Kaioraora* (abusive song) *Tauparapara* (recitation before speaking) and *karakia* (incantation). In addition to these there exists a few others perhaps best described as semi-sung. Notable amongst these is *karanga*, which is the generic name for the call of all kinds performed by women on the marae. It includes *pōwhiri* (greeting calls) and *poroporoaki* (farewell calls).

Included in the extract above are compositions that are implicitly, or explicitly (i.e. *karanga*), excluded by Ngata from the category of *mōteatea*. McLean (1970) later extended his sub-categorization of ‘sung chants’, now referred to as ‘waiata’,

including each of the following, which are listed alongside his translations into English:

- *waiata kāinga* (sung at home for entertainment or to visitors);
- *waiata kanga* (a song of self-depreciation);
- *waiata koingo* (a song of longing for home and people; a variety of tangi);
- *waiata take* (described by the singer as a “business waiata”);
- *waiata tohutohu* (song of instruction);
- *waiata whakautu* (song of reply to an accusation);
- *waiata whakawaha tūpāpaku* (song used when demanding a body to be taken away for burial);
- *waiata mate kanehe* (song expressing affectionate longings);
- *waiata matakite* (prophetic songs);
- *waiata pūremu* (a form of tangi bewailing a partner’s adultery);
- *waiata whakamanawa taonga* (song sung while accepting a formal gifting).

The decision to treat ‘koingo’ as a sub-category of ‘tangi’ may be based largely on the fact that *koingo* express a sense of longing for what was and is no longer. However, this is also true of other categories of *mōteatea*.

Like McLean (see above), Orbell (1978) makes a broad distinction between song (*waiata, pao, oriori*) and recital/ chant (*haka, pātere, karakia*). However later, in an introductory note to *Waiata: Maori songs in history*, she makes the following observation (1991, p. 1):

When there was direct assertion rather than complaint a song was usually performed in recited style, without melodic organisation . . . [for example] paddlers’ songs (*tuki waka*) dance songs (*haka*) woman’s vaunting songs in reply to insults (*pātere*) and watchman’s songs (*whakaaraara pā*).

Orbell adds that there are three other types [of song] “mainly concerned with the expression of love and sorrow, and often [taking] the form of personal communication”, which are usually sung rather than recited “with a melody

repeated in each line and the language shaped accordingly” (*ibid*). The fact that compositions, some of which are said to be ‘performed in recited style’ are referred to as ‘songs’ raises questions about how the word ‘song’ is intended to be interpreted. Furthermore, both *pātere* and *whakaaraara pā* commonly involve at least some element of what is generally referred to as ‘complaint’, compositions belonging to each of these two categories may also be centrally concerned with love and/ or sorrow, and love is also central to some *pao* (i.e. *pao whaiāipo*).

As can be seen from the literature referred to above, there is some disagreement not only about which types of composition can appropriately be referred to as *mōteatea*, but also about the sub-categorization of those that can.

What I believe all of the compositions generally referred to by scholars who are themselves Māori as *mōteatea* have in common is the fact that they are responses to absence or loss, including loss of reputation and absence or loss of health and well-being. This loss and/or absence may be the result of death (including death in battle), separation (including desertion), gossip, slander, misfortune, or some combination of these. It may not only involve a loved one, tribal members or, indeed, an entire tribe, but also tribal land and/or an object or objects of symbolic significance. Response to this loss, separation or absence may involve grief, sorrow, despair, anger and/or regret, and may be more or less personal in focus. From this perspective, the most appropriate translation into English of the word ‘mōteatea’ may be ‘lament’, a word that derives from the Latin noun *lamentum*, an expression of sorrow, grief or regret. Although translation of complex concepts is always problematic, I believe that the word ‘lament’ encapsulates much of the essence of *mōteatea*. Although the creation of compositions of the type that may be referred to as *mōteatea* clearly pre-dates European contact and colonization of Māori land, there seems no reason to exclude more recent compositions, including contemporary ones, from the category of *mōteatea*. However, since all forms of human artistic expression evolve and change, some more recent compositions may exhibit more of the characteristics of earlier compositions than do others. It is therefore important to have some clear understanding of what we mean by the word ‘mōteatea’ if we are to be in a position not only to decide whether a text, whenever composed, should be classified as a *mōteatea* but also the extent to

which characteristics present in earlier *mōteatea* are present in more recently composed ones.⁶

If *mōteatea* is defined in the way outlined above, it becomes clear why Ngata excluded certain kinds of composition such as *ruri*, *mata*, *ngeri*, *haka* and *karakia*. However, the issue of how those compositions that may be defined as *mōteatea* might be sub-categorized remains. In connection with this, it is important to bear in mind that classificatory systems that relate to human artefacts should not be seen as absolutes. Some classificatory systems may focus on a single characteristic (e.g. form); others may include several characteristics (e.g. form, function and content). Some classificatory systems are broadly based; others more delicate. Whatever their primary focus or level of delicacy, there are likely to be exceptions, works that conform in some respects to one category or sub-category, and in other respects to another category or sub-category or other categories or sub-categories.

The four main sub-categories of *mōteatea* proposed by Ngata, largely in terms of structure and function, are outlined and discussed below alongside further sub-categories of each. These are *tangi*; *whaiāipo*; *pātere* and *kaioraora*; and *oriori*. The four main sub-categories of the first of these, according to Ngata and Jones (1961), are listed in *Table 3.1* below.

Table 3.1: Sub-categories of *mōteatea tangi*, according to Ngata and Jones (1961)

TANGI	<i>laments for warriors, for chiefs or for a tribe defeated in battle fought in the light of day</i> ((p. xxvii).
	<i>laments for men killed by treachery or murder</i> (p. xxix);
	<i>laments for chiefs who die a natural death</i> (p. xxxi);
	<i>laments for deaths by misadventure or by accident</i> (p. xxxiv);
	<i>laments for a child, for a husband dead, or gone away, for a husband who has been taken by another, or for a lover</i> (p. xxxvi)
	<i>lament for a land deserted, for the loss of a tribe, for a canoe wrecked or stranded, for seed lost through rot, for a diseased neck, for a plantation with a rotted crop</i> (p. xxxvi);
	<i>laments by invalids because of some affliction</i> (p. xxxvi).

⁶ Although my focus in this thesis is not on evolution and change in *mōteatea*, this is something that is of considerable interest and something that would certainly be an interesting area of investigation.

Of *mōteatea* belonging to the first sub-category in *Table 3.1* above, Ngata and Jones observe that they “pay tribute to those who died a noble death”, the emphasis being on nobility, *mana* (authority, status, power, dignity), chieftainship, war, and warrior-status (p. xxviii). The second sub-category, which is thematically associated with treachery and revenge, is discussed in the following terms:

The Maori considered it right to treat separately death by a war party, death in daylight fighting, and death by treachery or murder. To him [sic] death by treachery was a terrible one, it hurt him [sic] grievously, it made his [sic] heart bleed, and thenceforth he [sic] was determined on revenge (p. xxix).

The following observation (p. xxi) is made about the third sub-category:

Sorrow is not so deeply felt for a death from natural causes or for a peaceful end. . . . The emotions are not roused, nor are past wrongs given in detail. There is no recourse to cursing of the enemy; instead, the poet describes the character and personality of the dead. . . . In this group of songs there are to be found some of the most eulogistic expressions of the Maori language, they are words of high tribute and often intended to express an all-embracing lament for the tribe.

The fourth sub-category is said, like the others, to elicit emotions of sorrow and anguish, the focus being, however, often as much on the nature of the misadventure or accident as a response to it (p. xxxiv).

In the absence of further discussion, it is difficult to determine what might lead some *mōteatea* to be placed in the fifth sub-category here and others to be categorized as *mōteatea aroha* (see below).

It is noted that *mōteatea* are included in the sixth sub-category “because of the subject or reason for their composition”. However, this sub-category covers subject matter of a variety of types and, as in the case of the fifth sub-category, it

is not clear, in the absence of further discussion, why all of them are grouped together.

Mōteatea included in the seventh sub-category express “sorrow, anguish and, sometimes, self-pity” (xxvi). However, sorrow and anguish could be said to be characteristic of *mōteatea* generally, and self-pity does not seem to be wholly absent from many *whaiāipo / aroha*.

As has been noted above, all *mōteatea* could be said to represent a response to absence or loss, a response that may involve grief, sorrow, despair, anger and/or regret. From this perspective, as argued above, they could all be described as ‘*mōteatea tangi*’ or as ‘laments’.

What characterizes the first four categories in *Table 3.1* above is that they are concerned with human death. Of the remaining three, one may, but need not, be concerned with human death, the other two are generally not, except perhaps in a symbolic sense. However, death (although not human death) also features in the sixth category in the reference to rotted seeds or crops. On the basis of the descriptions above, it would be possible to make a distinction that relates to the following central concerns: *death, desertion and abandonment; loss and destruction; and sickness*. Within the second category, a distinction might be made between desertion and abandonment of a person or persons and desertion and abandonment of land:

- *mōteatea mō te matenga (death);*
- *mōteatea mō te mahue tangata (left behind/ separated; abandoned lover);*
- *mōteatea mō te mahue whenua (left behind/ abandoned land)*
- *mōteatea mō te taonga ngaro (destroyed/ lost special thing);*
- *mōteatea mō te māuiuitanga (sickly ailing)*

The second of these categories might relate to abandonment or separation that results from performance of a particular role (see the discussion of *whakaaraara*

pā below), or to abandonment by, or separation from, a lover (see the discussion of *mōteatea whaiāipo* below), or, indeed, some other type of abandonment:

- *mōteatea mō te matenga* (death);
- *mōteatea mō te mahue whaiāipo* (left behind/ separated; abandoned lover);
- *mōteatea mō te mahue tūtei* (deserted watch person);
- *mōteatea mō te mahue whenua* (left behind/ abandoned land);
- *mōteatea mō te taonga ngaro* (destroyed/ lost special thing);
- *mōteatea mō te māuiuitanga* (sickly ailing)

Orbell (1991) differentiates between what she refers to as ‘waiata’ and ‘waiata tangi’, observing that “[waiata] were generally laments or complaints and were usually sung publicly . . . to convey a message and sway the listeners’ emotions” and noting that “their language is often elaborate, with specialised expressions and complex allusions”, whereas waiata tangi “were usually laments for the dead”. In fact, however, not all of those *mōteatea* that have been described as *waiata tangi* are laments for the dead and many *mōteatea* that have not been referred to as ‘tangi’ could, as Orbell herself indicates, be said to exhibit ‘elaborate language’, ‘specialised expressions’ and ‘complex allusions’.

Waiata aroha is a term used in the second volume of *Ngā Mōteatea* (Ngata and Jones, 1961) as a replacement for the term *waiata whaiāipo* (‘lament for loved one’). It is observed there that *mōteatea* of this type may refer to the love of a woman for a man generally or to “that of a woman forcibly parted . . . or . . . deserted by her husband because of his infatuation for another, or a woman left at home by her husband who had gone off to war; or a woman sharing a husband with a co-wife; or a virgin set apart who has transgressed” (p. xxxvii). Orbell (1991) treats what she refers to as ‘waiata aroha’ and ‘waiata whaiāipo’ separately, stating that the first category usually take the form of complaints about unrequited love, gossip concerning the poet, her family’s refusal to let her marry, or a neglectful husband or lover, whereas the second (‘sweetheart songs’) involve the poet in speaking of her love. In fact, however, although some *mōteatea* clearly

address the issue of gossip or slander and others do not, all of those included in *Ngā mōteatea* could be said to involve some element of complaint. It is unclear, therefore, why Orbell makes a bi-partite distinction between *mōteatea aroha* and *mōteatea whaiāipo*. However, this is a distinction that is also made by McLean (1970) who notes, somewhat confusingly, that “*waiata whaiāipo* are always of a personal nature and are distinguished on this account from *waiata aroha* which although often personal, *can* [emphasis added] express a more generalized love, as of the land”. This would, presumably, lead to the inclusion in the category of ‘*mōteatea aroha*’ of at least some of those *mōteatea* treated by Ngata as being ‘*mōteatea tangi*’.

With reference to those *mōteatea* with which she is primarily concerned (variously referred to as ‘*aroha*’ or ‘*whaiāipo*’), Orbell (1977, pp. 98-161) claims that there are six main themes: natural phenomena; the poet’s *aroha*, anguish or weakness; gossip or slander; reference to the source of a problem and/or a request (do not be angry!); separation; and union. She also claims that although “[the] themes or ideas expressed follow conventional patterns . . . they are endlessly varied in their content” (p. 293).

The overall theme of *mōteatea aroha/whaiāipo* is love in some form, love that has often been thwarted and love that may sometimes be accompanied by anger and/or resentment. Within that overall theme, there are what might be referred to as sub-themes, including *sexual union* and *sexual abstinence*, *separation* and *desertion*, *jealousy*, *transgression*, *anguish* and *weakness*, *gossip* and *slander*, and *searching* and *journeying*, and what might be referred to as *motifs* (generally used symbolically), including *appeals for understanding or acceptance*, *sleep* and *wakefulness*, *decay*, *turbulence* (wind, waves, surf, geysers), *water* (sea, rain, mist, clouds, tears), *light and darkness*, *heat and cold*, *fire* and *smoke*, *heavenly bodies* (sun, moon, stars), *mountains*, *canoes*, *houses*, *weapons*, *birds*, *fish*, *trees*, *food*, *supernatural beings*, and *ancestors* (see Orbell, 1977).

Notwithstanding the variety of themes and motifs, *mōteatea* that have been referred to as *mōteatea aroha* or *whaiāipo* could be accommodated in the following two categories:

- *mōteatea mō te mahue whaiāipo (left behind/ separated; abandoned lover);*
- *mōteatea mō te mahue whenua (left behind/ abandoned land)*

However, in that there does appear to be a clear difference between those that represent a primary response to gossip or slander and the others, it might be appropriate to add a further category:

- *mōteatea whakautu taunu (response to gossip).*

We would then have the following seven categories:

- *mōteatea mō te matenga (death);*
- *mōteatea mō te mahue whaiāipo (left behind/ separated; abandoned lover);*
- *mōteatea whakautu taunu (that has caused pain & loss of reputation, response to gossip);*
- *mōteatea mō te mahue tūtei (deserted watch person);*
- *mōteatea mō te mahue whenua (left behind/ abandoned land);*
- *mōteatea mō te taonga ngaro (destroyed/ lost special thing);*
- *mōteatea mō te māuiuitanga (sickly ailing)*

In the first volume of *Ngā Mōteatea*, Ngata and Jones (1959) associate the word ‘pātere’ with songs that reply to slander. In the second volume (Ngata & Jones, 1961, pp. 150-153), they refer to *mōteatea 131* as a *pātere*, glossing this as ‘action song’ and providing the following explanation:

The term *pātere* is descriptive of the rendering of the compositions which are given at a fast tempo, and the pauses come with the taking of breath. It runs like water, as if cascading. This manner of rendering a song influences the air of it, and it is akin to an expert reciting a genealogy, or an invocation; or it may be likened to a song leader giving the

commencement of a line or stanza in a quickened solo. Because of the air of these *pātere* compositions, the body reacts rhythmically, the hands quiver and the eyes of the performer follow the rhythm; the words are translated into a dance or *haka*. It is not called a *haka* (dance) because the performers do not form into ranks, indeed each one of the company in the *pātere* gives free rein to his or her own individual mood. The tempo of these compositions is therefore suitable for poi dances and abusive songs. Most of the *pātere* which have come down through the years are of an abusive nature, songs composed by one tribe and directed at another, to disparage, to belittle and so forth.

McLean (1970, p. 57) refers to *pātere* as “occasional songs usually composed to reply to gossip of a slanderous nature”. However, if the word ‘*pātere*’ is interpreted as generally referring primarily to tempo rather than to theme or function, the fact remains that this tempo is adopted in recounts of genealogy, of tribal boundaries, landmarks and historical battles and also in abusive, derisive, disparaging compositions. This does not, however, necessarily mean that all of these should necessarily be referred to as ‘*mōteatea*’.

McLean (1970, p. 57) makes a distinction between *pātere* and *kaioraora*, noting that although both may be composed in reply to slander and derision, there is a difference in that the social value of the *kaioraora* was to keep hatred alive, whereas *pātere*, less ferocious, were a socially acceptable way of squaring accounts and restoring damaged self-respect.

If the term *pātere* is reserved for compositions that are chanted at a fast tempo, it is then possible to further classify them into types that would include *whakaaraara pā* (watch/ sentry chants), *kaioraora* (abusive chants), *tauparapara* (chants that precede oration) and *karakia* (incantatory chants), *whakautu taunu* (chants that reply to slander), and chants that provide an historical account of genealogy or of tribal boundaries. If, however, we include in the category of *mōteatea* only those that could be said to represent a response to absence or loss (including loss of reputation), not all of these would necessarily be included. In general, however, at least the following three would be: *whakaaraara pā* (watch/

sentry chants), *kaioraora* (abusive chants), *whakautu taunu* (chants that reply to slander). The third of these types (*whakautu taunu*) could be included within the following category (listed above):

- *mōteatea whakautu taunu (that has caused pain & loss of reputation, response to gossip)*

The first type (*whakaaraara pā*) could be included within the following category (also listed above):

- *mōteatea mō te mahue tūtei (deserted watch person);*

The second type (*kaioraora*) is more problematic in relation to categorization. However, in that these compositions appear to respond to death, they could be included within the following category:

- *mōteatea mō te matenga (death)*

It might then be appropriate to make a distinction within this category between *mōteatea* whose focus was primarily on the deceased (which may nevertheless call for vengeance) and those which focus primarily on vengeance, just as it might be appropriate to make a distinction between these *mōteatea* in terms of the cause of death and/ or the status of the deceased person or persons.

Although *oriori* are treated by Ngata (1959) as one of the four main categories of *mōteatea*, these are, in many ways, the most problematic in that their primary function appears to be to place a child in relation to its *whakapapa* rather than to respond to absence or loss. Even so, it may be that the rationale for their treatment as a type of *mōteatea* relates to the fact that loss or absence is an enduring aspect of *whakapapa*. This would also provide a rationale for the inclusion of what have been referred to as ‘genealogical tours’. We could therefore add to the categories proposed above, the following two:

- *oriori*;
- *mōteatea tohu whenua* (chants that provide a historical account of genealogy or of tribal boundaries).

The word ‘*oriori*’ is often translated as ‘lullaby’ although, according to Orbell (1991, p. 1), its primary function was not to lull a baby to sleep but to communicate to a child the tribal circumstances they had inherited, and the relatives who would offer them their support.

Ngata and Jones (1961) state that there are four stages in the composition of *oriori*, two of which can be associated with loss or absence:

Stage 1: the beginning of a lullaby is always couched in terms of praise for the child for whom the lullaby has been composed, or is a recital of its aristocratic lineage; or laments the death of a parent or of a tribesman, or a time of famine, or a period of bitter cold; and in this way establishes the theme (p. xxvi).

Stage 2: the child is then called upon to arise, or to awaken from sleep and to proceed forthwith in search of its grandparents in places where they usually reside (if still alive) or the places where they died or fell or were killed in battle - it is at this point that there will be genealogical embellishments (p. xxvi).

Stage 3: the composer then projects a journey for the child where they will be asked questions regarding their genealogy, and provides answers to these questions (p. xxvi).

Stage 4: the composer then recites the sacerdotal ritual of ancient times, the battles fought, deeds of bravery, landmarks, and well-known mountain ranges (p. xxvi).

Exploration of some of the literature on *mōteatea* reveals a number of problems associated with definition and description. It has been argued here, however, that

consideration of the word ‘mōteatea’ itself, together with consideration of those works that are generally treated as *mōteatea*, suggests that the word can be used appropriately to refer to compositions that represent a response to absence or loss, including loss of reputation and absence or loss of health and well-being. With this in mind, and taking account of other approaches to categorization, the following main sub-categories of *mōteatea* are suggested here:

- *mōteatea mō te matenga (death);*
- *mōteatea mō te mahue whaiāipo (left behind/ separated; abandoned lover);*
- *mōteatea whakautu taunu (that has caused pain & loss of reputation, response to gossip);*
- *mōteatea mō te mahue tūtei (deserted watch person);*
- *mōteatea mō te mahue whenua (left behind/ abandoned land);*
- *mōteatea mō te taonga ngaro (destroyed/ lost special thing);*
- *mōteatea mō te māuiuitanga (sickly ailing);*
- *oriori;*
- *mōteatea tohu whenua (chants that provide a historical account of genealogy or of tribal boundaries).*

It is important to stress, however, that this interpretation of the word ‘mōteatea’ and this attempt at sub-categorization simply represent my response to some of the literature on *mōteatea* and my perception of some of the problems associated with it in the context of my own reading and rereading of the works included in *Ngā mōteatea*. Nevertheless, from the perspective of oral formulaic theory, each of these sub-categories could be said to represent a common *theme*.

3.3 Are there differences between male and female compositions?

Ngata and Jones (1961, p. xxv) observe that men are the composers of “awe-inspiring songs of the highest import [that] reach upwards to the gods themselves”, containing archaic Māori words and people genealogies. They describe these as ‘priestly songs’ in which are found the language of ‘the Sacred Houses of Learning or Whare Wānanga’. They discuss compositions by women (Ngata & Jones, 1961, p. xxv) in the following terms:

When one really considers the matter carefully women should be the composers of songs. Songs of love were composed on the death of a lover, or because he had jilted or deserted a woman or a husband had taken unto him a wife, or on sneering remarks being made by another woman. Laments composed on the death of warriors in battle were usually the composition of woman, and they manifested their grief by lacerating themselves when mourning the loss of a husband in battle or of a son burnt by fire, or of a tribesman drowned at sea. The abusive or derisive songs and the songs of defiance were inspired as the result of disparaging words from among the woman folk, or because of a severe defeat in battle, a woman would lacerate herself utter curses and be quite beside herself with grief (1961, p. xxv).

When the first sentence of the extract above is considered in the context of the remainder of the extract, it is difficult to avoid the conclusion that what is implied is that Māori women were more inclined to sneer, abuse and disparage than were Māori men and that they were also more liable to suffer as a result of death or abandonment. A more likely explanation for the fact that women were so often the composers is that they, having fewer opportunities for physical outlet in battle, were more likely to express themselves verbally, that is, in a way that was, for them, socially sanctioned.

Mead, in an article entitled *Imagery, Symbolism and Social Values in Maori Chants* (1969), compared male and female compositions with reference to three laments. The first was composed by Hera Hāwai for her son who died of an illness; the second by Te Heuheu III Iwikau for his brother, Te Heuheu Tukino II (paramount chief of Ngāti Tūwharetoa), who died in a landslide; the third by Papahia for his older brother Te Huhu, chief of the Te Rarawa tribe, who died under suspicious circumstances. He observes that these three laments could be said to typify differences between male and female compositions as indicated in *Table 3.2* below:

Table 3.2: Differences between male and female compositions according to Mead (1969, pp. 387 & 390)

Female compositions	Male compositions
Emphasis usually on how the composer feels and not the greatness of the deceased	Chiefly characteristics and the attributes of the warrior are extolled
Composition is a personal statement of grief and is not a statement on behalf of the tribe	Emphasis is not upon the composer's own feelings but upon the loss to the tribe as a whole
Imagery tends to be simple but effective	Imagery is rich, ornate and often dramatic
Composition is usually short	Composition tends to be much longer
Fewer references to natural phenomena and especially to constellations and stars	More references to natural phenomena and especially to constellations and stars
The composition is less formal in arrangement	The composition is more formal in arrangement

Although it does appear to be true that those *mōteatea tangi* (referred to in the previous section as *mōteatea mō te matenga*) composed by men differ from those composed by women in the ways indicated, the reasons may relate as much to the status of the deceased (chiefs in the case of two of the *mōteatea* referred to above), to the relationship between the composer and the deceased and to social conventions relating to who may compose and under what circumstances as it does to the gender of the composer. Thus, it may be that more elevated language with fewer personal references was more likely to be used in the case of deceased of a high status, and it may also be that the expectation was that men would compose *mōteatea* in the case of deceased of high status. If this was the case, we could account more readily for the fact that *mōteatea* of other types that were composed by women, though generally personal in orientation, are sometimes at least as long as *mōteatea* composed by men, frequently make reference to natural phenomena (see for example *Appendix 2.15* and *Appendix 2.16*), and may also include language that is rich in imagery. There is also the question of how the words 'simple' (used with reference to imagery) and 'formal' (used with reference to arrangement) should be interpreted. Mead (1969, p. 390) notes that death imagery used in laments composed by men typically includes lightning, dawn, the setting sun, skin moistened by dew, the tribal mountain standing alone, the

moaning western tides, Canopus and Antares in the sky, and the appearance of a new star. However, in *mōteatea* relating to abandonment by a lover that are written by women, we find, among other symbolic references, references to the setting sun (see for example *Appendix 2.21*), high mountains (see for example *Appendix 2.12*), lamenting tides (see for example *Appendix 2.7*), Vega and Canopus (see for example *Appendix 2.15*), Venus (see for example *Appendix 2.12*) and, of course, reference to journeys, real and symbolic. In *mōteatea* composed by women that reply to slander, we find references to a rising star, inner darkness (see for example *Appendix 2.2*), and the body as a canoe. In *mōteatea* composed by women that refer to tribal boundaries, historical battles and genealogy, we find, for example, references to the earth's taproot, the dead as fish for the God of War and tears like nectar from the flax stem (see for example *Table 6.5a*).

3.4 Imagery and symbolism

Technically, an 'image' (from the Latin 'imago'/ picture) of something is a likeness or representation of that thing, and 'imagery' is the creation of a mental picture/ likeness/ representation through the use of verbal resources (including, for example, simile, metaphor and/or assonance⁷). All forms of language are innately symbolic. However, the words 'symbol' and 'symbolic' are generally used with reference to the verbal arts to refer to the non-literal use and interpretation of words, including their associations or connotations.

Orbell (1978) argues that in the context of Māori verbal arts "images are not metaphors in the usual sense of the word, but indicate a unity between two phenomena which was believed actually to exist". In illustrating this, she observes that light was associated with life and success, and darkness, stormy weather and strong winds with death. From this comment, it can be inferred that light invokes, rather than symbolises, images of life and success, and darkness, stormy weather and strong winds invoke images of death. However, Orbell (1977, p. 296) herself observes that although some things are so closely associated as to be almost inseparable (e.g. fire making and sexual intercourse), "true metaphor does occur".

⁷ *Simile* involves comparison of X and Y; *metaphor* involves the assertion that X is Y; *assonance* involves the repetition of the same vowel sounds

Since it seems unlikely that, outside of the world of the verbal arts, Māori ever *necessarily* associated fire-making and sexual intercourse, a more appropriate distinction might be one that acknowledges that some associations are more conventionalized than others and are, therefore, likely to occur more frequently.

Ngata and Jones (1961) refer to a number of specific “eulogistic expressions for the dead” as being clearly symbolic in nature. These include *taniwha* (a fabulous monster), *kākahī* (specific whale or large porpoise), *tohorā* (southern right whale), *tuatara* (a lizard), *kauika tōpuni* (a school of whales); *tūtara-kauika* (a right whale), and *whenga-kauika* (a section of a school of whales)⁸. They also note that symbolic significance may be attached to any of the following (among others): fine or tattooed skin, the plume of a canoe, the mooring posts for canoes, ancestral heirlooms; a tall *rātā* tree or a sheltering *tōtara* tree. According to Mead (1969, p. 394), although “the association of particular images with particular classes of chant is to be expected because the composer’s purpose and consequently the textual content differs from one class to another”, there are nevertheless a number of commonly occurring symbols. Thus, for example, death may be symbolised by any of the following (among others): a red glow in the sky, drifting mist or mist hiding a mountain peak, distressed birds in flight, flashing lightning, and the sun sinking (1969, pp. 384-385). He notes that “the images used by Maori composers are not always creations which they have invented from the imagination for purely aesthetic reasons”, but may have cultural value⁹, arguing that there are two classes of imagery, “the first [being] . . . powerful aesthetically . . . the second [having a] . . . power [which] lies in its effectiveness in carrying implied social values” (1969, pp. 383-384).

To the extent that images are recurrent in *mōteatea*, they may be regarded as *motifs*. Thus, general *themes* (such as death) and more specific *themes* (such as death in battle) may be accompanied by *motifs* such as a red glow in the sky, drifting mist or birds in distressed flight.

⁸ These translations were given by Ngata and Jones.

⁹ It may be that the vast majority of images and symbols are cultural artefacts.

3.5 Conventionalized uses of language

Ngata (1959, pp. xxiii-xxiv) refers not only to the elaborate conventionalized imagery in *mōteatea* but also to specialized poetic diction and a condensed style of language which includes the omission of case markers. Robert Maunsell claimed that, so far as the language is concerned, “it carries its licence so far as to disregard rules of grammar that are strictly observed in prose” (in Grey, 1853, p. xiii). Orbell (1977, p. 32) observes that *mōteatea* exhibit a ‘highly specialized language’ in terms of grammar, idiom and vocabulary.

Orbell (1977, pp. 38-68) lists the following as ‘specialized uses’:

- the aberrant use of particles;
- the omission of particles;
- the omission of the subject;
- the personification of parts of the body through the use of the proper article *a*;
- the use of words with special meaning in formulaic phrases.

She observes, in particular, that:

- in actor emphatic constructions, past time may be signalled by *koi*, *kei* or *ka* (rather than *i*) and non-past time may be signalled by *ka* (rather than *e*);
- *koi* may occur as a preposition (rather than *ki*), as a signal of temporal overlap (rather than *kei*), and, in subordinate clauses, as a signal of past time (rather than *i*);
- *kei* may occur as a signal of direction (away from) rather than *i*;
- *ka te* may occur as a signal of continuous aspect (rather than *kei te*)¹⁰ and as a marker of inceptive aspect (rather than *ka*);
- *kei* or *kai* may signal inceptive aspect (rather than *ka*);
- *he* may replace *ki te* (motion towards a goal), *i te* (direct object marker), or *e te* (agent marker in passive constructions), may operate as a phrasal coordinator, and may occur after the focus particle *ko*;

¹⁰ This also, as Orbell indicates, happens in prose texts.

- *a* (proper article) may be omitted before personal names as subjects;
- *i* may be omitted after *ehara*;
- *e* or *ana* may be omitted in the case of the correlative *e . . . ana* and the correlative *e . . . mai* may be abbreviated to *mai*;
- the proper article *a* may be used to personify parts of the body;
- *i whea*, *koia*, *noo whea*, and *no hea* may express intensified negation;
- subjects may be omitted and words may be abbreviated (e.g. *teeraa* for *taratara*, *raa* for *tatara* or *teeraa*, *nei* for *teinei*, *mai* for *homai*, *ka'a* for *kia ki*)¹¹.

In connection with the above, it is important to bear in mind that some of these features of *mōteatea* are not wholly absent from transactional language. Thus, for example, fluent speakers of *te reo Māori* often appear to omit particles in rapid speech (although it may be that these are sub-vocal rather than wholly omitted), and may omit one part of what are normally correlative particles and abbreviate some words.

3.6 Rhythm, metre and music

3.6.1 Song, chant and recital: Introduction

In the mid 1960s, Mervyn McLean (1965) completed a doctoral thesis on ethnomusicology, focusing on Māori music and introducing a new approach to its transcription. Aspects of this research were subsequently published in *Vol.3* of the *Ngā Mōteatea* (first published in 1970), *Traditional songs of the Māori* (McLean and Orbell, 1975), *Songs of a Kaumātua* (McLean and Orbell, 2003), *Māori Music* (McLean, 1996) and *Weavers of Song* (McLean, 1999).

McLean (1970, p. 5) observes that Māori melodies do not possess characteristics “known in European music as ‘metre’”, adding that this is essentially another way of saying that “the time or metre in Maori music keeps changing”. He refers to these changes as ‘additive rhythms’. Later, McLean (1996, p. 250) notes that “traditional waiata are heterometric or without time signature”, that is, “they lack the regular beat which is a feature of most European music” and “[in] fact [have]

¹¹ I have repeated here Orbell’s use of double vowels.

rhythms [which] are *additive* [involving the construction of longer periods of time from sequences of smaller rhythmic units added to the end of the previous unit] rather than *divisive* [involving the division of longer time periods into smaller rhythmic units] and should not be thought of in terms of Western metre” (p. 251).

Thus:

[The rhythm of *mōteatea* is] typically non-metric in musical terms, tempo or pace cannot usually be expressed in the conventional way as beats per minute. A convenient alternative measure is syllables of text per minute. When songs are timed in this way it is found that tempos of sung items range from about 50 syllables per minute for the slowest songs to 240 or more syllables per minute for the fastest, averaging 100 for Tūhoe through 110 for Waikato-Maniapoto, 120 for Tuwharetoa, 130 for Te Arawa and 140 for Taranaki (1996, p. 251).

He adds to these observations (McLean, 1999, p. 337) that sung styles “have scales with few notes, small melodic intervals, a range within the interval of a 4th, and an emphasis on a centric intoning note”, with “a formal structure of repeating musical strophes. . . . [a] ‘drag’ . . . [marking] the end of the strophe”, and melismatic performance, that is, performance that involves changing the note/pitch of a single syllable while it is being sung, something that is done by the song leader, usually on meaningless syllables.

In recited *waiata*, according to McLean and Orbell (1975, p. 25), “verbal rhythms are much closer to those of speech”. In addition, ‘recited styles’, according to McLean (1996, p. 336) “have much more rapid tempos than sung items and are necessarily syllabic or *non-melismatic*¹² in the treatment of their texts”. Thus, for example, *pātere* “are intoned mostly on one note with prescribed continuous rises and falls of pitch near the ends of stanzas . . . [and with] tempos [that] are rapid”.

¹² *Melisma* (commonly known as *vocal runs* or simply *runs*) is the technique of changing the note (pitch) of a single syllable of text while it is being sung.

3.6.2 *Mōteatea*: Line structure, line division and a proposal concerning improvised metrical structuring

The lines of *mōteatea* may be, according to McLean and Orbell (1975), organised in two different ways - musically and syntactically, the language of sung *mōteatea* being “shaped by the melodic line, which generally has a two phrase structure” and “typically [has] verbal lines consisting of two half-lines . . . usually of much the same length, and which each correspond to a musical phrase” . Thus, “the units of composition seem generally to have been either a single line consisting of a single sentence, or a pair of lines - in effect, an unrhymed couplet – consisting of either one sentence . . . or two juxtaposed sentences each occupying a line” (p. 23).

Recited and chanted *mōteatea*, on the other hand, “[have] no line organisation and [are] therefore comparatively close to speech in their verbal rhythms” (McLean and Orbell, 1975, p. 23). The sentences “may extend over three or four or more lines . . . a few of them [beginning] in the course of a line rather than at the beginning”, the separation of these sentences into their respective lines being indicated by a syntactic pause that is marked by a comma, semi-colon or full stop (p. 24).

Although *oriori* are sung, it has been claimed that their line division is not so closely related to the musical structure as in the case of other sung *mōteatea*, the lines being “[uneven in] length, and . . . mostly rather short”, and the sentences being “frequently long enough to run over several lines, and . . . often not [being] co-terminus with them” (McLean and Orbell, 1975, p. 24). Thus, despite the fact the *oriori* are sung, their lines are said to be organised in much the same way as recited and chanted *mōteatea*.

3.6.3 The ‘rule of eight’

Orbell (1977, p. 32) observes that “the texts [of what she refers to as ‘waiata aroha’] do not have accentual metres which measure only stresses”. This is, of course, unsurprising because Māori, in common with, for example, French and Latin, and unlike, for example, English and German, is not a stress timed language, that is, it is not a language in which heavily stressed syllables tend to

occur at roughly equal intervals of time (although there is a tendency for some learners of the language to introduce stress timing by analogy with English). It follows, therefore, that *mōteatea* cannot have accentual metres (which are measured by primary stresses) or accentual-syllabic metres (which are measured by a combination of primary stress and syllable count). There is, however, the *potential* in the language for syllabic metres (measured by the number of syllables in particular ‘units’, such as lines) or by morae-defined metres (measured by the number of morae in particular ‘units’), a mora being “a phonological unit . . . [consisting] of an obligatory short vowel optionally preceded by a single consonant sound” (1997, p. 25). Thus, two consecutive vowel sounds in a word belong to two separate morae and ‘long vowels’ are analysed as being made up of two short vowels of the same kind.

Biggs (1980, pp. 48-50) states that “a high proportion of traditional chants contain just eight vowels to each half-line of the text, and this without regard to the musical structure”, referring to this as the ‘rule of eight’ and demonstrating it with reference to the first stanza of a *mōteatea* which can be classified as a ‘*mōteatea mō te matenga*’, published as Song 15 by McLean & Orbell (1975). He based line divisions on syntactic structuring and separated each line into half-lines containing two phrases each (*see Table 3.3*).

Table 3.3: Part of a morae-related analysis by Biggs of the first part of an mōteatea (Biggs, 1980, pp. 119 - 26)

line		morae/line prior to modification	morae/line following modification
1	<i>Kapokapo kau ana /te whetuu i te rangi</i>	8/8	8/8
2	<i>Ko Meremere anoo /taaku e hiko atu</i>	8/8	8/8
3	<i>Tauhookai ana /Koopuu i te ata</i>	8/8	8/8
4	<i>Ko taku teina tonu /teenei ka hoki mai</i>	8/ <u>9</u>	8/8
5	<i>Taku tau kahurangi /ka makere i ahau</i>	8/8	8/8
6	<i>Naaku i tuku atu /i te hinapouri</i>	8/8	8/8
7	<i>Ngaa tiitahatanga /i waho Te Tahua</i>	8/ <u>7</u>	8/8
8	<i>E hano ana raa /ki te kawee-aa-riri</i>	<u>7</u> /8	8/8
9	<i>Kia tuu mai koe /i mua i te uupoko</i>	8/ <u>9</u>	8/8
10	<i>I te whana tuku-tahi /i te nui Aati-Tahu</i>	8/ <u>9</u>	8/8
11	<i>Kia puuhia koe /te ahi a te tipua</i>	8/8	8/8
12	<i>Kia whakamuraia /te paura o tawhiti</i>	8/8	8/8
13	<i>Kia whakataukii au /ee he mamae naa ii</i>	<u>10</u> /8	8/8

With reference to the analysis outlined above, Biggs (1980, pp. 48-50) makes the following points:

- Although in line 4, part 2, there are 9 morae in the initial analysis, counting the diphthong *mai* as two takes the count down to 8.
- Although in line 7, part 2, there are 7 morae in the initial analysis, adding the prepositional particle *o* to the preceding noun phrase (*Te Tahua*) would be grammatically correct and would take the count up to 8 morae.¹³
- Although line 8, part 1 contains 7 morae in the initial analysis, the initial *e* is pronounced long, and therefore counts as two, taking the morae count to 8.

¹³ Note, however, that Orbell (1977, p. 39) argues that the omission of particles is a characteristic of *mōteatea*.

- In line 9, part 2, *uupoko* has been incorrectly transcribed and should read *upoko*, which takes the morae count down to 8.
- In line 10, part 2, *Aati-Tahu* should read *ati-Tahu*, reducing the number of morae to 8.
- In line 13, the current version can be translated *So that I might say: Oh what pain* but this appears to be incorrectly transcribed and altering the line to read *Kia whakataukii, / auee, he mamae naa, ii* (translated as *So that (you) will say, Alas, what pain, ii*) would provide an 8/8 marae count (excluding the final meaningless syllable *ii*).

On the basis of this analysis, Biggs (1980, p. 48) proposes the following 'rules':

1. The meaningless vowels which are musically elaborated at the end of each strophe are not included in the eight-vowel half-lines of the text.
2. Each long vowel counts as two (so it is essential that the correct quantity of each vowel is known).
3. A few rising diphthongs (*ai, ei, au*) may count as either one or two vowels and the particle *ra* may be counted as containing either a long or a short vowel.

McLean (1996) later claimed that "the rule of eight . . . [is] governed by a quantitative or numerical metre as absolute in its way as that of Greek or Latin verse, though dependent on vowel rather than syllable count". He (McLean, 1996, p. 259) expands on the 'rules' proposed by Biggs as follows:

1. The rule of eight applies only to waiata exhibiting a two-phrase musical structure, with or without drags.

2. Meaningless particles of all kinds, including but not limited to drags or vocables are excluded from the count.
3. Several particles such as e, ka, me, ra and possibly others have ambivalent status, sometimes counting as one for purposes of the rule of eight and sometimes two.
4. Articles essential to meaning are occasionally left out in performance, evidently to achieve the required count of eight vowels to the half-line. Their retention in published song texts can inflate the apparent count.
5. The rising diphthongs – ai, -ei, and au - often count as one instead of two but in general may do so only when assigned to a single note in the music. If the component vowels are separately articulated as sung, the count is two.
6. Pseudo-diphthongs are sometimes formed in performance by attaching a single-vowel particle to the final vowel of the preceding word. Rather more than half of such diphthongs count as one for the purpose of the rule of eight.
7. Like adjacent vowels are often run together in performance and may similarly count as either one or two for purposes of the rule of eight.

I attempted to test the rule of eight by applying it to a *mōteatea* recorded by McLean and Orbell (1975), a famous ‘love song’ composed by Rihi Puhiwahine of the Ngāti Tūwharetoa tribe. The lines of this song are organised syntactically, and separated into two phrases.¹⁴ In conducting the test, I began by doing a straightforward morae count which indicated that seven lines (lines 1, 3, 5, 7, 12, 15 and 18) fit the 8/8 pattern (see *Table 3.4*). I then applied the rules established by Biggs and McLean as outlined above. This yielded a further 6 lines that could

¹⁴ I am including this analysis here rather because it is important so far as oral formulaic theory is concerned to determine whether some *mōteatea* exhibit regular metrical structure.

be treated as 8/8 – lines 2, 9, 11, 14, 16, 17. The remaining 6 lines did not, even after application of the rules, fit the 8/8 pattern.

Table 3.4: Mōteatea aroha composed by Rihi Puhīwahine - Testing the rule of eight

Lines	Waiata Aroha (McLean & Orbell, 1975, pp. 55-60)		morae/line
1	<i>Ka eke ki Wairaka</i>	/ <i>ka tahuri whakamuri,</i>	8/8
2	<i>Kāti ko te aroha</i>	/ <i>te tiapu i Kakepuku,</i>	8/9
3	<i>Kia rere arorangi</i>	/ <i>te tihi ki Pirongia;</i>	8/8
4	<i>Kei raro koe Toko,</i>	/ <i>tāku hoa tungāne.</i>	8/9
5	<i>Nāku anō koe</i>	/ <i>i huri ake ki muri;</i>	8/8
6	<i>Mōkai te ngākau</i>	/ <i>te whakatau iho,</i>	9/7
7	<i>Kia pōruatia</i>	/ <i>e awhi-a-kiri ana.</i>	8/8
8	<i>Kotahi koa koe</i>	/ <i>i mihia iho ai,</i>	7/8
9	<i>Ko taku tau whanaunga</i>	/ <i>nō Toa i te tonga,</i>	9/8
10	<i>Nō 'Mania i te uru,</i>	/ <i>ka pea tāua.</i>	9/7
11	<i>I ngākau nui ai</i>	/ <i>he mutunga mahi koe.</i>	9/8
12	<i>Kāti au ka hoki</i>	/ <i>ki taku whenua tupu,</i>	8/8
13	<i>Ki te wai koropupū</i>	/ <i>i heria mai nei</i>	9/8
14	<i>I Hawaiki rā anō</i>	/ <i>e Ngātoroirangi,</i>	10/8
15	<i>E ōna tuahine</i>	/ <i>Te Hoata-u-Te-Pupu;</i>	8/8
16	<i>E hū rā i Tongariro,</i>	/ <i>ka mahana i taku kiri.</i>	10/9
17	<i>Nā Rangī mai anō</i>	/ <i>nāna i mārena</i>	9/8
18	<i>Ko Pihanga te wahine</i>	/ <i>ai ua, ai hau,</i>	8/8
19	<i>Ai marangai</i>	/ <i>ki te muri ē, Kōkiri!</i>	7/10

The way in which the rules proposed by Biggs and McLean were applied are outlined below:

- **Line 2** has an initial morae count of 8/9. However, during performance, the prepositional article *i* is attached to the final vowel of the preceding word and is sung as *ti.a.pui*. This, according to McLean's sixth rule is a pseudo-diphthong and could count as one mora, taking the count to 8.

- **Line 9** has an initial morae count of 9/8. However, in the first half-line there are two rising diphthongs, *au* and *au*, in *whanaunga*. These, according to Biggs' third rule, could count as either one mora or two morae. If both diphthongs are counted as having one mora each, the count would be 7. However, according to McLean's fifth rule, rising diphthongs may generally count as one only when assigned to a single musical note. According to the musical transcription of this line, the word *tau* is assigned to only one musical note, the *au* in *whanaunga* being articulated separately in the music. This brings the morae count to 8/8.
- **Line 11** has an initial morae count of 9/8. The first half-line, however, has one long vowel (counting as two morae), and two diphthongs, which can count as either one mora or two morae each. The first diphthong (a rising one) in this half-line (in *kau*) is assigned to one note; the second (also a rising diphthong – *ai*) is articulated separately. This then takes the morae count to 8/8.
- **Line 14** has an initial morae count of 10/8. The first half-line contains two words with long vowels, which must be counted as having two morae each. However, the word *rā*, under the rules as outlined by both Biggs and McLean, can be counted as either having one mora or two morae. So, for the purpose of achieving the desired number, it is counted here as having only one mora. What also happens in this half-line is that the two adjacent vowels of the last two words (*rā* and *anō*) are joined musically and run together during performance, as *rāa* + *nō*. According to McLean's seventh rule, two like adjacent vowels could count as either one mora or two morae. In the musical notation, *rāa* is assigned to one note, and is therefore counted as one mora. If we separate the whole line into morae after applying the seventh rule, (*I.Ha.wa.i.ki.raa.no.o.*), the desired number (eight) is achieved, the rising diphthong *ai* in *Hawaiki* being counted as two morae because it has two notes assigned to it.

- **Line 16** has an initial morae count of 10/9. The inflation of the number of morae is likely due to pseudo-diphthongs. In the musical notation of the first half-line (*E hū rā i Tongariro*), the prepositional article *i* is joined to the preceding article *rā* (which is also one of those articles that can count as having one mora or two morae), creating a pseudo-diphthong, *rāi*. This pseudo-diphthong is assigned to one note in the musical notation. This then takes the morae count in the first half-line to 8. The second half-line (*ka mahana i taku kiri*) has nine morae. However, once again the prepositional article *i* is joined in performance to the last mora of the second word (*mahana*), creating another pseudo-diphthong. As in the case of the pseudo-diphthong in the first half-line, it is also assigned one note, which brings the morae count to 8.
- **Line 17** has an initial morae count of 9/8. The third word of this line contains a diphthong, and, according to the musical notation, is assigned one note, so it should be counted as one. This brings the morae count to the desired 8/8.

Even after taking into consideration the rules governing the rule of eight as set out by both Biggs and McLean, lines 4, 6, 8, 10, 13 and 19 do not yield an 8/8 pattern. These lines are discussed below.

- **Line 4** has an initial morae count of 8/9. According to Biggs' second rule, each long vowel counts as two morae, therefore *tāku* (*ta.a.ku*) contains three morae, and *tungāne* (*tu.nga.a.ne*) contains four morae. However, there may be a problem in relation to transcription as *taku* (without a long vowel) occurs in line 9.¹⁵
- **Line 6** has an initial morae count of 9/7. Like *line 4*, the long vowels in the first half-line count as two morae, so *Mōkai* (*Mo.o.ka.i*) and *ngākau* (*nga.a.ka.u*) each contain 4 morae. Although, Biggs' third rule states that rising diphthongs can count as either one mora or two morae, both rising

¹⁵ There may in fact be a semantic distinction between the two – *tāku* and *taku*.

diphthongs (*ai* in *Mōkai* and *au* in *ngākau*) are articulated separately in the music, so there is no change in the number of morae for the first half-line. Regardless of the rising diphthong in *whakatau*, the second half-line contains a maximum of 7 morae.

- **Line 8** has an initial morae count of 7/8 that is not altered by application of the rules.
- **Line 10** has an initial morae count of 9/7 that is not altered by application of the rules.
- **Line 13** has a morae count of 9/8. The first half-line has a rising diphthong that *can* count as one mora according to Biggs. However, according to McLean's fifth rule, it *should* count as one mora *only if* it is assigned a single note. In the musical transcription, the word *wai* is associated with two notes, and therefore, under this rule, should count as two morae.
- **Line 19** has an initial morae count of 7/10. The first half-line contains two rising diphthongs (*ai*), which are both articulated separately in the music, the half line count remaining at 7. The second half of this line, however, can be interpreted in two different ways. Transcribed as *ki te muri ē! Kōkiri!*, the article *ē* can count as either one mora or two morae (according to McLean's third rule), the morae count then being either 9 or 10. However, if the whole line is separated into two lines, the final word (*Kōkiri*) being moved to another line because it is chanted rather than sung, the translation would then be (And storms in the West, *ee!*/ Go forth!), the *ē* counting as a meaningless particle and therefore being omitted from the morae count. The whole line would then contain 10 morae. Thus, regardless of different interpretations that lead to different morae counts, the rule of 8 does not apply to this line.

My conclusion is that the claim made by McLean that the rule of eight is “as absolute in its way as that of Greek or Latin verse” cannot be justified even when it is applied specifically to *mōteatea* with a two phrase musical structure. Furthermore, the fact that McLean felt the need to extend the ‘rules’ proposed by Biggs, together with the complexity and ambiguity of the resulting list, is itself suggestive of something other than ‘rules’. In this connection, it is perhaps relevant to note the following observation by Ngata (1959, p. xxiii):

In latter times, in these days of the European, the language is regular; phrases are frequently broken up like an infant walking. In these times a wealth of meaning was clothed within a word or two as delectable as a proverb in its poetical form and its musical sound.

Given the fact that the concept of the ‘oral formula’ (as opposed to straightforward borrowing of segments from familiar compositions) has so often been associated with metrical structure, this is, I believe, an important observation.

3.6.4 Improvised metrical structuring?

McLean and Orbell (1975, p. 25) note that “since the language of *oriori* is so fluid, various devices are employed to unify and structure the songs. Thus there is often parallelism of the anaphoric type, with a word or phrase being repeated in a series of lines or half-lines”. They note that the stanzas of *oriori* “are irregular in length . . . and are of importance in the shaping and defining of the different sections of the song”, adding that “[in] this respect, as in the flexibility of the lines, *oriori* bear resemblance to the free verse of such twentieth poets as T. S. Elliot – to whose work they may also be compared in the rapidity of their diction and the complexity and cryptic nature of their allusions”. Interestingly, T.S. Eliot (1917, p. 1) himself claimed that “*vers libre*¹⁶ does not exist” and that “no verse is free for the man [sic] who wants to do a good job” (Eliot, 1957, p. 37). What Eliot actually meant by this is that no verse is free of some form of metrical structure, metrical structuring being a defining characteristic of verse.

¹⁶ free verse

Crombie (1987, pp. 11-15, 28-75) argues that free verse can be conceived of as either improvised syllabic verse or improvised accentual syllabic verse (depending on the role played by stress in particular languages), each composition having a coherent internal metrical structure that may be very different from others, demonstrating “the complex interaction of measures” that characterises free verse with reference to a number of compositions, including Eliot’s *New Hampshire* (1987, p. 67). What this suggests is that it may be profitable to explore the possibility that *oriori* and, perhaps, other types of *mōteatea*, are characterised not by the absence of metre but by improvised metre. This would be consistent with the following point made by Huizinga (1949, p. 149), a Dutch historian and cultural theorist:

Civilization is always slow to abandon the verse form as the chief means of expressing things of importance in the life of the community. Poetry everywhere precedes prose. . . . Not only hymns and incantations are put into verse but lengthy treatises such as the Ancient Hindu sutras or sastras or the earliest products of Greek philosophy. . . . The preference for verse form may have been due in part to utilitarian considerations: a bookless society finds it easier to memorize its tests in this way. But there is a deeper reason, namely, that life in archaic society is itself metrical and strophical in its structure, as it were.

This possibility is reinforced in an article based on ongoing research by Stephen August at the time of his death and written up and published under his name (August, 2001, pp. 4-20) by his research supervisor.¹⁷ In that study, August explores an *oriori* composed by Nohomaiterangi for his twin sons, Te Hauapu and Pani Taongakore. The text of that *oriori* was first published, along with an English translation, in 1929 and was later included in *Ngā mōteatea* (1959, pp. 104 – 107). It is printed below in *Table 3.5*.

¹⁷ Dr Winfred Crombie


Table 3.5: Oriori composed by Nohomaiterangi for his twin sons, Te Hauapu and Pani Taongakore (with English translation)

Oriori	Lullaby
1. <i>E tama i whanake i te ata o pipiri,</i>	1. O son who arose in the winter's morn,
2. <i>Piki nau ake, e tama,</i>	2. Ascend and proceed onward, O son,
3. <i>Ki tou tini i te rangi.</i>	3. To your myriad (kinsmen) in the heavens.
4. <i>E puta ranei koe, e tama,</i>	4. Will you, O son, survive
5. <i>I te wa kaikino nei?</i>	5. These times of bitter strife?
6. <i>Taku tamaiti, hohoro te korikori;</i>	6. My son bestir yourself betimes
7. <i>Kia tae atu koe ki te wai ahupuke i o tipuna;</i>	7. So that you may reach the sacred mountain waters of your ancestors;
8. <i>Kia wetea mai ko te topuni tauwhainga,</i>	8. And they will unfasten and present you with the prized dogskin cloak.
9. <i>Hei kahu mohou ki te whakarewanga taua.</i>	9. A mantle 'twill be for you in the warriors' ranks.
10. <i>Ko te toroa uta naku i tautara</i>	10. The plume of the land I have already point-fastened
11. <i>Ki te ake rautangi;</i>	11. To this trusty weapon;
12. <i>Ko te toroa tai naku i kapu mai</i>	12. The plume of the sea I did pluck
13. <i>I te huka o te tai;</i>	13. From the surging waves;
14. <i>Whakangaro ana ki nga tai rutu i.</i>	14. It was about to disappear in the stormy seas.

August argues that this *oriori* has a metrical structure but that it is not possible to understand the nature of that metrical structure without first understanding the discourse structure since they are integrated. In terms of discourse structure, he argues that the *oriori* is made up of an *hortatory*¹⁸ section (ll. 1 – 6) and an *expository*¹⁹ section (ll. 7 – 14) made up as indicated in *Table 3.5* below.

¹⁸ urging some course of conduct or action
¹⁹ explanatory

Table 3.6: Speech acts in the hortatory and expository sections of the oriori composed by Nohomaiterangi

Text	Sections	Speech acts
<p><i>E tama i whanake i te ata o pipiri,</i> <i>Piki nau ake, e tama,</i></p> <p><i>Ki tou tini i te rangi.</i> <i>E puta ranei koe, e tama,</i> <i>I te wa kaikino nei?</i> <i>Taku tamaiti, hohoro te korikori;</i></p>	<p>Hortatory</p>	<p>Invocation²⁰ (with embedded <i>informative</i>²¹)</p> <p>Exhortation²² (in the form of a <i>directive</i>²³)</p> <p>Invocation (in the form of an <i>elicitation</i>²⁴)</p> <p>Invocation and Exhortation (in the form of a <i>directive</i>)</p>
<p><i>Kia tae atu koe ki te wai ahupuke i o tipuna;</i> <i>Kia wetea mai ko te topuni tauwhaingā,</i> <i>Hei kahu mohou ki te whakarewanga taua.</i> <i>Ko te toroa uta naku i tautara</i> <i>Ki te ake rautangi;</i> <i>Ko te toroa tai naku i kapu mai</i> <i>I te huka o te tai;</i> <i>Whakangaro ana ki nga tai rutu i.</i></p>	<p>Expository</p>	<p>Informative</p> 

August (2001, p. 16) notes that “the initial combination of *invocation and exhortation* (lines 1 – 3) is made up of 33 morae”, that “[the] second combination of *invocation and exhortation* (lines 6 & 7) is made up of 35 morae”, and that “given that elision of the two vowels in ‘kia’ and the final vowel in ‘wai’ in line 7, is likely in performance to represent a closer match than initially appears to be the case”. He also notes (p. 16) that “[just] as the two combinations of *invocation and exhortation* appear to be rhythmically matched, so also do the two matched

²⁰ appeal

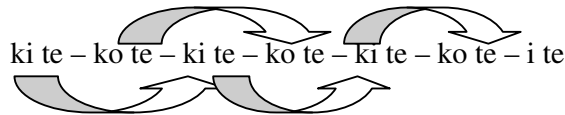
²¹ providing information

²² urge/ encouragement

²³ command/ order

²⁴ question

informatives (lines 10 & 11 and lines 12 & 13) that precede the final comment in line 14. In each case, there are three phrases and 22 morae. He also draws attention to complex lexical and grammatical parallelism and notes that this parallelism “helps create a rhythmic unity . . . that is reinforced by the placement of grammatical markers” (p. 13), the rhythmic potential inherent in the language being exploited in the interaction of *ko te*, *ki te* and *i te* in lines 7 – 13:



August (2001, p. 14) also observes that each line ends with the vowel ‘i’ or ‘a’ and that there also appears to be a complex rhyme scheme that “is very different from those rhyme schemes that are associated with traditional Western verse”, involving line-initial, line-end and line-internal rhyme. Thus, ‘*E tama*’, which begins line 1, is picked up at the end of lines 2 and 4, creating a rhyming pattern, lines 7 and 8 each finish with a three syllable word ending in /a/ (ti-pu-na; tau-whai-nga), the final vowel in line 7 being preceded by an alveolar nasal /n/ and the final vowel in line 8 being preceded by a velar nasal /ŋ/ (*tipuna / tauwhaingā*). In lines 8 – 12 and 12 – 14, another rhyming pattern is detectable. Line 8 ends with ‘*tau . . . nga*’ (with ‘*whai*’ inserted), forming a partial rhyme with ‘*taua*’ at the end of line 9. In turn, line 10 ends with ‘*tau . . . a*’ (with ‘*tar*’ inserted):

. . . *tauwhaingā* (l.8)

. . . *taua* (l.9)

. . . *tautara* (l.10)

Line 11 ends with ‘*rautangi*’, the first part of that word (‘*rau*’) rhyming with the first part of the final word of the preceding line (‘*tautara*’). Lines 12 and 13 have line-end rhyme: ‘*mai*’/ ‘*tai*’. In connection with all of this, it is interesting to observe that Orbell (1977) notes that although in several parts of Western Polynesia, assonance is a feature of the poetic texts “the case is very different in

Maori (and probably also in other parts of Eastern Polynesia) where the line structure is not marked by rhyme or assonance”(p. 33).

On the basis of his analysis of this *oriori*, August (2001, pp. 16-17) makes the following observation:

The analysis provided here suggests an approach that might prove fruitful in any attempt to determine the metrical structure of Maori lullabies and, more generally, of Maori song poems. However, the precise nature of these metrical patterns, and the extent to which they vary from area to area and/or from sub-genre to sub-genre (e.g. from lullabies to laments) can be determined only with reference to a detailed corpus-based study.

Many of the tunes and/or chants with which artistic works were originally associated have been lost. Indeed, some, such as the one being examined here, are now often associated with European tunes that were current at the time that the original written record was made. For this reason, inferences about those aspects of the metrical composition that were salient in terms of performance must be treated with extreme caution.

As indicated earlier, it has been argued that the line divisions of what are referred to as ‘*mōteatea tangi*’ and ‘*mōteatea aroha*’ (and their sub-categories) are organised by their musical structure, and those of *pātere* and *oriori* by their syntactic structure. It may be, however, that all of these exhibit some form of improvised metrical structuring. Although this is an interesting possibility that seems worthy of detailed research, it has, in one sense, little direct bearing on oral formulaic theory. Although the concept of the oral formula has often been associated with metrical structuring, that metrical structuring has always been in itself formulaic rather than improvised. Thus, whereas it is possible to argue that oral formulae were designed to fill certain measures of verse, this would not be possible in the case where these measures were not known in advance of the creation of particular works, and so it would not apply to improvised metrical structuring. However, if it could be shown that *oriori*, or even *mōteatea* more generally, exhibited a form of improvised metrical structuring, this would strongly

suggest that there was considerable advance planning, that is, that these works were not composed at the time of their first performance, and this, in turn, would suggest that it is less likely that the composers had any need to draw largely upon a stock of existing oral formulae. However, as will be indicated later, there is evidence that composers did borrow freely from existing compositions (something that is by no means the same thing as composing on the basis of a stock of oral formulae). The fact that such borrowing was often extensive, particularly in the case of some types of composition, and the fact that borrowing inevitably imposes certain restrictions on improvised metrical structuring, suggests that even if *oriori* and, possibly, some other types of *mōteatea*, should prove in general to exhibit some kind of improvised metrical structuring, this is unlikely to be the case for all *mōteatea*.

3.7 Judgments relating to quality

Mead (1969, p. 381) observes that “to say Maori chant is an art form is not to claim that all chants represent good art” and that “judgement of aesthetic quality in any particular art form in any culture is a difficult matter”. He argues (pp. 381-382) that some of the factors that should be taken into account in judging aesthetic quality are:

- (a) the skill and creative ability of the composer;
- (b) group acceptance in more than one tribal area;
- (c) acceptance of the composition into the folk inventory.

With reference to (a) above, Mead (1969, p. 382) notes that skill and creative ability can be judged by examining a text in terms of the composer’s use of poetic imagery and symbolism, noting that if the composer is capable of evoking an emotional response from the audience, he or she can be regarded as having succeeded in terms of artistic merit and aesthetic quality. With reference to (b) above, he observes that “some chants probably become popular ‘hits’ and were borrowed and adapted by groups other than that of the original composers” (p. 382).

With reference to (c) above, Mead (1969, p. 381) notes the relevance of the following factors:

- (a) who the composer was;
- (b) the subject of his or her composition;
- (c) how well the composition was performed;
- (d) the time and place the performance took place;
- (e) the important people who were present at the time of performance.

To illustrate this point, Mead (1969, pp. 381-382) compares two laments from the *Ngā mōteatea* collection. One is a lament composed for the paramount chief of Ngāti Tūwharetoa, Te Heuheu Herea, by his son and successor. The other is a lament composed by Timoti Kauī for his grandchildren who died of fever. Mead considers the first of these to be rich in imagery and hyperbole; the second to be 'less sophisticated', lacking the 'grandness' of the first. He concludes that:

- the more important the subject, the more care the composer would take over his work;
- the higher the rank of the composer, the more examples of chants they would be likely to have heard, the more careful they would be of their reputation and the more they could draw on the services of other composers.

In fact, however, although these considerations may relate to the issue of quality, the fact that a composer may have had concerns for his or her reputation or may have taken more care in some instances than others is not necessarily a guarantee of quality.

The terms 'artistic merit' and 'aesthetic quality' are necessarily socially and culturally embedded. Clearly, traditional oral art forms are likely to differ in some fundamental ways from those verbal arts that are primarily associated with written composition. Unless we are in a position to take full account of the specific characteristics of the verbal art form we are considering, which will include taking account of imagery and symbolism, we will not be in a position to make informed

judgments about specific instances of it. In the case of Māori verbal arts, this will involve consideration of the possibility of oral formulaic characteristics. These may, but need not, include oral formulae as such. They will almost certainly include formulaic themes and motifs (for which there is, I believe, ample evidence in the existing literature) and possibly also formulaic structuring or patterning (see *Chapter 6*).

3.8 Oral tradition and Māori verbal arts (with particular reference to *mōteatea*)

3.8.1 Themes, type-scenes and motifs

There appears to be ample evidence in the literature on *mōteatea* of conventionalized themes, type-scenes and motifs. Indeed, the recognition of *mōteatea* as a distinct category of verbal art represents a response to an overall theme (sorrow and lamentation), and the various ways in which *mōteatea* have been categorized represents a response to what might be referred to as recurring **major themes**, including *death* (death in battle and death by natural causes), *sickness*, *new life*, *love* (including love of the land), and *accusation*, *defiance* and *abuse*, and recurring **subsidiary themes**, that is, themes that are combined in various ways in the exploration of the major themes, such as *searching* and *journeying*, *warfare*, *betrayal*, *revenge*, *separation and desertion*, *weakness*, *decay*, *transgression*, *sexual fulfilment and abstinence*, *jealousy*, *gossip and slander*.

So far as **type-scenes** are concerned, it has been suggested (see above) that *oriori* are generally made up of four stages, each of which includes a number of ‘scenes’. Thus, for example, the initial stage generally includes praise for the main protagonist and reference to lineage (often including specific reference to the death of specific ancestors or to a time of particular suffering); the third stage generally refers to a projected journey during which the protagonist will be required to respond to a question or questions relating to ancestry. In the case of *mōteatea aroha*, the first stage typically (but not necessarily) includes reference to natural phenomena (often the moon or the setting sun) and to the composer’s current state (often including sleeplessness or fitful, disturbed sleep) and the

reason for it (generally separation from a loved one), the second stage typically includes searching and journeying (the latter often including a projected or hypothetical journey), and the third stage typically includes some type of dénouement together with a restatement/ reinforcement of the composer's current position and probable future. In the case of certain types of *mōteatea tangi*, a typical type-scene includes reference to the reason for conflict, the approach to battle, some details of that battle, and the outcome.

Motifs include reference (generally symbolic reference) to the *sun, the moon and the stars*, to *light and darkness*, to *ancestors*, to *significant places*, to *tattooed bodies*, to *sleep and wakefulness*, to *decay*, to *turbulence* (wind, waves, surf, geysers), to *water* (sea, rain, mist, clouds, tears), *heat and cold, fire and smoke, mountains, canoes, houses, weapons, birds, fish, trees, food, supernatural beings, and ancestors*.

Although my primary focus in this thesis is on verbal formulae and structural organization, I believe that further investigation, within the context of oral formulaic theory, of *themes, type-scenes* and *motifs*, particularly *type-scenes*, would be a useful and productive area of enquiry.

3.8.2 Oral formulae

Early references to Māori verbal arts by European scholars identify the repetitive use of lines and phrases in various songs. Elsdon Best, for example, writing in *Games and Pastimes of the Maori* (1976, p. 194), claimed that early this century songs such as laments were mostly composed of fragments culled from earlier ones, and Sir George Grey (1853) observed that “it is the custom of the natives [sic] to compose their poetry rather by combining materials drawn from ancient poems than by inventing original matter”.

Ngata and Jones (1961, p. ix) make the following general statement with particular reference to *mōteatea*:

[A] composition was generally the work of a group, but centred around the person whose passion, resentment or grief was its inspiration. . . . The

group helped to select the appropriate words to recall references from the tribal traditions, which should be woven into the stanzas. The members of the group would memorise [the] words and [the] air and take these to their respective places of abode and by constant repetition test them for modification and improvement. In the end the composition, as a communal effort was recorded in the memories of a wide circle of men and women, and of the youth of the community – words, air, enunciation, action and all. Thus it has been transmitted down generations of an unlettered people, sometimes added to or adapted to suit outstanding incidents in the tribal history.

Whatever the general applicability of claims that an initial version of a composition was a group effort or that repetition involved testing for modification and improvement (rather than, for example, adaptation to suit differing circumstances), borrowing does appear to have been a common phenomenon. Mead (1969, pp. 400-401), makes the following observations:

[In] several instances the composition is not 'original' in its entirety. Some of the elements necessary for the creation of poetic form are borrowed from other poets. From a Maori point of view such a practice is probably not regarded as plagiarism. Instead the borrowed lines, phrases or words may actually add extra poignancy to the composition. . . . [The] intention of the composer appears to be the construction of a new illusion by *recombining* [emphasis added] some old 'elements' in the new work [and] when verses, lines and phrases are borrowed from other works it is usual practice to make adjustments to such texts. . . . [The] practice of borrowing phrases from another composition . . . leads one to suspect that composers worked to some sort of model, that is to say, the composer had in mind some particular structure which was followed. A general structure is subsumed under the classification of chants into love songs, lullabies, laments, *patere*...and *kaioraora* . . . [and] each class of chant has its own particular characteristics which of course, must have been known to the composers. . . . [The] fact that a model, or a particular structure, was followed explains certain things about chant. There appears to be a style to

Māori chant, which, for present purposes, may be defined as the constant features and the sum of all the main characteristics of Maori chant. Composers tend to work within this style. They maintain the style in the creation of chants, composers construct an illusion of reality by the manipulation of cultural symbols and values through the use of language and music. The illusion is bound within a particular style and the entire composition is structured accordingly.

For the purposes of this thesis, there are a number of critical points in the above extract: that some of the elements were borrowed from other poets; that different types of composition were structurally different; that composition involved the manipulation of cultural symbols; and that composers may have worked from some sort of model. It may be that the common elements to which Mead refers are, or include, themes and oral formulae, that structural differences between different types of composition include type-scenes and possibly also what August describes as common discourse structure patterns made up of particular types and ordering of speech acts, and that the manipulation of cultural symbols permeates all of these.

In the fourth volume of *Ngā Mōteatea*, Ngata (1990, pp. xiii-xiv) refers to the role of memorisation in oral composition:

The illiterate [sic] Maori memorised by ear. . . . [As] he [sic] wove his [sic] words to convey his [sic] thought and sentiment he [sic] judged their appositeness in sound and rhythm as well as in expressiveness The co-ordination between ear and memory before the introduction of the art of writing was cultivated to an extraordinary degree. The sensitised tablet of the memory as it were received and recorded through the highly developed critical and discriminating organ of hearing the words in their due order with all that the poet signified by them as interpreted in sound, rhythm, intonation and enunciation aided by the gestures and postures, where these were appropriate.

According to McLean (1996), two different types of composition were to be found in traditional Māori society, the first type being characterised by improvisation during performance, the second type by thought prior to performance. He observes that although *karanga*, *pao* and *paddling songs* “appear to have been conventionally or typically extemporized” (p. 214), the “conclusion seems inescapable that most songs were carefully crafted compositions”. This comment may be based, in part, on the following claim made by Orbell (1977, p. 18): “It is obvious that such complex songs as waiata, oriori and paatere could not have been improvised but must have been composed before the occasion on which they were sung, and scattered remarks by many writers (for example, Best (1925a: 116) McLean and Orbell (1975, p. 147) show that this was the case”. Given the complexity and length of many of the works referred to by oral formulaic theorists, works that are or were clearly improvised, the complexity of what Orbell refers to as ‘waiata, oriori and pātere’ cannot be taken as evidence that they were not improvised. This is not to say that these works were not, in fact, improvised, merely that any such assertion requires evidence other than that of complexity alone.

The possibility that what are referred to in *Chapter 2* as ‘type-scenes’ play a role in the composition of at least one type of *mōteatea*, the *oriori*, is suggested in the reference by Ngata and Jones (1961, p. xxvi) to four main stages in their composition – *opening*, *instruction*, *journey* and *history* – stages that are, they claim, followed by composers from all tribes, the differences being minute in detail (see *section 3.2*). Furthermore, their discussion of *mōteatea tangi* that refer to death at the hands of an enemy (1961, p. xxvii), though less specific in terms of overall structuring, also suggests the possibility that type-scenes (calling upon the gods, a farewell tribute, cursing of those who did the killing, calling for revenge) play a role:

[The] pain of sorrow agitates the mind and finds expression in intense longing, complaining words, mournful lamentation and cries of anguish. This is accompanied by the scourging and lacerating of one’s flesh, the gods are called upon, and a farewell tribute is paid to the dead, following

this comes the cursing of the men or people who did the killing and then the call is made to warrior relatives to go forth and seek revenge.

In the introduction to *Traditional songs of the Maori*, McLean and Orbell (1975, p. 26) refer, although somewhat indirectly, to the oral formulaic tradition of scholarship:

The reader of Maori songs soon discovers that there are certain images, expressions and ideas which recur throughout the literature. Such repetitions and similarities occur . . . in all literatures, and contribute to the creation of style. With oral poetry, they are especially noticeable, for an exclusive reliance upon the spoken word makes for a society sharing in common values and assumptions, and a common tradition of song.

Notwithstanding the fact that oral formulaic scholarship dates back to the early decades of the 20th century, McLean and Orbell (1975, p. 26) may have been the first to refer to it with reference to Māori compositions, noting not only that “composers often borrowed, and adapted quite long passages from existing songs”, but also observing that “we cannot always know whether a passage a couple of lines long was common in the literature, that is formulaic, or whether it was taken from one particular song”, although “[with] longer passages it is more obvious when such borrowing has occurred”. In fact, however, evidence of borrowing does not necessarily indicate formulaic composition, certainly not formulaic composition in the sense intended within the context of oral formulaic theory.

At the same time as making a more explicit link between their own work and that of oral formulaic theorists, McLean and Orbell (1975, p. 26) focus on what they perceive as differences between the ‘ready-made phrases’ occurring in ‘Māori songs’ and those occurring in Homeric epics, without, however, referring to other aspects of the oral formulaic tradition of scholarship:

Maori songs are partly composed of formulas and formulaic expressions in that a song may contain many phrases or sometimes sentences, which are

very similar to expressions occurring in other songs. These ready-made phrases are, however, rather different from those employed in songs such as the Homeric epics.

In this context, it is important to repeat that the borrowing of ‘chunks’ is not the same thing as oral formulaic composition. Thus, for example, we find in the work of T.S Eliot many references to, and borrowings from, earlier compositions, something that does not, of course, signal that Eliot’s verse was oral formulaic in nature. Oral formulaic composition was initially largely associated with compositions that were wholly, or in large part, made up of verbal formulae drawn from a common stock of such formulae, not with the direct borrowing of large segments from another composition or, indeed, with the borrowing of smaller segments directly from another composition. More recently, however, it has been accepted that works may be regarded as oral formulaic in nature even where they are not made up, wholly or in large part, from a stock of existing verbal formulae. They may, for example, be oral formulaic in the sense that they draw upon a stock of pre-existing themes, type-scenes and motifs and/or exhibit linguistic features that are specifically associated with particular verbal art forms. In addition, as I argue in *Chapter 6*, they may be oral formulaic in the sense that they exhibit what I refer to as ‘structural prototypes’, that is common macro-patterns²⁵ made up of particular occurrences and co-occurrences of specific discourse functions (speech acts) and discourse segments.

McLean and Orbell (1975, p. 26) observe that because Māori compositions are not very long and are not narrative, they are very different in some senses from the works that have frequently been discussed in relation to oral formulaic theory. They also claim that since composers did not produce so much work, and were not telling a story, “they had no need for stereotyped phrases which could be quickly put together and fitted into the metrical line during performance”, adding that, except occasionally, Māori compositions “were not improvised” and that “while some recited songs are metrical, this is not the case with the sung waiata, oriori and pao” (McLean & Orbell, 1975, p. 26). Interestingly, however, (see 3.5.1

²⁵ Overall discourse patterns

above), although McLean (1970, p. 5) had earlier also claimed that Māori melodies do not possess characteristics known in European music as ‘metre’, he added that “the time *or metre* in Māori music keeps changing” (emphasis added). Furthermore, he later supported the claim made by Biggs (1980), that some *mōteatea* exhibit “a form of textual metre”, which he referred to as the ‘rule of eight’. Indeed, McLean himself (1996, p. 259) claimed that “the rule of eight . . . [is] governed by a quantitative or numerical metre as absolute in its way as that of Greek or Latin verse, though dependent on vowel rather than syllable count”. Furthermore, Orbell (1977, p. 32) observes that although it “may be that there is little if any systematic relationship . . . on the prosodic level, between the texts and the music of . . . waiata . . . there may be a relationship which has not been discovered”. Thus, although in 1975 McLean and Orbell refer (somewhat indirectly) to the absence of metrical structuring in ‘sung waiata, oriori and pao’ as being one factor that is likely to indicate that they are not formulaic in the sense of being composed wholly or in large part of verbal formulae, Orbell later indicates that there may be an as yet undiscovered prosodic link between the music and text of some *waiata*, and McLean argues in favour of a specific type of metrical patterning in some cases. Even so, as indicated above, I believe that there is insufficient evidence on which to base any argument that traditional *mōteatea*, of whatever type, exhibit regular metrical patterning. Although this suggests they are unlikely to be made up, wholly or in large part, from pre-existing verbal formulae, it does not preclude the possibility, particularly when it is borne in mind that oral formulaic theory now allows for the possibility of some variety within verbal formulae. However, the fact that some phrases, some lines, or even some whole sections, are the same or similar in different works does not necessarily indicate oral formulaic composition that is characterized by the presence of verbal formulae since (a) the repeated use of some phrases may be directly linked to the presence of thematic formulae rather than to the existence of a stock of verbal formulae, and (b) direct borrowing from other works, particularly where it is extensive, is by no means necessarily the same thing as composition that involves combining and recombining verbal formulae.

McLean and Orbell (1975, p. 26) claim that “they [Māori composers] had no need for stereotyped phrases which could be quickly put together and fitted into the

metrical line during performance”. However, they also claim that these compositions “are partly composed of formulaic expressions”, although “there is more freedom and variety in the wording of [these] . . . expressions [than is the case in some compositions that are associated with other cultures]”. They illustrate this point by observing that although *e muri ahiahi* is a half-line that is often used at the beginning of a *mōteatea*” (e.g. *E muri ahiahi takoto ki te moenga*), the line itself often ends differently. In fact, however, there is no sense in which this is inconsistent with the way in which verbal formulae are said to be employed in even the strictest interpretation of oral formulaic theory.

Later, at the same time as reinforcing the point that although some traditional Māori compositions were improvised, others were composed before they were performed, Orbell (1978, p. 6) makes the following point:

They are made up in part of formulaic passages belonging to a common stock of poetic phrases the poets employed, usually in variant form, as and when they require them. Far from limiting the poet’s powers of expression, this formulaic diction provided them with a system of rhetoric capable of infinite variation and subtlety and so made it possible for a great many people to compose poetry.

In the passage above, Orbell is explicit in claiming that poets drew from a common stock of poetic phrases. The fact that she also notes that these phrases are *usually* variant in form raises some issues about the criteria applied in their identification. It does not, however, indicate any fundamental problem in relation to oral formulaic theory since oral formulaic theory does not require that verbal formulae should be wholly invariant (see, for example, Aspland (1970), Dugan (1973) and Hainsworth (1978)). Indeed, Ritzke-Rutherford (1981a, p. 74) defines the term ‘cluster’ as “a group of words, usually loosely related metrically and semantically, which is regularly employed to express a given essential idea without being restricted to a certain form or sequence, or to a certain number of lines”. Nor does Orbell’s assertion that verbal formulae do not limit a poet’s powers of expression represent any departure from oral formulaic theory. Thus,

for example, Malmberg (1973) insists that a poet's use of inherited formulae may be both creative and artistic.

Orbell does not define 'formula' in her 1978 publication. Nor does she do so clearly in her doctoral thesis (Orbell, 1977, p. iv) where she says not only that "the language of the songs [is] highly specialised in its grammar and vocabulary", but also that it is 'formulaic' to the extent that "short expressions keep recurring either in identical form or with minor variations". As an example of a formula, Orbell (1977, p. 83) refers to the use of 'kotahi koa koe i ... ai' in different compositions:

- (1) *Kotahi koa koe i mihia iho ai* (It is you alone who is greeted);
- (2) *Kotahi koa koe i karea atu ai* (It is you alone who is longed for);
- (3) *Ehara koa koe i karea atu ai* (Oh, how you are longed for).

She also notes (Orbell, 1977, p. 81 – 82) that "the conventional expressions, or formulas, which are employed by the poets usually occupy a verbal half-line, though sometimes they are expanded with additional words to fill a whole line". In this connection, it is relevant to note that it would be possible, depending on one's definition of 'formula', to treat *kotahi/ ehara koe* as a single variant formula and *i mihia/karea iho/atu ai* as another single variant formula or *kotahi/ ehara koa koe i mihia/karea iho/atu ai* as a single variant formula. Either interpretation could involve the treatment of *kotahi/ ehara koa koe i mihia/karea iho/atu ai* as all, or part, of a type-scene. Irrespective of the nature of the interpretation (which would depend upon a contextually-based analysis), it may be relevant to note that 'ehara' in the third example above is used in an exclamatory rather than negative sense, that 'ehara' and 'kotahi' have the same number of morae, and that 'karea' and 'mihia' are both passive and both involve the same number of morae.

Orbell (1977, pp. 81-82) claims that "formulas may occur in succession . . . [and it] is common for two or more formulas frequently to be associated with each other, so that they tend to occur together or in close proximity when a poet touches upon a theme to which they are appropriate". She refers to such grouping

of formulae as ‘clustering’²⁶, adding that even where “two formulas [are] . . . closely identified and . . . usually occur together . . . variation is common”. She demonstrates this ‘clustering’ with reference to the following four extracts from *mōteatea*, the sections to which she wished to draw particular attention being in italics (p. 87):

- (1) Ka aahei au ko te kiri-aa-moko *te tirohia mai naa*
ka taka ki roto nei, me he ao e rere atu raa
(My tattooed body is able to be seen
Within, I go about like a flying cloud)

- (2) Ko aku kiri kanoahi *e tirohia mai raa*
Ka taka ko roto nei ko he mea i natua
(My countenance is seen by you
Within, I go about, a thing stirred up!)

- (3) Ko aku kooiwi kau *te tirohia mai naa ee*
Taka ko roto nei ka maawherangi au ee
(Only my body is seen by you ee
within, I go about, go around ee)

- (4) Ko taku wai kamo raa *te tirohia mai naa*
ka taka ko roto nei kei te tau nui
(The water of my eyelids can be seen by you
Within, I go about, greatly disturbed).

The two ‘formulae’ that are identified here by Orbell are *te tirohia mai naa*²⁷/*te tirohia mai naa ee/ e tirohia mai raa*, and *ka taka ki roto nei/ ka taka ko roto nei*. The variations are slight. The determiner *te* is replaced by the verbal particle *raa*²⁸ in the first case, resulting in a difference in spatial orientation (with *rā* signaling distance). In the second case, the verbal particle ‘ka’ (signalling inceptive aspect)

²⁶ Note that Orbell’s use of the words ‘cluster’ and ‘clustering’ is different from that of Ritzke-Rutherford (1981a & b).

²⁷ Note that a macron would now generally appear here (e.g. *nā*).

²⁸ Now normally transcribed as *rā*.

is omitted on one occasion, something that, as Orbell observes (1977, p. 38), is not confined to poetic usage. The result is a reduction in the number of morae. In this connection, it may be relevant to note that Orbell (1977, p. 38) observes that in the case of ‘waiata aroha’, “when the lines are short, the fitting of the words to the musical line may require an abbreviation of normal speech, for example by the omission of particles” and “[when] the lines are long, there may be a padding out of normal speech, often through the addition of intensive particles”.

Orbell (1977) refers not only to the presence of expressions of the type outlined above in ‘waiata aroha’, but also to the conventionalised nature of ideas, imagery, themes and symbolism (p. 296), also referring to particular or specialised uses of language (pp. 297-298), and observing that although there are some significant differences between these and other types of *mōteatea*, there are also significant similarities (p. 301).

3.9 Concluding remarks

My aim in this chapter has been to provide an introduction to *Ngā mōteatea* and to selected literature on *mōteatea*, paying particular attention to the relevance of some of that literature to oral formulaic theory. My aim in the next chapter is to explore traditional *mōteatea* from the perspective of one aspect of oral formulaic theory, that is, the concept of the ‘oral formula’ itself, beginning with a consideration of those expressions that Orbell (1975) has specifically identified as being oral formulaic.

Chapter 4

Ngā mōteatea and the oral formula

4.1 Introduction

My aim in this chapter is to explore traditional *mōteatea* in terms of a central aspect of oral formulaic theory, that is, the concept of the oral formula itself. In doing so, it is important to bear in mind the nature of *te reo Māori* (the Māori language) itself, since an understanding of the nature of a language is fundamental to an understanding of the constraints and opportunities that impact on, and are available to composers. Thus, for example, where a language is stress timed, that is, where there is a roughly equal time interval between primary stresses (as is the case in, for example, English and German), composers have a range of options available to them that are different from those available to composers who are operating within the context of a language such as *te reo Māori* in which phrases have one major stress and a constant direction of pitch. Similarly, speakers of a language such as English, in which links between encoded propositions²⁹ are largely (but not exclusively) signalled by the presence of subordinating conjunctions (e.g. *if; because; although*), do not have available to them some of the opportunities that are available to speakers of a language such as *te reo Māori* in which a particular type of relationship between encoded propositions may be signalled by a subordinating conjunction (e.g. *nōtemea*) or by a particle (e.g. *i te*).

The first two sections below briefly revisit the question of metrical structuring in *mōteatea* (4.2) and the concept of the oral formula (4.3). This is followed by investigation of the application of the concept of oral formula to *mōteatea*, first with reference to possible examples identified by Orbell (1977) (4.4), and then with reference to a search of *Ngā mōteatea* based on concepts, themes and motifs identified during the conduct of the critical literature review in *Chapter 3* (4.5).

²⁹ A proposition is essentially a predicator (*action, process* or *state*) linked to one or more arguments (e.g. actors, experiences, etc.). In English, encoded propositions may be expressed as clauses (with tense, etc. added), as nominalizations or in a range of other ways. Thus, for example, 'he intervened' and 'his intervention' encode the same proposition in different ways, and 'the happy girl smiled' encodes two propositions (one relating 'happiness' to 'girl') within a single clause.

4.2 Briefly revisiting the question of metrical structuring

It is important here, before embarking upon an exploration of the relevance (or otherwise) of the concept of the oral formula to *mōteatea*, to be clear about some major differences among types of *mōteatea* in terms of some aspects of structuring. I shall therefore refer briefly here to some aspects of the discussion in *Chapter 3*, adding references as necessary. Although I have proposed a possible approach to the categorization of *mōteatea* that differs in some respects from some of the ways in which they are typically categorized (*Chapter 3*), I shall refer here to some of the more commonly used terms.

It has been said that *mōteatea aroha*, *mōteatea tangi* and *oriori* are sung rather than recited (M. McLean, 1970, p. xxiv), and that *pātere* are recited (Orbell, 1978, p. 9) and can be distinguished from other recited compositions in that they are, according to McLean (1970, p. 8), “performed in a rhythmic monotone”, with most of the recitation being on one note but with “the pitch gradually [rising] and then [falling] in the last few words”.

According to McLean and Orbell (1975, p. 23), the ‘lines’ of *mōteatea* may be defined musically in some cases, syntactically in others. They claim that sung *mōteatea* are “shaped by the melodic line, which generally has a two phrase structure”, typically with “verbal lines consisting of two half-lines” which are usually “of much the same length” and which “correspond to a musical phrase”, with the units seeming generally to have been “either a single line consisting of a single sentence, or a pair of lines - in effect, an unrhymed couplet – consisting of either one sentence . . . or two juxtaposed sentences each occupying a line”. Orbell (1978, p. 9) further claims that in the case of *mōteatea* that are sung, the “melody is repeated in each line and the language shaped accordingly”. However, since, according to McLean and Orbell (1975, p. 25), the lines of *orioiri* are flexible and the stanzas are “irregular in length”, *orioiri* should, presumably, be regarded as an exception to this. Furthermore, although *orioiri*, according to Orbell (1978, p. 9), often have “parallelism of the anaphoric type, with a word or phrase being repeated in a series of lines or half-lines”, it is important to bear in mind that Parry (1930, p. 82) specifically excluded echoed phrases from the definition of oral formulae. Of *orioiri*, McLean and Orbell (1975, p. 24) observe that although

they are sung, their lines are organized in much the same way as recited and chanted *mōteatea*, their line division being less closely related to musical structure than is the case for other sung *mōteatea*, the lines being uneven in length, the sentences frequently varying in length and being run over several lines (with which they are not co-terminus), and the stanzas also being irregular in length.

McLean and Orbell (1975, p. 23) note that “recited songs have no line organization”. This seems perfectly clear until they add that sentences “may extend over three or four or more *lines*”, noting that “a few of them begin in the course of *a line* rather than at the beginning”, and also noting that “[the] separation of these sentences into their respective *lines* is indicated by a syntactic pause” (emphasis added) (1975, p. 24). If recited songs ‘have no line organization’, there appears to be no reason to argue either that syntactic pauses mark the end of lines or that some sentences begin in the course of a line. This is, I believe, an important point in that the temptation might otherwise be to attempt to link a discussion of oral formulae in relation to *mōteatea* generally to some concept of ‘line’, a concept which appears to have no validity in relation to recited compositions such as *pātere* and questionable validity in relation to *orioiri*.

Parry and Lord defined an oral formula as “a group of words which is used regularly *under the same metrical conditions* to express a given essential idea” (emphasis added) (A. B. Lord, 1960, p. 30; Parry, 1930, p. 80). Essential to this definition is an understanding of what might constitute ‘metrical conditions’ in the case of a particular verbal art form composed in a specific language. In connection with this, it is important to observe that whereas the concept of *rhythm* (some variation of the length and accentuation of a series of sounds) will apply to all *mōteatea*, the concept of *metre* (some sort of rule governed *structured rhythm*) may apply, if at all, in a very different way to *mōteatea tangi* and *mōteatea aroha* on the one hand, and *orioiri* on the other, and may not apply at all to *pātere*. It has already been argued (see *Chapter 3*) that what has been referred to as the ‘rule of eight’ (Biggs, 1980), that is, the notion that there are eight morae per half line, does not appear, however adapted, to apply in any uniform way to those *mōteatea* (*aroha* and *tangi*) that can with most confidence be said to be structured in terms

of lines.³⁰ It has also been noted in connection with the work of August (2001), that although *oriori* have a range of common characteristics, each *oriori* may, as is the case in European ‘free verse’, exhibit a type of internal patterning, including metrical patterning, that is unique. If this is the case, it does not, as indicated in *Chapter 3*, provide any basis from which to argue that a common store of oral formulae can be related to metrical structuring.

4.3 Briefly revisiting the concept of the oral formula in the context of the structure of *te reo Māori*

The observations in 4.2.1 above need to be borne in mind in considering whether the definition of ‘oral formula’ provided by Parry and Lord might be applicable to *mōteatea* and also in considering the possible relevance of other related concepts, such as Ritzke-Rutherford’s concept of the ‘cluster’ (defined as “a group of words, usually loosely related metrically and semantically, which is regularly employed to express a given essential idea without being restricted to a certain form or sequence, or to a certain number of lines” (Ritzke-Rutherford, 1981a, p. 74). As Austin (1975, p. 14) notes: “no two scholars . . . can agree on the definition of the minimum requirements for a formula. . . . [whether it is] one word or two, half a verse or a full verse, two syllables, four syllables or more, two repetitions or ten repetitions”.

It will also be important in this connection to bear in mind the importance of phrase structure in *te reo Māori* and, in connection with this, the fact that each phrase has been said to have one major stress and a constant direction of pitch movement (a fall or a rise), being bounded in speech by pauses that are shorter in duration than those that mark the end of sentences (Bauer, 1997, p. 7).

Bearing these things in mind, I decided to revisit those ‘formulae’ identified by Orbell (1977, pp. 85-86) in her corpus of *mōteatea aroha* as well as what she

³⁰ This is perhaps unsurprising in view of the fact that McLean (1970, p. 250) has argued that traditional *mōteatea* lack the regular beat that is characteristic of European music, that “the time or metre in Māori music keeps changing” (p. 5), and that instead of longer time periods being divided into smaller rhythmic units, longer time periods are constructed by adding additional units to the end of previous ones.

refers to as ‘clusters’, that is, in her terms, two or more formulae appearing together and expressing an idea, or presenting a particular image³¹.

It is not my intention at this point to attempt to select/ provide any specific definitions of terms derived from oral formulaic theory that may be appropriate in the case of Māori verbal arts. Rather, my aim is to select two terms and associate with each of them a broadly-based conceptual description that is sufficient to differentiate them but would require considerably more specification if it were to be applied meaningfully to any particular verbal art form in any particular language. Then, with reference to *mōteatea*, I shall attempt to determine whether there is sufficient evidence to indicate whether these broadly based concepts appear to have any explanatory value and, if so, whether it is possible to redefine them in a way that adequately captures features that may be said to be characteristic of *mōteatea* in general or specific types of *mōteatea*. It is important to stress that these broadly-based descriptions are not intended to be seen as having any definitional adequacy. They are intended merely as conceptual starting points for the investigation that follows. Thus:

Initial broadly-based descriptions

An oral formula is:

a single group of words/particles, long or short, that occurs with sufficient frequency in a particular oral art form (e.g. *mōteatea* or *mōteatea aroha*) to be regarded as being characteristic of that art form, and either does not occur in other types of discourse or, where it does, has some feature or features (e.g. placement) that is/ are characteristic of the oral art form of which they are characteristic but not (in the same way) of other discourses in which it occurs.

OR

more than one group of words/ particles that that have all of the characteristics/ features outlined above, that *may* occur under the same or similar metrical conditions, that convey the same or similar overall

³¹ Note that Ritzke-Rutherford (1981a & b) defines this term differently, as “a group of words, usually loosely related metrically and semantically, which is regularly employed to express a given essential idea without being restricted to a certain form or sequence, or to a certain number of lines”.

meaning and that have at least one common lexical feature (e.g. the same word or a word of similar meaning)

A cluster is:

a group of two or more oral formulae that are contiguous or that occur within a definable discourse segment and whose co-occurrence is sufficiently common in a particular oral art form (e.g. *mōteatea* or *mōteatea aroha*) to be regarded as being characteristic that art form.

4.4 Ngā mōteatea: Discussion of examples of what have been referred to as ‘oral formulae’ and ‘formulaic clusters’

With reference to *mōteatea aroha*, Orbell (1977, pp. 293-294) claims that although “[the] language employed is formulaic . . . these formulas are highly flexible in their wording and . . . are susceptible of apparently endless variation”. When applied to the concept of the ‘oral formula’, this statement is problematic. It is extremely difficult to argue for the presence of oral formulae at the same time as accepting that these ‘formulae’ are susceptible to ‘endless variation’ in the absence of any specification as to what counts as a formula and what counts as variation on a formula. I therefore decided to begin my exploration of Ngā *mōteatea* in relation to oral formulaic theory by examining in detail what Orbell specifically identifies as oral formulae in her corpus of *mōteatera aroha*. There are fourteen of these. These are listed in *Table 4.1* where the translations are those provided by Orbell and the spelling conventions are those that she uses, including the use of double letters rather than macrons to signal long vowels.³²

³² When discussing extracts that I have taken directly from the Ngā *mōteatea* collection, I use macrons to signal long vowels.

Table 4.1: ‘Oral formulae’ identified by Orbell (1977, pp. 90 – 97)

	Formulae	Translation from Orbell
1	<i>Kotahi koaa koe</i>	Oh it is you alone
2	<i>He mea mahue au</i>	I am left behind
3	<i>(kia) maarama te titiro</i>	Can see clearly
4	<i>Taku taumata tonu + (kia) maarama te titiro</i>	My summit is always + can see clearly
5	<i>Ka taka ko roto nei</i>	Within I go about
6	<i>Mookai</i>	Hatefull, weak, foolish
7	<i>...kei riri</i>	Don’t be angry
8	<i>... taku iti, ... taku noho, ... taku iri</i>	my littleness, ...my <i>sit</i> , ... my <i>suspended</i>
9	<i>ko waho anake</i>	Only my outer part
10	<i>e mau ana te tinana</i>	The body remains firm
11	<i>māu anō te tinana</i>	the body is yours
12	<i>e muri ahiahi</i>	In the evening I lament
13	<i>e muri ahiahi + takoto ki te moenga</i>	In the evening I lament + I lay in my bed
14	<i>nooku te wareware</i>	mine was the forgetfulness

These segments/ strings were analysed linguistically, a search was made for the same or similar strings in the most recent editions of *Ngā mōteatea* (scanned and included in a word document). In considering whether the occurrence of these segments/ strings provides any firm evidence of the existence of a common store of formulae or whether other explanations for their occurrence are more plausible or, at least, equally plausible issues, each of the following considerations was explored:

- frequency;
- diction;
- form;
- likelihood of occurrence in other contexts in which the same or similar topics or themes are in focus; and
- consistency with the broadly based descriptions (above) of ‘oral formula’ and ‘cluster’.

4.4.1 Number 1: *Kotahi koaa koe* (Oh it is you alone)

The structure of this segment is:

<i>Kotahi</i>	+ <i>koaa</i>	+ <i>koe</i>
numeral	+ part. (intensifier)	+ pron.
<i>single, alone</i>	<i>indeed</i>	<i>you</i>

Orbell (1977, p. 82) gives three examples of this formula (see *Table 4.2* below).

Table 4.2: Orbell's examples of 'Kotahi koaa koe'

Occurrence	Translation by Orbell	Reference
<i>Kotahi koaa koe i mihia iho ai</i>	Oh it is you alone who is greeted	McLeand & Orbell, 1975, p. 56
<i>Kotahi koaa koe i karea atu ai</i>	Oh it is you alone who is longed for	Grey, 1853, p. 396
<i>Ehara koaa koe i karea atu ai</i>	Oh, how you are longed for	Grey Manuscript 71, p. 929

In the third example, 'koaa koe' is preceded by 'ehara'. In prose, 'ehara' is used as a negator. In *mōteatea*, however, 'ehara' may be used in an exclamatory sense. In each case, 'kotahi koaa koe' is followed by a verb phrase made up of a particle operating as a marker of passivization, a passive verb (V.pass), a directional particle (dir.part.), and a further tense/ aspect marker (TAM), this time with aspectual meaning. Thus, the complete line in each case involves a subject fronted noun group that could be said, depending on one's approach to the analysis of *te reo Māori*, to be qualified by a relative clause.

- *i mihia iho ai* [TAM + V.pass + dirct.part. + TAM]
- *i karea atu ai* [TAM + V.pass + dirct.part. + TAM]

Given the structural and semantic similarity of the second string, it seems reasonable to suggest either (a) that the segments combine to make up a 'cluster' in the sense in which that word is used by Orbell or (b) that the two together represent a single oral formula. Thus, treating *Kotahi/ Ehara koaa koe i mihial karera atu ai* as a single formula might result in a definition of oral formula that could be tied closely to phrase structure. However, when I conducted a search for 'Kotahi/ Ehara koaa koe' in the corpus of *mōteatea* from *Ngā Mōteatea*, I found

that it occurred only once - in a *mōteatea aroha* (Ngata, 1959, pp. 198-201), the same *mōteatea* that occurs on p. 66 of McLean and Orbell (see first example above). Given the pervasive nature of direct address in *mōteatea*, three occurrences in the entire corpus of a string that identifies the addressee as a (singular) object of affection/ longing/ greeting, particularly one in which there is variation in both the initial element (*kotahi/ ehara*) and the verbal element (*mihia/ karea*), does not appear to provide strong support for its identification as an oral formula.

4.4.2 Number 2: *(He) mea mahue au* (I am left behind)

The structure of this segment is:

<i>(He)</i>	+ <i>mea</i>	+ <i>mahue</i>	+ <i>au</i>
(det.)	+ nn.	+ V. stative	+ pron.
<i>a</i>	<i>thing</i>	<i>left behind</i>	<i>I</i>

Orbell (1977, pp. 83-84) gives four examples (see *Table 4.3 below*).

Table 4.3: Orbell's examples of '(he) mea mahue au'

Occurrence	Translation by Orbell	Reference
<i>He mea mahue au te kau tere haere</i>	I am left behind by the traveling party	McLean & Orbell, 1975, p. 239
<i>He mea mahue au te kanuku haere</i>	I am left behind by the party	Song 98
<i>He mea mahue au te hiikoinga wae</i>	I was left behind by the striding of your feet	Song 31
<i>Mea mahue au too tira, too waka ko Te Waiehuehu</i>	I was left behind by your travelling party-your canoe, Te Waiehuehu	Song 83

In the first three examples, the same sequence (*He mea mahue au*) occurs. In the fourth example, 'he' is omitted and the agent of the sentence, that is, 'too tira' (your travelling party), is included, followed by agent expansion, that is, 'too waka ko Te Waiehuehu'.

In the first three examples, 'he mea mahue au' is followed by a phrase which, though slightly different in form, has a similar overall meaning. In the fourth example, the meaning of the second phrase is different. Only in the final example

is the addressee (*Waiehuehu*) named and only here is direct address to the deceased explicit.

When I conducted a search for *(he) mea mahue au'* in *Ngā mōteatea*, I found that it occurred twice in one particular *mōteatea*, a *mōteatea tangi*:

He mea mahue au i te unuhanga heke;
He mea mahue au i roto te kōpae Pārara ki te uru
(Ngata & Jones, 1970, p. 245)

These lines were translated by Jones as:

I am as one forsaken by departing migrants;
I am as one forsaken in the Cradle of Pārara-ki-te-uru
(Ngata & Jones, 1970, p. 246)

Thus, *(he) mea mahue au* occurs six times in the corpus. However, desertion is a primary theme of *mōteatea*. Furthermore, although oral formulae need not be tied to rhythmic or metrical structuring, it is relevant to note the variation in morae count in the following strings (*te kau tere haere/ te kanuku haere/ te hūkoinga wae/ too tira (too waka ko Waiehuehu)/ i te unuhanga heke/ i roto te kōpae Pārara ki te uru*). Once again, there appears to be little evidence on which to base a claim that this string is oral formulaic.

4.4.3 Number 3: *(kia) maarama te titiro* (can see clearly)

The structure of this segment is:

<i>kia</i>	+ <i>maarama</i>	+ <i>te</i>	+ <i>titiro</i>
part: purpose	+ V. stative	+ det	+ nn.
	<i>be clear</i>	<i>the</i>	<i>sight</i>

Orbell (1977, pp. 84-85) gives three examples, the third being fundamentally different from the first two, not only because it begins with *kia* (particle expressing purpose) but also because it includes the agent (*au*) (see *Table 4.4*

below). It is difficult, therefore, to see why this should be treated as an example of the same formula.

Table 4.4: Orbell’s examples of ‘maarama te titiro’

Occurrence	Translation by Orbell	Reference
<i>Maarama te titiro ki Whakaari raa ia,³³ te ahí a te tipua</i>	Can see clearly Whakaari yonder, the demon’s fire	Song 67
<i>Maarama te titiro te puia i Whakaari</i>	Can see clearly the thermal steam at Whakaari	Ngata, 1959, p. 96
<i>Kia maarama au te titiro, ee, Ki te rehu ahí o Whakataane!</i>	So that I could see clearly, ee, The haze from the fires at Whakataane	Ngata, 1959, p. 60

In the first two examples above, the line endings differ slightly in their syntactic structure. In the first case, there is a prepositional phrase. This is followed by a noun phrase and then a further noun phrase in apposition

ki Whakaari rā ia, [prep. + nn. + locative part. + pro.]
te ahi a te tipua³⁴ [det. + nn. + part. (belonging) + det. + nn.]

In the second example, the line ends with a noun phrase and a prepositional phrase:

te puia i Whakaari [det. + nn. + prep. + nn.]

Despite the different syntactic composition of these two line endings, they both convey the same overall meaning.

The segment (*kia*) *maarama te titiro* occurs 13 times in *Ngā mōteatea*. It occurs in all four primary categories of *mōteatea*: *mōteatea tangi* (laments), *mōteatea aroha*

³³ This is a poetic way of referring to the volcanic activity on Whakaari or White Island.

³⁴ *Te ahi a te tipua*, or the demons fire in this example refers to the volcanic activity that occurs on Whakaari Island, or White Island. There are other instances in other songs throughout the *Ngā mōteatea* collection, where *te ahi a te tipua* (the demons fire) refers to the musket. Orbell (1977, p. 85) states that ‘te ahi a te tipua’ is a reference (less common reference) to specific places or landmarks, and that it is an expression that is not on the whole formulaic.

(love songs), *pātere* (chants) and *oriori* (lullaby), as indicated in Table 4.5, where the translations are by Ngata and Jones.

Table 4.5: Examples of ‘(kia) mārama te titiro’ from *Ngā mōteatea* (1959; 1961; 1970; 1990)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>Mārama te titiro</i> <i>Pae ka riakina kai Rawhiti,</i> <i>e;</i>	Clear is the view there To the obtruding ranges in the East, e;	Aroha	1961, p. 140
<i>Mārama te titiro ki</i> <i>Mangakatia,</i>	Where clear is the view to Mangakatia,	Tangi	1961, p. 168
<i>Kia mārama te titiro ki Wai-</i> <i>apu ra, e,</i>	And gaze out upon Waiapu out there	Tangi	1970, p. 213
<i>Kia mārama te titiro pūkohu</i> <i>whenua, ē ī,</i>	We might then see clearly the land mist,	Oriori	1961, p. 158
<i>Mārama te titiro ki te moana</i> <i>ra ia,</i>	Clear would then have been the view to the sea	Aroha	1970, p. 263
<i>Kia mārama te titiro auahi</i> <i>kōkiri mai Ki Mangahana,</i> <i>ko te huanui.</i>	See clearly the swirling smoke At Mangahanga there is the pathway	Pātere	1990, p. 319
<i>Mārama te titiro ki Huiarau</i> <i>nei;</i> <i>Ko te puke tēnā i noho ai</i> <i>Korotaha,</i>	From which we can look clearly at Huiarau That is the hill where dwelt Karotaha	Aroha	1990, p. 351
<i>Kia mārama te titiro ki ngā</i> <i>keho rau o Tarawera.</i>	Look closely now at the hundred peaks of Tarawera	Pātere	1990, p. 379
<i>Mārama te titiro ki</i> <i>Whakaari rā ia,</i> <i>Te ahi a te tipua.</i>	Clear thence is the view to Whakaari, Where burns the demon's fire.	Pātere	1959, p. 4
<i>Mārama te titiro ki te tahora</i> <i>rā ia;</i>	Would then clearly see the waste lands out yonder,	Tangi	1959, p. 26
<i>Mārama te titiro te puia i</i> <i>Whakaari.</i>	Clear thence the view of the steaming pools of Whakaari.	Aroha	1959, p. 80
<i>Mārama te titiro, ē;</i> <i>Auahi ka patua ki Whataroa</i> <i>rā ia,</i>	Clear World then be the view, e, Of the smoke against Whataroa over yonder	Aroha	1961, p. 98
<i>Mārama te titiro ki waho ki</i> <i>te moana,</i>	Steadfastly gazing far out to sea,	Tangi	1961, p. 108

The line endings of the examples from *Ngā mōteatea* vary considerably in terms of their syntactic structure and morae count, but they all refer to a particular locality that is significant within the context of the composition. It is important, however, to bear in mind that ‘(kia) mārama te titiro’ is a sequence that can occur in the same form in prose. Furthermore, it is one that would be difficult to avoid in a context in which the ability to see a particular landmark clearly has symbolic significance in linking the poet with the departed or the deceased.

4.4.4 Number 4: *Taku taumata tonu + (kia) maarama te titiro* (My summit is always + can see clearly)

This is an example of what Orbell refers to as a ‘cluster’, that is, a combination of two or more formulae occurring together. In this case, one of the elements of the ‘cluster’, *(kia) maarama te titiro*, has already been discussed. The other element, *taku taumata tonu*, is structured as follows:

<i>taku</i>	+ <i>taumata</i>	+ <i>tonu</i>
pers. nn. (poss)	+ nn.	+ part. (continuous)
<i>my</i>	<i>summit</i>	<i>always</i>

Orbell (1977, pp. 86, 93) provides four examples of this cluster (see *Table 4.6* below).

Table 4.6: Orbell’s examples of ‘*taku taumata (tonu)*’ + ‘*(kia) maarama te titiro*’

Occurrence	Translation by Orbell	Reference
<i><u>Taku taumata</u> kei Te Kakawaatai, - <u>kia maarama te titiro</u> Ki te kotahi e hara mai nei naa runga tonu mai o Waihi!</i>	My summit is at Te Kakawaatai, - that I may see clearly The ducks coming straight over Waihi towards me!	Song 41
<i><u>Taku taumata tonu</u> ko Te Tuhinga raa ia, <u>Kia maarama au me titiro ki tawhiti</u> Ki te tae roto kohu naa raa waenga mai, Whakapaunga mihinga, e Kau, ki a koe!</i>	My summit is always Te Tuhinga Yonder, That I may see clearly in the distance The flakes of mist which approach me Where I send all my greetings too you, Kahu!	Song 46

Table 4.6 (contd.): Orbell’s examples of ‘taku taumata (tonu)’ + ‘(kia) marama te titiro’

Occurrence	Translation by Orbell	Reference
<p><u>Taku taumata tonu</u>, <i>Nga iwi teitei kei</i> <i>‘Tauaki ee,</i> <u>Maarama te titiro</u>, <i>pae ka riakina kai</i> <i>Raawhiti ee.</i> <i>Kai raro a Tawhiti, te awhi tipu a too</i> <i>wahine ee ...</i></p>	<p>My summit is always the high ridges of ‘Tauaki ee, That I may see clearly the hills lifted up in the east ee. Below is Tawhiti – the true love of you wife ee</p>	Song 85
<p><u>Taku taumata tonu</u> <i>e noho ai au,</i> <i>Kei te kupu koorero, patu ai ora nei –</i> <i>Kia tau ki raro raa! Kia eke atu au,</i> <u>Maarama te titiro</u> <i>te puke ki Te Kurii</i></p>	<p>The summit where I stay always Is that of spoken words, that attack my life – Let me sink down! Let me mount up And see clearly the hill at Te Kurii</p>	Song 38

In each of the examples above, *taku taumata tonu* (my summit) is the opening phrase. In the first three examples, it leads directly to the introduction of a place name; in the fourth example, the place name occurs in the fourth line. In the first example, ‘tonu’ is omitted. In the second example, the particle ‘kia’ (signalling purpose) is included, as is the agent (*au*), and the article ‘te’ is replaced by ‘me’ (which is functioning here in a way that is similar to the modal verb ‘can’ (ability) in English).

There is one occurrence of this sequence in *Ngā Mōteatea*. In fact, however, this is the same *mōteatea* that is referred to as Song 85 above.

Table 4.7: Example of ‘taku taumata (tonu)’ + ‘(kia) marama te titiro’ from Ngā mōteatea (1961)

Occurrence	Translation by Ngata and Jones	Type	Reference
<p><u>Taku taumata tonu</u> <i>Nga hiwi teitei kei Tauaki, e.</i> <u>Mārama te titiro</u> <i>Pae ka riakina kai Rawhiti, e;</i></p>	<p>My constant trysting-place Is on the towering hills of Tauaki, e. Clear is the view there To the obtruding ranges in the East, e;</p>	Aroha	1961, p. 140

The thematic relevance of ability to see clearly has already been noted. It should also be noted that mountains/ summits are also frequently identified as locations

from which to search for signs of the departed. This, together with the fact that variation in the strings (*taku taumata (tonu)*; (*kia*) *maarama (au me) titiro*) cannot be accounted for in terms of the morae count in particular lines, raises some significant issues in relation to identification of *taku taumata (tonu)* and (*kia*) *maarama (au me) titiro* as a formulaic cluster.

4.4.5 Number 5: (*Ka*) *taka ko/ki roto nei* (Within I go about)

This is used to refer to the passionate stirring of emotions. The structure is:

<i>Ka</i>	+ <i>taka</i>	+ <i>ko</i>	+ <i>roto</i>	+ <i>nei</i>
TAM	+ V.	+ location	+ nn.	+ location
(<i>progressive</i>)	<i>roam</i>		<i>inside</i>	<i>here (near speaker)</i>
<i>Ka</i>	+ <i>taka</i>	+ <i>ki</i>	+ <i>roto</i>	+ <i>nei</i>
TAM	+ V.	+ prep.	+ nn.	+ location
(<i>progressive</i>)	<i>roam</i>	<i>towards</i>	<i>inside</i>	<i>here (near speaker)</i>

Orbell (1977, p. 87) gives four examples (see *Table 4.8* below).

Table 4.8: Orbell’s examples of ‘(ka) taka ko/ki roto nei’

Occurrence	Translation by Orbell	Reference
<i>Ka aahei au ko te kiri-aa-moko te tirohia mai naa</i> <i><u>Ka taka ki roto nei</u>, me he ao e rere atu raa!</i>	My tattooed body is able to be seen – Within, I go about like a flying cloud!	Grey, 1853, p. 133
<i>Ko aku kiri kanohi e tirohia mai raa,</i> <i><u>Ka taka ko roto nei</u> ko he mea i natua!</i>	My countenance is seen by you – Within, I go about, a thing stirred up!	Song 11
<i>Ko aku koowai kau te tirohia mai naa ee</i> <i>–<u>Taka ko roto nei</u> ka maawherangi au ee!</i>	Only my body is seen by you ee, Within, I go about, go around ee!	Ngata, 1959, p. 298
<i>Ko taku wai kamo raa te tirohia mai naa,</i> <i><u>Ka taka ko roto nei</u> kei te tau nui!</i>	The water of my eyelids can be seen by you – Within, I go about, greatly disturbed!	Grey, 1853, p. 266

In each case, this sequence occurs in the context of a reference to the fact that the poet’s body, or some aspect of the poet’s body, can be seen (in contrast to what is happening emotionally that cannot be seen). In each case, the line ends in a similar

way and so it might be said that what we have here is what Orbell refers to as a ‘cluster’:

Ka aahei au ko te kiri-aa-moko *te tirohia mai naa*
 Ko aku kiri kanohi *e tirohia mai raa*,
 Ko aku koowai kau *te tirohia mai naa ee* –
 Ko taku wai kamo raa *te tirohia mai naa*,

The structure is:

<i>te/ e</i>	+ <i>tirohia</i>	+ <i>mai</i>	+ <i>naa/ raa</i>
part. (contrastive)	+ V.pass	+ part.	+ part./part
	<i>look at/ see</i>	<i>hither</i>	<i>there</i>

The sequence, (*ka*) *taka ko roto nei*, occurs three times in *Ngā Mōteatea*, twice in *mōteatea tangi*.

Table 4.9: Examples of ‘(ka) taka ko/ki roto nei’ in Ngā mōteatea (1959; 1961)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>Taka ko roto nei e ai te ao hau, ē,</i> <i>Ki te iwi rā ia e haupū mai rā</i>	Within me is riven by a raging storm, Grieving for the tribe who lie there in heaps	Tangi	1959, p. 45
<i>Ko aku kiri kanohi e tirohia mai rā;</i> <i>Ka taka ko roto nei ko he mea inatua.</i>	Only the semblance of my face is seen; Within me I am as one strangled.	Tangi	1961, p. 96
<i>Ko āku kōiwi kau te tirohia mai nā,</i> <i>ē;</i> <i>Taka ko roto nei ka māwherangi au, ē.</i>	O friends all! What woeful state is this, e, Whilst all within is in a turmoil, e	Aroha	1959, p. 87

Two of the examples (the last two above) from the Ngata and Jones collection are from the same *mōteatea* as two of those listed by Orbell (above).

The total number of occurrences of *(ka) taka ko/ki roto nei* in the corpus is five. The morae count in the lines in which the string occurs varies considerably. Nevertheless, this string would be a strong contender for recognition as an oral formula, rather than simply, for example, a borrowing if other such instances could be found.

4.4.6 Number 6: *mookai* (hatefull, foolish or weak)

The word ‘mōkai’ is now used to refer to a pet animal or, for example, a teacher’s pet. According to Orbell (1779, p. 82), however, the word *mōkai* was used in a formulaic sense in traditional *mōteatea* to refer to hatred, folly or weakness. In fact, it can also be used nominally to refer to a slave or, in a verbal sense, to the process of becoming a slave, a usage which seems unlikely to have been confined to artistic compositions³⁵. Orbell (1977, pp. 82, 88) gives four examples (see *Table 4.10* below).

Table 4.10: Orbell’s examples of ‘mookai’

Occurrence	Translation by Orbell	Reference
<i><u>Mookai</u> taku whaea te hiwi kia tika, Kei whakamaa ki te nohoanga i a Taupoki</i>	How foolish my wife to go straight along the ridge – Beware lest you be shamed at Taupoki’s dwelling-place	Song 42 (p. 88)
<i><u>Mookai</u> whakawhenua i taupurua iho!</i>	Hateful restraint that confines me here!	Song 33 (p. 88)
<i><u>Mookai</u> ngaakau, rangi raa i a au!</i>	Hateful heart, that burns me!	Song 44 (p.88)
<i><u>Mookai</u> Tararua i aarai mai ai, Tee kitea atu ai i taku piringa poho!</i>	Hateful Tararua, that bars the way So that he whom I embraced is not seen!	Song 82 (p.82)

In all four examples, ‘mookai’ occurs at the beginning of a line. In the last three examples it is translated as ‘hateful’; in the first example, in which the poet is referring to his wife, it is translated as ‘foolish’. This word occurs twenty-one times in *Ngā mōteatea* (see *Table 4.11*).

³⁵ In the Maori Newspapers, Mōkai is used to refer to a person who has been given the job of traveling to different meetings at various Marae to speak on behalf of his people. (Ref: Pipiwharauoa 1903-1913: Nama 168: 1)

Table 4.11: Examples of ‘mōkai’ in Ngā mōteatea (1959; 1961; 1970; 1990)

	Occurrence	Translation by Ngata and Jones	Type	Reference
1	<i>Mōkai te ngākau te whakatau iho, Kia pōruatia e awhi-a-kiri ana.</i>	Slave heart mine not to seek a lingering farewell; With two nights more in close embrace.	Aroha	1959, p. 46.
2	<i>Mōkai rohukore i te tirohanga iho</i>	Slavelike I do here contemplate	Aroha	1959, p. 111
3	<i>Te mōkai puku nei āta hoki mārire</i>	Now my slave body is to be returned	Aroha	1961, p. 165
4	<i>Nāku i whakahōhā, he moenga mōkai,</i>	When I became wearied of a slave's couch,	Tangi	1970, p. 256
5	<i>Mo tāua, e hine, e kiia mai nei ki te mōkai, ki te porī;</i>	Indeed, for us both, O daughter, so-called slaves and common folk;	Pātere	1970, p. 268
6	<i>He mōkai Rangiteki nō te Pananehu,</i>	Rangiteki is but a slave of the Pananehu	Pātere	1990, p. 315
7	<i>Hurihuri mai te tariika, Ki te roko o te mōkai Kāore ia he mōkai o tawhiti,</i>	Turn your eras hither To hear the words of the slave He was not a slave from afar	Pātere	1990, p. 348
8	<i>Kia tau whakaete ake i waenganui i nga mōkai nei?</i>	Who shouldest be pressing forward amidst this servile crowd?	Tangi	1961, p. 113
9	<i>Hurihuri noa ana Te mōkai o te wahine;</i>	Turning about (in fear and trembling) Is that slave of a woman	Tangi	1961, p. 149
10	<i>Mōkai te whitikore whakaupa nei te haere</i>	Slavelike and irresolute, I did think to go	Aroha	1961, p. 163
11	<i>Mōkai tuatini, mōkai tuamano,</i>	The servile multitude, the servile thousands,	Oriori	1961, p. 190
12	<i>E roto i ahau e whanawhana noa rā; Te mōkai puku nei nāna rawa i tekateka,</i>	Within, ala, my thoughts are vainly thrusting outwards It was this servile body which did me confound	Aroha	1959, p. 35

Table 4.11 (contd.): Examples of ‘mōkai’ in Ngā mōteatea (1959; 1961; 1970; 1990)

	Occurrence	Translation by Ngata and Jones	Type	Reference
13	<i>Mā Ngāti Awa e whakatangi ki te rapa waihoe, Tohu, e tama, ko te kore i tō iwi mōkai.</i>	The Ngāti Awa will raise the paddle song; A token, O son, that your tribe is bereft.	Tangi	1959, p. 52
14	<i>Mōkai taku whaea i riro atu nā, i waiho ai hei hikihiki taua</i>	Dishonoured is my mother now departed,	Pātere	1961, p. 131
15	<i>Mōkai roa whenua tē whai ai taku titiro</i>	Afar off is the dear land I long to see	Aroha	1970, p. 251
16	<i>Huataki noa ana mōkai kōiwi, Tāmia atu ana he hau tāmirusa te tai</i>	His foolish bones were raised up Then pressed down and the tide is repressed by the wind	Tautitotito	1990, p. 322
17	<i>E waiho ana koe Hei kotikoti hono, Taku whakaruru hau Nō te rārangi mōkai, E tama e!</i>	Here you are A chief of many princely lines, My sheltering tree From a descent line of loved ones Oh son!	Tangi	1990, p. 375
18	<i>E waiho ana koe hei kotikoti hono, Taku whakaruru hau mō te rārangi mōkai, E tama, e!</i>	You remain a symbol of a chief of many princely lines My sheltering tree for the young ones Oh son, alas!	Tangi	1990, p. 390
19	<i>Ka rewa to hinu me he wai titoki, Hei kaukau ake i te hono mōkai,</i>	Red thy blood like waters of the titoki, Wherein sad kinsfolk oft will bathe.	Tangi	1961, p. 172
20	<i>Huri mai to aro, ka mihi mamao mai Ki te iwi mōkai, nau i huri iho, Taka hokai ana koe.</i>	Turn once again thy face to give a distant greeting To the destitute tribe thou hast left behind As thou did'st hasten on thy way.	Tangi	1961, p. 173

Table 4.11 (contd.): Examples of ‘mōkai’ in Ngā mōteatea (1959; 1961; 1970; 1990)

	Occurrence	Translation by Ngata and Jones	Type	Reference
21	<i>Mōkai pae nana i arai,</i> <i>Tē kite atu au</i> <i>Puia tu mai ki Tauwhare.</i>	Yon gentle hill doth obscure And I cannot see The thermal mist rising o’er Tauwhare	Aroha	1961, p. 184

Only in *example 16* above is ‘mōkai’ used in a similar way to the way in which it is used in the examples provided by Orbell (although it is not translated in *Ngā mōteatea* as occurring in the context of an exclamation, as are three of Orbell’s examples). Even if the word ‘mōkai’ is used adjectivally in the sense of ‘foolish’ or ‘hateful’ only in the context of poetic works, there seems to be no reason to treat it as an oral formula rather than as a specific poetic use of a particular word.

4.4.7 Number 7: *Kei riri* (don’t be angry)

The structure here is:

<i>kei</i>	+ <i>riri</i>
part (neg.)	+ V. stative
<i>not</i>	<i>to be angry</i>

Orbell (1977, p.89) provides two examples of the occurrence of ‘kei riri’ (see *Table 4. 12* below).

Table 4.12: Orbell’s examples of ‘kei riri’

Occurrence	Translation by Orbell	Reference
<i>Kei riri, e Whenu!</i> <i>He aha i riri ai ki te makau tangata?</i>	Whenu, don’t be angry! Why be angry because of the man [I] love	Song 6 (p. 89)
<i>Kei riri te wahine ki too moenga pai!</i>	Let you wife not be angry because you are sleeping well!	McGregor, 1893, p. 75 (p. 89)

Although Orbell provides only two examples, it may be that she considers ‘kei riri’ to be an oral formula on the grounds that this particular use of the particle ‘kei’ in the context of a negative imperative is much less common than is the occurrence of ‘kaua’ (e.g. *Kaua e patu! / Don’t hit!*). As a particle, ‘kei’ is much more common in the context of a warning such as ‘kei whara koe’. However, the linguistic context in which ‘kei riri’ occurs is different in the two examples above as is the morae count in the line in which it occurs.

In *Ngā mōteatea*, I found only one example of ‘kei riri’, an example that is translated as a question rather than as a negative command. Nevertheless, this example is similar to the first of the two examples provided by Orbell. Even so, this seems to be more readily explicable as a poetic use of ‘kei’ rather than as an oral formula.

Table 4.13: Example of ‘kei riri’ from *Ngā mōteatea* (1990)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>Kei riri, e whae?</i> <i>He nui parahaere;</i> <i>Māu anō te tinana,</i> <i>Māku te ata o te</i> <i>Tāpara kau atu, e.</i>	Will you be angry, my lady? So much unsettled; You keep the body to yourself I shall have the shadow of desire only	Aroha	1990, p.328

4.4.8 Number 8: *taku iti* (my littleness), ... *taku noho* (my sit), ... *taku iri* (my suspended)

The structure is:

- taku* + *iti*
- pron. + nominalization
- my* *littleness*
- taku* + *noho*
- pron. + nominalization
- my* *remaining/ abandonment*
- taku* + *iri*
- pron. + nominalization
- my* *suspension*

Orbell (1977) states that the sequences above are half-line formulae that “occur in the course of a sentence, not at the beginning” (p. 89). She goes on to say that within the formula *taku iti* may be preceded by any suitable verb, but that “there are certain verbs such as *noho* (sit) and *iri* (be suspended), which are often chosen by the poet”. The reason why these are regarded by Orbell as instances of oral formulae may be that they involve a type of nominalization that is characteristic of Māori verbal arts.

She does not provide any specific examples of occurrence in her corpus. However, when I conducted a search for in *Ngā Mōteatea*, I found five occurrences of ‘taku iti/ itinga’ and two occurrences of ‘taku noho’ as indicated in Table 4.14.

Table 4.14: Examples of ‘taku iti’ from *Ngā mōteatea* (1959; 1961; 1970)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>Hei whiu i ahau, tāpapa <u>taku iti</u>, ē,</i>	Would I were tossed aboard to lie prone in pitiful state	Tangi	1959, p. 54
<i>Kei te kai whēnako te ngākau Ki ngā mahinga o <u>taku itinga</u></i>	There oft come stealthy memories Of the many escapades of my younger days	Aroha	1959, p. 57
<i>Nunui tonu mai, he iti <u>taku iti</u>. Ehara i muri nei Nō tua whakarere nō aku kaumātua.</i>	Ye exalted ones, a lowly one indeed am I Not of recent times, of course, But from time afar off, from my forbears.	Pātere	1961, p. 142
<i>Ki te tau rā ia I rāngia i <u>taku itinga</u>.</i>	To the loved one Whom I idolised in my teens.	Aroha	1961, p. 147
<i>Kia noho <u>taku iti</u> Ki te kei o te waka Nōu na, e Te Pēhi e!</i>	There let me sit in humble state, At the stern of that canoe Of yours, O Te Pēhi, ah me!	Tangi	1970, p. 292
<i>Kia au iho ai <u>taku noho</u> ki raro rā;</i>	I could have suffered it alone abiding here	Aroha	1959, p. 78
<i><u>Taku noho</u> tonu nei ki te rau harakeke.</i>	Content must I be with the flax leaf.	Oriori	1970, p. 209

In the examples above, ‘taku iti’ occurs three times, and ‘taku itinga’ and ‘taku noho’ both occur twice. This, together with the fact that the lines in which they occur are very different in length and overall structure, provides little support for the contention that these may be oral formulae.

4.4.9 Number 9: *Ko waho anake* (Only my outer part)

The structure of this sequence is:

<i>ko</i>	+ <i>waho</i>	+ <i>anake</i>
part. (loc.)	+ nn.	+ part.(limitor)
<i>over there</i>	<i>outside</i>	<i>alone, only, all</i>

Orbell observes that the ‘formula’ *ko waho anake* is part of a two-line formulaic cluster, where *ko waho anake* co-occurs with the formula *taka ko/ki roto nei* (referred to previously). However, she gives only two examples of ‘ko waho anake’ from her corpus and only one of these also involves ‘taka ko roto nei’. Furthermore, ‘ko waho anake’ does not occur in *Ngā mōteatea*. The examples provided by Orbell are included in *Table 4.15 below*. Although Orbell notes that ‘anake’ is used differently in these two examples, meaning ‘all’ in the first and ‘only’ in the second, the overall meaning is, in fact, essentially the same, the sense of totality in the first extract below arising from the contrast with ‘taka ko roto nei’.

Table 4.15: Orbell’s examples of ‘ko waho anake’ +/- ‘taka ko roto nei’

Occurrence	Translation by Orbell	Reference
<i>ko waho anake te tirohia mai naa,</i> <i>Taka ko roto nei, me he au e rere</i>	Only my outer part is seen by you Within, I go about like a rushing current	Song 47
<i>Ko waho anake me he roopu hau e</i> <i>whiu ana Te paanga mai ki ahau, tee</i> <i>taea nei te wewete!</i>	All my outer part is as though driven by a gale – It strikes me, and I cannot be released!	Song 90

In view of the extremely limited number of occurrences detected, there appears to be no firm grounds on which to base the contention that we have here either an oral formula or a formulaic cluster.

4.4.10 Number 10: *e mau ana te tinana* (the body remains firm)

The structure of this sequence is:

<i>e</i>	+ <i>mau</i>	+ <i>ana</i>	+ <i>te</i>	<i>tinana</i>
TAM	+ V. stative	+ TAM	+ det.	+ nn.
<i>correlative part.</i>	<i>be secured</i>	<i>correlative part.</i>	<i>the</i>	<i>body</i>
<i>(progressive)</i>		<i>(progressive)</i>		

Orbell gives one example (see *Table 4.16* below) and there are two instances Ngā *mōteatea* (see *Table 4.17* below).

Table 4.16: Orbell’s example of ‘*e mau ana te tinana*’

Occurrence	Translation by Orbell	Reference
<i>Hei a koe tonu taau whenua, hei awhai kau au!</i>	Your ground Burner is yours alone, I but embrace him!	Song 67 (p. 91)
<i>He hanga na te ngutu te kai maarire atu, <u>e mau ana i te tinana</u></i>	It is usual for lips to taste, but the body remains firm!	

Table 4.17: Examples of ‘*e mau ana te tinana*’ in Ngata and Jones (1959; 1961)

From Ngata	Translation in Ngata and Jones	Type	Reference
<i>Hohoro i aku ngutu, <u>e mau ana te tinana</u></i>	My lips do hasten but, alas, immovable my body	Aroha	Ngata, 1959. p. 48
<i>I hohoro i te ngutu, <u>E mau ana te tinana, ī.</u></i>	The lips move with spirit, But the body is firmly fixed	Aroha	Ngata, 1961, p. 147

Three instances of ‘*e mau ana (i) te tinana*’ were detected. In each case, they occur in contrastive contexts but in lines of differing length. Whether this could be said to provide evidence of an oral formula would depend on the overall findings.

4.4.11 Number 11: *maau anoo te tinana* (the body is yours)

The structure is:

<i>maau</i>	+ <i>anoo</i>	+ <i>te</i>	<i>tinana</i>
part. (purposive)	+ part. (habitual)	+ det.	+ nn.
<i>for you</i>	<i>always</i>	<i>the</i>	<i>body</i>

According to Orbell, this is a variation of the formula ‘e mau ana te tinana’. Orbell provides three examples (see *Table 4.18* below).

Table 4.18: Orbell’s examples of ‘maau anoo te tinana’

Occurrence	Translation by Orbell	Reference
<i>Koia kei a koe! <u>Maau anoo te tinana</u>, Koi whakakori iho i te waa i mua raa, Koi kaimata ana ahay!</i>	Oh, well done! You kept your body, Did not make me act in that time long ago When I was raw	Song 38 (p. 38)
<i>Kei riri, e whae! He nui parahaere! <u>Maau anoo te tinana</u>, maaku te ata o te taapara kau atu e!</i>	Lady, do not be angry! It is just a passing thing! You have his body – I have only the shadow of desire e!	Song 52 (p.91)
<i>A tomokia atu te whare o Tiaho, Tau kei a Oke! Kei riri noa mai! Aha i riri ai? <u>Maau anoo te tinana!</u></i>	I will enter Tiaho’s house, And sink down beside Oke! Do not be angry! Why be angry? The body is yours!	Song 76 (p. 92)

This sequence occurs twice in *Ngā Mōteatea*, each time in the same *mōteatea* as those quoted by Orbell. The three instances occur in lines of varying length. Once again, there seems to be insufficient evidence to support the contention that this string is an oral formula.

4.4.12 Number 12: *E muri ahiahi* (In the evening I lament)

AND

4.4.13 Number 13: *E muri ahiahi + takoto ki te moenga* (In the evening I lament + I lay in my bed)

The structure here is:

<i>e</i>	+ <i>muri</i>	+ <i>ahiahi</i>	+ <i>takotako</i>
part.	+ locative	+ nn.	+ V
(preceding locatives)	back/rear	evening	lie down
+ <i>ki</i>	+ <i>te</i>	+ <i>moenga</i>	
+ prep.	+ det.	+ nn.	
<i>in</i>	<i>the</i>	<i>bed</i>	

Orbell provides one example of ‘e muri ahiahi’ in combination with ‘takoto ki te moenga’, which she refers to as a ‘cluster’ (see *Table 4.19* below). There are, however, eight occurrences of ‘e muri ahiahi’ in *Ngā mōteatea*, five of which occur with ‘takoto ki te moenga’ (see *Table 4.20*), seven of which occur at the beginning of *mōteatea*.

Table 4.19: Orbell’s example of ‘e muri ahiahi’ + ‘takoto ki te moenga’

Occurrence	Translation by Orbell	Reference
<i>e muri ahiahi takoto ki te moenga</i>	in the evening I lament + I lay in my bed	p. 80

Table 4.20: Examples of ‘e muri ahiahi’ +/- ‘takoto ki te moenga’ in Ngā mōteatea (1959; 1961; 1970)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>E muri ahiahi ka totoko te aroha</i>	When evening shadows fall sorrow wells upwards	Tangi	1959, p. 27
<i>E muri ahiahi takoto ki te moenga, ē,</i>	With the fall of eventide I lay me down to sleep,	Tangi	1959, p. 45
<i>E muri ahiahi, kia hoki mai au i te Piki-a-Tāne</i>	Past eventide, and I retrace my way from Te Piki-a-Tāne	Tangi	1961, p. 113
<i>E muri ahiahi takoto ki te moenga,</i>	With the fall of eventide upon my couch I lie	Aroha	1961, p. 118
<i>E muri ahiahi takoto ki te moenga,</i>	With the fall of eventide I lay me down to sleep	Aroha	1961, p. 165
<i>E muri ahiahi takoto ki te moenga;</i>	Evening shadows fall, and I lay me down to sleep	Tangi	1970, p. 241
<i>E muri ahiahi totoko tonu ake te aroha.</i>	With the fall of eventide sorrow wells forth	Pātere	1970, p. 250
<i>E muri ahiahi takoto ki te moenga,</i>	With the fall of eventide upon the couch I lie	Tangi	1970, p. 297

In five of the examples found in *Ngā mōteatea*, the line ends with ‘(ka) takoto ki te moenga’ (lie in bed). Thus, it would appear that the sequence ‘e muri ahiahi (ka) takoto ki te moenga’ is a common way to begin *mōteatea*.

4.4.14. Number 14: *Nooku te wareware* (Mine was the forgetfulness)

The structure here is:

<i>nooku</i>	+ <i>te</i>	+ <i>wareware</i>
part. (possession)	+ det.	+ nn.
<i>belonging to me</i>	<i>the</i>	<i>forgetfulness</i>

Orbell provides one example (see *Table 4.21* below) and there are six instances in *Ngā mōteatea*, one of which involves discontinuity (*i.e.* *Nōku koia ko te wareware . . .* ‘) (see *Table 4.22* below).

Table 4.21: Orbell’s example of ‘*nooku te wareware*’

Occurrence	Translation by Orbell	Reference
<i>nooku te wareware</i>	mine was the forgetfulness	p. 80

Table 4.22: Examples of ‘*nōku te wareware*’ in *Ngā mōteatea* (1959; 1970; 1990)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>Nōku te wareware, kīhei rawa i puritia;</i>	Mine was the forgetfulness in not detaining you	Tangi	1959, p. 26
<i>Nōku te wareware, te whai rā ngeau</i>	Mine was the forgetfulness I did not follow	Aroha	1959, p. 80
<i>Nōku te wareware te ringa i tū atu, e,</i>	And I forgot to raise the protesting hand,	Tangi	1970, p. 259
<i>Nōku te wareware, tē whāia atu</i>	It was I who forgot to pursue	Tangi	1990, p. 320
<i>Nōku te wareware te arumia atu</i> <i>Te tira o Raukawa, whakangaro atu ana</i>	Through my forgetfulness, I failed to follow The party of Raukawa, disappearing	Aroha	1990, p. 360
<i>Nōku koia ko te wareware rā,</i> <i>Tē whai au te tira haere</i>	It was my own forgetfulness I did not join in the journey	Tangi	1959, p. 18

This string could be considered to be formulaic. However, it occurs in lines of irregular length.

4.4.15 Examples of what have been referred to as ‘oral formulae’ and ‘formulaic clusters’: Some initial conclusions

Does examination of the strings discussed above provide adequate evidence on which to base the argument that they are ‘oral formulae’ or ‘formulaic clusters’ and, if so, how might these terms be defined with reference to *mōteatea*? It is clear that a number of recorded *mōteatea* begin in the same way: *E muri ahiahi takoto ki te moenga*. It is also true that some of the strings discussed above occur with reasonable frequency in the corpus. However, this does not necessarily mean that they can be said to be drawn from a commonly held pool of ‘oral formulae’ in the sense intended in oral formulaic theory. If we are to make such a claim, we need to be able to provide evidence that supports some credible definition of the term ‘oral formula’ in the context of Māori verbal arts. Taken as a whole, the analysis above provides no support for any overall definition of ‘oral formula’ that includes reference to line length or metrical structuring. Nor does it provide support for any overall definition of ‘oral formula’ that makes reference to phrase structure. Indeed, it provides no clear support even for the broadly based descriptions of ‘oral formulae’ and ‘formulaic clusters’ included in 4.3 above. It remains to be seen whether a more broadly-based search of *Ngā mōteatea* will yield any more promising findings.

4.5 The search for oral formulae based on common concepts, motifs and themes

The search for evidence of oral formulae in *Ngā mōteatea* was based on common concepts, themes and motifs that were identified during the conduct of the critical review of literature (*Chapter 3*). I began by listing all of the concepts, themes and motifs referred to in *Chapter 3*, adding to that list others that, although not referred to explicitly in *Chapter 3*, were encountered in the readings to which reference is made in that chapter. The list included, for example, *ancestor/s*, *anger*, *battle*, *war*, *confrontation*, *canoe/s* and *revenge*. I then selected from that list those words (e.g. *ancestors*) and ‘word bundles’ (e.g. *arise/ ascend/ descend*) that were referred to most frequently in the literature, adding to the list some additional, related words. Thus, for example, to *child* and *youth*, I added *baby*. I then associated the items in the list with search terms. These search terms were single words in *te reo Māori* (often with alternate spellings (e.g. associated with

ancestors were *kauwheke* and *tipuna/tupuna*; associated with *anger, angry and furious* were *riri, nguha, pukuriri, whakatakariri, whanowhanoa, āritarita* and *rūtaki*). I then searched for these words in *Ngā mōteatea* (using the search facility in the *Microsoft Word* programme), recording any word combinations (e.g. *riri + kawe/tohe/whare*) that emerged during the search. I then listed any strings that appeared to be candidates for consideration as possible oral formulae and analysed and discussed them in the same way as those discussed above (*section 4.4*) that had been labelled by Orbell (1975) as oral formulae. The search list and initial findings are outlined below (*Table 4.23*), the translations being those provided in *Ngā mōteatea*.

Table 4.23: Search for possible oral formulae: Search list and initial findings

Concept	Search Terms	Findings	
ancestors	<i>tupuna</i> <i>tipuna</i> <i>kauwheke</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
anger, angry, furious	<i>riri</i>	<i>kawe + riri</i>	Five similar half lines found in songs 54, 73, 240, 256, 364.
		<i>tohe + riri</i>	Four similar half lines found in songs 280 (lines 20 & 29), 323, 340.
		<i>whare + riri</i>	Two similar half lines found in songs 291, 317.
	<i>nguha</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>pukuriri</i>	This word was does not appear in the corpus.	
	<i>whakatakariri</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>whanowhanoa</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>āritarita</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>rūtaki</i>	This word was does not appear in the corpus	
arise, ascend, descend	<i>puta</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>ara ake</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>kake</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>keke</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>tuku</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	

Table 4.23 (contd.): Search for possible oral formulae: Search list and initial findings

Concept	Search Terms		Findings
baby, child, youth,	<i>tamariki</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tamaiti</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tama</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>hine</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>taiohi</i>		This word was does not appear in the corpus.
	<i>rangatahi</i>		This word was does not appear in the corpus.
	<i>mātātahi</i>		This word was does not appear in the corpus.
battle, war, confrontation,	<i>pakanga</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>whawhai</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>kauhanga riri</i>		This word was does not appear in the corpus.
beautiful, handsome, ugly	<i>ātaahua</i>		This word was does not appear in the corpus.
	<i>pūrotu</i>		This word was does not appear in the corpus.
	<i>ranginamu</i>		This word was does not appear in the corpus.
	<i>mounga</i>		This word was does not appear in the corpus.
	<i>pai</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>anuanu</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>anuhea</i>		This word was does not appear in the corpus.
	<i>kaitangata</i>		<i>This word was does not appear in the corpus.</i>
canoe	<i>waka</i>	<i>waka + toia</i>	Three similar half lines found in songs 21, 56 and 66.
		<i>waka + pakaru</i>	Four similar half-lines found in songs 68, 72 (lines 21 & 44) and song 88.
challenging, revenge	<i>taki</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>wero</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tumatuma</i>		This word was does not appear in the corpus.
	<i>utu</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.

Table 4.23 (contd.): Search for possible oral formulae: Search list and initial findings

Concept	Search Terms		Findings
clothes, cloaks etc, dog skin	<i>kākahu</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>pueru,</i> <i>puweru</i>		This word does not appear in the corpus.
	<i>kahu,</i> <i>kahu hururhuru</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>korowai</i> <i>kahu kiwi</i> <i>kahu kuri</i> <i>pureke</i> <i>pakē</i>		These words do not appear in the corpus.
compasspoints	<i>runga</i>		No lines or half-lines where <i>runga</i> is used as a compass point.
	<i>raro</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tonga</i>	<i>ao + tonga</i>	Six similar half lines found in songs 22, 51, 55, 79, 308 and 355.
		<i>hau + tonga</i>	Three similar half-lines found in songs 325, 347 and 349.
	<i>raki</i>		This word does not appear in the corpus.
	<i>uru</i>	<i>tai + uru</i>	Five similar half lines found in songs 3, 19, 63, 125 and 357.
		<i>ao + uru</i>	Four similar half lines found in songs 21, 37, 347 and 353.
	<i>rāwhiti</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
sleep/death	<i>moe</i>	sex = <i>moe</i> + <i>tāua/māua</i>	Five similar half lines found in songs 21, 23, 26, 29 and 91.
		wake from sleep = <i>whakaara + moe</i>	Two similar half lines found in songs 47 and 48.
		restless sleep = <i>moe</i> + <i>hurihuri</i>	Two similar half lines found in songs 28 and 85.
		stop sleeping = <i>kāti</i> + <i>moe</i>	Two similar half lines found in songs 60 and 76.
	<i>mate</i>		Two half lines found in songs 3 and 54.
	<i>takoto</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
dreaming,	<i>moemoeā</i>		This word does not appear in the corpus.

Table 4.23 (contd.): Search for possible oral formulae: Search list and initial findings

Concept	Search Terms	Findings
earth, soil, land	<i>whenua</i>	Two half lines found in songs 2 and 71.
	<i>papatuanuku</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>puehu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>oneone</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>uku</i>	This word does not appear in the corpus.
	<i>papa</i>	Three similar half lines found in song 62B, 95, 274.
embrace	<i>awhi</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tauawhi</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tautoko</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
illness	<i>mate</i>	See section of death.
	<i>māuiui</i>	This word does not appear in the corpus.
insult	<i>hākiki</i> <i>piopio</i> <i>muheni</i>	These words do not appear in the corpus.
	<i>kanga</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>whakamanioro</i> <i>whakatakao</i>	These words do not appear in the corpus.
	<i>haerenga</i>	Four similar half lines found in songs 3, 51, 126 and 154.
love, endearment (e.g. sweetheart)	<i>aroha,</i>	Seven similar half lines found in songs 31, 80, 186, 240, 308, 328 and 383.
	<i>te tau o taku ate</i>	This phrase occurs 14 times and is found in songs 44, 108, 109, 111, 127, 129, 191, 216, 318, 381, 383, 384, 385 and 391.
	<i>taku kurupounamu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>kahurangi</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
moon, the horn of the moon	<i>marama</i>	Three similar lines found in songs 76, 87 and 140.
	<i>te tara o te marama</i>	Three similar half lines found in songs 41, 54 and 320.

Table 4.23 (contd.): Search for possible oral formulae: Search list and initial findings

Concept	Search Terms	Findings	
lightening	<i>uira</i>	<i>tērā te uira</i>	Two similar half lines found in songs 3 and 110.
		<i>taku koara he uira i te rangi</i>	Two similar lines found in songs 54 and 133.
thunder	<i>whatitiri</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
stars	<i>whetū</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
clouds	<i>ao/kapu</i>		Four similar half lines found in songs 90 and 105.
rain	<i>ua</i>		Three similar half lines found in songs 54, 71 and 168.
mist	<i>kohu</i>	<i>pūkohu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>rehu</i>	<i>rehurehu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
sun	<i>ra</i>		Three similar half lines found in songs 7, 64 and 72.
afternoon/evening	<i>ahiahi</i>		Eight similar lines found in songs 27, 45, 113, 118, 165, 241, 250, 297.
night	<i>pō</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
ornaments, decorations	<i>waka huia</i>		These words do not appear in the corpus.
parts of the body, genitalia	<i>ure</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>raho</i>		This word does not appear in the corpus.
	<i>taiaha</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>uha</i>	<i>uwaha</i>	Two similar half lines found in songs 215A and 231.
	<i>hūhā</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
restless	<i>kārangi</i>		Not in corpus.
sea, seashore	<i>uta</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>moana</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tai</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tangaroa</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.

Table 4.23 (contd.): Search for possible oral formulae: Search list and initial findings

Concept	Search Terms	Findings	
skin	<i>kiri</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
tears	<i>roimata</i> <i>wai roimata</i>	Sixteen similar lines and half lines found in songs 28, 71, 80, 94, 103, 129, 134, 143, 157, 173, 184, 229 and 390.	
weapons, guns	<i>patu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>taiaha</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>pū</i> <i>ahi a te tipua</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>mere</i> <i>tewhatewha</i> <i>kotiate</i>	These words do not appear in the corpus.	
house	<i>whare</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
house of learning	<i>whare wānanga</i>	This word did not appear in the corpus.	
wind	<i>hau</i>	<i>pā + hau</i>	Three similar half lines found in songs 10, 71, 321.
dawn	<i>ata</i>	<i>tākiri + ata</i>	thirteen similar half lines found in songs 51, 59, 72, 73, 110, 188, 194, 243, 247, 287, 345 and 375.
Stars	<i>whetū</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
breaking waves	<i>ngaru</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
calm wether	<i>marino, āio/aio</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
rising smoke	<i>auahi</i>	Two similar half lines found in songs 98 and 129.	
flying birds	<i>manu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	

On the basis of the search, only 14 contenders for oral formulaic status emerged, that is, there were 14 thematic lines or half-lines that were sufficiently similar to be worthy of further investigation. Each of these is translated into English and analysed and discussed below.

4.5.1 Concept 1: anger, search term *riri*

Of the seven search terms for anger, *riri* was the only word that appeared in the context of similar lines/ half lines, the three potentially relevant combinations being:

1. *kawe + riri* (carry + anger) which occurs five times in the corpus.
2. *tohe + riri* (argue + anger) which occurs four times in the corpus.
3. *whare + riri* (house + anger) which occurs twice in the corpus.

4.5.1.1 Search terms *kawe + riri* (carry + anger)

The structure of this segment is:

<i>ki</i>	+ <i>te</i>	+ <i>kawe</i>	+ (<i>ā</i>)	+ <i>riri</i>
prep.	+ det.	+ V.	+ part. (manner)	V. stative / nn.
(<i>to</i>	<i>the</i>)	<i>carry</i>		<i>anger/ battle; war</i>
		<i>(infinitive of purpose)</i>		

This string occurs five times in *Ngā mōteatea* as indicated in **Table 4.24** below.

Table 4.24: *ki te kawe (ā) riri* (to carry anger/ to carry [out an act] angrily)

Search Term(s)	Line	Translation	Reference
<i>kawe + riri</i>	1. <i>Hei patu whakatipi ki mua ki te upoko,</i> <i><u>Ki te kawe-ā-riri?</u></i>	1. And smote with cleaving frontal blows on many a head, As eagerly you strode forth in battle?	NG1959:54 ³⁶
	2. <i>E whano ana rā <u>ki te kawe, ē, ā riri;</u></i>	2. Before setting forth on the trail of war	NG1959:73
	3. <i>Te haere <u>ki te kawe riri.</u></i>	3. Whilst on the path of war	NG1970:240
	4. <i>Ko haere ai ra <u>ki te kawe a riri.</u></i>	4. Before going forth with the urge of battle	NG1970:256
	5. <i>E tū ai koe <u>ki te kawe a riri, nā!</u></i>	5. To permit you to stand up in battle	NG1990:364

The lines in which the possible formulae occur are all of different lengths and morae count. In each case, the verb *kawe* is preceded by *ki te* (infinitive of purpose when preceding a verb): ‘to carry anger in order to . . .’. When the particle *ā* follows the verb, it indicates the manner in which something is/was

³⁶ NG1959:54 = Ngā Mōteatea, 1959, song 54

done. Thus, a literal translation would be ‘to carry (out an act of) battle in order to . . .’. When the particle *ā* follows a verb and is prefixed to a noun, it operates as a modifier that indicates the means by which something is done. In such cases, *riiri* is a noun rather than a stative verb.

The string *ki te kawē (ā) riiri* occurs at the end of lines and is preceded in examples 2, 3 and 4 by reference to setting forth on a war path. In each of these cases, *kawē (ā) riiri* may be translated as ‘war’ or ‘battle’. In prose, the word *pakanga* or *whawhai* would normally be used to refer to war/ battle, the use of *kawē (ā) riiri* being an example of language that is generally associated with poetic contexts. In terms of the broadly-based description of oral formula used as a starting point (see section 4.3 above), this string (*ki te kawē ā riiri*) is a strong contender for oral formulaic status. However, as can be seen when the lines in which it occurs are juxtaposed (see below), the length and morae count of the previous lines/ half lines are different in each case, something that indicates that this string cannot have been selected from a common store of formulae to provide for overall metrical unity. What we appear to have here is simply an expression associated with poetic contexts (*kawē ā riiri*) that is combined, by virtue of the overall meaning with a commonly occurring combination of preposition plus article (*ki te*):

Hei patu whakatipi ki mua ki te upoko,

Ki te kawē-ā-riiri?

E whano ana rā *ki te kawē, ē, ā riiri*;

Te haere *ki te kawē riiri*.

Ko haere ai ra *ki te kawē a riiri*,

E tū ai koe *ki te kawē a riiri, nā!*

4.5.1.2 Search terms *tohe* + *riiri* (persist + anger)

The structure of this segment is:

<i>tohe</i>	+ <i>riiri</i>
V.	+ V.stative/ nn.
<i>to persist</i>	<i>angry/ battle; war</i>

This string occurs four times in the corpus (see *Table 4.25*).

Table 4.25: *tohe + riri* (persist + anger)

Search Term(s)	Line	Translation	Reference
<i>tohe + riri</i>	1. <i>Ko te tupuna i tupu ai</i> <i>O mahara <u>tohe riri</u>.</i>	1. The ancestor from whom arose Your persistent urge of war	NG1961:280
	2. <i>Ki runga ki te tumuaki</i> <i>koroheke</i> <i>O Te rangi-moe-waka <u>tohe</u></i> <i><u>riri</u>.</i>	2. On the old man's head Of Te Rangi-moe-waka, the war- monger	NG1961:280
	3. <i>I te whārona awatea, i te</i> <i>manawa <u>tohe riri</u></i>	3. The slaughter and the determination to fight	NG1990:323
	4. <i>Kei puta te upokororo,</i> <i>Ki roto ki te anganga <u>tohe</u></i> <i><u>riri</u></i>	4. So the grayling fish cannot escape, Into the head of the war mongerer	NG1990:340

Although this string occurs four times in the corpus, it seems unlikely that it is, or is part of, an oral formula in that the lines in which it occurs are in all cases of different lengths and made up of different numbers of morae. Once again, what we appear to have is an example of a combination that is typically used in poetic contexts to refer to a warmonger or a persistent urge to fight.

4.5.1.3 Search terms *whare + riri* (house + angry/ battle)

The structure of this segment is:

whare + *riri*
nn. + V.stative/ nn.
house *angry/ battle; war*

This string occurs twice in the corpus (see *Table 4.26*).

Table 4.26: *whare + riri* (house + angry/battle)

Search Term(s)	Line	Translation	Reference
<i>whare + riri</i>	1. <i>Ko te rākau na Tū, ko</i> <i>Tangi-mamao;</i> <i>He <u>whare riri</u>, o, na ō</i> <i>tūpuna.</i>	1. To procure the weapon of Tu', Tangi-mamao, From the house of war dedicated by your ancestors	NG1961:291
	2. <i>Ka ngaro ra, e, ko te</i> <i><u>whare o te riri, e</u></i>	2. What is lost is the house of war	NG1990:317

The string *whare + riri* literally translates as ‘house’ + ‘angry/battle’. In this case, it has been glossed as ‘house of war’. Again, this string appears to be a use of language that is particularly associated with poetic contexts. It does not, however, appear to be oral formulaic in character in that it appears only twice in the corpus, and the lines in which it appears are of different lengths.

4.5.2 Concept 2: Canoe, search term *waka*

The search term *waka* appeared a number of times in the corpus. However, there were only two word combinations in which *waka* appeared that were sufficiently similar to be regarded as potential formulae. They are:

1. *waka + toia* (canoe + drag), which appears three times in the corpus
2. *waka + pakaru* (canoe + broken), which appears four times in the corpus

4.5.2.1 Search terms *waka + tōia* (canoe + drag/haul)

The structure of this segment is:

<i>waka</i>	+ <i>toia</i>
nm.	+ V.pass
<i>canoe</i>	<i>drag/haul</i>

This string occurs three times in the corpus (see *Table 4.27*).

Table 4.27: *waka + toia* (canoe + drag/haul)

Search Term(s)	Line	Translation	Reference
<i>waka + toia</i>	1. <i>Ko te <u>waka</u> te <u>tōia</u>, tē haumatia,</i>	1. So that unsolicited all came to haul his canoe	NG1959:21
	2. <i>He <u>waka</u> ia rā kia <u>tōia</u></i>	2. Would there was a canoe being launched	NG1959:56
	3. <i>Ko te <u>waka</u> rā, ē, kia <u>tōia</u> ki tahaki.</i>	3. The canoe it was to be hauled away	NG1959:66

The combination of *waka* and *toia* is one that is to be expected in the contexts indicated above. Furthermore, the words are separated by different strings on each occasion and do not occur in lines of similar length/ morae count.

4.5.2.2 Search terms *waka + pakaru* (canoe + broken/ split open)

The structure of this segment is:

waka + *pakaru*
 nn. + V.
canoe split open

This string occurs four times in the corpus (see *Table 4.28*).

Table 4.28: *waka + pakaru* (canoe + broken/split open)

Search Term(s)	Line	Translation	Reference
<i>waka + pakaru</i>	1. <i>Mei kore te <u>waka</u> nei te <u>pakaru</u> rikiriki,</i>	1. And this canoe would not have been rent asunder	NG1959 :68
	2. <i><u>Waka</u> kua <u>pakaru</u> ka eke au i te hipi,</i>	2. ‘Tis a canoe quite broken and I must board the ship	NG1959 :72
	3. <i>He <u>waka pakaru</u> au, e taea te aukaha, ī.</i>	3. Would I were a broken canoe that might be mended	NG1959 :72
	4. <i>Taikuiatia te tinana, he <u>waka pākuru</u> kino</i>	4. Old age will come upon me, and, like a derelict canoe ...	NG1959 :88

As in the case of *waka + toia*, the combination of *waka* and *pakaru* (literally translated as ‘broken canoe’ or ‘split open canoe’) is not an uncommon one. However, in each of the examples above, the string is used metaphorically, the composers likening themselves to a broken canoe. As in many other cases, this clearly supports the contention that the language of *mōteatea* was frequently symbolic. However, given the fact that the words are contiguous in two of the examples above and separated in the other two, and given the difference in line length and morae count, treating *waka + pakaru* as an example of an oral formula would not appear to be justifiable.

4.5.3 Concept 3: Compass points, search term *tonga* & *uru*

Of the six different search terms used under this concept heading, the most productive were *tonga* (south) and *uru* (west). For the search term *tonga*, there are two types of combination in which the wording is similar:

1. *ao + tonga* (cloud/world + south) which appears six times in the corpus
2. *hau + tonga* (wind + south) which appears three times in the corpus

For the search term *uru*, there are two types of half line in which the wording is similar:

1. *tai + uru* (tide + west) which appears five times in the corpus
2. *ao + uru* (cloud/world + west) which appears four times in the corpus

4.5.3.1 Search terms *te + ao + (o te) + tonga* (the cloud/world from the south)

The structure of this segment is:

<i>te</i>	+ <i>ao</i>	+ (<i>o te</i>)	+ <i>tonga</i>
det.	+ nn.	+ (art., det.)	+ nn./ stative
<i>the</i>	<i>cloud/world</i>	<i>(of, the)</i>	<i>south/ southern</i>

This string occurs six times in the corpus (see *Table 4.29*).

Table 4.29: *te ao o te tonga* (the cloud/world from the south)

Search Term(s)	Line	Translation	Reference
<i>te ao o te tonga</i>	1. <i>Ki <u>te ao o te tonga</u> e koheri mai rā</i>	1. Towards the cloud glowing from the south	NG1959:22
	2. <i>E anga tō mata ki <u>te ao o te tonga</u>.</i>	2. Turn, therefore, your gaze to the south	NG1959:51
	3. <i>Tērā <u>te ao tonga</u> ka whakahinga kei Otonake.</i>	3. See the clouds in the south declining o'er Otonake	NG1959:55
	4. <i><u>Te ao o te tonga</u> E whākina mai rā.</i>	4. The clouds in the south, I now see before me	NG1959:79
	5. <i>Taku ate hoki rā, taku pākai riri ki <u>te ao o te tonga</u>.</i>	5. My friend deeply missed, my shield against the world	NG1990:308
	6. <i>Ki <u>te ao o te tonga</u> e rere whakaoma rā,</i>	6. At the clouds of the south rushing by	NG1990:355

The string *te + ao + o+ te+ tonga* (the + cloud/world + of + the + south) can be translated literally as *the cloud/s from/to/in/of the south*. In examples one, two, five and six, the string *te ao o te tonga* is preceded by the particle *ki* (indicating direction towards someone/something). The non-literal translation of *example 5* glosses ‘ao’ as ‘world’. In the case of *example 2*, it does not refer to ‘cloud’. In *example 3*, ‘te ao’ is preceded by *tērā* (away from or unconnected with the speaker and the listener). This is also the only example in which the combination ‘o te’ (of the) does not occur.

Thus, there is one instance of ‘te ao o te tonga’, four of ‘ki te ao o te tonga’, and one of ‘tērā te ao tonga’. In four cases (examples 1, 2, 3 & 8), the overall line length is similar and in all four of these examples the same wording (*ki te ao o te tonga*) occurs. It could therefore be that this has the potential to be an oral formula. However, in order to argue that it is, and that it is selected from a stock of such formulae, further evidence (from the corpus as a whole) would be required.

4.5.3.2 Search terms: *hau + (o te) + tonga* (the southern wind)

The structure of this segment is:

<i>hau</i>	+ (<i>o te</i>)	+ <i>tonga</i>
nn.	+ (art., det.)	+ nn./ stative
<i>wind</i>	(<i>of, the</i>)	<i>south/ southern</i>

This string occurs three times in the corpus (see *Table 4.30*).

Table 4.30: *hau + (o te) + tonga* (southern wind)

Search Term(s)	Line	Translation	Reference
<i>hau + tonga</i>	1. <i>Riro te whakaaro ki ngā <u>hau o te tonga</u>.</i>	1. Reflective thoughts are gone with the south wind	NG1990:325
	2. <i>Kei hauangi mai ngā <u>hau o te tonga</u>.</i>	2. The cool winds are blowing	NG1990:347
	3. <i>He <u>hau tonga</u> pea, Kikihi rawa ki taku kiri</i>	3. A south wind perhaps, Blowing against my skin	NG1990:349

The string *hau + (o te) + tonga* occurs only three times and is unlikely to be an example of an oral formula: it is to be expected in texts of whatever type in which reference is made to a southern wind.

4.5.3.3 Search terms: *tai + uru* (western tide/ coast)

The structure of this segment is:

<i>tai</i>	+	<i>uru</i>
nn.	+	nn. locative
<i>tide</i>		<i>west</i>

This string occurs five times in the corpus (see *Table 4.31*).

Table 4.31: *tai + uru* (western tide/ coast)

Search Term(s)	Line	Translation	Reference
<i>tai + uru</i>	1. <i>E tangi haere ana ngā <u>tai</u> o te <u>uru</u>.</i>	1. The waves of the western sea are moaning	NG1959 :3
	2. <i>Kai te <u>tai</u> kai te <u>uru</u>!</i>	2. From the west	NG1959 :19
	3. <i>I ngā <u>tai</u> whakarewa kauri ki te <u>uru</u>.</i>	3. Depart with the kauri-bearing tides of the western sea	NG1959 :63
	4. <i>Nou, e Te Horo, ki te <u>tai</u> <u>uru</u>.</i>	4. Of you, O Te Horo, away in the west	NG1961 :125
	5. <i>I a Pakaurangi ki te <u>tai</u> <u>uru</u>.</i>	5. To the west Pakaurangi has gone	NG1990 :357

This string is one that one would expect to find in any text in which reference is made to westerly tides or western coast. There are five examples, each of which is differently worded and has a different number of morae. In one case (*example 3*) there is discontinuity as a result of the insertion of ‘whakarewa kauri’.

4.5.3.4 Search terms: *ao + uru* (cloud/world + west/ dark cloud)

The structure of this segment is:

<i>ao</i>	+	<i>uru</i>
nn.	+	nn. locative
<i>cloud/world</i>		<i>west</i>

This string occurs four times in the corpus (see *Table 4.32*).

Table 4.32: *ao + uru* (western cloud/s/ world)

Search Term(s)	Line	Translation	Reference
<i>ao + uru</i>	1. <i>E huri kino atu rā ki te <u>ao</u> o te <u>uru</u>.</i>	1. Is revolving in disaster round to the west	NG1959:21
	2. <i>He <u>ao</u> <u>uru</u> pea, e takahi rawa</i>	2. ‘Tis perhaps, the heavy mist that comes	NG1959:3
	3. <i>Kei hauangi mai ngā hau o te tonga, I te <u>ao</u> o te <u>uru</u>.</i>	3. The cool winds are blowing, From the world of the west	NG1990:347
	4. <i>Kia mārama au, ko te whakameho noa Ki te <u>ao</u> o te <u>uru</u>.</i>	4. So I will be clear that I am not deluded By the world of the west	NG1990:353

Examples one, three and four include *i/ki te ao o te uru*, example two includes simply *ao uru* (translated as ‘heavy mist’). According to Ngata (1959, p. 163), “*ao uru* is . . . a dark cloud”. Given that *ao uru* occurs only once in the corpus and given that *ao* appears to be used in two different senses (world/ cloud(s)) in the three remaining examples, there seems to be little justification for arguing that it could constitute an oral formula.

4.5.4 Concept 4: Sleep, search term: *moe* (awakening from sleep/ sex/ intimacy/ marriage)

The word *moe* is used in *mōteatea* to refer to awakening from sleep (when it is combined with *whakaara*), and can be used to refer to a restless sleep (when it is combined with *hurihuri*, which literally means ‘turning’). In the context of *tāua*, *moe* can refer to sex, intimacy and marriage. Another use of *moe*, when combined with *kāti*, is as a negative directive (instructing someone to stop sleeping, meaning, metaphorically, to awake from death).

4.5.4.1 Search terms: *moe* + *tāua* (we two sleep, have sexual intercourse, embrace)

The structure of this segment is:

<i>moe</i>	+ <i>tāua</i>
V.	pron.
<i>to sleep, have sex, embrace</i> <i>we two, us</i>	

This string occurs five times in the corpus (see *Table 4.33*).

Table 4.33: *moe* + *tāua* (we sleep, have sex, embrace)

Search Term(s)	Line	Translation	Reference
<i>moe</i> + <i>tāua</i> / <i>māua</i>	1. <i>Koi huaina hoki ko tō nuīnga rawa,</i> <i>E moe nei tāua</i>	1. Lest it be thought, it is yourself I am embracing	NG1959:21
	2. <i>Kia whītīrere au me kei te ao koe,</i> <i>E moe ana tāua, ē.</i>	2. Startled I thought, beloved, it was you in the flesh And that we embraced	NG1959:23
	3. <i>Ko koe rā, e koro, e auraki ana mai,</i> <i>Kia moe tāua i te maru aiahi, ē ī.</i>	3. Me thought it was you, O sir, returning So that we two might embrace as evening shadows fall	NG1959:26
	4. <i>Ka marumaruru te ra ka ahū</i>	4. At the setting of the sun, and	NG1961:91

	<i>mai ai,</i> <i>Kia moe taua, e.</i>	your coming in To share our spiritual couch	
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The string *moe + tāua* appears in slightly different forms:

- 1) *e* + *moe* + *nei* + *tāua*
TAM + V. + part. + pron.
future *embrace* *here* + *we two, us*
- 2) *e* + *moe* + *ana* + *tāua*
TAM + V. + TAM + pron.
correlative part. (progressive) *embrace* *correlative part. (progressive)* *we two, us*
- 3&4) *kia* + *moe* + *tāua*
part: purpose + V. + pron.
so that *embrace* *we two, us*

None of these is an unusual combination in texts of whatever type. Furthermore, although two of the examples are worded in the same way (*kia moe tāua*), the other two are differently worded.

4.5.4.2 Search terms: *whakaara + moe* (awaken)

The structure of this segment is:

whakaara + *moe*
V. + stative
to wake *sleep*

This string occurs twice in the corpus (see *Table 4.34*).

Table 4.34: *whakaara + moe* (awake)

Search Term(s)	Line	Translation	Reference
<i>moe + whakaara</i>	1. <i>Kei te whakaara koe i taku nei moe.</i>	1. Awakening me from my slumbers	NG1959:47
	2. <i>Taea te hōmai hei whakaara i taku moe.</i>	2. All that remains gives me wakeful nights	NG1959:48

This is not an unusual way of describing the act of waking from sleep. Furthermore, since it occurs only twice in the corpus (in different overall form in each case), there is no real justification for treating it as an oral formula.

4.5.4.3 Search terms: *moe + hurihuri + ai* (restless sleep)

The structure of this segment is:

<i>moe</i>	+ <i>hurihuri</i>	+ <i>ai</i>
stative	+ V.	+ part
<i>sleep</i>	<i>toss and turn</i>	<i>(habitual action)</i>

This string occurs twice in the corpus (see *Table 4.35*).

Table 4.35: *moe + hurihuri + ai* (restless sleep)

Search Term(s)	Line	Translation	Reference
<i>moe + hurihuri</i>	1. <i>Moe hurihuri ai taku moe ki te whare;</i>	1. Restless is my sleep within the house	NG1959:28
	2. <i>Moe hurihuri ai māua nei ko taku hoa,</i>	2. My comrade and I toss about in our sleep	NG1959:85

Again, this is not an unusual combination. It occurs twice only in the corpus, and there therefore seems no justification for treating it as an oral formula.

4.5.4.4 Search terms: *Kāti + rā + te + moe!* (Stop sleeping!)

The structure of this segment is:

<i>Kāti</i>	+ <i>rā</i>	+ <i>te</i>	+ <i>moe</i>
Interjection	+ part. (intensifier)	+ det.	+ stative
<i>stop!</i>		<i>the</i>	<i>to sleep</i>

This string occurs twice in the corpus.

Table 4.36: *kāti + rā + te + moe* (stop sleeping).

Search Term(s)	Line	Translation	Reference
<i>kāti + moe</i>	1. <i>E tama nā Rangī! <u>Kāti rā te moe,</u> ē!</i>	1. O son of Rangī! Cease thy slumbers!	NG1959:60

	2. <i>E Pewa moe roa! <u>Kāti rā te moe!</u></i>	2. O Pewa thou heavy sleeper! Cease your slumbers!	NG1959:76
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This is an injunction to stop sleeping (metaphorically, to awaken from death), and is not an unusual combination. It occurs only twice in the corpus.

4.5.5 Concept 4: Sleep/death, search term 2: *mate*

The word *mate* appeared a number of times in the corpus. However, there are only two half lines that were similar enough to be regarded as a possible formula.

4.5.5.1 Search terms: *te + tohu + o + te + mate* (a + sign + of + death)

The structure of this segment is:

<i>te</i>	+ <i>tohu</i>	+ <i>o</i>	+ <i>te</i>	+ <i>mate</i>
det.	+ nn.	+ prep.	+ det.	+ nn.
<i>the</i>	<i>sign</i>	<i>of</i>	<i>the</i>	<i>death</i>

This string occurs twice in the corpus (see *Table 4.37*).

Table 4.37: *te + tohu + o + te + mate* (sign of death)

Search Term(s)	Line	Translation	Reference
<i>mate</i>	1. <i>Kāore ia nei ko <u>te tohu o te mate.</u></i>	1. Assuredly a token of death	NG1959:3
	2. <i>Ko <u>te tohu o te mate</u> nā, ī.</i>	2. It was, alas, the omen of death!	NG1959:54

The string *te tohu o te mate* is not an unusual combination and occurs twice only.

4.5.6 Concept 5a: Earth, soil, land, search term: *whenua*

The word *whenua* has a number of uses in *te reo Māori*. *Whenua* can refer to land, soil, earth, country, placenta, or horizon. The word ‘whenua’ occurs a number of times in the corpus. However, only two half lines that were sufficiently similar to be regarded as a potential formula were found. In each case, *whenua* refers to horizon.

4.5.6.1 Search terms: *te + pae + ki + te + whenua* (the horizon)

The structure of this segment is:

<i>te</i>	+ <i>pae</i>	+ <i>ki</i>	+ <i>te</i>	+ <i>whenua</i>
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det. + nn. + prep. + det. + nn.
the horizon to the land

Table 4.38: *te + pae + ki + te + whenua (the horizon)*

Search Term(s)	Line	Translation	Reference
<i>whenua</i>	1. <i>Tē āta kitea atu e au <u>te pae ki te whenua</u>, e</i>	1. Only dimly can I see the distant horizon	NG1959:2
	2. <i>Moe mai, e Wano, i 'Tirau', <u>Te pae ki te whenua</u></i>	2. Sleep on, O Wano, on Tirau The barrier to the land	NG1959:71

The string *te pae ki te whenua* literally translates as 'the + horizon + of + the + land'. However, the translations by Ngata (*the distant horizon* and *the barrier to the land*) are intended to reflect the poetic nature of the original. This is not an unusual way of referring to the distant horizon and there are two instances only.

4.5.6.2. Search terms: *papa* (earth, floor, soil, land, platform, etc.)

The word 'papa' appears a number of times in the corpus. However, there were only three half lines that were sufficiently similar to be regarded as potential candidates for oral formulaic status.

4.5.7 Concept 5b: Earth, soil, land, search term 2: *papa + totara* (totara platform)

The structure of this segment is:

papa + *tōtara*
 nn. + nn.
timber large forest tree

Table 4.39: *papa + tōtara (tōtara platform)*

Search Term(s)	Line	Translation	Reference
<i>papa</i>	1. <i>Me he <u>papa totara</u>, me he take harakeke.</i>	1. Like the tōtara's smooth inner ark, and the slender flax stem	NG1959:62B
	2. <i>Takoto mai, e hika, i roto i te kiri rakau, I te <u>papa totara</u>.</i>	2. Lie there, dear one, in the wooden casket On a tōtara plank	NG1961:95
	3. <i>Iri mai koe ki runga to whata-rangi Koe <u>papa tōtara</u>.</i>	3. You lie there upon the elevated stage Like a tōtara slab	NG1970:274

The string *papa + tōtara* is used metaphorically (as a simile) in examples one and three. In the second example, it is used literally. In each case, the surrounding language is different in terms of meaning and line length (morae count).

4.5.8 Concept 6: Journey, search term: *haerenga*

The search term *haerenga* appeared a number of times in the corpus. However, there were only four half lines (combining *haerenga* (journey) and *ara* (pathway)) that are sufficiently similar to be regarded as indicating a possible oral formula.

The structure of this segment is:

ara + *haerenga*
 nn. + nn.
path *journey*

Table 4.40: *ara + haerenga* (journey; pathway)

Search Term(s)	Line	Translation	Reference
<i>haerenga</i>	1. <i>Te papa o Whareana tō ara haerenga;</i>	1. You journeyed by way of Whareana	NG1959:3
	2. <i>Ki te ara haerenga o tō tupuna,</i>	2. And follow the pathway of your forebear	NG1959:51
	3. <i>Tō ara haerenga mai, e Te Paea,</i>	3. And there is only one path, O Te Paea	NG1961:126
	4. <i>Ki Waipunapuna, Ara haerenga mai nō Te Perohuka;</i>	4. To Waipunapuna The pathway trodden by Te Perohuka	NG1961:154

In this case, we do not have an unusual combination. Furthermore, the actual string (*ara haerenga; tō ara haerenga; ki te ara haerenga; tō ara haerenga mai*) is different in each case and the length of the lines in each of the examples varies.

4.5.9 Concept 7: Love, search term: *aroha*

There are many ways that love is expressed in *mōteatea*. *Aroha* is generally the word used for love. It appears a number of times in the corpus. However, there are only seven similar half lines in which *aroha* is used (see Table 4.41).

4.5.9.1 Search terms: *kāore + te + aroha* (unceasing love)

The structure of this segment is:

kāore + *te* + *aroha*
 negative part. + det. + nn.
no, not *the* *love*

Table 4.41: *Kāore + te + aroha* (unceasing love)

Search Term(s)	Line	Translation	Reference
<i>aroha</i>	1. <i>Kāore te aroha ki tōku kōkara, ki a Kohurepuku,</i>	1. Unceasing is the sorrow for my mother, Kohurepuku	NG1959:31
	2. <i>Kāore te aroha e kōmingomingo nei,</i>	2. This sorrow, alas, is agonizing	NG1959:80
	3. <i>Kāore te aroha i ahau ki tāku pōtiki!</i>	3. How great is my love for my young one	NG1961:186
	4. <i>Kāore te aroha e whai i au, a whanake tonu nei.</i>	4. Alas, unceasing is this sorrow of mine, which follows me ever	NG1970:240
	5. <i>Kāore te aroha kai kino ana roto ki te makau,</i>	5. A longing gnaws deeply within for the loved one	NG1990:308
	6. <i>Kāore te aroha mōhukihuki noa,</i>	6. Love developed into yearning	NG1990:328
	7. <i>Kāore te aroha kai rikiriki ana</i>	7. Sorrow is gnawing and nibbling	NG1990:383

Here, *aroha* is combined with *kāore*, which is usually used in prose to negate sentences. However, *Kāore te aroha* refers here to never ending/ unceasing love. *Kāore te aroha* appears in the opening line of six *mōteatea*. This is, depending on the overall findings, a strong contender for oral formulaic status although an equally credible explanation for its occurrence is simply poetic use of language whose occurrence is thematically determined.

4.5.10 Concept 8: Endearment, search term: *te + tau + o+ taku+ ate* (my heart/heartstrings)

The structure of this segment is:

te + *tau* + *o* + *taku* + *ate*
 det. + nn. + part + pron. + nn.
the *lover* *of* *my* *lover*

Te tau o taku ate is often used as a term of endearment for a lover, or the subject of one’s affection and desire. Although this word group occurs 14 times in the

corpus, it refers on only 3 occasions to a lover and on the remaining 11 to heartache resulting from loss, abandonment and/ or separation (see *Table 4.42*).

Table 4.42: *te +tau+ o+ taku+ ate* (My heart/heartstrings)

Search Term(s)	Line	Translation	Reference
<i>te tau o taku ate</i>	1. <i>Ka haere katoa ki <u>te tau o taku ate</u> rā.</i>	1. And all of it moves straight to my Heart	NG1990:381
	2. <i><u>Te tau o taku ate</u> ki te makau ngaro noa!</i>	2. Within my heart for the departed loved one	NG1990:383
	3. <i>Papaki kau iho ki <u>te tau o taku ate</u>.</i>	3. The pain beats in my heart	NG1990:384
	4. <i>Kei te whakatata e kōmingo ana te tau o taku ate;</i>	4. When thus drawn near in spirit my heartstrings ache with longing	NG1959:44
	5. <i>He kai mōmotu kino Te tau o taku ate.</i>	5. And wrenched cruelly are The heartstrings within	NG1961:108
	6. <i>Motumotu rikiriki te tau o taku ate</i>	6. And feel the severed shreds of the heart within	NG1961:109
	7. <i>Whakarongo ki roto rā e haruru nui ana Te tau o taku ate;</i>	7. Listen, within there is a great tumult Coming from my throbbing heart	NG1961:111
	8. <i>Pakuku ana te tau o taku ate.</i>	8. Scraping at the heartstrings within	NG1961:127
	9. <i>Kai momotu kino te tau o taku ate ra</i>	9. Agonising is the tearing at my heartstrings	NG1961:129
	10. <i>Kaore te mamae kai kinikini ana Te tau o taku ate,</i>	10. Never ending is this pain that pinches At my heartstrings	NG1961:191
	11. <i>I ngahae nui ai te tau o taku ate;</i>	11. And now torn asunder are my heart strings	NG1970:216
	12. <i>Mau nawenawe i te tau o taku ate,</i>	12. Intense sorrow is felt at my heartstrings	NG1990:318
	13. <i>Kapakapa tū ana te tau o taku ate</i>	13. Causing my heart to quiver	NG1990:385
	14. <i>Mokohiti noa te tau o taku ate</i>	14. With my heart a-fluttering	NG1990:391
	15. <i>Kei te whakatata e kōmingo ana <u>te tau o taku ate</u>;</i>	15. When thus drawn near in spirit my heartstrings ache with longing	NG1959:44
	16. <i>He kai mōmotu kino Te tau o taku ate.</i>	16. And wrenched cruelly are The heartstrings within	NG1961:108
	17. <i>Motumotu rikiriki <u>te tau o taku ate</u></i>	17. And feel the severed shreds of the heart within	NG1961:109
	18. <i>Whakarongo ki roto rā e haruru nui ana Te tau o taku ate;</i>	18. Listen, within there is a great tumult Coming from my throbbing heart	NG1961:111

Table 4.42 (contd.): *te +tau+ o+ taku+ ate* (My heart/heartstrings)

Search Term(s)	Line	Translation	Reference
<i>te tau o taku ate</i>	19. <i>Pakuku ana <u>te tau o taku ate.</u></i>	19. Scraping at the heartstrings within	NG1961:127
	20. <i>Kai momotu kino <u>te tau o taku ate ra</u></i>	20. Agonising is the tearing at my heartstrings	NG1961:129
	21. <i>Kaore te mamae kai kinikini ana <u>Te tau o taku ate.</u></i>	21. Never ending is this pain that pinches At my heartstrings	NG1961:191
	22. <i>I ngahae nui ai <u>te tau o taku ate.</u></i>	22. And now torn asunder are my heart strings	NG1970:216
	23. <i>Mau nawenawe i <u>te tau o taku ate.</u></i>	23. Intense sorrow is felt at my heartstrings	NG1990:318
	24. <i>Kapakapa tū ana <u>te tau o taku ate</u></i>	24. Causing my heart to quiver	NG1990:385
	25. <i>Mokohiti noa <u>te tau o taku ate.</u></i>	25. With my heart a-fluttering	NG1990:391

This is a strong contender for consideration as an oral formula.

4.5.11 Concept 8: Moon, search term: *marama*

The moon is an image often used to symbolize death. There are three occurrences of *marama*, where the lines are sufficiently similar to be regarded as a possible formula. In each of these cases, the moon is depicted as rising over the horizon.

4.5.11.1 Search terms: *Tērā + te + marama + ka + mahuta + i + te + pae* (Behold the moon rising beyond the horizon)

The structure of is:

<i>tērā</i>	+ <i>te</i>	+ <i>marama</i>	+ <i>ka</i>	+ <i>mahuta</i>
part.	+ det.	+ nn.	TAM	+ V.
<i>there</i>	<i>the</i>	<i>moon</i>		<i>rises</i>
+ <i>i</i>	+ <i>te</i>	+ <i>pae</i>		
+ prep.	+ det.	nn.		
<i>on</i>	<i>the</i>	<i>horizon</i>		

Table 4.43: *tērā + te + marama+ ka + mahuta + i + te + pae* (behold the moon rising over the horizon)

Search Term(s)	Line	Translation	Reference
<i>marama</i>	1. <u><i>Tērā te marama ka mahuta i te pae!</i></u>	1. Behold the moon has risen o'er the horizon	NG1959:76
	2. <u><i>Tērā te marama ka mahuta i te pae:</i></u>	2. Behold the moon rises o'er the horizon	NG1959:87
	3. <u><i>Tera te marama Ka roko-mahuta ake i te pae.</i></u> <u><i>e.</i></u>	3. Behold the moon Is rising o'er the horizon	NG1961:140

The language of the string in the examples above is generally restricted to poetic contexts. However, it occurs only three times in the corpus and on one of these occasions it is in a rather different form in that the adverb *roko* is attached to the verb *mahuta*. On the other hand, *tērā te* occurs frequently with other nouns (e.g. *uira* (lightening)) in the corpus and this does suggest that it may have the status of an oral formula.

4.5.11.2 Search terms: *te+ tara+ o+ te+ marama* (the horn of the moon)

The horn of the moon is one of several images associated with death. There are two instances of the occurrence of *te tara o te marama* (used in similar ways) in the corpus.

The structure of this segment is:

<i>te</i>	+ <i>tara</i>	+ <i>o</i>	+ <i>te</i>	+ <i>marama</i>
det.	+ nn.	+ prep.	+ det.	+ nn.
<i>the</i>	<i>horn</i>	<i>of</i>	<i>the</i>	<i>moon</i>

Table 4.44: *te + tara + o + te + marama* (the horn of the moon)

Search Term(s)	Line	Translation	Reference
<i>te tara o te marama</i>	2. <u><i>I makere iho ai te tara o te marama, ē-ī.</i></u>	1. Verily, the point of the riven moon has fallen, alas	NG1959:41
	2. <u><i>Ka whati rā, ē, te tara o te marama.</i></u>	2. Alas, severed now is the point of the crescent moon	NG1959:54
	3. <u><i>Ka taka te tara o te marama.</i></u>	3. The horn of the moon has fallen	NG1990:320

Again, this string is not a typical one in non-poetic contexts. However, it appears only three times in the corpus and the lengths of the lines vary in each case. What we appear to have here is an example of poetic language use whose selection is dictated by theme / motif rather than by any requirements of line or verse structuring.

4.5.12 Concept 9: Lightning, search term: *uira*

Lightening is another image that is associated with death. In the corpus, *uira* occurs in the following two contexts: *tērā te uira* and *taku kōara te uira i te rangi*.

4.5.12.1 Search terms: *tērā + te + uira + e + hiko* (behold the lightning flashes)

The structure of this segment is:

<i>tērā</i>	+ <i>te</i>	+ <i>uira</i>	+ (<i>e</i>)	+ <i>hiko</i>
part.	+ det.	+ nn.	+ (TAM)	+ V.
<i>there</i>	<i>the</i>	<i>lightning</i>		<i>flashes</i>

This string occurs twice in the corpus (see *Table 4.45*).

Table 4.45: *tērā + te + uira + e + hiko* (behold the lightning)

Search Term(s)	Line	Translation	Reference
<i>tērā + uira</i>	1. <i>Tērā te uira e hiko i te rangi,</i>	1. The lightening flashes in the sky	NG1961:110
	2. <i>Tera te uira hiko tapatahi ana</i>	2. The lightning flashed once	NG1959:3

This example occurs only twice in the corpus, and in lines of differing lengths. It appears to be an example of poetic language whose selection relates to theme/motif rather than an example of an oral formula selected in the basis of line and/or metrical requirements.

4.5.12.2 Search terms: *taku + kōara + te + uira + i + te + rangi* (my portent the lightning in the sky)

The structure of this segment is:

<i>taku</i>	+ <i>koara</i>	+ <i>te</i>	+ <i>uira</i>	+ <i>i</i>	+ <i>te</i>	+ <i>rangi</i>
pro.	+ nn.	+ det.	+ nn.	prep.	+det.	+ nn.
<i>my</i>	<i>portent</i>	<i>the</i>	<i>lightning</i>	<i>in</i>	<i>the</i>	<i>sky</i>

Table 4.46: *taku + kōara + te + uira + i + te + rangi* (my portent . . . the lighting in the sky)

Search Term(s)	Line	Translation	Reference
<i>taku koara te uira i te rangi</i>	1. <u><i>Tāku koara te uira i te rangi.</i></u>	1. The portent I saw was the lightning in the sky	NG1959:54
	2. <u><i>Taku koara te uira i te rangi.</i></u>	2. My omen, foreboding evil, was displayed in the heavens	NG1961:133

This string occurs only twice in the corpus and could be a direct borrowing.

4.5.13 Concept 10: Clouds, world, search term: *ao* (clouds/world³⁷)

Clouds are an image used to depict the act of carrying or conveying a message. When used in the sense of ‘cloud/s’ rather than ‘world’ in *mōteatea*, *ao* is frequently used the context of an injunction.

The structure of this segment is:

<i>e</i>	+ <i>rere</i>	+ <i>e</i>	+ <i>te</i>	+ <i>ao</i>
TAM	+ V.	+ part.	+ det.	+ nn.
<i>progressive</i>	<i>soar</i>	<i>vocative</i>	<i>the</i>	<i>clouds/world</i>

This string occurs four times in the corpus (see *Table 4.47*).

Table 4.47: *E + rere + e + te + ao* (soar on oh clouds)

Search Term(s)	Line	Translation	Reference
<i>ao</i>	1. <u><i>E rere e te ao</i></u> <i>E kume i runga rā;</i>	1. Soar onward, O cloud And be stretched forth above	NG1959:90
	2. <u><i>E rere e te ao ra runga o</i></u> <i>Tārainga,</i>	2. Float on, O cloud, over the summit of Tarainga	NG1961:105
	3. <u><i>E rere e te ao, tākawe i runga</i></u> <i>rā,</i>	3. Fly on, oh cloud, float on high	NG1990:352
	4. <u><i>E rere e te ao, e kume i runga</i></u> <i>rā!</i>	4. Fly on, oh cloud, to the skies above	NG1990:360

³⁷ The word ‘ao’ can also be used in the sense of ‘world’.

This string is not typically used in non-poetic contexts. Furthermore, similar injunctions (e.g. *E tō e te ra!* (*Sink down, oh sun!*)) occur frequently in *mōteatea*. However, as indicated later (see *Chapter 6*), this would appear to be because injunction is a commonly occurring speech act and *e rere* is a commonly occurring vocative form in poetic contexts.

4.5.14 Concept 11: Rain, search term: *ua*

Rain is often associated with grieving, sadness and despair in *mōteatea*. It frequently occurs in the context of an injunction starting with the TAM *e . . .* and then followed by *e te . . .* (see discussion of clouds above).

The structure of this segment discussed here is:

<i>e</i>	+ <i>ua</i>	+ <i>e</i>	+ <i>te</i>	+ <i>ua</i>
TAM	+V.	+ part.	+ det.	+ nn.
<i>future</i>	<i>rain</i>	+ <i>vocative</i>	+ <i>the</i>	+ <i>rain</i>

This string occurs three times in the corpus.

Table 4.48: *E + ua + e + te + ua!* (*Pour down, oh rain!*)

Search Term(s)	Line	Translation	Reference
<i>ua</i>	1. <u><i>E ua e te ua</i></u> <i>tātā rahi ana,</i>	1. Pour down, O rain, in gustly squalls	NG1959:54
	2. <u><i>E ua e te ua</i></u> <i>e tāheke Koe i runga rā;</i>	2. Come then, O rain, pour down Steadily from above	NG1959:71
	3. <u><i>E ua, e te ua,</i></u> <i>Ringitia kia nui,</i>	3. Pour down now, O rain Pour down in full measure	NG1961:168

Again, this string is not typically used in prose. The comments made in relation to the injunction involving clouds above also apply here.

4.5.15 Concept 12: Sun, search term: *rā*

In *mōteatea*, the sun (rising or full) is often associated not only with light but also with prosperity and life, whereas the setting sun is often associated with death and loss as well as darkness. In this case, the sun is depicted as setting, symbolizing death.

The structure of this segment is:

e + *tō* + *e* + *te* + *ra*
 TAM + V. + part. + det. + nn.
future set + *vocative* + *the* + *sun*

This string occurs three times in the corpus.

Table 4.49: *e + tō + e + te + rā* (set oh sun)

Search Term(s)	Line	Translation	Reference
<i>ra</i>	1. <i>E tō e te rā, tō atu ki te rua;</i>	1. The sun is setting, sinking to the pit	NG1959:7
	2. <i>E tō e te rā, e, Wawe te rehu atu;</i>	2. Sink down, O sun, e Hurry onward to rest	NG1959:64
	3. <i>E tō e te rā, rehurehu ki te rua;</i>	3. Sink down, O sun, and disappear into the abyss	NG1959:72

The comments that apply to the two previous examples (*e rere e te ao*; *e ua e te ua*), also apply here.

4.5.16 Concept 13: Afternoon/evening, search term: *ahiahi*

The afternoon and evening, like the setting sun, are often associated with despair and loss. There are eight similar lines involving *ahiahi* plus *e muri* in the corpus (see Table 4.50).

Table 4.50: *e + muri + ahiahi* (in the evening)

Search Term(s)	Line	Translation	Reference
<i>ahiahi</i>	1. <i>E muri ahiahi ka totoko te aroha,</i>	1. When evening shadows fall sorrow wells upwards	NG1959:27
	2. <i>E muri ahiahi takoto ki te moenga, ē,</i>	2. With the fall of eventide I lay me down to sleep,	NG1959:45
	3. <i>E muri ahiahi, kia hoki mai au i te Piki-a-Tāne.</i>	3. Past eventide, and I retrace my way from Te Piki-a-Tāne	NG1961:113
	4. <i>E muri ahiahi takoto ki te moenga,</i>	4. With the fall of eventide upon my couch I lie	NG1961:118
	5. <i>E muri ahiahi takoto ki te moenga,</i>	5. With the fall of eventide I lay me down to sleep	NG1961:165
	6. <i>E muri ahiahi takoto ki te moenga;</i>	6. Evening shadows fall, and I lay me down to sleep	NG1970:241
	7. <i>E muri ahiahi totoko tonu ake te aroha.</i>	7. With the fall of eventide sorrow wells forth	NG1970:250
	8. <i>E muri ahiahi, takoto ki te moenga,</i>	8. With the fall of eventide upon the couch I lie	NG1970:297

This combination, referred to as a potential cluster, was discussed in 4.4.13 above where it was observed that the sequence ‘*e muri ahiahi (ka) takoto ki te moenga*’

is a common way to begin *mōteatea*. This is definitely a potential candidate for oral formulaic status.

4.5.17 Concept 14: Tears, search terms: *roimata/ wai + kamo* (tears/water + eyes)

There are many symbolic references to tears in *mōteatea*. There are in the corpus 16 occurrences of references to tears that are sufficiently similar to be regarded as being formulaic. They are grouped into *roimata + kamo* (tears + eyes) and *wai + kamo* (water + eyes).

The structure of these segments is:

- | | | | | |
|----|----------------|--------------------|--------------------|---------------|
| 1. | <i>roimata</i> | + <i>i/kei</i> | + <i>aku</i> | + <i>kamo</i> |
| | nn. | + locative part. | + pers. nn. (poss) | + nn. |
| | <i>tears</i> | <i>in/from</i> | <i>mine</i> | <i>eyes</i> |
| 2. | <i>wai</i> | + <i>i/kei/kai</i> | + <i>aku</i> | + <i>kamo</i> |
| | nn. | +locative part. | + pers. nn. (poss) | + nn. |
| | <i>water</i> | <i>in/from</i> | <i>mine</i> | <i>eyes</i> |

The first string occurs three times in the corpus. The second string occurs eight times in the corpus.

Table 4.51: *roimata / wai + aku + kamo* (tears from/in my eyes)

Search Term(s)	Line	Translation	Reference
<i>roimata + kamo</i>	1. <i>He hanga hua noa te <u>roimata i āku kamo.</u></i>	1. Brimful are mine eyes with unbidden tears	NG1959:28
	2. <i>E maringi noa nei te <u>roimata i aku kamo.</u></i>	2. Which has caused unbidden tears to pour forth from mine eyes	NG1961:173
	3. <i>Te <u>roimata ka hua maringi Nei kei aku kamo.</u></i>	3. Copious tears come unbidden To pour fourth from mine eyes	NG1961:184
<i>wai + kamo</i>	1. <i>E rumaki tonu ana he <u>wai kei aku kamo.</u></i>	1. Like a deluge were the tears welling from mine eyes	NG1959:80
	2. <i>E rumaki tonu ana he <u>wai kai aku kamo, i.</u></i>	2. In a deluge came the tears to mine eyes	NG1961:94
	3. <i>He puna <u>wai, kai aku kamo, i.</u></i>	3. From a spring-well overflowing, from mine eyes are falling	NG1961:103
	4. <i>He puna wai e utuhia, he <u>wai kei aku kamo.</u></i>	4. Like a springwell are the tears from mine eyes	NG1961:134

Table 4.51 (contd.): roimata / wai + aku + kamo (tears from/in my eyes)

Search Term(s)	Line	Translation	Reference
wai + kamo	5. <i>He wai kei aku kamo.</i>	5. And there to weep in solitude	NG1961:143
	6. <i>E whakapaheke nei</i>	6. Slipping downwards now	NG1961:157
	<i>Te wai i aku kamo.</i>	Are the tears from my eyes	
	7. <i>Tahuri mai ki muri ra, kia ringia atu</i>	7. Give one backward look, so that I might pour forth	NG1970:229
	<i>He wai kai aku kamo.</i>	These tears, from mine eyes	
	8. <i>He puna te utuhia, he wai kei aku kamo.</i>	8. It releases a flooded of tears from my eyes	NG1990:390

The lengths of the lines vary considerably in all of the examples given. However, although the word ‘roimata’ often refers to tears in non-poetic contexts, ‘wai’ would normally be used only in poetic contexts. Furthermore, the combination of ‘wai’ and ‘kei aku kamo’ is restricted to poetic contexts. This is therefore another strong candidate for oral formulaic status.

4.5.18 Concept 15: Wind, search term: *hau*

The structure of this segment is:

<i>e</i>	+ <i>pā</i>	+ <i>tō</i>	+ <i>hau</i>
TAM	+ V.	+ pers. nn. (poss)	+ nn.
<i>future</i>	<i>touch</i>	<i>your</i>	<i>wind</i>

This string occurs three times in the corpus (see *Table 4.52*)

Table 4.52: *e + pā + tō + hau* (touches/ gently blows the wind)

Search Term(s)	Line	Translation	Reference
<i>hau</i>	1. <i>E pā tō hau ki te haramai ata,</i>	1. The breeze blows in the morning	NG1959:10
	2. <i>E pā tō hau he wini raro,</i>	2. Gently blows the wind from the north	NG1959:71
	3. <i>Pā tō hau ki te Tawaihora;</i>	3. Gently blows the wind towards Tawaihora	NG1990:321

This is an interesting segment. If we take the string *e + pā + tō + hau* and give it a literal translation based on its linguistic structure (TAM + touch + your + wind), the result would be ‘your wind touched’. This is translated in the examples above as ‘the breeze blows’, or ‘gently blows the wind’. This is a poetic use of language and, in spite of the fact that there are only three occurrences in lines of differing lengths, is a candidate for consideration as potentially formulaic.

4.5.19 Concept 16: Dawn, search term: *ata* (dawn/morning)

The structure of this segment is:

1. <i>tākiri</i>	+ <i>mai</i>	+ <i>te</i>	+ <i>ata</i>
V.	+ part.	det.	+ nn.
<i>dawn</i>	<i>hither</i>	<i>the</i>	<i>morning</i>
2. <i>tākiri</i>	+ <i>ko</i>	+ <i>te</i>	+ <i>ata</i>
V.	+ part.	+ det.	+ nn.
<i>dawn</i>		<i>the</i>	<i>morning</i>
3. <i>tākiri(ta)nga</i>	+ <i>mai</i>	+ <i>o</i>	+ <i>te</i> + <i>ata</i>
nn.	+ part.	+ part.	+ det. +nn.
<i>dawn</i>	<i>hither</i>	<i>of</i>	<i>the morning</i>

Table 4.53: *Takiri(tanga) + (o) + te + ata*

Search Term(s)	Line	Translation	Reference
<i>ata</i>	1. <u><i>Tākiri mai te ata i tua, ko te ata i au ē ī;</i></u>	1. Strikes forth the dawn Gonder, comes the morn to me	NG1959 :51
	2. <u><i>Te takiringa mai o te ata i ngā pae,</i></u>	2. When the dawn strikes the hill tops	NG1959 :59
	3. <u><i>Tākiri ko te ata kia korihi te manu;</i></u>	3. Hasten the morn so that the birds may sing	NG1959 :72
	4. <u><i>I te takiritanga o te ata, ā, nā, ī.</i></u>	4. Ere coming of the dawn o'er yonder	NG1959 :73
	5. <u><i>Takiri ko te ata i haere ai koe.</i></u>	5. It was at break of day you departed	NG1961 :110
	6. <u><i>Takiri ko te ata</i></u> <i>Ka ngau Tawera,</i>	6. Breaks the dawn And Tawera is biting (the moon)	NG1961 :188
	7. <u><i>Takiri ko te ata</i></u> <i>Ka rere ko te ra, e.</i>	7. Strikes the dawn And the sun rises, e.	NG1961 :194
	8. <u><i>Tākiri ko te ata, kia korihi te manu!</i></u>	8. The dawn strikes to herald the song of birds!	NG1970 :243
	9. <u><i>Tākiri mai koia ko te ata.</i></u>	9. Hasten now the light of early morn	NG1970 :247
	10. <u><i>Takiri ko te ata, kua whitirere au,</i></u>	10. The dawn struck and I awoke startled	NG1970 :287
	11. <u><i>E korihi i te takiritānga o te ata;</i></u>	11. Singing their song at the break of day	NG1970:300
	12. <u><i>Takiri mai rā ngā hau o te ata!</i></u>	12. The winds of the morning are blowing	NG1990 :345
	13. <u><i>Takiri ko te ata!</i></u> <i>Kia whakamau au</i> <i>Ngā uru whetū riki,</i>	13. Dawn breaks! And I fix my gaze Upon the little stars on the horizon	NG1990 :375

Although there are 13 examples above, the fact that there are three basic strings, together with the fact that these strings may be interrupted and the fact that the lines are of varying length, would appear to indicate that we do not have here a contender for oral formulaic status. However, what we clearly have here is an example of poetic use of language.

4.5.20 Concept 17: Rising smoke, search term: *auahi* (smoke)

The structure of this segment is:

<i>auahi</i>	+ <i>ka</i>	+ <i>patua</i>
nn.	+ TAM	+ V.pass
<i>smoke</i>	<i>progreessive</i>	<i>beat/strike</i>

This string occurs only twice in the corpus.

Table 4.54: *auahi + ka + patua* (billowing smoke)

Search Term(s)	Line	Translation	Reference
<i>auahi</i>	1. <i>Auahi ka patua ki</i> <i>Whataroa rā ia,</i>	1. Of the smoke against Whataroa over yonder	NG1961:98
	2. <i>Auahi ka patua te utu ki</i> <i>Wairau, e;</i>	2. The smoke billowing on the coast of Wairau	NG1961:129

Since this string occurs only twice in the corpus, and since it occurs on each occasion in lines of different lengths, this does not appear to be a contender for consideration as an oral formula. It would, however, be an unusual lexical combination in prose.

4.6 Final remarks

It was noted with reference to the examples provided by Orbell (1975) that some of the strings occurred with reasonable frequency. However, it was also noted that in order to argue that these strings constitute ‘oral formulae’ in the sense intended in oral formulaic theory, we would need to be able to provide evidence that supports some credible definition of the term ‘oral formula’ in the context of Māori verbal arts. Does the analysis of the examples discussed above provide us with such evidence?

Identified above are five possible instances of oral formulae.

- *(ki) te ao o te tonga; tērā te ao tonga* (6 occurrences)
- *te tau o taku ate* (25 occurrences);
- *tērā te marama ka mahuta i te pae* (3 occurrences, including one with a variation);
- *e muri ahiahi* (8 occurrences);
- *roimata/ wai i/kei aku kamo* (11 occurrences).

We can add to this, instances of the following examples from Orbell (1975) that were identified as potentially being examples of oral formulae:

- *(ka) taka ko/ki roto nei* (6 occurrences);
- *e mau ana te tinana* (3 occurrences).

Given the extensive nature of the search, finding seven strings that may be oral formulaic (in the sense that they might be said to be drawn from a stock of formulae that effectively constitute lines, half-lines or other recognizable segments) certainly does not provide any strong support for the contention that traditional *mōteatea* were made up wholly or in large part, of formulaic chunks. Indeed, it may simply indicate something that is already widely accepted, that is, that composers frequently learned compositions by others and borrowed from them or adapted them in relation to their own context.

Chapter 5

An introduction to speech act theory and discourse macro-patterning and an hypothesis concerning formulaic functions and macro-patterning in *mōteatea*

5.1 General introduction

In this chapter, I introduce speech act theory and a number of related concepts (*section 5.2*) as well as discourse macro-patterning (*section 5.3*) and social and cognitive genres (*section 5.4*), discussing the relevance of speech act theory and discourse macro-patterning to the understanding of social and cognitive genres (*section 5.5*) before putting forward an hypothesis concerning the presence of formulaic functional patterning in *mōteatea* (*section 5.6*).

5.2 Introduction to speech act theory

There is a vast amount of published literature in the area of speech act theory. Thus, for example, Whaanga (2006, p. 205), with reference to one aspect of this area alone, that of discourse relations (also referred to as ‘semantic relations’, ‘semantico-pragmatic relations’ and ‘inter-propositional relations’), makes the following observation:

Forty years ago, the study of discourse relations was confined to a few linguists, most of whom were working within the context of a particular functionally-based theory of language (tagmemic theory). Now, it would be almost impossible for any linguist of any persuasion, or, indeed, anyone whose discipline impacts in any way on information processing (natural or artificial), to avoid engaging in one way or another with issues associated with discourse relations (2006, p. 205).

For this reason, and because my particular interest in this area is to find models that can be applied to *mōteatea* in order to reveal potentially significant aspects of their discourse structure (rather than to challenge specific details of these models,) I focus here largely on research that makes specific reference to *te reo Māori*,

including more general references only where it is strictly necessary to do so (as in the case of the work of J. L. Austin to which reference is made below).

With *How to Do Things with Words*, J. L. Austin (1962), then Professor of moral philosophy at Oxford University, gave a secure theoretical foundation to developments that were to revolutionize the study of language in action. The content of that book relates to Austin's contribution in 1955 to the William James lecture series. In fact, the central concept, that of *performative utterances*, was first discussed in a 1946 paper entitled 'Other Minds' (Austin, 1961). Austin refuted the then commonly held belief that the primary function of declarative sentences is the statement of facts that are verifiable or falsifiable. He noted not only that other types of sentence, including imperatives and interrogatives, are not verifiable or falsifiable but are nevertheless central to communication, and also that many declarative sentences are, by definition, not falsifiable. He refers to these as *performative utterances*, that is, utterances that perform types of actions. Thus, for example, uttering, in the appropriate context, the sentence *I promise to arrive by 8 o'clock* constitutes a promise. Whether the speaker actually arrives by 8 o'clock is verifiable or falsifiable, whether the words were actually uttered is verifiable or falsifiable. However, if the words were actually uttered, and if the context in which they were uttered was appropriate (that is, if the words were uttered in the normal course of conversation and were not accompanied by any indication that they constituted, for example, a joke), then, in uttering these words, the speaker can be said to have performed the verbal action (*speech act* or *illocutionary act*) that constitutes promising. A promise may be *infelicitous* if, for example, the speaker had no intention of keeping that promise, but it is not falsifiable. Thus, words in context function in particular ways, that is, have particular values that constitute their illocutionary forces – words not only mean things, they also do things, they not only have meanings, they also, in context, have *values*. The values that words have may appear to be explicit, as in the case of *I promise to arrive by 8 o'clock*, or they may be implicit, as in the case of *I will arrive by eight o'clock*. In fact, the occurrence of words such as *promise* or *warn*, which generally indicate the values/ illocutionary forces/ functions of utterances, are not always reliable guides to the real value of an utterance. Thus, for example,

in the appropriate context and uttered in a particular way *I suggest you leave immediately* may be an *order* rather than a *suggestion*.

Prior to the development of speech act theory, linguists were, of course, very well aware of the fact that certain types of structure were typically associated with certain functions. Thus, it was generally agreed that the *typical* function of an imperative construction is to order someone to do something and that the *typical* function of an interrogative construction is to request someone to do something. It might also be said that the *typical* function of a declarative construction is to provide information. These might be said to be overarching or typical/ primary functions. However, it has already been noted that declarative constructions in English need not function to provide information that can be verified or falsified. Similarly, orders need not be expressed in imperative constructions and questions need not be expressed in interrogative constructions. Thus, (1) below might, in the appropriate context, function as an order and (2) below might, in the appropriate context and with the appropriate intonation, function as a question:

(1) I expect everyone to be seated.

(2) Pepper.

Speech act theory involves a study of what have been referred to by Crombie (1985, p. 2) as ‘discourse values’, the discourse value (or values) of an utterance being defined as “its *significance* or *communicative function/s* within a discourse as distinct from its *sentence meaning* or *conceptual content*”. Discourse values that relate to discourse segments rather than to the overall organization of discourse itself (i.e. micro-functions) can be divided into two main types – *unitary values* and *binary values*, the first (e.g. *threat*, *warning*, *insult*) being the type with which Austin (1962) was largely concerned; the second (e.g., *Reason-Result*; *Condition-Consequence*) being “made up of two parts (or members)” (p.2). Binary values can themselves be divided into two main types – *general discourse values* and *interactive values*, the first (e.g. *Condition-Consequence*) referring to “values of a type which can occur in any type of discourse, including conversational discourse”, the second (e.g. *Elicitation-Reply*) referring to “the functional components of conversational discourse and generally [relating to] the conversational contributions of different speakers” (p. 3).

There is another type of function, referred to here as ‘macro-functions’, that relates to the ways in which texts as a whole are organized. Thus, for example, the macro-functional components of a particular text may include a segment (*Problem*) that outlines a problem section of a text, a segment (*Solution*) that represents a response to the problem section, and a section (*Evaluation*) that provides a positive or negative evaluation of the section labelled Solution (Hoey, 1983). It is important to note here that the labelling of these different macro-functions or values differs in different research reports.

Table 5.1 provides an outline of different types of value.

Table 5.1: Types of function / discourse value

Macro-functions		(e.g. <i>Situation – Problem – Solution – Evaluation</i>)	
Unitary values		General (e.g. <i>Threat; Insult; Warning</i>)	Interactive (e.g. <i>Elicitation</i>)
Binary values		General (e.g. <i>Reason-Result</i>)	

5.2.1 Micro-functions: Unitary discourse values and binary discourse values

5.2.1.1 Unitary discourse values

Referring in particular to general unitary discourse values, Crombie (1988, p. 285) notes that any utterance can have almost any illocutionary force depending on the context in which it is used. So an utterance such as ‘It’s hot in here’ may function as a *request* (to open a door or a window), as a *complaint*, as a *warning* (in a paint factory, for example), etc. Thus, the fact that almost any given segment of language can perform almost any function means that the majority of functions (illocutionary acts) cannot, except in the case of idiomatic usage, be related to exponents independently of context. It may be for this reason that those who have written about formulae have tended to focus on linguistic form rather than discourse function. An equally likely reason is that most of the main works on oral formulaic composition were written at a time when functional approaches to

language analysis were not yet as fully developed as were structural approaches, approaches that tended to confine themselves largely to the analysis of the structure of morphemes, words, groups, clauses and sentences and to take little account of the contribution that context (including surrounding language, general knowledge and knowledge specific to the subject/topic) makes to meaning.

Interactive discourse values have been discussed by a number of researchers, including, in particular, Sinclair and Coulthard (1975) and Coulthard and Brazil (1979), who refer to different types of move in a dialogue (e.g. initiating moves, responding moves and follow-up moves). The focus here is, however, only on the primary interactive discourse values themselves, which include *Elicitation*, *Reply* (or *Replying Informative*), *Directive*, *Acknowledge* and *Informative*. What is particularly interesting is that three of these interactive acts can be aligned with the primary functions of the declarative, interrogative and imperative moods. Thus, the primary function of the declarative mood could be said to be *Informative*; the primary function of interrogative mood could be said to be *Elicitation*; and the primary function of imperative mood could be said to be *Directive*.

5.2.1.2 Binary discourse values

Houia (2001, p. 4) notes that general binary discourse values (which he refers to as 'inter-propositional semantic relations'), involve relations between propositions, a proposition being defined as "a grouping made up of a semantic predicator (e.g. *kai*, *koa*, *kei roto*), and one or more arguments (e.g. *Hēmi*, *āporo*; *kāpata*). Thus, there are two propositions in *example (1)* below, the relationship between them being that of *Concession-Contraexpectation*:

- (1) *Kei te wera a roto nei. Heoi anō, ka mau tonu au i taku koti.*
(It is hot in here. Nevertheless, I will keep my coat on.)

He makes the following critical observation (Houia, 2001, pp. 9-10):

On some occasions, . . . functional values . . . may be recovered by hearers/readers by inferencing. On other occasions, they will be signposted. Thus, words such as 'because' and 'nevertheless' in English or 'nō te mea' and 'heoi anō' in Māori not only have syntactic effects, they

also have implications in relation to the ways in which relationships between clauses and sentences can be interpreted. Some of these words are relatively straightforward in terms of this signalling of relational values (inter-propositional semantic relations); others are more complex.

Each of the two examples below is likely to be interpreted as involving the relationship of *Reason-Result*, although only the second one is signalled by the occurrence of ‘nō te mea’ (Houia, 2001, p. 16):

(2) *I hoki moata a Hone ki te kāinga. I te mate ia i te rewharewha.*

(John went home early. He was ill with a cold.)

(3) *I hoki a Hone ki te kāinga no te mea i te mate ia i te rewharewha.*

(John left for home because he was ill with a cold.)

In each of the following examples (Houia, 2001, p. 17), a *Reason-Result* relationship is present in spite of the fact that it is, in each case, signalled in different ways (as indicated by the bold type):

(4) ***I te mea*** i rongō rātou kua mate a Hone, ka tangi rātou.

(**Because** they had heard that John had died, they wept)

(5) *I rongō rātou kua mate a Hone, **nā**, ka tangi hoki rātou.*

(They had heard that John had died **so** they wept)

(6) ***Na te mea*** kāore ana moni, kāore i taea e ia te hoko mai te pukapuka rā.

(**As** he didn't have any money, he couldn't buy that book)

(7) *Kāore i taea e ia te hoko mai taua pukapuka. Ko te **take**, kāore ana moni.*

(He couldn't buy that book. The **reason** was that he didn't have any money)

(8) ***Na te noho ko ia te rangatira***, i huri ai ia ki te pōhiri i ngā manuhiri.

(**Being the chief**, he was obliged to welcome the guests)

(9) ***I te rekareka*** ki tō rātou whakautu, ka mihiā rātou e ia.

(**Relieved** at their reply, he complimented them)

(10) *I whakamihia mai ia mō te whakarongoā i te raruraru.*

(He was praised **for** solving the problem)

(11) *Na te tirohanga ki te wāhi o te aitua i āta taraiwa ai ia.*

(Looking at the scene of the accident **made** him drive more carefully)

(12) *Na te tino hē o tana taraiwa i aitua ai ngā motokā i te rori matua.*

(His bad driving **caused** a pile up on the motorway)

Whaanga (2006, p. 2) makes the following observation:

There is a long tradition within linguistics of analysing clauses and sentences in terms of grammatical relations such as *Subject* and *Object*. It has been argued, however, that meaning relations that typically operate . . . *between* clauses and groups of clauses are at least as significant.

Whaanga also observes that much of the early research on relations of this type (referred to here as ‘general discourse values’) was conducted within the context of what has come to be known as ‘tagmemic theory’, the early work of Longacre (1968; 1972a & b; 1976) and his colleagues being of particular note.

Following a detailed study of a number of publications in the area, Whaanga (2006, pp. 198-335) provides an outline of general binary discourse relations (which he refers to as ‘discourse relations’ or ‘inter-propositional semantic relations’) in *te reo Māori*, indicating some of the ways in which they can be signalled. The following table is based on that outline (Whaanga, 2006, pp. 205-208). I have, however, omitted reference to signalling in *te reo Māori* and have changed the labels ‘Realisable Condition’ and ‘Unrealisable Condition’ to ‘Condition-Consequence (realisable)’ and ‘Condition-Consequence (unrealisable)’ to make the labelling closer to the labels used in some other works in the area, such as that of Beekman and Callow (1974). The ‘relational types’ are actually types of cognitive process. Temporal and additive relations involve the *temporo-contigual cognitive process*; associative relations involve the *associative cognitive process*; and causal relations involve the *logico-deductive cognitive process*.

Table 5.2: General binary discourse values³⁸

Relational Types	Sub-categorization	Relations	Examples
Temporal		Temporal Sequence	<i>Nā wai, nā wai, ka whiriwhiri tēnā me tēnā o ngā uha i tāna i pai ai, ā, he nui tonu ngā toa ka ngere (p. 229).</i>
		Temporal Overlap	<i>E ahu ana āna kōrero mō runga i āna mahi i te Pāremata ka aruarutia (p. 315).</i>
Additive		Bonding	<i>He mea tēnei e taea te hāmene e te Kāwanatanga, ā, e mau ai te tangata ki te whareherehere (p. 214).</i>
Associative	Matching Compatibility	Paraphrase	<i>Ehara ia i te kino; he pai ia (Houia, 2001, p. 60).</i>
		Statement-Affirmation	<i>I kī ia rā kē a Mere te noho i runga waireka, ā, e whakaae ana au (p. 311).</i>
		Simple Comparison	<i>I pērā anō hoki te Māori onamata, i tōna hangainga ki ōna putake, i tōna tipunga mai rānei i a neherā (p. 218).</i>
		Exemplification	<i>Hei āwhina i ngā kākāpō, ka tahuri Te Papa Atawhai ki te hora kai papai mā rātou, pēnei i te hua rākau, i te natinati me ngā 'pōhā patahua', i runga i te tūmanako ka whakaae ngā manu nei kua eke anō te tau humi, ā, ka tahuri ki te whakaputa uri! (p. 230)</i>
	Matching Contrast	Simple Contrast	<i>Engari ko te kanohi, he āhua rite ki tō te ruru - ko te 'kākā-ruru' tonu tētahi o ōna ingoa ki te reo Pākehā (p. 229).</i>
		Statement-Denial	<i>Mā te mamea hoki te whakatika mai a te tangata matatau kē noa ake i a koe ka aha? Ka matatau ake te mea i whakatikaina rā?</i> <i>Engari mō tēnā, ka noho tonu ko kūare tōna hoa haere he kore i areare mai nō taringa ka tahi (p. 234).</i>
		Denial-Correction	<i>Ko te tāne i hangaia i te tuatahi, nō muri ko te wahine, i runga i ngā kupu a te Atua, kāore e tika kia noho mokemoke te tāne engari kia whakawhiwhia he hoa hei atawhai i a ia (p. 218).</i>
		Exception	<i>Mā ia iwi, hapū rānei, e whakarite ngā rāhui mō tōna takiwā, me uru mai ki roto ngā whenua e rīhi ana hāunga ngā hea kua hokoa (p.310).</i>
		General-Particular	<i>Heoi anō, me huri pea tēnei kōrero kia hāngai ake ki ngā kaupeka whakaputa uri o te kākā, arā 'Hoa piri raumati, taha kē takurua' (p. 229).</i>
		Alternation	Supplementary Alternation
Contrastive Alternation	<i>He pai rānei he kino rānei (p. 312).</i>		

³⁸ Examples based on Whaanga (2006), except *Paraphrase* which is from Houia (2001).

Table 5.2(contd.): General binary discourse values

Relational Types	Sub-categorization	Relations	Examples
Causal	Causality	Reason-Result	<i>Nā ngā tohunga, nā ngā morehu o ngā pakanga i hoatu ki a rātou e mōhio ana ki ngā tauira whakatipuranga hou kua mōhio ki te tā kōrero pukapuka, nā reira ka heke mai ngā kōrero o Io ki a tātou (p. 218).</i>
		Grounds-Conclusion	<i>E mea ana rātou hei tohu whakamaharatanga tēnei māna ki tōna tipuna. Kāti kei pōhēhē ona hoa he tangata kē a Reweti Kohere, me Reweti Mōkena Kohere (p. 214).</i>
		Means-Result	<i>engari nā ā rātou kurī kē i whakamatau te kākāpō, me te aha, puta ohore mai ana i tōna rua, ā, koirā te kitenga tuatahitanga o te Pākehā i tēnei manu (p. 229).</i>
		Means-Purpose	<i>Koutou e ako nei, e whai nei i tō tātou reo kia mau tonu ai, kia ora tonu ai (p. 234).</i>
	Conditional causality	Condition-Consequence (realisable)	<i>ki te waiho kia mate hīrinaki, tērā pea ka eke ki te 30 tau, te 40 tau rānei te pakeke (p. 229).</i>
		Condition-Consequence (unrealisable)	<i>Ko wai kāore e tautoko i te whakaaro me āta tiaki tēnei puipuiaki kei ngaro i tēnei, tōna whenua ake, pērā tonu i te moa, i te hōkioi, me te tōtōrori? (p. 230)</i>
	Blocked causation	Concession- Contraexpectation	<i>Koutou e ako nei, e whai nei i tō tātou reo kia mau tonu ai, kia ora tonu ai, ka nui te mihi engari kia mārama anō tātou ki tō tātou matatau mehemea kāore te eke (p. 234).</i>

5.3 Discourse macro-patterning

There are two main approaches to global discourse structuring (discourse macro-patterning) – what has been referred to as ‘the synoptic approach’ (characterized by the research of van Dijk, 1982) and what has been referred to as ‘the classificatory approach’ (characterized by the research of Hoey, 1983 (see Crombie, 1984)).

5.3.1 The synoptic approach to discourse macro-patterning

The synoptic approach to discourse macro-patterning makes a distinction between conventional superstructures and semantic macrostructures. As Houia-Roberts (2003. pp. 47-48) observes:

Semantic macrostructures outline the core meaning of a discourse in summary form (that is, in the form of macro-propositions, each of which summarizes one segment of the discourse); *conventional superstructures*

outline the overall form of a discourse in terms of functional labels such as *Setting - Complication - Resolution*. The overall aim is to link the semantic macrostructure (the summary) and the conventional superstructure (the overall discourse segment labels) so that each conventional superstructure label is associated with one or more macro-propositions (parts of the summary). The synoptic approach makes provision for discourse patterning to be related to text-types (e.g. to the text as scientific article, informal letter etc.) in a way that the classificatory approach does not. It can, therefore, be related more readily to other work on genre. Thus, within the synoptic approach links can be made between text-types [referred to in *section 5.4* below as 'social genres'] and conventional super-structures (overall patterns of discourse organization). However, van Dijk argues that whereas certain super-structure schemata may offer valid indications of genre, a general genre typology cannot be based on super-structures alone. It is necessary, in defining genres, to make reference to a range of other factors.

Although some of the research on discourse macro-patterning is not specific to social genres (e.g. academic articles, *mōteatea*, *whaikōrero*), it can be related to research that is related to cognitive genres (e.g. instruction, explanation, recount) such as that of Longacre (1968) in which texts in a number of Philippine languages are discussed in terms of six basic discourse genres³⁹: *narrative* (recounting some sort of story); *procedural* (prescribing the steps of an activity or activity complex); *hortatory* (attempting to influence or change conduct); *dramatic* (re-enactment by a single speaker of a dialogue involving several participants); *activity*: relating an activity or group of activities; and *epistolary* (letter writing). These discourse genres were defined in terms of function, chronological orientation, tense/aspect, and the presence or absence of explicit temporal and/or spatial settings. Thus, for example, the *hortatory* discourse genre is generally 2nd person oriented and must, in any event, have a 2nd person component. The theory is that certain discourse genres have certain *obligatory elements*, which may also have *obligatory positions*, and certain *optional elements*. Thus, for example, the *narrative* genre in the languages examined by

³⁹ Referred to genre as 'cognitive genres'.

Longacre is outlined as follows (with + signaling an obligatory element and +/- signaling an optional element):

- +/- Title (in written records in the Dibabawan language, Title is obligatory)
- +/- Aperture (temporal and spatial setting and introduction of at least some of the *dramatis personae*)
- +/- Episode/s
- +/- Dénouement (climax)
- +/- Anti-dénouement (second climax or anti-climax)
- +/- Closure (final comment on main participants)
- +/- Finis (formulaic phrase finish).

Within the *narrative genre*, *Episode*, *Dénouement* and *Anti-dénouement* were described as nuclear, their presence or absence allowing a discourse in the Philippine languages discussed to be assigned to the narrative genre. The four basic *narrative discourse types* identified were: *episodic* (a string of episodes not building up to a dénouement); *monoclimactic* (a number of episodes building up to a dénouement); *diclimactic* (an episode or number of episodes leading to a dénouement and an anti-dénouement); and *compound* (a collection of narratives bound together by a common framework, for example, by a common dénouement).

There are, as Houia-Roberts (2003, pp. 47-48) observes, similarities between the mono-climactic narrative discourse pattern identified by Longacre, and a pattern identified by Labov (1972) as being typical of oral narratives narrated by black English speakers in inner city New York and the narrative conventional super-structure identified by van Dijk (1980, pp. 112-115) as being likely to have wide cross-cultural applicability (see *Table 5.3*).

Table 5.3: Three approaches to genre-specific macro-patterning⁴⁰

Macro-pattern typical of mono-climactic oral narratives in the Philippines etc (Longacre)	Macro-pattern typical of oral narratives narrated by black English speakers in inner city New York (Labov)	Macro-pattern identified as likely to have cross-cultural applicability (van Dijk)
Aperture	Abstract	
Setting/Exposition	Orientation	Setting
Inciting movement	Complication	Complication
Developing conflict		
Climax	Evaluation	Evaluation
Dénouement		
Final suspense	Result/Resolution	Resolution
Closure	Coda	Moral/Coda

What we have in *Table 5.3* is an example of a *conventional super structure*. The synoptic approach also involves summarizing discourses in terms of *semantic macro-structure*. Thus, each part of a discourse is reduced to one or two summary macro-propositions which express its central meaning by the application of a number of rules (e.g. rules of deletion and generalization) referred to as *macro-rules*. The input to these rules is a text along with contextually relevant information; the output is one or more summary propositions that sum up the global meaning of the text.

In addition to proposing a range of super structures for different genres, van Dijk (1980, pp. 110 – 111) argues that there are a number of functional categories which hold for discourse in general (as opposed to specific genres). One example of these functional categories (metacategories) is:

Introduction-Problem-Solution-Evaluation/Conclusion

Van Dijk argues that these metacategories are given further specification depending on the genres in which they occur so that, for example, *Introduction* may be further specified as *Setting* in the narrative genre.

5.3.2 The classificatory approach to discourse macro-patterning

Hoey (1983) directly classifies and labels sections of text in terms of the overall function they perform in the discourse *as a whole*, indicating that the type of

⁴⁰ Reprinted from Houia-Roberts (2003, p. 51)

organization he proposes is not intended to be seen as genre-specific, that is, that it is not intended to be related to different social genres such as, for example, novels. Hoey distinguishes between this type of organization (which he refers to as ‘rhetorical organization’) and the network of relationships (general binary values such as *Reason-Result*) that appear in a text (which he refers to as ‘discourse organization’). The rhetorical patterns he identifies are outlined in *Table 5.4*.

Table 5.4: Rhetorical patterns identified by Hoey (1983)⁴¹

Label	Rhetorical Segments	Nuclear (obligatory) segments	Optional segments	Prototypical pattern	Note
PSn (Problem-Solution)	S (Situation) P (Problem: aspect of <i>situation</i> requiring a response) Sn (Solution/ Response to Situation) Ev (Evaluation of response)	P Sn	S Ev	S-P-Sn-Ev	All elements can appear more than once and pattern can be varied by reordering, addition and conflation of segments.
Matching: (Matching compatibility OR Matching contrast)	S (segment) CompS (compatible segment); S (segment) ContS (contrasting segment)	S CompS; S ContS		S-CompS; S-ContS	All elements can appear more than once and pattern can be varied by reordering, addition and conflation of segments.
General-Particular (Generalization-example OR Preview-details)	G (generalization) Ex (example) OR T (topic) R (restriction) I (illustration) OR P (preview) D (details)	G-Ex; T-R OR T-I; P-D	I OR R		All elements can appear more than once and pattern can be varied by reordering, addition and conflation of segments.

Where a discourse develops in a *linear* fashion, there is a straightforward progression from one discourse segment to the next; where a discourse is *cyclic*, there are points in the development of that discourse where earlier discourse segments are revisited or restated or further developed. This involves *multilayering* which can be *progressive* (involving, for example, a series of partial solutions or responses to a problem) or *spiral* (involving, for example, *repeated* attempts to respond to the same problem).

⁴¹ Adapted from Houia-Roberts (2003, p. 80).

5.4 Cognitive genres and social genres

Houia-Roberts (2004, p. 66) notes that the terms 'genre' and 'text-type' are used in very different ways in the research literature:

There is considerable disagreement in the research literature in relation to how the terms 'genre' and 'text-type' should be used. For Biber (1989), for example, the term 'genre' can most appropriately be used to characterise whole texts on the basis of external criteria, such as, for example, audience and context. From this perspective, research reports and lectures would be examples of different genres. The term 'text-type', on the other hand, would be defined in terms of overall rhetorical function and internal structure. Thus, for example, arguments and expositions would represent different text-types, differences which could be characterised by differences in internal patterning.

To avoid any confusion in the use of 'genre' and 'text-type', I make use here of the terminology introduced by Bruce (2003, p. 4) who uses the term 'social genre' to refer to "socially recognised constructs according to which whole texts are classified in terms of their overall social purpose" (e.g. instruction manuals and *mōteatea*) and 'cognitive genre' to refer to what are referred to by the Council of Europe (1996, p. 126) as 'macro-functions', that is, to "categories for the functional use of spoken discourse or written text consisting of a (sometimes extended) sequence of sentences e.g. description, narration, commentary, exposition, exegesis, explanation, demonstration, instruction, argumentation, persuasion". Thus, *mōteatea* and *whaikōrero* are said here to be examples of different *social genres*; and *argumentation* and *explanation* are examples of *cognitive genres*. A single text representing a particular social genre such as *mōteatea* might include a range of different cognitive genres such as *explaining*, *arguing*, etc.

One approach to cognitive genre is that outlined by Derewianka (1991/ 1994) who, drawing on the research of Halliday (1985), Martin (1985), Martin and Rothery (1986), Christie (1989), Painter (1985), Kress (1982; 1985) and others, outlines six genres (*recount*, *instruction*, *exposition/argument*, *narrative*, *report*

and explanation), associating each with structural elements and typical linguistic features. A slightly different outline of genres is proposed by Knapp and Watkins (1994) as follows: *instructing, arguing, narrating, explaining, describing*.

5.5 The relevance of speech act theory and discourse macro-patterning to the understanding of social and cognitive genres

As Houia-Roberts (2003) observes, social genres are characterized by different types of overall structuring (macro-patterning) and cognitive genres are characterized by different types and combinations of general discourse values. Thus, for example, with reference to texts in *te reo Māori*, she observes (Houia, 2003, pp. 204-205) that for the cognitive genre *arguing*, the predominant cognitive process is *logico-deductive*, followed by *associative* and then *tempero-contigual*; for *explaining*, the predominant cognitive process is *tempero-contigual*, followed by *associative* and then *logico-deductive*; and for *describing*, the predominant cognitive process is *tempero-contigual*, followed by *associative*, with *logico-deductive* relations very much in the minority. In terms of binary discourse values (inter-propositional relations), she makes the following comment with reference to the texts she analysed (pp. 206-207):

[Although] *explaining* and *describing* both have a higher percentage of *tempero-contigual* relations, followed by *associative*, and, finally, *logico-deductive*, the actual proportion of *logico-deductive* relations is considerably lower (almost insignificant) in the case of *describing*. Furthermore, whereas the *logico-deductive* relations of Reason-Result and Grounds-Conclusion together account for 30.5% overall of the relations in the text segments exhibiting the arguing genre, the relation of Bonding (Coupling and Rhetorical Coupling) is considerably more common than any other relation in the case of *explaining* (accounting for 38.4% of relations overall in the text segments examined) and *describing* (accounting for 56.7% of relations overall in the text segments examined). However, a major difference between *explaining* and *describing* is that in the case of *describing*, the relation of Amplification (Term specification)⁴² – which accounts for 17.3% of all relations in the text segments analysed –

⁴² Referred to in *Table 5.2* above as General-Particular

appears to operate as a ‘framing relation’, the generic part of the relation introducing the description, and the specific part/s following and being spread throughout the remainder of the text segments.

Houia-Roberts (2005, pp. 254-258) also notes that different patterns of overall organization characterize different social genres in the texts in *te reo Māori* that are analyzed. Although all three rhetorical types identified by Hoey (1983), that is, General-Particular, Problem-Solution and Matching, were present in examples of prose texts that were predominantly argumentative and prose texts that were predominantly informative, there were some fundamental differences in terms of overall structure. A combination of Problem-Solution and General-Particular (Preview-Details) was always present in the case of the *argumentative* texts, and Problem-Solution was always in evidence from the beginning of the text. In the case of the *informative* texts, General-Particular (Preview-Details) were always present and were always in evidence from the beginning of the text, although a movement into Problem-Solution was common. Furthermore, in the case of the *argumentative* texts, progression could be linear or cyclic or a combination of linear and cyclic. However, in the case of the *informative* texts, linear progression was clearly preferred. The *argumentative* texts she examined were all multi-generic, typically combining the *arguing* and *explaining* genres, with sections in the *explaining* genre most typically occurring in Preview sections preceding the main Problem section. The *informative* texts she examined typically evidenced a combination of *explaining* and *describing*, with the *explaining* genre being the dominant one. In one case, the entire text was in this genre.

5.6 An hypothesis concerning the presence of formulaic functional patterning in *mōteatea*

In an earlier research project, Roa (2003), I examined five *mōteatea tangi* from Ngāti Hauā in terms of overall discourse structuring, noting that “discourse structuring may be a significant aspect of the aesthetics of Māori *waiata*” (p. 35). I also noted that August (2001) had argued that *waiata oriori* may be generally characterised by a particular type of rhetorical structure (see also *Chapter 3*). With this in mind, I analysed the five *mōteatea tangi* from Ngāti Hauā in terms of certain aspects of discourse structure, finding that they appeared to have a

prototypical rhetorical structure defined in terms of what I referred to there as *rhetorical function* (e.g. *hortatory*), *interactive speech acts* (e.g. *informative*) and *semantic relationships* (e.g. *reason-result*)⁴³. What I found was that all five of these *mōteatea* had certain discourse features in common. All five included *vocative* sections (sections involving direct address), and four of the five also included *hortatory* sections (sections involving exhortation/ encouragement). However, the nature of the exhortation was different in different cases. Whereas in those *mōteatea* that involved the death of a warrior in battle, the exhortation section encouraged the deceased in his journey to the spirit world, in the *mōteatea* that did not relate to death in battle, the deceased was exhorted to return to the world of the living. I argued there that one of the five *mōteatea* examined – *Ka Mahuta*, a *mōteatea* clearly concerned with death in battle - stood apart from the others in that it was the only one that included no reference to a personal sense of loss on the part of the composer and was also the only one that was hortatory and vocative *throughout*. I noted there:

[This *mōteatea*] is addressed exclusively to the deceased, urging him on his way to the spirit world and making reference to genealogy and to the ancient sayings that are to be his support. The omens are good for a safe journey. The warrior died a noble death. This is a waiata of acceptance of the rightness of things.

Because the research was primarily related to translation theory and focused on five *mōteatea* only, I did not pursue there the possibility that an exploration of *mōteatea* in terms of discourse structure might not only highlight important aspects of their aesthetic properties, but might also lead to a questioning of the ways in which they have traditionally been categorized and, of particular significance so far as this thesis is concerned, might suggest ways in which traditional approaches to oral formulaic composition might be modified and extended to accommodate a type of oral formulaic composition that might be described as ‘functionally formulaic’, that is, a way of composing that is based on prototypical patterns of selection and organization of discourse functions (creating

⁴³ Generally referred to in this thesis as ‘inter-propositional relations’

overall typical macro-patterning) rather than prototypical selection and patterning of oral formulae as discussed in *Chapter 2*.

With this in mind, I revisited the article published under the name of Stephen August (2001) to which reference is made in *Chapter 3*. There are two aspects of that article that I wish to focus on here. The first is the division of the *oriori* discussed into hortatory and expository sections, the first part of the hortatory section being universal in nature, the second being personal in nature (see *Table 5.5*). The second is the occurrence of particular semantic relations⁴⁴ in the *oriori* (see *Table 5.6*).

Table 5.5: Hortatory and expository segments in the *oriori* discussed in August (2001)⁴⁵

The lullaby	Overall discourse structure
1 E tama i whanake i te ata o pipiri, 2 Piki nau ake, e tama, 3 Ki tou tini i te rangi. 4 E puta ranei koe, e tama, 5 I te wa kaikino nei? 6 Taku tamaiti, hohoro te korikori; 7 Kia tae atu koe ki te wai ahupuke i o tipuna; 8 Kia wetea mai ko te topuni tauwhaingā, 9 Hei kahu mohou ki te whakarewanga taua. 10 Ko te toroa uta naku i tautara 11 Ki te ake rautangi; 12 Ko te toroa tai naku i kapu mai 13 I te huka o te tai; 14 Whakangaro ana ki nga tai rutu i.	<div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 20px;"> <p>Hortatory</p> <p>↓</p> <p>Expository</p> <p>↓</p> </div> <div style="display: flex; flex-direction: column; align-items: center;"> <div style="margin-bottom: 20px;"> <p>Universal</p> <p> </p> </div> <div style="margin-bottom: 20px;"> <p>Personal</p> <p> </p> </div> </div> </div>

⁴⁴ Referred to subsequently in this thesis as ‘inter-propositional relations’

⁴⁵ Reprinted from August (2001, p.10)

Table 5.6: Specific semantic relations in the *oriori* discussed in August (2001)⁴⁶

E tama i whanake i te ata o pipiri, Piki nau ake, e tama, Ki tou tini i te rangi.			
E puta ranei koe, e tama, I te wa kaikino nei?	Elicitation Reason (for Elicitation)		
Taku tamaiti, hohoro te korikori; Kia tae atu koe ki te wai ahupuke i o tipuna;	Means Purpose		
Kia wetea mai ko te topuni tauwhaingā, Hei kahu mohou ki te whakarewanga taua.	Bonding		Chronological Sequence
Ko te toroa uta naku i tautara Ki te ake rautangi; Ko te toroa tai naku i kapu mai I te huka o te tai;	Comparison		
Whakangaro ana ki nga tai rutu i.			Amplification

With reference to these tables, and to a discussion of the *oriori* in the terms indicated in *Chapter 3*, a number of hypotheses, including the following ones, are forwarded by August:

Orioi composed in the pre-colonial period are marked by:

- a combination of hortatory and expository discourse, involving a movement between the universal and the personal;
- a combination of invocation and exhortation (with the optional additional combination of exhortation and elicitation) in the first segment and informative (involving logical sequence and comparison/ contrast) in the second segment.

My aim in *Chapter 6* is to investigate whether these hypotheses can be adapted and refined in a way that accommodates not only the discourse structure of *oriori* but also the discourse structure of other types of *mōteatea*. My own hypothesis is as follows:

⁴⁶ Reprinted from August (2001, p. 11).

Mōteatea of different types and sub-types are characterized by particular macro-patterns⁴⁷ made up of particular occurrences and co-occurrences of specific discourse functions (speech acts) and discourse segments.

In *Chapter 6*, this hypothesis is investigated with reference to *mōteatea* generally. In investigating this hypothesis, it is necessary to begin with an account of the classificatory system that will be applied here.

5.7 The classificatory system applied here to *mōteatea*

There are, in terms of categories and nomenclature, some differences among the classificatory systems used by different discourse analysts. Furthermore, not all classificatory systems can be applied without adaptation to different cultural contexts. For these reasons, it is important to outline here the classificatory system used in the analyses reported in *Chapter 6*.

The term *social genre* is used here to refer to primary and secondary classifications that relate to socially defined discourse types. Thus ‘*mōteatea*’ is the primary social genre discussed here, sub-categories of *mōteatea*, whether those that are frequently recognized (e.g. ‘*mōteatea tangi*’, ‘*mōteatea aroha*’, ‘*pātere*’ and ‘*oriori*’) or those that I propose in this thesis (see *Chapter 3*) are the secondary social genres.

The term *cognitive genre* is used to refer to the overall communicative function of discourse segments and includes here⁴⁸:

narrative/ recount: recounting past events;

immediate: outlining current and future (including predicted) situation and/or events or current states;

argument: providing a perspective on *why* something happened/ happens;

explanation: explaining *how* something happened/ happens;

⁴⁷ Overall discourse patterns

⁴⁸ Note that a single discourse may be ‘blended’, that is, it may contain more than one cognitive genre

procedural/ instruction: outlining the steps or stages involved in achieving a desired outcome, a procedural discourse being described as **hortatory** when it involves urging or exhorting rather than simply instructing an addressee to act in a particular way;

classification: grouping events/ phenomena into types/ categories;

description: providing descriptive details about events/ people/ phenomena.

The term **macro-patterning (conventional superstructure)** is used to refer to the primary segments of a discourse in terms of their primary/ overall function within the discourse. These can be expressed in terms of *general categories* which are to be found in discourses belonging to any social genre or *specific categories* which relate directly to the structuring of particular social genres such as *mōteatea* or *mōteatea tangi* (see Table 5.7).

Table 5.7: Macro-patterning/ Conventional superstructure - General categories and sample specific categories

Macro-pattern/Conventional superstructure: <i>General categories</i>	Macro-pattern/ Conventional superstructure: Example of a possible <i>specific categories</i>
PSn: +/-Introduction; + Problem _n ; + Response/ Solution _n ; +/- Evaluation ⁿ +/- Conclusion	+/- Aperture + Setting;+ State _n + Episode _n ; + Climax; +/-Event _n ; +/- Step _n ; + Resolution + Coda
General-Particular: + ((+/-Generalization + Example) _n ; (+/- Preview + Detail) _n ; (+Topic) + (+/- Restriction) (+/- Illustration _n)) _n	
Matching: + (Segment) + (+/- (CompS) +/- (ContS ⁴⁹)) _n	

⁴⁹ CompS = Comparative segment; ContS = Contrastive segment

Note that:

- the term *Response* (rather than *Solution*) is used here because what is often actually involved is a *response* to a perceived problem which may not necessarily represent a *solution* to that problem;
- _n indicates that a particular functional segment may appear more than once; + indicates that a particular functional segment is obligatory (must appear at least once); +/- indicates that a particular functional segment is optional;
- Aperture = formulaic opening involving vocative or exclamation (e.g. *E Tama*);
- Setting = Introduction to a scene and/or one or more participants *or* introduction to the current situation;
- State_n refers to current or past states (as opposed to Events or Episodes);
- Episode_n refers to events in the past, whereas Event_n refers to current or future events (although current or future events that are included within *Directives* are not listed being separately as *Events*);
- Step_n = actions undertaken to achieve a particular outcome;
- Coda = lesson (usually a moral lesson) arising out of the discourse (made up of *Resolution* = actual or desired outcome (stative) **or** *Dénouement* = an event or series of events that follow/s the climax);
- In this context, *Aperture* might involve identification of an addressee; *Setting* might involve background context, possibly referring to one or more participants;
- CompS = Comparative segment; ContS = Contrastive segment;
- *Response*, *Reply* or *Replying Informative* are used with reference to responses to *Elicitations*.

The *interactive speech acts* referred to in Chapter 6 are: *informative*, *elicitation*, *reply*⁵⁰, *directive* and *vocative*, the last of these involving the direct specification of the addressee (e.g. *e Tama*).

⁵⁰ Response to an Elicitation

General speech acts are identified where relevant as the analyses proceed. Among these are *injunction* and *request*. Whereas an *injunction* is an imperative construction functioning as a *Directive*, a *request* may take, for example, the form of a pseudo-imperative with *me* (e.g. with *kia* (let be) in the context of statives and experience verbs (*Kia hurutu koe te rau o Tuhiwai*).

Four categories of **binary discourse value** (inter-propositional relations) are identified, each representing a different cognitive orientation. These are:

- **Logico-deductive** (including *Reason-Result*; *Grounds-Conclusion*; *Means-Result*; *Means-Purpose*; *Condition-Consequence*; and *Concession-Contraexpectation*);
- **Associative** (including *Paraphrase*; *Statement-Affirmation*; *Simple Comparison*; *Exemplification*; *Statement-Denial*; *Simple Contrast*; *Denial-Correction*; *Exception*; *General-Particular*; *Supplementary Alternation*; and *Contrastive Alternation*);
- **Temporal** (including *Temporal Sequence* and *Temporal Overlap*);
- **Contigual** (Bonding)⁵¹.

It should be noted that since *logico-deductive* relations necessarily involve sequence in time, reference is made to *Temporal Sequence* only where there are no co-terminus *logico-deductive* relations. It should also be noted that reference is not made to the *Bonding* relation in the analyses that follow because this is the unmarked relation, linking text segments that are not otherwise linked through *causative*, *alternative* or *comparative* or *contrastive* relations.

⁵¹ The Bonding relation is the most basic/ fundamental and involves a connection between propositions that is simply additive and does not involve causation, comparison, contrast or alternation.

Chapter 6

Formulaic structuring in *Ngā mōteatea*

6.1 Introduction to the structural classification of *Ngā mōteatea*

In *Chapter 5*, I put forward an hypothesis (restated below):

Mōteatea of different types and sub-types are characterized by particular macro-patterns⁵² made up of particular occurrences and co-occurrences of specific discourse functions (speech acts) and discourse segments.

In investigating this hypothesis, I analysed a number of the *mōteatea* included in *Ngā mōteatea* in terms of the analytical framework outlined at the end of *Chapter 5*, expecting to discover structural differences among *mōteatea* belonging to different categories (e.g. *mōteatea tangi*, *mōteatea aroha*, *pātere* and *oriori*). In the event, what I found was that almost all of the *mōteatea*, irrespective of the category to which they are assigned in *Ngā mōteatea*, conform to two very similar patterns or *formulaic structural prototypes*. These two prototypes are outlined and discussed below.

6.2 *Ngā mōteatea*: Prototype 1

Mōteatea belonging to this prototype can be characterized as follows:

General Macro-pattern

There is an overall *PSn* (Problem-Solution) structure in which there are one or more *Problems* and one or more *Responses* to these problems. This may be preceded by a *Situation* section (outlining the context in which the problem/s is/are set) and/ or an *Introduction* to the current situation and/or one or more of the protagonists. This section often includes reference to signs or portents, generally in the form of reference to natural phenomena. The *mōteatea* frequently end with a *Coda* made up of a *Dénouement* (e.g.

⁵² Overall discourse patterns

Ka tetē mai ō niho, i whakataua/ Ki te kōkota, ī) or a *Resolution* (e.g. *Nā wai te tau awahi nāu nā, e Rangi,/ Kei kōtu anō*). Linear development (involving straightforward chronological progression from one discourse segment to the next) is extremely rare, the overall patterning tending to be *cyclic* (where there are stages in the discourse where earlier discourse segments, e.g. *Problems*, are revisited and restated or further developed). This generally involves *progressive multilayering* (where there are, for example, a series of *Responses*, each of which may provide a partial response/ solution to a problem).

Genres

There is generally a combination of *recount*, *immediate* (referring to the current situation), *hortatory* (instructional) and *explanatory* discourse genres, although the focus may vary, with *hortatory* discourse segments being particularly prominent in *mōteatea tangi*.

Specific macro-pattern

There is a combination of one or more *Episodes* (outlining past happenings), *Events* (outlining current or predicted happenings, often hypothetical) and *States* (generally outlining the current state of the poet and/ or the tribe but sometimes including a reference to the current state of the deceased, the departed and/ or an enemy). *Directives* are commonplace. Although these may simply involve instructions to do or refrain from doing certain things (e.g. *Tērā te marama/ Ka roko-mahuta ake i te pae, e// Kāua, e Pare',/ E ohia noatia*), they may also take the form of one or more *Steps* or stages required to achieve a particular outcome, such as taking action to avenge a death or deaths, to enter into the spirit world and/ or to complete some process, such as the preparations for self-mutilation, battle or the laying out of a body. These actions may involve responses to hypothetical questions (e.g. *Uakina ake rā te tatau o te rangi,/ Kia piki atu koe i te rangi tuatahi,/ I te rangi tuarua. E tae ki raro rā,/ E uia mai koe, 'Ko te aha tēnei?'/ 'Ko te pakipaki o te ao, ka maunu mai nei,/ Ko te tāroi o te riri, ē, ī!'*).

Direction of address and unitary speech acts

The *Vocative* form of address (e.g. *e tama/ e kui mā!*) is common, as are *Exclamations* (e.g. *Kaitoa, kia mate!*), and the *mōteatea* are generally addressed, in whole or in large part, to one or more people (deceased, departed and/or present). *Directives* may be addressed to some natural phenomenon (e.g. *E tō, e te rā!*), to a living creature, or even to an object (e.g. *Tārei rā, e te pēpeke./ Whaihanga rā, e te tuturi, e // E tū rā, e whare e*). *Elicitations* (which may, but need not, take the form of rhetorical questions) are generally addressed to people, deceased, departed or present (e.g. *He aha te kai mō roto i tō puku?*). Although some of the *Informatives* (including those that reply to *Elicitations* and are classified as *Reply*) refer to *States* or *Events* that may be known only to the poet (e.g. *Tipatia atu e au,/ Te Repa rawa taku wairua, ū ē*), the vast majority refer to *Episodes* or *Events* with which the addressee/s (living or deceased) can be assumed to be familiar (e.g. *Whakarerea iho a Te Kohika e Heretaunga/ I te taumata i Moerangi rā*), their inclusion perhaps being attributable to the desire to ensure that they are retained within tribal memory.

Binary discourse values

The fact that *mōteatea* frequently involve *explanatory* discourse is reflected in a preponderance of *logico-deductive* relations, particularly *Reason-Result* (e.g. *Ka nenē aku niho/ Puhi kaha ko Ue-hōkā*) and *Means-Purpose* (e.g. *Uakina ake rā te tatau o te rangi,/ Kia piki atu koe i te rangi tuatahi,/ I te rangi tuarua*). However, *Concession-Contraexpectation* (e.g. *I hohoro i te ngutu,/E mau ana te tinana, ī*) is also common, as is the *associative* relation of *Simple Comparison* (e.g. *Whano rawa ka nunumi, he wairua haere*) and the temporal relation of *Temporal Sequence* (e.g. *Tuku mārire koe rā roa te hurihanga,/Te mōkai puku nei āta hoki mārire/ Ki ōku mātua, e moea iho nei*).

Sequencing

The ordering of *Episodes*, *Events*, *Steps* and *States* varies, although *States* are most often referred to at the beginning and end of *mōteatea*.

The following guidelines, relating to the specification and/or application of general and specific macro-patterning categories, are important to note.

A number of factors need to be taken into account in assigning **general macro-patterning categories**. These are illustrated here with reference to *Problem* and *Solution*.

In identifying *Problem* sections, I searched for linguistic signals that a state or event was regarded as problematic such as, for example, negative descriptions of the surroundings:

Takoto mai rā i te anuanu, i te mātaotao! (Lie there in the **drear, chill** cold!)

Ehara, e te hoa, he utanga kupu au (As for me, my friend, I am **burdened**)
Nā rau o iwi, nā rau o tāngata. (with the words of other peoples, other men).

Kua mate ki te whānako, ē, (The **victim** of a thief was I)

Sometimes, however, the fact that something is a *Problem* may not be specifically signalled. Its identification as a problema may rely on cultural knowledge:

Ka rūmaki atu koe i runga o Raukawa, (You have vanished over the hill, Raukawa)

Ka rere whakawahine te tōnga o te rā. (Soaring gently toward the setting sun)

E tangi haere ana ngā tai o te uru, (The waves of the western sea are **moaning**)

Here, the identification of a segment of text as *Problem* relies on understanding of the cultural significance of, for example, the setting sun and moaning sea.

Solution/ Response sections often involve imperative constructions (events that are urged upon people) in response to previous sections that were identified as Problems:

Tahuna mai ki te ahi a Tane, rā, (Now set it alight with the fire of Tane)

Equally, the identification of *Solution/ Response* sections may depend on cultural knowledge

A problem: E puta rānei koe, e tama,/I te wā kaikino nei? (Will you, O Son, survive these times of bitter strife?)

A response:

Ko te toroa uta nāku i tautara/ Ki te akerautangi;/ Ko te toroa tai nāku i kapu mai/ I te huka o te tai;

The plume of the land I have already point fastened/ To this trusty weapon;/ The plume of the sea I did pluck/ From the surging waves.

Identifying the *Solution/ Response* section here involves understanding the cultural significance of ‘the plume of the land’ and ‘the plume of the sea’.

In the labelling of components of **specific macro-patterning**, I refer to the categories identified in the model that are **not** related to specific speech acts (i.e. aperture; setting; event; episode, state, step, dénouement, resolution and coda) – that is, those labels that identify the different stages of the discourse. I then refer to linguistic signalling and contextual clues in determining whether, for example, an action was in the past (and could be classified as an Episode) or in the present or future (and could be classified as an Event).

It should be noted that *Coda* is a lesson (usually a moral lesson) arising out of the discourse which can be made up of *Resolution* (an actual or desired outcome) or *Dénouement* (an event or series of events that follows the climax). An event or events or state/ circumstance following final problem resolution (i.e, following climax) is classified as as *Coda* (lesson arising out of the discourse) because of

my perception of *mōteatea* as involving moral codes or lessons (from the point of view of tikanga). Each Coda is then classified as either *Dénouement* (where it involves action) or *Resolution* (where it involves a stative outcome/circumstance). Thus, the first example below involves action (and so is classified as *Dénouement*), the second does not (and so is classified as *Resolution*):

Coda (Dénouement):

Auē te poporo i runga i a Hongi,
E haere wairua ana mai, e;
I aua iara, kia eke i ō kahu mōtea, ī (Alas! the tree that shaded Hongi,
Comes as a spirit,/Portending that you may don the cloak of mourning.)

Coda (Resolution):

Whatiwhati āna iwi,/ Mau ana te tohu i te rae/ O Ririwai! (His shattered
bones (now lie there),/And on (his) brow remains the proof/ (He) was
Ririwai!)

The overall prototype can be expressed as follows:

Macro-pattern:	+/- Introduction +/- Situation + Problem _n + Solution/Response _n +/- Evaluation _n +/- Conclusion
Specific macro-pattern:	+/- Aperture/ Setting + State _n ⁵³ + Episode _n + Event _n + Step _n +/- Coda (Dénouement/ Resolution)
Genres:	+ recount + immediate + hortatory + explanatory
Direction of address:	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object
Interactive values:	+ Informative _n + Directive _n +/- Elicitation _n +/- Vocative _n +/- Exclamation _n
Binary values:	+ (+/-Reason-Result _n +/- Means-Purpose _n) +/- Simple Contrast _n +/- Temporal Sequence _n

Some background to each of six examples provided below is provided in *Table 6.1*. *Tables 6.2a – 6.7b* provide the text of each of these *mōteatea* (first in *te reo Māori*, then in translation into English) along with an analysis. In all cases, the translations are those provided in *Ngā mōteatea* unless some changes, indicated by the use of *italic script* have been made in order to provide a more literal translation.

⁵³ _n indicates that a particular structural feature may occur more than once

Table 6.1: Background to the examples of *mōteatea* conforming to Prototype 1

Category	Title according to Ngata and Jones	Tribal origin	Composer	Reference
Tangi	A lament for Te Kuruotemarama	Te Arawa	Tiaki Tomika	Ngata, 1959, pp. 24-29
Tangi	A lament for Te Huhu	Te Rarawa, Ngāpuhi	Papahia	Ngata, 1959, pp. 12-19
Tangi	A lament for his house	Ngāti Awa	Te Uamairangi	Ngata, 1961, pp. 342-347
Pātere	An action song	Ngāti Porou	Rakaiwetenga	Ngata, 1961, 36-39
Oriori	A lullaby	Ngāti Kahungunu	Nohomaiterangi	Ngata, 1959, pp. 130-133
Pātere	A cursing song for Pohokorua	Ngāti Huripapa, Tuhoe	Te Horo	Ngata, 1970, pp. 306-311

Further examples of analysed *mōteatea* conforming to this prototype are included in *Appendix 1*, along with a *Table* providing background information about them.

Table 6.2a: He tangi mō Te Kuruotemarama, Te Arawa, Tiaki Tomita, Ngata, 1959, pp. 24-29

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E tama nā Tau, ē! 2. Takoto mai rā i te anuanu, i te mātaotao! 3. 'A tuhi tō toto, ka rapa i te rangi, 4. He uira, he kanapu, te tohu o te ariki. 5. 'Rā pea koe kei mua te waitapu, 6. Kei te toka tū ki waho, 7. Te kawa i a Aitu', te kawa i a Maru, 8. I tō atua rā. 9. Nā koutou rā kei whakahī ki te uru, ki 10. Ngā iwi nunui; kia pērātia Hauraki 11. Me Ihumotomotokia, me Maikukutea; 12. Nā te ngaru i tā ki te one pae ai. 13. Nā tōna rite he hinganga ika kei te ākau, 14. He paenga whakairo ki roto o Kaiweka; 15. I a te nui 'Ati 'Ue, 16. I a Te Aramoana, nāna i ue mai, 17. I maunu atu ai Te Puhi-o-Te Arawa 18. I ngā tāpiri o Rehua, nā ī. 19. Haere rā, e Pā mā, i runga i ngā tohu 20. Tupu tawa a ō koutou koroua. 21. Auē te poporo i runga i a Hongi, 22. E haere wairua ana mai, e; 23. I aua iara, kia eke i ō kahu mōtea, ī.	Immediate ↓ Recount/ Explanation ↓ Hortatory ↓ Immediate	Introduction/ Situation & Problem 1 ↓ Response 1 ↓ Problem 1 (expanded) ↓ Response 1 (expanded) ↓ Conclusion	Aperture/ Setting/ State ↓ Event ↓ Episode Event (hypothetical) Episode ↓ Episode (extension) (Address to the deceased) Step ↓ Event / Coda (Dénouement) (Addressed to the living) ↓ (All except the Dénouement, addressed to the deceased)	Vocative Directive Informative ↓ Informative ↓ Directive/ Vocative ↓ Informative	Result Reason ↓ Reason ↓ Result Reason ↓ Result Reason	Simple Comparison	

Table 6.2b: A Lament for Te Kuruotemarama, Te Arawa, Tiaki Tomika, Ngata, 1959, pp. 24-29 (translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. O son of Tau! 2. Lie there in the drear, chill cold! 3. Your blood reddens and glows to the sky, 4. A flash, a lightning, indicating a great chief, 5. You are perhaps before the divining pool, 6. By the reef, that stretches outside; 7. The rock of Aitu', the rock of Maru, 8. Of your god. 9. Your elders it was, who jeered at the invaders, 10. The hosts of the north, that Hauraki 11. Should meet the fate of Ihumotomotokia, of Maikukutea. 12. You were tossed by the waves to strew the beaches, 13. Like a great haul of fish at the sea side, 14. A stranded shoal of tattooed bodies at Kaiweka. 15. It was the great ones of 'Ati 'Ue, 16. It was Te Aramoana, who persuaded 17. The withdrawal of the Plume of Te Arawa 18. From the supports of Rehua. 19. Depart then, o sirs, at the tawa sign 20. Discounted by your elders. 21. Alas! the tree that shaded Hongi, 22. Comes as a spirit, 23. Portending that you may don the cloak of mourning.	Immediate/ ↓ Recount/ Explanation ↓ Hortatory ↓ Immediate ↓	Introduction/ Situation & Problem 1 ↓ Response 1 ↓ Problem 1 (expanded) ↓ Response 1 (expanded) ↓ Conclusion	Aperture/ Setting/ State ↓ Event ↓ Episode Event (hypothetical) Episode ↓ Episode (extension) (Address to the deceased) Step ↓ Event / Coda (Dénouement) (Addressed to the living) ↓ (All except the Dénouement, addressed to the deceased)	Vocative Directive Informative ↓ Informative ↓ Directive/ Vocative ↓ Informative	Result Reason ↓ Reason ↓ Result Reason ↓ Result Reason	Simple Comparison	

Table 6.3a: He tangi mō Te Huhu, Te Rarawa - Ngāpuhi, Papahia (male), Ngata, 1959, pp. 12-19

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tērā te uira e hiko i te rangi, 2. E wāhi rua ana rā runga o Tauwhare, 3. Kāore ia nei ko te tohu o te mate. 4. Unuhia noatia te ata o Whārō. 5. I haere wareware ko te hoa i ahau; 6. Tākiri whakarere te pua i tō ringa, 7. Rongo mai Haranui, Uenukuwareware. 8. E ui ana koe, ‘Kei hea te marama?’ 9. He Tangaroamua, he paunga korekore. 10. Ka rūmaki atu koe i runga o Raukawa, 11. Ka rere whakawahine te tōnga o te rā. 12. E tangi haere ana ngā tai o te uru, 13. Te papa o Whareana tō ara haerenga; 14. Tāhuhu kau ana ngā puke i te tonga. 15. Ka hutia te tohunga ki runga ki a Rona, 16. Ka whakairia nei, ē ī! 17. Uakina ake rā te tatau o te rangi, 18. Kia piki atu koe i te rangi tuatahi, 19. I te rangi tuarua. E tae ki raro rā, 20. E uia mai koe, ‘Ko te aha tēnei?’ 21. ‘Ko te pakipaki o te ao, ka maunu mai nei, 22. Ko te tāroi o te riri, ē, ī!’ 23. Ko Te Tai, ko Te Ataoterangi i mahue ake nei; 24. Whakapiri rā i a Te Whetuitetonga, 25. Atutahi mā Rehua, ē ī! 26. Ehara, e te hoa, he utanga kupu au 27. Nā rau o iwi, nā rau o tāngata. 28. Ka ngaro ngā iwi, ka rū te whenua; 29. Ka poua taua ngā pou tū noa i roto o Waimako. 30. Ka tōkia tō kiri 31. E te tōmairangi whenua i roto o Hokianga; 32. Ka timu ngā tai, ka mōkaia hoki, ē ī! 33. E tītiro ana ‘hau te puia tū noa 34. I runga i a Heke, tineia kia mate, 35. Kia mate rawa hoki, kei tae hoki ake. 36. E mahara ana roto ki te kino rā ia, 37. Ka tauwehea nei, ē ī!	Immediate/ Recount/ Explanation Recount Immediate Immediate Hortatory/ Explanation/ Immediate Immediate Hortatory/ Explanation Hortatory/ Explanation	Introduction/ Situation/ Problem 1 Response 1 Problem 1 (expanded) Response 2 Problem 1 (expanded) Response 3 Response 4 Problem 2 Problem 3 Response 5	Aperture/ Setting/ Event Episode Episode Episode (extension) (Address to the deceased) Event Episode Event/ State Step (Address to the deceased) State (Address to the deceased) Step (Address to the deceased) Coda (Resolution)	Directive Elicitation Reply Informative Directive Elicitation Reply Informative Directive	Result Reason Means Purpose Condition Consequence Result Reason Means Purpose Result Reason	R E A S O N R E S U L T Simple Comparison } } }	Temporal Sequence Temporal Sequence

Table 6.3b: A lament for Te Huhu, Te Rarawa - Ngāpuhi, Papahia (male), Ngata, 1959, pp. 12-19 (translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Behold the lightning flashes in the sky, 2. Splitting in twain over Tauwhare, 3. Assuredly a token of death; 4. The shadow of Wharo has been withdrawn. 5. My friend, forgotten by me, has departed, 6. His weapon drawn suddenly from his hand. 7. Haranui, the priest, Uenukuwareware, has heard. 8. One asks, 'What phase is it of the moon?' 9. It is Tangaroamua, the end of the Korekore nights. 10. You have vanished over the hill Raukawa, 11. Soaring gently toward the setting sun. 12. The waves of the western sea are moaning. 13. You journeyed by way of Whareana, 14. While toward the south the hills ran unbroken.</p> <p>15. Lo! the seer has been lifted to Rona, 16. And is thus suspended. 17. Thrust open the door to the heavens, 18. That you may ascend to the first heaven, 19. To the second heaven. And arrived below 20. Should you be asked, 'What is this?' 21. 'It is the cynosure of the earth withdrawn thither, 22. He who made calm all strife' 23. Te Tai, Te Ataoterangi, is left above 24. In close company with Te Whetuitetonga, 25. Canopus with Antares! 26. As for me, my friend, I am burdened 27. With the words of other peoples, other men. 28. Bereft are the tribes, and the land trembles. 29. We are as the driven stakes standing bare 30. At Waimako. Your skin is moistened 31. By the heavy dew of Hokianga vale; 32. The tides are at lowest ebb; our fortunes too. 33. I observe the mist that stands 34. Above Heke; clear it away, 35. Dissolve it entirely, that it may not recur; 36. For the mind recollects the evil, 37. That was happily removed.</p>	<p>Immediate/ Recount/ Explanation Recount</p> <p>Immediate ↓</p> <p>Immediate ↓</p> <p>Hortatory/ Explanation/ Immediate ↓</p> <p>Immediate ↓</p> <p>Hortatory/ Explanation ↓</p>	<p>Introduction Situation/ Problem 1</p> <p>Response 1</p> <p>Problem 1 (expanded)</p> <p>Response 2 Problem 1 (expanded)</p> <p>Response 3</p> <p>Response 4 ↓</p> <p>Problem 2 ↓</p> <p>Problem 3 ↓</p> <p>Response 5 ↓</p>	<p>Aperture/ Setting/ Event</p> <p>Episode Episode</p> <p>Episode (extension) (Address to the deceased) Event Episode</p> <p>Event/ State</p> <p>Step (Address to the deceased)</p> <p>State (Address to the deceased)</p> <p>Step (Address to the deceased) Coda (Resolution)</p>	<p>Directive</p> <p>Elicitation Reply Informative</p> <p>Directive</p> <p>Elicitation Reply</p> <p>Informative</p> <p>Directive</p>	<p>Result</p> <p>Reason</p> <p>Means □ Purpose</p> <p>Condition Consequence</p> <p>Result</p> <p>Reason</p> <p>Means Purpose Result Reason</p>	<p>R</p> <p>E</p> <p>A</p> <p>S</p> <p>O</p> <p>N</p> <p>R</p> <p>E</p> <p>S</p> <p>U</p> <p>L</p> <p>T</p> <p>Simple Comparison □</p>	<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Table 6.4a: *He tangi mō tōna whare, Ngāti Awa, Te Umairangi, Ngata, 1961, pp. 342-347*

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E tū rā, e whare ē, 2. Ka mahue koe, 3. Tārei rā, e te pepeke. 4. Whaihanga rā, e te tūturi, ē; 5. Ka tau te tini o te Hakuturi 6. I tana tau, ē, 7. Ko te waraki tauranga ia: 8. “ Rere mai te marama, ē. 9. Kei hopiri, kei hotau; 10. Torotika! E tū te māota.” 11. Tahuna mai ki te ahi a Tane, rā, 12. Ko Tumutumu-whenua, 13. Ko Aneane-whenua, ē, 14. Tawhito mamate 15. Ki te umu o te whao o Hareana, 16. Werohia te tao a Tangaroa, ē. 17. Tahe ana ana toto, 18. He umu tao wewehi, ē, 19. He umu takaripo 20. Ki te umu o te whao o Hareana. 21. E riri hoki au, ē, 22. Ki a Tane-mahuta i te wao; 23. Kai te kotikoti au, ē, 24. I ngā uaua o Papatuanuku, 25. Ngā taero a Kupe, 26. Ngā rōri o te whare o Uenuku. 27. Kua mate ki te whānako, ē, 28. Ko Ngaehē rāua ko Kore? 29. Ko Rīngā rāua ko Maka, ē? 30. Ko Whiro, ko Tamatekapua, ē? 31. Nō ngā uri o Houmaitawhiti? 32. Ko Tia? Ko Ririwai? 33. Nāna te whānako i Kaihinu rā, ē, 34. Rere noa i te pari ki Otutauira, ē, 35. Ka whakatupetia. 36. Whatiwhati āna iwi, 37. Mau ana te tohu i te rae 38. O Ririwai!	Immediate/ Hortatory/ Explanation ↓ Immediate/ Explanation ↓ Immediate/ Hortatory/ Explanation ↓ Immediate/ Explanation ↓ Recount Immediate ↓ Recount/ Explanation Immediate	Situation & Problem 1 & Response 1 ↓ Response 2 Problem 1 (expanded) ↓ Response 3 ↓ Response 4 ↓ Problem 2 ↓ Response to Problem 2 ↓ Conclusion	Aperture/ Setting/ State ↓ Step ↓ Step ↓ Step ↓ Step ↓ State ↓ Event ↓ Episode ↓ Episode ↓ State Coda (Resolution) (Multiple addressees)	Directive Vocative ↓ Informative ↓ Directive ↓ Informative ↓ Elicitation ↓ Informative ↓ Reply	Condition Consequence ↓ Result Reason ↓ Reason ↓ Result ↓ Result Reason		Temporal Sequence ↓ Temporal Sequence

Table 6.4b: A lament for his house, Ngāti Awa, Te Umairangi (male), Ngata, 1961, pp. 342-347(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Remain there, O house, 2. You are now to be abandoned, 3. Bore on, O beetle, 4. Spin on, O spider; 5. Should the myriads of Hakuturi chant 6. Let them chant, 7. The birds' morning ritual that alights (upon the ear) 8. " Fly hither the chips, 9. Adhere together, be quick about it; 10. Be upright! Stand firmly!" 11. Now set it alight with the fire of Tane. 12. Tis now of Tumutumu-whenua, 13. Tis now of Aneane-whenua, 14. Tis old and decayed, 15. Fit fuel for the oven of Hareana; 16. Pierce him with the spear of Tangaroa 17. Until his blood spurts forth, 18. (In) a gruesome roasting oven; 19. Tis the oven of the warding-off ritual, 20. This oven of the chisel of Hareana. 21. I am so angry 22. With Tānemahuta of the forest; 23. That I am now severing 24. The sinews of the Earth Mother, 25. The obstructions of Kupe, 26. (And) the bindings of the house of Uenuku. 27. The victim of a thief was I; 28. (Was he) of Ngaehe and Kore? 29. Of Ringa and Maka? 30. Of Whiro, of Tamatekapua? 31. Of the descendants of Houmaitawhiti? 32. Of Tia? (Or) was he Ririwai? 33. (Yes, indeed) his was the theft at Kaihinu yonder. 34. (He who) leaped desperately o'er the cliff at Otutaurira, 35. A victim of the tupe rite; 36. His shattered bones (now lie there), 37. And on (his) brow remains the proof 38. (He) was Ririwai!	Immediate/ Hortatory/ Explanation ↓ Immediate/ Explanation ↓ Immediate/ Hortatory/ Explanation ↓ Immediate/ Explanation ↓ Recount Immediate ↓ Recount/ Explanation Immediate ↓	Situation & Problem 1 & Response 1 ↓ Response 2 Problem 1 (expanded) ↓ Response 3 ↓ Response 4 ↓ Problem 2 ↓ Response to Problem2 ↓ Conclusion	Aperture/ Setting/ State ↓ Step ↓ Step ↓ Step ↓ Step ↓ State ↓ Step ↓ State ↓ Event ↓ Episode ↓ Episode ↓ State Coda (Resolution) (Multiple addressees)	Directive Vocative ↓ Informative ↓ Directive ↓ Informative ↓ Elicitation ↓ Informative ↓ Reply	Condition Consequence ↓ Result Reason ↓ Reason ↓ Result ↓ Result Reason		Temporal Sequence ↓ Temporal Sequence

Table 6.5a: He pātere, Ngāti Porou, Rakaiwetenga, Ngata, 1961, pp. 36-39

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E hika mā! 2. Kia āta tūtū, kia āta kowhana rā i a tātau ki te riri. 3. E, tēnei aku mahara kei te piki tonu, kei te heke tonu, 4. Te ruru a Te Ihonga, e kore nei e matara te wewete. 5. Hōmai rā kia rukuhia i te more o te whenua, kia mau ai te pupuri. 6. Tito tonu mai rā i tōku matenga i Papa-hikurangi; 7. Ko te puta rā tēnā i riro ai a Tamaure rā, 8. Tōia noatia ki ngā kauanga i Tararau-o-whiti, 9. Putu tonu atu ki roto ki Orakeiapu, 10. Te Kauanga-i-a-Te-Huki, i waiho ai koutou 11. Hai pae takuahi, hai noho pou rōfī 12. Ki runga te turuturu, te kauwhata o te atua. 13. Ā, he tapu i te aha te upoko o Tākeka, 14. Tē hōmai ai hei kohu para ake? 15. Māu e ui mai, 'Mō te hara i whea?' 16. Mō te tamaiti rā ka riro nā i a koe. 17. Ka tuwhera tō riu ko te pokanga o te ahi marae, 18. Karikari pōuri, karikari pōtango; 19. Turaki apārangi te ika nā Tumatauenga. 20. Ka tuhi tō toto ko te toto o Rauru. 21. E tama mā, e, tāua i te pahī taua ki roto ki Whangara; 22. Hoatu mairangatia ki te mairanga o te atua, kia ora ai koutou. 23. Ā, e tū ana ia i tohu tāua ki roto ki Ngawaerenga, 24. I te taitu, ē, i te rangamaro. 25. He tohu mate noa te tohu ki roto ki te pā whakawairi, 26. E ai te wharaupō, ka mahora kei te whanga e takoto ana. 27. Ina rā ia te rua o te ika i mānu atu ai rā ki tawhaiti. 28. E te roimata rā i roto rā, ka maringi kei waho. 29. E ai te wai kōrari, ka ngawhā i te waru. 30. Maka rā te matau ko Tonganui pea, 31. Kia mau tō ika ko mau whiwhia, ko mau rawea; 32. Te inati a Te Paretoa, ka takoto kino koutou 33. I te tahua, ī.	Immediate/ Hortatory ↓ Recount ↓ Immediate/ Explanation ↓ Immediate/ Hortatory Immediate ↓ Immediate/ Hortatory/ Explanation ↓ Recount	Introduction/ Situation/ Problem 1 ↓ Response 1 ↓ Problem 2 ↓ Response 2 ↓ Problem 3 ↓ Problem 4 Response 3 ↓ Problem 5 Response 4	Aperture/ Setting/ State ↓ Step Step Episode ↓ Event (hypothetical) Event ↓ State ↓ Step Step State Event ↓ Step ↓ Episode	Vocative/ Directive Informative ↓ Directive Directive/ Informative ↓ Elicitation (rhetorical) Elicitation Reply Informative ↓ Vocative/ Directive ↓ Informative ↓ Directive ↓ Informative	Result Reason Result Reason ↓ Means Purpose ↓ Means Purpose ↓ Result Reason Means Purpose ↓ Mean Purpose ↓ Means Purpose ↓ Result Reason ↓ Means Purpose Means Purpose ↓ Informative	↓ Supplementary Alternation ↓ Simple Comparison ↓ \	↓ Temporal Sequence ↓ Temporal Sequence

Table 6.5b: An action song, Ngāti Porou, Rakaiwetenga, Ngata, 1961, pp. 36-39(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Loved ones all, hearken! 2. Abate the clamour, and be gentle lest ye provoke a quarrel. 3. My spirit wavers betwixt hope and fear, 4. For the knot of Te Ihonga cannot be entirely loosened. 5. Let me delve down to the earth's taproot, and secure it firmly. 6. Repeat then the song of my defeat at Papa-hikurangi; 7. That was the opening through which Tamaure fled, 8. The others were dragged to the ford at Tararau-o-whiti, 9. To be heaped up within Orakeiapu, 10. 'Twas at Te Kauanga-i-a-Te-Huki, you all were left 11. To serve as fireside fenders, or to dangle post-fastened 12. On the pole as offerings to the god (of war). 13. Why then should the head of Tākeka remain sacred, 14. Instead of being presented to me for steaming? 15. You may ask, 'For which offence is this?' 16. For the child, of course, you have taken. 17. Still open is your pit for the fires of the field of battle, 18. Opened up in the dark, in utter darkness; 19. An offering of noble ones as fish for the God of War. 20. Your blood that stains (the earth) is the blood of Rauru. 21. O sons all, come gird ourselves for the fray at Whangara; 22. Go forth bravely with faith in the gods to give you life. 23. There stands he whom we thought was at Ngawaerenga, 24. The tides will flow when warriors move off to battle. 25. 'Tis a sign of defeat to remain within the palisaded fort, 26. Pitch your night shelters, set forth on the open trail, 27. Leave the fish's watery lair gaping as you move off afar. 28. Let the tears from within be poured forth. 29. Like nectar from the flax-stem bursting forth. 30. Cast out the baited hook to secure, perhaps, Tonganui, 31. Hook your fish securely and haul it in; 32. To make a tasty meal for Paretao; in payment for you who fell violently 33. And were all heaped up as a food offering, alas.	Immediate/Hortatory ↓ Recount ↓ Immediate/Explanation ↓ Immediate/Hortatory Immediate ↓ Immediate/Hortatory/Explanation ↓ Recount ↓	Introduction/Situation/Problem 1 ↓ Response 1 ↓ Problem 2 ↓ Response 2 ↓ Problem 3 ↓ Problem 4 ↓ Response 3 ↓ Problem 5 ↓ Response 4 ↓	Aperture/Setting/State ↓ Step Step Episode ↓ Event (hypothetical) Event ↓ State ↓ Step Step State Event ↓ Step ↓ Episode	Vocative/Directive Informative ↓ Directive Directive/ Informative ↓ Elicitation (rhetorical) Elicitation Reply Informative ↓ Vocative/ Directive ↓ Informative ↓ Directive ↓ Informative	Result Reason Result Reason ↓ Means Purpose ↓ Means Purpose ↓ Result Reason Means Purpose ↓ Mean Purpose ↓ Means Purpose ↓ Result Reason ↓ Means Purpose Means Purpose ↓ Informative	Supplement-ary Alternation ↓ Simple Comparison ↓ \	Temporal Sequence ↓ Temporal Sequence

Table 6.6a: He oriori, Ngāti Kahungunu, Nohomaiterangi, Ngata, 1959, pp.130-133

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. E tama i whanake i te ata o Pipiri,</p> <p>2. Piki nau ake, e tama, 3. Ki tōu tini i te rangi. 4. E puta rānei koe, e tama, 5. I te wā kaikino nei? 6. Taku tamaiti, hohoro te korikori; 7. Kia tae atu koe ki te wai ahupuke i ō tīpuna;</p> <p>8. Kia wetea mai ko te tōpuni tauwhāinga,</p> <p>9. Hei kahu mōhou ki te whakarewanga taua. 10. Ko te toroa uta nāku i tautara 11. Ki te akerautangi; 12. Ko te toroa tai nāku i kapu mai 13. I te huka o te tai; 14. Whakangaro ana ki ngā tai rutu ī.</p>	<p>Recount</p> <p style="text-align: center;">↓</p> <p>Immediate/ Explanation</p> <p style="text-align: center;">↓</p> <p>Recount</p> <p style="text-align: center;">↓</p>	<p>Introduction/ Situation</p> <p>Response 1</p> <p>Problem 1</p> <p>Response 1 (expanded)</p> <p>Response 2</p> <p>Response 3</p>	<p>Aperture/ Setting/ Episode</p> <p>Step</p> <p>Step</p> <p>Episode</p>	<p>Vocative/ Informative</p> <p>Directive</p> <p>Elicitation</p> <p>Directive Informative</p>	<p>Means Purpose</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Table 6.6b: A lullaby, Ngāti Kahungunu, Nohomaiterangi, Ngata, 1959, pp.130-133 (translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. O son who arose in the winter's morn,</p> <p>2. Ascend and proceed onward, O son, 3. To your myriad (kinsmen) in the heavens. 4. Will you, O son, survive 5. These times of bitter strife? 6. My son bestir yourself betimes 7. So that you may reach the sacred mountain waters of your ancestors; 8. And they will unfasten and present you with the prized dogskin cloak. 9. A mantle 'twill be for you in the warriors' ranks. 10. The plume of the land I have already point fastened 11. To this trusty weapon; 12. The plume of the sea I did pluck 13. From the surging waves; 14. It was about to disappear in the stormy seas.</p>	<p>Recount</p> <p style="text-align: center;">↓</p> <p>Immediate/ Explanation</p> <p style="text-align: center;">↓</p> <p>Recount</p> <p style="text-align: center;">↓</p>	<p>Introduction/ Situation</p> <p>Response 1</p> <p>Problem 1</p> <p>Response 1 (expanded)</p> <p>Response 2</p> <p>Response 3</p>	<p>Aperture/ Setting/ Episode</p> <p>Step</p> <p>Step</p> <p>Episode</p>	<p>Vocative/ Informative</p> <p>Directive</p> <p>Elicitation</p> <p>Directive Informative</p>	<p>Means Purpose</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Table 6.7a: He Kaioraora mō Pohokorua, Ngāti Huripapa – Tuhoe, Te Horo, Ngata, 1970, pp. 306-311

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Pinohia ki te kōwhatu, 2. Ka korowhiwhitia ake tōna roro, 3. O te tohunga nāna nei au 4. Koi huna ki te pō.</p> <p>5. Ui mai koia, he aha te rawa? 6. He manawa whiti, he manawa rere, 7. He manawa kapakapa, 8. Ka noho kai a te ihu.</p> <p>9. E kui mā! Kai āta tonu mai ki ahau. 10. Kāore ra ia he iwi tū atu ki runga rā. 11. E tāia ana au e te mate, 12. Kai te pōtaka tūnewhanewha; ka tāia, 13. Ka haere, ka ānewhanewha.</p>	<p>Immediate/ Hortatory Recount/ Explanation</p> <p>Immediate/ Explanation</p> <p>Immediate/ Hortatory/ Explanation</p>	<p>Response 1 Problem 1</p> <p>Response 1 (extended)</p> <p>Response 2 Problem 2</p>	<p>Step 1 Step 2 Episode 1</p> <p>Event</p> <p>State</p>	<p>Directive Directive Informative</p> <p>Elicitation Reply</p> <p>Vocative Directive Informative</p>	<p>Result Reason</p> <p>Means</p> <p>Purpose</p> <p>Result Reason</p>	<p>Simple Comparison</p>	<p>Temporal Sequence</p>

Table 6.7b: A cursing song for Pohokorua, Ngāti Huripapa – Tuhoe, Te Horo, Ngata, 1970, pp. 306-311(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Cover the food in the oven with stones, 2. Let the brains within bubble up, 3. Of the seer who has upon me 4. Drawn the curtain of the night.</p> <p>5. Do (thou) ask the question, what is the purpose? 6. (I answer), to startle and affright the heart, 7. And to make it palpitate, 8. Until the breath barely suspires at the nose.</p> <p>9. O mesdames all! Be not be importunate with me. 10. My wasted body cannot be held upright. 11. Iam scourged by an affliction, 12. Like a spinning top; 'tis whipped, 13. And it spins along, until it falls asleep.</p>	<p>Immediate/ Hortatory Recount/ Explanation</p> <p>Immediate/ Explanation</p> <p>Immediate/ Hortatory/ Explanation</p>	<p>Response 1 Problem 1</p> <p>Response 1 (extended)</p> <p>Response 2 Problem 2</p>	<p>Step 1 Step 2 Episode 1</p> <p>Event</p> <p>State</p>	<p>Directive Directive Informative</p> <p>Elicitation Reply</p> <p>Vocative Directive Informative</p>	<p>Result Reason</p> <p>Result Reason</p>	<p>Means</p> <p>Purpose</p> <p>Simple Comparison</p>	<p>Temporal Sequence</p>

6.3 *Ngā mōteatea*: Prototype 2

A number of *mōteatea* are not *hortatory*, that is, they do not call for action and, therefore, do not include *Steps* or stages. They may, however, include a prediction that one or more actions will take place. They may, but need not, include *Elicitation* except in the case of some *mōteatea*, generally *mōteatea aroha* originating from the East Coast, where *Elicitation* always occurs in the context of a bi-partite structure, the two parts (not necessarily of equal length) being linked by the *Elicitation*.⁵⁴ They involve either (a) a statement of a *Problem* followed by an *Elicitation* that relates to that Problem, the *Reply* containing a *Response* to the Problem; or (b) a statement of a *Problem* followed by an *Elicitation* that relates to that Problem and a following *Informative* that indicates a situation or event that could have been avoided (so that, between the *Elicitation* and the following *Informative* there is an implied *logico-deductive* relation of *Condition-Consequence*) (see the examples in *Tables 6.11a – 6.12b*).

The overall patterning of *mōteatea* exhibiting Prototype 2 is as follows:

Macro-pattern:	+/- Introduction +/- Situation + Problem _n + Solution/Response _n +/- Evaluation _n +/- Conclusion
Specific macro-pattern:	+/- Aperture/ Setting + State _n ⁵⁵ + Episode _n + Event _n +/- Coda (Dénouement/ Resolution)
Genres:	+ recount + immediate + explanatory
Direction of address:	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object
Interactive values:	+ Informative _n +/- Directive _n +/- Elicitation _n

⁵⁴ Note that one of the *mōteatea tangi* exemplified below also exhibits this structural patterning.

⁵⁵ _n indicates that a particular structural feature may occur more than once

+/- Vocative_n +/- Exclamation_n

Binary values:

+ (+/-Reason-Result_n +/- Means-Purpose_n)

+/- Simple Contrast_n

+/- Temporal Sequence_n

Some background to the examples provided is included in *Table 6.8*; analysed examples are included in *Tables 6.9a ff.*

Table 6.8: Background to the examples of mōteatea conforming to Variation 1

Category	Title	Tribal origin	Composer	Reference
Tangi	A lament	Tuhourangi, Te Arawa	Parewahaika	Ngata, 1959, pp. 40-43
Tangi	A lament for Te Maunu	Ngāti Maru	Kahukaka	Ngata, 1959, pp. 226-229
Aroha	A love song for Hauāuru	Ngāti Maniapoto	Te Wainui	Ngata, 1961, pp. 230-233
Aroha	A song of love	Ngāti Whakahemo	Unknown	Ngata, 1959, pp. 374-377
Aroha	A song of love	Ngāti Porou	Te Paea	Ngata, 1961, pp. 302 – 303

Further examples of analysed *mōteatea* conforming to this prototype are included in *Appendix 2*, along with a *Table* providing background information about them.

Table 6.9a: He tangi, Tuhourangi – Te Arawa, Parewahaika, Ngata, 1959, pp. 40-43

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. E noho ana, ka kohuki e roto 2. Te whakarewanga ki Rotomahana, 3. Kia hoe waka mai te marea. 4. He kawekawenga nā te mamae, 5. Ka takoto iti koe i te kino 6. Ngā tūāpapa i Te Tarata; 7. Kia tārarō e tō wahine, i awhi ai kōrua, 8. Tō uru tapu i houa iho ki te atua. 9. I ahatia, i whati ai te marama?</p> <p>10. Nāu i hōkai te tihi ki Tongariro, 11. I tukua mai ai ngā naku o te tonga, 12. Hei whakaongaonga, ka tū i te hōkeka. 13. Tēnei te waiwhero te paheke i raro rā, 14. Hei whakamatara mō te hunga mākutū, 15. Mō kōrua tahi ko Parerewha; 16. Wahine i hanga kino, i haramai nei 17. Me āna ripi, hei totohī i ngā toihau.</p>	<p>Immediate/ Explanation</p> <p>↓</p> <p>Recount/ Explanation</p> <p>↓</p> <p>Immediate Immediate</p> <p>↓</p> <p>Recount/ Explanation</p> <p>↓</p> <p>Immediate</p> <p>↓</p> <p>Recount/ Explanation</p>	<p>Situation & Problem</p> <p>↓</p> <p>Response 1</p> <p>↓</p> <p>Problem (expansion)</p> <p>↓</p> <p>Response 2 (expansion)</p> <p>↓</p>	<p>Aperture/ Setting/ State Event State Episode</p> <p>↓</p> <p>Event</p> <p>↓</p> <p>Episode 1(continued)</p> <p>↓</p> <p>Event</p> <p>↓</p> <p>Episode (Episodes and Events addressed to the deceased)</p>	<p>Informative</p> <p>↓</p> <p>Elicitation</p> <p>↓</p> <p>Reply Informative</p>	<p>Result Reason</p> <p>↓</p> <p>Result Means</p> <p>↓</p> <p>Reason</p> <p>↓</p> <p>Means Purpose</p> <p>↓</p> <p>Means Purpose</p>		

Table 6.9b: A lament, Tuhourangi – Te Arawa, Parewahaika, Ngata, 1959, pp. 40-43(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. The heart while resting contemplates 2. The landing-place at Rotomahana, 3. Whither the multitude paddle their canoes. 4. It is moved by feelings of grief, 5. That evil has caused you to lie in death 6. By the rocky terrace at Te Tarata. 7. Your wife, whom you embraced, may charm 8. The god with an offering from your sacred head. 9. How came it, that the moon was broken? 10. You dared to surmount the summit of Tongariro, 11. Whence the chill southern cold was sent 12. To cause pain, that you might be frenzied. 13. Here is the blood flowing below 14. To keep the sorcerers at a distance, 15. Both you and Parerewha, 16. That woman of evil deeds, who came 17. With her flints to gash the heads.	Immediate/Explanation ↓ Recount/Explanation Immediate Immediate Recount/Explanation Immediate Recount/Explanation	Situation & Problem 1 ↓ Response 1 ↓ Problem 1 (expansion) ↓ Response 2 (expansion) ↓	Aperture/ Setting/ State Event State Episode Event Episode 1 (continued) Event Episode (Episodes and Events addressed to the deceased)	Informative ↓ Elicitation ↓ Reply Informative	Result Reason Result Means Means Purpose Means Purpose		

Table 6.10a: He tangi mō Te Maunu, Ngāti Maru, Kahukaka, Ngata, 1959, pp. 226-229

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tū tonu ko te rae, ē, i haere ai te makau. 2. E kai ana au, ē, i te ika wareware. 3. E aurere noa, ē, i te ihu o te waka. 4. E kore hoki au, ē, e mihi ki a koe; 5. E mihi ana au, ē, ki a Ngahua, te hoa; 6. Taku kāhui tara, ē, nō roto i au; 7. Taku tōtara haemata, ē, nō roto nō Moehau. 8. I haere te makau, ē, i te ara kōhuru; 9. Kīhai i tangohia, ē, i te mata rākau. 10. Tō toto ka tuhi, ē, ka rarapa i te rangi. 11. Totohu tō hinu, ē, ngā one tū atua 12. I raro i Te Karaka, ē, i te haukāinga. 13. Ka noho mai koe rā te puke i Rangipo, 14. Ka whakawai mate rā te wahine 'Ati Puhi. 15. Kauaka e koaia, ē, he ngahoa toki nui. 16. Ko wai tōu, ē, hei ranga i te mate? 17. Mā Rohu-a-Whiu, ē, māna e hōmai. 18. Tau noa te makau, ē, he huia rere tonga; 19. He unuhanga taniwha, ē, tere ana ki te muri, ī.	Immediate/ Recount/ Explanation Recount Immediate ↓ Explanation ↓ Recount/ Explanation ↓ Immediate ↓	Situation & Problem Response 1 Problem (expansion) Response 2 Conclusion	Setting/ State Epis ode Episode State Episode State State Event Final State Coda (Resolution) (Addressed to the deceased	Informative Vocative/ Informative Informative Elicitation Reply Vocative/ Informative	Result Reason Result Reason Result Reason	Denial Correction Simple Comparison Correction Denial Simple Comparison	

Table 6.10b: A lament for Te Maunu, Ngāti Maru, Kahukaka, Ngata, 1959, pp. 226-229(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Upstanding is the headland where my loved one went, 2. Consumed (by sorrow) am I for him dead, because of forgetfulness. 3. The despairing cry, alas, came from the canoe prow. 4. I do not pay tribute to you now (my spouse);	Immediate/ Recount/ Explanation Recount Immediate	Situation & Problem Response 1	Setting/ State Epis ode	Informative Vocative/ Informative	Result Reason	Denial	
5. I pay this tribute to Ngahua, my beloved; 6. For he was a cherished one from within my womb; 7. My sapling tōtara, from the forest of Moehau. 8. My dear one, alas, went by the pathway of treachery; 9. He was not taken at the spear's point.	Explanation	Problem (expansion)	Episode State Episode	Informative	Result Reason	Correction Simple Comparison Correction Denial	
10. Your blood is seen and o'erspreads the heavens. 11. Your exudation has settled upon the sands trodden by the gods 12. Down there at Te Karaka, close to our windswept home. 13. You will abide there on the summit of Rangipo. 14. Oppressed with fears will be the women of 'Ati Puhī; 15. And not dare to gloat over that resounding axe-blow. 16. Which of your kinsmen will avenge this death? 17. 'Twill be Rohu-a-Whiu, he indeed will retaliate. 18. Handsome were you my loved one, a rare huia from the south; 19. This was like the emergence of a dragon, alas, now floating to the north.	Recount/ Explanation Immediate	Response 2 Conclusion	State State Event Final State Coda (Resolution) (Addressed to the deceased)	Elicitation Reply Vocative/ Informative	Result Reason	Simple Comparison	

Table 6.11a: He waiata aroha mō Hauāuru, Ngāti Maniapoto, Te Wainui, Ngata, 1961, pp. 230-233

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E tō, e te rā! 2. Rere whakawai ana ia ki te rua. 3. Au ki raro nei 4. Whakarau ai aku mahara. 5. Taku moe i au rā 6. I nuinga o rangi rā; 7. Tēnei ka matatū 8. Koe manu tute au kei te pae 9. Nāu koa rā 10. Horahora rawa ā tāua mahi. 11. Kātahi au ka mahara, 12. Kia hoki rua au ki te hoa, 13. Ki te tau rā ia 14. I rāngia i taku itinga. 15. E wani, e te ngutu, 16. I te tuakaihau. 17. Nāku te tahakura 18. I a Hauauru tē tata mai; 19. Oho ake ki te ao, 20. Mapu kau au ki taku moenga. 21. Kaua, e Pare', 22. E ohia noatia; 23. I hohoro i te ngutu, 24. E mau ana te tinana, ī.	Hortatory Immediate Recount/ Explanation Immediate Recount/ Explanation Recount Hortatory Immediate/ Explanation Hortatory Immediate	Introduction Situation Problem 1 Problem 2 Response 1 Response 2 Problem 3 Response to Problem 3 Overall Response	Setting Event Episode State Episode (Addressed to the lover) Episode (Addressed to the lover) Event State	Vocative/ Directive (Addressed to the sun) Informative Directive (Addressed to gossips) Informative Directive (Addressed to a gossip) Informative	 Reason Result Reason Result Concession Contra- expectation	Simple Contrast Simple Comparison	Temporal Overlap Temporal Sequence

Table 6.11b: A love song for Hauāuru, Ngāti Maniapoto, Te Wainui, Ngata, 1961, pp. 230-233(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Sink down, O sun! 2. Plunge as liquid (fire) into the abyss. 3. The whilst I do here 4. Gather a hundred memories around me. 5. Untroubled was my sleep 6. In the happy days gone by; 7. Comes it now wakeful (am I) 8. Like that alert bird a-nesting. 9. It had to be you 10. To talk at random of our love. 11. Prompted by remembrance 12. I was minded to return to my mate, 13. To the loved one 14. Whom I idolised in my teens. 15. Babble on with gusto, 16. Behind my back, you idle ones. 17. In my dreaming 18. Hauauru comes not near; 19. And I awaken from sleep 20. To sigh in vain upon my couch. 21. Do not, O Pare', 22. Cherish the hope; 23. The lips move with spirit, 24. But the body is firmly fixed.	Hortatory Immediate Recount/ Explanation Immediate Recount/ Explanation Recount Hortatory Immediate/ Explanation Hortatory Immediate	Introduction Situation Problem 1 Problem 2 Response 1 Response 2 Problem 3 Response to Problem 3 Overall Response	Setting Event Episode State Episode (Addressed to the lover) Episode (Addressed to the lover) Event State	Vocative/ Directive (Addressed to the sun) Informative Directive (Addressed to gossips) Informative Directive (Addressed to a gossip). Informative	 Reason Result Reason Result Concession Contra- expectation	 Simple Contrast Simple Comparison	Temporal Overlap Temporal Sequence Temporal Sequence

Table 6.12a: He waiata aroha, Ngāti Whakahemo, Name of composer unknown, Ngata, 1959, pp. 374-377

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive (General) & speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Kāore te aroha e huri i runga rā o 2. Aku kiri kanohi, he hanga kia māpuna te 3. Roimata i aku kamo, ē.</p> <p>4. Me aha te aroha e mauru ai rā? 5. Mai ki pikitia te hira kai te Pare-o-Te-Rawahirua, kia mihi atu au te 6. Ripa ki Matawhau'; nāku ia nā koe 7. Koi huri ki te tua, ī. 8. Pere taku tītiro te au kai te moana o</p> <p>9. Tuhua i waho, he rerenga hipi mai 10. Nōhou, e Te Kiore, hei kawē i ahau ki</p> <p>11. Tai o ngā muri, kei marutata 'hau te 12. Whakamau ki te iwi e.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Problem 1</p> <p>Response</p>	<p>Setting/ Event</p> <p>State Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p>	<p>Informative</p> <p>Elicitation Reply/ Request</p> <p>Informative</p> <p>Vocative/ Informative</p>	<p>Reason Result</p> <p>Result Reason</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Table 6.12b: A song of love, Ngāti Whakahemo, Name of composer unknown, Ngata, 1959, pp. 374-377(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Always the longing is uppermost 2. And upon my eyelashes, bubbling forth, 3. Are the tears from mine eyes.</p> <p>4. How am I to abate this longing? 5. Let me ascend the lower brow of Pare-o-Te- 6. Rawahirua, where I might greet the 7. Current of Matawhau'; for it was I who 8. Turned my back on you.</p> <p>9. My gaze darts forth to the ocean current of 10. Tuhua out yonder, where comes sailing in the ships of 11. You, O Te Kiore, to take me to 12. The seas in the north, where I will draw nigh 13. And direct my way to the tribe.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Problem 1</p> <p>Response</p>	<p>Setting/ Event</p> <p>State Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p>	<p>Informative</p> <p>Elicitation Reply/ Request</p> <p>Informative</p> <p>Vocative/ Informative</p>	<p>Reason Result</p> <p>Result Reason</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Table 6.13a: He waiata aroha, Ngāti Porou, Te Paea, Ngata, 1961, pp. 302 – 303

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E muri ahiahi takoto ki te moenga, 2. E tia nei roto, ē, kei te tai whati kino 3. Ki te tau rā, ē, i ata rauhangatia. 4. I tīwaia pea te tai ki Harara, 5. Kia tae te nenenga mau rawa ki ō karu. 6. Ka hara tōku me he au karikawa 7. Nō ngā kūrae ki runga Tumahara. 8. I whea koia i taku tai whenua, 9. Ka āta papare ake i ahau, e te tau? 10. Tuku mārire koe rā roa te hurihanga, 11. Te mōkai puku nei āta hoki mārire 12. Ki ōku mātua, e moea iho nei. 13. Mā wai e whai atu te pae tuangahuru? 14. He manu koia au, e ai te rere atu, 15. Kai raro iti iho ko te hoa moe tahi? 16. E hoa mā, ē! Kātahi nei hanga kino; 17. Ko waho kau ōku te tirohia mai nā, 18. Ka taka ko roto, ē, ka māwherangi au, ī.	Immediate/ Explanation Recount/ Explanation Immediate	Problem 1 Problem 2 Problem 2 Response Conclusion	Setting/ Event Episode 1 Episode 2 Episode 3 Event State Coda (Resolution)	Informative Elicitation Informative Elicitation Elicitation Vocative/ Informative (Final Comment)	Result Reason Reason Result	Simple Comparison Denial Correction/ Reason Result Concession Contra- expectation	Temporal Sequence Temporal Overlap

Table 6.13b: A song of love, Ngāti Porou, Te Paea, Ngata, 1961, pp. 302 – 303(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. With the fall of eventide I lay me down to sleep, 2. Within me, alas, is like the raging seas 3. For the loved one now estranged. 4. The tide, perhaps, was divided at Harara, 5. All this was pleasing in your sight. 6. Unsavoury, alas, was my portion of shellfish 7. From the headland of Tumahara. 8. Why did you not in my natal soil, 9. Gently put me aside then, dear one? 10. You let our idyllic time linger on, 11. Now my slave body is to be returned 12. To my parents of whom I do now dream. 13. Who would care to venture o'er ten-fold horizons? 14. Am I, indeed, a bird to fly thither, 15. When nearby below is my sleeping mate? 16. O friends all! What a grievous thing; 17. Only my outward part you do see, 18. When all within is in a turmoil, alas, ah me.	Immediate/ Explanation Recount/ Explanation Immediate	Problem 1 Problem 2 Problem 2 Response Conclusion	Setting/ Event Episode 1 Episode 2 Episode 3 Event State Coda (Resolution)	Informative Elicitation Informative Elicitation Elicitation Vocative/ Informative (Final Comment)	Result Reason Reason Result	Simple Comparison Denial Correction/ Reason Result Concession Contra- expectation	Temporal Sequence Temporal Overlap

6.4 Ngā mōteatea: The overall prototype

Placing the two structural prototypes side by side reveals the similarity between them (see *Table 6.14*). In fact, they are sufficiently similar to make it possible to derive a single overall prototype (see *Table 6.15*)

Table 6.14: Ngā mōteatea: An outline of the two structural prototypes

	Prototype 1	Prototype 2
General macro-pattern	+/- Introduction +/- Situation + Problem _n + Solution/Response _n +/- Evaluation _n +/- Conclusion	+/- Introduction +/- Situation + Problem _n + Solution/Response _n +/- Evaluation _n +/- Conclusion
Specific macro-pattern	+/- Aperture/ Setting + State _n ⁵⁶ + Episode _n + Event _n + Step _n +/- Coda (Dénouement/ Resolution)	+/- Aperture/ Setting + State _n ⁵⁷ + Episode _n + Event _n +/- Coda (Dénouement/ Resolution)
Genres	+ recount + immediate + hortatory + explanatory	+ recount + immediate + explanatory
Direction of address	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object
Interactive values	+ Informative _n + Directive _n +/- Elicitation _n +/- Vocative _n +/- Exclamation _n	+ Informative _n +/- Directive _n +/- Elicitation _n +/- Vocative _n +/- Exclamation _n
Predominant binary values	+ (+/-Reason-Result _n +/- Means-Purpose _n) +/- Simple Contrast _n +/- Temporal Sequence _n	+ (+/-Reason-Result _n +/- Means-Purpose _n) +/- Simple Contrast _n +/- Temporal Sequence _n

⁵⁶ _n indicates that a particular structural feature may occur more than once

⁵⁷ _n indicates that a particular structural feature may occur more than once

Table 6.15: Ngā mōteatea: Overall structural prototype

	Overall prototype
General macro-pattern	+/- Introduction +/- Situation + Problem _n + Solution/Response _n +/- Evaluation _n +/- Conclusion
Specific macro-pattern	+/- Aperture/ Setting + State _n ⁵⁸ + Episode _n + Event _n + /-Step _n +/- Coda (Dénouement/ Resolution)
Genres	+ recount + immediate +/- hortatory + explanatory
Direction of address	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object
Interactive values	+ Informative _n +/- Directive _n +/- Elicitation _n +/- Vocative _n +/- Exclamation _n
Predominant binary values	+ (+/-Reason-Result _n +/- Means-Purpose _n) +/- Simple Contrast _n +/- Temporal Sequence _n

⁵⁸ _n indicates that a particular structural feature may occur more than once

Chapter 7

Looking back, looking forward: Conclusions, reflections and recommendations

7.1 Introduction

When I began this research project, my primary aim was to attempt to determine whether *mōteatea* could be said to be made up, in whole or in large part, of what are referred to in the literature on oral formulaic theory as ‘oral formulae’, that is, the same or very similar groups of words derived from a common stock of poetic resources. As the research proceeded, I became increasingly interested in the possibility that *mōteatea* might be characterized by prototypical macro-patterning or discourse structuring, that is, by prototypical patterning of discourse elements.

7.2 Revisiting the research questions

The questions guiding this research project were:

- What is oral formulaic theory and what, if any, are the major differences among oral formulaic theorists?
- What aspects of the literature on *mōteatea* are, or can be, related to oral formulaic theory?
- What evidence is there in the literature on *mōteatea* that traditional *mōteatea* were made up, wholly or in large part of common motifs, themes and/ or verbal formulae?
- To what extent, if at all, does analysis of *mōteatea* included in *Ngā mōteatea* provide evidence of the extensive use of commonly held verbal formulae?
- To what extent, if at all, does analysis of *mōteatea* included in *Ngā mōteatea* provide evidence of commonly held patterns of overall discourse structuring?

I believed that the answers to these questions might not only contribute to our understanding of *mōteatea* as an art form but also to issues relating to the

classification of *mōteatea* and judgments of artistic merit. The following subsections deal with the research questions. Section 7.2.1 deals with the first three questions above; Section 7.2.2 below deals with the fourth question above; section 7.2.3 deals with the fifth question above.

7.2.1 Critical reviews of selected literature on oral formulaic theory and on *mōteatea*: The main findings

I conducted a critical review of selected literature on oral formulaic theory (*Chapter 2*). On the basis of that review, I concluded that although all of the main strands within oral formulaic theory involved concepts ('oral formula' and 'cluster', 'formulaic system', 'theme', 'type-scene' and 'motif') about which there was some measure of disagreement, each of these concepts could nevertheless prove to be relevant to the understanding of *mōteatea*. I was particularly interested in whether existing literature on *mōteatea* made direct reference to oral formulaic theory or to some aspect or aspects of oral formulaic theory. I was, however, also interested in the possibility that literature on *mōteatea* that did not make direct reference to oral formulaic theory might nevertheless prove to be directly or indirectly relevant to it. In the event, I found that the literature on *mōteatea* that did take some account of oral formulaic theory tended to focus on a particular aspect of it, that is, the 'oral formula' (see discussion in *Chapter 2*), but that almost all of the literature on *mōteatea* that was surveyed, irrespective of whether or not it made specific reference to oral formulaic theory, was nevertheless directly or indirectly relevant to it. In particular, much of the literature on *mōteatea*, irrespective of the actual terminology used, proved to be relevant to the treatment of conventionalized *themes*, *type-scenes* and *motifs* within the context of oral formulaic theory, and discussion of *mōteatea* that relates to rhythm and metre proved to be potentially of considerable significance in relation to the concept of the *oral formula* (see *Chapter 3*). On the basis of the critical literature reviews reported in *Chapters 2* and *3*, I concluded that although the categorization and sub-categorization of *mōteatea* was problematic, there was nevertheless considerable evidence that traditional *mōteatea* made extensive use of conventionalized *themes*, *type-scenes* and *motifs*. However, although there was clear evidence that composers of traditional *mōteatea* borrowed segments from other compositions, such evidence as there was for the existence of a common

store of oral/ verbal formulae was less convincing, particularly in the absence of careful consideration of how ‘oral formula’ might be defined in the context of compositions in *te reo Māori*, some (perhaps all) of which are not characterized by regular metrical patterning.

7.2.2 The search for ‘oral formulae’

Orbell’s claim (1977, pp. 293 – 294) that although “[the] language employed is formulaic . . . these formulas are highly flexible in their wording and . . . are susceptible of apparently endless variation” is problematic. I therefore formulated broadly based descriptions of ‘oral formula’ and ‘cluster’, descriptions that were intended as a starting point for the investigation. I then listed those segments/ strings that had been specifically identified as oral formulae or oral formulaic clusters by Orbell (1977), searching through the *mōteatea* included in the most recent editions of *Ngā mōteatea* (scanned and included in a word processing document) for the same or similar segments/ strings, adding these to the list. I also provided a linguistic description of each of the segments/ strings included in the list and attempted to determine, on the basis of considerations of frequency, diction, form, likelihood of occurrence in other contexts in which the same or similar topics of themes were in focus, and consistency with the broadly based descriptions of ‘oral formula’ and ‘cluster’ whether the occurrence of these strings provided any firm evidence of the existence of a common store of formulae or whether other explanations for their occurrence were more plausible or, at least, equally plausible. On the basis of that analysis, I concluded that although it is clear that a number of recorded *mōteatea* begin in the same way (*E muri ahiahi takoto ki te moenga*) and although it is also clear that some (by no means all) of the other strings examined occur with reasonable frequency in the corpus, this provided inadequate evidence for the contention that they are drawn from a commonly held pool of ‘oral formulae’ in the sense intended in oral formulaic theory. Any such claim would need to be accompanied by some credible, evidence-based definition of the term ‘oral formula’ in the context of Māori verbal arts. Taken as a whole, the analysis of these strings provided no support for any overall definition of ‘oral formula’ that includes reference to line length, metrical structuring or phrase type or, indeed, any clear support even for the broadly based

descriptions of ‘oral formulae’ and ‘formulaic clusters’ (included in 4.3) that were intended as a starting point.

The search for possible oral formulae was then extended. This second search was based on common concepts, themes and motifs that were identified during the conduct of the critical review of literature (*Chapter 3*). I then selected from that list those words (e.g. *ancestors*) and ‘word bundles’ (e.g. *arise/ ascend/ descend*) that were referred to most frequently in the literature, adding to the list some additional, related words. These search terms were single words in *te reo Māori*, often with alternate spellings (e.g. associated with *ancestors* were *kauwheke* and *tipuna/tupuna* etc.; associated with *anger, angry and furious* were *riri, nguha, pukuriri, whakatakariri, whanowhanoa, āritarita* and *rūtaki*). I then searched for these words in *Ngā mōteatea* (using the search facility in the *Microsoft Word* programme), recording any word combinations (e.g. *riri + kawe/tohe/whare*) that emerged during the search and listing any strings that appeared to be candidates for consideration as possible oral formulae. I then analyzed and discussed each of them in the same way as those that had been labelled by Orbell (1977) as oral formulae. The results yielded no firm support for any credible, evidence-based definition of the term ‘oral formula’ in the context of Māori verbal arts. My conclusion is that although there is clear evidence that composers of *mōteatea* often copied sections of existing compositions into their own compositions, there is no evidence that they made use of a store of commonly held verbal formulae.

7.2.3 *Mōteatea* and overall discourse structuring

The following hypothesis underpinned my exploration of the discourse structuring of *mōteatea*:

Mōteatea of different types and sub-types are characterized by particular macro-patterns⁵⁹ made up of particular occurrences and co-occurrences of specific discourse functions (speech acts) and discourse segments.

I began my investigation of this hypothesis by reviewing some literature on discourse structuring, paying particular attention to literature in which reference is

⁵⁹ Overall discourse patterns

made to *te reo Māori* and to texts in *te reo Māori* (Chapter 5). I ended that review by creating a model that could be applied to the analysis of *mōteatea* in terms of discourse structuring. I then applied that model in the analysis of *mōteatea* included in *Ngā mōteatea* (Chapter 6). On the basis of that analysis, I concluded that the evidence did not support the initial hypothesis but that it did indicate that *mōteatea*, of whatever thematic type, conform to one of two very similar structural prototypes, prototypes which were sufficiently similar to make it possible to derive a single overall prototype (outlined below):

General macro-pattern:	+/- Introduction +/- Situation + Problem _n + Solution/Response _n +/- Evaluation _n +/- Conclusion
Specific macro-pattern:	+/- Aperture/ Setting + State _n ⁶⁰ + Episode _n + Event _n +/-Step _n +/- Coda (Dénouement/ Resolution)
Genres:	+ recount + immediate +/- hortatory + explanatory
Direction of address:	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object
Interactive values:	+ Informative _n + /-Directive _n +/- Elicitation _n +/- Vocative _n +/- Exclamation _n
Predominant binary values:	+ (+/-Reason-Result _n +/- Means-Purpose _n) +/- Simple Contrast _n +/- Temporal Sequence _n

Thus, in terms of *general macro-patterning*, *mōteatea* appear to be characterized by an overall *PSn* (Problem-Solution) structure in which there is one or more *Problem* and one or more *Responses*. This may be preceded by an *Aperture* section which provides a *Preview* of what is to follow and/ or an introduction to the current situation and/or one or more of the protagonists. This section often includes reference to signs or portents, generally in the form of reference to natural phenomena. *Mōteatea* frequently end with some form of *Dénouement* (e.g.

⁶⁰ _n indicates that a particular structural feature may occur more than once

Ka tetē mai ō niho, i whakataua/ Ki te kōkota, ī) or *Resolution* (e.g. *Nā wai te tau awahi nāu nā, e Rangi,/ Kei kōtu anō*). *Linear* development (involving straightforward chronological progression from one discourse segment to the next) is extremely rare, the overall patterning tending to be *cyclic* (where there are stages in the discourse where earlier discourse segments, e.g. *Problems*, are revisited and restated or further developed). This generally involves *progressive multilayering* (where there are, for example, a series of *Responses*, each of which may provide a partial response/ solution to a problem).

Mōteatea are **multi-generic**, generally including a combination of *recount*, *immediate* (referring to the current situation), *hortatory* (instructional) and *explanatory* discourse genres.

In terms of **specific macro-patterning**, there is a combination of one or more *Episodes* (outlining past happenings), *Events* (outlining current or predicted happenings, often hypothetical) and *States* (generally outlining the current state of the poet and/ or the tribe but sometimes including a reference to the current state of the deceased, the departed and/or an enemy). *Directives* are commonplace. Although these may simply involve instructions to do or refrain from doing certain things (e.g. *Tērā te marama/ Ka roko-mahuta ake i te pae, e/! Kāua, e Pare’./ E ohia noatia*), they may also take the form of one or more *Steps* or stages required to achieve a particular outcome, such as taking action to avenge a death or deaths, to enter into the spirit world and/or to complete some process, such as the preparations for self-mutilation, battle or the laying out of a body. Actions may involve response to a hypothetical question (e.g. *Uakina ake rā te tatau o te rangi,/ Kia piki atu koe i te rangi tuatahi,/ I te rangi tuarua. E tae ki raro rā,/ E uia mai koe, ‘Ko te aha tēnei?’/ ‘Ko te pakipaki o te ao, ka maunu mai nei,/ Ko te tāroi o te riri, ē, ī!’*). The ordering of *Episodes*, *Events*, *Steps* and *States* varies, although *States* are most often referred to at the beginning and end of *mōteatea*.

In terms of **direction of address**, *mōteatea* are generally addressed, in whole or in large part, to one or more people (deceased, departed and/or present). The *Vocative* form of address (e.g. *e tama/ e kui mā!*) is common, as are *Exclamations* (e.g. *Kaitoa, kia mate!*). *Directives* may be addressed to some natural

phenomenon (e.g. *E tō, e te rā!*), to a living creature, or even to an object (e.g. *Tārei rā, e te pēpeke./ Whaihanga rā, e te tuturi, e / E tū rā, e whare e*). *Elicitations* (which may, but need not, take the form of rhetorical questions) are generally addressed to people, deceased, departed or present (e.g. *He aha te kai mō roto i tō puku?*). Although some of the *Informatives* (including those that reply to *Elicitations* and are classified as *Reply*) refer to States or Events that may be known only to the poet (e.g. *Tipatia atu e au./ Te Repa rawa taku wairua, ū ē*), the vast majority refer to Episodes or Events with which the addressee/s (living or deceased) can be assumed to be familiar (e.g. *Whakarērea iho a Te Kohika e Heretaunga/ I te taumata i Moerangi rā*), their inclusion perhaps being attributable to the desire to ensure that they are retained within tribal memory.

So far as *binary discourse values* are concerned, the fact that *mōteatea* frequently involve *explanatory* discourse is reflected in a preponderance of *logico-deductive* relations, particularly *Reason-Result* (e.g. *Ka nenē aku niho/ Puhi kaha ko Ue-hōkā*) and *Means-Purpose* (e.g. *Uakina ake rā te tatau o te rangi./ Kia piki atu koe i te rangi tuatahi./ I te rangi tuarua*). However, *Concession-Contraexpectation* (e.g. *I hohoro i te ngutu./E mau ana te tinana, ī*) is also common, as is the *associative* relation of *Simple Comparison* (e.g. *Whano rawa ka nunumi, he wairua haere*) and the temporal relation of *Temporal Sequence* (e.g. *Tuku mārire koe rā roa te hurihanga./Te mōkai puku nei āta hoki mārire/ Ki ōku mātua, e moea iho nei*).

The main difference between *mōteatea* belonging to the first prototype (Prototype 1) and those belonging to the second prototype (Prototype 2) is that the latter are not *hortatory*, that is, they do not call for action and, therefore, do not include *Steps* or stages. They may, however, include a prediction that one or more actions will take place. In a number of these *mōteatea*, particularly associated with the East Coast, *Elicitation* links two separate parts (not necessarily of equal length).

7.3 Revisiting the question of artistic quality

As noted in *Chapter 3*, Mead (1969, p. 381) has observed that “to say Maori chant is an art form is not to claim that all chants represent good art”, adding that “judgement of aesthetic quality in any particular art form in any culture is a

difficult matter”. Among the criteria proposed by Mead for the judgment of aesthetic quality are acceptance of a composition into the folk inventory and use of imagery and symbolism. I believe that another significant aspect of artistic quality is the extent to which *mōteatea* conform to the prototypical macro-patterning that has been outlined in *Chapter 6*. However, in order to confirm this, further research would be required, research in which the patterning of *mōteatea* generally regarded as being of exceptional artistic merit was compared to that of other *mōteatea*.

7.4 Limitations of the research and possible avenues for future research

The primary research components of this research project relate specifically to discourse structuring and the concept of the oral or verbal formula. However, with the exception of the discussion in the critical literature review chapters, I did not investigate *mōteatea* in relation to conventionalized *themes*, *type-scenes* or *motifs*. I believe that there would have been some value in doing so, particularly in the case of *type-scenes*. Indeed, in the process of exploring *mōteatea* from the perspective of discourse structuring (*Chapter 6*), I became aware that a number of interesting patterns were emerging, patterns which seemed to represent *type-scenes* as defined by Fry (1967, p. 35), that is, “a recurring stereotyped presentation of conventional details used to describe a certain narrative event, requiring neither verbatim nor a specific formula content”. Thus, for example, battle scenes appeared frequently to involve reference to the reason/s for the battle, its location and the primary outcome, often accompanied by a description of the bodies of the deceased.

I also believe that there would have been value in testing the concept of the ‘rule of eight’ more thoroughly and in attempting to explore the notion of improvised metrical structuring proposed by August (2001). However, although the former would have had a direct bearing on the research project outlined here (because ‘oral formulae’ have so often been specifically associated with conventionalized metrical structuring in the literature on oral formulaic theory), the latter would, whilst being of intrinsic interest, have had no direct bearing on the primary focus of this research project.

In the course of his discourse-centred analysis of one *oriori*, August (2001) makes some interesting points about the discourse in terms of its orientation (personal/impersonal). This is something that would be worthy of further exploration in relation to *mōteatea* as a whole.

Finally, perhaps most important of all, the question of artistic quality remains to be much more fully addressed.

7.5 Research contribution

In spite of the limitations of this study (referred to above), I believe that there are a number of areas in which it makes a contribution to existing knowledge and understanding. These are outlined below:

- In bringing together literature on oral formulaic theory and literature on *mōteatea*, I believe that I have highlighted a number of areas in which future research on *mōteatea* could yield important insights into the nature of Māori verbal arts.
- I believe that I have provided sufficient evidence to support my conclusion that traditional *mōteatea*, unlike the verbal arts of many pre-literate societies, were not composed, wholly or in large part, of ‘oral formulae’ and ‘formulaic clusters’ as outlined and discussed in oral formulaic theory.
- The discourse-based analysis of *mōteatea* conducted indicates that *mōteatea* were composed in line with stereotypical approaches to discourse patterning, something that suggests that discourse macro-patterning could usefully be included within oral formulaic theorizing.
- Although I analysed only one *mōteatea* in terms of the ‘rule of eight’ and other associated ‘rules’, I believe that this, together with a critical review of literature relating to metrical structuring in some types of *mōteatea*, raises some serious issues about the nature of the argumentation forwarded by those who have claimed that some types of *mōteatea* exhibit conventionalized metrical structuring.

7.6 A final note

Although there is little evidence for the extensive use of oral formulae in traditional *mōteatea* (see *Chapter 4*), there is nevertheless not only compelling evidence of extensive use of formulaic themes (see *Chapters 3 and 4*) but also evidence of the use of formulaic structuring. Indeed, the evidence that traditional *mōteatea* were conventionally structured is overwhelming. If it should prove to be the case that other Māori verbal art forms exhibit quite different macro-patterning, then the recognition of *mōteatea* as a distinct category of composition on the basis of a range of other criteria will prove also to have been justified in terms of discourse structuring.

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Appendices

Appendix 1: Further examples of *Mōteatea* conforming to Prototype 1

Background details relating to the *mōteatea* included here

	Title	Tribal origin	Composer	Reference
1.1	He tangi mō te parekura i Te Motunui	Waikato	A woman from Waikato	Ngata & Jones, 1970, pp. 572-575
1.2	He tangi	Waikato	Puhirawaho	Ngata & Jones, 1961, pp. 398-401
1.3	He tangi mō te matenga i Te Ika-a-Ranganui	Ngāti Whatua	Unknown	Ngata, 1959, pp. 340-343
1.4	He tangi	Ngāti Maru, Waitara	Te Mamanga	Ngata & Jones, 1970, pp. 348-355
1.5	He tangi mō Ngāti Parekawa	Ngāti Parekawa, Ngāti Tuwharetoa	Kokopu	Ngata, 1959, 328-333
1.6	He tangi	Unknown	Unknown	Ngata, 1959, pp. 196-197
1.7	He tangi mō Te Momo	Ngāti Tuwharetoa	Ahumai	Ngata, 1959, pp. 178-183
1.8	He tangi	Tuhourangi, Te Arawa	A kuia from Tuhourangi	Ngata, 1959, pp. 134-137
1.9	He waiata aroha mō Petera Pukuatua	Ngāti Raukawa	Kahoki	Ngata, 1959, pp. 246-249

Appendix 1.1: He tangi mō te parekura i Te Motunui, Waikato, nā tētehi wahine nō Waikato (Ngata & Jones, 1970, pp. 572-575).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. He hau nō waho i whiua mai ai, 2. Te puke i Oropi, i Poihakene [sic]. 3. I maunu atu ai te taniwha i te rua, 4. Te puru o Waikato ē! 5. Taku tau i mutua, 6. Te wehi o te whenua! 7. E hine a Ngao! i murua iho rā, 8. Tō mata whakarewa ki te wai ngārahu, 9. Te uhi a Mataora. 10. Hoki kau mai nei 11. Te tangata pūtohe o te riri, 12. Tē haere te rongō me ko Te Rangi-wāhia, 13. Mō ngā mate ngaro 14. I runga Te Motu-nui, e. 15. Tikina atu rā ngā rātā 16. Whakatere kaipuke i runga o Nga Motu, 17. Nāu i kukume, 18. Ka ū te paura, ka tini te matā, 19. Ka moe koutou ki runga o Rakiura, 20. Kai āta whakaputa, te rae i Rangipo, 21. Kei pēhia koe e te awe o Tongariro, 22. Tahuri atu ki tua, te moana Pounamu, 23. Tautika te haere ki a Te Rauparaha. 24. Kia koa tonu mai te wahine Ati Tama, 25. Mō Tu-poki rā, mō Raparapa, rā, 26. Tēnei kei roto!	Recount/ Explanation Immediate Recount Immediate	Introduction/ Situation Problem 1 Detail → Response 1 Response 2 Problem 1 (extension) Response 3 Response 4 Conclusion	Setting (Addressed to the deceased) State Episode (Addressed to the living) Step (Addressed to the living) State Step Coda (Resolution)	Informative Vocative Informative Directive Informative Directive Informative	Reason Result Result Reason Means Result } Reason Result Result Reason Result Reason	Simple Comparison	

Appendix 1.1: [Translation] A lament for the defeat at Te Motunui, Waikato, by a woman from Waikato (Ngata & Jones, 1970, pp. 572-575)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. 'Twas a breeze from afar which drove hither, 2. The ships from Europe by way of Port Jackson, 3. This caused the taniwha to emerge from its lair, 4. Thus it was with you, the plug of Wai-kato, ah me! 5. You who were my beloved unto life's end, 6. You were the feared one of the land! 7. O daughter of Ngao! She who caressed 8. Your face ornamented with ngārahu pigment, 9. And the tattooing chisel of Mataora. 10. Returned now without reason 11. Is he who was eager for battle, 12. Shorn is he of fame like that of Rangi-wāhia 13. All because of the missing dead 14. Who fell in the south at Te Motu-nui. 15. Go then and fetch the skilled seer 16. To launch the ships and sail southwards to Ngamotu, 17. For it was you who oft drew them hither 18. Landing powder and lead a-plenty. 19. You all now sleep at Rakiura. 20. Emerge warily by the uplands of Rangi-pō, 21. Lest you be overwhelmed by the snows of Tongariro. 22. Beyond that the way leads on to the Greenstone ocean, 23. Wherefore go onwards to Te Rau-paraha. 24. Of course the woman of Ati-Tama will rejoice forever, 25. Because this is payment for Tūpoki and Raparapa 26. Who now repose within me!</p>	<p>Recount/ Explanation</p> <p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Introduction/ Situation Problem 1</p> <p>Detail Response 1</p> <p>Response 2</p> <p>Problem 1 (extension) Response 3</p> <p>Response 4 Conclusion</p>	<p>Setting</p> <p>(Addressed to the deceased)</p> <p>State</p> <p>Episode (Addressed to the living)</p> <p>Step (Addressed to the living)</p> <p>State</p> <p>Step</p> <p>Coda (Resolution)</p>	<p>Informative</p> <p>Vocative</p> <p>Informative</p> <p>Directive</p> <p>Informative</p> <p>Directive</p> <p>Informative</p>	<p>Reason</p> <p>Result</p> <p>Result</p> <p>Reason</p> <p>Means Result</p> <p>Reason</p> <p>Result</p> <p>Result</p> <p>Reason</p> <p>Result</p> <p>Reason</p>	<p>Simple Comparison</p>	

Appendix 1.2: He tangi, Waikato, nā Puhirawaho (Ngata & Jones, 1961, pp. 398-401).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tākiri ko te ata 2. Ka ngau Tawera, 3. Te tohu o te mate, 4. I huna ai ngā iwi. 5. Ka ngaro rā, ē, 6. Taku tuatara, ō mātua rā 7. Ka tuku koutou. 8. Tuia, e Kohi, 9. Ki te kaha o te waka 10. Hei ranga i tō mate, 11. Kei a Te Whare a Te Hinu 12. Ka ea ngā mate 13. O te uri ra o Kokako. 14. E pai taku mate, 15. He mate taua 16. Kei tua o Manuka, 17. Kei roto o Kaipara, 18. Kei ngā iwi e maha. 19. Kīhai Koperu 20. I kitea iho e au; 21. Tautika te haere 22. Ki roto o Tawatawhiti; 23. Mō Tūhoehoe, 24. Mō Kaipiha ra, e pa, 25. Mō Taiheke 26. I kainga hoetia e koe. 27. E kai waru ana 28. Ko Te Hikutu, 29. Ko Te Mahurehure, 30. Haere kē ana, e Hika, 31. E Hope i a Te Rarawa. 32. Tēnā Hongi Hika, 33. Nāna te Houtaewa; 34. Hunā kautia 35. Waikato ki te mate.	Immediate/ Recount Hortative Recount Hortative/ Explanation Immediate Recount Immediate Recount	Introduction/ Situation/ Event Details → Problem 1 Response 1 Problem 1 (extension) Problem 2 Response 1 (extension) Problem 1 (extension) Conclusion ↓	Setting Episode (Addressed to the deceased) Step Step (Addressed to the living) Episode (Addressed to the living) Episode Step (Addressed to the living) Step Step (revisited) Episode (Addressed to the deceased) Coda (Resolution)	Informative Directive Vocative Informative Directive Vocative Informative Vocative	Result Reason Means Result Result Reason Reason Result		

Appendix 1.2: [Translation] A lament, Waikato, by Puhi-Rawaho (Ngata & Jones, 1961, pp. 398-401).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Breaks the dawn 2. And Tawera is biting (the moon), 3. 'Tis the dread omen of death. 4. In the annihilation of the tribes, 5. There was lost, 6. My tuatara, with your uncles 7. You all went to your doom. 8. Bind securely, O Kahi, 9. The lashings of the canoe 10. And go forth to avenge your dead, 11. He who was Te Whare (son) of Te Hinu, 12. And thereby avenge the death 13. Of the noblest descendant of Kokako. 14. My dead died nobly, 15. It was death in battle 16. There beyond Manuka, 17. There within Kaipara, 18. There among the many tribes. 19. Koperu was not 20. Found by me (among the slain) ; 21. Wherefore proceed steadfastly onward 22. Into the vale of Tawatawhiti; 23. (And there) avenge Tūhoehoe, 24. Avenge Kaipiha yonder, O sir, 25. Avenge Taiheke; 26. Go onward, plunging your paddle deeply. 27. Eating like slaves are 28. They of Te Hikutū 29. With those of Te Mahurehure, 30. And thus betrayed were you, O Hika, and 31. You, O Hope, to Te Rarawa. 32. Over yonder is Hongi Hika, 33. Armed with his Houtāewa 34. Which, without cause, obliterated 35. Waikato in death.	Immediate/ Recount Hortative Recount Hortative/ Explanation Immediate Recount Immediate Recount	Introduction/ Situation/ Event Details → Problem 1 Response 1 Problem 1 (extension) Problem 2 Response 1 (extension) Problem 1 (extension) Conclusion ↓	Setting Episode (Addressed to the deceased) Step Step (Addressed to the living) Episode (Addressed to the living) Episode Step (Addressed to the living) Step Step (revisited) Episode (Addressed to the deceased) Coda (Resolution)	Informative Directive Vocative Informative Directive Vocative Informative Vocative	Result Reason Means Result Result Reason Reason Result		

Appendix 1.3: He tangi mō te matenga i Te Ika-a-Ranganui, Ngāti Whatua (Ngata, 1959, pp. 340-343).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tērā te marama ka mahuta i te pae! 2. E Pewa moe roa! Kāti rā te moe! 3. Maranga ki runga, ka tū tāua 4. Ki runga te parepare, kia rokohanga atu 5. Te Kaiwhakatau, te nui 'Ati Waka. 6. Tēnei tō pū, ko Wehi-ki-te-rangi; 7. Tēnei tō pū, Te Ata-o-Kaihihi. 8. Kei apo tō hoa, 9. Ka tau kōrua ki whare kinatū, 10. Tō matua nui ki a Tama-na-tina; 11. Māna e whakarewa te kakau o te hoe, 12. Ka mānu ki Te Tapuae-nuku. 13. Ka whara kei muri, tui ana te toto 14. Te whana o te rangi 15. Paenga rangatira ki runga o Kaiwaka, 16. Ka whakarauikatia rātou ki reira. 17. Tautika te haere ki runga ki te kaupuke 18. Mō Koriwhai, mō Moremunui, 19. Ka ū rā, ka koa ia kia riri poka hou, 20. He hau tangi kino nā Tama-na-rangi. 21. Ka mate mai te utu te puke o Ihe. 22. E kai nā ahau te roro o Hongi. 23. I haere koutou i te Tane o roto, 24. I te riri whatiwhati i roto o Waimako, 25. Te moenga o te iwi, ē.	Immediate/ Hortatory// Explanation Recount/ Explanation Immediate Recount	Introduction Situation Response 1 Problem 1 Response 1 (expansion) Response 2 Problem 2 Conclusion	State Steps 1 & 2 (Address to the living ?) Step 3 Episode (Address to the living?) Episode (Address to the living?) Episode (Address to the deceased) Coda (Dénouement)	Informative Vocative Directive Informative	Means Purpose Result Reason Result Reason Result Reason Result	Simple Comparison	Temporal Sequence

Appendix 1.3: [Translation] A Lament for the defeat at Te Ika-A-Ranganui, Ngāti Whatua, composer unknown (Ngata, 1959, pp. 340-343).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Behold the moon has risen o'er the horizon! 2. O Pawa thou heavy sleeper! Cease your slumbers! 3. Arise and stand forth, that we two may stand 4. Upon the breastwork, there to await 5. Te Kauwhakatau, and the many of 'Ati Waka 6. Take this your firearm, 'tis Wehi-ki-te-rangi; 7. Take this your other firearm, 'tis Te Ata-o-Kaihihi: 8. Lest your comrade become covetous, 9. And you both be cast into the house of the glutton. 10. Your renowned sire was Tama-na-tina; 11. He it was who raised the paddle aloft 12. On the voyage to Tapuae-nuku, 13. Leaving behind a trail of blood 14. Crying to high heaven for revenge 15. For the heaped-up chieftains above Kaiwaka, 16. Where they were portioned out like a fish harvest. 17. Proceeded (he) then aboard the ship 18. Because of Koriwhai, and of Moremunui. 19. On landing, how he did rejoice to renew the combat, 20. And raise the fierce winds of Tama-na-rangi. 21. Killed in revenge were those on the hill at Ihe. 22. Verily, I could consume the brains of Hongi. 23. You all did proceed by the pathway of Tane in the midst 24. Of the conflict which ebbed and flowed within Waimako, 25. The sleeping-place of the tribe, alas.</p>	<p>Immediate/ Hortatory// Explanation</p> <p>Recount/ Explanation</p> <p>Immediate Recount</p>	<p>Introduction</p> <p>Situation</p> <p>Response 1 Problem 1</p> <p>Response 1 (expansion)</p> <p>Response 2 Problem 2 Conclusion</p>	<p>State Steps 1 & 2 (Address to the living ?)</p> <p>Step 3</p> <p>Episode (Address to the living?)</p> <p>Episode (Address to the living?) Episode (Address to the living?) Episode (Address to the deceased) Coda (Dénouement)</p>	<p>Informative Vocative Directive</p> <p>Informative</p>	<p>Means Purpose</p> <p>Result</p> <p>Reason</p> <p>Result Reason</p> <p>Result Reason</p> <p>Result Reason</p> <p>Result</p>	<p>Simple Comparison</p>	<p>Temporal Sequence</p>

Appendix 1.4: He tangi, Ngāti Maru - Waitara, nā Te Mamanga (Ngata & Jones, 1970, pp. 348-355).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tēnei au te hi hiri nei, te keu nei, 2. Ki te whare taka mate 3. O tō kuia, o Apakura, e i. 4. E moe, e tama, i te whare o te ika, 5. Ki tomo atu koe ki roto Punga-tatara; 6. Ko te whare o Uru-ngā-ngana, 7. I tūkina atu ai ngā waka uru mate. 8. Ka pine he uira, ka hoka i te rangi; 9. Ko te tohu o te mate ka hoki mai ki au, e i. 10. Māu e kimi atu he tapuae rako, 11. Ko te tapuae o Monoa 12. I awhitia ai e te kāhui tara, 13. Ka rewā a Tara i Whenua-kura, e i. 14. Ko hea tō ara i haere ai koe? 15. Ko te ara o aitu, e i. 16. E tu, e pā, i te kei o te waka. 17. Nāu tē tatari te hau whenua tangi roa; 18. Ka pā te kihau ki te rā tukupū, 19. Ka rewā o tohu ki te hiwi ki Raukawa, e i. 20. E iri, e hine, i runga Te Rangi-aoao-nunui; 21. Ko te waka tēnā o Tiki-te-pou-rangi, 22. Ka ma' a ki te ao, e, 23. Ka tau te punga, ka tau ki raro. 24. Hiwia mai, kia rewā ai, e i. 25. He punga whakarewaina i te punga i Hawaiiki, 26. E tau ana te pai o te moana, e i. 27. Ku' rongo noa koe, i tu ki ro' te moana, 28. He tū kōpiri, e i, 29. Ka ū ki uta he tapuae hikitia, 30. He tapuae heuea. 31. Ka ngaro koutou ki Whiti-a-naunau, 32. Ki Whiti-a-korekore, 33. Ki ngā taua i mate ai 34. A Tupua rāua ko Tawhito, e i. 35. Tūiri ki runga ra, ka ngaehe kei raro, 36. He ao tamawahine, he ao o Whaitiri. 37. Kaua taku ipo e haria pukutia; 38. Haria ka whakawai iho. 39. Ko te mokopuna tēnā a Hau-tae-pō, 40. A Rua-pū-tahanga, e i	Immediate/ Hortatory Immediate/ Explanation Hortatory/ Explanation Immediate Hortatory/ Explanatory Hortatory/ Explanatory Hortatory/ Explanation/ Immediate Immediate Episode 1 Immediate Hortatory Immediate	Introduction/ Situation/ Problem 1 Details → Response 1 Response 1 (extension) ↓	Aperture/ Setting Event Episode Event Step (Addressed to the deceased ?) Step (Addressed to the living?) Event Step Step State Episode (Address to the deceased) Event Step (Address to the living)	Informative Directive/ Vocative Informative Directive Elicitation Reply Directive/ Vocative Informative Vocative Directive Informative Directive Informative Informative Directive Informative	Result } Reason } Result } Reason } Reason } Result } Result } Reason }		Temporal Sequence }

<p>41. Ka maea ki roto te Rama-nui, 42. Whare hanga a Porou, i tākina mai ai; 43. Nōna te waha tapu, no Kai-hamu, 44. E tama, e i. 45. Ka riro ra, e, ngā tama toa o Tū-te-ngana-hau. 46. Māu e hume atu te maro o Whakatau, 47. Tō waha ra ki te riri, e i.</p>		<p>Conclusion</p>	<p>Event Coda (Dénouement)</p>	<p>Vocative/ Informative Reason Result</p>			<p>Temporal Sequence</p>
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Appendix 1.4: [Translation] A Lament, Ngāti Maru - Waitara, by Te Mamanga (Ngata & Jones, 1970, pp. 348-355).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Heavily-laden am I, restlessly moving about 2. In the house, now overtaken by death, 3. Of thine ancestress, Apakura, e i. 4. Sleep on, O son, in the abode of the fish, 5. Thou art about to enter within Punga-tatara ; 6. The house of Uru-ngā-ngana, 7. From whence were brought the canoes of ill-omen. 8. The lightning that flashes across the heavens 9. Is the sign that death has once again come to me, e i. 10. Seek thou for the footprints of the rako, 11. Also the footprints of Monoa 12. Who was guarded by the tara flock, 13. Hence the name Tara at Whenua-kura, e i. 14. By what pathway hast thou gone? 15. It was, alas, the pathway of death, e i. 16. Stand there, O sir, at the stern of the canoe. 17. Thou didst not wait for the long off-shore breeze; 18. The spirit has now spread the wide sails, 19. All (these) signs of thee are seen o'er the hill of Raukawa, e i. 20. Be thou elevated, O maiden, upon Rangī-aoao-nunui; 21. That is the canoe of Tiki-te-pou-rangi, 22. It is of the many now in the world, e, 23. With anchor dropped, dropped down below 24. Lift it up on board, let (the canoe) float freely, e i. 25. 'Tis now the raised anchor, the anchor of Hawa-iki, 26. And becalmed is the sea, e i. 27. Oft thou heard it said, to stand upright in the sea, 28. Stand with both feet braced, e i. 29. Standing on shore, quickened strides may follow, 30. Striding feet freed from tapu. 31. Ye are all lost within Whiti-place-of-anger, 32. Whiti-place-of-few-survivors, 33. With the warrior bands with whom perished 34. Tupua and Tawhito, e i. 35. A terrible roar from above, a rending sound here below, 36. Accompanies the maidens' ritual, the ritual of Whatitiri. 37. Do not bear my cherished one away in silence; 38. Take him, but leave behind a song of lament. 39. A descendant is he of Hau-tae-pō, 40. And of Rua-pū-tahanga, e i.</p>	<p>Immediate/ Hortatory Immediate/ Explanation Hortatory/ Explanation Immediate Hortatory/ Explanatory Hortatory/ Explanatory Hortatory/ Explanation/ Immediate Immediate Episode 1 Immediate Hortatory Immediate</p>	<p>Introduction/ Situation/ Problem 1 Details → Response 1 Response 1 (extension) ↓ Event</p>	<p>Aperture/ Setting Event Episode Event Step (Addressed to the deceased) Step (Addressed to the living) Event Step State Episode (Address to the deceased) Event Step (Address to the living) Event</p>	<p>Informative Directive/ Vocative Informative Directive Elicitation Reply Directive/ Vocative Informative Vocative Directive Informative Directive Informative Informative Directive Informative Informative</p>	<p>Result } Reason } Result } Reason } Reason } Result } Reason } Result }</p>		<p>Temporal Sequence }</p>

<p>41. (He) now emerges from within Te Rama-nui, 42. The house built by Porou, wherein were spoken 43. The sacred utterance by Kai-hamu, 44. O son, e i. 45. Departed are the sons of Tū-who-defied-the-winds, 46. And thou wilt now gird on thee the waist mat of Whakatau, 47. And have thy fill of war, e i.</p>		<p>Conclusion</p>	<p>Coda (Dénouement) Event (Addressed to the living)</p>	<p>Vocative/ Informative Reason Result</p>			<p>Temporal Sequence</p>
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Appendix 1.5: He tangi mō Ngāti Parekawa, Ngāti Parekawa - Ngāti Tūwharetoa, nā Kokopu (Ngata, 1959, pp. 328-333).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Noho noa Meremere, kaua i te tangata 2. Nāna te tohe, nāna te mārō, 3. Rerekē mai nei he pārera noho noa 4. A Rau-maroro. 5. E kore e noho noa i te tarawaha. 6. E ai te karena. 7. Ka pau te kī atu, whakataha ki tahaki 8. He pō taua tēnei e hoki kai tua o Manuka. 9. I hakua hei aha te uri o Te Tahiwī? 10. Hihitaua riri whakawareware 11. Ngākau kino tama, e te uri o Te Huia; 12. I a Rangitaiki, i a Te Wiwini-o-rongo 13. Patu whakawai, ka hua ko te ora tonu ake tēnei. 14. Tēnā rā, ē, ngā hau o Punaweko 15. Hei whakariupapa mania paheke 16. Haere atu i tōu huarahi, 17. I te wai kōwhitiwhiti a Paretuiri. 18. I te whiti pākaha, 19. I a Te Wharaunga kia pūkanatia, 20. Kia tanuku noa ō kiri angaanga. 21. Wareware ana hoki, e Raha, tō ngākau 22. E hao nei koe ki te tū ki te riri, 23. Ki te tuku-ā-pō nā te awa pōreterete, 24. He wareware anō tē whakataukī atu, 25. 'Hei huanga te atua kia ware noa iho?' 26. I mōhio ō tūpuna ki te whakatūpapa. 27. Taka māriri ki te hanga 28. E whakamatakuria nei a te riri, 29. I moimoia ake te kurī, i tuku tahuatia 30. Hei utu mō ngā hanga a Te Riupawhara, 31. Mō Wahineiti, mō Pātaua, mō Te Hau-o-Taranaki, 32. Mō te kōhatu a Te Rangimaheu 33. I runga o Whakatara 34. I roto o Motutere i reira te ripanga; 35. Herehere kau ana te taura ki a koutou, 36. Kīhai i hāparapara, kia kai atu Tāhuna, 37. Kia nui ai te hara, ē I.	Immediate/ Recount Recount/ Argument Recount/ Explanation Hortatory/ Explanation/ Recount Recount/ Explanation Conclusion	Introduction/ Situation Problem 1 Details → Response Evaluation Problem 1 (extension) ↓	Setting/ State Episode Episode (Address to deceased) Episode (Address to deceased) Step (Invocation to the winds) Episode (Address to the deceased) Event (Address to the deceased) Episode State Episode (Address to the deceased) Episode Episode/ Code (Dénouement)	Informative Directive (hypothetical) Informative Elicitation Informative (rhetorical question) Vocative/ Directive Vocative/ Informative Elicitation Informative	Concession- Contra- expectation + Conclusion Grounds Contra- expectation Concession Means Purpose Grounds Conclusion Reason Result Contraexpectation Concession Result Reason Reason Result Grounds Conclusion	Simple Comparison	Temporal Sequence

Appendix 1.5: [Translation] A Lament for Ngāti Parekawa, Ngāti Parekawa - Ngāti Tūwharetoa, by Kokopu (Ngata, 1959, pp. 328-333).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Carefree is Meremere, as if he were not the man 2. Always so persistent, always headstrong, 3. Who deflected hither the fate of witless ducks 4. Of Rau-maroro (the expert fowler). 5. Ye should not have descended to that open place, 6. Heedless of the friendly warning. 7. Ye were told oft to take refuge elsewhere 8. From the night of strife returning from beyond Manuka. 9. Why then blame the progeny of Te Tahiwī? 10. Hihitaua the deceitful fighter, 11. Evil-minded son, progeny of Te Huia; 12. He, with Rangitaiki, and Te Wiwini-o-rongo 13. Smote treacherously, when 'twas thought to be a deliverance. 14. Come then, O winds of Punaweko 15. So that misfortune may beset 16. The pathway upon which ye all went, 17. Across the glistening waters of Pare-tuiri 18. At that dangerous crossing, 19. Where Te Wharaunga will be stared at defiantly, 20. Indeed, your heads will not have tumbled in vain. 21. Verily, quite forgotten, O Raha, was your proneness 22. To seek always some cause for strife, 23. Hence (were they) dispatched to the night like dipping ducks; 24. Forgetful, too, not to answer with the proverb, 25. 'Is the God (of War) our kin that we should be so witless?' 26. Your ancestors were wise in the art of deception. 27. Now comes this thing, 28. This most feared thing, a battle to the death, 29. Lured forth like dogs, taken as a food offering 30. In payment for the deeds of Te Riupawhara; 31. For Wahineiti, for Pātāua, and for Te Hau-o-Taranaki, 32. And because of that rocky pinnacle of Te Rangimaheu, 33. (Which defied them) up there at Whakatara. 34. It was within Motutere ye all were herded; 35. Unresisting, ye were all tied together, 36. No words were uttered, before Tāhuna ate his fill, 37. Thus magnifying this ignoble deed.</p>	<p>Immediate/ Recount</p> <p>Recount/ Argument Recount/ Explanation</p> <p>Hortatory/ Explanation/ Recount</p> <p>Recount/ Explanation</p> <p>Conclusion</p>	<p>Introduction/ Situation</p> <p>Problem 1</p> <p>Details →</p> <p>Response</p> <p>Evaluation Problem 1 (extension)</p>	<p>Setting/ State</p> <p>Episode</p> <p>Episode (Address to deceased)</p> <p>Episode (Address to deceased)</p> <p>Step (Invocation to the winds)</p> <p>Episode (Address to the deceased)</p> <p>Event (Address to the deceased)</p> <p>Episode</p> <p>State Episode (Address to the deceased)</p> <p>Episode</p> <p>Episode/ Coda (Dénouement)</p>	<p>Informative</p> <p>Directive (hypothetical) Informative</p> <p>Elicitation Informative (rhetorical question)</p> <p>Vocative/ Directive</p> <p>Vocative/ Informative</p> <p>Elicitation</p> <p>Informative</p>	<p>Concession- Contra- expectation +</p> <p>Conclusion</p> <p>Grounds</p> <p>Contra- expectation Concession</p> <p>Means Purpose</p> <p>Grounds Conclusion Reason</p> <p>Result</p> <p>Contraexpectation Concession</p> <p>Result</p> <p>Reason</p> <p>Reason</p> <p>Result</p> <p>Grounds Conclusion</p>	<p>Simple Comparison</p>	<p>Temporal Sequence</p>

Appendix 1.6: He Tangi (Ngata, 1959, pp. 196-197).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. E muri ahiahi takoto ki te moenga, ē, 2. Ko taku kiri māngi te tirohia mai nā, ē, 3. Taka ko roto nei e ai te ao hau, ē, 4. Ki te iwi rā ia e haupū mai rā 5. I te tai ki te tonga, ē, ki a Te Toritori rā.</p> <p>6. Me aha atu koe rā?</p> <p>7. Me tangi atu koe te tangi o Rakauri, ē, 8. Te tangi o Rikiriki tēnā kei te raro, ē. 9. Kia mate i te matua e ora mai ana koe rā, 10. Hei whakamaurutanga mōku ki te iwi, ē.</p> <p>11. Hōmai he matā kia haehae au, ē, 12. Kia kotia te kiri piringa mai o te hoa, ē 13. Kī te renga hōrū nō roto nō Parahaki, ē.</p> <p>14. Tēnei taku toto te whakapunia nei, ē; 15. He wai whakamatara nōu e Tipare rā, 16. Nō Te Rangianiwa, te kai a Pera, nā ī.</p>	<p>Immediate/ Explanation</p> <p>Hortatory</p> <p>Immediate</p> <p>Hortatory</p> <p>Recount</p> <p>Immediate</p>	<p>Introduction/ Situation</p> <p>Details/ → Problem</p> <p>Response 1</p> <p>Response 2</p>	<p>Setting/ Event Event Event</p> <p>Address to the deceased Step</p> <p>Step</p>	<p>Informative</p> <p>Elicitation</p> <p>Request Informative</p> <p>Directive</p> <p>Informative</p>	<p>Result</p> <p>Reason</p> <p>Means Purpose</p> <p>Means Purpose</p> <p>Means Purpose</p>		

Appendix 1.6: [Translation] A Lament. Provenance unknown (Ngata, 1959, pp. 196-197).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. With the fall of eventide I lay me down to sleep, 2. It is my distressful state you do now gaze upon, 3. Within me is riven by a raging storm, 4. Grieving for the tribe who lie there in heaps 5. Away in the south with Te Toritori.</p> <p>6. What can we do about you?</p> <p>7. Let me sing the lament of Rakauri, 8. The lament, too, of Rikiriki, both of whom have gone; 9. In the death of a father, I would you had lived 10. As a source of comfort for me within the tribe.</p> <p>11. Hand me then the sharpened obsidian to lacerate myself, 12. Cutting deeply this body which embraced a soul mate, 13. Who was anointed with red ochre from Parahaki,</p> <p>14. Here now is my blood given freely, 15. As a ritual separation for you O Tipare, 16. 'Tis of Te Rangianiwa, the food of Pera.</p>	<p>Immediate/ Explanation</p> <p>Hortatory</p> <p>Immediate</p> <p>Hortatory</p> <p>Recount</p> <p>Immediate</p>	<p>Introduction/ Situation</p> <p>Details/ → Problem</p> <p>Response 1</p> <p>Response 2</p>	<p>Setting/ Event Event Event</p> <p>Address to the deceased Step</p> <p>Step</p>	<p>Informative</p> <p>Elicitation</p> <p>Request Informative</p> <p>Directive</p> <p>Informative</p>	<p>Result</p> <p>Reason</p> <p>Means Purpose</p> <p>Means Purpose</p> <p>Means Purpose</p>		

Appendix 1.7: He tangi mō Te Momo, Ngāti Tuwharetoa, nā Ahumai (Ngata, 1959, pp. 178-183).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tērā te whetu kamokamo ana mai; 2. Ka tangi te whaitiri, ka rapa te uira, 3. Te tohu o Hoturoa i maunu atu ai. 4. Kaitoa, kia mate! Nāu i rere mua; 5. He waewae tāpeka ki te ara rīpeka, 6. He pūkainga pakake ki Te Roto-a-Tara. 7. Mā wai e huaki te umu ki Kahotea rā? 8. Mā Te Rauparaha, mā Toheapare rā, 9. Māna e tāmoē te awa kei Ahuriri. 10. Kia riro ana mai taku kai, ko Te Wera. 11. Me horomata tonu te roro o Pareihe, 12. Hei poupou ake mō roto i au. 13. Iri mai, e pā, i runga te turuturu! 14. Tō uru mahora ka pīua e te tai, 15. Tō kiri rauwhero ka whara kei muri. 16. Koa noa mai rā te wahine 'Ati Puhī! 17. Tahuri mai ō mata te tihī ki 'Tīrau 18. Mōwai rokiroki, ko te huna i te moa; 19. I makere iho ai te tara o te marama, ē-t.	Immediate/ Explanation Recount Immediate Hortatory/ Explanation/ Immediate Hortatory/ Immediate	Introduction/ Situation Problem 1 Details → Response 1 (Address to the deceased) Response 2 Response 3 Event Problem 1 (extension) Response 4 Conclusion ↓	Aperture/ Event Episode (Address to the deceased) Event Step (Address to the living) State Episode Address to the living State Event/ Coda (Dénouement)	Informative Elicitation Reply Informative Directive Informative Directive Directive Informative	Result } Reason } Result Reason } Result } Reason } Result } Reason } Reason } Reason }	Simple Comparison }	Temporal Sequence }

Appendix 1.7: [Translation] A Lament for Te Momo, Ngaati Tūwharetoa, by Ahumai (Ngata, 1959, pp. 178-183).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. See, the star scintillates in the distance; 2. The thunder peals, the lightning flashes! 3. A sign that he of Hoturoa's line has gone.</p> <p>4. It serves you right to die! You would rush to the forefront, 5. With insecure foothold at the crossing of the trails 6. That lead to the heaped-up whales at Te Roto-a-Tara. 7. Who will now uncover the ovens out there at Kahotea? 8. It will be Te Rauparaha and Toheapare (of course): 9. Ay, they will plunge across the waters at Ahuriri. 10. Make certain to bring as food for me, Te Wera, 11. The brains of Pareihe, too, I will swallow raw, 12. And this will sustain and strengthen all within me. 13. Suspended you are, O sire, from the pole! 14. Your straight locks were washed in the tide, 15. Your bronzed skin was, alas, marred in death. 16. Gloat on, O woman of 'Ati Puhī! 17. Turn your gaze to the summit of 'Tirau, 18. Which now is utterly desolated, all lost like the moa; 19. Verily, the point of the riven moon has fallen, alas.</p>	<p>Immediate/ Explanation</p> <p>Recount</p> <p>Immediate</p> <p>Hortatory/ Explanation/</p> <p>Immediate</p> <p>Hortatory/ Immediate</p>	<p>Introduction/ Situation Problem 1 Details →</p> <p>Response 1 (Address to the deceased)</p> <p>Response 2</p> <p>Response 3 Event</p> <p>Problem 1 (extension)</p> <p>Response 4 ↓</p> <p>Conclusion</p>	<p>Aperture/ Event</p> <p>Episode (Address to the deceased)</p> <p>Event Step (Address to the living)</p> <p>State Episode</p> <p>Address to the living State Event/ Coda (Dénouement)</p>	<p>Informative</p> <p>Elicitation Reply Informative</p> <p>Directive</p> <p>Informative</p> <p>Directive</p> <p>Directive</p> <p>Informative</p>	<p>Result } Reason } Result Reason } Result } Reason } Result } Reason } Result } Reason }</p>	<p>Simple Comparison }</p>	<p>Temporal Sequence }</p>

Appendix 1.8: He tangi, Tuhourangi - Te Arawa, nā tētehi kuia nō Tuhourangi (Ngata, 1959, pp. 134-137).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Kāore te aroha ki tōku kōkara, ki a Kohurepuku, 2. Motu rikiriki e roto i ahau. 3. Me aha atu hoki te hinganga kahurangi 4. Kai ō mokopuna; 5. I a Pehia, i a Toheriri, kai a Kehu, a te hoa; 6. I a Te Kuruotemarama, e tū kau mai rā 7. Te tara ki Ruawahia. 8. Whakarerea iho a Te Kohika e Heretaunga 9. I te taumata i Moerangi rā. 10. I hikitia pea Taiāwhio e te whītiki? 11. Whītiki tonu atu a Te Rangitautini 12. Me āna kahurangi, 13. I te whakaterere kino o Mokonuiarangi. 14. Tērā e titiro ka ngaro Rotorua i te kauri. 15. Whakarewaia rā ki runga o Motutawa, 16. Ki a Tuhourangi, ki te iwi rā, ē. 17. Nā koutou rā, e pā mā, kai hoatu 18. Ki runga o Mokoia. 19. I aua kia tae ki ōu awhero, 20. Ka tetē mai ō niho, i whakataua 21. Ki te kōkota, ī.	Immediate/ Recount/ Explanation Recount Hortatory/ Immediate Explanation	Introduction/ Situation Problem 1 Details → ↓ Response 1 Problem 2 ↓	Setting/ State Episode Step (Addressto the deceased) State/ Coda (Resolution)	Informative Elicitation Directive Directive Informative	Result Reason Result } Reason } Result } Reason } Concession } Contra- } expectation }		

Appendix 1.8: [Translation] A Lament, Tuhourangi - Te Arawa, by a kuia from Tūhourangi (Ngata, 1959, pp. 134-137).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Unceasing is the sorrow for my mother, Kohurepuku, 2. And torn to shreds is all within me, 3. What solace is there for the deaths of these noble ones 4. All of whom (you called) your grandchildren; 5. There was Pehia, Toheriri, and Kehu my spouse; 6. And there was Te Kuruotemarama too, now stands lonely 7. Yonder the up-flung peak of Ruawahia, 8. Forsaken was Te Kohika by Heretaunga 9. On the summit of Moerangi over there. 10. Taiāwhio perhaps was caught up in the snare? 11. The snare which also entangled Te Rangitautini 12. Together with all his noble kinsmen, 13. On the wanton urging of Mokonuiarangi. 14. Look and see Rotorua is quite hidden by the kauri. 15. Set them afloat on to Motutawa, 16. Upon Tuhourangi, the tribe of 17. You all, O sirs, who caused 18. This (disaster) to come upon Mokoia. 19. That would rightly answer your wanton insistence, 20. But, alas, your clenched teeth lie 21. Scattered about like shells on the sands.	Immediate/ Recount/ Explanation Recount Hortatory/ Immediate Explanation	Introduction/ Situation Problem 1 Details → Response 1 Problem 2 ↓	Setting/ State Episode Step (Address to the deceased) State/ Coda (Resolution)	Informative Elicitation Directive Directive Informative	Result Reason Result } Reason } Result } Reason } Reason } Concession } Contra- } expectation }		

Appendix 1.9: He waiata aroha mō Petera Pukuatua, Ngāti Raukawa, nā Kahoki (Ngata, 1959, pp. 246-249).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Te roa o te pō e oho ai au, 2. He rau te hurihanga i konei Tukino; 3. Tōu hohoro mai i te hinapōuri, 4. Ko te āhua kau i kitea atu ai. 5. Whano rawa ka nunumi, he wairua haere; 6. Kai roto mai te papaki, kia mau rawa mai, 7. Hei hoa pono koe mōku nei ki te whare. 8. Nāku i moe iho ko tō wairua tonu.	Immediate Recount/ Explanation	Situation & Problem	Setting / State Episode	Informative/ Vocative	Result Reason Concession Contra- expectation Means Purpose	Simple Comparison	
9. Tērā te pūkohu tāiri ana mai 10. Te tara ki 'Tautari, kia tangi atu au. 11. Me tangi, me aha te makau ka wehe; 12. Taratara rawa koe i taku tinana nei. 13. Ka riua ia koe ngā hiwi ki 'Tairi; 14. Te hoki mai te manako, huri atu ai koe, ē.	Immediate Recount	Situation Problem	State Event Episode	Directive Informative	Reason Result		Temporal Sequence
15. Kōangi hauraro i tuku mai i te hiwi 16. Ki Ngongotaha rā, tē hōhā noa 17. Tāku nei titiro te puia i Whakahinga; 18. Tū mai i konā, mā te hautonga koe 19. E whiu ki te rae o Tahere rā ia. 20. Whai noa atu ana, ka huri atu nā koe, ē.	Immediate	Response Conclusion	Event State Step/Event (hypothetical) State/ Coda (Resolution)	Directive/ Request Informative	Means Purpose Result Reason		Temporal Overlap

Appendix 1.9: A love song from Petera Pukuatua, Ngāti Raukawa, by Kahoki (Ngata, 1959, pp. 246-249).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Through the long night I am so wakeful, 2. A hundred times I turned about, O Tukino; 3. I longed for you to hurry back in the night, 4. And once I thought I saw your likeness. 5. 'Twas only for a moment and it vanished like a phantom; 6. Within me is a-thumping, that vision to retain, 7. And to hold you, dearest one, within the house. 8. Thus in my dreaming I saw you in the spirit.	Immediate Recount/ Explanation	Situation & Problem	Setting / State Episode	Informative/ Vocative	Result Reason Concession Contra- expectation Means Purpose	Simple Comparison	
9. Behold the mist suspended high up yonder 10. On the peak of Tautari, which causes me to weep. 11. To weep in vain for my absent lover; 12. Parted afar off from this body of mine. 13. You have vanished beyond the hills of Tairi; 14. Without love's token, ere proceeding on your way.	Immediate/ Explanation Recount	Situation Problem	State Event Episode	Directive Informative	Reason Result		Temporal Sequence
15. The gentle north wind comes off the hills 16. At Ngongotaha yonder, and all the while unwearied 17. My longing eyes rest on the steaming pools of Whakahinga. 18. Tarry there, and let the south wind 19. Bear you onward to the summit of Tahere afar. 20. Alas, these are vain thoughts, for you are gone.	Immediate	Response Conclusion	Event State Step/Event (hypothetical) State/ Coda (Resolution)	Directive/ Request Informative	Means Purpose Result Reason		Temporal Overlap

Appendix 2: Further examples of *Mōteatea* conforming to Prototype 2

Background details relating to the *mōteatea* included here

	Title	Tribal origin	Composer	Reference
2.1	He tangi	Ngāti Ruanui	Te Iikaherengutu	Ngata & Jones, 1961, pp. 366-371
2.2	He tangi mō Mahora	Waikato, Ngāti Maniapoto	Tukorehu	Ngata & Jones, 1961, pp. 180-183
2.3	He waiata tangi mō Tuterangiwhaitiri	Te Aitanga-a-Hauti	Rangiua	Ngata, 1959, pp. 294-297
2.4	He tangi mō Te Wai-Kowharawhara	Ngāti Ira ki Wairarapa	Rangi-Whakapou	Ngata & Jones, 1970, pp. 34-37
2.5	He tangi mō Te Kore	Ngāti Maniapoto	Paretekawa	Ngata, 1959, pp. 250-253
2.6	He waiata aroha	Te Whanau-a-Apanui	Unknown	Ngata & Jones, 1961, pp. 50-51
2.7	He waiata aroha	Ngāti Toa	Te Rangihiroa	Ngata, 1959, pp. 350-355
2.8	He waiata whaiāipo mō Te Heuheu Herea	Ngāti Tuwharetoa	Te Kahui	Ngata & Jones, 1961, pp. 64-65
2.9	He waiata whaiāipo	Te Arawa	Tatai Te Waiatua	Ngata & Jones, 1961, pp. 98-101
2.10	He waiata whaiāipo	Ngāti Hinemanu, Ngāti Te Upokoiri	Waipū	Ngata & Jones, 1961, pp. 260-263
2.11	He waiata aroha	Ngāti Ruapani, Tuhoe	Mihikitekapua	Ngata, 1959, pp. 76-79
2.12	He waiata aroha mō Te Manana Kauaterangi	Ngāti Porou	Turuhira Hineiwhakinaterangi	Ngata, 1959, pp. 104-107
2.13	He waiata aroha nō Tukehu rāua ko Wetea i mua o te patunga i a rāua i Te Totara	Ngāi Maru	Tukehu & Vetea	Ngata, 1959, pp. 356-359
2.14	He waiata whaiāipo mō Te Mimi-o-Pawa	Ngāti Porou	Hinekimua	Ngata & Jones, 1961, pp. 118-119

	Title	Tribal origin	Composer	Reference
2.15	He waiata whaiāipo	Ngā Puhi	Pakiri	Ngata & Jones, 1961, pp. 162-165
2.16	He waiata whaiāipo	Whakatāne, Ngāti Awa	Unknown	Ngata & Jones, 1961, pp. 194-197
2.17	He waiata tangi	Wharekauri	Unknown	Ngata & Jones, 1970, pp. 100-103
2.18	He waiata aroha	Ngāti Whakahemo	Unknown	Ngata, 1959, pp. 374-377
2.19	He waiata whaiāipo mō Mauriatea	Ngāti Porou	Te Ihukimua	Ngata & Jones, 1961, pp. 44-45
2.20	He waiata aroha	Ngāti Porou	Te Paea	Ngata & Jones, 1961, pp. 302-303
2.21	He waiata whaiāipo mō Te Heuheu Tukino (II)	Ngāti Kohera, Ngāti Tuwharetoa	Niho	Ngata, 1959, pp. 288-289

Appendix 2.1: He tangi, Ngāti Ruanui, nā Te Ikaherengutu (Ngata & Jones, 1961, pp. 366-371).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Nei ka noho, kapakapa tu ana 2. Te tau o taku manawa 3. Ki aku tamariki. 4. Etia nei au, e tama ma, 5. Ko te Aitanga-a-Tāne 6. E tuohu i uta ra, 7. E piko nei me te mamaku 8. Ki aku tamariki. 9. Kei whea ra, e, te tamaiti 10. I karangatia ai, 11. "Nau mai! E tama!" 12. Ka riro ra ia i te taiheke nui. 13. Ka noho tenei au, e tama ma, 14. I runga i te kahui papa, 15. Papa mania, papa tahia, 16. Tahia rawatia; 17. Kei ai he titiro i te ra 18. E tu iho nei, 19. Te maunga e tu mai ra, 20. Ki te hau kainga, 21. I whakaarohatia mai, 22. E te konohi tonga, 23. Tenei me ruru ki te whare 24. Na Whiro-te-tupua; 25. Kei wareware taku ngakau 26. Nga hanga a te rau. 27. Mei kaiā ranei te marama 28. I mate ai? 29. Mei kaiā ranei te pari 30. I horo ai? 31. Nga huri nei i pirau ai? 32. Mei taua mea, ka ruru nga atua 33. Ki a tatou, 34. Ka ngaro i te ngaro a te moa. 35. Ko te rau kau 'no te whakawaia ana 36. Ki te whanau a Pani, a Rongotau, 37. Nāna te kahui kura, 38. Nga taonga whakamanamana, 39. E tama ma, a o kuia 40. Aua atu ko tawhiti. 41. Nāku pea koutou koi tiki atu 42. Ki Hawaiiki ahu mai ai,	Recount Immediate Immediate Recount Immediate Hortatory Immediate / Recount	Introduction/ Situation Details → Problem Response 1 Response 2 Problem 2 Problem 3 ↓	Setting/ Event Vocative/ State Address to the deceased Episode State Vocative State Episode 1 □ (Address to the deceased) State Event Step (Addressed to self) Step 2(Addressed to self) Episode State Episode (Addressed to the deceased) Vocative Episode	Informative Elicitation Reply Informative Directive Elicitation Informative	Result Reason Result Reason Result Reason Condition Consequence	Simple Comparison Simple Comparison Supp- lementary Alternation	

<p>43. Ka tupu koutou hei tangata. 44. Ka ranga e o tupuna 45. Nga hau o te po. 46. O te pukupuku, 47. O te tau mate; 48. Hoki mai 'no ana 49. Ki te pukai wheo ai. 50. I tohia ai koe ki te tohi 51. O Tūtorohakina, o Tutenganahau, 52. Kia karo riri tama, 53. Kia karo nguha, kia karo patu. 54. Kei te whakahira koe 55. I te riri kaiapa na o matua 56. Ki roto o Kairau: 57. Kia ruku atu koe 58. Te ruku a te kawau 59. Ka ea to ika he haku 60. No te moana uri, 61. Ka ko o rongo i runga Haumatao. 62. E uia mai koe e nga whenua, 63. " Ko te tama a wai?" 64. 'Ka toa, ka rangona; 65. Ka tu i te ihu o te waka, 66. Ka rangona; 67. Ka amohia te iwi, 68. Ka tiketike ki runga; 69. Koia patu apiti, te kiri kai-mata.' 70. Kihai taku tamaiti i waiho e au 71. I roto o Ngaengae, 72. Ki' whakaata koe e Totara-i-ahua 73. Ki te pu whakakeko; 74. Ki' tere matoru koutou ko o matua 75. Ki roto o Manukau; 76. E kore au e mihi atu 77. Ki a koutou.</p>	<p>Recount</p> <p>Immediate</p> <p>Recount</p> <p>Hortatory</p> <p>Immediate</p>	<p>Problem 4</p> <p>Response 3</p> <p>Conclusion</p>	<p>Episode 4(Address to the deceased) Episode 4 (Addressed to the deceased)</p> <p>State</p> <p>Episode</p> <p>Episode</p> <p>Step (Address to the deceased)</p> <p>Coda (Resolution)</p>	<p>Vocative</p> <p>Elicitation Reply</p> <p>Informative</p>	<p>Means</p> <p>Purpose</p> <p>Condition</p> <p>Consequence</p> <p>Condition</p> <p>Consequence</p>	<p>Simple Comparison</p> <p>Supplementary Alternation</p>	<p>Temporal Sequence</p>
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Appendix 2.1: [Translation] A lament, Ngāti Ruanui, by Te Ikaherengutu (Ngata & Jones, 1961, pp. 366-371).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Abiding here in sadness, there came a wild throbbing	Recount	Introduction/ Situation	Setting/ Event	Informative	Result		
2. Which tore at my heart-strings	Immediate		Vocative/ State		Reason Result		
3. Because of my children.	Immediate	Details →	Address to the deceased	Elicitation	Reason	Simple Comparison	
4. I am like, O sons,							Recount
5. The Progeny of Tane	Immediate	Problem	Episode State Vocative State Episode 1 (Address to the deceased)	Reply Informative			
6. That bend over upon the shore,							
7. And droop there like the mamaku	Immediate	Response 1	State				
8. Because of my children.							
9. Where now is the child	Recount	Response 2	Event		Result Reason		
10. To whom I called,							
11. "Welcome, O son!"	Immediate	Hortatory	Step (Addressed to self)	Directive	Condition		
12. Alas, gone is he in the raging torrent.							
13. I alone remain, O sons all,	Immediate / Recount	Problem 2	Step 2(Addressed to self) Episode	Elicitation			
14. Upon the bare soil of the many,							
15. Icy soil, windswept soil,	Immediate	Problem 3	Episode	Informative	Consequence	Supp- plementary Alternation	
16. Swept quite bare;							
17. I care not to gaze at the sun	Immediate	Problem 4	State				
18. That shines above;							
19. The mountain that stands yonder,	Recount		Episode (Addressed to the deceased)				
20. Above the beloved home,							
21. Is oft in my thoughts	Immediate		Vocative Episode				
22. As I gaze at it from the south.							
23. There is nought else, but to shelter within the house	Recount		Episode				
24. Because of Whiro-the-Demon;							
25. Let not my heart forget	Immediate						
26. The exploits of the many.							
27. Was the Moon plundered (like me)	Recount						
28. When it died?							
29. Was the cliff-side plundered (like me)	Immediate						
30. When it fell?							
31. Or the seed kumara that they have rotted?	Recount						
32. If such be it, verily, the gods have united							
33. Against us all,	Immediate						
34. And lost are we, lost like the moa.							
35. Only the leafy growth remain of the beguiling	Recount						
36. By the family of Pani and Rongotau							
37. Who now possess the valued family heirlooms,	Immediate						
38. Treasures these oft boasted about,							
39. O sons all, by your grand-aunts	Recount						
40. Now long since departed afar off.							
41. Perhaps it was I who brought you forth	Immediate						
42. From Hawaiki in my begetting,							
43. Since then you grew to manhood.	Recount					Temporal	

<p>44. Your ancestors oft contrived to raise 45. The winds of the night, 46. Of the pukupuku, gooseflesh of fear, 47. Of the death-dealing year; 48. Which, haply, hath returned 49. Full loaded to groan within. 50. Dedicated were you with the ritual 51. Of Tūtorohakina, of Tutenganahau, 52. To speed your parry, O son, in battle, 53. 'Twas the firm parry, the weapon parry, 54. Thus equipped you were eager 55. For single combat as were your uncles 56. In the vale of Kairau. 57. You oft plunged in 58. Like the swoop of the cormorant 59. To emerge with your prey the king-fish 60. From the depths of the sea, 61. Your fame resounded upon the heights of Haumatao. 62. Should you now be asked in distant lands 63. " Whose son are you?" (Reply and say), 64. ' If a warrior, the fame is known; 65. If standing at the prow of the canoe, 66. The fame is known; 67. If elevated by the tribe, 68. The fame is thrust on high; 69. Likewise in close combat is the bare-skinned warrior.' 70. My child was not abandoned by me 71. Within the vale of Ngaengae; 72. If only you had appeared at Totara-i-ahua 73. At the point of the squinted pu, 74. Or, with your uncles, you had been taken on the flood-tide 75. Within Manukau; 76. I would forbear to pay this tribute 77. To you my children.</p>	<p>Recount</p> <p>Immediate</p> <p>Recount</p> <p>Hortatory</p> <p>Immediate</p>	<p>Response 3</p> <p>Conclusion</p> 	<p>4(Address to the deceased) Episode 4 (Addressed to the deceased)</p> <p>State</p> <p>Episode</p> <p>Episode</p> <p>Step (Address to the deceased)</p> <p>Coda (Resolution)</p>	<p>Vocative</p> <p>Elicitation Reply</p> <p>Informative</p>	<p>Means</p> <p>Purpose</p> <p>Condition</p> <p>Consequence</p> <p>Condition</p> <p>Consequence</p>	<p>Simple Comparison</p> <p>Supplementary Alternation</p>	<p>Sequence</p>
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Appendix 2.2: He tangi mō Mahora, Waikato – Ngāti Maniapoto, nā Tukorehu (Ngata & Jones, 1961, pp. 180-183).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations	
1. E hine rongo kino ki te iwi, e i! 2. Kihei te makau kei tangihia ki te whare; 3. I whakairia koe ki runga ki o iwi, 4. Ki a Tainui, ki a Te Arawa, e i. 5. Kihai au, e hine, i hare mai runga; 6. I ruku mai au i te awha titiparera ki taku tau, e i. 7. Ka pa, e te iwi, he taonga mai nei 8. Te makau i au, i moumoua nei, e 9. I punia mai koe te puni taurarua; 10. I hīia mai koe te hi a Tonganui; 11. I wheawheautia nga hanga puhia. 12. Kei ona ahua ka noho waenga noa, 13. Te tauarumia e te rau, e i. 14. He aha koia koe te hoatu ai 15. Te awa o to waka ko Tangaroa-tohia, 16. Korokē whāwhā o mata ka rehu, 17. Takitaki pu te ngaru huri popo punui a hine ra, i. 18. Ka puta koe kei waho. 19. Puta rawa ake nei, e i, 20. Ka paea ki te one i waho Kahunui, 21. I roto te totara, te moenga o te ipo, e. 22. E hine whakatau kore ki te nohanga awatea! 23. Kihei i uhia te kaka o te waero. 24. Tenei to kahu nga hina o Riaka; 25. Kei o teina te tau o Torohaki; 26. Kei o papa Te Awhiowhio; 27. Kia hurutu koe te rau o Tuhiwai. 28. He whakatau taringa Matai-kohunga, 29. Ka takahi i te uru o Ngatata, e i.	Immediate/ Recount/ Explanation	Introduction/ Situation	Aperture/ Setting	Informative	Concession Contraexpectation			
			Problem 1	Episode State		Denial Correction		
			Details →					
			Problem 2	Episode	Elicitation Reply Informative			
				Episode		Reason Result		
			Problem 3		Elicitation			
			Problem 1 (expansion)	Episode Episode (extension) Episode	Informative			
			Problem 4	State				Temporal Sequence
		Immediate Recount Immediate	Problem 5 Problem 6		Exclamation			
			Response 1	Event	Informative	Result Reason		
			State State Event Event	Request Informative			Temporal Sequence	
	Hortatory	Response 2 Response 4	Event Step (Addressed to the deceased)					

Appendix 2.3: He waiata tangi mō Tuterangiwhaitiri, Te Aitanga-a-Hauiti, nā Rangiuia (Ngata, 1959, pp. 294-297).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. He rangi au e tatari, he raro au e manako 2. Mō taku mea rā, kāore anō i puta mai 3. I te rā ka tau, ka tū mai kai uta; 4. I te tai ka tau, ka maunu mai i te hukinga. 5. Tēnei te rere nei i runga i te au whakaheke 6. Ka hāngai ki te rae ki Hauaitunui nei ē. 7. Ko wai kei te tā, e whakatangi ana i te hoe? 8. Ko Tutehurutea, ko koutou, e hika mā ē; 9. Kai Mangarara ka rangona atu e au, 10. E whāwhai ana mai koi tata ki uta rā; 11. Ko te waka rā, ē, kia tōia ki tahaki. 12. Ka riri mai nā koe ki taku whakakeketanga; 13. Ko wai ka tohu iho ko te rangi tonu tēnei o te mate. 14. Ka hūpeke nā koe, tē akitō rawa iho. 15. Ko te ngenge rā, ē, ka waiho nei ki ahau; 16. Kuru rawa i aku iwi i te rā roa o te waru. 17. Kia noho atu au i konei, e hika mā ē; 18. He matihe ia nei e hoki mai ki te ihu ē ī.	Immediate	Situation & Problem 1	Setting State	Informative	Contraexpectation Concession	Simple Comparison	
	Recount/ Explanation	Problem 2	Event (hypothetical) Episode	Elicitation Reply Informative			
	Immediate	Response	Episode	State	Result Reason Concession Contraexpectation		
	Conclusion	Final comment/ Coda (Resolution) (Address to the living) (Episodes addressed to the deceased)	Request State	Result Reason			

Appendix 2.3: [Translation] A lament for Tuterangiwhaitiri, Te Aitanga-a-Hauiti, by Rangiuia (Ngata, 1959, pp. 294-297).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Each day I wait, each night I long 2. For my dear one, who comes not 3. Though the sun has declined far o'er the land; 4. The tide has slackened, and is receding down the river. 5. (I am) like one borne away on the swift current, 6. Bearing onward abreast the headland of Hauaitunui yonder. 7. Who is it baling and making the paddle to resound? 8. 'Tis Tutehurutea, and all of you, dear ones, 9. Off Mangatara, were heard by me, 10. Striving desperately and almost reaching the shore; 11. The canoe it was to be hauled away. 12. In your anger you reproached me for my tardiness; 13. But who could have foretold 'twas to be a day of mourning, 14. And you went hurriedly, you did not linger. 15. Now I am left with this weariness; 16. Striking into my very bones, this long summer's day. 17. Let me remain here alone, O my kinsmen; 18. If like the lusty sneeze (he) will return, ah me.	Immediate Recount/ Explanation Immediate	Situation & Problem 1 Problem 2 Response Conclusion	Setting State Event (hypothetical) Episode Episode Episode Final comment/ Coda (Resolution) (Address to the living) (Episodes addressed to the deceased)	Informative Elicitation Reply Informative State Request State	Contraexpectation Concession Result Reason Concession Contraexpectation Result Reason	Simple Comparison	

Appendix 2.4: He tangi mō Te Wai-Kowharawhara, Ngāti Ira ki Wairarapa, nā Rangi-Whakapou (Ngata & Jones, 1970, pp. 34-37).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. He aha rawa te hau nei? 2. He kohinu tangata, e i. 3. Ka paoho e roto i a au 4. Me ko te Wai-kōwharawhara, e i. 5. E hine āku! Ka waiho atu koe e au 6. Mā te mataatao e titiro e, i; 7. Mā o tungāne i te uru, 8. Mā Te Rangi-kāheke, mā Te Rangi-tipu-a-nuku 9. E whakaara to moe rā. 10. Ma Kahu-ngunu mai rā 11. E tiki mai e torotoro, e. 12. Ka ara te kautuku nei ko Poho-kura, 13. E kai nei i a au, e i.	Immediate/ Explanation Immediate	Situation Problem 1 Problem 2 Response 1 Response 2 Response 3 Conclusion	Setting/ Event State Event Event Event (hypothetical) Event 5 (prediction) /Final comment/ Coda (Dénouement)	Informative Vocative Prediction	Reason Result Means Purpose		

Appendix 2.4: [Translation] A lament for Te Wai-Kowharawhara, Ngāti Ira ki Wairarapa, By Rangi-Whakapou (Ngata & Jones, 1970, pp. 34-37).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. What is this breeze that blows? 2. It has the beguiling fragrance of someone. 3. It awakens a yearning within me 4. As if it were of Te Wai-kōwharawhara, ah me. 5. O woman-child of mine! You are being forsaken by me 6. For the bitter cold to attend on you; 7. Tis now for your brothers in the west, 8. For Te Rangi-kāheke and Te Rangi-tipu-a-nuku 9. To arouse you from your sleep. 10. The Kahu-ngunu will surely come 11. To seek revenge. 12. Meantime that upstart bittern, Poho-kura, 13. Is consuming me now, alas.	Immediate/ Explanation Immediate	Situation Problem 1 Problem 2 Response 1 Response 2 Response 3 Conclusion	Setting/ Event State Event Event Event (hypothetical) Event 5 (prediction) /Final comment/ Coda (Dénouement)	Informative Vocative Prediction	Reason Result Means Purpose		

Appendix 2.5: He tangi mō Te Kore, Ngāti Maniapoto, nā Paretekawa (Ngata, 1959, pp. 250-253).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Kāore te whakamā ki au rā, 2. E taka kau noa nei; 3. He pō kia moea, he ao ka tirohia. 4. Te takiringa mai o te ata i ngā pae, 5. Kia tohu ake au ko ngā mahinga 6. Kīhai hoki mai. 7. He oti te tangata i kore mahara ki roto; 8. Te muri aroha ki tō tāu tūmau. 9. Tēnei anō rā ō maru i waiho, 10. Tē mau nei, ē, kei taku tuakiri. 11. Ko āku mata i rehu, 12. E whakawhetū mai ana roto. 13. Mā te aha e kawe 14. Te tāwhatitanga kei Te Habanga, 15. Kia komihi au, e Kore! ki a koe; 16. Nāu ia waiho te kiri awHINGA nei.	Immediate/ Explanation Recount Immediate	Introduction/ Situation Problem 1 Problem 2 Problem 3 Response 1 Response 2 Conclusion	Aperture/ Setting Episode (Addressed to the deceased) State State State/ Final comment Coda (Resolution)	Informative Elicitation Informative Informative	Result Reason Reason Result Result Means Purpose	Simple Comparison	

Appendix 2.5: [Translation] A lament for Te Kore, Ngāti Maniapoto, by Paretekawa (Ngata, 1959, pp. 250-253).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. What shameful fate, alas, has come upon me, 2. Hence my state of aimless wandering; 3. Night is only for sleep, day comes but to awaken. 4. When the dawn strikes the hill tops, 5. I do only recall times of strife 6. From whence many ne'er returned. 7. You were oft headstrong without thought for home; 8. Hence this abiding grief for your companionship. 9. Here, all about, are symbols of your greatness, 10. For ever cherished and treasured within the house. 11. My misty eyes are quite bedimmed, 12. And shine forth from within like stars, 13. What is there here to take 14. To the lower slope of Te Hahanga, 15. So that I might greet, O Kore! you alone? 16. Alas, bereft are the dear ones you once embraced.	Immediate/ Explanation Recount Immediate	Introduction/ Situation Problem 1 Problem 2 Problem 3 Response 1 Response 2 Conclusion	Aperture/ Setting Episode (Addressed to the deceased) State State State/ Final comment Coda (Resolution)	Informative Elicitation Informative Informative	Result Reason Reason Result Result Means Purpose	Simple Comparison	

Appendix 2.6: He waiata aroha, Te Whanau-a-Apanui, composer unknown (Ngata & Jones, 1961, pp. 50-51).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. He mea pai, e te hoa, 2. Nāu rā i wehewehe; 3. Ina ia te kore 4. He manako mai hoki 5. Nā wai hoki te mea 6. Ka pau te huri atu, 7. Ka whano ka wareware, 8. Ka whāritua i ahau, ē ī? 9. Kei te kainga 'hau 10. E te ao rere mai, 11. I haramai rā koe 12. I te hoa i ahau. 13. I whea koia koe 14. I te tuaititanga 15. Ka wewete i reira, 16. Koi hārewa ana? 17. Hōmai rawa nei 18. Aku rangi ki te noho, 19. Ka kino ia 'hau, 20. Ka koha te rauawa, ē ī.	Immediate Recount/ Explanation Immediate	Situation Problem 1 Response 1 Problem 2 Response 2 Conclusion	Aperture/ Setting/ Event State Episode 1 State Event Event Event Event (hypothetical) State/ Coda (Resolution)	Vocative/ Informative Elicitation 1 Informative Elicitation 2 (Addressed to someone other than the departed)	Concession Contra- expectation Reason Result Result Reason Condition (implied) Consequence (implied)	 Simple Comparison	 Temporal Sequence Temporal Sequence

Appendix 2.6: [Translation] A love song, Te Whanau-a-Apanui, composer unknown (Ngata & Jones, 1961, pp. 50-51).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. It is well, dear one, 2. That you brought about this parting; 3. For me there is nought 4. That can give me comfort. 5. All there was to give 6. Was given freely to you, 7. Is there now no remembrance, 8. Am I for ever put aside?	Immediate Recount/ Explanation Immediate	Situation Problem 1	Aperture/ Setting/ Event State Episode 1	Vocative/ Informative	Concession Contra- expectation		
9. I am being consumed within 10. As I mark the cloud floating hither, 11. For indeed you have come 12. From the one who was my mate. 13. Why did you not 14. Whilst love was awakening 15. Undo it all then, 16. Treating it as a thing of folly? 17. Comes it now heavy-laden 18. Are my days of waiting, 19. I am sore-oppressed, 20. A hull-broken canoe am I.		Response 1 Problem 2 Response 2 Conclusion	State Event Event Event Event (hypothetical) State/ Coda (Resolution)	Elicitation 1 Informative Elicitation 2 (Addressed to someone other than the departed)	Reason Result Result Reason Condition (implied) Consequence (implied)		Temporal Sequence Temporal Sequence
						Simple Comparison	

Appendix 2.7: He waiata aroha, Ngāti Toa, nā Te Rangihiroa (Ngata, 1959, pp. 350-355).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E kore te roimata e puritia, 2. Me tuku tonu atu kia maringi, 3. Me he wai; 4. Me kuku ki roto rā 5. Koromaki mai ai 6. Kei haeratia koe i taiaritia	Immediate/ Explanation	Situation & Problem	Setting	Informative	Result Reason Condition	Simple Comparison	Temporal Overlap
7. Whakarongo ki te tai 8. E tangi haere ana, 9. Whakaririki ai 10. Te rae ki Te Uruhi; 11. He pounga waihoe mai nāu, e Te 'Hiroa. 12. Nāu rā te kikini, 13. He mānuka i ahau.	Recount/ Explanation		Event	Directive	Consequence		
14. Te ao o te tonga 15. E whākina mai rā. 16. Haere ana koe te hiwi ki Aotea; 17. Kei raro Te Herepu 18. E moea iho nei 19. E tāmaua nei e māua ko ngākau.	Immediate		Episode 1 State Event State/ Event ?	Informative/ Vocative (Addressed to the departed)	Result Reason		Temporal Overlap
20. Kai noa i te kai 21. Te uru ki roto rā; 22. Ka whanatu te aroha 23. I te pito ngākau 24. Me tia ki te miri 25. Kia wawe taku rangi 26. Me hopī ki te wai 27. Kia ora ai ahau.		Response Conclusion	Event State Event Coda (Dénouement)	Request	Concession Contra- expectation Result Result Means Reason Result		Temporal Overlap

Appendix 2.7: [Translation] A love song, Ngāti Toa, by Te Rangihiroa (Ngata, 1959, pp. 350-355).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tears are not to be withheld, 2. Let them pour forth, 3. Like water; 4. If they were repressed, 5. To surge within, 6. I would be riven and rent asunder.	Immediate/ Explanation	Situation & Problem	Setting	Informative	Result Reason Condition	Simple Comparison	
7. List to the tides, 8. Lamenting as they flow; 9. Sullenly surging by 10. The headland at Te Uruhi. 11. 'Tis following the swirl of your paddle stroke, O Te 'Hiroa. 12. 'Twas you, my beloved, who quietly pinched me, 13. Thus to warn me in sadness.	Recount/ Explanation		Event	Directive	Consequence		Temporal Overlap
14. The clouds in the south 15. I now see before me, 16. As you wend your way over the hills at Aotea. 17. In the north is Te Herepu, 18. Of whom I will but dream, 19. As I commune alone with the sadness in my heart.	Immediate		Episode 1 State Event State/ Event ?	Informative/ Vocative (Addressed to the departed)	Result Reason		Temporal Overlap
20. I partake of food 21. But cannot keep it within, 22. With sorrow surging upwards 23. From my heart strings. 24. Let me be soothed by the ritual, 25. And hasten the day 26. When this craven fear is cleansed in water, 27. And my spirit revives.		Response Conclusion	Event State Event Coda (Dénouement)	Request	Concession Contra- expectation Result Result Means Reason Result		Temporal Overlap

Appendix 2.8: He waiata whaiāipo mō Te Heuheu Herea, Ngāti Tuwharetoa, nā Te Kahui (Ngata & Jones, 1961, pp. 64-65).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tērā Taranaki te tū mai rā 2. I te tai-uru; 3. Ko Tongariro te huka, ka pāmamae 4. Te panga mai. 5. Mōkai rohukore i te tirohanga iho 6. Ki taku kiri manu, ē, 7. I te whare puni, i te hoko koe 8. 'Ati Tu' nei. 9. I warea iho au, nō te weranga 10. Te rau wharariki; 11. Tē ai he tūranga te hāpai haere 12. I a Te Tuirī, 13. Ngā tai e hura o te whakawhitianga 14. O Waikino i raro rā. 15. E mea ana au, he mea piki maunga nunui 16. Te ngare o Te Kohera; 17. Tae rawa te ngarue, me he rangitahi 18. Te pū ki pakihi. 19. Te whakananawetia, kia roa ai 20. Taku tirohanga 21. I te ngū mau o Te Rangimaheu 22. Ki te ihu. 23. Nā wai te tau awahi nāu nā, e Rangi', 24. Kei kōtu anō. 25. Whakarongo ki roto rā e haruru nui ana 26. Te tau o taku ate; 27. Kotahi rā mōtā he whakapaunga mahara, 28. Ka mate au, i.	Immediate Recount Immediate Recount Immediate	Situation Problem Problem Response Conclusion	Setting State Episode (Addressed to the departed) Episode Addressed to the departed State Event/ Coda (Dénouement)	Informative Informative (Addressed to the departed) Informative/ Vocative	 Result Reason Reason Result Reason Result Result Contra- expectation Concessiuon Reason Result Result Reason	Simple Comparison	

Appendix 2.8: [Translation] He waiata whaiāipo mō Te Heuheu Herea, Ngāti Tuwharetoa, Nā Te Kahui (Ngata & Jones, 1961, pp. 64-65).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Over there stands Taranaki 2. By the western sea; 3. Here 'tis Tongariro with its snow 4. Which hurts with a touch. 5. Slavelike I do here contemplate 6. This smooth skin of mine. 7. I wish you were in the tribal house, with company 8. Within 'Ati Tu' here. 9. Preoccupied was I with the burning 10. Of the discarded sleeping mats, 11. And missed the exalted company in the retinue 12. Of Te Tuirī, 13. Now on Nga-tai-e-hura at the river crossing 14. Of Waikino there below. 15. Methought high mountain climbers were we 16. Of Te Kohera's clan. 17. And I aspired to enchant all in a day 18. With wanton caresses. 19. There shouldst have been some beguiling 20. So that I might have longer admired 21. The fine curving lines of Te Rangī-maheū's 22. Tattooed nose. 23. Alas, the dear one embraced is yours, O Rangī', 24. Now some distance from me. 25. Liste, within there is a great tumult 26. Coming from my throbbing heart; 27. I have, O friend, told all there is to tell, 28. And I must die.	Immediate Recount Immediate Recount Immediate	Situation Problem Problem Response Conclusion	Setting State Episode (Addressed to the departed) Episode Addressed to the departed State Event/ Coda (Dénouement)	Informative Informative (Addressed to the departed) Informative/ Vocative	 Result Reason Reason Result Reason Result Contra-expectation Concessiuon Reason Result Result Reason	Simple Comparison	

Appendix 2.9: He waiata whaiāipo, Te Arawa, nā Tatai Te Waiatua (Ngata & Jones, 1961, pp. 98-101).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. E muri ahiahi takoto ki te moenga, 2. Ka rau aku mahara a e i. 3. Tikina mai e papa i mataia iho, 4. Tenei ano au u-u, 5. Te kohi atu nei i aku tini mahara, 6. Pu ake ki te whare e ei. 7. He kai au, e Pechi, kia tohutohungia, 8. Mau e Hukiki i-i. 9. Riro te ngakau i a Te Toahaere, 10. Waiho mouka au-u. 11. Maku e mihi iho ki o taua moenga, 12. I nui o rangi ra i. 13. Whai noa atu ana te one ki Waikuta, 14. Ka nunumi kino koe e i. 15. Maku e mihi atu te ao e rere mai, 16. Na runga o Mauao i; 17. Kai raro te Pakuru e haramai nei, 18. Kai rawa i a au-ui-ihi.</p>	<p>Immediate</p> <p>Explanation</p> <p>Recount</p> <p>Immediate</p>	<p>Situation</p> <p>Problem</p> <p>Response</p> <p>Situation</p> <p>Problem</p> <p>Response</p> <p>Conclusion</p>	<p>Setting</p> <p>Event 1 (Addressed to father)</p> <p>State (Addressed to the departed)</p> <p>Event 2 (Addressed to the departed)</p> <p>Episode 1</p> <p>Event 3</p> <p>State Coda (Resolution)</p>	<p>Informative</p> <p>Directive/ Vocative</p> <p>Informative / Vocative</p> <p>Informative</p>	<p>Means Purpose</p> <p>Concession Contra- expectation Reason Result</p>	<p>Simple Comparison</p>	

Appendix 2.9: [Translation] A love song, Te Arawa, by Tatai Te Waiatua (Ngata & Jones, 1961, pp. 98-101).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. With the fall of eventide upon my couch I lie, 2. A hundred memories are mine, e i, 3. Come then, O my father, and see 4. Here alone still am I, u u, 5. Gathering together my host of memories, 6. Now heaped up within this chamber, e ei, 7. Like food am I, O Peehi, to be set aside 8. For you O Hukiki, i i. 9. Possessed is my soul by Toahaere, 10. And otherwise quite bereft am I, u. 11. I will bless the places whereon we reclined, 12. In those blissful days gone by, i. 13. I longed to be on the beach at Waikuta, 14. But suddenly you went away, e i. 15. I now greet the cloud drifting hither 16. From the summit of Mauao, i. 17. Below there is Pakuru returning hither, 18. Ah me, how love grows within, ui ihi.</p>	<p>Immediate</p> <p>Explanation</p> <p>Recount</p> <p>Immediate</p>	<p>Situation</p> <p>Problem</p> <p>Response</p> <p>Situation</p> <p>Problem</p> <p>Response</p> <p>Conclusion</p>	<p>Setting</p> <p>Event 1 (Addressed to father)</p> <p>State (Addressed to the departed)</p> <p>Event 2 (Addressed to the departed)</p> <p>Episode 1</p> <p>Event 3</p> <p>State Coda (Resolution)</p>	<p>Informative</p> <p>Directive/ Vocative</p> <p>Informative Informative / Vocative</p> <p>Informative</p>	<p>Means Purpose</p> <p>Concession Contra- expectation Reason Result</p>	<p>Simple Comparison</p>	

Appendix 2.10: He waiata whaiāipo, Ngāti Hinemanu – Ngāti Te Upokoiri, nā Waipū (Ngata & Jones, 1961, pp. 260-263).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Pūrei kōhu e whakatoro rā, 2. Tāhere ana mai te puke ki Ōkahu; 3. Kei tua atu hoki te tāne 4. E aroha nei au. 5. Nāku ia nā koe i whakarere 6. I te āiotanga, 7. 'Tahi te waka nei ka rutua, 8. Pāea ki te ākau, ī.</p> <p>9. Nō te ao te uaratanga 10. Riro ki te pō, 11. Waiho noa hei tūmanako 12. Mā te ngākau. 13. E hoa mā! Kauraka ia rā 14. Hei whakatanguru; 15. Nō te mea ia rā ko te rawa i riro 16. Mai i a Hika-awa.</p> <p>17. Taku taumata e noho ai au 18. Ko Paetawa rā, 19. 'Ā mārama au te titiro 20. Ki Waipunapuna, 21. Ara haerenga mai nō Te Perohuka; 22. He tapu te whakahua, 23. Kei tawhiti tōhou tinana, 24. Kei Te Reotuku, 25. Kei Patea 26. au e noho ana, 27. Kei Te Awarua; 28. Mapu kau noa atu i konei, 29. Au koha tauraro, ī.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Situation</p> <p>Problem</p> <p>Response/ Problem</p> <p>Problem</p> <p>Response</p> <p>Conclusion</p>	<p>Setting</p> <p>Addressed to the departed) Episode 1 State</p> <p>Episode 2</p> <p>(Addressed to the gossipers)</p> <p>Informative (Addressed to the departed)</p> <p>Coda (Resolution)</p>	<p>Informative</p> <p>Directive/ Vocative</p> <p>Informative</p>	<p>Concession</p> <p>Contra- expectation</p> <p>Result</p> <p>Reason</p>	<p>Simple Comparison</p> <p>Simple Contrast</p>	<p>Temporal Overlap Temporal Sequence</p>

Appendix 2.10: [Translation] A song of love, Ngāti Hinemanu – Ngāti Te Upokoiri, by Waipū (Ngata & Jones, 1961, pp. 260-263).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. There is a cloud stretched forth 2. To encircle yonder peak at Ōkahu; 3. Where beyond is the lover 4. Whom I adore. 5. It was I who did forsake you 6. When all did seem tranquil, 7. Now, alas, this canoe, storm-buffeted, 8. Is stranded upon the shore.</p> <p>9. 'Twas, indeed, a day of great desire; 10. Comes now each night 11. And I am left with this great love 12. Within my breast. 13. O friends all! Do not, I pray, 14. Talk so harshly there; 15. Because of this treasured thing 16. Now possessed by Hika-awa.</p> <p>17. The summit upon which I oft do sit 18. Is up above on Paetawa yonder, 19. Where clear is my view 20. To Waipunapuna, 21. The pathway trodden by Te Perohuka; 22. I pronounce (your name) with adoration, 23. Now that you are afar off 24. At Reotuku, 25. Or at Patea, and I would I were 26. At Te Awarua; 27. Instead of sighing here in vain, 28. Tortured and downcast with love.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Situation</p> <p>Problem</p> <p>Response/ Problem</p> <p>Problem</p> <p>Response</p> <p>Conclusion</p>	<p>Setting</p> <p>Addressed to the departed) Episode 1 State</p> <p>Episode 2</p> <p>(Addressed to the gossipers)</p> <p>Informative (Addressed to the departed)</p> <p>Coda (Resolution)</p>	<p>Informative</p> <p>Directive/ Vocative</p> <p>Informative</p>	<p>Concession</p> <p>Contra- expectation</p> <p>Result</p> <p>Reason</p>	<p>Simple Comparison</p> <p>Simple Contrast</p>	<p>Temporal Overlap</p> <p>Temporal Sequence</p>

Appendix 2.11: He waiata aroha, Ngāti Ruapani – Tuhoē, nā Mihikitekapua (Ngata, 1959, pp. 76-79).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Tiketike rawa mai Te Waiwhero, 2. Te turakina, kia ngāwari, 3. Kia mārama au te titiro, ē, 4. Ki te rehu ahī o Whakatane. 5. He tohu mai pea nā te tau, ē, 6. Ki māha atu e te ngākau; 7. Tēnei koe te hokai nei, ē, 8. Ki tō moenga, i awahi ai tāua, ī.</p> <p>9. Meī mātau ana i ahau, ē, 10. Ngā kōrero, e takoto i te puka, 11. Me tuhituhi atu ki te pepa, ē, 12. Ka tuku ai ki a Ihaka, 13. Kia pānui a Te Uruti, ē, 14. 'E hine, tēnā koe! 15. Ka nui taku aroha', ī.</p> <p>16. Kāore hoki e te roimata, 17. Tē pēhia kei aku kamo; 18. Me he wairutu au ki Te Whangaromanga, ē, 19. Ko Haumapuhia, e ngunguru i raro rā, ī.</p> <p>20. Ka hei rawa ai, e hika, ē, 21. Ko Ruawharo te ritenga i te tipua, 22. E maka noa rā i āna pōtiki, ē, 23. Tū noa i te one ko Matiu, ko Makara, 24. Ko moko tuararo ki tawhaiti, ē, 25. Ki Ngaruroro rā, me ko Rangatira, ī.</p>	<p>Immediate/ Explanation</p> <p>Recount (hypothetical ?)</p> <p>Immediate</p> <p>Recount</p>	<p>Situation & Problem</p> <p>Problem</p> <p>Response</p> <p>Conclusion</p>	<p>Setting Event (hypothetical)</p> <p>Episode</p> <p>Event</p> <p>Episode/ Coda (Resolution)</p>	<p>Informative</p> <p>Informative / Vocative</p>	<p>Result Reason</p> <p>Means Purpose</p> <p>Condition (N.B. Consequence unstated) Means Purpose</p> <p>Condition (N.B. Consequence unstated)</p>		

Appendix 2.11: [Translation] A song of yearning, Ngāti Ruapani – Tuhoe, by Mihikitekapua (Ngata, 1959, pp. 76-79).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Too loftily rears Te Waiwhero, 2. Would it were thrust down lower, 3. That clearly I might see 4. The haze from the fire at Whakatane. 5. It may be a sign from my dear one 6. To relieve my anxious heart 7. To say that you are homing 8. To your sleeping place, where we embraced.</p>	Immediate/ Explanation	Situation & Problem	Setting Event (hypothetical)	Informative	Result Reason Means Purpose		
<p>9. If I had only known 10. The words contained in the letter, 11. That a message be put in writing 12. And sent to Ihaka, 13. So that Te Uruti may read, 14. 'My daughter! My greetings 15. And my deep affection'.</p>	Recount (hypothetical ?)	Problem	Episode		Condition (N.B. Consequence unstated) Means Purpose		
<p>16. How heavy are the tears, 17. Which my eyelids cannot restrain. 18. They run as the water at Te Whangaromanga, 19. Where Haumapuhia moans below.</p>	Immediate	Response	Event				
<p>20. If only it were possible my child 21. To have the magic arts of Ruawharo, 22. Who cast away his children 23. To stand on the coast as Matiu and Makara, 24. Or the carved rock in the distance 25. At Ngaruroro, Rangatira.</p>	Recount	Conclusion	Episode/ Coda (Resolution)	Informative / Vocative	Condition (N.B. Consequence unstated)		

Appendix 2.12: He waiata aroha mō Te Manana Kauaterangi, Ngāti Porou, nā Turuhira Hineiwhakinaterangi (Ngata, 1959, pp. 104-107).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E kua mā! Kātahi taru pōrearea ko ngā wairua, 2. E haramai nei, ē; 3. Kia whitirere au me kei te ao koe, 4. E moe ana tāua, ē. 5. Tērā te marama, he whakareinga atu 6. Nō āku tini mahara. 7. I haramai Kopu i ngā tāne, ka wehe nei rā 8. I taku tinana, ē. 9. E hia te wiki tapu taku whakaarohanga, 10. E hoki mai koutou, ē; 11. He motatau koe, nā te kamo anō 12. I kai haumi atu, ē. 13. E kui mā, ē! He oti tou te manako, 14. Ko koe nei te tāne ki roto te ngākau, ē. 15. He aha te inaina, e kohi ai te mahara, 16. He aha te ao pango, 17. E kapo ai te aroha, ē. 18. Aroha rawa au ki Hikurangi rā ia, 19. Te maunga ka hira, ka kite mai te whenua, 20. Ka tiro mai Otiki, ē. 21. Takoto ai te marino, horahia i waho rā, 22. Kaupapa haerenga nōu e Tiakitai, ē; 23. E whanatu ana koe ki āku kaingākau, 24. Inā ia te wā i tau ai ki raro, ē. 25. Ka pau te tute atu e te ope whakataka 26. Nāu rā e Pape, ē. 27. Hīnga mai tō ika me ko Tukiterangi, 28. Whenua noa i mahue.	Immediate Recount Immediate Recount Immediate	Situation Problem Response Response Response Problem Conclusion	Setting/ Event Episode Event Event Episode Event State Event State Event Episode Event State Episode State / (hypothetical) Coda (Resolution)	Vocative/ Informative (addressed to the elders) (Addressed to the departed) Informative (Addressed to the departed) Informative (Addressed to the elders) Informative (Addressed to one person present)	Reason Result Result Reason Grounds Conclusion Reason Result Means Purpose Reason Result Reason Result	Simple Comparison Supplement- ary Alternation	

Appendix 2.12: [Translation] A love song for Te Manana Kauaterangi, Ngāti Porou, by Turuhira Hineiwhakinaterangi (Ngata, 1959, pp. 104-107).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. My elders! How importunate are these spirits, 2. Which continually come! 3. Startled I thought, beloved, it was you in the flesh 4. And that we embraced. 5. Yonder is the moon, upon which I heaped 6. My many anxieties. 7. The star Venus comes from the men, parted 8. From my presence. 9. How many a holy day I have expected, 10. That you might all return. 11. Of you I talk to myself, for my eyes 12. May wander with you in strange lands.</p> <p>13. So, my friends, the one consuming thought 14. Within my breast is of my spouse; 15. Whether basking in the sun, I centre my thoughts, 16. Or under the mantle of dark clouds, 17. My love snatches at (a ray of hope). 18. Even Hikurangi may be a solace, 19. The mountain lifted high that other lands may see, 20. And Otiki upon him gaze. 21. At sea a great calm prevails, 22. The sea by which Tiakitai journeyed. 23. You, sir, are speeding to my loved ones, 24. Only now is my spirit composed. 25. Caught up they were in the band, that was raised 26. By you, oh Pape. 27. Should your fish become a victim of the war god, 28. Desolate indeed will be the land.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Situation</p> <p>Problem Response</p> <p>Response</p>	<p>Setting/ Event Episode</p> <p>Event</p> <p>Event</p> <p>Episode</p> <p>Event</p> <p>State</p> <p>Event State</p> <p>Event Episode Event</p> <p>State Episode</p> <p>State (hypothetical) Coda (Resolution)</p>	<p>Vocative/ Informative (addressed to the elders) (Addressed to the departed) Informative (Addressed to the departed)</p> <p>Informative (Addressed to the elders)</p> <p>Informative (Addressed to one person present)</p>	<p>Reason</p> <p>Result</p> <p>Result Reason Grounds</p> <p>Conclusion</p> <p>Reason Result Means Purpose</p> <p>Reason Result Reason</p> <p>Result</p>	<p>Simple Comparison</p> <p>Supplement- ary Alternation</p>	

Appendix 2.13: He waiata aroha nā Tukehu rāua ko Wetea i mua o te patunga i a rāua i Te Totara, Ngāti Maru (Ngata, 1959, pp. 356-359).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Takoto ai te marino, horahia i waho rā, 2. Hei paki haerenga mō Haohao-tupuni. 3. Nōku te wareware, te whai rā ngeau 4. Te hukanga waihoe nāu, e Ahurei! 5. Kai tonu ki te rae ki Kohi rā ia, 6. Mārama te titiro te puia i Whakaari. 7. Ka tarutaru tonu mai, ka hora te marino, 8. Hei kawē i a koe Te Pou-o-te-Kupenga 9. Na Taramainuku, ko wai au ka kite! 10. Kurehu au te titiro ki Moehau rā ia. 11. Me kawē rawa rā hei toko pou, ē, 12. Ki tawhiti riro rā, ki te ketunga rimu. 13. Kāore te aroha e kōmingomingo nei, 14. Tē hoki noa atu i tarawāhi awa. 15. Tēnei ka tata mai te uhi a Mataora. 16. He kore tohunga mana, hei wehe ki te wai, 17. Kia hemo ake ai te aroha i ahau. 18. He kore nō Tukirau kīhai rā i waiho 19. He whakawehi, ē, mō te hanga i raro nei. 20. Nōu ngā turituri pāwera rawa au; 21. Taku tūranga ake i te hihī o te whare, 22. E rumaki tonu ana he wai kei aku kamo.	Immediate/ Explanation Recount Immediate	Situation Problem Response Conclusion	Setting/State Episode Event State Event (hypothetical) State Event Episode/ Coda (Dénouement)	Informative Vocative Informative Directive/ Request Informative	Reason Result Reason Result Means Purpose Result Reason Means Purpose Result Reason Reason Result	Simple Comparison	Temporal Sequence

Appendix 2.13: [Translation] A song of sorrow by Tukehu and Wetea before they were killed at Te Totara, Ngāti Maru (Ngata, 1959, pp. 356-359).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Becalmed is all about, and 'tis outspread afar. 2. It betokens a calm passage for Haohao-tupuni. 3. Mine was the forgetfulness I did not follow 4. The wake of your paddle stroke, O Ahurei! 5. Who art steering directly for the headland at Kohi afar off, 6. Clear thence the view of the steaming pools of Whakaari. 7. Beguiling indeed is the widespread calm 8. Which will speed you onward to Te Pou-o-te-Kupenga. 9. Of Taramainuku, which I, alas will not see! 10. Through the mist, I see Moehau in the distance. 11. Let me be used as a poling rod to thrust all 12. To distant places, and to run aground upon a weedy shore. 13. This sorrow, alas, is agonising, 14. It will not retreat from the farther river bank. 15. Soon will come the incision of Mataora. 16. There is, alas, no seer to perform the water ritual, 17. So that this sorrow might expire within me. 18. This comes of Tukirau's failure to set aside 19. A fear-instilling force to affright people who lurk below. 20. Yours was the ranting which made me apprehensive. 21. And when I arose at the threshold of the house 22. Like a deluge were the tears welling from mine eyes.	Immediate/ Explanation Recount Immediate	Situation Problem Response Conclusion	Setting/State Episode Event State Event (hypothetical) State Event Episode/ Coda (Dénouement)	Informative Vocative Informative Directive/ Request Informative	Reason Result Reason Result Means Purpose Result Reason Means Purpose Result Reason Reason Result	Simple Comparison	Temporal Sequence

Appendix 2.14: He waiata whaiāipo mō Te Mimi-o-Pawa, Ngāti Porou, nā Hinekimua (Ngata & Jones, 1961, pp. 118-119).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E kore i au e noho 2. I te pukepuke kainga hau. 3. Me whakaangi hai te ngutu awa; 4. Ka rawe koe i tō wahine.	Immediate	Situation & Response	Setting/ Event State (of lover) Episode	Informative Informative/ Comment		Denial Correction	
5. I konei hoki, Te Mimi-o-Pawa, 6. E whakatakoto ana i te tāhuna. 7. Tē mauria atu e koe; 8. Ka rawe koe i tō wahine.	Recount Immediate	Situation Problem Response	State (of lover)	Informative/ Vocative	Reason (implied) Result		
9. Engari hoki te koko 10. Tuarua rawa ko te pohonga; 11. E rohe ana ki whakakorea mai 12. E koe i te ahiahi nei; 13. Kia werohia mai ki te tao, 14. Tū rawa ia rā kei taku ate, ī.	Recount	Problem	Episode (Addressed to the lover)	Informative/ Comment Informative	Means Result	Simple Comparison	

Appendix 2.14: [Translation] A love song for Te Mimi-o-Pawa, Ngāti Porou, by Hinekimua (Ngata & Jones, 1961, pp. 118-119).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. I will no longer abide 2. On the hill swept by biting winds. 3. I shall hie me to the river's mouth; 4. How enamoured you are by your mistress!	Immediate	Situation & Response	Setting/ Event State (of lover) Episode	Informative Informative/ Comment		Denial Correction	
5. You were here for a space, O Te Mimi-o-Pawa, 6. Basking in the sunshine on the strand. 7. Why did you not then take all away; 8. How enamoured you are by your mistress!	Recount Immediate	Situation Problem Response	State (of lover)	Informative/ Vocative	Reason (implied) Result		
9. Indeed the cultivating implement 10. Was thrust twice at the midriff; 11. Indicating it was an ending 12. With you this eventide; 13. It was like a spear thrust 14. Piercing right into my heart.	Recount	Problem	Episode (Addressed to the lover)	Informative/ Comment Informative	Means Result	Simple Comparison	

Appendix 2.15: He waiata whaiāipo, Ngā Puhi, nā Pakiri (Ngata & Jones, 1961, pp. 162-65).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tērā Whanui, ko Atutahi 2. Ka marewa i te pae. 3. Kia āta tuku mai ko Whatitiri; 4. E kai mōhu ana tō ringa toro mai, 5. Paheke rawa i taku tinana. 6. Ka kai rā, e aku kanohi 7. Te kurumatarērehu 8. Nō Te Paewa, me ko Takaroa, 9. Hei te tauawhi kino i aku mata. 10. He pari horo au ko Whakatere, 11. I puhia reretia te tihi tapu 12. Ki Te Waka i raro. 13. Tē kite au te pai tangata 14. I a Te Ikanui. 15. He horanga mata mai nō Te Titaha, 16. Ka rangona roto nei 17. E ngau tākiri ana, 18. Kei te au huriwaka o te rae 19. Ki Wairoa i raro; 20. Kei tae, hoki muri mai 21. Au ki te iwi.	Immediate Recount/ Explanation Immediate Recount/ Explanation Immediate/ Explanation	Introduction/ Situation Problem Problem (extension) Problem (extension) Response	Setting Episode Episode Episode Episode State Event (hypothetical) Episode/ Explanation Event (Addressed to someone other than the departed)	Informative Informative	Concession Contra- expectation Reason Result Reason Result Reason Result	Simple Comparison Simple Comparison	

Appendix 2.15: [Translation] A song of love, Ngā Puhi, by Pakiri (Ngata & Jones, 1961, pp. 162-165).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Lo, Vega and Canopus 2. Have risen quietly o'er the horizon. 3. Silently too, did Whatitiri draw nigh; 4. Your stealthy hand reached out 5. And gently caressed this body of mine. 6. But mine eyes have feasted 7. On the exquisite lines that adorn 8. Te Paewa, and also Takaroa, 9. And rudely captivated are both mine eyes. 10. Now like am I the crumbling cliff of Whakatere, 11. And storm tossed like its sacred peak 12. Downwards to Te Waka there below. 13. Ah me, I have yet to see that handsome man, 14. He that is called Te Ikanui. 15. 'Twas a longing look from Te Titaha, 16. That entered within my being 17. And caused a violent turmoil to surge forth, 18. Like unto the canoe-wrecking current at the headland 19. Of Wairoa in the north; 20. But ere I overreach; moving backwards; 21. I now return to the tribe.	Immediate Recount/ Explanation Immediate Recount/ Explanation Immediate/ Explanation	Introduction/ Situation Problem Problem (extension) Problem (extension) Response	Setting Episode Episode Episode Episode State Event (hypothetical) Episode/ Explanation Event (Addressed to someone other than the departed)	Informative	Concession Contra- expectation Reason Result Reason Result Reason Result	Simple Comparison Simple Comparison	

Appendix 2.16: He waiata whaiāipo, Whakatane – Ngāti Awa, composer unknown (Ngata & Jones, 1961, pp. 194-197).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tera te marama 2. Ka roko-mahuta ake i te pae, e, 3. Ra runga ana mai 4. O te rae ki Kōhi, e; 5. He ripa tauarai 6. Ki te tau ra na te ngakau, e. 7. Koe i karea atu 8. I konei te tinana, 9. I rangi tawhiti aku whakaaro, e, 10. E kimi haere ana 11. I te ahua kia kite au, e. 12. I moea ki te po, 13. i kite wairua au i a koe, e. 14. Oho ake ki te ao, 15. Morika noa au ki te whare, e. 16. Taku taumata tonu 17. Nga hiwi teitei kei Tauaki, e. 18. Marama te titiro 19. Pae ka riakina kai Rawhiti, e; 20. Kai raro a Tawhiti, 21. Te awahi tipu a to wahine, e, 22. Nāna nei te tinana 23. Koi whakaara rawa ki te mahi, e. 24. Ka riro ia koe, 25. Ka oti atu ki to whenua, e. 26. Waiho nei te aroha 27. I ahau huri ai, e. 28. He kore tohunga mana, 29. Hei tauwehe rawa ki te wai, e, 30. Kia hemo ake ai 31. Taku aroha ki te tau, e.	Immediate	Situation & Problem 1	Setting/ Event	Informative (Addressed to the departed)			
		Response 1	State				
	Recount/ Explanation	Response 2	Event		Result Reason		
		Response 3			Reason		
	Immediate/ Explanation	Response 4	State Event		Result Reason	Simple Contrast	
	Recount		Episode				
	Immediate	Problem (expansion)	Episode State State		Means Purpose Concession		
		Conclusion	State/ Coda (Resolution)		Contra- expectation Means Purpose		

Appendix 2.16: [Translation] A love song, Whakatane – Ngāti Awa, composer unknown (Ngata & Jones, 1961, pp. 194-197).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Behold the moon 2. Is rising o'er the ranges, e, 3. Climbing upwards from 4. Beyond the brow of Kōhi, e, 5. The barrier that lies across (the path) 6. To the loved one for whom I long, e, 7. I yearn for you 8. To be here in the flesh, 9. Each dreary day my spirit roams afar, e, 10. Searching far and near 11. Your likeness to behold, e. 12. Dreaming in the night 13. I saw you in the spirit, e. 14. Awakening to the world, 15. An inconsolable one am I within the house, e. 16. My constant trysting-place 17. Is on the towering hills of Tauaki, e. 18. Clear is the view there 19. To the obtruding ranges in the East, e; 20. Below o'er there is Tawhiti, 21. The one close embraced by your woman, e. 22. The one, too, who did this mine body 23. Awaken and roused into responsive ecstasy, e. 24. Now you have gone 25. To remain in your native land, e. 26. An abiding love remains 27. Within me for ever stirring, e. 28. There is no mighty seer 29. To bring surcease with water ritual, e, 30. And end for evermore 31. My love for a dear one, e.	Immediate Recount/ Explanation Immediate/ Explanation Recount Immediate	Situation & Problem 1 Response 1 Response 2 Response 3 Response 4 Problem (expansion) Conclusion	Setting/ Event State Event State Event Episode Episode State State State / Coda (Resolution)	Informative (Addressed to the departed)	Result Reason Reason Result Result Reason Means Purpose Concession Contra- expectation Means Purpose	Simple Contrast	

Appendix 2.17: He waiata tangi, Wharekauri, composer unknown (Ngata & Jones, 1970, pp. 100- 103).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Kaore hoki koia te mamae, 2. Tē mutu noa i te wiki tahi ; 3. Te tatau rangi tonu tēnei, 4. Kei te haruru tonu taku puku. 5. Ko te pō nei kia moea iho, 6. E awahi reinga ana tāua; 7. Te ohonga ake nei ki te ao, 8. Mōteatea kau te ngākau. 9. Mehemea koe kei ngā whenua, 10. E taea te whakaaro e au; 11. Tēnā ko tēnei, e Pā, 12. Me here kawē te kino i te mate.	Immediate Recount/ Explanation Immediate	Situation 1 & Problem 1 Problem 2 Response 1	Setting State Event State State (hypothetical) State	Informative Vocative/ Informative	 Result Reason Concession Contra- expectation Condition Consequence Concession Contra- expectation	 Simple Comparison	 Temporal Overlap Temporal Sequence
13. Whakawairua ai, e Manu, 14. Ko au peā kia takatū; 15. Kei te hua atu hoki, e koro, 16. Ko to tinana koua ora mai. 17. Nā wai hoki te mea, e koro, 18. Ki tē hoki mai koe ki ahau. 19. He mea mahue ia tēnei, 20. He mea whakarenga nahau. 21. Waiho au, e Pā, i runga nei, 22. I te ao maori nei; 23. Ko taku mihi tonu tēnei, 24. E kore e mutu, i.	Recount Immediate	Response 2 Situation 2/ Problem Conclusion	State Episode State/ Coda (Resolution) (Addressed to the departed)	Vocative/ Informative Vocative/ Informative	Means Purpose Reason Result		

Appendix 2.17: [Translation] A lament, Wharekauri, composer unknown (Ngata & Jones, 1970, pp. 100-103).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Unceasing is this pain, 2. It ends not within a week; 3. One counts the passing days, 4. The whilst my bowels are in a turmoil. 5. This night only comes for sleep, 6. Where in dreamland we embrace; 7. The awakening to the world 8. Brings deep sorrow within the heart. 9. If you are still abroad in the land, 10. My mind might be put to rest; 11. But this uncertainty, O sir, 12. Is as a rolled-up burden of death.	Immediate Recount/ Explanation Immediate	Situation 1 & Problem 1 Problem 2 Response 1	Setting State Event State State (hypothetical) State	Informative Vocative/ Informative	 Condition Consequence Concession Contra- expectation	 Simple Comparison	 Temporal Overlap Temporal Sequence
13. Phantom-like are you, O Manu, 14. My spirit perhaps to awaken; 15. Oft me thought, O sire, 16. Your living body was restored (to me). 17. What with the yearning, O sire, 18. For your return to me. 19. A thing forsaken is this. 20. A thing cast aside by you. 21. I am left up here, O sir, 22. In this mortal world; 23. With this as my song of sorrow, 24. Which will never cease.	Recount Immediate	Response 2 Situation 2/ Problem Conclusion	State Episode State/ Coda (Resolution) (Addressed to the departed)	Vocative/ Informative Vocative/ Informative	Means Purpose Reason Result		

Appendix 2.18: He waiata aroha, Ngāti Whakahemo, composer unknown (Ngata, 1959, pp. 374-377).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Kaore te aroha e huri i runga rā o 2. Aku kiri kanohi, he hanga kia māpuna te 3. Roimata i aku kamo, ē.</p> <p>4. Me aha te aroha e mauru ai rā? 5. Mai ki pikitia te hira kai te Pare-o-Te- 6. Rawahirua, kia mihi atu au te 7. Ripa ki Matawhau'; nāku ia nā koe 8. Koi huri ki te tua, ī.</p> <p>9. Pere taku titiro te au kai te moana o 10. Tuhua i waho, he rerenga hipi mai 11. Nōhou, e Te Kiore, hei kawē i ahau ki 12. Tai o ngā muri, kei marutata 'hau te 13. Whakamau ki te iwi e.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Problem 1</p> <p>Response</p>	<p>Setting/ Event</p> <p>State Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p>	<p>Informative</p> <p>Elicitation Reply/ Request</p> <p>Informative</p> <p>Vocative/ Informative</p>	<p>Reason Result</p> <p>Result</p> <p>Reason</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Appendix 2.18: [Translation] A song of love, Ngāti Whakahemo, composer unknown (Ngata, 1959, pp. 374-377).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Always the longing is uppermost 2. And upon my eyelashes, bubbling forth, 3. Are the tears from mine eyes.</p> <p>4. How am I to abate this longing? 5. Let me ascend the lower brow of Pare-o-Te- 6. Rawahirua, where I might greet the 7. Current of Matawhau'; for it was I who 8. Turned my back on you.</p> <p>9. My gaze darts forth to the ocean current of 10. Tuhua out yonder, where comes sailing in the ships of 11. You, O Te Kiore, to take me to 12. The seas in the north, where I will draw nigh 13. And direct my way to the tribe.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Problem 1</p> <p>Response</p>	<p>Setting/ Event</p> <p>State Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p>	<p>Informative</p> <p>Elicitation Reply/ Request</p> <p>Informative</p> <p>Vocative/ Informative</p>	<p>Reason Result</p> <p>Result</p> <p>Reason</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Appendix 2.19: He waiata whaiaipō mō Mauriatea, Ngāti Porou, nā Te Ihukimua (Ngata & Jones, 1961, pp. 44-45).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tipatia atu e au, 2. ī Te Repa rawa taku wairua, ū ē; 3. E Whai ana 'hau me ko Te Oue, 4. Te whakatanguru a tō wahine, ī ē. 5. Me aha rawa rā he whakaheinga 6. Mō taku mārie e pā nei, ē ī; 7. Me rarau ake ki te tungāne, 8. Ki te mea rā e aro mau ana, ī ē. 9. Nō te tau rawa i a Rewharewha 10. Tōku wharanga i te horomata, ū ē; 11. Noho nei au hai rāhui tapu, 12. Makanga-a-rimu ki a Pou rā, ī ē.	Recount Immediate Recount/ Explanation	Problem 1 Response Problem 2	Setting Episode (Addressed to the departed) State Event (Addressed to the departed) Episode (Addressed to the departed)	Informative Vocative Elicitation Reply/ Request Informative	Result Reason Means Purpose		Temporal Sequence

Appendix 2.19: [Translation] A love song for Mauriatea, Ngāti Porou, by Te Ihukimua (Ngata & Jones, 1961, pp. 44-45).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. In my romantic reverie, 2. My spirit went forth to Te Repa, 3. Lured was I by you, Te Oue, 4. And gave great offence to your mistress.</p> <p>5. What surcease can there be 6. For this infatuation so persistent? 7. Nought else but to seek my cousin, 8. For he will for ever be true.</p> <p>9. It was in the year of the Plague 10. When I was sorely stricken, 11. That I was set apart as a sacred 12. Seaweed offering to Pou o'er yonder.</p>	<p>Recount</p> <p>Immediate</p> <p>Recount/ Explanation</p>	<p>Problem 1</p> <p>Response</p> <p>Problem 2</p>	<p>Setting Episode (Addressed to the departed)</p> <p>State Event (Addressed to the departed)</p> <p>Episode (Addressed to the departed)</p>	<p>Informative</p> <p>Vocative</p> <p>Elicitation Reply/ Request</p> <p>Informative</p>	<p>Result</p> <p>Reason</p> <p>Means Purpose</p>		<p>Temporal Sequence</p>

Appendix 2.20: He waiata aroha, Ngāti Porou, nā Te Paea (Ngata & Jones, 1961, pp. 302-303).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E muri ahiahi takoto ki te moenga, 2. E tia nei roto, ē, kei te tai whati kino 3. Ki te tau rā, ē, i ata rauhangatia. 4. I tīwaia pea te tai ki Harara, 5. Kia tae te nenenga mau rawa ki Ō karu. 6. Ka hara tōku me he au karikawa 7. Nō ngā kūrae ki runga Tumahara. 8. I whea koia i taku tai whenua, 9. Ka āta papare ake i ahau, e te tau? 10. Tuku mārire koe rā roa te hurihanga, 11. Te mōkai puku nei āta hoki mārire 12. Ki Ōku mātua, e moea iho nei. 13. Mā wai e whai atu te pae tuangahuru? 14. He manu koia au, e ai te rere atu, 15. Kai raro iti iho ko te hoa moe tahi? 16. E hoa mā, ē! Kātahi nei hanga kino; 17. Ko waho kau ōku te tirohia mai nā, 18. Ka taka ko roto, ē, ka māwherangi au, ī.	Immediate/ Explanation Recount/ Explanation Immediate	Problem Response/ Problem Conclusion	Setting/ Event 1 Episode 1 Episode 2 Episode 3 Event 1 State/ Coda (Resolution)	Informative Elicitation Reply Elicitation Elicitation Vocative/ Informative (Final Comment)	Result Reason Concession Contraexpectation Condition (implied) Consequence	Simple Comparison Denial Correction/ Reason Result Concession Contra- expectation Concession Contra- expectation	Temporal Sequence Temporal Overlap

Appendix 2.20: [Translation] A love song, Ngāti Porou, by Te Paea (Ngata & Jones, 1961, pp. 302-303).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. With the fall of eventide I lay me down to sleep, 2. Within me, alas, is like the raging seas 3. For the loved one now estranged. 4. The tide, perhaps, was divided at Harara, 5. All this was pleasing in your sight. 6. Unsavoury, alas, was my portion of shellfish 7. From the headland of Tumahara. 8. Why did you not in my natal soil, 9. Gently put me aside then, dear one? 10. You let our idyllic time linger on, 11. Now my slave body is to be returned 12. To my parents of whom I do now dream. 13. Who would care to venture o'er ten-fold horizons? 14. Am I, indeed, a bird to fly thither, 15. When nearby below is my sleeping mate? 16. O friends all! What a grievous thing; 17. Only my outward part you do see, 18. When all within is in a turmoil, alas, ah me.	Immediate/ Explanation Recount/ Explanation Immediate	Introduction Problem Response/ Problem Conclusion	Setting/ Event 1 Episode 1 Episode 2 Episode 3 Event 1 State/ Coda (Resolution)	Informative Elicitation Reply Elicitation Elicitation Vocative/ Informative (Final Comment)	Result Reason Concession Contraexpectation Condition (implied) Consequence	Simple Comparison Denial Correction/ Reason Result Concession Contra- expectation Concession Contra- expectation	Temporal Sequence Temporal Overlap

Appendix 2.21: He waiata whaiāipo mō Te Heuheu Tukino (II), Ngāti Kohera – Ngāti Tuwharetoa, nā Niho (Ngata, 1959, pp. 288-289).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E tō e te rā, ē, 2. Wawe te rehu atu; 3. Hei muri nei au, 4. Whakaoma atu ai 5. Ki te hoa rā, ē, 6. I Tarahanga rā, ia.	Immediate	Introduction Response	Setting/ (Addressed to the sun) Event	Directive/ Vocative Informative (Addressed to the sun)			Temporal Sequence
7. I tawhiti Te Heuheu, 8. Tēnei te wairua 9. Ka rā waenga mai 10. Tara ki Pihanga; 11. Ko ngā kāinga mātā 12. O taku whanaketanga.	Recount		Episode				Temporal Sequence
13. He ao māngi rā 14. Te tuku o Te Pehi 15. Hei kōhā ki te ao; 16. Ka rere au ko te pari.	Immediate	Problem Response (Overall Problem is implicit)	Event/ Coda (Dénouement)		Reason Result	Simple Comparison	

Appendix 2.21: [Translation] A love song for Te Heuheu Tukino (II), Ngāti Kohera – Ngāti Tuwharetoa, nā Niho (Ngata, 1959, pp. 288-289).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Sink down, O sun, e, 2. Hurry onward to rest; 3. Presently I will set about 4. And come swiftly 5. To a loved one, e 6. Abiding at Tarahanga afar.	Immediate	Introduction Response	Setting/ (Addressed to the sun) Event	Directive/ Vocative Informative (Addressed to the sun)			Temporal Sequence
7. When distant was Te Heuheu, 8. My spirit oft 9. Did eagerly seek 10. The peak of Pihanga; 11. Where nestle the places 12. To which I would fly.	Recount		Episode				Temporal Sequence
13. Like the scudding clouds 14. Is the company of Te Pehi 15. Presaging to all about; 16. I'll soon be leaping o'er the cliff.	Immediate	Problem Response (Overall Problem is implicit)	Event/ Coda (Dénouement)		Reason Result	Simple Comparison	

Chapter 3

Introduction to *Ngā mōteatea* and critical review of selected literature on *mōteatea*

3.1 Introduction

In 1959, the *Journal of the Polynesian Society* published the first of four volumes of *Ngā Mōteatea: He maramara rere nō ngā waka maha*. *Ngā Mōteatea* is a compilation of *mōteatea* from around Aotearoa/ New Zealand. Many of these were collected, annotated and translated by Sir Apirana Ngata of Ngāti Porou. After his death in 1950, work on *Ngā Mōteatea* was continued by Pei Te Hurinui Jones of Ngāti Maniapoto¹. The second volume of the series was first published in 1961; the third volume in 1970. The fourth and final volume was first published in 1990. The first version of the fourth volume did not provide English translations. That volume was revised in 2007, the revised version including translations by Hirini Moko Mead. The *mōteatea* discussed in this thesis are all included in *Ngā Mōteatea* as printed or reprinted in the years 2004, 2005, 2006 and 2007 by the Auckland University Press in conjunction with the Polynesian Society. Reference is made to the latest editions in the discussion that follows in this chapter.

3.2 How is the word ‘mōteatea’ used and how have *mōteatea* been classified?

The word ‘mōteatea’ has not always been used or translated consistently. Its various translations into English include ‘chant/s’ ‘traditional chant/s’, ‘song/s’, and ‘poem/s’ (see, for example, Grey, 1953; McLean, 1964; Orbell, 1977). Each of these translations is potentially misleading in at least some respects.

Writing in the first half of the 1960s, McLean (1964, p. 64) makes a distinction between those Māori verbal art forms he describes as ‘contemporary’ and those that he describes as ‘dating

¹ After Ngata’s death in 1950, Pei carried on the editing and translating of the song collection: “Ngata had translated just 20 of the 300 songs into English. Pei completed the task of translating and re-editing new editions of all three volumes. In general, his translations are less literal than those of Ngata” (Biggs, 2005, ¶9).

back to the beginnings of the Māori people', referring to all of the latter as 'chants' irrespective of content, function and actual mode of delivery, and making no specific reference to *mōteatea*:

[There] are two kinds of Maori music, the first kind is a contemporary form of Maori music known as 'action song', which dates from the first decades of the twentieth century. The second kind has a long tradition dating back to the beginnings of the Maori people. . . . [As] there is no generally accepted name which incorporates the whole of the older song tradition, it will be called here 'Maori chant'. This term is used as inclusive of waiata, patere, pao, and all the other forms discussed. It is used in preference to the term 'Maori song' which could also include action song.

Although it was produced after the appearance of *Ngā mōteatea*, no reference is made in the extract above to *mōteatea*. Nevertheless, the extract is relevant to the extent that it indicates some of the classificatory and terminological problems that have occupied those who have sought to explore Māori verbal arts, irrespective of whether they have done so exclusively through the medium of *te reo Māori* or whether they have attempted to find appropriate words in English for concepts that emerge out of a consideration of Māori verbal artefacts.

Throughout her doctoral thesis, Orbell (1977) refers to *waiata* in English as 'traditional Māori poetry', referring to those pieces with which she is primarily concerned as 'waiata aroha' and as 'love songs' or 'sweetheart songs'. It is certainly true that *mōteatea* may be appropriately said to be 'poetic' in that they exhibit a range of characteristics that distinguish them from purely transactional uses of language. However, whether they may also be appropriately referred to as 'poetry', as 'songs', or even as 'song poetry' depends on one's definition of 'poetry' and 'song'. Not all texts that are 'poetic' can necessarily be appropriately described in English as 'poems'. Furthermore, although the *mōteatea* with which Orbell is primarily concerned in her thesis have also been described as 'love songs' by others, including Ngata (1959, pp. xxv-xxvi), this description does not, I believe, capture that critical aspect of their essence that leads to their inclusion in *Ngā mōteatea*.

In the first volume of *Ngā Mōteatea*, Ngata (1959, pp. xxv-xxvi) explicitly excluded *ruri*, *mata*, *ngeri*, *haka* and *karakia* (which he translated as ‘ditties’, ‘prophetic sayings’, chants’, ‘posture dances’ and ‘ritualistic chants’). He included as sub-categories of *mōteatea* each of the following: *tangi*; *ngā waiata whaiāipo*, *pātere* and *kaioraora*; and *oriori*. Some of the English translations that he provided for each of these sub-categories (‘laments’; ‘love songs’; ‘abusive songs’ and ‘songs of defiance’; ‘lullabies’) are, however, potentially misleading when used in the absence of explanatory glosses or commentaries. Thus, for example, although *mōteatea tangi* (which could be translated as ‘crying laments’) express sorrow, grief or regret, so too do compositions belonging to Ngata’s other sub-categories; although *oriori* are similar in some ways to the English concept of the lullaby, they are functionally very different.

In the third volume of *Ngā Mōteatea*, McLean (1970) makes the following observation:

Musically, it is possible to put each type of chant into one of two broad groups according to whether it is sung or recited. Among the sung types of chants are . . . *tangi*, *waiata aroha*, *waiata whaiāipo* (sweetheart songs), *oriori* and *pao*. The recited songs include the *Pātere* (historical or genealogical tour) *whakaaraara pā* (watch song; sentry song) *Kaioraora* (abusive song) *Tauparapara* (recitation before speaking) and *karakia* (incantation). In addition to these there exists a few others perhaps best described as semi-sung. Notable amongst these is *karanga*, which is the generic name for the call of all kinds performed by women on the *marae*. It includes *pōwhiri* (greeting calls) and *poroporoaki* (farewell calls).

Included in the extract above are compositions that are implicitly, or explicitly (i.e. *karanga*), excluded by Ngata from the category of *mōteatea*. McLean (1970) later extended his sub-categorization of ‘sung chants’, now referred to as ‘*waiata*’, including each of the following, which are listed alongside his translations into English:

- *waiata kāinga* (sung at home for entertainment or to visitors);
- *waiata kanga* (a song of self-depreciation);
- *waiata koingo* (a song of longing for home and people; a variety of *tangi*);

- *waiata take* (described by the singer as a “business waiata”);
- *waiata tohutohu* (song of instruction);
- *waiata whakautu* (song of reply to an accusation);
- *waiata whakawaha tūpāpaku* (song used when demanding a body to be taken away for burial);
- *waiata mate kanehe* (song expressing affectionate longings);
- *waiata matakite* (prophetical songs);
- *waiata pūremu* (a form of tangi bewailing a partner’s adultery);
- *waiata whakamanawa taonga* (song sung while accepting a formal gifting).

The decision to treat ‘koingo’ as a sub-category of ‘tangi’ may be based largely on the fact that *koingo* express a sense of longing for what was and is no longer. However, this is also true of other categories of *mōteatea*.

Like McLean (see above), Orbell (1978) makes a broad distinction between song (*waiata, pao, oriori*) and recital/ chant (*haka, pātere, karakia*). However later, in an introductory note to *Waiata: Maori songs in history*, she makes the following observation (1991, p. 1):

When there was direct assertion rather than complaint a song was usually performed in recited style, without melodic organisation . . . [for example] paddlers’ songs (*tuki waka*) dance songs (*haka*) woman’s vaunting songs in reply to insults (*pātere*) and watchman’s songs (*whakaaraara pā*).

Orbell adds that there are three other types [of song] “mainly concerned with the expression of love and sorrow, and often [taking] the form of personal communication”, which are usually sung rather than recited “with a melody repeated in each line and the language shaped accordingly” (*ibid*). The fact that compositions, some of which are said to be ‘performed in recited style’ are referred to as ‘songs’ raises questions about how the word ‘song’ is intended to be interpreted. Furthermore, both *pātere* and *whakaaraara pā* commonly involve at least some element of what is generally referred to as ‘complaint’, compositions belonging to each of these

two categories may also be centrally concerned with love and/ or sorrow, and love is also central to some *pao* (i.e. *pao whaiāipo*).

As can be seen from the literature referred to above, there is some disagreement not only about which types of composition can appropriately be referred to as *mōteatea*, but also about the sub-categorization of those that can.

What I believe all of the compositions generally referred to by scholars who are themselves Māori as *mōteatea* have in common is the fact that they are responses to absence or loss, including loss of reputation and absence or loss of health and well-being. This loss and/or absence may be the result of death (including death in battle), separation (including desertion), gossip, slander, misfortune, or some combination of these. It may not only involve a loved one, tribal members or, indeed, an entire tribe, but also tribal land and/or an object or objects of symbolic significance. Response to this loss, separation or absence may involve grief, sorrow, despair, anger and/or regret, and may be more or less personal in focus. From this perspective, the most appropriate translation into English of the word ‘*mōteatea*’ may be ‘lament’, a word that derives from the Latin noun *lamentum*, an expression of sorrow, grief or regret. Although translation of complex concepts is always problematic, I believe that the word ‘lament’ encapsulates much of the essence of *mōteatea*. Although the creation of compositions of the type that may be referred to as *mōteatea* clearly pre-dates European contact and colonization of Māori land, there seems no reason to exclude more recent compositions, including contemporary ones, from the category of *mōteatea*. However, since all forms of human artistic expression evolve and change, some more recent compositions may exhibit more of the characteristics of earlier compositions than do others. It is therefore important to have some clear understanding of what we mean by the word ‘*mōteatea*’ if we are to be in a position not only to decide whether a text, whenever composed, should be classified as a *mōteatea* but also the extent to which characteristics present in earlier *mōteatea* are present in more recently composed ones.²

² Although my focus in this thesis is not on evolution and change in *mōteatea*, this is something that is of considerable interest and something that would certainly be an interesting area of investigation.

If *mōteatea* is defined in the way outlined above, it becomes clear why Ngata excluded certain kinds of composition such as *ruri*, *mata*, *ngeri*, *haka* and *karakia*. However, the issue of how those compositions that may be defined as *mōteatea* might be sub-categorized remains. In connection with this, it is important to bear in mind that classificatory systems that relate to human artefacts should not be seen as absolutes. Some classificatory systems may focus on a single characteristic (e.g. form); others may include several characteristics (e.g. form, function and content). Some classificatory systems are broadly based; others more delicate. Whatever their primary focus or level of delicacy, there are likely to be exceptions, works that conform in some respects to one category or sub-category, and in other respects to another category or sub-category or other categories or sub-categories.

The four main sub-categories of *mōteatea* proposed by Ngata, largely in terms of structure and function, are outlined and discussed below alongside further sub-categories of each. These are *tangi*; *whaiāipo*; *pātere* and *kaioraora*; and *oriori*. The four main sub-categories of the first of these, according to Ngata and Jones (1961), are listed in *Table 3.1* below.

Table 3.1: Sub-categories of *mōteatea tangi*, according to Ngata and Jones (1961)

TANGI	<i>laments for warriors, for chiefs or for a tribe defeated in battle fought in the light of day</i> ((p. xxvii).
	<i>laments for men killed by treachery or murder</i> (p. xxix);
	<i>laments for chiefs who die a natural death</i> (p. xxxi);
	<i>laments for deaths by misadventure or by accident</i> (p. xxxiv);
	<i>laments for a child, for a husband dead, or gone away, for a husband who has been taken by another, or for a lover</i> (p. xxxvi)
	<i>lament for a land deserted, for the loss of a tribe, for a canoe wrecked or stranded, for seed lost through rot, for a diseased neck, for a plantation with a rotted crop</i> (p. xxxvi);
	<i>laments by invalids because of some affliction</i> (p. xxxvi).

Of *mōteatea* belonging to the first sub-category in *Table 3.1* above, Ngata and Jones observe that they “pay tribute to those who died a noble death”, the emphasis being on nobility, *mana* (authority, status, power, dignity), chieftainship, war, and warrior-status (p. xxviii). The second sub-category, which is thematically associated with treachery and revenge, is discussed in the following terms:

The Maori considered it right to treat separately death by a war party, death in daylight fighting, and death by treachery or murder. To him [sic] death by treachery was a terrible one, it hurt him [sic] grievously, it made his [sic] heart bleed, and thenceforth he [sic] was determined on revenge (p. xxix).

The following observation (p. xxi) is made about the third sub-category:

Sorrow is not so deeply felt for a death from natural causes or for a peaceful end. . . . The emotions are not roused, nor are past wrongs given in detail. There is no recourse to cursing of the enemy; instead, the poet describes the character and personality of the dead. . . . In this group of songs there are to be found some of the most eulogistic expressions of the Maori language, they are words of high tribute and often intended to express an all-embracing lament for the tribe.

The fourth sub-category is said, like the others, to elicit emotions of sorrow and anguish, the focus being, however, often as much on the nature of the misadventure or accident as a response to it (p. xxxiv).

In the absence of further discussion, it is difficult to determine what might lead some *mōteatea* to be placed in the fifth sub-category here and others to be categorized as *mōteatea aroha* (see below).

It is noted that *mōteatea* are included in the sixth sub-category “because of the subject or reason for their composition”. However, this sub-category covers subject matter of a variety of types and, as in the case of the fifth sub-category, it is not clear, in the absence of further discussion, why all of them are grouped together.

Mōteatea included in the seventh sub-category express “sorrow, anguish and, sometimes, self-pity” (xxvi). However, sorrow and anguish could be said to be characteristic of *mōteatea* generally, and self-pity does not seem to be wholly absent from many *whaiāipo / aroha*.

As has been noted above, all *mōteatea* could be said to represent a response to absence or loss, a response that may involve grief, sorrow, despair, anger and/or regret. From this perspective, as argued above, they could all be described as ‘*mōteatea tangi*’ or as ‘laments’.

What characterizes the first four categories in *Table 3.1* above is that they are concerned with human death. Of the remaining three, one may, but need not, be concerned with human death, the other two are generally not, except perhaps in a symbolic sense. However, death (although not human death) also features in the sixth category in the reference to rotted seeds or crops. On the basis of the descriptions above, it would be possible to make a distinction that relates to the following central concerns: *death, desertion and abandonment; loss and destruction; and sickness*. Within the second category, a distinction might be made between desertion and abandonment of a person or persons and desertion and abandonment of land:

- *mōteatea mō te matenga (death);*
- *mōteatea mō te mahue tangata (left behind/ separated; abandoned lover);*
- *mōteatea mō te mahue whenua (left behind/ abandoned land)*
- *mōteatea mō te taonga ngaro (destroyed/ lost special thing);*
- *mōteatea mō te māuiuitanga (sickly ailing)*

The second of these categories might relate to abandonment or separation that results from performance of a particular role (see the discussion of *whakaaraara pā* below), or to abandonment by, or separation from, a lover (see the discussion of *mōteatea whaiāipo* below), or, indeed, some other type of abandonment:

- *mōteatea mō te matenga (death);*
- *mōteatea mō te mahue whaiāipo (left behind/ separated; abandoned lover);*
- *mōteatea mō te mahue tūtei (deserted watch person);*
- *mōteatea mō te mahue whenua (left behind/ abandoned land);*
- *mōteatea mō te taonga ngaro (destroyed/ lost special thing);*
- *mōteatea mō te māuiuitanga (sickly ailing)*

Orbell (1991) differentiates between what she refers to as ‘waiata’ and ‘waiata tangi’, observing that “[waiata] were generally laments or complaints and were usually sung publicly . . . to convey a message and sway the listeners’ emotions” and noting that “their language is often elaborate, with specialised expressions and complex allusions”, whereas waiata tangi “were usually laments for the dead”. In fact, however, not all of those *mōteatea* that have been described as *waiata tangi* are laments for the dead and many *mōteatea* that have not been referred to as ‘tangi’ could, as Orbell herself indicates, be said to exhibit ‘elaborate language’, ‘specialised expressions’ and ‘complex allusions’.

Waiata aroha is a term used in the second volume of *Ngā Mōteatea* (Ngata and Jones, 1961) as a replacement for the term *waiata whaiāipo* (‘lament for loved one’). It is observed there that *mōteatea* of this type may refer to the love of a woman for a man generally or to “that of a woman forcibly parted . . . or . . . deserted by her husband because of his infatuation for another, or a woman left at home by her husband who had gone off to war; or a woman sharing a husband with a co-wife; or a virgin set apart who has transgressed” (p. xxxvii). Orbell (1991) treats what she refers to as ‘waiata aroha’ and ‘waiata whaiāipo’ separately, stating that the first category usually take the form of complaints about unrequited love, gossip concerning the poet, her family’s refusal to let her marry, or a neglectful husband or lover, whereas the second (‘sweetheart songs’) involve the poet in speaking of her love. In fact, however, although some *mōteatea* clearly address the issue of gossip or slander and others do not, all of those included in *Ngā mōteatea* could be said to involve some element of complaint. It is unclear, therefore, why Orbell makes a bi-partite distinction between *mōteatea aroha* and *mōteatea whaiāipo*. However, this is a distinction that is also made by McLean (1970) who notes, somewhat confusingly, that “*waiata whaiāipo* are always of a personal nature and are distinguished on this account from *waiata aroha* which although often personal, *can* [emphasis added] express a more generalized love, as of the land”. This would, presumably, lead to the inclusion in the category of ‘mōteatea aroha’ of at least some of those *mōteatea* treated by Ngata as being ‘mōteatea tangi’.

With reference to those *mōteatea* with which she is primarily concerned (variously referred to as ‘aroha’ or ‘whaiāipo’), Orbell (1977, pp. 98-161) claims that there are six main themes: natural phenomena; the poet’s *aroha*, anguish or weakness; gossip or slander; reference to the source of

a problem and/or a request (do not be angry!); separation; and union. She also claims that although “[the] themes or ideas expressed follow conventional patterns . . . they are endlessly varied in their content” (p. 293).

The overall theme of *mōteatea aroha/ whaiāipo* is love in some form, love that has often been thwarted and love that may sometimes be accompanied by anger and/or resentment. Within that overall theme, there are what might be referred to as sub-themes, including *sexual union* and *sexual abstinence*, *separation* and *desertion*, *jealousy*, *transgression*, *anguish* and *weakness*, *gossip* and *slander*, and *searching* and *journeying*, and what might be referred to as *motifs* (generally used symbolically), including *appeals for understanding or acceptance*, *sleep* and *wakefulness*, *decay*, *turbulence* (wind, waves, surf, geysers), *water* (sea, rain, mist, clouds, tears), *light and darkness*, *heat and cold*, *fire* and *smoke*, *heavenly bodies* (sun, moon, stars), *mountains*, *canoes*, *houses*, *weapons*, *birds*, *fish*, *trees*, *food*, *supernatural beings*, and *ancestors* (see Orbell, 1977).

Notwithstanding the variety of themes and motifs, *mōteatea* that have been referred to as *mōteatea aroha* or *whaiāipo* could be accommodated in the following two categories:

- *mōteatea mō te mahue whaiāipo* (left behind/ separated; abandoned lover);
- *mōteatea mō te mahue whenua* (left behind/ abandoned land)

However, in that there does appear to be a clear difference between those that represent a primary response to gossip or slander and the others, it might be appropriate to add a further category:

- *mōteatea whakautu taunu* (response to gossip).

We would then have the following seven categories:

- *mōteatea mō te matenga* (death);
- *mōteatea mō te mahue whaiāipo* (left behind/ separated; abandoned lover);

- *mōteatea whakautu taunu (that has caused pain & loss of reputation, response to gossip);*
- *mōteatea mō te mahue tūtei (deserted watch person);*
- *mōteatea mō te mahue whenua (left behind/ abandoned land);*
- *mōteatea mō te taonga ngaro (destroyed/ lost special thing);*
- *mōteatea mō te māuiuitanga (sickly ailing)*

In the first volume of *Ngā Mōteatea*, Ngata and Jones (1959) associate the word ‘pātere’ with songs that reply to slander. In the second volume (Ngata & Jones, 1961, pp. 150-153), they refer to *mōteatea 131* as a *pātere*, glossing this as ‘action song’ and providing the following explanation:

The term *pātere* is descriptive of the rendering of the compositions which are given at a fast tempo, and the pauses come with the taking of breath. It runs like water, as if cascading. This manner of rendering a song influences the air of it, and it is akin to an expert reciting a genealogy, or an invocation; or it may be likened to a song leader giving the commencement of a line or stanza in a quickened solo. Because of the air of these *pātere* compositions, the body reacts rhythmically, the hands quiver and the eyes of the performer follow the rhythm; the words are translated into a dance or *haka*. It is not called a *haka* (dance) because the performers do not form into ranks, indeed each one of the company in the *pātere* gives free rein to his or her own individual mood. The tempo of these compositions is therefore suitable for poi dances and abusive songs. Most of the *pātere* which have come down through the years are of an abusive nature, songs composed by one tribe and directed at another, to disparage, to belittle and so forth.

McLean (1970, p. 57) refers to *pātere* as “occasional songs usually composed to reply to gossip of a slanderous nature”. However, if the word ‘pātere’ is interpreted as generally referring primarily to tempo rather than to theme or function, the fact remains that this tempo is adopted in recounts of genealogy, of tribal boundaries, landmarks and historical battles and also in abusive, derisive, disparaging compositions. This does not, however, necessarily mean that all of these should necessarily be referred to as ‘mōteatea’.

McLean (1970, p. 57) makes a distinction between *pātere* and *kaioraora*, noting that although both may be composed in reply to slander and derision, there is a difference in that the social value of the *kaioraora* was to keep hatred alive, whereas *pātere*, less ferocious, were a socially acceptable way of squaring accounts and restoring damaged self-respect.

If the term *pātere* is reserved for compositions that are chanted at a fast tempo, it is then possible to further classify them into types that would include *whakaaraara pā* (watch/ sentry chants), *kaioraora* (abusive chants), *tauparapara* (chants that precede oration) and *karakia* (incantatory chants), *whakautu taunu* (chants that reply to slander), and chants that provide an historical account of genealogy or of tribal boundaries. If, however, we include in the category of *mōteatea* only those that could be said to represent a response to absence or loss (including loss of reputation), not all of these would necessarily be included. In general, however, at least the following three would be: *whakaaraara pā* (watch/ sentry chants), *kaioraora* (abusive chants), *whakautu taunu* (chants that reply to slander). The third of these types (*whakautu taunu*) could be included within the following category (listed above):

- *mōteatea whakautu taunu (that has caused pain & loss of reputation, response to gossip)*

The first type (*whakaaraara pā*) could be included within the following category (also listed above):

- *mōteatea mō te mahue tūtei (deserted watch person);*

The second type (*kaioraora*) is more problematic in relation to categorization. However, in that these compositions appear to respond to death, they could be included within the following category:

- *mōteatea mō te matenga (death)*

It might then be appropriate to make a distinction within this category between *mōteatea* whose focus was primarily on the deceased (which may nevertheless call for vengeance) and those

which focus primarily on vengeance, just as it might be appropriate to make a distinction between these *mōteatea* in terms of the cause of death and/ or the status of the deceased person or persons.

Although *oriori* are treated by Ngata (1959) as one of the four main categories of *mōteatea*, these are, in many ways, the most problematic in that their primary function appears to be to place a child in relation to its *whakapapa* rather than to respond to absence or loss. Even so, it may be that the rationale for their treatment as a type of *mōteatea* relates to the fact that loss or absence is an enduring aspect of *whakapapa*. This would also provide a rationale for the inclusion of what have been referred to as ‘genealogical tours’. We could therefore add to the categories proposed above, the following two:

- *oriori*;
- *mōteatea tohu whenua* (chants that provide a historical account of genealogy or of tribal boundaries).

The word ‘*oriori*’ is often translated as ‘lullaby’ although, according to Orbell (1991, p. 1), its primary function was not to lull a baby to sleep but to communicate to a child the tribal circumstances they had inherited, and the relatives who would offer them their support.

Ngata and Jones (1961) state that there are four stages in the composition of *oriori*, two of which can be associated with loss or absence:

Stage 1: the beginning of a lullaby is always couched in terms of praise for the child for whom the lullaby has been composed, or is a recital of its aristocratic lineage; or laments the death of a parent or of a tribesman, or a time of famine, or a period of bitter cold; and in this way establishes the theme (p. xxvi).

Stage 2: the child is then called upon to arise, or to awaken from sleep and to proceed forthwith in search of its grandparents in places where they usually reside (if still alive)

or the places where they died or fell or were killed in battle - it is at this point that there will be genealogical embellishments (p. xxvi).

Stage 3: the composer then projects a journey for the child where they will be asked questions regarding their genealogy, and provides answers to these questions (p. xxvi).

Stage 4: the composer then recites the sacerdotal ritual of ancient times, the battles fought, deeds of bravery, landmarks, and well-known mountain ranges (p. xxvi).

Exploration of some of the literature on *mōteatea* reveals a number of problems associated with definition and description. It has been argued here, however, that consideration of the word ‘*mōteatea*’ itself, together with consideration of those works that are generally treated as *mōteatea*, suggests that the word can be used appropriately to refer to compositions that represent a response to absence or loss, including loss of reputation and absence or loss of health and well-being. With this in mind, and taking account of other approaches to categorization, the following main sub-categories of *mōteatea* are suggested here:

- *mōteatea mō te matenga (death);*
- *mōteatea mō te mahue whaiāipo (left behind/ separated; abandoned lover);*
- *mōteatea whakautu taunu (that has caused pain & loss of reputation, response to gossip);*
- *mōteatea mō te mahue tūtei (deserted watch person);*
- *mōteatea mō te mahue whenua (left behind/ abandoned land);*
- *mōteatea mō te taonga ngaro (destroyed/ lost special thing);*
- *mōteatea mō te māuiuitanga (sickly ailing);*
- *oriori;*
- *mōteatea tohu whenua (chants that provide a historical account of genealogy or of tribal boundaries).*

It is important to stress, however, that this interpretation of the word ‘*mōteatea*’ and this attempt at sub-categorization simply represent my response to some of the literature on *mōteatea* and my perception of some of the problems associated with it in the context of my own reading and

rereading of the works included in *Ngā mōteatea*. Nevertheless, from the perspective of oral formulaic theory, each of these sub-categories could be said to represent a common *theme*.

3.3 Are there differences between male and female compositions?

Ngata and Jones (1961, p. xxv) observe that men are the composers of “awe-inspiring songs of the highest import [that] reach upwards to the gods themselves”, containing archaic Māori words and people genealogies. They describe these as ‘priestly songs’ in which are found the language of ‘the Sacred Houses of Learning or Whare Wānanga’. They discuss compositions by women (Ngata & Jones, 1961, p. xxv) in the following terms:

When one really considers the matter carefully women should be the composers of songs. Songs of love were composed on the death of a lover, or because he had jilted or deserted a woman or a husband had taken unto him a wife, or on sneering remarks being made by another woman. Laments composed on the death of warriors in battle were usually the composition of woman, and they manifested their grief by lacerating themselves when mourning the loss of a husband in battle or of a son burnt by fire, or of a tribesman drowned at sea. The abusive or derisive songs and the songs of defiance were inspired as the result of disparaging words from among the woman folk, or because of a severe defeat in battle, a woman would lacerate herself utter curses and be quite beside herself with grief (1961, p. xxv).

When the first sentence of the extract above is considered in the context of the remainder of the extract, it is difficult to avoid the conclusion that what is implied is that Māori women were more inclined to sneer, abuse and disparage than were Māori men and that they were also more liable to suffer as a result of death or abandonment. A more likely explanation for the fact that women were so often the composers is that they, having fewer opportunities for physical outlet in battle, were more likely to express themselves verbally, that is, in a way that was, for them, socially sanctioned.

Mead, in an article entitled *Imagery, Symbolism and Social Values in Maori Chants* (1969), compared male and female compositions with reference to three laments. The first was composed by Hera Hāwai for her son who died of an illness; the second by Te Heuheu III Iwikau

for his brother, Te Heuheu Tukino II (paramount chief of Ngāti Tūwharetoa), who died in a landslide; the third by Papahia for his older brother Te Huhu, chief of the Te Rarawa tribe, who died under suspicious circumstances. He observes that these three laments could be said to typify differences between male and female compositions as indicated in *Table 3.2* below:

Table 3.2: Differences between male and female compositions according to Mead (1969, pp. 387 & 390)

Female compositions	Male compositions
Emphasis usually on how the composer feels and not the greatness of the deceased	Chiefly characteristics and the attributes of the warrior are extolled
Composition is a personal statement of grief and is not a statement on behalf of the tribe	Emphasis is not upon the composer's own feelings but upon the loss to the tribe as a whole
Imagery tends to be simple but effective	Imagery is rich, ornate and often dramatic
Composition is usually short	Composition tends to be much longer
Fewer references to natural phenomena and especially to constellations and stars	More references to natural phenomena and especially to constellations and stars
The composition is less formal in arrangement	The composition is more formal in arrangement

Although it does appear to be true that those *mōteatea tangi* (referred to in the previous section as *mōteatea mō te matenga*) composed by men differ from those composed by women in the ways indicated, the reasons may relate as much to the status of the deceased (chiefs in the case of two of the *mōteatea* referred to above), to the relationship between the composer and the deceased and to social conventions relating to who may compose and under what circumstances as it does to the gender of the composer. Thus, it may be that more elevated language with fewer personal references was more likely to be used in the case of deceased of a high status, and it may also be that the expectation was that men would compose *mōteatea* in the case of deceased of high status. If this was the case, we could account more readily for the fact that *mōteatea* of other types that were composed by women, though generally personal in orientation, are sometimes at least as long as *mōteatea* composed by men, frequently make reference to natural phenomena (see for example *Appendix 2.15* and *Appendix 2.16*), and may also include language that is rich in imagery. There is also the question of how the words ‘simple’ (used with reference to imagery) and ‘formal’ (used with reference to arrangement) should be interpreted. Mead (1969, p. 390) notes that death imagery used in laments composed by men typically includes lightning, dawn, the setting sun, skin moistened by dew, the tribal mountain standing alone, the moaning western tides, Canopus and Antares in the sky, and the appearance of a new star.

However, in *mōteatea* relating to abandonment by a lover that are written by women, we find, among other symbolic references, references to the setting sun (see for example *Appendix 2.21*), high mountains (see for example *Appendix 2.12*), lamenting tides (see for example *Appendix 2.7*), Vega and Canopus (see for example *Appendix 2.15*), Venus (see for example *Appendix 2.12*) and, of course, reference to journeys, real and symbolic. In *mōteatea* composed by women that reply to slander, we find references to a rising star, inner darkness (see for example *Appendix 2.2*), and the body as a canoe. In *mōteatea* composed by women that refer to tribal boundaries, historical battles and genealogy, we find, for example, references to the earth's taproot, the dead as fish for the God of War and tears like nectar from the flax stem (see for example *Table 6.5a*).

3.4 Imagery and symbolism

Technically, an 'image' (from the Latin 'imago'/ picture) of something is a likeness or representation of that thing, and 'imagery' is the creation of a mental picture/ likeness/ representation through the use of verbal resources (including, for example, simile, metaphor and/or assonance³). All forms of language are innately symbolic. However, the words 'symbol' and 'symbolic' are generally used with reference to the verbal arts to refer to the non-literal use and interpretation of words, including their associations or connotations.

Orbell (1978) argues that in the context of Māori verbal arts "images are not metaphors in the usual sense of the word, but indicate a unity between two phenomena which was believed actually to exist". In illustrating this, she observes that light was associated with life and success, and darkness, stormy weather and strong winds with death. From this comment, it can be inferred that light invokes, rather than symbolises, images of life and success, and darkness, stormy weather and strong winds invoke images of death. However, Orbell (1977, p. 296) herself observes that although some things are so closely associated as to be almost inseparable (e.g. fire making and sexual intercourse), "true metaphor does occur". Since it seems unlikely that, outside of the world of the verbal arts, Māori ever *necessarily* associated fire-making and sexual intercourse, a more appropriate distinction might be one that acknowledges that some

³ *Simile* involves comparison of X and Y; *metaphor* involves the assertion that X is Y; *assonance* involves the repetition of the same vowel sounds

associations are more conventionalized than others and are, therefore, likely to occur more frequently.

Ngata and Jones (1961) refer to a number of specific “eulogistic expressions for the dead” as being clearly symbolic in nature. These include *taniwha* (a fabulous monster), *kākahī* (specific whale or large porpoise), *tohorā* (southern right whale), *tuatara* (a lizard), *kauika tōpuni* (a school of whales); *tūtara-kauika* (a right whale), and *whenga-kauika* (a section of a school of whales)⁴. They also note that symbolic significance may be attached to any of the following (among others): fine or tattooed skin, the plume of a canoe, the mooring posts for canoes, ancestral heirlooms; a tall *rātā* tree or a sheltering *tōtara* tree. According to Mead (1969, p. 394), although “the association of particular images with particular classes of chant is to be expected because the composer’s purpose and consequently the textual content differs from one class to another”, there are nevertheless a number of commonly occurring symbols. Thus, for example, death may be symbolised by any of the following (among others): a red glow in the sky, drifting mist or mist hiding a mountain peak, distressed birds in flight, flashing lightning, and the sun sinking (1969, pp. 384-385). He notes that “the images used by Maori composers are not always creations which they have invented from the imagination for purely aesthetic reasons”, but may have cultural value⁵, arguing that there are two classes of imagery, “the first [being] . . . powerful aesthetically . . . the second [having a] . . . power [which] lies in its effectiveness in carrying implied social values” (1969, pp. 383-384).

To the extent that images are recurrent in *mōteatea*, they may be regarded as *motifs*. Thus, general *themes* (such as death) and more specific *themes* (such as death in battle) may be accompanied by *motifs* such as a red glow in the sky, drifting mist or birds in distressed flight.

3.5 Conventionalized uses of language

Ngata (1959, pp. xxiii-xxiv) refers not only to the elaborate conventionalized imagery in *mōteatea* but also to specialized poetic diction and a condensed style of language which includes the omission of case markers. Robert Maunsell claimed that, so far as the language is concerned, “it carries its licence so far as to disregard rules of grammar that are strictly observed in prose”

⁴ These translations were given by Ngata and Jones.

⁵ It may be that the vast majority of images and symbols are cultural artefacts.

(in Grey, 1853, p. xiii). Orbell (1977, p. 32) observes that *mōteatea* exhibit a ‘highly specialized language’ in terms of grammar, idiom and vocabulary.

Orbell (1977, pp. 38-68) lists the following as ‘specialized uses’:

- the aberrant use of particles;
- the omission of particles;
- the omission of the subject;
- the personification of parts of the body through the use of the proper article *a*;
- the use of words with special meaning in formulaic phrases.

She observes, in particular, that:

- in actor emphatic constructions, past time may be signalled by *koi*, *kei* or *ka* (rather than *i*) and non-past time may be signalled by *ka* (rather than *e*);
- *koi* may occur as a preposition (rather than *ki*), as a signal of temporal overlap (rather than *kei*), and, in subordinate clauses, as a signal of past time (rather than *i*);
- *kei* may occur as a signal of direction (away from) rather than *i*;
- *ka te* may occur as a signal of continuous aspect (rather than *kei te*)⁶ and as a marker of inceptive aspect (rather than *ka*);
- *kei* or *kai* may signal inceptive aspect (rather than *ka*);
- *he* may replace *ki te* (motion towards a goal), *i te* (direct object marker), or *e te* (agent marker in passive constructions), may operate as a phrasal co-ordinator, and may occur after the focus particle *ko*;
- *a* (proper article) may be omitted before personal names as subjects;
- *i* may be omitted after *ehara*;
- *e* or *ana* may be omitted in the case of the correlative *e . . . ana* and the correlative *e . . . mai* may be abbreviated to *mai*;
- the proper article *a* may be used to personify parts of the body;

⁶ This also, as Orbell indicates, happens in prose texts.

- *i whea, koia, noo whea, and no hea* may express intensified negation;
- subjects may be omitted and words may be abbreviated (e.g. *teeraa* for *taratara*, *raa* for *tatara* or *teeraa*, *nei* for *teenei*, *mai* for *homai*, *ka'a* for *kia ki*)⁷.

In connection with the above, it is important to bear in mind that some of these features of *mōteatea* are not wholly absent from transactional language. Thus, for example, fluent speakers of *te reo Māori* often appear to omit particles in rapid speech (although it may be that these are sub-vocal rather than wholly omitted), and may omit one part of what are normally correlative particles and abbreviate some words.

3.6 Rhythm, metre and music

3.6.1 Song, chant and recital: Introduction

In the mid 1960s, Mervyn McLean (1965) completed a doctoral thesis on ethnomusicology, focusing on Māori music and introducing a new approach to its transcription. Aspects of this research were subsequently published in *Vol.3* of the *Ngā Mōteatea* (first published in 1970), *Traditional songs of the Māori* (McLean and Orbell, 1975), *Songs of a Kaumātua* (McLean and Orbell, 2003), *Māori Music* (McLean, 1996) and *Weavers of Song* (McLean, 1999).

McLean (1970, p. 5) observes that Māori melodies do not possess characteristics “known in European music as ‘metre’”, adding that this is essentially another way of saying that “the time or metre in Maori music keeps changing”. He refers to these changes as ‘additive rhythms’. Later, McLean (1996, p. 250) notes that “traditional waiata are heterometric or without time signature”, that is, “they lack the regular beat which is a feature of most European music” and “[in] fact [have] rhythms [which] are *additive* [involving the construction of longer periods of time from sequences of smaller rhythmic units added to the end of the previous unit] rather than *divisive* [involving the division of longer time periods into smaller rhythmic units] and should not be thought of in terms of Western metre” (p. 251). Thus:

[The rhythm of *mōteatea* is] typically non-metric in musical terms, tempo or pace cannot usually be expressed in the conventional way as beats per minute. A convenient

⁷ I have repeated here Orbell’s use of double vowels.

alternative measure is syllables of text per minute. When songs are timed in this way it is found that tempos of sung items range from about 50 syllables per minute for the slowest songs to 240 or more syllables per minute for the fastest, averaging 100 for Tūhoe through 110 for Waikato-Maniapoto, 120 for Tuwharetoa, 130 for Te Arawa and 140 for Taranaki (1996, p. 251).

He adds to these observations (McLean, 1999, p. 337) that sung styles “have scales with few notes, small melodic intervals, a range within the interval of a 4th, and an emphasis on a centric intoning note”, with “a formal structure of repeating musical strophes. . . . [a] ‘drag’ . . . [marking] the end of the strophe”, and melismatic performance, that is, performance that involves changing the note/pitch of a single syllable while it is being sung, something that is done by the song leader, usually on meaningless syllables.

In recited *waiata*, according to McLean and Orbell (1975, p. 25), “verbal rhythms are much closer to those of speech”. In addition, ‘recited styles’, according to McLean (1996, p. 336) “have much more rapid tempos than sung items and are necessarily syllabic or *non-melismatic*⁸ in the treatment of their texts”. Thus, for example, *pātere* “are intoned mostly on one note with prescribed continuous rises and falls of pitch near the ends of stanzas . . . [and with] tempos [that] are rapid”.

3.6.2 *Mōteatea*: Line structure, line division and a proposal concerning improvised metrical structuring

The lines of *mōteatea* may be, according to McLean and Orbell (1975), organised in two different ways - musically and syntactically, the language of sung *mōteatea* being “shaped by the melodic line, which generally has a two phrase structure” and “typically [has] verbal lines consisting of two half-lines . . . usually of much the same length, and which each correspond to a musical phrase” . Thus, “the units of composition seem generally to have been either a single line consisting of a single sentence, or a pair of lines - in effect, an unrhymed couplet – consisting of either one sentence . . . or two juxtaposed sentences each occupying a line” (p. 23).

⁸ *Melisma* (commonly known as *vocal runs* or simply *runs*) is the technique of changing the note (pitch) of a single syllable of text while it is being sung.

Recited and chanted *mōteatea*, on the other hand, “[have] no line organisation and [are] therefore comparatively close to speech in their verbal rhythms” (McLean and Orbell, 1975, p. 23). The sentences “may extend over three or four or more lines . . . a few of them [beginning] in the course of a line rather than at the beginning”, the separation of these sentences into their respective lines being indicated by a syntactic pause that is marked by a comma, semi-colon or full stop (p. 24).

Although *oriori* are sung, it has been claimed that their line division is not so closely related to the musical structure as in the case of other sung *mōteatea*, the lines being “[uneven in] length, and . . . mostly rather short”, and the sentences being “frequently long enough to run over several lines, and . . . often not [being] co-terminus with them” (McLean and Orbell, 1975, p. 24). Thus, despite the fact the *oriori* are sung, their lines are said to be organised in much the same way as recited and chanted *mōteatea*.

3.6.3 The ‘rule of eight’

Orbell (1977, p. 32) observes that “the texts [of what she refers to as ‘waiata aroha’] do not have accentual metres which measure only stresses”. This is, of course, unsurprising because Māori, in common with, for example, French and Latin, and unlike, for example, English and German, is not a stress timed language, that is, it is not a language in which heavily stressed syllables tend to occur at roughly equal intervals of time (although there is a tendency for some learners of the language to introduce stress timing by analogy with English). It follows, therefore, that *mōteatea* cannot have accentual metres (which are measured by primary stresses) or accentual-syllabic metres (which are measured by a combination of primary stress and syllable count). There is, however, the *potential* in the language for syllabic metres (measured by the number of syllables in particular ‘units’, such as lines) or by morae-defined metres (measured by the number of morae in particular ‘units’), a mora being “a phonological unit . . . [consisting] of an obligatory short vowel optionally preceded by a single consonant sound” (1997, p. 25). Thus, two consecutive vowel sounds in a word belong to two separate morae and ‘long vowels’ are analysed as being made up of two short vowels of the same kind.

Biggs (1980, pp. 48-50) states that “a high proportion of traditional chants contain just eight vowels to each half-line of the text, and this without regard to the musical structure”, referring to

this as the ‘rule of eight’ and demonstrating it with reference to the first stanza of a *mōteatea* which can be classified as a ‘*mōteatea mō te matenga*’, published as Song 15 by McLean & Orbell (1975). He based line divisions on syntactic structuring and separated each line into half-lines containing two phrases each (*see Table 3.3*).

Table 3.3: Part of a morae-related analysis by Biggs of the first part of an *mōteatea* (Biggs, 1980, pp. 119 - 26)

line			morae/line prior to modificati on	morae/line following modification
1	<i>Kapokapo kau ana</i>	<i>/te whetuu i te rangi</i>	8/8	8/8
2	<i>Ko Meremere anoo</i>	<i>/taaku e hiko atu</i>	8/8	8/8
3	<i>Tauhookai ana</i>	<i>/Koopuu i te ata</i>	8/8	8/8
4	<i>Ko taku teina tonu</i>	<i>/teenei ka hoki mai</i>	8/ <u>9</u>	8/8
5	<i>Taku tau kahurangi</i>	<i>/ka makere i ahau</i>	8/8	8/8
6	<i>Naaku i tuku atu</i>	<i>/i te hinapouri</i>	8/8	8/8
7	<i>Ngaa tiitahatanga</i>	<i>/i waho Te Tahua</i>	8/ <u>7</u>	8/8
8	<i>E hano ana raa</i>	<i>/ki te kawee-aa-riri</i>	<u>7</u> /8	8/8
9	<i>Kia tuu mai koe</i>	<i>/i mua i te uupoko</i>	8/ <u>9</u>	8/8
10	<i>I te whana tuku-tahi</i>	<i>/i te nui Aati-Tahu</i>	8/ <u>9</u>	8/8
11	<i>Kia puuhia koe</i>	<i>/te ahi a te tipua</i>	8/8	8/8
12	<i>Kia whakamuraia</i>	<i>/te paura o tawhiti</i>	8/8	8/8
13	<i>Kia whakataukii au</i>	<i>/ee he mamae naa ii</i>	<u>10</u> /8	8/8

With reference to the analysis outlined above, Biggs (1980, pp. 48-50) makes the following points:

- Although in line 4, part 2, there are 9 morae in the initial analysis, counting the diphthong *mai* as two takes the count down to 8.
- Although in line 7, part 2, there are 7 morae in the initial analysis, adding the prepositional particle *o* to the preceding noun phrase (*Te Tahua*) would be grammatically correct and would take the count up to 8 morae.⁹

⁹ Note, however, that Orbell (1977, p. 39) argues that the omission of particles is a characteristic of *mōteatea*.

- Although line 8, part 1 contains 7 morae in the initial analysis, the initial *e* is pronounced long, and therefore counts as two, taking the morae count to 8.
- In line 9, part 2, *uupoko* has been incorrectly transcribed and should read *upoko*, which takes the morae count down to 8.
- In line 10, part 2, *Aati-Tahu* should read *ati-Tahu*, reducing the number of morae to 8.
- In line 13, the current version can be translated *So that I might say: Oh what pain* but this appears to be incorrectly transcribed and altering the line to read *Kia whakataukii, / auee, he mamae naa, ii* (translated as *So that (you) will say, Alas, what pain, ii*) would provide an 8/8 marae count (excluding the final meaningless syllable *ii*).

On the basis of this analysis, Biggs (1980, p. 48) proposes the following 'rules':

1. The meaningless vowels which are musically elaborated at the end of each strophe are not included in the eight-vowel half-lines of the text.
2. Each long vowel counts as two (so it is essential that the correct quantity of each vowel is known).
3. A few rising diphthongs (*ai, ei, au*) may count as either one or two vowels and the particle *ra* may be counted as containing either a long or a short vowel.

McLean (1996) later claimed that “the rule of eight . . . [is] governed by a quantitative or numerical metre as absolute in its way as that of Greek or Latin verse, though dependent on vowel rather than syllable count”. He (McLean, 1996, p. 259) expands on the ‘rules’ proposed by Biggs as follows:

1. The rule of eight applies only to waiata exhibiting a two-phrase musical structure, with or without drags.

2. Meaningless particles of all kinds, including but not limited to drags or vocables are excluded from the count.
3. Several particles such as e, ka, me, ra and possibly others have ambivalent status, sometimes counting as one for purposes of the rule of eight and sometimes two.
4. Articles essential to meaning are occasionally left out in performance, evidently to achieve the required count of eight vowels to the half-line. Their retention in published song texts can inflate the apparent count.
5. The rising diphthongs – ai, -ei, and au - often count as one instead of two but in general may do so only when assigned to a single note in the music. If the component vowels are separately articulated as sung, the count is two.
6. Pseudo-diphthongs are sometimes formed in performance by attaching a single-vowel particle to the final vowel of the preceding word. Rather more than half of such diphthongs count as one for the purpose of the rule of eight.
7. Like adjacent vowels are often run together in performance and may similarly count as either one or two for purposes of the rule of eight.

I attempted to test the rule of eight by applying it to a *mōteatea* recorded by McLean and Orbell (1975), a famous ‘love song’ composed by Rihi Puhīwahine of the Ngāti Tūwharetoa tribe. The lines of this song are organised syntactically, and separated into two phrases.¹⁰ In conducting the test, I began by doing a straightforward morae count which indicated that seven lines (lines 1, 3, 5, 7, 12, 15 and 18) fit the 8/8 pattern (see *Table 3.4*). I then applied the rules established by Biggs and McLean as outlined above. This yielded a further 6 lines that could be treated as 8/8 –

¹⁰ I am including this analysis here rather because it is important so far as oral formulaic theory is concerned to determine whether some *mōteatea* exhibit regular metrical structure.

lines 2, 9, 11, 14, 16, 17. The remaining 6 lines did not, even after application of the rules, fit the 8/8 pattern.

Table 3.4: Mōteatea aroha composed by Rihi Puhīwahine - Testing the rule of eight

Lines	Waiata Aroha (McLean & Orbell, 1975, pp. 55-60)		morae/line
1	<i>Ka eke ki Wairaka</i>	/ <i>ka tahuri whakamuri,</i>	8/8
2	<i>Kāti ko te aroha</i>	/ <i>te tiapu i Kakepuku,</i>	8/ <u>9</u>
3	<i>Kia rere arorangi</i>	/ <i>te tihi ki Pirongia;</i>	8/8
4	<i>Kei raro koe Toko,</i>	/ <i>tāku hoa tungāne.</i>	8/ <u>9</u>
5	<i>Nāku anō koe</i>	/ <i>i huri ake ki muri;</i>	8/8
6	<i>Mōkai te ngākau</i>	/ <i>te whakatau iho,</i>	<u>9/7</u>
7	<i>Kia pōruatia</i>	/ <i>e awhi-a-kiri ana.</i>	8/8
8	<i>Kotahi koa koe</i>	/ <i>i mihia iho ai,</i>	<u>7/8</u>
9	<i>Ko taku tau whanaunga</i>	/ <i>nō Toa i te tonga,</i>	<u>9/8</u>
10	<i>Nō 'Mania i te uru,</i>	/ <i>ka pea tāua.</i>	<u>9/7</u>
11	<i>I ngākau nui ai</i>	/ <i>he mutunga mahi koe.</i>	<u>9/8</u>
12	<i>Kāti au ka hoki</i>	/ <i>ki taku whenua tupu,</i>	8/8
13	<i>Ki te wai koropupū</i>	/ <i>i heria mai nei</i>	<u>9/8</u>
14	<i>I Hawaiki rā anō</i>	/ <i>e Ngātoroirangi,</i>	<u>10/8</u>
15	<i>E ōna tuahine</i>	/ <i>Te Hoata-u-Te-Pupu;</i>	8/8
16	<i>E hū rā i Tongariro,</i>	/ <i>ka mahana i taku kiri.</i>	<u>10/9</u>
17	<i>Nā Rangi mai anō</i>	/ <i>nāna i mārena</i>	<u>9/8</u>
18	<i>Ko Pihanga te wahine</i>	/ <i>ai ua, ai hau,</i>	8/8
19	<i>Ai marangai</i>	/ <i>ki te muri ē, Kōkiri!</i>	<u>7/10</u>

The way in which the rules proposed by Biggs and McLean were applied are outlined below:

- **Line 2** has an initial morae count of 8/9. However, during performance, the prepositional article *i* is attached to the final vowel of the preceding word and is sung as *ti.a.pui*. This, according to McLean's sixth rule is a pseudo-diphthong and could count as one mora, taking the count to 8.

- **Line 9** has an initial morae count of 9/8. However, in the first half-line there are two rising diphthongs, *au* and *au*, in *whanaunga*. These, according to Biggs' third rule, could count as either one mora or two morae. If both diphthongs are counted as having one mora each, the count would be 7. However, according to McLean's fifth rule, rising diphthongs may generally count as one only when assigned to a single musical note. According to the musical transcription of this line, the word *tau* is assigned to only one musical note, the *au* in *whanaunga* being articulated separately in the music. This brings the morae count to 8/8.
- **Line 11** has an initial morae count of 9/8. The first half-line, however, has one long vowel (counting as two morae), and two diphthongs, which can count as either one mora or two morae each. The first diphthong (a rising one) in this half-line (in *kau*) is assigned to one note; the second (also a rising diphthong – *ai*) is articulated separately. This then takes the morae count to 8/8.
- **Line 14** has an initial morae count of 10/8. The first half-line contains two words with long vowels, which must be counted as having two morae each. However, the word *rā*, under the rules as outlined by both Biggs and McLean, can be counted as either having one mora or two morae. So, for the purpose of achieving the desired number, it is counted here as having only one mora. What also happens in this half-line is that the two adjacent vowels of the last two words (*rā* and *anō*) are joined musically and run together during performance, as *rāa* + *nō*. According to McLean's seventh rule, two like adjacent vowels could count as either one mora or two morae. In the musical notation, *rāa* is assigned to one note, and is therefore counted as one mora. If we separate the whole line into morae after applying the seventh rule, (*I.Ha.wa.i.ki.raa.no.o.*), the desired number (eight) is achieved, the rising diphthong *ai* in *Hawaiiki* being counted as two morae because it has two notes assigned to it.
- **Line 16** has an initial morae count of 10/9. The inflation of the number of morae is likely due to pseudo-diphthongs. In the musical notation of the first half-line (*E hū rā i*

Tongariro), the prepositional article *i* is joined to the preceding article *rā* (which is also one of those articles that can count as having one mora or two morae), creating a pseudo-diphthong, *rāi*. This pseudo-diphthong is assigned to one note in the musical notation. This then takes the morae count in the first half-line to 8. The second half-line (*ka mahana i taku kiri*) has nine morae. However, once again the prepositional article *i* is joined in performance to the last mora of the second word (*mahana*), creating another pseudo-diphthong. As in the case of the pseudo-diphthong in the first half-line, it is also assigned one note, which brings the morae count to 8.

- **Line 17** has an initial morae count of 9/8. The third word of this line contains a diphthong, and, according to the musical notation, is assigned one note, so it should be counted as one. This brings the morae count to the desired 8/8.

Even after taking into consideration the rules governing the rule of eight as set out by both Biggs and McLean, lines 4, 6, 8, 10, 13 and 19 do not yield an 8/8 pattern. These lines are discussed below.

- **Line 4** has an initial morae count of 8/9. According to Biggs' second rule, each long vowel counts as two morae, therefore *tāku* (*ta.a.ku*) contains three morae, and *tungāne* (*tu.nga.a.ne*) contains four morae. However, there may be a problem in relation to transcription as *taku* (without a long vowel) occurs in line 9.¹¹
- **Line 6** has an initial morae count of 9/7. Like *line 4*, the long vowels in the first half-line count as two morae, so *Mōkai* (*Mo.o.ka.i*) and *ngākau* (*nga.a.ka.u*) each contain 4 morae. Although, Biggs' third rule states that rising diphthongs can count as either one mora or two morae, both rising diphthongs (*ai* in *Mōkai* and *au* in *ngākau*) are articulated separately in the music, so there is no change in the number of morae for the first half-line. Regardless of the rising diphthong in *whakatau*, the second half-line contains a maximum of 7 morae.

¹¹ There may in fact be a semantic distinction between the two – *tāku* and *taku*.

- **Line 8** has an initial morae count of 7/8 that is not altered by application of the rules.
- **Line 10** has an initial morae count of 9/7 that is not altered by application of the rules.
- **Line 13** has a morae count of 9/8. The first half-line has a rising diphthong that *can* count as one mora according to Biggs. However, according to McLean’s fifth rule, it *should* count as one mora *only if* it is assigned a single note. In the musical transcription, the word *wai* is associated with two notes, and therefore, under this rule, should count as two morae.
- **Line 19** has an initial morae count of 7/10. The first half-line contains two rising diphthongs (*ai*), which are both articulated separately in the music, the half line count remaining at 7. The second half of this line, however, can be interpreted in two different ways. Transcribed as *ki te muri ē! Kōkiri!*, the article *ē* can count as either one mora or two morae (according to McLean’s third rule), the morae count then being either 9 or 10. However, if the whole line is separated into two lines, the final word (*Kōkiri*) being moved to another line because it is chanted rather than sung, the translation would then be (*And storms in the West, ee! Go forth!*), the *ē* counting as a meaningless particle and therefore being omitted from the morae count. The whole line would then contain 10 morae. Thus, regardless of different interpretations that lead to different morae counts, the rule of 8 does not apply to this line.

My conclusion is that the claim made by McLean that the rule of eight is “as absolute in its way as that of Greek or Latin verse” cannot be justified even when it is applied specifically to *mōteatea* with a two phrase musical structure. Furthermore, the fact that McLean felt the need to extend the ‘rules’ proposed by Biggs, together with the complexity and ambiguity of the resulting list, is itself suggestive of something other than ‘rules’. In this connection, it is perhaps relevant to note the following observation by Ngata (1959, p. xxiii):

In latter times, in these days of the European, the language is regular; phrases are frequently broken up like an infant walking. In these times a wealth of meaning was

clothed within a word or two as delectable as a proverb in its poetical form and its musical sound.

Given the fact that the concept of the ‘oral formula’ (as opposed to straightforward borrowing of segments from familiar compositions) has so often been associated with metrical structure, this is, I believe, an important observation.

3.6.4 Improvised metrical structuring?

McLean and Orbell (1975, p. 25) note that “since the language of *oriori* is so fluid, various devices are employed to unify and structure the songs. Thus there is often parallelism of the anaphoric type, with a word or phrase being repeated in a series of lines or half-lines”. They note that the stanzas of *oriori* “are irregular in length . . . and are of importance in the shaping and defining of the different sections of the song”, adding that “[in] this respect, as in the flexibility of the lines, *oriori* bear resemblance to the free verse of such twentieth poets as T. S. Elliot – to whose work they may also be compared in the rapidity of their diction and the complexity and cryptic nature of their allusions”. Interestingly, T.S. Eliot (1917, p. 1) himself claimed that “*vers libre*¹² does not exist” and that “no verse is free for the man [sic] who wants to do a good job” (Eliot, 1957, p. 37). What Eliot actually meant by this is that no verse is free of some form of metrical structure, metrical structuring being a defining characteristic of verse.

Crombie (1987, pp. 11-15, 28-75) argues that free verse can be conceived of as either improvised syllabic verse or improvised accentual syllabic verse (depending on the role played by stress in particular languages), each composition having a coherent internal metrical structure that may be very different from others, demonstrating “the complex interaction of measures” that characterises free verse with reference to a number of compositions, including Eliot’s *New Hampshire* (1987, p. 67). What this suggests is that it may be profitable to explore the possibility that *oriori* and, perhaps, other types of *mōteatea*, are characterised not by the absence of metre but by improvised metre. This would be consistent with the following point made by Huizinga (1949, p. 149), a Dutch historian and cultural theorist:

¹² free verse

Civilization is always slow to abandon the verse form as the chief means of expressing things of importance in the life of the community. Poetry everywhere precedes prose. . . . Not only hymns and incantations are put into verse but lengthy treatises such as the Ancient Hindu sutras or sastras or the earliest products of Greek philosophy. . . . The preference for verse form may have been due in part to utilitarian considerations: a bookless society finds it easier to memorize its texts in this way. But there is a deeper reason, namely, that life in archaic society is itself metrical and strophical in its structure, as it were.

This possibility is reinforced in an article based on ongoing research by Stephen August at the time of his death and written up and published under his name (August, 2001, pp. 4-20) by his research supervisor.¹³ In that study, August explores an *oriori* composed by Nohomaiterangi for his twin sons, Te Hauapu and Pani Taongakore. The text of that *oriori* was first published, along with an English translation, in 1929 and was later included in *Ngā mōteatea* (1959, pp. 104 – 107). It is printed below in *Table 3.5*.

¹³ Dr Winfred Crombie

Table 3.5: Oriori composed by Nohomaiterangi for his twin sons, Te Hauapu and Pani Taongakore (with English translation)


Oriori	Lullaby
1. <i>E tama i whanake i te ata o pipiri,</i>	1. O son who arose in the winter's morn,
2. <i>Piki nau ake, e tama,</i>	2. Ascend and proceed onward, O son,
3. <i>Ki tou tini i te rangi.</i>	3. To your myriad (kinsmen) in the heavens.
4. <i>E puta ranei koe, e tama,</i>	4. Will you, O son, survive
5. <i>I te wa kaikino nei?</i>	5. These times of bitter strife?
6. <i>Taku tamaiti, hohoro te korikori;</i>	6. My son bestir yourself betimes
7. <i>Kia tae atu koe ki te wai ahupuke i o tipuna;</i>	7. So that you may reach the sacred mountain waters of your ancestors;
8. <i>Kia wetea mai ko te topuni tauwhainga,</i>	8. And they will unfasten and present you with the prized dogskin cloak.
9. <i>Hei kahu mohou ki te whakarewanga taua.</i>	9. A mantle 'twill be for you in the warriors' ranks.
10. <i>Ko te toroa uta naku i tautara</i>	10. The plume of the land I have already point-fastened
11. <i>Ki te ake rautangi;</i>	11. To this trusty weapon;
12. <i>Ko te toroa tai naku i kapu mai</i>	12. The plume of the sea I did pluck
13. <i>I te huka o te tai;</i>	13. From the surging waves;
14. <i>Whakangaro ana ki nga tai rutu i.</i>	14. It was about to disappear in the stormy seas.

August argues that this *oriori* has a metrical structure but that it is not possible to understand the nature of that metrical structure without first understanding the discourse structure since they are integrated. In terms of discourse structure, he argues that the *oriori* is made up of an *hortatory*¹⁴ section (ll. 1 – 6) and an *expository*¹⁵ section (ll. 7 – 14) made up as indicated in *Table 3.5* below.

¹⁴ urging some course of conduct or action

¹⁵ explanatory

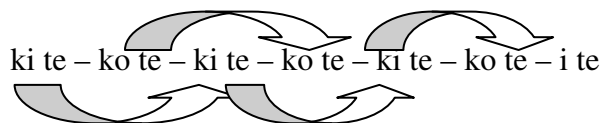
Table 3.6: Speech acts in the hortatory and expository sections of the oriori composed by Nohomaiterangi

Text	Sections	Speech acts
<p><i>E tama i whanake i te ata o pipiri, Piki nau ake, e tama, Ki tou tini i te rangi. E puta ranei koe, e tama, I te wa kaikino nei? Taku tamaiti, hohoro te korikori;</i></p>	<p>Hortatory</p>	<p>Invocation¹⁶ (with embedded <i>informative</i>¹⁷) Exhortation¹⁸ (in the form of a <i>directive</i>¹⁹) Invocation (in the form of an <i>elicitation</i>²⁰) Invocation and Exhortation (in the form of a <i>directive</i>)</p>
<p><i>Kia tae atu koe ki te wai ahupuke i o tipuna; Kia wetea mai ko te topuni tauwhainga, Hei kahu mohou ki te whakarewanga taua. Ko te toroa uta naku i tautara Ki te ake rautangi; Ko te toroa tai naku i kapu mai I te huka o te tai; Whakangaro ana ki nga tai rutu i.</i></p>	<p>Expository</p>	<p>Informative</p> 

August (2001, p. 16) notes that “the initial combination of *invocation and exhortation* (lines 1 – 3) is made up of 33 morae”, that “[the] second combination of *invocation and exhortation* (lines 6 & 7) is made up of 35 morae”, and that “given that elision of the two vowels in ‘kia’ and the final vowel in ‘wai’ in line 7, is likely in performance to represent a closer match than initially appears to be the case”. He also notes (p. 16) that “[just] as the two combinations of *invocation*

¹⁶ appeal
¹⁷ providing information
¹⁸ urge/ encouragement
¹⁹ command/ order
²⁰ question

and *exhortation* appear to be rhythmically matched, so also do the two matched *informatives* (lines 10 & 11 and lines 12 & 13) that precede the final comment in line 14. In each case, there are three phrases and 22 morae. He also draws attention to complex lexical and grammatical parallelism and notes that this parallelism “helps create a rhythmic unity . . . that is reinforced by the placement of grammatical markers” (p. 13), the rhythmic potential inherent in the language being exploited in the interaction of *ko te*, *ki te* and *i te* in lines 7 – 13:



August (2001, p. 14) also observes that each line ends with the vowel ‘i’ or ‘a’ and that there also appears to be a complex rhyme scheme that “is very different from those rhyme schemes that are associated with traditional Western verse”, involving line-initial, line-end and line-internal rhyme. Thus, ‘*E tama*’, which begins line 1, is picked up at the end of lines 2 and 4, creating a rhyming pattern, lines 7 and 8 each finish with a three syllable word ending in /a/ (ti-pu-na; tau-whai-nga), the final vowel in line 7 being preceded by an alveolar nasal /n/ and the final vowel in line 8 being preceded by a velar nasal /ŋ/ (*tipuna* / *tauwhaingā*). In lines 8 – 12 and 12 – 14, another rhyming pattern is detectable. Line 8 ends with ‘*tau . . . nga*’ (with ‘*whai*’ inserted), forming a partial rhyme with ‘*taua*’ at the end of line 9. In turn, line 10 ends with ‘*tau . . . a*’ (with ‘*tar*’ inserted):

. . . *tauwhaingā* (l.8)

. . . *taua* (l.9)

. . . *tautara* (l.10)

Line 11 ends with ‘*rautangi*’, the first part of that word (‘*rau*’) rhyming with the first part of the final word of the preceding line (‘*tautara*’). Lines 12 and 13 have line-end rhyme: ‘*mai*’/ ‘*tai*’. In connection with all of this, it is interesting to observe that Orbell (1977) notes that although in several parts of Western Polynesia, assonance is a feature of the poetic texts “the case is very different in Maori (and probably also in other parts of Eastern Polynesia) where the line structure is not marked by rhyme or assonance”(p. 33).

On the basis of his analysis of this *oriori*, August (2001, pp. 16-17) makes the following observation:

The analysis provided here suggests an approach that might prove fruitful in any attempt to determine the metrical structure of Maori lullabies and, more generally, of Maori song poems. However, the precise nature of these metrical patterns, and the extent to which they vary from area to area and/or from sub-genre to sub-genre (e.g. from lullabies to laments) can be determined only with reference to a detailed corpus-based study.

Many of the tunes and/or chants with which artistic works were originally associated have been lost. Indeed, some, such as the one being examined here, are now often associated with European tunes that were current at the time that the original written record was made. For this reason, inferences about those aspects of the metrical composition that were salient in terms of performance must be treated with extreme caution.

As indicated earlier, it has been argued that the line divisions of what are referred to as ‘*mōteatea tangi*’ and ‘*mōteatea aroha*’ (and their sub-categories) are organised by their musical structure, and those of *pātere* and *oriori* by their syntactic structure. It may be, however, that all of these exhibit some form of improvised metrical structuring. Although this is an interesting possibility that seems worthy of detailed research, it has, in one sense, little direct bearing on oral formulaic theory. Although the concept of the oral formula has often been associated with metrical structuring, that metrical structuring has always been in itself formulaic rather than improvised. Thus, whereas it is possible to argue that oral formulae were designed to fill certain measures of verse, this would not be possible in the case where these measures were not known in advance of the creation of particular works, and so it would not apply to improvised metrical structuring. However, if it could be shown that *oriori*, or even *mōteatea* more generally, exhibited a form of improvised metrical structuring, this would strongly suggest that there was considerable advance planning, that is, that these works were not composed at the time of their first performance, and this, in turn, would suggest that it is less likely that the composers had any need to draw largely

upon a stock of existing oral formulae. However, as will be indicated later, there is evidence that composers did borrow freely from existing compositions (something that is by no means the same thing as composing on the basis of a stock of oral formulae). The fact that such borrowing was often extensive, particularly in the case of some types of composition, and the fact that borrowing inevitably imposes certain restrictions on improvised metrical structuring, suggests that even if *oriori* and, possibly, some other types of *mōteatea*, should prove in general to exhibit some kind of improvised metrical structuring, this is unlikely to be the case for all *mōteatea*.

3.7 Judgments relating to quality

Mead (1969, p. 381) observes that “to say Maori chant is an art form is not to claim that all chants represent good art” and that “judgement of aesthetic quality in any particular art form in any culture is a difficult matter”. He argues (pp. 381-382) that some of the factors that should be taken into account in judging aesthetic quality are:

- (a) the skill and creative ability of the composer;
- (b) group acceptance in more than one tribal area;
- (c) acceptance of the composition into the folk inventory.

With reference to (a) above, Mead (1969, p. 382) notes that skill and creative ability can be judged by examining a text in terms of the composer’s use of poetic imagery and symbolism, noting that if the composer is capable of evoking an emotional response from the audience, he or she can be regarded as having succeeded in terms of artistic merit and aesthetic quality. With reference to (b) above, he observes that “some chants probably become popular ‘hits’ and were borrowed and adapted by groups other than that of the original composers” (p. 382).

With reference to (c) above, Mead (1969, p. 381) notes the relevance of the following factors:

- (a) who the composer was;
- (b) the subject of his or her composition;
- (c) how well the composition was performed;
- (d) the time and place the performance took place;
- (e) the important people who were present at the time of performance.

To illustrate this point, Mead (1969, pp. 381-382) compares two laments from the *Ngā mōteatea* collection. One is a lament composed for the paramount chief of Ngāti Tūwharetoa, Te Heuheu Herea, by his son and successor. The other is a lament composed by Timoti Kauī for his grandchildren who died of fever. Mead considers the first of these to be rich in imagery and hyperbole; the second to be ‘less sophisticated’, lacking the ‘grandness’ of the first. He concludes that:

- the more important the subject, the more care the composer would take over his work;
- the higher the rank of the composer, the more examples of chants they would be likely to have heard, the more careful they would be of their reputation and the more they could draw on the services of other composers.

In fact, however, although these considerations may relate to the issue of quality, the fact that a composer may have had concerns for his or her reputation or may have taken more care in some instances than others is not necessarily a guarantee of quality.

The terms ‘artistic merit’ and ‘aesthetic quality’ are necessarily socially and culturally embedded. Clearly, traditional oral art forms are likely to differ in some fundamental ways from those verbal arts that are primarily associated with written composition. Unless we are in a position to take full account of the specific characteristics of the verbal art form we are considering, which will include taking account of imagery and symbolism, we will not be in a position to make informed judgments about specific instances of it. In the case of Māori verbal arts, this will involve consideration of the possibility of oral formulaic characteristics. These may, but need not, include oral formulae as such. They will almost certainly include formulaic themes and motifs (for which there is, I believe, ample evidence in the existing literature) and possibly also formulaic structuring or patterning (see *Chapter 6*).

3.8 Oral tradition and Māori verbal arts (with particular reference to *mōteatea*)

3.8.1 Themes, type-scenes and motifs

There appears to be ample evidence in the literature on *mōteatea* of conventionalized themes, type-scenes and motifs. Indeed, the recognition of *mōteatea* as a distinct category of verbal art represents a response to an overall theme (sorrow and lamentation), and the various ways in which *mōteatea* have been categorized represents a response to what might be referred to as recurring **major themes**, including *death* (death in battle and death by natural causes), *sickness*, *new life*, *love* (including love of the land), and *accusation*, *defiance* and *abuse*, and recurring **subsidiary themes**, that is, themes that are combined in various ways in the exploration of the major themes, such as *searching* and *journeying*, *warfare*, *betrayal*, *revenge*, *separation and desertion*, *weakness*, *decay*, *transgression*, *sexual fulfilment and abstinence*, *jealousy*, *gossip and slander*.

So far as **type-scenes** are concerned, it has been suggested (see above) that *oriori* are generally made up of four stages, each of which includes a number of ‘scenes’. Thus, for example, the initial stage generally includes praise for the main protagonist and reference to lineage (often including specific reference to the death of specific ancestors or to a time of particular suffering); the third stage generally refers to a projected journey during which the protagonist will be required to respond to a question or questions relating to ancestry. In the case of *mōteatea aroha*, the first stage typically (but not necessarily) includes reference to natural phenomena (often the moon or the setting sun) and to the composer’s current state (often including sleeplessness or fitful, disturbed sleep) and the reason for it (generally separation from a loved one), the second stage typically includes searching and journeying (the latter often including a projected or hypothetical journey), and the third stage typically includes some type of dénouement together with a restatement/ reinforcement of the composer’s current position and probable future. In the case of certain types of *mōteatea tangi*, a typical type-scene scene includes reference to the reason for conflict, the approach to battle, some details of that battle, and the outcome.

Motifs include reference (generally symbolic reference) to the *sun*, *the moon and the stars*, to *light and darkness*, to *ancestors*, to *significant places*, to *tattooed bodies*, to *sleep and wakefulness*, to *decay*, to *turbulence* (wind, waves, surf, geysers), to *water* (sea, rain, mist, clouds, tears), *heat and cold*, *fire and smoke*, *mountains*, *canoes*, *houses*, *weapons*, *birds*, *fish*, *trees*, *food*, *supernatural beings*, and *ancestors*.

Although my primary focus in this thesis is on verbal formulae and structural organization, I believe that further investigation, within the context of oral formulaic theory, of *themes*, *type-scenes* and *motifs*, particularly *type-scenes*, would be a useful and productive area of enquiry.

3.8.2 Oral formulae

Early references to Māori verbal arts by European scholars identify the repetitive use of lines and phrases in various songs. Elsdon Best, for example, writing in *Games and Pastimes of the Maori* (1976, p. 194), claimed that early this century songs such as laments were mostly composed of fragments culled from earlier ones, and Sir George Grey (1853) observed that “it is the custom of the natives [sic] to compose their poetry rather by combining materials drawn from ancient poems than by inventing original matter”.

Ngata and Jones (1961, p. ix) make the following general statement with particular reference to *mōteatea*:

[A] composition was generally the work of a group, but centred around the person whose passion, resentment or grief was its inspiration. . . . The group helped to select the appropriate words to recall references from the tribal traditions, which should be woven into the stanzas. The members of the group would memorise [the] words and [the] air and take these to their respective places of abode and by constant repetition test them for modification and improvement. In the end the composition, as a communal effort was recorded in the memories of a wide circle of men and women, and of the youth of the community – words, air, enunciation, action and all. Thus it has been transmitted down generations of an unlettered people, sometimes added to or adapted to suit outstanding incidents in the tribal history.

Whatever the general applicability of claims that an initial version of a composition was a group effort or that repetition involved testing for modification and improvement (rather than, for example, adaptation to suit differing circumstances), borrowing does appear to have been a common phenomenon. Mead (1969, pp. 400-401), makes the following observations:

[In] several instances the composition is not 'original' in its entirety. Some of the elements necessary for the creation of poetic form are borrowed from other poets. From a Maori point of view such a practice is probably not regarded as plagiarism. Instead the borrowed lines, phrases or words may actually add extra poignancy to the composition. . . . [The] intention of the composer appears to be the construction of a new illusion by *recombining* [emphasis added] some old 'elements' in the new work . . . [and] when verses, lines and phrases are borrowed from other works it is usual practice to make adjustments to such texts. . . . [The] practice of borrowing phrases from another composition . . . leads one to suspect that composers worked to some sort of model, that is to say, the composer had in mind some particular structure which was followed. A general structure is subsumed under the classification of chants into love songs, lullabies, laments, *patere*...and *kaioaraora* . . . [and] each class of chant has its own particular characteristics which of course, must have been known to the composers. . . . [The] fact that a model, or a particular structure, was followed explains certain things about chant. There appears to be a style to Māori chant, which, for present purposes, may be defined as the constant features and the sum of all the main characteristics of Maori chant. Composers tend to work within this style. They maintain the style in the creation of chants, composers construct an illusion of reality by the manipulation of cultural symbols and values through the use of language and music. The illusion is bound within a particular style and the entire composition is structured accordingly.

For the purposes of this thesis, there are a number of critical points in the above extract: that some of the elements were borrowed from other poets; that different types of composition were structurally different; that composition involved the manipulation of cultural symbols; and that composers may have worked from some sort of model. It may be that the common elements to which Mead refers are, or include, themes and oral formulae, that structural differences between different types of composition include type-scenes and possibly also what August describes as common discourse structure patterns made up of particular types and ordering of speech acts, and that the manipulation of cultural symbols permeates all of these.

In the fourth volume of *Ngā Mōteatea*, Ngata (1990, pp. xiii-xiv) refers to the role of memorisation in oral composition:

The illiterate [sic] Maori memorised by ear. . . . [As] he [sic] wove his [sic] words to convey his [sic] thought and sentiment he [sic] judged their appositeness in sound and rhythm as well as in expressiveness The co-ordination between ear and memory before the introduction of the art of writing was cultivated to an extraordinary degree. The sensitised tablet of the memory as it were received and recorded through the highly developed critical and discriminating organ of hearing the words in their due order with all that the poet signified by them as interpreted in sound, rhythm, intonation and enunciation aided by the gestures and postures, where these were appropriate.

According to McLean (1996), two different types of composition were to be found in traditional Māori society, the first type being characterised by improvisation during performance, the second type by thought prior to performance. He observes that although *karanga*, *pao* and *paddling songs* “appear to have been conventionally or typically extemporized” (p. 214), the “conclusion seems inescapable that most songs were carefully crafted compositions”. This comment may be based, in part, on the following claim made by Orbell (1977, p. 18): “It is obvious that such complex songs as waiata, oriori and paatere could not have been improvised but must have been composed before the occasion on which they were sung, and scattered remarks by many writers (for example, Best (1925a: 116) McLean and Orbell (1975, p. 147) show that this was the case”. Given the complexity and length of many of the works referred to by oral formulaic theorists, works that are or were clearly improvised, the complexity of what Orbell refers to as ‘waiata, oriori and pātere’ cannot be taken as evidence that they were not improvised. This is not to say that these works were not, in fact, improvised, merely that any such assertion requires evidence other than that of complexity alone.

The possibility that what are referred to in *Chapter 2* as ‘type-scenes’ play a role in the composition of at least one type of *mōteatea*, the *oriori*, is suggested in the reference by Ngata and Jones (1961, p. xxvi) to four main stages in their composition – *opening*, *instruction*, *journey* and *history* – stages that are, they claim, followed by composers from all tribes, the differences

being minute in detail (see *section 3.2*). Furthermore, their discussion of *mōteatea tangi* that refer to death at the hands of an enemy (1961, p. xxvii), though less specific in terms of overall structuring, also suggests the possibility that type-scenes (calling upon the gods, a farewell tribute, cursing of those who did the killing, calling for revenge) play a role:

[The] pain of sorrow agitates the mind and finds expression in intense longing, complaining words, mournful lamentation and cries of anguish. This is accompanied by the scourging and lacerating of one's flesh, the gods are called upon, and a farewell tribute is paid to the dead, following this comes the cursing of the men or people who did the killing and then the call is made to warrior relatives to go forth and seek revenge.

In the introduction to *Traditional songs of the Maori*, McLean and Orbell (1975, p. 26) refer, although somewhat indirectly, to the oral formulaic tradition of scholarship:

The reader of Maori songs soon discovers that there are certain images, expressions and ideas which recur throughout the literature. Such repetitions and similarities occur . . . in all literatures, and contribute to the creation of style. With oral poetry, they are especially noticeable, for an exclusive reliance upon the spoken word makes for a society sharing in common values and assumptions, and a common tradition of song.

Notwithstanding the fact that oral formulaic scholarship dates back to the early decades of the 20th century, McLean and Orbell (1975, p. 26) may have been the first to refer to it with reference to Māori compositions, noting not only that “composers often borrowed, and adapted quite long passages from existing songs”, but also observing that “we cannot always know whether a passage a couple of lines long was common in the literature, that is formulaic, or whether it was taken from one particular song”, although “[with] longer passages it is more obvious when such borrowing has occurred”. In fact, however, evidence of borrowing does not necessarily indicate formulaic composition, certainly not formulaic composition in the sense intended within the context of oral formulaic theory.

At the same time as making a more explicit link between their own work and that of oral formulaic theorists, McLean and Orbell (1975, p. 26) focus on what they perceive as differences between the ‘ready-made phrases’ occurring in ‘Māori songs’ and those occurring in Homeric epics, without, however, referring to other aspects of the oral formulaic tradition of scholarship:

Maori songs are partly composed of formulas and formulaic expressions in that a song may contain many phrases or sometimes sentences, which are very similar to expressions occurring in other songs. These ready-made phrases are, however, rather different from those employed in songs such as the Homeric epics.

In this context, it is important to repeat that the borrowing of ‘chunks’ is not the same thing as oral formulaic composition. Thus, for example, we find in the work of T.S Eliot many references to, and borrowings from, earlier compositions, something that does not, of course, signal that Eliot’s verse was oral formulaic in nature. Oral formulaic composition was initially largely associated with compositions that were wholly, or in large part, made up of verbal formulae drawn from a common stock of such formulae, not with the direct borrowing of large segments from another composition or, indeed, with the borrowing of smaller segments directly from another composition. More recently, however, it has been accepted that works may be regarded as oral formulaic in nature even where they are not made up, wholly or in large part, from a stock of existing verbal formulae. They may, for example, be oral formulaic in the sense that they draw upon a stock of pre-existing themes, type-scenes and motifs and/or exhibit linguistic features that are specifically associated with particular verbal art forms. In addition, as I argue in *Chapter 6*, they may be oral formulaic in the sense that they exhibit what I refer to as ‘structural prototypes’, that is common macro-patterns²¹ made up of particular occurrences and co-occurrences of specific discourse functions (speech acts) and discourse segments.

McLean and Orbell (1975, p. 26) observe that because Māori compositions are not very long and are not narrative, they are very different in some senses from the works that have frequently been discussed in relation to oral formulaic theory. They also claim that since composers did not produce so much work, and were not telling a story, “they had no need for stereotyped phrases

²¹ Overall discourse patterns

which could be quickly put together and fitted into the metrical line during performance”, adding that, except occasionally, Māori compositions “were not improvised” and that “while some recited songs are metrical, this is not the case with the sung waiata, oriori and pao” (McLean & Orbell, 1975, p. 26). Interestingly, however, (see 3.5.1 above), although McLean (1970, p. 5) had earlier also claimed that Māori melodies do not possess characteristics known in European music as ‘metre’, he added that “the time *or metre* in Māori music keeps changing” (emphasis added). Furthermore, he later supported the claim made by Biggs (1980), that some *mōteatea* exhibit “a form of textual metre”, which he referred to as the ‘rule of eight’. Indeed, McLean himself (1996, p. 259) claimed that “the rule of eight . . . [is] governed by a quantitative or numerical metre as absolute in its way as that of Greek or Latin verse, though dependent on vowel rather than syllable count”. Furthermore, Orbell (1977, p. 32) observes that although it “may be that there is little if any systematic relationship . . . on the prosodic level, between the texts and the music of . . . waiata . . . there may be a relationship which has not been discovered”. Thus, although in 1975 McLean and Orbell refer (somewhat indirectly) to the absence of metrical structuring in ‘sung waiata, oriori and pao’ as being one factor that is likely to indicate that they are not formulaic in the sense of being composed wholly or in large part of verbal formulae, Orbell later indicates that there may be an as yet undiscovered prosodic link between the music and text of some *waiata*, and McLean argues in favour of a specific type of metrical patterning in some cases. Even so, as indicated above, I believe that there is insufficient evidence on which to base any argument that traditional *mōteatea*, of whatever type, exhibit regular metrical patterning. Although this suggests they are unlikely to be made up, wholly or in large part, from pre-existing verbal formulae, it does not preclude the possibility, particularly when it is borne in mind that oral formulaic theory now allows for the possibility of some variety within verbal formulae. However, the fact that some phrases, some lines, or even some whole sections, are the same or similar in different works does not necessarily indicate oral formulaic composition that is characterized by the presence of verbal formulae since (a) the repeated use of some phrases may be directly linked to the presence of thematic formulae rather than to the existence of a stock of verbal formulae, and (b) direct borrowing from other works, particularly where it is extensive, is by no means necessarily the same thing as composition that involves combining and recombining verbal formulae.

McLean and Orbell (1975, p. 26) claim that “they [Māori composers] had no need for stereotyped phrases which could be quickly put together and fitted into the metrical line during performance”. However, they also claim that these compositions “are partly composed of formulaic expressions”, although “there is more freedom and variety in the wording of [these] . . . expressions [than is the case in some compositions that are associated with other cultures]”. They illustrate this point by observing that although *e muri ahiahi* is a half-line that is often used at the beginning of a *mōteatea*” (e.g. *E muri ahiahi takoto ki te moenga*), the line itself often ends differently. In fact, however, there is no sense in which this is inconsistent with the way in which verbal formulae are said to be employed in even the strictest interpretation of oral formulaic theory.

Later, at the same time as reinforcing the point that although some traditional Māori compositions were improvised, others were composed before they were performed, Orbell (1978, p. 6) makes the following point:

They are made up in part of formulaic passages belonging to a common stock of poetic phrases the poets employed, usually in variant form, as and when they require them. Far from limiting the poet’s powers of expression, this formulaic diction provided them with a system of rhetoric capable of infinite variation and subtlety and so made it possible for a great many people to compose poetry.

In the passage above, Orbell is explicit in claiming that poets drew from a common stock of poetic phrases. The fact that she also notes that these phrases are *usually* variant in form raises some issues about the criteria applied in their identification. It does not, however, indicate any fundamental problem in relation to oral formulaic theory since oral formulaic theory does not require that verbal formulae should be wholly invariant (see, for example, Aspland (1970), Dugan (1973) and Hainsworth (1978)). Indeed, Ritzke-Rutherford (1981a, p. 74) defines the term ‘cluster’ as “a group of words, usually loosely related metrically and semantically, which is regularly employed to express a given essential idea without being restricted to a certain form or sequence, or to a certain number of lines”. Nor does Orbell’s assertion that verbal formulae do not limit a poet’s powers of expression represent any departure from oral formulaic theory. Thus,

for example, Malmberg (1973) insists that a poet's use of inherited formulae may be both creative and artistic.

Orbell does not define 'formula' in her 1978 publication. Nor does she do so clearly in her doctoral thesis (Orbell, 1977, p. iv) where she says not only that "the language of the songs [is] highly specialised in its grammar and vocabulary", but also that it is 'formulaic' to the extent that "short expressions keep recurring either in identical form or with minor variations". As an example of a formula, Orbell (1977, p. 83) refers to the use of 'kotahi koa koe i ... ai' in different compositions:

(1) *Kotahi koa koe i mihia iho ai* (It is you alone who is greeted);

(2) *Kotahi koa koe i karea atu ai* (It is you alone who is longed for);

(3) *Ehara koa koe i karea atu ai* (Oh, how you are longed for).

She also notes (Orbell, 1977, p. 81 – 82) that "the conventional expressions, or formulas, which are employed by the poets usually occupy a verbal half-line, though sometimes they are expanded with additional words to fill a whole line". In this connection, it is relevant to note that it would be possible, depending on one's definition of 'formula', to treat *kotahi/ ehara koe* as a single variant formula and *i mihia/karea iho/atu ai* as another single variant formula or *kotahi/ ehara koa koe i mihia/karea iho/atu ai* as a single variant formula. Either interpretation could involve the treatment of *kotahi/ ehara koa koe i mihia/karea iho/atu ai* as all, or part, of a type-scene. Irrespective of the nature of the interpretation (which would depend upon a contextually-based analysis), it may be relevant to note that 'ehara' in the third example above is used in an exclamatory rather than negative sense, that 'ehara' and 'kotahi' have the same number of morae, and that 'karea' and 'mihia' are both passive and both involve the same number of morae.

Orbell (1977, pp. 81-82) claims that "formulas may occur in succession . . . [and it] is common for two or more formulas frequently to be associated with each other, so that they tend to occur together or in close proximity when a poet touches upon a theme to which they are appropriate".

She refers to such grouping of formulae as ‘clustering’²², adding that even where “two formulas [are] . . . closely identified and . . . usually occur together . . . variation is common”. She demonstrates this ‘clustering’ with reference to the following four extracts from *mōteatea*, the sections to which she wished to draw particular attention being in italics (p. 87):

(1) Ka aahei au ko te kiri-aa-moko *te tirohia mai naa*

ka taka ki roto nei, me he ao e rere atu raa

(My tattooed body is able to be seen

Within, I go about like a flying cloud)

(2) Ko aku kiri kanoahi *e tirohia mai raa*

Ka taka ko roto nei ko he mea i natua

(My countenance is seen by you

Within, I go about, a thing stirred up!)

(3) Ko aku kooiwi kau *te tirohia mai naa ee*

Taka ko roto nei ka maawherangi au ee

(Only my body is seen by you ee

within, I go about, go around ee)

(4) Ko taku wai kamo raa *te tirohia mai naa*

ka taka ko roto nei kei te tau nui

(The water of my eyelids can be seen by you

Within, I go about, greatly disturbed).

The two ‘formulae’ that are identified here by Orbell are *te tirohia mai naa*²³/*te tirohia mai naa ee*/*e tirohia mai raa*, and *ka taka ki roto nei*/*ka taka ko roto nei*. The variations are slight. The determiner *te* is replaced by the verbal particle *raa*²⁴ in the first case, resulting in a difference in

²² Note that Orbell’s use of the words ‘cluster’ and ‘clustering’ is different from that of Ritzke-Rutherford (1981a & b).

²³ Note that a macron would now generally appear here (e.g. *nā*).

²⁴ Now normally transcribed as *rā*.

spatial orientation (with *rā* signaling distance). In the second case, the verbal particle ‘ka’ (signalling inceptive aspect) is omitted on one occasion, something that, as Orbell observes (1977, p. 38), is not confined to poetic usage. The result is a reduction in the number of morae. In this connection, it may be relevant to note that Orbell (1977, p. 38) observes that in the case of ‘waiata aroha’, “when the lines are short, the fitting of the words to the musical line may require an abbreviation of normal speech, for example by the omission of particles” and “[when] the lines are long, there may be a padding out of normal speech, often through the addition of intensive particles”.

Orbell (1977) refers not only to the presence of expressions of the type outlined above in ‘waiata aroha’, but also to the conventionalised nature of ideas, imagery, themes and symbolism (p. 296), also referring to particular or specialised uses of language (pp. 297-298), and observing that although there are some significant differences between these and other types of *mōteatea*, there are also significant similarities (p. 301).

3.9 Concluding remarks

My aim in this chapter has been to provide an introduction to *Ngā mōteatea* and to selected literature on *mōteatea*, paying particular attention to the relevance of some of that literature to oral formulaic theory. My aim in the next chapter is to explore traditional *mōteatea* from the perspective of one aspect of oral formulaic theory, that is, the concept of the ‘oral formula’ itself, beginning with a consideration of those expressions that Orbell (1975) has specifically identified as being oral formulaic.

Chapter 4

Ngā mōteatea and the oral formula

4.1 Introduction

My aim in this chapter is to explore traditional *mōteatea* in terms of a central aspect of oral formulaic theory, that is, the concept of the oral formula itself. In doing so, it is important to bear in mind the nature of *te reo Māori* (the Māori language) itself, since an understanding of the nature of a language is fundamental to an understanding of the constraints and opportunities that impact on, and are available to composers. Thus, for example, where a language is stress timed, that is, where there is a roughly equal time interval between primary stresses (as is the case in, for example, English and German), composers have a range of options available to them that are different from those available to composers who are operating within the context of a language such as *te reo Māori* in which phrases have one major stress and a constant direction of pitch. Similarly, speakers of a language such as English, in which links between encoded propositions¹ are largely (but not exclusively) signalled by the presence of subordinating conjunctions (e.g. *if; because; although*), do not have available to them some of the opportunities that are available to speakers of a language such as *te reo Māori* in which a particular type of relationship between encoded propositions may be signalled by a subordinating conjunction (e.g. *nōtemea*) or by a particle (e.g. *i te*).

The first two sections below briefly revisit the question of metrical structuring in *mōteatea* (4.2) and the concept of the oral formula (4.3). This is followed by investigation of the application of the concept of oral formula to *mōteatea*, first with reference to possible examples identified by Orbell (1977) (4.4), and then with reference to a search of *Ngā mōteatea* based on concepts, themes and motifs identified during the conduct of the critical literature review in *Chapter 3* (4.5).

¹ A proposition is essentially a predicator (*action, process* or *state*) linked to one or more arguments (e.g. actors, experiences, etc.). In English, encoded propositions may be expressed as clauses (with tense, etc. added), as nominalizations or in a range of other ways. Thus, for example, ‘he intervened’ and ‘his intervention’ encode the same proposition in different ways, and ‘the happy girl smiled’ encodes two propositions (one relating ‘happiness’ to ‘girl’) within a single clause.

4.2 Briefly revisiting the question of metrical structuring

It is important here, before embarking upon an exploration of the relevance (or otherwise) of the concept of the oral formula to *mōteatea*, to be clear about some major differences among types of *mōteatea* in terms of some aspects of structuring. I shall therefore refer briefly here to some aspects of the discussion in *Chapter 3*, adding references as necessary. Although I have proposed a possible approach to the categorization of *mōteatea* that differs in some respects from some of the ways in which they are typically categorized (*Chapter 3*), I shall refer here to some of the more commonly used terms.

It has been said that *mōteatea aroha*, *mōteatea tangi* and *oriori* are sung rather than recited (M. McLean, 1970, p. xxiv), and that *pātere* are recited (Orbell, 1978, p. 9) and can be distinguished from other recited compositions in that they are, according to McLean (1970, p. 8), “performed in a rhythmic monotone”, with most of the recitation being on one note but with “the pitch gradually [rising] and then [falling] in the last few words”.

According to McLean and Orbell (1975, p. 23), the ‘lines’ of *mōteatea* may be defined musically in some cases, syntactically in others. They claim that sung *mōteatea* are “shaped by the melodic line, which generally has a two phrase structure”, typically with “verbal lines consisting of two half-lines” which are usually “of much the same length” and which “correspond to a musical phrase”, with the units seeming generally to have been “either a single line consisting of a single sentence, or a pair of lines - in effect, an unrhymed couplet – consisting of either one sentence . . . or two juxtaposed sentences each occupying a line”. Orbell (1978, p. 9) further claims that in the case of *mōteatea* that are sung, the “melody is repeated in each line and the language shaped accordingly”. However, since, according to McLean and Orbell (1975, p. 25), the lines of *oriori* are flexible and the stanzas are “irregular in length”, *oriori* should, presumably, be regarded as an exception to this. Furthermore, although *oriori*, according to Orbell (1978, p. 9), often have “parallelism of the anaphoric type, with a word or phrase being repeated in a series of lines or half-lines”, it is important to bear in mind that Parry (1930, p. 82) specifically excluded echoed phrases from the definition of oral formulae. Of *oriori*, McLean and Orbell (1975, p. 24) observe that although they are sung, their lines are organized in much the same way as recited and chanted *mōteatea*, their line division being less closely related to musical structure than is the

case for other sung *mōteatea*, the lines being uneven in length, the sentences frequently varying in length and being run over several lines (with which they are not co-terminus), and the stanzas also being irregular in length.

McLean and Orbell (1975, p. 23) note that “recited songs have no line organization”. This seems perfectly clear until they add that sentences “may extend over three or four or more *lines*”, noting that “a few of them begin in the course of *a line* rather than at the beginning”, and also noting that “[the] separation of these sentences into their respective *lines* is indicated by a syntactic pause” (emphasis added) (1975, p. 24). If recited songs ‘have no line organization’, there appears to be no reason to argue either that syntactic pauses mark the end of lines or that some sentences begin in the course of a line. This is, I believe, an important point in that the temptation might otherwise be to attempt to link a discussion of oral formulae in relation to *mōteatea* generally to some concept of ‘line’, a concept which appears to have no validity in relation to recited compositions such as *pātere* and questionable validity in relation to *oriori*.

Parry and Lord defined an oral formula as “a group of words which is used regularly *under the same metrical conditions* to express a given essential idea” (emphasis added) (A. B. Lord, 1960, p. 30; Parry, 1930, p. 80). Essential to this definition is an understanding of what might constitute ‘metrical conditions’ in the case of a particular verbal art form composed in a specific language. In connection with this, it is important to observe that whereas the concept of *rhythm* (some variation of the length and accentuation of a series of sounds) will apply to all *mōteatea*, the concept of *metre* (some sort of rule governed *structured rhythm*) may apply, if at all, in a very different way to *mōteatea tangi* and *mōteatea aroha* on the one hand, and *oriori* on the other, and may not apply at all to *pātere*. It has already been argued (see *Chapter 3*) that what has been referred to as the ‘rule of eight’ (Biggs, 1980), that is, the notion that there are eight morae per half line, does not appear, however adapted, to apply in any uniform way to those *mōteatea* (*aroha* and *tangi*) that can with most confidence be said to be structured in terms of lines.² It has also been noted in connection with the work of August (2001), that although *oriori*

² This is perhaps unsurprising in view of the fact that McLean (1970, p. 250) has argued that traditional *mōteatea* lack the regular beat that is characteristic of European music, that “the time or metre in Māori music keeps changing” (p. 5), and that instead of longer time periods being divided into smaller rhythmic units, longer time periods are constructed by adding additional units to the end of previous ones.

have a range of common characteristics, each *oriori* may, as is the case in European ‘free verse’, exhibit a type of internal patterning, including metrical patterning, that is unique. If this is the case, it does not, as indicated in *Chapter 3*, provide any basis from which to argue that a common store of oral formulae can be related to metrical structuring.

4.3 Briefly revisiting the concept of the oral formula in the context of the structure of *te reo Māori*

The observations in 4.2.1 above need to be borne in mind in considering whether the definition of ‘oral formula’ provided by Parry and Lord might be applicable to *mōteatea* and also in considering the possible relevance of other related concepts, such as Ritzke-Rutherford’s concept of the ‘cluster’ (defined as “a group of words, usually loosely related metrically and semantically, which is regularly employed to express a given essential idea without being restricted to a certain form or sequence, or to a certain number of lines” (Ritzke-Rutherford, 1981a, p. 74). As Austin (1975, p. 14) notes: “no two scholars . . . can agree on the definition of the minimum requirements for a formula. . . . [whether it is] one word or two, half a verse or a full verse, two syllables, four syllables or more, two repetitions or ten repetitions”.

It will also be important in this connection to bear in mind the importance of phrase structure in *te reo Māori* and, in connection with this, the fact that each phrase has been said to have one major stress and a constant direction of pitch movement (a fall or a rise), being bounded in speech by pauses that are shorter in duration than those that mark the end of sentences (Bauer, 1997, p. 7).

Bearing these things in mind, I decided to revisit those ‘formulae’ identified by Orbell (1977, pp. 85-86) in her corpus of *mōteatea aroha* as well as what she refers to as ‘clusters’, that is, in her terms, two or more formulae appearing together and expressing an idea, or presenting a particular image³.

³ Note that Ritzke-Rutherford (1981a & b) defines this term differently, as “a group of words, usually loosely related metrically and semantically, which is regularly employed to express a given essential idea without being restricted to a certain form or sequence, or to a certain number of lines”.

It is not my intention at this point to attempt to select/ provide any specific definitions of terms derived from oral formulaic theory that may be appropriate in the case of Māori verbal arts. Rather, my aim is to select two terms and associate with each of them a broadly-based conceptual description that is sufficient to differentiate them but would require considerably more specification if it were to be applied meaningfully to any particular verbal art form in any particular language. Then, with reference to *mōteatea*, I shall attempt to determine whether there is sufficient evidence to indicate whether these broadly based concepts appear to have any explanatory value and, if so, whether it is possible to redefine them in a way that adequately captures features that may be said to be characteristic of *mōteatea* in general or specific types of *mōteatea*. It is important to stress that these broadly-based descriptions are not intended to be seen as having any definitional adequacy. They are intended merely as conceptual starting points for the investigation that follows. Thus:

Initial broadly-based descriptions

An oral formula is:

a single group of words/particles, long or short, that occurs with sufficient frequency in a particular oral art form (e.g. *mōteatea* or *mōteatea aroha*) to be regarded as being characteristic of that art form, and either does not occur in other types of discourse or, where it does, has some feature or features (e.g. placement) that is/ are characteristic of the oral art form of which they are characteristic but not (in the same way) of other discourses in which it occurs.

OR

more than one group of words/ particles that that have all of the characteristics/ features outlined above, that *may* occur under the same or similar metrical conditions, that convey the same or similar overall meaning and that have at least one common lexical feature (e.g. the same word or a word of similar meaning)

A cluster is:

a group of two or more oral formulae that are contiguous or that occur within a definable discourse segment and whose co-occurrence is sufficiently common in a particular oral

art form (e.g. *mōteatea* or *mōteatea aroha*) to be regarded as being characteristic that art form.

4.4 *Ngā mōteatea*: Discussion of examples of what have been referred to as ‘oral formulae’ and ‘formulaic clusters’

With reference to *mōteatea aroha*, Orbell (1977, pp. 293-294) claims that although “[the] language employed is formulaic . . . these formulas are highly flexible in their wording and . . . are susceptible of apparently endless variation”. When applied to the concept of the ‘oral formula’, this statement is problematic. It is extremely difficult to argue for the presence of oral formulae at the same time as accepting that these ‘formulae’ are susceptible to ‘endless variation’ in the absence of any specification as to what counts as a formula and what counts as variation on a formula. I therefore decided to begin my exploration of *Ngā mōteatea* in relation to oral formulaic theory by examining in detail what Orbell specifically identifies as oral formulae in her corpus of *mōteatera aroha*. There are fourteen of these. These are listed in *Table 4.1* where the translations are those provided by Orbell and the spelling conventions are those that she uses, including the use of double letters rather than macrons to signal long vowels.⁴

⁴ When discussing extracts that I have taken directly from the *Ngā mōteatea* collection, I use macrons to signal long vowels.

Table 4.1: ‘Oral formulae’ identified by Orbell (1977, pp. 90 – 97)

	Formulae	Translation from Orbell
1	<i>Kotahi koaa koe</i>	Oh it is you alone
2	<i>He mea mahue au</i>	I am left behind
3	<i>(kia) maarama te titiro</i>	Can see clearly
4	<i>Taku taumata tonu + (kia) maarama te titiro</i>	My summit is always + can see clearly
5	<i>Ka taka ko roto nei</i>	Within I go about
6	<i>Mookai</i>	Hatefull, weak, foolish
7	<i>...kei riri</i>	Don’t be angry
8	<i>... taku iti, ... taku noho, ... taku iri</i>	my littleness, ...my <i>sit</i> , ... my <i>suspended</i>
9	<i>ko waho anake</i>	Only my outer part
10	<i>e mau ana te tinana</i>	The body remains firm
11	<i>māu anō te tinana</i>	the body is yours
12	<i>e muri ahiahi</i>	In the evening I lament
13	<i>e muri ahiahi + takoto ki te moenga</i>	In the evening I lament + I lay in my bed
14	<i>nooku te wareware</i>	mine was the forgetfulness

These segments/ strings were analysed linguistically, a search was made for the same or similar strings in the most recent editions of *Ngā mōteatea* (scanned and included in a word document). In considering whether the occurrence of these segments/ strings provides any firm evidence of the existence of a common store of formulae or whether other explanations for their occurrence are more plausible or, at least, equally plausible issues, each of the following considerations was explored:

- frequency;
- diction;
- form;
- likelihood of occurrence in other contexts in which the same or similar topics or themes are in focus; and
- consistency with the broadly based descriptions (above) of ‘oral formula’ and ‘cluster’.

4.4.1 Number 1: *Kotahi koaa koe* (Oh it is you alone)

The structure of this segment is:

<i>Kotahi</i>	+ <i>koaa</i>	+ <i>koe</i>
numeral	+ part. (intensifier)	+ pron.
<i>single, alone</i>	<i>indeed</i>	<i>you</i>

Orbell (1977, p. 82) gives three examples of this formula (see *Table 4.2* below).

Table 4.2: Orbell's examples of 'Kotahi koaa koe'

Occurrence	Translation by Orbell	Reference
<i>Kotahi koaa koe i mihia iho ai</i>	Oh it is you alone who is greeted	McLeand & Orbell, 1975, p. 56
<i>Kotahi koaa koe i karea atu ai</i>	Oh it is you alone who is longed for	Grey, 1853, p. 396
<i>Ehara koaa koe i karea atu ai</i>	Oh, how you are longed for	Grey Manuscript 71, p. 929

In the third example, 'koaa koe' is preceded by 'ehara'. In prose, 'ehara' is used as a negator. In *mōteatea*, however, 'ehara' may be used in an exclamatory sense. In each case, 'kotahi koaa koe' is followed by a verb phrase made up of a particle operating as a marker of passivization, a passive verb (V.pass), a directional particle (dir.part.), and a further tense/ aspect marker (TAM), this time with aspectual meaning. Thus, the complete line in each case involves a subject fronted noun group that could be said, depending on one's approach to the analysis of *te reo Māori*, to be qualified by a relative clause.

- *i mihia iho ai* [TAM + V.pass + dirct.part. + TAM]
- *i karea atu ai* [TAM + V.pass + dirct.part. + TAM]

Given the structural and semantic similarity of the second string, it seems reasonable to suggest either (a) that the segments combine to make up a 'cluster' in the sense in which that word is used by Orbell or (b) that the two together represent a single oral formula. Thus, treating *Kotahi/ Ehara koaa koe i mihial karera atu ai* as a single formula might result in a definition of oral formula that could be tied closely to phrase structure. However, when I conducted a search for

‘*Kotahi/ Ehara koaa koe*’ in the corpus of *mōteatea* from *Ngā Mōteatea*, I found that it occurred only once - in a *mōteatea aroha* (Ngata, 1959, pp. 198-201), the same *mōteatea* that occurs on p. 66 of McLean and Orbell (see first example above). Given the pervasive nature of direct address in *mōteatea*, three occurrences in the entire corpus of a string that identifies the addressee as a (singular) object of affection/ longing/ greeting, particularly one in which there is variation in both the initial element (*kotahi/ ehara*) and the verbal element (*mihia/ karea*), does not appear to provide strong support for its identification as an oral formula.

4.4.2 Number 2: *(He) mea mahue au* (I am left behind)

The structure of this segment is:

<i>(He)</i>	+ <i>mea</i>	+ <i>mahue</i>	+ <i>au</i>
(det.)	+ nn.	+ V. stative	+ pron.
<i>a</i>	<i>thing</i>	<i>left behind</i>	<i>I</i>

Orbell (1977, pp. 83-84) gives four examples (see *Table 4.3 below*).

Table 4.3: Orbell’s examples of ‘(he) mea mahue au’

Occurrence	Translation by Orbell	Reference
<i>He mea mahue au te kau tere haere</i>	I am left behind by the traveling party	McLean & Orbell, 1975, p. 239
<i>He mea mahue au te kanuku haere</i>	I am left behind by the party	Song 98
<i>He mea mahue au te hiikoinga wae</i>	I was left behind by the striding of your feet	Song 31
<i>Mea mahue au too tira, too waka ko Te Waiehuehu</i>	I was left behind by your travelling party-your canoe, Te Waiehuehu	Song 83

In the first three examples, the same sequence (*He mea mahue au*) occurs. In the fourth example, ‘he’ is omitted and the agent of the sentence, that is, ‘too tira’ (your travelling party), is included, followed by agent expansion, that is, ‘too waka ko Te Waiehuehu’.

In the first three examples, ‘he mea mahue au’ is followed by a phrase which, though slightly different in form, has a similar overall meaning. In the fourth example, the meaning of the second phrase is different. Only in the final example is the addressee (*Waiehuehu*) named and only here is direct address to the deceased explicit.

When I conducted a search for *(he) mea mahue au*’ in *Ngā mōteatea*, I found that it occurred twice in one particular *mōteatea*, a *mōteatea tangi*:

He mea mahue au i te unuhanga heke;
He mea mahue au i roto te kōpae Pārara ki te uru
(Ngata & Jones, 1970, p. 245)

These lines were translated by Jones as:

I am as one forsaken by departing migrants;
I am as one forsaken in the Cradle of Pārara-ki-te-uru
(Ngata & Jones, 1970, p. 246)

Thus, *(he) mea mahue au* occurs six times in the corpus. However, desertion is a primary theme of *mōteatea*. Furthermore, although oral formulae need not be tied to rhythmic or metrical structuring, it is relevant to note the variation in morae count in the following strings (*te kau tere haere/ te kanuku haere/ te hiikoinga wae/ too tira (too waka ko Waiehuehu)/ i te unuhanga heke/ i roto te kōpae Pārara ki te uru*). Once again, there appears to be little evidence on which to base a claim that this string is oral formulaic.

4.4.3 Number 3: *(kia) maarama te titiro* (can see clearly)

The structure of this segment is:

<i>kia</i>	+ <i>maarama</i>	+ <i>te</i>	+ <i>titiro</i>
part: purpose	+ V. stative	+ det	+ nn.
	<i>be clear</i>	<i>the</i>	<i>sight</i>

Orbell (1977, pp. 84-85) gives three examples, the third being fundamentally different from the first two, not only because it begins with *kia* (particle expressing purpose) but also because it includes the agent (*au*) (see *Table 4.4* below). It is difficult, therefore, to see why this should be treated as an example of the same formula.

Table 4.4: Orbell’s examples of ‘maarama te titiro’

Occurrence	Translation by Orbell	Reference
<i>Maarama te titiro ki Whakaari raa ia,⁵ te ahí a te tipua</i>	Can see clearly Whakaari yonder, the demon’s fire	Song 67
<i>Maarama te titiro te puia i Whakaari</i>	Can see clearly the thermal steam at Whakaari	Ngata, 1959, p. 96
<i>Kia maarama au te titiro, ee, Ki te rehu ahí o Whakataane!</i>	So that I could see clearly, ee, The haze from the fires at Whakataane	Ngata, 1959, p. 60

In the first two examples above, the line endings differ slightly in their syntactic structure. In the first case, there is a prepositional phrase. This is followed by a noun phrase and then a further noun phrase in apposition

ki Whakaari rā ia, [prep. + nn. + locative part. + pro.]
te ahi a te tipua⁶ [det. + nn. + part. (belonging) + det. + nn.]

In the second example, the line ends with a noun phrase and a prepositional phrase:

te puia i Whakaari [det. + nn. + prep. + nn.]

Despite the different syntactic composition of these two line endings, they both convey the same overall meaning.

The segment (*kia*) *maarama te titiro* occurs 13 times in *Ngā mōteatea*. It occurs in all four primary categories of *mōteatea*: *mōteatea tangi* (laments), *mōteatea aroha* (love songs), *pātere* (chants) and *oriori* (lullaby), as indicated in Table 4.5, where the translations are by Ngata and Jones.

Table 4.5: Examples of ‘(kia) mārama te titiro’ from Ngā mōteatea (1959; 1961; 1970; 1990)

⁵ This is a poetic way of referring to the volcanic activity on Whakaari or White Island.

⁶ *Te ahi a te tipua*, or the demons fire in this example refers to the volcanic activity that occurs on Whakaari Island, or White Island. There are other instances in other songs throughout the *Ngā mōteatea collection*, where *te ahi a te tipua* (the demons fire) refers to the musket. Orbell (1977, p. 85) states that ‘te ahi a te tipua’ is a reference (less common reference) to specific places or landmarks, and that it is an expression that is not on the whole formulaic.

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>Mārama te titiro</i> <i>Pae ka riakina kai Rawhiti,</i> <i>e;</i>	Clear is the view there To the obtruding ranges in the East, e;	Aroha	1961, p. 140
<i>Mārama te titiro ki</i> <i>Mangakatia,</i>	Where clear is the view to Mangakatia,	Tangi	1961, p. 168
<i>Kia mārama te titiro ki Wai-</i> <i>apu ra, e,</i>	And gaze out upon Waiapu out there	Tangi	1970, p. 213
<i>Kia mārama te titiro pūkohu</i> <i>whenua, ē ī,</i>	We might then see clearly the land mist,	Oriori	1961, p. 158
<i>Mārama te titiro ki te moana</i> <i>ra ia,</i>	Clear would then have been the view to the sea	Aroha	1970, p. 263
<i>Kia mārama te titiro auahi</i> <i>kōkiri mai Ki Mangahana,</i> <i>ko te huanui.</i>	See clearly the swirling smoke At Mangahanga there is the pathway	Pātere	1990, p. 319
<i>Mārama te titiro ki Huiarau</i> <i>nei;</i> <i>Ko te puke tēnā i noho ai</i> <i>Korotaha,</i>	From which we can look clearly at Huiarau That is the hill where dwelt Karotaha	Aroha	1990, p. 351
<i>Kia mārama te titiro ki ngā</i> <i>keho rau o Tarawera.</i>	Look closely now at the hundred peaks of Tarawera	Pātere	1990, p. 379
<i>Mārama te titiro ki</i> <i>Whakaari rā ia,</i> <i>Te ahi a te tipua.</i>	Clear thence is the view to Whakaari, Where burns the demon's fire.	Pātere	1959, p. 4
<i>Mārama te titiro ki te tahora</i> <i>rā ia;</i>	Would then clearly see the waste lands out yonder,	Tangi	1959, p. 26
<i>Mārama te titiro te puia i</i> <i>Whakaari.</i>	Clear thence the view of the steaming pools of Whakaari.	Aroha	1959, p. 80
<i>Mārama te titiro, ē;</i> <i>Auahi ka patua ki Whataroa</i> <i>rā ia,</i>	Clear World then be the view, e, Of the smoke against Whataroa over yonder	Aroha	1961, p. 98
<i>Mārama te titiro ki waho ki</i> <i>te moana,</i>	Steadfastly gazing far out to sea,	Tangi	1961, p. 108

The line endings of the examples from *Ngā mōteatea* vary considerably in terms of their syntactic structure and morae count, but they all refer to a particular locality that is significant

within the context of the composition. It is important, however, to bear in mind that ‘(kia) mārama te titiro’ is a sequence that can occur in the same form in prose. Furthermore, it is one that would be difficult to avoid in a context in which the ability to see a particular landmark clearly has symbolic significance in linking the poet with the departed or the deceased.

4.4.4 Number 4: *Taku taumata tonu* + (kia) *maarama te titiro* (My summit is always + can see clearly)

This is an example of what Orbell refers to as a ‘cluster’, that is, a combination of two or more formulae occurring together. In this case, one of the elements of the ‘cluster’, (kia) *maarama te titiro*, has already been discussed. The other element, *taku taumata tonu*, is structured as follows:

<i>taku</i>	+ <i>taumata</i>	+ <i>tonu</i>
pers. nn. (poss)	+ nn.	+ part. (continuous)
<i>my</i>	<i>summit</i>	<i>always</i>

Orbell (1977, pp. 86, 93) provides four examples of this cluster (see *Table 4.6* below).

Table 4.6: Orbell’s examples of ‘taku taumata (tonu)’ + ‘(kia) marama te titiro’

Occurrence	Translation by Orbell	Reference
<i>Taku taumata kei Te Kakawaatai, - kia maarama te titiro</i> <i>Ki te kotahi e hara mai nei naa runga tonu mai o Waihi!</i>	My summit is at Te Kakawaatai, - that I may see clearly The ducks coming straight over Waihi towards me!	Song 41
<i>Taku taumata tonu ko Te Tuhinga raa ia, Kia maarama au me titiro ki tawhiti Ki</i> <i>te tae roto kohu naa raa waenga mai, Whakapaunga mihinga, e Kau, ki a koe!</i>	My summit is always Te Tuhinga Yonder, That I may see clearly in the distance The flakes of mist which approach me Where I send all my greetings too you, Kahu!	Song 46

Table 4.6 (contd.): Orbell’s examples of ‘taku taumata (tonu)’ + ‘(kia) marama te titiro’

Occurrence	Translation by Orbell	Reference
<i>Taku taumata tonu, Nga iwi teitei kei</i>	My summit is always the high ridges	Song 85

<i>'Tauaki ee, Maarama te titiro, pae ka riakina kai Raawhiti ee. Kai raro a Tawhiti, te awahi tipu a too wahine ee ...</i>	of 'Tauaki ee, That I may see clearly the hills lifted up in the east ee. Below is Tawhiti – the true love of you wife ee	
<i>Taku taumata tonu e noho ai au, Kei te kupu koorero, patu ai ora nei – Kia tau ki raro raa! Kia eke atu au, Maarama te titiro te puke ki Te Kurii</i>	The summit where I stay always Is that of spoken words, that attack my life – Let me sink down! Let me mount up And see clearly the hill at Te Kurii	Song 38

In each of the examples above, *taku taumata tonu* (my summit) is the opening phrase. In the first three examples, it leads directly to the introduction of a place name; in the fourth example, the place name occurs in the fourth line. In the first example, 'tonu' is omitted. In the second example, the particle 'kia' (signalling purpose) is included, as is the agent (*au*), and the article 'te' is replaced by 'me' (which is functioning here in a way that is similar to the modal verb 'can' (ability) in English).

There is one occurrence of this sequence in *Ngā Mōteatea*. In fact, however, this is the same *mōteatea* that is referred to as Song 85 above.

Table 4.7: Example of 'taku taumata (tonu)' + '(kia) marama te titiro' from Ngā mōteatea (1961)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>Taku taumata tonu Nga hiwi teitei kei Tauaki, e. Mārama te titiro Pae ka riakina kai Rawhiti, e;</i>	My constant trysting-place Is on the towering hills of Tauaki, e. Clear is the view there To the obtruding ranges in the East, e;	Aroha	1961, p. 140

The thematic relevance of ability to see clearly has already been noted. It should also be noted that mountains/ summits are also frequently identified as locations from which to search for signs of the departed. This, together with the fact that variation in the strings (*taku taumata (tonu)*; (*kia*) *maarama (au me) titiro*) cannot be accounted for in terms of the morae count in particular

lines, raises some significant issues in relation to identification of *taku taumata (tonu)* and (*kia*) *maarama (au me) titiro* as a formulaic cluster.

4.4.5 Number 5: (*Ka*) *taka ko/ki roto nei* (Within I go about)

This is used to refer to the passionate stirring of emotions. The structure is:

<i>Ka</i>	+ <i>taka</i>	+ <i>ko</i>	+ <i>roto</i>	+ <i>nei</i>
TAM	+ V.	+ location	+ nn.	+ location
(<i>progressive</i>)	<i>roam</i>		<i>inside</i>	<i>here (near speaker)</i>
<i>Ka</i>	+ <i>taka</i>	+ <i>ki</i>	+ <i>roto</i>	+ <i>nei</i>
TAM	+ V.	+ prep.	+ nn.	+ location
(<i>progressive</i>)	<i>roam</i>	<i>towards</i>	<i>inside</i>	<i>here (near speaker)</i>

Orbell (1977, p. 87) gives four examples (see *Table 4.8* below).

Table 4.8: Orbell’s examples of ‘(ka) taka ko/ki roto nei’

Occurrence	Translation by Orbell	Reference
<i>Ka aahei au ko te kiri-aa-moko te tirohia mai naa</i> <i>Ka taka ki roto nei, me he ao e rere atu raa!</i>	My tattooed body is able to be seen – Within, I go about like a flying cloud!	Grey, 1853, p. 133
<i>Ko aku kiri kanohi e tirohia mai raa,</i> <i>Ka taka ko roto nei ko he mea i natua!</i>	My countenance is seen by you – Within, I go about, a thing stirred up!	Song 11
<i>Ko aku koowai kau te tirohia mai naa ee</i> <i>–Taka ko roto nei ka maawherangi au ee!</i>	Only my body is seen by you ee, Within, I go about, go around ee!	Ngata, 1959, p. 298
<i>Ko taku wai kamo raa te tirohia mai naa,</i> <i>Ka taka ko roto nei kei te tau nui!</i>	The water of my eyelids can be seen by you – Within, I go about, greatly disturbed!	Grey, 1853, p. 266

In each case, this sequence occurs in the context of a reference to the fact that the poet’s body, or some aspect of the poet’s body, can be seen (in contrast to what is happening emotionally that cannot be seen). In each case, the line ends in a similar way and so it might be said that what we have here is what Orbell refers to as a ‘cluster’:

Ka aahei au ko te kiri-aa-moko *te tirohia mai naa*
 Ko aku kiri kanohi *e tirohia mai raa*,
 Ko aku koowai kau *te tirohia mai naa ee* –
 Ko taku wai kamo raa *te tirohia mai naa*,

The structure is:

<i>te/ e</i>	+ <i>tirohia</i>	+ <i>mai</i>	+ <i>naa/ raa</i>
part. (contrastive)	+ V.pass	+ part.	+ part./part
	<i>look at/ see</i>	<i>hither</i>	<i>there</i>

The sequence, *(ka) taka ko roto nei*, occurs three times in *Ngā Mōteatea*, twice in *mōteatea tangi*.

Table 4.9: Examples of ‘(ka) taka ko/ki roto nei’ in Ngā mōteatea (1959; 1961)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>Taka ko roto nei e ai te ao hau, ē,</i> <i>Ki te iwi rā ia e haupū mai rā</i>	Within me is riven by a raging storm, Grieving for the tribe who lie there in heaps	Tangi	1959, p. 45
<i>Ko aku kiri kanohi e tirohia mai rā;</i> <i>Ka taka ko roto nei ko he mea inatua.</i>	Only the semblance of my face is seen; Within me I am as one strangled.	Tangi	1961, p. 96
<i>Ko āku kōiwi kau te tirohia mai nā,</i> <i>ē;</i> <i>Taka ko roto nei ka māwherangi au, ē.</i>	O friends all! What woeful state is this, e, Whilst all within is in a turmoil, e	Aroha	1959, p. 87

Two of the examples (the last two above) from the Ngata and Jones collection are from the same *mōteatea* as two of those listed by Orbell (above).

The total number of occurrences of *(ka) taka ko/ki roto nei* in the corpus is five. The morae count in the lines in which the string occurs varies considerably. Nevertheless, this string would be a strong contender for recognition as an oral formula, rather than simply, for example, a borrowing if other such instances could be found.

4.4.6 Number 6: *mookai* (hatefull, foolish or weak)

The word ‘*mōkai*’ is now used to refer to a pet animal or, for example, a teacher’s pet. According to Orbell (1779, p. 82), however, the word *mōkai* was used in a formulaic sense in traditional *mōteatea* to refer to hatred, folly or weakness. In fact, it can also be used nominally to refer to a slave or, in a verbal sense, to the process of becoming a slave, a usage which seems unlikely to have been confined to artistic compositions⁷. Orbell (1977, pp. 82, 88) gives four examples (see *Table 4.10* below).

Table 4.10: Orbell’s examples of ‘*mookai*’

Occurrence	Translation by Orbell	Reference
<i>Mookai</i> taku whaea te hiwi kia tika, <i>Kei whakamaa ki te nohoanga i a Taupoki</i>	How foolish my wife to go straight along the ridge – Beware lest you be shamed at Taupoki’s dwelling-place	Song 42 (p. 88)
<i>Mookai</i> whakawhenua i taupurua iho!	Hateful restraint that confines me here!	Song 33 (p. 88)
<i>Mookai</i> ngaakau, rangi raa i a au!	Hateful heart, that burns me!	Song 44 (p.88)
<i>Mookai</i> Tararua i aarai mai ai, <i>Tee kitea atu ai i taku piringa poho!</i>	Hateful Tararua, that bars the way So that he whom I embraced is not seen!	Song 82 (p.82)

In all four examples, ‘*mookai*’ occurs at the beginning of a line. In the last three examples it is translated as ‘hateful’; in the first example, in which the poet is referring to his wife, it is translated as ‘foolish’. This word occurs twenty-one times in *Ngā mōteatea* (see *Table 4.11*).

Table 4.11: Examples of ‘*mōkai*’ in *Ngā mōteatea* (1959; 1961; 1970; 1990)

⁷ In the Maori Newspapers, *mōkai* is used to refer to a person who has been given the job of traveling to different meetings at various Marae to speak on behalf of his people. (Ref: Pipiwharauoa 1903-1913: Nama 168: 1)

	Occurrence	Translation by Ngata and Jones	Type	Reference
1	<i>Mōkai te ngākau te whakatau iho, Kia pōruatia e awhi-a-kiri ana.</i>	Slave heart mine not to seek a lingering farewell; With two nights more in close embrace.	Aroha	1959, p. 46.
2	<i>Mōkai rohukore i te tirohanga iho</i>	Slavelike I do here contemplate	Aroha	1959, p. 111
3	<i>Te mōkai puku nei āta hoki mārire</i>	Now my slave body is to be returned	Aroha	1961, p. 165
4	<i>Nāku i whakahōhā, he moenga mōkai,</i>	When I became wearied of a slave's couch,	Tangi	1970, p. 256
5	<i>Mo tāua, e hine, e kīia mai nei ki te mōkai, ki te porī;</i>	Indeed, for us both, O daughter, so-called slaves and common folk;	Pātere	1970, p. 268
6	<i>He mōkai Rangiteki nō te Pananehu,</i>	Rangiteki is but a slave of the Pananehu	Pātere	1990, p. 315
7	<i>Hurihuri mai te tariika, Ki te roko o te mōkai Kāore ia he mōkai o tawhiti,</i>	Turn your eras hither To hear the words of the slave He was not a slave from afar	Pātere	1990, p. 348
8	<i>Kia tau whakaete ake i waenganui i nga mōkai nei?</i>	Who shouldst be pressing forward amidst this servile crowd?	Tangi	1961, p. 113
9	<i>Hurihuri noa ana Te mōkai o te wahine;</i>	Turning about (in fear and trembling) Is that slave of a woman	Tangi	1961, p. 149
10	<i>Mōkai te whitikore whakaupa nei te haere</i>	Slavelike and irresolute, I did think to go	Aroha	1961, p. 163
11	<i>Mōkai tuatini, mōkai tuamano,</i>	The servile multitude, the servile thousands,	Oriori	1961, p. 190
12	<i>E roto i ahau e whanawhana noa rā; Te mōkai puku nei nāna rawa i tekateka,</i>	Within, ala, my thoughts are vainly thrusting outwards It was this servile body which did me confound	Aroha	1959, p. 35

Table 4.11 (contd.): Examples of ‘mōkai’ in Ngā mōteatea (1959; 1961; 1970; 1990)

	Occurrence	Translation by Ngata and Jones	Type	Reference
13	<i>Mā Ngāti Awa e whakatangi ki te rapa waihoe, Tohu, e tama, ko te kore i tō iwi mōkai.</i>	The Ngāti Awa will raise the paddle song; A token, O son, that your tribe is bereft.	Tangi	1959, p. 52
14	<i>Mōkai taku whaea i riro atu nā, i waiho ai hei hikihiki taua</i>	Dishonoured is my mother now departed,	Pātere	1961, p. 131
15	<i>Mōkai roa whenua tē whai ai taku titiro</i>	Afar off is the dear land I long to see	Aroha	1970, p. 251
16	<i>Huataki noa ana mōkai kōiwi, Tāmia atu ana he hau tāmirusa te tai</i>	His foolish bones were raised up Then pressed down and the tide is repressed by the wind	Tautitotito	1990, p. 322
17	<i>E waiho ana koe Hei kotikoti hono, Taku whakaruru hau Nō te rārangī mōkai, E tama e!</i>	Here you are A chief of many princely lines, My sheltering tree From a descent line of loved ones Oh son!	Tangi	1990, p. 375
18	<i>E waiho ana koe hei kotikoti hono, Taku whakaruru hau mō te rārangī mōkai, E tama, e!</i>	You remain a symbol of a chief of many princely lines My sheltering tree for the young ones Oh son, alas!	Tangi	1990, p. 390
19	<i>Ka rewa to hinu me he wai titoki, Hei kaukau ake i te hono mōkai,</i>	Red thy blood like waters of the titoki, Wherein sad kinsfolk oft will bathe.	Tangi	1961, p. 172
20	<i>Huri mai to aro, ka mihi mamao mai Ki te iwi mōkai, nau i huri iho,</i>	Turn once again thy face to give a distant greeting To the destitute tribe thou hast left behind	Tangi	1961, p. 173

	<i>Taka hokai ana koe.</i>	As thou did'st hasten on thy way.		
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Table 4.11 (contd.): Examples of ‘mōkai’ in *Ngā mōteatea* (1959; 1961; 1970; 1990)

	Occurrence	Translation by Ngata and Jones	Type	Reference
21	<i>Mōkai pae nana i arai,</i> <i>Tē kite atu au</i> <i>Puia tu mai ki Tauwhare.</i>	Yon gentle hill doth obscure And I cannot see The thermal mist rising o'er Tauwhare	Aroha	1961, p. 184

Only in *example 16* above is ‘mōkai’ used in a similar way to the way in which it is used in the examples provided by Orbell (although it is not translated in *Ngā mōteatea* as occurring in the context of an exclamation, as are three of Orbell’s examples). Even if the word ‘mōkai’ is used adjectivally in the sense of ‘foolish’ or ‘hateful’ only in the context of poetic works, there seems to be no reason to treat it as an oral formula rather than as a specific poetic use of a particular word.

4.4.7 Number 7: *Kei riri* (don’t be angry)

The structure here is:

kei + *riri*
part (neg.) + V. stative
not *to be angry*

Orbell (1977, p.89) provides two examples of the occurrence of ‘kei riri’ (see *Table 4. 12* below).

Table 4.12: Orbell’s examples of ‘kei riri’

Occurrence	Translation by Orbell	Reference
<i>Kei riri, e Whenu!</i> <i>He aha i riri ai ki te makau</i> <i>tangata?</i>	Whenu, don’t be angry! Why be angry because of the man [I] love	Song 6 (p. 89)
<i>Kei riri te wahine ki too moenga</i> <i>pai!</i>	Let you wife not be angry because you are sleeping well!	McGregor, 1893, p. 75

Although Orbell provides only two examples, it may be that she considers ‘kei riri’ to be an oral formula on the grounds that this particular use of the particle ‘kei’ in the context of a negative imperative is much less common than is the occurrence of ‘kaua’ (e.g. *Kaua e patu! / Don’t hit!*). As a particle, ‘kei’ is much more common in the context of a warning such as ‘kei whara koe’. However, the linguistic context in which ‘kei riri’ occurs is different in the two examples above as is the morae count in the line in which it occurs.

In *Ngā mōteatea*, I found only one example of ‘kei riri’, an example that is translated as a question rather than as a negative command. Nevertheless, this example is similar to the first of the two examples provided by Orbell. Even so, this seems to be more readily explicable as a poetic use of ‘kei’ rather than as an oral formula.

Table 4.13: Example of ‘kei riri’ from *Ngā mōteatea* (1990)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>Kei riri, e whae?</i> <i>He nui parahaere;</i> <i>Māu anō te tinana,</i> <i>Māku te ata o te</i> <i>Tāpara kau atu, e.</i>	Will you be angry, my lady? So much unsettled; You keep the body to yourself I shall have the shadow of desire only	Aroha	1990, p.328

4.4.8 Number 8: *taku iti* (my littleness), ... *taku noho* (my sit), ... *taku iri* (my suspended)

The structure is:

<i>taku</i>	+ <i>iti</i>
pron.	+ nominalization
<i>my</i>	<i>littleness</i>
<i>taku</i>	+ <i>noho</i>
pron.	+ nominalization
<i>my</i>	<i>remaining/ abandonment</i>
<i>taku</i>	+ <i>iri</i>
pron.	+ nominalization

my

suspension

Orbell (1977) states that the sequences above are half-line formulae that “occur in the course of a sentence, not at the beginning” (p. 89). She goes on to say that within the formula *taku iti* may be preceded by any suitable verb, but that “there are certain verbs such as *noho* (sit) and *iri* (be suspended), which are often chosen by the poet”. The reason why these are regarded by Orbell as instances of oral formulae may be that they involve a type of nominalization that is characteristic of Māori verbal arts.

She does not provide any specific examples of occurrence in her corpus. However, when I conducted a search for in *Ngā Mōteatea*, I found five occurrences of ‘taku iti/ itinga’ and two occurrences of ‘taku noho’ as indicated in *Table 4.14*.

Table 4.14: Examples of ‘taku iti’ from *Ngā mōteatea* (1959; 1961; 1970)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>Hei whiu i ahau, tāpapa <u>taku iti</u>, ē,</i>	Would I were tossed aboard to lie prone in pitiful state	Tangi	1959, p. 54
<i>Kei te kai whēnako te ngākau Ki ngā mahinga o <u>taku itinga</u></i>	There oft come stealthy memories Of the many escapades of my younger days	Aroha	1959, p. 57
<i>Nunui tonu mai, he iti <u>taku iti</u>, Ehara i muri nei Nō tua whakarere nō aku kaumātua.</i>	Ye exalted ones, a lowly one indeed am I Not of recent times, of course, But from time afar off, from my forbears.	Pātere	1961, p. 142
<i>Ki te tau rā ia I rāngia i <u>taku itinga</u>.</i>	To the loved one Whom I idolised in my teens.	Aroha	1961, p. 147
<i>Kia noho <u>taku iti</u> Ki te kei o te waka Nōu na, e Te Pēhi e!</i>	There let me sit in humble state, At the stern of that canoe Of yours, O Te Pehi, ah me!	Tangi	1970, p. 292
<i>Kia au iho ai <u>taku noho</u> ki raro rā;</i>	I could have suffered it alone abiding here	Aroha	1959, p. 78

<i>Taku noho tonu nei ki te rau harakeke.</i>	Content must I be with the flax leaf.	Oriori	1970, p. 209
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In the examples above, ‘taku iti’ occurs three times, and ‘taku itinga’ and ‘taku noho’ both occur twice. This, together with the fact that the lines in which they occur are very different in length and overall structure, provides little support for the contention that these may be oral formulae.

4.4.9 Number 9: *Ko waho anake* (Only my outer part)

The structure of this sequence is:

<i>ko</i>	+ <i>waho</i>	+ <i>anake</i>
part. (loc.)	+ nn.	+ part.(limitor)
<i>over there</i>	<i>outside</i>	<i>alone, only, all</i>

Orbell observes that the ‘formula’ *ko waho anake* is part of a two-line formulaic cluster, where *ko waho anake* co-occurs with the formula *taka ko/ki roto nei* (referred to previously). However, she gives only two examples of ‘ko waho anake’ from her corpus and only one of these also involves ‘taka ko roto nei’. Furthermore, ‘ko waho anake’ does not occur in *Ngā mōteatea*. The examples provided by Orbell are included in *Table 4.15 below*. Although Orbell notes that ‘anake’ is used differently in these two examples, meaning ‘all’ in the first and ‘only’ in the second, the overall meaning is, in fact, essentially the same, the sense of totality in the first extract below arising from the contrast with ‘taka ko roto nei’.

Table 4.15: Orbell’s examples of ‘ko waho anake’ +/- ‘taka ko roto nei’

Occurrence	Translation by Orbell	Reference
<i>ko waho anake te tirohia mai naa,</i> <i>Taka ko roto nei, me he au e rere</i>	Only my outer part is seen by you Within, I go about like a rushing current	Song 47
<i>Ko waho anake me he roopu hau e</i> <i>whiu ana Te paanga mai ki ahau, tee</i> <i>taea nei te wewete!</i>	All my outer part is as though driven by a gale – It strikes me, and I cannot be released!	Song 90

In view of the extremely limited number of occurrences detected, there appears to be no firm grounds on which to base the contention that we have here either an oral formula or a formulaic cluster.

4.4.10 Number 10: *e mau ana te tinana* (the body remains firm)

The structure of this sequence is:

<i>e</i>	+ <i>mau</i>	+ <i>ana</i>	+ <i>te</i>	+ <i>tinana</i>
TAM	+ V. stative	+ TAM	+ det.	+ nn.
<i>correlative part.</i> (<i>progressive</i>)	<i>be secured</i>	<i>correlative part.</i> (<i>progressive</i>)	<i>the</i>	<i>body</i>

Orbell gives one example (see *Table 4.16* below) and there are two instances *Ngā mōteatea* (see *Table 4.17* below).

Table 4.16: Orbell’s example of ‘*e mau ana te tinana*’

Occurrence	Translation by Orbell	Reference
<i>Hei a koe tonu taau whenua, hei awhai kau au!</i>	Your ground Burner is yours alone, I but embrace him!	Song 67 (p. 91)
<i>He hanga na te ngutu te kai maarire atu, <u>e mau ana i te tinana</u></i>	It is usual for lips to taste, but the body remains firm!	

Table 4.17: Examples of ‘*e mau ana te tinana*’ in Ngata and Jones (1959; 1961)

From Ngata	Translation in Ngata and Jones	Type	Reference
<i>Hohoro i aku ngutu, <u>e mau ana te tinana</u></i>	My lips do hasten but, alas, immovable my body	Aroha	Ngata, 1959. p. 48
<i>I hohoro i te ngutu, <u>E mau ana te tinana, ī.</u></i>	The lips move with spirit, But the body is firmly fixed	Aroha	Ngata, 1961, p. 147

Three instances of ‘*e mau ana (i) te tinana*’ were detected. In each case, they occur in contrastive contexts but in lines of differing length. Whether this could be said to provide evidence of an oral formula would depend on the overall findings.

4.4.11 Number 11: *maau anoo te tinana* (the body is yours)

The structure is:

<i>maau</i>	+ <i>anoo</i>	+ <i>te</i>	+ <i>tinana</i>
part. (purposive)	+ part. (habitual)	+ det.	+ nn.

for you always the body

According to Orbell, this is a variation of the formula ‘e mau ana te tinana’. Orbell provides three examples (see *Table 4.18* below).

Table 4.18: Orbell’s examples of ‘maau anoo te tinana’

Occurrence	Translation by Orbell	Reference
<i>Koia kei a koe! <u>Mau anoo te tinana,</u> Koi whakakori iho i te waa i mua raa, Koi kaimata ana ahay!</i>	Oh, well done! You kept your body, Did not make me act in that time long ago When I was raw	Song 38 (p. 38)
<i>Kei riri, e whae! He nui parahaere! <u>Maau anoo te tinana,</u> maaku te ata o te taapara kau atu e!</i>	Lady, do not be angry! It is just a passing thing! You have his body – I have only the shadow of desire e!	Song 52 (p.91)
<i>A tomokia atu te whare o Tiaho, Tau kei a Oke! Kei riri noa mai! Aha i riri ai? <u>Maau anoo te tinana!</u></i>	I will enter Tiaho’s house, And sink down beside Oke! Do not be angry! Why be angry? The body is yours!	Song 76 (p. 92)

This sequence occurs twice in *Ngā Mōteatea*, each time in the same *mōteatea* as those quoted by Orbell. The three instances occur in lines of varying length. Once again, there seems to be insufficient evidence to support the contention that this string is an oral formula.

4.4.12 Number 12: *E muri ahiahi* (In the evening I lament)

AND

4.4.13 Number 13: *E muri ahiahi + takoto ki te moenga* (In the evening I lament + I lay in my bed)

The structure here is:

<i>e</i>	+ <i>muri</i>	+ <i>ahiahi</i>	+ <i>takotako</i>
part.	+ locative	+ nn.	+ V
<i>(preceding locatives)</i>	<i>back/rear</i>	<i>evening</i>	<i>lie down</i>
+ <i>ki</i> + <i>te</i> + <i>moenga</i>			
+ prep. + det. + nn.			

in the bed

Orbell provides one example of ‘*e muri ahiahi*’ in combination with ‘*takoto ki te moenga*’, which she refers to as a ‘cluster’ (see *Table 4.19* below). There are, however, eight occurrences of ‘*e muri ahiahi*’ in *Ngā mōteatea*, five of which occur with ‘*takoto ki te moenga*’ (see *Table 4.20*), seven of which occur at the beginning of *mōteatea*.

Table 4.19: Orbell’s example of ‘*e muri ahiahi*’ + ‘*takoto ki te moenga*’

Occurrence	Translation by Orbell	Reference
<i>e muri ahiahi takoto ki te moenga</i>	in the evening I lament + I lay in my bed	p. 80

Table 4.20: Examples of ‘*e muri ahiahi*’ +/- ‘*takoto ki te moenga*’ in *Ngā mōteatea* (1959; 1961; 1970)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>E muri ahiahi ka totoko te aroha</i>	When evening shadows fall sorrow wells upwards	Tangi	1959, p. 27
<i>E muri ahiahi takoto ki te moenga,</i> <i>ē,</i>	With the fall of eventide I lay me down to sleep,	Tangi	1959, p. 45
<i>E muri ahiahi, kia hoki mai au i te</i> <i>Piki-a-Tāne</i>	Past eventide, and I retrace my way from Te Piki-a-Tāne	Tangi	1961, p. 113
<i>E muri ahiahi takoto ki te moenga,</i>	With the fall of eventide upon my couch I lie	Aroha	1961, p. 118
<i>E muri ahiahi takoto ki te moenga,</i>	With the fall of eventide I lay me down to sleep	Aroha	1961, p. 165
<i>E muri ahiahi takoto ki te moenga:</i>	Evening shadows fall, and I lay me down to sleep	Tangi	1970, p. 241
<i>E muri ahiahi totoko tonu ake te</i> <i>aroha.</i>	With the fall of eventide sorrow wells forth	Pātere	1970, p. 250
<i>E muri ahiahi takoto ki te moenga,</i>	With the fall of eventide upon the couch I lie	Tangi	1970, p. 297

In five of the examples found in *Ngā mōteatea*, the line ends with ‘(ka) takoto ki te moenga’ (lie in bed). Thus, it would appear that the sequence ‘e muri ahiahi (ka) takoto ki te moenga’ is a common way to begin *mōteatea*.

4.4.14. Number 14: *Nooku te wareware* (Mine was the forgetfulness)

The structure here is:

<i>nooku</i>	+ <i>te</i>	+ <i>wareware</i>
part. (possession)	+ det.	+ nn.
<i>belonging to me</i>	<i>the</i>	<i>forgetfulness</i>

Orbell provides one example (see *Table 4.21* below) and there are six instances in *Ngā mōteatea*, one of which involves discontinuity (*i.e.* *Nōku koia ko te wareware . . .* ‘) (see *Table 4.22* below).

Table 4.21: Orbell’s example of ‘nooku te wareware’

Occurrence	Translation by Orbell	Reference
<i>nooku te wareware</i>	mine was the forgetfulness	p. 80

Table 4.22: Examples of ‘nōku te wareware’ in *Ngā mōteatea* (1959; 1970; 1990)

Occurrence	Translation by Ngata and Jones	Type	Reference
<i>Nōku te wareware, kīhei rawa i puritia;</i>	Mine was the forgetfulness in not detaining you	Tangi	1959, p. 26
<i>Nōku te wareware, te whai rā ngeau</i>	Mine was the forgetfulness I did not follow	Aroha	1959, p. 80
<i>Nōku te wareware te ringa i tū atu, e,</i>	And I forgot to raise the protesting hand,	Tangi	1970, p. 259
<i>Nōku te wareware, tē whāia atu</i>	It was I who forgot to pursue	Tangi	1990, p. 320
<i>Nōku te wareware te arumia atu</i> <i>Te tira o Raukawa, whakangaro atu ana</i>	Through my forgetfulness, I failed to follow The party of Raukawa, disappearing	Aroha	1990, p. 360
<i>Nōku koia ko te wareware rā, Tē whai au te tira haere</i>	It was my own forgetfulness I did not join in the journey	Tangi	1959, p. 18

This string could be considered to be formulaic. However, it occurs in lines of irregular length.

4.4.15 Examples of what have been referred to as ‘oral formulae’ and ‘formulaic clusters’: Some initial conclusions

Does examination of the strings discussed above provide adequate evidence on which to base the argument that they are ‘oral formulae’ or ‘formulaic clusters’ and, if so, how might these terms be defined with reference to *mōteatea*? It is clear that a number of recorded *mōteatea* begin in the same way: *E muri ahiahi takoto ki te moenga*. It is also true that some of the strings discussed above occur with reasonable frequency in the corpus. However, this does not necessarily mean that they can be said to be drawn from a commonly held pool of ‘oral formulae’ in the sense intended in oral formulaic theory. If we are to make such a claim, we need to be able to provide evidence that supports some credible definition of the term ‘oral formula’ in the context of Māori verbal arts. Taken as a whole, the analysis above provides no support for any overall definition of ‘oral formula’ that includes reference to line length or metrical structuring. Nor does it provide support for any overall definition of ‘oral formula’ that makes reference to phrase structure. Indeed, it provides no clear support even for the broadly based descriptions of ‘oral formulae’ and ‘formulaic clusters’ included in 4.3 above. It remains to be seen whether a more broadly-based search of *Ngā mōteatea* will yield any more promising findings.

4.5 The search for oral formulae based on common concepts, motifs and themes

The search for evidence of oral formulae in *Ngā mōteatea* was based on common concepts, themes and motifs that were identified during the conduct of the critical review of literature (*Chapter 3*). I began by listing all of the concepts, themes and motifs referred to in *Chapter 3*, adding to that list others that, although not referred to explicitly in *Chapter 3*, were encountered in the readings to which reference is made in that chapter. The list included, for example, *ancestor/s*, *anger*, *battle*, *war*, *confrontation*, *canoe/s* and *revenge*. I then selected from that list those words (e.g. *ancestors*) and ‘word bundles’ (e.g. *arise/ ascend/ descend*) that were referred to most frequently in the literature, adding to the list some additional, related words. Thus, for example, to *child* and *youth*, I added *baby*. I then associated the items in the list with search terms. These search terms were single words in *te reo Māori* (often with alternate spellings (e.g. associated with *ancestors* were *kauwheke* and *tipuna/tupuna*; associated with *anger*, *angry* and *furious* were *riri*, *nguha*, *pukuriri*, *whakatakariri*, *whanowhanoa*, *āritarita* and *rūtaki*)). I then

searched for these words in *Ngā mōteatea* (using the search facility in the *Microsoft Word* programme), recording any word combinations (e.g. *rirī + kawē/tohe/whare*) that emerged during the search. I then listed any strings that appeared to be candidates for consideration as possible oral formulae and analysed and discussed them in the same way as those discussed above (section 4.4) that had been labelled by Orbell (1975) as oral formulae. The search list and initial findings are outlined below (Table 4.23), the translations being those provided in *Ngā mōteatea*.

Table 4.23: Search for possible oral formulae: Search list and initial findings

Concept	Search Terms	Findings	
ancestors	<i>tupuna</i> <i>tipuna</i> <i>kauwheke</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
anger, angry, furious	<i>rirī</i>	<i>kawē + rirī</i>	Five similar half lines found in songs 54, 73, 240, 256, 364.
		<i>tohe + rirī</i>	Four similar half lines found in songs 280 (lines 20 & 29), 323, 340.
		<i>whare + rirī</i>	Two similar half lines found in songs 291, 317.
	<i>nguha</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>pukuriri</i>		This word does not appear in the corpus.
	<i>whakatakariri</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>whanowhanoa</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>āritarita</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
arise, ascend, descend	<i>rūtaki</i>		This word does not appear in the corpus
	<i>puta</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>ara ake</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>kake</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>keke</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tuku</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.

Table 4.23 (contd.): Search for possible oral formulae: Search list and initial findings

Concept	Search Terms	Findings	
baby, child, youth,	<i>tamariki</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>tamaiti</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>tama</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>hine</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>taiohi</i>	This word was does not appear in the corpus.	
	<i>rangatahi</i>	This word was does not appear in the corpus.	
	<i>mātātahi</i>	This word was does not appear in the corpus.	
battle, war, confrontation,	<i>pakanga</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>whawhai</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>kauhanga riri</i>	This word was does not appear in the corpus.	
beautiful, handsome, ugly	<i>ātaahua</i>	This word was does not appear in the corpus.	
	<i>pūrotu</i>	This word was does not appear in the corpus.	
	<i>ranginamu</i>	This word was does not appear in the corpus.	
	<i>mounga</i>	This word was does not appear in the corpus.	
	<i>pai</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>anuanu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>anuhea</i>	This word was does not appear in the corpus.	
	<i>kaitangata</i>	<i>This word was does not appear in the corpus.</i>	
canoe	<i>waka</i>	<i>waka + toia</i>	Three similar half lines found in songs 21, 56 and 66.
		<i>waka + pakaru</i>	Four similar half-lines found in songs 68, 72 (lines 21 & 44) and song 88.
challenging, revenge	<i>taki</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>wero</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>tumatuma</i>	This word was does not appear in the	

		corpus.
	<i>utu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.

Table 4.23 (contd.): Search for possible oral formulae: Search list and initial findings

Concept	Search Terms	Findings	
clothes, cloaks etc, dog skin	<i>kākahu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>pueru,</i> <i>puweru</i>	This word does not appear in the corpus.	
	<i>kahu,</i> <i>kahu hururhuru</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>korowai</i> <i>kahu kiwi</i> <i>kahu kuri</i> <i>pureke</i> <i>pakē</i>	These words do not appear in the corpus.	
ompasspoints	<i>runga</i>	No lines or half lines where <i>runga</i> is used as a compass point.	
	<i>raro</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>tonga</i>	<i>ao + tonga</i>	Six similar half lines found in songs 22, 51, 55, 79, 308 and 355.
		<i>hau + tonga</i>	Three similar half-lines found in songs 325, 347 and 349.
	<i>raki</i>	This word does not appear in the corpus.	
	<i>uru</i>	<i>tai + uru</i>	Five similar half lines found in songs 3, 19, 63, 125 and 357.
		<i>ao + uru</i>	Four similar half lines found in songs 21, 37, 347 and 353.
<i>rāwhiti</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.		
sleep/death	<i>moe</i>	<i>sex = moe + tāua/māua</i>	Five similar half lines found in songs 21, 23, 26, 29 and 91.
		<i>wake from sleep = whakaara + moe</i>	Two similar half lines found in songs 47 and 48.
		<i>restless sleep = moe + hurihuri</i>	Two similar half lines found in songs 28 and 85.
		<i>stop sleeping = kāti + moe</i>	Two similar half lines found in songs 60 and 76.
	<i>mate</i>	Two half lines found in songs 3 and 54.	
<i>takoto</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.		
dreaming,	<i>moemoeā</i>	This word does not appear in the corpus.	

Table 4.23 (contd.): Search for possible oral formulae: Search list and initial findings

Concept	Search Terms	Findings
earth, soil, land	<i>whenua</i>	Two half lines found in songs 2 and 71.
	<i>papatuanuku</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>puehu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>oneone</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>uku</i>	This word does not appear in the corpus.
	<i>papa</i>	Three similar half lines found in song 62B, 95, 274.
embrace	<i>awhi</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tauawhi</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tautoko</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
illness	<i>mate</i>	See section of death.
	<i>māuiui</i>	This word does not appear in the corpus.
insult	<i>hākiki</i> <i>piopio</i> <i>muheni</i>	These words do not appear in the corpus.
	<i>kanga</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>whakamanioro</i> <i>whakatakao</i>	These words do not appear in the corpus.
	<i>haerenga</i>	Four similar half lines found in songs 3, 51, 126 and 154.
love, endearment (e.g. sweetheart)	<i>aroha,</i>	Seven similar half lines found in songs 31, 80, 186, 240, 308, 328 and 383.
	<i>te tau o taku ate</i>	This phrase occurs 14 times and is found in songs 44, 108, 109, 111, 127, 129, 191, 216, 318, 381, 383, 384, 385 and 391.
	<i>taku kurupounamu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>kahurangi</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.

moon, the horn of the moon	<i>marama</i>	Three similar lines found in songs 76, 87 and 140.
	<i>te tara o te marama</i>	Three similar half lines found in songs 41, 54 and 320.

Table 4.23 (contd.): Search for possible oral formulae: Search list and initial findings

Concept	Search Terms		Findings
lightening	<i>uira</i>	<i>tērā te uira</i>	Two similar half lines found in songs 3 and 110.
		<i>taku koara he uira i te rangi</i>	Two similar lines found in songs 54 and 133.
thunder	<i>whatitiri</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
stars	<i>whetū</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
clouds	<i>ao/kapu</i>		Four similar half lines found in songs 90 and 105.
rain	<i>ua</i>		Three similar half lines found in songs 54, 71 and 168.
mist	<i>kohu pūkohu</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>rehu rehurehu</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
sun	<i>ra</i>		Three similar half lines found in songs 7, 64 and 72.
afternoon/evening	<i>ahiahi</i>		Eight similar lines found in songs 27, 45, 113, 118, 165, 241, 250, 297.
night	<i>pō</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
ornaments, decorations	<i>waka huia</i>		These words do not appear in the corpus.
parts of the body, genitalia	<i>ure</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>raho</i>		This word does not appear in the corpus.
	<i>taiaha</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>uha uwha</i>		Two similar half lines found in songs 215A and 231.
	<i>hūhā</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
restless	<i>kārangī</i>		Not in corpus.
sea, seashore	<i>uta</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>moana</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
	<i>tai</i>		No lines or half-lines sufficiently similar to be regarded as a potential oral formula.

	<i>tangaroa</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.
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Table 4.23 (contd.): Search for possible oral formulae: Search list and initial findings

Concept	Search Terms	Findings	
skin	<i>kiri</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula	
tears	<i>roimata</i> <i>wai roimata</i>	Sixteen similar lines and half lines found in songs 28, 71, 80, 94, 103, 129, 134, 143, 157, 173, 184, 229 and 390.	
weapons, guns	<i>patu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>taiaha</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>pū</i> <i>ahi a te tipua</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
	<i>mere</i> <i>tewhatewha</i> <i>kotiate</i>	These words do not appear in the corpus.	
house	<i>whare</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
house of learning	<i>whare wānanga</i>	This word did not appear in the corpus.	
wind	<i>hau</i>	<i>pā + hau</i>	Three similar half lines found in songs 10, 71, 321.
dawn	<i>ata</i>	<i>tākiri + ata</i>	thirteen similar half lines found in songs 51, 59, 72, 73, 110, 188, 194, 243, 247, 287, 345 and 375.
Stars	<i>whetū</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
breaking waves	<i>ngaru</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
calm wether	<i>marino, āio/aio</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	
rising smoke	<i>auahi</i>	Two similar half lines found in songs 98 and 129.	
flying birds	<i>manu</i>	No lines or half-lines sufficiently similar to be regarded as a potential oral formula.	

On the basis of the search, only 14 contenders for oral formulaic status emerged, that is, there were 14 thematic lines or half-lines that were sufficiently similar to be worthy of further investigation. Each of these is translated into English and analysed and discussed below.

4.5.1 Concept 1: anger, search term *riri*

Of the seven search terms for anger, *riri* was the only word that appeared in the context of similar lines/ half lines, the three potentially relevant combinations being:

1. *kawe + riri* (carry + anger) which occurs five times in the corpus.
2. *tohe + riri* (argue + anger) which occurs four times in the corpus.
3. *whare + riri* (house + anger) which occurs twice in the corpus.

4.5.1.1 Search terms *kawe + riri* (carry + anger)

The structure of this segment is:

<i>ki</i>	+ <i>te</i>	+ <i>kawe</i>	+ (<i>ā</i>)	+ <i>riri</i>
prep.	+ det.	+ V.	+ part. (manner)	V. stative / nn.
(<i>to</i>	<i>the</i>)	<i>carry</i>		<i>anger/ battle; war</i>
<i>(infinitive of purpose)</i>				

This string occurs five times in *Ngā mōteatea* as indicated in **Table 4.24** below.

Table 4.24: *ki te kawe (ā) riri* (to carry anger/ to carry [out an act] angrily)

Search Term(s)	Line	Translation	Reference
<i>kawe + riri</i>	<p>1. <i>Hei patu whakatipi ki mua ki te upoko,</i> <i><u>Ki te kawe-ā-riri?</u></i></p> <p>2. <i>E whano ana rā ki te kawe, ē, ā riri.</i></p> <p>3. <i>Te haere ki te kawe riri.</i></p> <p>4. <i>Ko haere ai ra ki te kawe a riri.</i></p> <p>5. <i>E tū ai koe ki te kawe a riri, nā!</i></p>	<p>1. And smote with cleaving frontal blows on many a head, As eagerly you strode forth in battle?</p> <p>2. Before setting forth on the trail of war</p> <p>3. Whilst on the path of war</p> <p>4. Before going forth with the urge of battle</p> <p>5. To permit you to stand up in battle</p>	<p>NG1959:54⁸</p> <p>NG1959:73</p> <p>NG1970:240</p> <p>NG1970:256</p> <p>NG1990:364</p>

⁸ NG1959:54 = Ngā Mōteatea, 1959, song 54

The lines in which the possible formulae occur are all of different lengths and morae count. In each case, the verb *kawe* is preceded by *ki te* (infinitive of purpose when preceding a verb): ‘to carry anger in order to . . .’. When the particle *ā* follows the verb, it indicates the manner in which something is/was done. Thus, a literal translation would be ‘to carry (out an act of) battle in order to . . .’. When the particle *ā* follows a verb and is prefixed to a noun, it operates as a modifier that indicates the means by which something is done. In such cases, *riri* is a noun rather than a stative verb.

The string *ki te kawē (ā) riri* occurs at the end of lines and is preceded in examples 2, 3 and 4 by reference to setting forth on a war path. In each of these cases, *kawē (ā) riri* may be translated as ‘war’ or ‘battle’. In prose, the word *pakanga* or *whawhai* would normally be used to refer to war/ battle, the use of *kawē (ā) riri* being an example of language that is generally associated with poetic contexts. In terms of the broadly-based description of oral formula used as a starting point (see *section 4.3* above), this string (*ki te kawē ā riri*) is a strong contender for oral formulaic status. However, as can be seen when the lines in which it occurs are juxtaposed (see below), the length and morae count of the previous lines/ half lines are different in each case, something that indicates that this string cannot have been selected from a common store of formulae to provide for overall metrical unity. What we appear to have here is simply an expression associated with poetic contexts (*kawē ā riri*) that is combined, by virtue of the overall meaning with a commonly occurring combination of preposition plus article (*ki te*):

Hei patu whakatipi ki mua ki te upoko,

Ki te kawē-ā-riri?

E whano ana rā ki te kawē, ē, ā riri;

Te haere ki te kawē riri.

Ko haere ai ra ki te kawē a riri,

E tū ai koe ki te kawē a riri, nā!

4.5.1.2 Search terms tohe + riri (persist + anger)

The structure of this segment is:

tohe + *riiri*
 V. + V.stative/ nn.
to persist *angry/ battle; war*

This string occurs four times in the corpus (see *Table 4.25*).

Table 4.25: *tohe + riri* (*persist + anger*)

Search Term(s)	Line	Translation	Reference
<i>tohe + riri</i>	1. <i>Ko te tupuna i tupu ai</i> <i>O mahara <u>tohe riri</u>.</i>	1. The ancestor from whom arose Your persistent urge of war	NG1961:280
	2. <i>Ki runga ki te tumuaki koroheke</i> <i>O Te rangi-moe-waka <u>tohe riri</u>.</i>	2. On the old man's head	NG1961:280
	3. <i>I te whārona awatea, i te manawa</i> <i><u>tohe riri</u></i>	Of Te Rangi-moe-waka, the war-monger	
	4. <i>Kei puta te upokororo,</i> <i>Ki roto ki te anganga <u>tohe riri</u></i>	3. The slaughter and the determination to fight 4. So the grayling fish cannot escape, Into the head of the war mongerer	NG1990:323 NG1990:340

Although this string occurs four times in the corpus, it seems unlikely that it is, or is part of, an oral formula in that the lines in which it occurs are in all cases of different lengths and made up of different numbers of morae. Once again, what we appear to have is an example of a combination that is typically used in poetic contexts to refer to a warmonger or a persistent urge to fight.

4.5.1.3 Search terms *whare + riri* (*house + angry/ battle*)

The structure of this segment is:

whare + *riiri*
 nn. + V.stative/ nn.
house *angry/ battle; war*

This string occurs twice in the corpus (see *Table 4.26*).

Table 4.26: *whare + riri* (*house + angry/battle*)

Search Term(s)	Line	Translation	Reference
<i>whare + riri</i>	1. <i>Ko te rākau na Tū, ko Tangi-mamao;</i>	1. To procure the weapon of Tu', Tangi-mamao,	NG1961:291

	<i>He <u>whare riri</u>, o, na ō tūpuna. 2. Ka ngaro ra, e, ko te <u>whare o te riri</u>, e</i>	From the house of war dedicated by your ancestors 2. What is lost is the house of war	NG1990:317
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The string *whare + riri* literally translates as ‘house’ + ‘angry/battle’. In this case, it has been glossed as ‘house of war’. Again, this string appears to be a use of language that is particularly associated with poetic contexts. It does not, however, appear to be oral formulaic in character in that it appears only twice in the corpus, and the lines in which it appears are of different lengths.

4.5.2 Concept 2: Canoe, search term *waka*

The search term *waka* appeared a number of times in the corpus. However, there were only two word combinations in which *waka* appeared that were sufficiently similar to be regarded as potential formulae. They are:

1. *waka + toia* (canoe + drag), which appears three times in the corpus
2. *waka + pakaru* (canoe + broken), which appears four times in the corpus

4.5.2.1 Search terms *waka + tōia* (canoe + drag/haul)

The structure of this segment is:

<i>waka</i>	+ <i>toia</i>
nn.	+ V.pass
<i>canoe</i>	<i>drag/haul</i>

This string occurs three times in the corpus (see *Table 4.27*).

Table 4.27: *waka + toia* (canoe + drag/haul)

Search Term(s)	Line	Translation	Reference
<i>waka + toia</i>	1. <i>Ko te <u>waka te tōia</u>, tē haumatia,</i>	1. So that unsolicited all came to haul his canoe	NG1959:21
	2. <i>He <u>waka ia rā</u> kia <u>tōia</u></i>	2. Would there was a canoe being launched	NG1959:56
	3. <i>Ko te <u>waka rā</u>, ē, kia <u>tōia</u> ki tahaki.</i>	3. The canoe it was to be hauled away	NG1959:66

The combination of *waka* and *toia* is one that is to be expected in the contexts indicated above. Furthermore, the words are separated by different strings on each occasion and do not occur in lines of similar length/ morae count.

4.5.2.2 Search terms *waka + pakaru* (canoe + broken/ split open)

The structure of this segment is:

waka + *pakaru*
 nn. + V.
canoe *split open*

This string occurs four times in the corpus (see *Table 4.28*).

Table 4.28: *waka + pakaru* (canoe + broken/split open)

Search Term(s)	Line	Translation	Reference
<i>waka + pakaru</i>	1. <i>Mei kore te <u>waka</u> nei te <u>pakaru</u> rikiriki,</i>	1. And this canoe would not have been rent asunder	NG1959 :68
	2. <i><u>Waka</u> kua <u>pakaru</u> ka eke au i te hipi,</i>	2. 'Tis a canoe quite broken and I must board the ship	NG1959 :72
	3. <i>He <u>waka</u> <u>pakaru</u> au, e taea te aukaha, ī.</i>	3. Would I were a broken canoe that might be mended	NG1959 :72
	4. <i>Taikuiatia te tinana, he <u>waka</u> <u>pākaru</u> kino</i>	4. Old age will come upon me, and, like a derelict canoe ...	NG1959 :88

As in the case of *waka + toia*, the combination of *waka* and *pakaru* (literally translated as 'broken canoe' or 'split open canoe') is not an uncommon one. However, in each of the examples above, the string is used metaphorically, the composers likening themselves to a broken canoe. As in many other cases, this clearly supports the contention that the language of *mōteatea* was frequently symbolic. However, given the fact that the words are contiguous in two of the examples above and separated in the other two, and given the difference in line length and morae count, treating *waka + pakaru* as an example of an oral formula would not appear to be justifiable.

4.5.3 Concept 3: Compass points, search term *tonga & uru*

Of the six different search terms used under this concept heading, the most productive were *tonga* (south) and *uru* (west). For the search term *tonga*, there are two types of combination in which the wording is similar:

1. *ao + tonga* (cloud/world + south) which appears six times in the corpus
2. *hau + tonga* (wind + south) which appears three times in the corpus

For the search term *uru*, there are two types of half line in which the wording is similar:

1. *tai + uru* (tide + west) which appears five times in the corpus
2. *ao + uru* (cloud/world + west) which appears four times in the corpus

4.5.3.1 Search terms *te + ao + (o te) + tonga* (the cloud/world from the south)

The structure of this segment is:

<i>te</i>	<i>+ao</i>	<i>+ (o te)</i>	<i>+ tonga</i>
det.	+ nn.	+ (art., det.)	+ nn./ stative
<i>the</i>	<i>cloud/world</i>	<i>(of, the)</i>	<i>south/ southern</i>

This string occurs six times in the corpus (see *Table 4.29*).

Table 4.29: *te ao o te tonga* (the cloud/world from the south)

Search Term(s)	Line	Translation	Reference
<i>te ao o te tonga</i>	1. <i>Ki <u>te ao o te tonga</u> e koheri mai rā</i>	1. Towards the cloud glowing from the south	NG1959:22
	2. <i>E anga tō mata ki <u>te ao o te tonga</u>.</i>	2. Turn, therefore, your gaze to the south	NG1959:51
	3. <i>Tērā <u>te ao tonga</u> ka whakahinga kei Otonake.</i>	3. See the clouds in the south declining o'er Otonake	NG1959:55
	4. <i><u>Te ao o te tonga</u> E whākina mai rā.</i>	4. The clouds in the south, I now see before me	NG1959:79
	5. <i>Taku ate hoki rā, taku pākai riri ki <u>te ao o te tonga</u>.</i>	5. My friend deeply missed, my shield against the world	NG1990:308
	6. <i>Ki <u>te ao o te tonga</u> e rere whakaoma rā,</i>	6. At the clouds of the south rushing by	NG1990:355

The string *te + ao + o+ te+ tonga* (the + cloud/world + of + the + south) can be translated literally as *the cloud/s from/to/in/of the south*. In examples one, two, five and six, the string *te ao o te tonga* is preceded by the particle *ki* (indicating direction towards someone/something). The non-literal translation of *example 5* glosses ‘ao’ as ‘world’. In the case of *example 2*, it does not

refer to ‘cloud’. In *example 3*, ‘te ao’ is preceded by *tērā* (away from or unconnected with the speaker and the listener). This is also the only example in which the combination ‘o te’ (of the) does not occur.

Thus, there is one instance of ‘te ao o te tonga’, four of ‘ki te ao o te tonga’, and one of ‘tērā te ao tonga’. In four cases (examples 1, 2, 3 & 8), the overall line length is similar and in all four of these examples the same wording (*ki te ao o te tonga*) occurs. It could therefore be that this has the potential to be an oral formula. However, in order to argue that it is, and that it is selected from a stock of such formulae, further evidence (from the corpus as a whole) would be required.

4.5.3.2 Search terms: hau + (o te) + tonga (the southern wind)

The structure of this segment is:

<i>hau</i>	+ (<i>o te</i>)	+ <i>tonga</i>
nn.	+ (art., det.)	+ nn./ stative
<i>wind</i>	(<i>of, the</i>)	<i>south/ southern</i>

This string occurs three times in the corpus (see *Table 4.30*).

Table 4.30: hau + (o te) + tonga (southern wind)

Search Term(s)	Line	Translation	Reference
<i>hau + tonga</i>	1. <i>Riro te whakaaro ki ngā <u>hau o te tonga</u>,</i>	1. Reflective thoughts are gone with the south wind	NG1990:325
	2. <i>Kei hauangi mai ngā <u>hau o te tonga</u>,</i>	2. The cool winds are blowing	NG1990:347
	3. <i>He <u>hau tonga</u> pea, Kikihi rawa ki taku kiri</i>	3. A south wind perhaps, Blowing against my skin	NG1990:349

The string *hau + (o te) + tonga* occurs only three times and is unlikely to be an example of an oral formula: it is to be expected in texts of whatever type in which reference is made to a southern wind.

4.5.3.3 Search terms: tai + uru (western tide/ coast)

The structure of this segment is:

tai + *uru*
 nn. + nn. locative
tide *west*

This string occurs five times in the corpus (see *Table 4.31*).

Table 4.31: *tai + uru* (western tide/ coast)

Search Term(s)	Line	Translation	Reference
<i>tai + uru</i>	1. <i>E tangi haere ana ngā <u>tai</u> o te <u>uru</u>.</i>	1. The waves of the western sea are moaning	NG1959 :3
	2. <i>Kai te <u>tai</u> kai te <u>uru</u>!</i>	2. From the west	NG1959 :19
	3. <i>I ngā <u>tai</u> whakarewa kauri ki te <u>uru</u>.</i>	3. Depart with the kauri-bearing tides of the western sea	NG1959 :63
	4. <i>Nou, e Te Horo, ki te <u>tai</u> <u>uru</u>.</i>	4. Of you, O Te Horo, away in the west	NG1961 :125
	5. <i>I a Pakaurangi ki te <u>tai</u> <u>uru</u>.</i>	5. To the west Pakaurangi has gone	NG1990 :357

This string is one that one would expect to find in any text in which reference is made to westerly tides or western coast. There are five examples, each of which is differently worded and has a different number of morae. In one case (*example 3*) there is discontinuity as a result of the insertion of ‘whakarewa kauri’.

4.5.3.4 Search terms: *ao + uru* (cloud/world + west/ dark cloud)

The structure of this segment is:

ao + *uru*
 nn. + nn. locative
cloud/world *west*

This string occurs four times in the corpus (see *Table 4.32*).

Table 4.32: *ao + uru* (western cloud/s/ world)

Search Term(s)	Line	Translation	Reference
<i>ao + uru</i>	1. <i>E huri kino atu rā ki te <u>ao</u> o te <u>uru</u>.</i>	1. Is revolving in disaster round to the west	NG1959:21
	2. <i>He <u>ao</u> <u>uru</u> pea, e takahi rawa</i>	2. ‘Tis perhaps, the heavy mist that comes	NG1959:3

	3. <i>Kei hauangi mai ngā hau o te tonga, <u>I te ao o te uru.</u></i>	3. The cool winds are blowing, From the world of the west	NG1990:347
	4. <i>Kia mārama au, ko te whakameho noa <u>Ki te ao o te uru.</u></i>	4. So I will be clear that I am not deluded By the world of the west	NG1990:353

Examples one, three and four include *i/ki te ao o te uru*, example two includes simply *ao uru* (translated as ‘heavy mist’). According to Ngata (1959, p. 163), “*ao uru* is . . . a dark cloud”. Given that *ao uru* occurs only once in the corpus and given that *ao* appears to be used in two different senses (world/ cloud(s)) in the three remaining examples, there seems to be little justification for arguing that it could constitute an oral formula.

4.5.4 Concept 4: Sleep, search term: *moe* (awakening from sleep/ sex/ intimacy/ marriage)

The word *moe* is used in *mōteatea* to refer to awakening from sleep (when it is combined with *whakaara*), and can be used to refer to a restless sleep (when it is combined with *hurihuri*, which literally means ‘turning’). In the context of *tāua*, *moe* can refer to sex, intimacy and marriage. Another use of *moe*, when combined with *kāti*, is as a negative directive (instructing someone to stop sleeping, meaning, metaphorically, to awake from death).

4.5.4.1 Search terms: *moe* + *tāua* (we two sleep, have sexual intercourse, embrace)

The structure of this segment is:

<i>moe</i>	+ <i>tāua</i>
V.	pron.
<i>to sleep, have sex, embrace</i>	<i>we two, us</i>

This string occurs five times in the corpus (see *Table 4.33*).

Table 4.33: *moe* + *tāua* (we sleep, have sex, embrace)

Search Term(s)	Line	Translation	Reference
<i>moe</i> + <i>tāua/māua</i>	1. <i>Koi huaina hoki ko tō nuinga rawa, <u>E moe nei tāua</u></i>	1. Lest it be thought, it is yourself I am embracing	NG1959:21
	2. <i>Kia whitirere au me kei te ao koe, <u>E moe ana tāua, ē.</u></i>	2. Startled I thought, beloved, it was you in the flesh And that we embraced	NG1959:23
	3. <i>Ko koe rā, e koro, e auraki</i>	3. Me thought it was you, O sir,	NG1959:26

	<i>ana mai,</i> <i><u>Kia moe tāua</u> i te maru aiahi, ē</i> <i>ī.</i> <i>4. Ka marumaru te ra ka ahu</i> <i>mai ai,</i> <i><u>Kia moe taua, e.</u></i>	returning So that we two might embrace as evening shadows fall 4. At the setting of the sun, and your coming in To share our spiritual couch	NG1961:91
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The string *moe + tāua* appears in slightly different forms:

- 1)

	<i>e</i>	+ <i>moe</i>	+ <i>nei</i>	+ <i>tāua</i>
	TAM	+ V.	+ part.	+ pron.
	<i>future</i>	<i>embrace</i>	<i>here</i>	+ <i>we two, us</i>

- 2)

	<i>e</i>	+ <i>moe</i>	+ <i>ana</i>	+ <i>tāua</i>
	TAM	+ V.	+ TAM	+ pron.
	<i>correlative part.</i>	<i>embrace</i>	<i>correlative part.</i>	<i>we two, us</i>
	<i>(progressive)</i>		<i>(progressive)</i>	

- 3&4)

	<i>kia</i>	+ <i>moe</i>	+ <i>tāua</i>
	part: purpose	+ V.	+ pron.
	<i>so that</i>	<i>embrace</i>	<i>we two, us</i>

None of these is an unusual combination in texts of whatever type. Furthermore, although two of the examples are worded in the same way (*kia moe tāua*), the other two are differently worded.

4.5.4.2 Search terms: *whakaara + moe (awaken)*

The structure of this segment is:

<i>whakaara</i>	+ <i>moe</i>
V.	+ stative
<i>to wake</i>	<i>sleep</i>

This string occurs twice in the corpus (see *Table 4.34*).

Table 4.34: *whakaara + moe (awake)*

Search Term(s)	Line	Translation	Reference
<i>moe + whakaara</i>	1. <i>Kei te whakaara koe i taku nei moe.</i> 2. <i>Taea te hōmai hei whakaara i taku moe.</i>	1. Awakening me from my slumbers 2. All that remains gives me wakeful nights	NG1959:47 NG1959:48

This is not an unusual way of describing the act of waking from sleep. Furthermore, since it occurs only twice in the corpus (in different overall form in each case), there is no real justification for treating it as an oral formula.

4.5.4.3 Search terms: *moe + hurihuri + ai* (*restless sleep*)

The structure of this segment is:

<i>moe</i>	+ <i>hurihuri</i>	+ <i>ai</i>
stative	+ V.	+ part
<i>sleep</i>	<i>toss and turn</i>	(<i>habitual action</i>)

This string occurs twice in the corpus (see *Table 4.35*).

Table 4.35: *moe + hurihuri + ai* (*restless sleep*)

Search Term(s)	Line	Translation	Reference
<i>moe + hurihuri</i>	1. <i>Moe hurihuri ai taku moe ki te whare;</i> 2. <i>Moe hurihuri ai māua nei ko taku hoa,</i>	1. Restless is my sleep within the house 2. My comrade and I toss about in our sleep	NG1959:28 NG1959:85

Again, this is not an unusual combination. It occurs twice only in the corpus, and there therefore seems no justification for treating it as an oral formula.

4.5.4.4 Search terms: *Kāti + rā + te + moe!* (*Stop sleeping!*)

The structure of this segment is:

<i>Kāti</i>	+ <i>rā</i>	+ <i>te</i>	+ <i>moe</i>
Interjection	+ part. (intensifier)	+ det.	+ stative
<i>stop!</i>		<i>the</i>	<i>to sleep</i>

This string occurs twice in the corpus.

Table 4.36: *kāti + rā + te + moe* (stop sleeping).

Search Term(s)	Line	Translation	Reference
<i>kāti + moe</i>	1. <i>E tama nā Rangi! <u>Kāti rā te moe, ē!</u></i>	1. O son of Rangi! Cease thy slumbers!	NG1959:60
	2. <i>E Pewa moe roa! <u>Kāti rā te moe!</u></i>	2. O Pewa thou heavy sleeper! Cease your slumbers!	NG1959:76

This is an injunction to stop sleeping (metaphorically, to awaken from death), and is not an unusual combination. It occurs only twice in the corpus.

4.5.5 Concept 4: Sleep/death, search term 2: *mate*

The word *mate* appeared a number of times in the corpus. However, there are only two half lines that were similar enough to be regarded as a possible formula.

4.5.5.1 Search terms: *te + tohu + o + te + mate* (*a + sign + of + death*)

The structure of this segment is:

<i>te</i>	+ <i>tohu</i>	+ <i>o</i>	+ <i>te</i>	+ <i>mate</i>
det.	+ nn.	+ prep.	+ det.	+ nn.
<i>the</i>	<i>sign</i>	<i>of</i>	<i>the</i>	<i>death</i>

This string occurs twice in the corpus (see Table 4.37).

Table 4.37: *te + tohu + o + te + mate* (sign of death)

Search Term(s)	Line	Translation	Reference
<i>mate</i>	1. <i>Kāore ia nei ko <u>te tohu o te mate.</u></i>	1. Assuredly a token of death	NG1959:3
	2. <i>Ko <u>te tohu o te mate</u> nā, ī.</i>	2. It was, alas, the omen of death!	NG1959:54

The string *te tohu o te mate* is not an unusual combination and occurs twice only.

4.5.6 Concept 5a: Earth, soil, land, search term: *whenua*

The word *whenua* has a number of uses in *te reo Māori*. *Whenua* can refer to land, soil, earth, country, placenta, or horizon. The word ‘whenua’ occurs a number of times in the corpus.

However, only two half lines that were sufficiently similar to be regarded as a potential formula were found. In each case, *whenua* refers to horizon.

4.5.6.1 Search terms: *te + pae + ki + te + whenua* (the horizon)

The structure of this segment is:

<i>te</i>	+ <i>pae</i>	+ <i>ki</i>	+ <i>te</i>	+ <i>whenua</i>
det.	+ nn.	+ prep.	+ det.	+ nn.
<i>the</i>	<i>horizon</i>	<i>to</i>	<i>the</i>	<i>land</i>

Table 4.38: *te + pae + ki + te + whenua* (the horizon)

Search Term(s)	Line	Translation	Reference
<i>whenua</i>	1. <i>Tē āta kitea atu e au <u>te pae ki te whenua</u>, e</i>	1. Only dimly can I see the distant horizon	NG1959:2
	2. <i>Moe mai, e Wano, i 'Tirau', <u>Te pae ki te whenua</u></i>	2. Sleep on, O Wano, on Tirau The barrier to the land	NG1959:71

The string *te pae ki te whenua* literally translates as 'the + horizon + of + the + land'. However, the translations by Ngata (*the distant horizon* and *the barrier to the land*) are intended to reflect the poetic nature of the original. This is not an unusual way of referring to the distant horizon and there are two instances only.

4.5.6.2. Search terms: *papa* (earth, floor, soil, land, platform, etc.)

The word 'papa' appears a number of times in the corpus. However, there were only three half lines that were sufficiently similar to be regarded as potential candidates for oral formulaic status.

4.5.7 Concept 5b: Earth, soil, land, search term 2: *papa + totara* (totara platform)

The structure of this segment is:

<i>papa</i>	+ <i>tōtara</i>
nn.	+ nn.
<i>timber</i>	<i>large forest tree</i>

Table 4.39: *papa + tōtara* (tōtara platform)

Search Term(s)	Line	Translation	Reference
<i>papa</i>	1. <i>Me he <u>papa totara</u>, me he take harakeke.</i>	1. Like the tōtara's smooth inner ark, and the slender flax stem	NG1959:62B
	2. <i>Takoto mai, e hika, i roto i te kiri rakau,</i> <i>I te <u>papa totara</u>.</i>	2. Lie there, dear one, in the wooden casket On a tōtara plank	NG1961:95
	3. <i>Iri mai koe ki runga to whata-rangi</i> <i>Koe <u>papa tōtara</u>.</i>	3. You lie there upon the elevated stage Like a tōtara slab	NG1970:274

The string *papa* + *tōtara* is used metaphorically (as a simile) in examples one and three. In the second example, it is used literally. In each case, the surrounding language is different in terms of meaning and line length (morae count).

4.5.8 Concept 6: Journey, search term: *haerenga*

The search term *haerenga* appeared a number of times in the corpus. However, there were only four half lines (combining *haerenga* (journey) and *ara* (pathway)) that are sufficiently similar to be regarded as indicating a possible oral formula.

The structure of this segment is:

ara + *haerenga*
 nn. + nn.
path journey

Table 4.40: *ara* + *haerenga* (journey; pathway)

Search Term(s)	Line	Translation	Reference
<i>haerenga</i>	1. <i>Te papa o Whareana tō <u>ara haerenga</u>:</i>	1. You journeyed by way of Whareana	NG1959:3
	2. <i>Ki te <u>ara haerenga</u> o tō tupuna,</i>	2. And follow the pathway of your forebear	NG1959:51
	3. <i>Tō <u>ara haerenga</u> mai, e Te Paea,</i>	3. And there is only one path, O Te Paea	NG1961:126
	4. <i>Ki Waipunapuna,</i> <i><u>Ara haerenga</u> mai nō Te Perohuka;</i>	4. To Waipunapuna The pathway trodden by Te Perohuka	NG1961:154

In this case, we do not have an unusual combination. Furthermore, the actual string (*ara haerenga; tō ara haerenga; ki te ara haerenga; tō ara haerenga mai*) is different in each case and the length of the lines in each of the examples varies.

4.5.9 Concept 7: Love, search term: *aroha*

There are many ways that love is expressed in *mōteatea*. *Aroha* is generally the word used for love. It appears a number of times in the corpus. However, there are only seven similar half lines in which *aroha* is used (see *Table 4.41*).

4.5.9.1 Search terms: *kāore + te + aroha (unceasing love)*

The structure of this segment is:

<i>kāore</i>	+ <i>te</i>	+ <i>aroha</i>
negative part.	+ det.	+ nn.
<i>no, not</i>	<i>the</i>	<i>love</i>

Table 4.41: *Kāore + te + aroha (unceasing love)*

Search Term(s)	Line	Translation	Reference
<i>aroha</i>	1. <u><i>Kāore te aroha</i></u> <i>ki tōku kōkara, ki a Kohurepuku,</i>	1. Unceasing is the sorrow for my mother, Kohurepuku	NG1959:31
	2. <u><i>Kāore te aroha e</i></u> <i>kōmingomingo nei,</i>	2. This sorrow, alas, is agonizing	NG1959:80
	3. <u><i>Kāore te aroha</i></u> <i>i ahau ki tāku pōtiki!</i>	3. How great is my love for my young one	NG1961:186
	4. <u><i>Kāore te aroha e</i></u> <i>whai i au, a whanake tonu nei.</i>	4. Alas, unceasing is this sorrow of mine, which follows me ever	NG1970:240
	5. <u><i>Kāore te aroha</i></u> <i>kai kino ana roto ki te makau,</i>	5. A longing gnaws deeply within for the loved one	NG1990:308
	6. <u><i>Kāore te aroha</i></u> <i>mōhukihuki noa,</i>	6. Love developed into yearning	NG1990:328
	7. <u><i>Kāore te aroha</i></u> <i>kai rikiriki ana</i>	7. Sorrow is gnawing and nibbling	NG1990:383

Here, *aroha* is combined with *kāore*, which is usually used in prose to negate sentences. However, *Kāore te aroha* refers here to never ending/ unceasing love. *Kāore te aroha* appears in the opening line of six *mōteatea*. This is, depending on the overall findings, a strong contender for oral formulaic status although an equally credible explanation for its occurrence is simply poetic use of language whose occurrence is thematically determined.

4.5.10 Concept 8: Endearment, search term: *te + tau + o+ taku+ ate* (my heart/heartstrings)

The structure of this segment is:

<i>te</i>	+ <i>tau</i>	+ <i>o</i>	+ <i>taku</i>	+ <i>ate</i>
det.	+ nn.	+ part	+ pron.	+ nn.
<i>the</i>	<i>lover</i>	<i>of</i>	<i>my</i>	<i>lover</i>

Te tau o taku ate is often used as a term of endearment for a lover, or the subject of one's affection and desire. Although this word group occurs 14 times in the corpus, it refers on only 3 occasions to a lover and on the remaining 11 to heartache resulting from loss, abandonment and/or separation (see *Table 4.42*).

Table 4.42: te +tau+ o+ taku+ ate (My heart/heartstrings)

Search Term(s)	Line	Translation	Reference
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<i>te tau o taku ate</i>	1. <i>Ka haere katoa ki <u>te tau o taku ate</u> rā.</i>	1. And all of it moves straight to my Heart	NG1990:381
	2. <i>Te tau o taku ate ki te makau ngaro noa!</i>	2. Within my heart for the departed loved one	NG1990:383
	3. <i>Papaki kau iho ki <u>te tau o taku ate</u>.</i>	3. The pain beats in my heart	NG1990:384
	4. <i>Kei te whakatata e kōmingo ana te tau o taku ate;</i>	4. When thus drawn near in spirit my heartstrings ache with longing	NG1959:44
	5. <i>He kai mōmotu kino Te tau o taku ate.</i>	5. And wrenched cruelly are The heartstrings within	NG1961:108
	6. <i>Motumotu rikiriki te tau o taku ate</i>	6. And feel the severed shreds of the heart within	NG1961:109
	7. <i>Whakarongo ki roto rā e haruru nui ana Te tau o taku ate;</i>	7. Listen, within there is a great tumult Coming from my throbbing heart	NG1961:111
	8. <i>Pakuku ana te tau o taku ate.</i>	8. Scraping at the heartstrings within	NG1961:127
	9. <i>Kai momotu kino te tau o taku ate ra</i>	9. Agonising is the tearing at my heartstrings	NG1961:129
	10. <i>Kaore te mamae kai kinikini ana Te tau o taku ate,</i>	10. Never ending is this pain that pinches At my heartstrings	NG1961:191
	11. <i>I ngahae nui ai te tau o taku ate;</i>	11. And now torn asunder are my heart strings	NG1970:216
	12. <i>Mau nawenawe i te tau o taku ate,</i>	12. Intense sorrow is felt at my heartstrings	NG1990:318
	13. <i>Kapakapa tū ana te tau o taku ate</i>	13. Causing my heart to quiver	NG1990:385
	14. <i>Mokohiti noa te tau o taku ate</i>	14. With my heart a-fluttering	NG1990:391
	15. <i>Kei te whakatata e kōmingo ana <u>te tau o taku ate</u>;</i>	15. When thus drawn near in spirit my heartstrings ache with longing	NG1959:44
	16. <i>He kai mōmotu kino Te tau o taku ate.</i>	16. And wrenched cruelly are The heartstrings within	NG1961:108
	17. <i>Motumotu rikiriki <u>te tau o taku ate</u></i>	17. And feel the severed shreds of the heart within	NG1961:109
	18. <i>Whakarongo ki roto rā e haruru nui ana Te tau o taku ate;</i>	18. Listen, within there is a great tumult Coming from my throbbing heart	NG1961:111

Table 4.42 (contd.): te +tau+ o+ taku+ ate (My heart/heartstrings)

Search Term(s)	Line	Translation	Reference
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<i>te tau o taku ate</i>	19. <i>Pakuku ana <u>te tau o taku ate.</u></i>	19. Scraping at the heartstrings within	NG1961:127
	20. <i>Kai momotu kino <u>te tau o taku ate</u> ra</i>	20. Agonising is the tearing at my heartstrings	NG1961:129
	21. <i>Kaore te mamae kai kinikini ana</i> <i><u>Te tau o taku ate.</u></i>	21. Never ending is this pain that pinches At my heartstrings	NG1961:191
	22. <i>I ngahae nui ai <u>te tau o taku ate.</u></i>	22. And now torn asunder are my heart strings	NG1970:216
	23. <i>Mau nawenawe i <u>te tau o taku ate.</u></i>	23. Intense sorrow is felt at my heartstrings	NG1990:318
	24. <i>Kapakapa tū ana <u>te tau o taku ate</u></i>	24. Causing my heart to quiver	NG1990:385
	25. <i>Mokohiti noa <u>te tau o taku ate.</u></i>	25. With my heart a-fluttering	NG1990:391

This is a strong contender for consideration as an oral formula.

4.5.11 Concept 8: Moon, search term: *marama*

The moon is an image often used to symbolize death. There are three occurrences of *marama*, where the lines are sufficiently similar to be regarded as a possible formula. In each of these cases, the moon is depicted as rising over the horizon.

4.5.11.1 Search terms: *Tērā + te + marama + ka + mahuta + i + te + pae (Behold the moon rising beyond the horizon)*

The structure of is:

<i>tērā</i>	+ <i>te</i>	+ <i>marama</i>	+ <i>ka</i>	+ <i>mahuta</i>
part.	+ det.	+ nn.	TAM	+ V.
<i>there</i>	<i>the</i>	<i>moon</i>		<i>rises</i>

+ <i>i</i>	+ <i>te</i>	+ <i>pae</i>
+ prep.	+ det.	nn.
<i>on</i>	<i>the</i>	<i>horizon</i>

Table 4.43: *tērā + te + marama+ ka + mahuta + i + te + pae* (behold the moon rising over the horizon)

Search Term(s)	Line	Translation	Reference
marama	1. <u><i>Tērā te marama ka mahuta i te pae!</i></u>	1. Behold the moon has risen o'er the horizon	NG1959:76
	2. <u><i>Tērā te marama ka mahuta i te pae:</i></u>	2. Behold the moon rises o'er the horizon	NG1959:87
	3. <u><i>Tera te marama Ka roko-mahuta ake i te pae, e,</i></u>	3. Behold the moon Is rising o'er the horizon	NG1961:140

The language of the string in the examples above is generally restricted to poetic contexts. However, it occurs only three times in the corpus and on one of these occasions it is in a rather different form in that the adverb *roko* is attached to the verb *mahuta*. On the other hand, *tērā te* occurs frequently with other nouns (e.g. *uira* (lightening)) in the corpus and this does suggest that it may have the status of an oral formula.

4.5.11.2 Search terms: *te+ tara+ o+ te+ marama* (the horn of the moon)

The horn of the moon is one of several images associated with death. There are two instances of the occurrence of *te tara o te marama* (used in similar ways) in the corpus.

The structure of this segment is:

<i>te</i>	+ <i>tara</i>	+ <i>o</i>	+ <i>te</i>	+ <i>marama</i>
det.	+ nn.	+ prep.	+ det.	+ nn.
<i>the</i>	<i>horn</i>	<i>of</i>	<i>the</i>	<i>moon</i>

Table 4.44: *te + tara + o + te + marama* (the horn of the moon)

Search Term(s)	Line	Translation	Reference
<i>te tara o te marama</i>	2. <u><i>I makere iho ai te tara o te marama, ē-ī.</i></u>	1. Verily, the point of the riven moon has fallen, alas	NG1959:41
	2. <u><i>Ka whati rā, ē, te tara o te marama,</i></u>	2. Alas, severed now is the point of the crescent moon	NG1959:54
	3. <u><i>Ka taka te tara o te marama.</i></u>	3. The horn of the moon has fallen	NG1990:320

Again, this string is not a typical one in non-poetic contexts. However, it appears only three times in the corpus and the lengths of the lines vary in each case. What we appear to have here is an example of poetic language use whose selection is dictated by theme / motif rather than by any requirements of line or verse structuring.

4.5.12 Concept 9: Lightning, search term: *uira*

Lightning is another image that is associated with death. In the corpus, *uira* occurs in the following two contexts: *tērā te uira* and *taku kōara te uira i te rangi*.

4.5.12.1 Search terms: *tērā + te + uira + e + hiko* (*behold the lightning flashes*)

The structure of this segment is:

<i>tērā</i>	+ <i>te</i>	+ <i>uira</i>	+ (<i>e</i>)	+ <i>hiko</i>
part.	+ det.	+ nn.	+ (TAM)	+ V.
<i>there</i>	<i>the</i>	<i>lightning</i>		<i>flashes</i>

This string occurs twice in the corpus (see *Table 4.45*).

Table 4.45: *tērā + te + uira + e + hiko* (*behold the lightning*)

Search Term(s)	Line	Translation	Reference
<i>tērā + uira</i>	1. <i>Tērā te uira e hiko i te rangi,</i>	1. The lightning flashes in the sky	NG1961:110
	2. <i>Tera te uira hiko tapatahi ana</i>	2. The lightning flashed once	NG1959:3

This example occurs only twice in the corpus, and in lines of differing lengths. It appears to be an example of poetic language whose selection relates to theme/ motif rather than an example of an oral formula selected in the basis of line and/ or metrical requirements.

4.5.12.2 Search terms: *taku + kōara + te + uira + i + te + rangi* (*my portent the lightning in the sky*)

The structure of this segment is:

<i>taku</i>	+ <i>koara</i>	+ <i>te</i>	+ <i>uira</i>	+ <i>i</i>	+ <i>te</i>	+ <i>rangi</i>
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pro. + nn. + det. + nn. prep. +det. + nn.
my portent the lightning in the sky

Table 4.46: *taku + kōara + te + uira + i + te + rangi (my portent . . . the lighting in the sky)*

Search Term(s)	Line	Translation	Reference
<i>taku koara te uira i te rangi</i>	1. <u><i>Tāku koara te uira i te rangi.</i></u> 2. <u><i>Taku koara te uira i te rangi.</i></u>	1. The portent I saw was the lightning in the sky 2. My omen, foreboding evil, was displayed in the heavens	NG1959:54 NG1961:133

This string occurs only twice in the corpus and could be a direct borrowing.

4.5.13 Concept 10: Clouds, world, search term: *ao* (clouds/world⁹)

Clouds are an image used to depict the act of carrying or conveying a message. When used in the sense of ‘cloud/s’ rather than ‘world’ in *mōteatea*, *ao* is frequently used the context of an injunction.

The structure of this segment is:

e + *rere* + *e* + *te* + *ao*
TAM + V. + part. + det. + nn.
progressive soar vocative the clouds/world

This string occurs four times in the corpus (see *Table 4.47*).

Table 4.47: *E + rere + e + te + ao (soar on oh clouds)*

Search Term(s)	Line	Translation	Reference
<i>ao</i>	1. <u><i>E rere e te ao</i></u> <i>E kume i runga rā;</i>	1. Soar onward, O cloud And be stretched forth above	NG1959:90
	2. <u><i>E rere e te ao</i></u> <i>ra runga o</i> <i>Tārainga,</i>	2. Float on, O cloud, over the summit of Tarainga	NG1961:105
	3. <u><i>E rere e te ao,</i></u> <i>tākawe i runga</i> <i>rā,</i>	3. Fly on, oh cloud, float on high	NG1990:352
	4. <u><i>E rere e te ao,</i></u> <i>e kume i runga</i> <i>rā!</i>	4. Fly on, oh cloud, to the skies above	NG1990:360

⁹ The word ‘ao’ can also be used in the sense of ‘world’.

This string is not typically used in non-poetic contexts. Furthermore, similar injunctions (e.g. *E tō e te ra!* (*Sink down, oh sun!*)) occur frequently in *mōteatea*. However, as indicated later (see *Chapter 6*), this would appear to be because injunction is a commonly occurring speech act and *e rere* is a commonly occurring vocative form in poetic contexts.

4.5.14 Concept 11: Rain, search term: *ua*

Rain is often associated with grieving, sadness and despair in *mōteatea*. It frequently occurs in the context of an injunction starting with the TAM *e . . .* and then followed by *e te . . .* (see discussion of clouds above).

The structure of this segment discussed here is:

<i>e</i>	+ <i>ua</i>	+ <i>e</i>	+ <i>te</i>	+ <i>ua</i>
TAM	+V.	+ part.	+ det.	+ nn.
<i>future</i>	<i>rain</i>	+ <i>vocative</i>	+ <i>the</i>	+ <i>rain</i>

This string occurs three times in the corpus.

Table 4.48: *E + ua + e + te + ua!* (*Pour down, oh rain!*)

Search Term(s)	Line	Translation	Reference
<i>ua</i>	1. <i>E ua e te ua tātā rahi ana,</i>	1. Pour down, O rain, in gustly squalls	NG1959:54
	2. <i>E ua e te ua e tāheke</i> <i>Koe i runga rā;</i>	2. Come then, O rain, pour down Steadily from above	NG1959:71
	3. <i>E ua, e te ua,</i> <i>Ringitia kia nui,</i>	3. Pour down now, O rain Pour down in full measure	NG1961:168

Again, this string is not typically used in prose. The comments made in relation to the injunction involving clouds above also apply here.

4.5.15 Concept 12: Sun, search term: *rā*

In *mōteatea*, the sun (rising or full) is often associated not only with light but also with prosperity and life, whereas the setting sun is often associated with death and loss as well as darkness. In this case, the sun is depicted as setting, symbolizing death.

The structure of this segment is:

<i>e</i>	+ <i>tō</i>	+ <i>e</i>	+ <i>te</i>	+ <i>ra</i>
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TAM + V. + part. + det. + nn.
future set + vocative + the + sun

This string occurs three times in the corpus.

Table 4.49: *e + tō + e + te + rā (set oh sun)*

Search Term(s)	Line	Translation	Reference
<i>ra</i>	1. <i>E tō e te rā, tō atu ki te rua;</i>	1. The sun is setting, sinking to the pit	NG1959:7
	2. <i>E tō e te rā, e, Wawe te rehu atu;</i>	2. Sink down, O sun, e Hurry onward to rest	NG1959:64
	3. <i>E tō e te rā, rehurehu ki te rua;</i>	3. Sink down, O sun, and disappear into the abyss	NG1959:72

The comments that apply to the two previous examples (*e rere e te ao; e ua e te ua*), also apply here.

4.5.16 Concept 13: Afternoon/evening, search term: *ahiahi*

The afternoon and evening, like the setting sun, are often associated with despair and loss. There are eight similar lines involving *ahiahi* plus *e muri* in the corpus (see *Table 4.50*).

Table 4.50: *e + muri + ahiahi (in the evening)*

Search Term(s)	Line	Translation	Reference
<i>ahiahi</i>	1. <i>E muri ahiahi ka totoko te aroha,</i>	1. When evening shadows fall sorrow wells upwards	NG1959:27
	2. <i>E muri ahiahi takoto ki te moenga, ē,</i>	2. With the fall of eventide I lay me down to sleep,	NG1959:45
	3. <i>E muri ahiahi, kia hoki mai au i te Piki-a-Tāne.</i>	3. Past eventide, and I retrace my way from Te Piki-a-Tāne	NG1961:113
	4. <i>E muri ahiahi takoto ki te moenga,</i>	4. With the fall of eventide upon my couch I lie	NG1961:118
	5. <i>E muri ahiahi takoto ki te moenga,</i>	5. With the fall of eventide I lay me down to sleep	NG1961:165
	6. <i>E muri ahiahi takoto ki te moenga;</i>	6. Evening shadows fall, and I lay me down to sleep	NG1970:241
	7. <i>E muri ahiahi totoko tonu ake te aroha.</i>	7. With the fall of eventide sorrow wells forth	NG1970:250
	8. <i>E muri ahiahi, takoto ki te moenga,</i>	8. With the fall of eventide upon the couch I lie	NG1970:297

This combination, referred to as a potential cluster, was discussed in 4.4.13 above where it was observed that the sequence ‘e muri ahiahi (ka) takoto ki te moenga’ is a common way to begin *mōteatea*. This is definitely a potential candidate for oral formulaic status.

4.5.17 Concept 14: Tears, search terms: *roimata/ wai + kamo* (tears/water + eyes)

There are many symbolic references to tears in *mōteatea*. There are in the corpus 16 occurrences of references to tears that are sufficiently similar to be regarded as being formulaic. They are grouped into *roimata + kamo* (tears + eyes) and *wai + kamo* (water + eyes).

The structure of these segments is:

1.	<i>roimata</i>	+ <i>i/kei</i>	+ <i>aku</i>	+ <i>kamo</i>
	nn.	+ locative part.	+ pers. nn. (poss)	+ nn.
	<i>tears</i>	<i>in/from</i>	<i>mine</i>	<i>eyes</i>
2.	<i>wai</i>	+ <i>i/kei/kai</i>	+ <i>aku</i>	+ <i>kamo</i>
	nn.	+locative part.	+ pers. nn. (poss)	+ nn.
	<i>water</i>	<i>in/from</i>	<i>mine</i>	<i>eyes</i>

The first string occurs three times in the corpus. The second string occurs eight times in the corpus.

Table 4.51: *roimata / wai + aku + kamo* (tears from/in my eyes)

Search Term(s)	Line	Translation	Reference
<i>roimata + kamo</i>	1. <i>He hanga hua noa te <u>roimata i āku kamo</u>:</i>	1. Brimful are mine eyes with unbidden tears	NG1959:28
	2. <i>E maringi noa nei te <u>roimata i aku kamo</u>.</i>	2. Which has caused unbidden tears to pour forth from mine eyes	NG1961:173
	3. <i>Te <u>roimata ka hua maringi</u> Nei <u>kei aku kamo</u>.</i>	3. Copious tears come unbidden To pour fourth from mine eyes	NG1961:184
<i>wai + kamo</i>	1. <i>E rumaki tonu ana he <u>wai kei aku kamo</u>.</i>	1. Like a deluge were the tears welling from mine eyes	NG1959:80
	2. <i>E rumaki tonu ana he <u>wai kai aku kamo, i</u>.</i>	2. In a deluge came the tears to mine eyes	NG1961:94
	3. <i>He puna <u>wai, kai aku kamo, i</u>.</i>	3. From a spring-well overflowing, from mine eyes are falling	NG1961:103
	4. <i>He puna wai e utuhia, he <u>wai kei aku kamo</u>.</i>	4. Like a springwell are the tears from mine eyes	NG1961:134

Table 4.51 (contd.): roimata / wai + aku + kamo (tears from/in my eyes)

Search Term(s)	Line	Translation	Reference
wai + kamo	5. <i>He <u>wai kei aku kamo.</u></i>	5. And there to weep in solitude	NG1961:143
	6. <i>E whakapaheke nei</i>	6. Slipping downwards now	NG1961:157
	<i>Te <u>wai i aku kamo.</u></i>	Are the tears from my eyes	
	7. <i>Tahuri mai ki muri ra, kia ringia atu</i>	7. Give one backward look, so that I might pour forth	NG1970:229
	<i>He <u>wai kai aku kamo.</u></i>	These tears, from mine eyes	
	8. <i>He puna te utuhia, he <u>wai kei aku kamo.</u></i>	8. It releases a flooded of tears from my eyes	NG1990:390

The lengths of the lines vary considerably in all of the examples given. However, although the word ‘roimata’ often refers to tears in non-poetic contexts, ‘wai’ would normally be used only in poetic contexts. Furthermore, the combination of ‘wai’ and ‘kei aku kamo’ is restricted to poetic contexts. This is therefore another strong candidate for oral formulaic status.

4.5.18 Concept 15: Wind, search term: *hau*

The structure of this segment is:

<i>e</i>	+ <i>pā</i>	+ <i>tō</i>	+ <i>hau</i>
TAM	+ V.	+ pers. nn. (poss)	+ nn.
<i>future</i>	<i>touch</i>	<i>your</i>	<i>wind</i>

This string occurs three times in the corpus (see *Table 4.52*)

Table 4.52: *e + pā + tō + hau* (touches/ gently blows the wind)

Search Term(s)	Line	Translation	Reference
<i>hau</i>	1. <i>E <u>pā tō hau</u> ki te haramai ata,</i>	1. The breeze blows in the morning	NG1959:10
	2. <i>E <u>pā tō hau</u> he wini raro,</i>	2. Gently blows the wind from the north	
	3. <i>Pā tō <u>hau</u> ki te Tawaihora;</i>	3. Gently blows the wind towards Tawaihora	NG1959:71 NG1990:321

This is an interesting segment. If we take the string *e + pā + tō + hau* and give it a literal translation based on its linguistic structure (TAM + touch + your + wind), the result would be ‘your wind touched’. This is translated in the examples above as ‘the breeze blows’, or ‘gently blows the wind’. This is a poetic use of language and, in spite of the fact that there are only three occurrences in lines of differing lengths, is a candidate for consideration as potentially formulaic.

4.5.19 Concept 16: Dawn, search term: *ata* (dawn/morning)

The structure of this segment is:

1.	<i>tākiri</i>	+ <i>mai</i>	+ <i>te</i>	+ <i>ata</i>	
	V.	+ part.	det.	+ nn.	
	<i>dawn</i>	<i>hither</i>	<i>the</i>	<i>morning</i>	
2.	<i>tākiri</i>	+ <i>ko</i>	+ <i>te</i>	+ <i>ata</i>	
	V.	+ part.	+ det.	+ nn.	
	<i>dawn</i>		<i>the</i>	<i>morning</i>	
3.	<i>tākiri(ta)nga</i>	+ <i>mai</i>	+ <i>o</i>	+ <i>te</i>	+ <i>ata</i>
	nn.	+ part.	+ part.	+ det.	+nn.
	<i>dawn</i>	<i>hither</i>	<i>of</i>	<i>the</i>	<i>morning</i>

Table 4.53: *Takiri(tanga) + (o) + te + ata*

Search Term(s)	Line	Translation	Reference
<i>ata</i>	1. <u><i>Tākiri mai te ata i tua, ko te ata i au ē ī;</i></u>	1. Strikes forth the dawn Gonder, comes the morn to me	NG1959 :51
	2. <u><i>Te takiringa mai o te ata i ngā pae,</i></u>	2. When the dawn strikes the hill tops	NG1959 :59
	3. <u><i>Tākiri ko te ata kia korihi te manu;</i></u>	3. Hasten the morn so that the birds may sing	NG1959 :72
	4. <u><i>I te takiritanga o te ata, ā, nā, ī.</i></u>	4. Ere coming of the dawn o'er yonder	NG1959 :73
	5. <u><i>Takiri ko te ata i haere ai koe.</i></u>	5. It was at break of day you departed	NG1961 :110
	6. <u><i>Takiri ko te ata</i></u> <i>Ka ngau Tawera,</i>	6. Breaks the dawn And Tawera is biting (the moon)	NG1961 :188
	7. <u><i>Takiri ko te ata</i></u> <i>Ka rere ko te ra, e.</i>	7. Strikes the dawn And the sun rises, e.	NG1961 :194
	8. <u><i>Tākiri ko te ata, kia korihi te manu!</i></u>	8. The dawn strikes to herald the song of birds!	NG1970 :243
	9. <u><i>Tākiri mai koia ko te ata,</i></u>	9. Hasten now the light of early morn	NG1970 :247
	10. <u><i>Takiri ko te ata, kua whitirere au,</i></u>	10. The dawn struck and I awoke startled	NG1970 :287
	11. <u><i>E korihi i te takiritānga o te ata;</i></u>	11. Singing their song at the break of day	NG1970:300
	12. <u><i>Takiri mai rā ngā hau o te ata!</i></u>	12. The winds of the morning are blowing	NG1990 :345

	<i>13. Takiri ko te ata! Kia whakamau au Ngā uru whetū riki,</i>	13. Dawn breaks! And I fix my gaze Upon the little stars on the horizon	NG1990 :375
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Although there are 13 examples above, the fact that there are three basic strings, together with the fact that these strings may be interrupted and the fact that the lines are of varying length, would appear to indicate that we do not have here a contender for oral formulaic status. However, what we clearly have here is an example of poetic use of language.

4.5.20 Concpet 17: Rising smoke, search term: *auahi* (smoke)

The structure of this segment is:

<i>auahi</i>	+ <i>ka</i>	+ <i>patua</i>
nn.	+ TAM	+ V.pass
<i>smoke</i>	<i>progreesive</i>	<i>beat/strike</i>

This string occurs only twice in the corpus.

Table 4.54: *auahi + ka + patua* (billowing smoke)

Search Term(s)	Line	Translation	Reference
<i>auahi</i>	1. <i>Auahi ka patua ki Whataroa rā ia,</i> 2. <i>Auahi ka patua te utu ki Wairau, e;</i>	1. Of the smoke against Whataroa over yonder 2. The smoke billowing on the coast of Wairau	NG1961:98 NG1961:129

Since this string occurs only twice in the corpus, and since it occurs on each occasion in lines of different lengths, this does not appear to be a contender for consideration as an oral formula. It would, however, be an unusual lexical combination in prose.

4.6 Final remarks

It was noted with reference to the examples provided by Orbell (1975) that some of the strings occurred with reasonable frequency. However, it was also noted that in order to argue that these strings constitute ‘oral formulae’ in the sense intended in oral formulaic theory, we would need to be able to provide evidence that supports some credible definition of the term ‘oral formula’ in

the context of Māori verbal arts. Does the analysis of the examples discussed above provide us with such evidence?

Identified above are five possible instances of oral formulae.

- *(ki) te ao o te tonga; tērā te ao tonga* (6 occurrences)
- *te tau o taku ate* (25 occurrences);
- *tērā te marama ka mahuta i te pae* (3 occurrences, including one with a variation);
- *e muri ahiahi* (8 occurrences);
- *roimata/ wai i/kei aku kamo* (11 occurrences).

We can add to this, instances of the following examples from Orbell (1975) that were identified as potentially being examples of oral formulae:

- *(ka) taka ko/ki roto nei* (6 occurrences);
- *e mau ana te tinana* (3 occurrences).

Given the extensive nature of the search, finding seven strings that may be oral formulaic (in the sense that they might be said to be drawn from a stock of formulae that effectively constitute lines, half-lines or other recognizable segments) certainly does not provide any strong support for the contention that traditional *mōteatea* were made up wholly or in large part, of formulaic chunks. Indeed, it may simply indicate something that is already widely accepted, that is, that composers frequently learned compositions by others and borrowed from them or adapted them in relation to their own context.

Chapter 5

An introduction to speech act theory and discourse macro-patterning and an hypothesis concerning formulaic functions and macro-patterning in *mōteatea*

5.1 General introduction

In this chapter, I introduce speech act theory and a number of related concepts (*section 5.2*) as well as discourse macro-patterning (*section 5.3*) and social and cognitive genres (*section 5.4*), discussing the relevance of speech act theory and discourse macro-patterning to the understanding of social and cognitive genres (*section 5.5*) before putting forward an hypothesis concerning the presence of formulaic functional patterning in *mōteatea* (*section 5.6*).

5.2 Introduction to speech act theory

There is a vast amount of published literature in the area of speech act theory. Thus, for example, Whaanga (2006, p. 205), with reference to one aspect of this area alone, that of discourse relations (also referred to as ‘semantic relations’, ‘semantico-pragmatic relations’ and ‘inter-propositional relations’), makes the following observation:

Forty years ago, the study of discourse relations was confined to a few linguists, most of whom were working within the context of a particular functionally-based theory of language (tagmemic theory). Now, it would be almost impossible for any linguist of any persuasion, or, indeed, anyone whose discipline impacts in any way on information processing (natural or artificial), to avoid engaging in one way or another with issues associated with discourse relations (2006, p. 205).

For this reason, and because my particular interest in this area is to find models that can be applied to *mōteatea* in order to reveal potentially significant aspects of their discourse structure (rather than to challenge specific details of these models,) I focus here largely on research that makes specific reference to *te reo Māori*, including more general references only where it is strictly necessary to do so (as in the case of the work of J. L. Austin to which reference is made below).

With *How to Do Things with Words*, J. L. Austin (1962), then Professor of moral philosophy at Oxford University, gave a secure theoretical foundation to developments that were to revolutionize the study of language in action. The content of that book relates to Austin's contribution in 1955 to the William James lecture series. In fact, the central concept, that of *performative utterances*, was first discussed in a 1946 paper entitled 'Other Minds' (Austin, 1961). Austin refuted the then commonly held belief that the primary function of declarative sentences is the statement of facts that are verifiable or falsifiable. He noted not only that other types of sentence, including imperatives and interrogatives, are not verifiable or falsifiable but are nevertheless central to communication, and also that many declarative sentences are, by definition, not falsifiable. He refers to these as *performative utterances*, that is, utterances that perform types of actions. Thus, for example, uttering, in the appropriate context, the sentence *I promise to arrive by 8 o'clock* constitutes a promise. Whether the speaker actually arrives by 8 o'clock is verifiable or falsifiable, whether the words were actually uttered is verifiable or falsifiable. However, if the words were actually uttered, and if the context in which they were uttered was appropriate (that is, if the words were uttered in the normal course of conversation and were not accompanied by any indication that they constituted, for example, a joke), then, in uttering these words, the speaker can be said to have performed the verbal action (*speech act* or *illocutionary act*) that constitutes promising. A promise may be *infelicitous* if, for example, the speaker had no intention of keeping that promise, but it is not falsifiable. Thus, words in context function in particular ways, that is, have particular values that constitute their illocutionary forces – words not only mean things, they also do things, they not only have meanings, they also, in context, have *values*. The values that words have may appear to be explicit, as in the case of *I promise to arrive by 8 o'clock*, or they may be implicit, as in the case of *I will arrive by eight o'clock*. In fact, the occurrence of words such as *promise* or *warn*, which generally indicate the values/ illocutionary forces/ functions of utterances, are not always reliable guides to the real value of an utterance. Thus, for example, in the appropriate context and uttered in a particular way *I suggest you leave immediately* may be an *order* rather than a *suggestion*.

Prior to the development of speech act theory, linguists were, of course, very well aware of the fact that certain types of structure were typically associated with certain functions. Thus, it was generally agreed that the *typical* function of an imperative construction is to order someone to do

something and that the *typical* function of an interrogative construction is to request someone to do something. It might also be said that the *typical* function of a declarative construction is to provide information. These might be said to be overarching or typical/ primary functions. However, it has already been noted that declarative constructions in English need not function to provide information that can be verified or falsified. Similarly, orders need not be expressed in imperative constructions and questions need not be expressed in interrogative constructions. Thus, (1) below might, in the appropriate context, function as an order and (2) below might, in the appropriate context and with the appropriate intonation, function as a question:

(1) I expect everyone to be seated.

(2) Pepper.

Speech act theory involves a study of what have been referred to by Crombie (1985, p. 2) as ‘discourse values’, the discourse value (or values) of an utterance being defined as “its *significance* or *communicative function/s* within a discourse as distinct from its *sentence meaning* or *conceptual content*”. Discourse values that relate to discourse segments rather than to the overall organization of discourse itself (i.e. micro-functions) can be divided into two main types – *unitary values* and *binary values*, the first (e.g. *threat, warning, insult*) being the type with which Austin (1962) was largely concerned; the second (e.g., *Reason-Result; Condition-Consequence*) being “made up of two parts (or members)” (p.2). Binary values can themselves be divided into two main types – *general discourse values* and *interactive values*, the first (e.g. *Condition-Consequence*) referring to “values of a type which can occur in any type of discourse, including conversational discourse”, the second (e.g. *Elicitation-Reply*) referring to “the functional components of conversational discourse and generally [relating to] the conversational contributions of different speakers” (p. 3).

There is another type of function, referred to here as ‘macro-functions’, that relates to the ways in which texts as a whole are organized. Thus, for example, the macro-functional components of a particular text may include a segment (*Problem*) that outlines a problem section of a text, a segment (*Solution*) that represents a response to the problem section, and a section (*Evaluation*) that provides a positive or negative evaluation of the section labelled Solution (Hoey, 1983). It is

important to note here that the labelling of these different macro-functions or values differs in different research reports.

Table 5.1 provides an outline of different types of value.

Table 5.1: Types of function / discourse value

Macro-functions	(e.g. <i>Situation – Problem – Solution – Evaluation</i>)	
Unitary values	General (e.g. <i>Threat; Insult; Warning</i>)	Interactive (e.g. <i>Elicitation</i>)
Binary values	General (e.g. <i>Reason-Result</i>)	

5.2.1 Micro-functions: Unitary discourse values and binary discourse values

5.2.1.1 Unitary discourse values

Referring in particular to general unitary discourse values, Crombie (1988, p. 285) notes that any utterance can have almost any illocutionary force depending on the context in which it is used. So an utterance such as ‘It’s hot in here’ may function as a *request* (to open a door or a window), as a *complaint*, as a *warning* (in a paint factory, for example), etc. Thus, the fact that almost any given segment of language can perform almost any function means that the majority of functions (illocutionary acts) cannot, except in the case of idiomatic usage, be related to exponents independently of context. It may be for this reason that those who have written about formulae have tended to focus on linguistic form rather than discourse function. An equally likely reason is that most of the main works on oral formulaic composition were written at a time when functional approaches to language analysis were not yet as fully developed as were structural approaches, approaches that tended to confine themselves largely to the analysis of the structure of morphemes, words, groups, clauses and sentences and to take little account of the contribution that context (including surrounding language, general knowledge and knowledge specific to the subject/topic) makes to meaning.

Interactive discourse values have been discussed by a number of researchers, including, in particular, Sinclair and Coulthard (1975) and Coulthard and Brazil (1979), who refer to different

types of move in a dialogue (e.g. initiating moves, responding moves and follow-up moves). The focus here is, however, only on the primary interactive discourse values themselves, which include *Elicitation*, *Reply* (or *Replying Informative*), *Directive*, *Acknowledge* and *Informative*. What is particularly interesting is that three of these interactive acts can be aligned with the primary functions of the declarative, interrogative and imperative moods. Thus, the primary function of the declarative mood could be said to be *Informative*; the primary function of interrogative mood could be said to be *Elicitation*; and the primary function of imperative mood could be said to be *Directive*.

5.2.1.2 Binary discourse values

Houia (2001, p. 4) notes that general binary discourse values (which he refers to as ‘inter-propositional semantic relations’), involve relations between propositions, a proposition being defined as “a grouping made up of a semantic predicator (e.g. *kai*, *koa*, *kei roto*), and one or more arguments (e.g. *Hēmi*, *āporo*; *kāpata*). Thus, there are two propositions in *example (1)* below, the relationship between them being that of *Concession-Contraexpectation*:

(1) *Kei te wera a roto nei. Heoi anō, ka mau tonu au i taku koti.*

(It is hot in here. Nevertheless, I will keep my coat on.)

He makes the following critical observation (Houia, 2001, pp. 9-10):

On some occasions, . . . functional values . . . may be recovered by hearers/readers by inferencing. On other occasions, they will be signposted. Thus, words such as 'because' and 'nevertheless' in English or 'nō te mea' and 'heoi anō' in Māori not only have syntactic effects, they also have implications in relation to the ways in which relationships between clauses and sentences can be interpreted. Some of these words are relatively straightforward in terms of this signalling of relational values (inter-propositional semantic relations); others are more complex.

Each of the two examples below is likely to be interpreted as involving the relationship of *Reason-Result*, although only the second one is signalled by the occurrence of ‘nō te mea’ (Houia, 2001, p. 16):

(2) *I hoki moata a Hone ki te kāinga. I te mate ia i te rewharewha.*

(John went home early. He was ill with a cold.)

(3) *I hoki a Hone ki te kainga no te mea i te mate ia i te rewharewha.*

(John left for home because he was ill with a cold.)

In each of the following examples (Houia, 2001, p. 17), a *Reason-Result* relationship is present in spite of the fact that it is, in each case, signalled in different ways (as indicated by the bold type):

(4) ***I te mea** i rongo rātou kua mate a Hone, ka tangi rātou.*

(**Because** they had heard that John had died, they wept)

(5) *I rongo rātou kua mate a Hone, **nā**, ka tangi hoki rātou.*

(They had heard that John had died **so** they wept)

(6) ***Na te mea** kāore ana moni, kāore i taea e ia te hoko mai te pukapuka rā.*

(**As** he didn't have any money, he couldn't buy that book)

(7) *Kāore i taea e ia te hoko mai taua pukapuka. Ko te **take**, kāore ana moni.*

(He couldn't buy that book. The **reason** was that he didn't have any money)

(8) ***Na te noho ko ia te rangatira**, i huri ai ia ki te pōhiri i ngā manuhiri.*

(**Being the chief**, he was obliged to welcome the guests)

(9) ***I te rekareka** ki tō rātou whakautu, ka mihia rātou e ia.*

(**Relieved** at their reply, he complimented them)

(10) *I whakamihia mai ia **mō** te whakarongoā i te raruraru.*

(He was praised **for** solving the problem)

(11) *Na te tirohanga ki te wāhi o te aitua **i** āta taraiwa **ai** ia.*

(Looking at the scene of the accident **made** him drive more carefully)

(12) ***Na te tino hē** o tana taraiwa **i** aitua **ai** ngā motokā i te rori matua.*

(His bad driving **caused** a pile up on the motorway)

Whaanga (2006, p. 2) makes the following observation:

There is a long tradition within linguistics of analysing clauses and sentences in terms of grammatical relations such as *Subject* and *Object*. It has been argued, however, that meaning relations that typically operate . . . *between* clauses and groups of clauses are at least as significant.

Whaanga also observes that much of the early research on relations of this type (referred to here as ‘general discourse values’) was conducted within the context of what has come to be known as ‘tagmemic theory’, the early work of Longacre (1968; 1972a & b; 1976) and his colleagues being of particular note.

Following a detailed study of a number of publications in the area, Whaanga (2006, pp. 198-335) provides an outline of general binary discourse relations (which he refers to as ‘discourse relations’ or ‘inter-propositional semantic relations’) in *te reo Māori*, indicating some of the ways in which they can be signalled. The following table is based on that outline (Whaanga, 2006, pp. 205-208). I have, however, omitted reference to signalling in *te reo Māori* and have changed the labels ‘Realisable Condition’ and ‘Unrealisable Condition’ to ‘Condition-Consequence (realisable)’ and ‘Condition-Consequence (unrealisable)’ to make the labelling closer to the labels used in some other works in the area, such as that of Beekman and Callow (1974). The ‘relational types’ are actually types of cognitive process. Temporal and additive relations involve the *temporo-contigial cognitive process*; associative relations involve the *associative cognitive process*; and causal relations involve the *logico-deductive cognitive process*.

Table 5.2: General binary discourse values¹

Relational Types	Sub-categorization	Relations	Examples
Temporal		Temporal Sequence	<i>Nā wai, nā wai, ka whiriwhiri tēnā me tēnā o ngā uha i tāna i pai ai, ā, he nui tonu ngā toa ka ngere (p. 229).</i>
		Temporal Overlap	<i>E ahu ana āna kōrero mō runga i āna mahi i te Pāremata ka aruarutia (p. 315).</i>
Additive		Bonding	<i>He mea tēnei e taea te hāmene e te Kāwanatanga, ā, e mau ai te tangata ki te whareherehere (p. 214).</i>
Associative	Matching	Paraphrase	<i>Ehara ia i te kino; he pai ia (Houia, 2001, p. 60).</i>
	Compatibility	Statement-Affirmation	<i>I kī ia rā kē a Mere te noho i runga waireka, ā, e whakaae ana au (p. 311).</i>

¹ Examples based on Whaanga (2006), except *Paraphrase* which is from Houia (2001).

		Simple Comparison	<i>I pērā anō hoki te Māori onamata, i tōna hangainga ki ōna putake, i tōna tipunga mai rānei i a neherā (p. 218).</i>
		Exemplification	<i>Hei āwhina i ngā kākāpō, ka tahuri Te Papa Atawhai ki te hora kai papai mā rātou, pēnei i te hua rākau, i te natinati me ngā 'pōhā patahua', i runga i te tūmanako ka whakaae ngā manu nei kua eke anō te tau humi, ā, ka tahuri ki te whakaputa uri! (p. 230)</i>
	Matching Contrast	Simple Contrast	<i>Engari ko te kanohi, he āhua rite ki tō te ruru - ko te 'kākā-ruru' tonu tētahi o ōna ingoa ki te reo Pākehā (p. 229).</i>
		Statement-Denial	<i>Mā te mamae hoki te whakatika mai a te tangata matatau kē noa ake i a koe ka aha? Ka matatau ake te mea i whakatikaina rā?</i> <i>Engari mō tēnā, ka noho tonu ko kūare tōna hoa haere he kore i areare mai nō taringa ka tahi (p. 234).</i>
		Denial-Correction	<i>Ko te tāne i hangaia i te tuatahi, nō muri ko te wahine, i runga i ngā kupu a te Atua, kāore e tika kia noho mokemoke te tāne engari kia whakawhiwhia he hoa hei atawhai i a ia (p. 218).</i>
		Exception	<i>Mā ia iwi, hapū rānei, e whakarite ngā rāhui mō tōna takiwā, me uru mai ki roto ngā whenua e rīhi ana hāunga ngā hea kua hokoa (p.310).</i>
		General-Particular	<i>Heoi anō, me huri pea tēnei kōrero kia hāngai ake ki ngā kaupeka whakaputa uri o te kākā, arā 'Hoa piri raumati, taha kē takurua' (p. 229).</i>
	Alternation	Supplementary Alternation	<i>Ka āhua 6-8 tau te kākāpō e tipu haere ana, ā, ki te waiho kia mate hirinaki, tērā pea ka eke ki te 30 tau, te 40 tau rānei te pakeke (p. 233).</i>
		Contrastive Alternation	<i>He pai rānei he kino rānei (p. 312).</i>

Table 5.2(contd.): General binary discourse values

Relational Types	Sub-categorization	Relations	Examples
Causal	Causality	Reason-Result	<i>Nā ngā tohunga, nā ngā morehu o ngā pakanga i hoatu ki a rātou e mōhio ana ki ngā tauira whakatipuranga hou kua mōhio ki te tā kōrero pukapuka, nā reira ka heke mai ngā kōrero o Io ki a tātou (p. 218).</i>
		Grounds-Conclusion	<i>E mea ana rātou hei tohu whakamaharatanga tēnei māna ki tōna tipuna. Kāti kei pōhēhē ōna hoa he tangata kē a Reweti Kohere, me Reweti Mōkena Kohere (p. 214).</i>
		Means-Result	<i>engari nā ā rātou kurī kē i whakamataku te kākāpō, me te aha, puta ohorere mai ana i tōna rua, ā, koirā te kitenga tuatahitanga o te Pākehā i tēnei manu (p. 229).</i>
		Means-Purpose	<i>Koutou e ako nei, e whai nei i tō tātou reo kia mau tonu ai, kia ora tonu ai (p. 234).</i>
		Conditional causality	Condition-Consequence (realisable)

		Condition-Consequence (unrealisable)	<i>Ko wai kāore e tautoko i te whakaaro me āta tiaki tēnei puipuiaki kei ngaro i tēnei, tōna whenua ake, pērā tonu i te moa, i te hōkioi, me te tōtōrori? (p. 230)</i>
	Blocked causation	Concession- Contraexpectation	<i>Koutou e ako nei, e whai nei i tō tātou reo kia mau tonu ai, kia ora tonu ai, ka nui te mihi engari kia mārama anō tātou ki tō tātou matatau mehemea kāore te eke (p. 234).</i>

5.3 Discourse macro-patterning

There are two main approaches to global discourse structuring (discourse macro-patterning) – what has been referred to as ‘the synoptic approach’ (characterized by the research of van Dijk, 1982) and what has been referred to as ‘the classificatory approach’ (characterized by the research of Hoey, 1983 (see Crombie, 1984)).

5.3.1 The synoptic approach to discourse macro-patterning

The synoptic approach to discourse macro-patterning makes a distinction between conventional superstructures and semantic macrostructures. As Houia-Roberts (2003, pp. 47-48) observes:

Semantic macrostructures outline the core meaning of a discourse in summary form (that is, in the form of macro-propositions, each of which summarizes one segment of the discourse); *conventional superstructures* outline the overall form of a discourse in terms of functional labels such as *Setting - Complication - Resolution*. The overall aim is to link the semantic macrostructure (the summary) and the conventional superstructure (the overall discourse segment labels) so that each conventional superstructure label is associated with one or more macro-propositions (parts of the summary). The synoptic approach makes provision for discourse patterning to be related to text-types (e.g. to the text as scientific article, informal letter etc.) in a way that the classificatory approach does not. It can, therefore, be related more readily to other work on genre. Thus, within the synoptic approach links can be made between text-types [referred to in *section 5.4* below as ‘social genres’] and conventional super-structures (overall patterns of discourse organization). However, van Dijk argues that whereas certain super-structure schemata may offer valid indications of genre, a general genre typology cannot be based on super-structures alone. It is necessary, in defining genres, to make reference to a range of other factors.

Although some of the research on discourse macro-patterning is not specific to social genres (e.g. academic articles, *mōteatea*, *whaikōrero*), it can be related to research that is related to cognitive genres (e.g. instruction, explanation, recount) such as that of Longacre (1968) in which texts in a number of Philippine languages are discussed in terms of six basic discourse genres²: *narrative* (recounting some sort of story); *procedural* (prescribing the steps of an activity or activity complex); *hortatory* (attempting to influence or change conduct); *dramatic* (re-enactment by a single speaker of a dialogue involving several participants); *activity*: relating an activity or group of activities; and *epistolary* (letter writing). These discourse genres were defined in terms of function, chronological orientation, tense/aspect, and the presence or absence of explicit temporal and/or spatial settings. Thus, for example, the *hortatory* discourse genre is generally 2nd person oriented and must, in any event, have a 2nd person component. The theory is that certain discourse genres have certain *obligatory elements*, which may also have *obligatory positions*, and certain *optional elements*. Thus, for example, the *narrative* genre in the languages examined by Longacre is outlined as follows (with + signaling an obligatory element and +/- signaling an optional element):

- +/- Title (in written records in the Dibabawan language, Title is obligatory)
- +/- Aperture (temporal and spatial setting and introduction of at least some of the *dramatis personae*)
- +/- Episode/s
- +/- Dénouement (climax)
- +/- Anti-dénouement (second climax or anti-climax)
- +/- Closure (final comment on main participants)
- +/- Finis (formulaic phrase finish).

Within the *narrative genre*, *Episode*, *Dénouement* and *Anti-dénouement* were described as nuclear, their presence or absence allowing a discourse in the Philippine languages discussed to be assigned to the narrative genre. The four basic *narrative discourse types* identified were: *episodic* (a string of episodes not building up to a *dénouement*); *monoclimactic* (a number of episodes building up to a *dénouement*); *diclimactic* (an episode or number of episodes leading to

² Referred to genre as 'cognitive genres'.

a dénouement and an anti-dénouement); and *compound* (a collection of narratives bound together by a common framework, for example, by a common dénouement).

There are, as Houia-Roberts (2003, pp. 47-48) observes, similarities between the mono-climactic narrative discourse pattern identified by Longacre, and a pattern identified by Labov (1972) as being typical of oral narratives narrated by black English speakers in inner city New York and the narrative conventional super-structure identified by van Dijk (1980, pp. 112-115) as being likely to have wide cross-cultural applicability (see *Table 5.3*).

Table 5.3: Three approaches to genre-specific macro-patterning³

Macro-pattern typical of mono-climactic oral narratives in the Philippines etc (Longacre)	Macro-pattern typical of oral narratives narrated by black English speakers in inner city New York (Labov)	Macro-pattern identified as likely to have cross-cultural applicability (van Dijk)
Aperture	Abstract	
Setting/Exposition	Orientation	Setting
Inciting movement	Complication	Complication
Developing conflict		
Climax	Evaluation	Evaluation
Dénouement		
Final suspense	Result/Resolution	Resolution
Closure	Coda	Moral/Coda

What we have in *Table 5.3* is an example of a *conventional super structure*. The synoptic approach also involves summarizing discourses in terms of *semantic macro-structure*. Thus, each part of a discourse is reduced to one or two summary macro-propositions which express its central meaning by the application of a number of rules (e.g. rules of deletion and generalization) referred to as *macro-rules*. The input to these rules is a text along with contextually relevant information; the output is one or more summary propositions that sum up the global meaning of the text.

In addition to proposing a range of super structures for different genres, van Dijk (1980, pp. 110 – 111) argues that there are a number of functional categories which hold for discourse in general (as opposed to specific genres). One example of these functional categories (metacategories) is:

Introduction-Problem-Solution-Evaluation/Conclusion

Van Dijk argues that these metacategories are given further specification depending on the genres in which they occur so that, for example, *Introduction* may be further specified as *Setting* in the narrative genre.

5.3.2 The classificatory approach to discourse macro-patterning

Hoey (1983) directly classifies and labels sections of text in terms of the overall function they perform in the discourse *as a whole*, indicating that the type of organization he proposes is not

³ Reprinted from Houia-Roberts (2003, p. 51)

intended to be seen as genre-specific, that is, that it is not intended to be related to different social genres such as, for example, novels. Hoey distinguishes between this type of organization (which he refers to as ‘rhetorical organization’) and the network of relationships (general binary values such as *Reason-Result*) that appear in a text (which he refers to as ‘discourse organization’). The rhetorical patterns he identifies are outlined in *Table 5.4*.

Table 5.4: Rhetorical patterns identified by Hoey (1983)⁴

Label	Rhetorical Segments	Nuclear (obligatory) segments	Optional segments	Prototypical pattern	Note
PSn (Problem-Solution)	S (Situation) P (Problem: aspect of <i>situation</i> requiring a response) Sn (Solution/Response to Situation) Ev (Evaluation of response)	P Sn	S Ev	S-P-Sn-Ev	All elements can appear more than once and pattern can be varied by reordering, addition and conflation of segments.
Matching: (Matching compatibility OR Matching contrast)	S (segment) CompS (compatible segment); S (segment) ContS (contrasting segment)	S CompS; S ContS		S-CompS; S-ContS	All elements can appear more than once and pattern can be varied by reordering, addition and conflation of segments.
General-Particular (Generalization-example OR Preview-details)	G (generalization) Ex (example) OR T (topic) R (restriction) I (illustration) OR P (preview) D (details)	G-Ex; T-R OR T-I; P-D	I OR R		All elements can appear more than once and pattern can be varied by reordering, addition and conflation of segments.

Where a discourse develops in a *linear* fashion, there is a straightforward progression from one discourse segment to the next; where a discourse is *cyclic*, there are points in the development of that discourse where earlier discourse segments are revisited or restated or further developed. This involves *multilayering* which can be *progressive* (involving, for example, a series of partial solutions or responses to a problem) or *spiral* (involving, for example, *repeated* attempts to respond to the same problem).

⁴ Adapted from Houia-Roberts (2003, p. 80).

5.4 Cognitive genres and social genres

Houia-Roberts (2004, p. 66) notes that the terms ‘genre’ and ‘text-type’ are used in very different ways in the research literature:

There is considerable disagreement in the research literature in relation to how the terms ‘genre’ and ‘text-type’ should be used. For Biber (1989), for example, the term ‘genre’ can most appropriately be used to characterise whole texts on the basis of external criteria, such as, for example, audience and context. From this perspective, research reports and lectures would be examples of different genres. The term ‘text-type’, on the other hand, would be defined in terms of overall rhetorical function and internal structure. Thus, for example, arguments and expositions would represent different text-types, differences which could be characterised by differences in internal patterning.

To avoid any confusion in the use of ‘genre’ and ‘text-type’, I make use here of the terminology introduced by Bruce (2003, p. 4) who uses the term ‘social genre’ to refer to “socially recognised constructs according to which whole texts are classified in terms of their overall social purpose” (e.g. instruction manuals and *mōteatea*) and ‘cognitive genre’ to refer to what are referred to by the Council of Europe (1996, p. 126) as ‘macro-functions’, that is, to “categories for the functional use of spoken discourse or written text consisting of a (sometimes extended) sequence of sentences e.g. description, narration, commentary, exposition, exegesis, explanation, demonstration, instruction, argumentation, persuasion”. Thus, *mōteatea* and *whaikōrero* are said here to be examples of different *social genres*; and *argumentation* and *explanation* are examples of *cognitive genres*. A single text representing a particular social genre such as *mōteatea* might include a range of different cognitive genres such as *explaining*, *arguing*, etc.

One approach to cognitive genre is that outlined by Derewianka (1991/ 1994) who, drawing on the research of Halliday (1985), Martin (1985), Martin and Rothery (1986), Christie (1989), Painter (1985), Kress (1982; 1985) and others, outlines six genres (*recount*, *instruction*, *exposition/argument*, *narrative*, *report and explanation*), associating each with structural elements and typical linguistic features. A slightly different outline of genres is proposed by Knapp and Watkins (1994) as follows: *instructing*, *arguing*, *narrating*, *explaining*, *describing*.

5.5 The relevance of speech act theory and discourse macro-patterning to the understanding of social and cognitive genres

As Houia-Roberts (2003) observes, social genres are characterized by different types of overall structuring (macro-patterning) and cognitive genres are characterized by different types and combinations of general discourse values. Thus, for example, with reference to texts in *te reo Māori*, she observes (Houia, 2003, pp. 204-205) that for the cognitive genre *arguing*, the predominant cognitive process is *logico-deductive*, followed by *associative* and then *tempero-contigual*; for *explaining*, the predominant cognitive process is *tempero-contigual*, followed by *associative* and then *logico-deductive*; and for *describing*, the predominant cognitive process is *tempero-contigual*, followed by *associative*, with *logico-deductive* relations very much in the minority. In terms of binary discourse values (inter-propositional relations), she makes the following comment with reference to the texts she analysed (pp. 206-207):

[Although] *explaining* and *describing* both have a higher percentage of *tempero-contigual* relations, followed by *associative*, and, finally, *logico-deductive*, the actual proportion of *logico-deductive* relations is considerably lower (almost insignificant) in the case of *describing*. Furthermore, whereas the *logico-deductive* relations of Reason-Result and Grounds-Conclusion together account for 30.5% overall of the relations in the text segments exhibiting the arguing genre, the relation of Bonding (Coupling and Rhetorical Coupling) is considerably more common than any other relation in the case of *explaining* (accounting for 38.4% of relations overall in the text segments examined) and *describing* (accounting for 56.7% of relations overall in the text segments examined). However, a major difference between *explaining* and *describing* is that in the case of *describing*, the relation of Amplification (Term specification)⁵ – which accounts for 17.3% of all relations in the text segments analysed – appears to operate as a ‘framing relation’, the generic part of the relation introducing the description, and the specific part/s following and being spread throughout the remainder of the text segments.

Houia-Roberts (2005, pp. 254-258) also notes that different patterns of overall organization characterize different social genres in the texts in *te reo Māori* that are analyzed. Although all

⁵ Referred to in *Table 5.2* above as General-Particular

three rhetorical types identified by Hoey (1983), that is, General-Particular, Problem-Solution and Matching, were present in examples of prose texts that were predominantly argumentative and prose texts that were predominantly informative, there were some fundamental differences in terms of overall structure. A combination of Problem-Solution and General-Particular (Preview-Details) was always present in the case of the *argumentative* texts, and Problem-Solution was always in evidence from the beginning of the text. In the case of the *informative* texts, General-Particular (Preview-Details) were always present and were always in evidence from the beginning of the text, although a movement into Problem-Solution was common. Furthermore, in the case of the *argumentative* texts, progression could be linear or cyclic or a combination of linear and cyclic. However, in the case of the *informative* texts, linear progression was clearly preferred. The *argumentative* texts she examined were all multi-generic, typically combining the *arguing* and *explaining* genres, with sections in the *explaining* genre most typically occurring in Preview sections preceding the main Problem section. The *informative* texts she examined typically evidenced a combination of *explaining* and *describing*, with the *explaining* genre being the dominant one. In one case, the entire text was in this genre.

5.6 An hypothesis concerning the presence of formulaic functional patterning in *mōteatea*

In an earlier research project, Roa (2003), I examined five *mōteatea tangi* from Ngāti Hauā in terms of overall discourse structuring, noting that “discourse structuring may be a significant aspect of the aesthetics of Māori *waiata*” (p. 35). I also noted that August (2001) had argued that *waiata oriori* may be generally characterised by a particular type of rhetorical structure (see also *Chapter 3*). With this in mind, I analysed the five *mōteatea tangi* from Ngāti Hauā in terms of certain aspects of discourse structure, finding that they appeared to have a prototypical rhetorical structure defined in terms of what I referred to there as *rhetorical function* (e.g. *hortatory*), *interactive speech acts* (e.g. *informative*) and *semantic relationships* (e.g. *reason-result*)⁶. What I found was that all five of these *mōteatea* had certain discourse features in common. All five included *vocative* sections (sections involving direct address), and four of the five also included *hortatory* sections (sections involving exhortation/ encouragement). However, the nature of the exhortation was different in different cases. Whereas in those *mōteatea* that involved the death of

⁶ Generally referred to in this thesis as ‘inter-propositional relations’

a warrior in battle, the exhortation section encouraged the deceased in his journey to the spirit world, in the *mōteatea* that did not relate to death in battle, the deceased was exhorted to return to the world of the living. I argued there that one of the five *mōteatea* examined – *Ka Mahuta*, a *mōteatea* clearly concerned with death in battle - stood apart from the others in that it was the only one that included no reference to a personal sense of loss on the part of the composer and was also the only one that was hortatory and vocative *throughout*. I noted there:

[This *mōteatea*] is addressed exclusively to the deceased, urging him on his way to the spirit world and making reference to genealogy and to the ancient sayings that are to be his support. The omens are good for a safe journey. The warrior died a noble death. This is a waiata of acceptance of the rightness of things.

Because the research was primarily related to translation theory and focused on five *mōteatea* only, I did not pursue there the possibility that an exploration of *mōteatea* in terms of discourse structure might not only highlight important aspects of their aesthetic properties, but might also lead to a questioning of the ways in which they have traditionally been categorized and, of particular significance so far as this thesis is concerned, might suggest ways in which traditional approaches to oral formulaic composition might be modified and extended to accommodate a type of oral formulaic composition that might be described as ‘functionally formulaic’, that is, a way of composing that is based on prototypical patterns of selection and organization of discourse functions (creating overall typical macro-patterning) rather than prototypical selection and patterning of oral formulae as discussed in *Chapter 2*.

With this in mind, I revisited the article published under the name of Stephen August (2001) to which reference is made in *Chapter 3*. There are two aspects of that article that I wish to focus on here. The first is the division of the *oriori* discussed into hortatory and expository sections, the first part of the hortatory section being universal in nature, the second being personal in nature (see *Table 5.5*). The second is the occurrence of particular semantic relations⁷ in the *oriori* (see *Table 5.6*).

⁷ Referred to subsequently in this thesis as ‘inter-propositional relations’

Table 5.5: Hortatory and expository segments in the oriori discussed in August (2001)⁸

The lullaby	Overall discourse structure
<p>1 E tama i whanake i te ata o pipiri, 2 Piki nau ake, e tama, 3 Ki tou tini i te rangi. 4 E puta ranei koe, e tama, 5 I te wa kaikino nei? 6 Taku tamaiti, hohoro te korikori; 7 Kia tae atu koe ki te wai ahupuke i o tipuna; 8 Kia wetea mai ko te topuni tauwhainga, 9 Hei kahu mohou ki te whakarewanga taua. 10 Ko te toroa uta naku i tautara 11 Ki te ake rautangi; 12 Ko te toroa tai naku i kapu mai 13 I te huka o te tai; 14 Whakangaro ana ki nga tai rutu i.</p>	<p>Hortatory</p> <p style="text-align: center;">↓</p> <p style="text-align: center;">Expository</p> <p style="text-align: center;">↓</p> <p style="text-align: right;">Universal Personal </p>

⁸ Reprinted from August (2001, p.10)

Table 5.6: Specific semantic relations in the oriori discussed in August (2001)⁹

E tama i whanake i te ata o pipiri, Piki nau ake, e tama, Ki tou tini i te rangi.			
E puta ranei koe, e tama, I te wa kaikino nei?	Elicitation Reason (for Elicitation)		
Taku tamaiti, hohoro te korikori; Kia tae atu koe ki te wai ahupuke i o tipuna;	Means Purpose		
Kia wetea mai ko te topuni tauwhainga, Hei kahu mohou ki te whakarewanga taua.	Bonding		Chronological Sequence
Ko te toroa uta naku i tautara Ki te ake rautangi; Ko te toroa tai naku i kapu mai I te huka o te tai;	Comparison		
Whakangaro ana ki nga tai rutu i.	Amplification		

With reference to these tables, and to a discussion of the *oriori* in the terms indicated in *Chapter 3*, a number of hypotheses, including the following ones, are forwarded by August:

Oriori composed in the pre-colonial period are marked by:

- a combination of hortatory and expository discourse, involving a movement between the universal and the personal;
- a combination of invocation and exhortation (with the optional additional combination of exhortation and elicitation) in the first segment and informative (involving logical sequence and comparison/ contrast) in the second segment.

My aim in *Chapter 6* is to investigate whether these hypotheses can be adapted and refined in a way that accommodates not only the discourse structure of *oriori* but also the discourse structure of other types of *mōteatea*. My own hypothesis is as follows:

⁹ Reprinted from August (2001, p. 11).

Mōteatea of different types and sub-types are characterized by particular macro-patterns¹⁰ made up of particular occurrences and co-occurrences of specific discourse functions (speech acts) and discourse segments.

In *Chapter 6*, this hypothesis is investigated with reference to *mōteatea* generally. In investigating this hypothesis, it is necessary to begin with an account of the classificatory system that will be applied here.

5.7 The classificatory system applied here to *mōteatea*

There are, in terms of categories and nomenclature, some differences among the classificatory systems used by different discourse analysts. Furthermore, not all classificatory systems can be applied without adaptation to different cultural contexts. For these reasons, it is important to outline here the classificatory system used in the analyses reported in *Chapter 6*.

The term *social genre* is used here to refer to primary and secondary classifications that relate to socially defined discourse types. Thus ‘*mōteatea*’ is the primary social genre discussed here, sub-categories of *mōteatea*, whether those that are frequently recognized (e.g. ‘*mōteatea tangi*’, ‘*mōteatea aroha*’, ‘*pātere*’ and ‘*oriori*’) or those that I propose in this thesis (see *Chapter 3*) are the secondary social genres.

The term *cognitive genre* is used to refer to the overall communicative function of discourse segments and includes here¹¹:

narrative/recount: recounting past events;

immediate: outlining current and future (including predicted) situation and/or events or current states;

argument: providing a perspective on *why* something happened/ happens;

explanation: explaining *how* something happened/ happens;

¹⁰ Overall discourse patterns

¹¹ Note that a single discourse may be ‘blended’, that is, it may contain more than one cognitive genre

procedural/ instruction: outlining the steps or stages involved in achieving a desired outcome, a procedural discourse being described as *hortatory* when it involves urging or exhorting rather than simply instructing an addressee to act in a particular way;

classification: grouping events/ phenomena into types/ categories;

description: providing descriptive details about events/ people/ phenomena.

The term *macro-patterning (conventional superstructure)* is used to refer to the primary segments of a discourse in terms of their primary/ overall function within the discourse. These can be expressed in terms of *general categories* which are to be found in discourses belonging to any social genre or *specific categories* which relate directly to the structuring of particular social genres such as *mōteatea* or *mōteatea tangi* (see Table 5.7).

Table 5.7: Macro-patterning/ Conventional superstructure - General categories and sample specific categories

Macro-pattern/Conventional superstructure: <i>General categories</i>	Macro-pattern/ Conventional superstructure: Example of a possible <i>specific categories</i>
PSn: +/-Introduction; + Problem _n ; + Response/ Solution _n ; +/- Evaluation ⁿ +/- Conclusion	+/- Aperture + Setting;+ State _n + Episode _n ; + Climax; +/-Event _n ; +/- Step _n ; + Resolution + Coda
General-Particular: + ((+/-Generalization + Example) _n ; (+/- Preview + Detail) _n ; (+Topic) + (+/- Restriction) (+/- Illustration _n) _n	
Matching: + (Segment) + (+/-(CompS) +/- (ContS ¹²)) _n	

¹² CompS = Comparative segment; ContS = Contrastive segment

Note that:

- the term *Response* (rather than *Solution*) is used here because what is often actually involved is a *response* to a perceived problem which may not necessarily represent a *solution* to that problem;
- $_n$ indicates that a particular functional segment may appear more than once; + indicates that a particular functional segment is obligatory (must appear at least once); +/- indicates that a particular functional segment is optional;
- Aperture = formulaic opening involving vocative or exclamation (e.g. *E Tama*);
- Setting = Introduction to a scene and/or one or more participants *or* introduction to the current situation;
- State $_n$ refers to current or past states (as opposed to Events or Episodes);
- Episode $_n$ refers to events in the past, whereas Event $_n$ refers to current or future events (although current or future events that are included within *Directives* are not listed being separately as *Events*);
- Step $_n$ = actions undertaken to achieve a particular outcome;
- Coda = lesson (usually a moral lesson) arising out of the discourse (made up of *Resolution* = actual or desired outcome (stative) **or** *Dénouement* = an event or series of events that follow/s the climax);
- In this context, *Aperture* might involve identification of an addressee; *Setting* might involve background context, possibly referring to one or more participants;
- CompS = Comparative segment; ContS = Contrastive segment;
- *Response*, *Reply* or *Replying Informative* are used with reference to responses to *Elicitations*.

The *interactive speech acts* referred to in Chapter 6 are: *informative*, *elicitation*, *reply*¹³, *directive* and *vocative*, the last of these involving the direct specification of the addressee (e.g. *e Tama*).

¹³ Response to an Elicitation

General speech acts are identified where relevant as the analyses proceed. Among these are *injunction* and *request*. Whereas an *injunction* is an imperative construction functioning as a *Directive*, a *request* may take, for example, the form of a pseudo-imperative with *me* (e.g. with *kia* (let be) in the context of statives and experience verbs (*Kia hurutu koe te rau o Tuhiwai*)).

Four categories of *binary discourse value* (inter-propositional relations) are identified, each representing a different cognitive orientation. These are:

- **Logico-deductive** (including *Reason-Result*; *Grounds-Conclusion*; *Means-Result*; *Means-Purpose*; *Condition-Consequence*; and *Concession-Contraexpectation*);
- **Associative** (including *Paraphrase*; *Statement-Affirmation*; *Simple Comparison*; *Exemplification*; *Statement-Denial*; *Simple Contrast*; *Denial-Correction*; *Exception*; *General-Particular*; *Supplementary Alternation*; and *Contrastive Alternation*);
- **Temporal** (including *Temporal Sequence* and *Temporal Overlap*);
- **Contigual (Bonding)**¹⁴.

It should be noted that since *logico-deductive* relations necessarily involve sequence in time, reference is made to *Temporal Sequence* only where there are no co-terminus *logico-deductive* relations. It should also be noted that reference is not made to the *Bonding* relation in the analyses that follow because this is the unmarked relation, linking text segments that are not otherwise linked through *causative*, *alternative* or *comparative* or *contrastive* relations.

¹⁴ The Bonding relation is the most basic/ fundamental and involves a connection between propositions that is simply additive and does not involve causation, comparison, contrast or alternation.

Chapter 6

Formulaic structuring in *Ngā mōteatea*

6.1 Introduction to the structural classification of *Ngā mōteatea*

In *Chapter 5*, I put forward an hypothesis (restated below):

Mōteatea of different types and sub-types are characterized by particular macro-patterns¹ made up of particular occurrences and co-occurrences of specific discourse functions (speech acts) and discourse segments.

In investigating this hypothesis, I analysed a number of the *mōteatea* included in *Ngā mōteatea* in terms of the analytical framework outlined at the end of *Chapter 5*, expecting to discover structural differences among *mōteatea* belonging to different categories (e.g. *mōteatea tangi*, *mōteatea aroha*, *pātere* and *oriori*). In the event, what I found was that almost all of the *mōteatea*, irrespective of the category to which they are assigned in *Ngā mōteatea*, conform to two very similar patterns or *formulaic structural prototypes*. These two prototypes are outlined and discussed below.

6.2 *Ngā mōteatea*: Prototype 1

Mōteatea belonging to this prototype can be characterized as follows:

General Macro-pattern

There is an overall *PSn* (Problem-Solution) structure in which there are one or more *Problems* and one or more *Responses* to these problems. This may be preceded by a *Situation* section (outlining the context in which the problem/s is/are set) and/ or an *Introduction* to the current situation and/or one or more of the protagonists. This section often includes reference to signs or portents, generally in the form of reference to natural phenomena. The *mōteatea* frequently end with a *Coda* made up of a *Dénouement* (e.g.

¹ Overall discourse patterns

Ka tetē mai ō niho, i whakataua/ Ki te kōkota, ī) or a *Resolution* (e.g. *Nā wai te tau awahi nāu nā, e Rangi,/ Kei kōtu anō*). Linear development (involving straightforward chronological progression from one discourse segment to the next) is extremely rare, the overall patterning tending to be *cyclic* (where there are stages in the discourse where earlier discourse segments, e.g. *Problems*, are revisited and restated or further developed). This generally involves *progressive multilayering* (where there are, for example, a series of *Responses*, each of which may provide a partial response/ solution to a problem).

Genres

There is generally a combination of *recount*, *immediate* (referring to the current situation), *hortatory* (instructional) and *explanatory* discourse genres, although the focus may vary, with *hortatory* discourse segments being particularly prominent in *mōteatea tangi*.

Specific macro-pattern

There is a combination of one or more *Episodes* (outlining past happenings), *Events* (outlining current or predicted happenings, often hypothetical) and *States* (generally outlining the current state of the poet and/ or the tribe but sometimes including a reference to the current state of the deceased, the departed and/ or an enemy). *Directives* are commonplace. Although these may simply involve instructions to do or refrain from doing certain things (e.g. *Tērā te marama/ Ka roko-mahuta ake i te pae, e// Kāua, e Pare',/ E ohia noatia*), they may also take the form of one or more *Steps* or stages required to achieve a particular outcome, such as taking action to avenge a death or deaths, to enter into the spirit world and/ or to complete some process, such as the preparations for self-mutilation, battle or the laying out of a body. These actions may involve responses to hypothetical questions (e.g. *Uakina ake rā te tatau o te rangi,/ Kia piki atu koe i te rangi tuatahi,/ I te rangi tuarua. E tae ki raro rā,/ E uia mai koe, 'Ko te aha tēnei?'/ 'Ko te pakipaki o te ao, ka maunu mai nei,/ Ko te tāroi o te riri, ē, ī!'*).

Direction of address and unitary speech acts

The *Vocative* form of address (e.g. *e tama/ e kui mā!*) is common, as are *Exclamations* (e.g. *Kaitoa, kia mate!*), and the *mōteatea* are generally addressed, in whole or in large part, to one or more people (deceased, departed and/or present). *Directives* may be addressed to some natural phenomenon (e.g. *E tō, e te rā!*), to a living creature, or even to an object (e.g. *Tārei rā, e te pēpeke./ Whaihanga rā, e te tuturi, e // E tū rā, e whare e*). *Elicitations* (which may, but need not, take the form of rhetorical questions) are generally addressed to people, deceased, departed or present (e.g. *He aha te kai mō roto i tō puku?*). Although some of the *Informatives* (including those that reply to *Elicitations* and are classified as *Reply*) refer to *States* or *Events* that may be known only to the poet (e.g. *Tipatia atu e au,/ Te Repa rawa taku wairua, ū ē*), the vast majority refer to *Episodes* or *Events* with which the addressee/s (living or deceased) can be assumed to be familiar (e.g. *Whakarerea iho a Te Kohika e Heretaunga/ I te taumata i Moerangi rā*), their inclusion perhaps being attributable to the desire to ensure that they are retained within tribal memory.

Binary discourse values

The fact that *mōteatea* frequently involve *explanatory* discourse is reflected in a preponderance of *logico-deductive* relations, particularly *Reason-Result* (e.g. *Ka nenē aku niho/ Puhi kaha ko Ue-hōkā*) and *Means-Purpose* (e.g. *Uakina ake rā te tatau o te rangi,/ Kia piki atu koe i te rangi tuatahi,/ I te rangi tuarua*). However, *Concession-Contraexpectation* (e.g. *I hohoro i te ngutu,/ E mau ana te tinana, ī*) is also common, as is the *associative* relation of *Simple Comparison* (e.g. *Whano rawa ka nunumi, he wairua haere*) and the temporal relation of *Temporal Sequence* (e.g. *Tuku mārire koe rā roa te hurihanga,/ Te mōkai puku nei āta hoki mārire/ Ki ōku mātua, e moea iho nei*).

Sequencing

The ordering of *Episodes*, *Events*, *Steps* and *States* varies, although *States* are most often referred to at the beginning and end of *mōteatea*.

The following guidelines, relating to the specification and/or application of general and specific macro-patterning categories, are important to note.

A number of factors need to be taken into account in assigning **general macro-patterning categories**. These are illustrated here with reference to *Problem* and *Solution*.

In identifying **Problem** sections, I searched for linguistic signals that a state or event was regarded as problematic such as, for example, negative descriptions of the surroundings:

Takoto mai rā i te anuanu, i te mātaotao! (Lie there in the **drear, chill** cold!)

Ehara, e te hoa, he utanga kupu au (As for me, my friend, I am **burdened**)
Nā rau o iwi, nā rau o tāngata. (with the words of other peoples, other men).

Kua mate ki te whānako, ē, (The **victim** of a thief was I)

Sometimes, however, the fact that something is a **Problem** may not be specifically signalled. Its identification as a problema may rely on cultural knowledge:

Ka rūmaki atu koe i runga o Raukawa, (You have vanished over the hill, Raukawa)

Ka rere whakawahine te tōnga o te rā. (Soaring gently toward the setting sun)

E tangi haere ana ngā tai o te uru, (The waves of the western sea are **moaning**)

Here, the identification of a segment of text as **Problem** relies on understanding of the cultural significance of, for example, the setting sun and moaning sea.

Solution/ Response sections often involve imperative constructions (events that are urged upon people) in response to previous sections that were identified as Problems:

Tahuna mai ki te ahi a Tane, rā, (Now set it alight with the fire of Tane)

Equally, the identification of *Solution/ Response* sections may depend on cultural knowledge

A problem: E puta rānei koe, e tama,/I te wā kaikino nei? (Will you, O Son, survive these times of bitter strife?)

A response:

Ko te toroa uta nāku i tautara/ Ki te akerautangi;/ Ko te toroa tai nāku i kapu mai/ I te huka o te tai;

The plume of the land I have already point fastened/ To this trusty weapon;/ The plume of the sea I did pluck/ From the surging waves.

Identifying the Solution/ Response section here involves understanding the cultural significance of ‘the plume of the land’ and ‘the plume of the sea’.

In the labelling of components of **specific macro-patterning**, I refer to the categories identified in the model that are **not** related to specific speech acts (i.e. aperture; setting; event; episode, state, step, dénouement, resolution and coda) – that is, those labels that identify the different stages of the discourse. I then refer to linguistic signalling and contextual clues in determining whether, for example, an action was in the past (and could be classified as an Episode) or in the present or future (and could be classified as an Event).

It should be noted that **Coda** is a lesson (usually a moral lesson) arising out of the discourse which can be made up of **Resolution** (an actual or desired outcome) or **Dénouement** (an event or series of events that follows the climax). An event or events or state/ circumstance following final problem resolution (i.e, following climax) is classified as as **Coda** (lesson arising out of the discourse) because of

my perception of *mōteatea* as involving moral codes or lessons (from the point of view of tikanga). Each Coda is then classified as either *Dénouement* (where it involves action) or *Resolution* (where it involves a stative outcome/circumstance). Thus, the first example below involves action (and so is classified as *Dénouement*), the second does not (and so is classified as *Resolution*):

Coda (Dénouement):

Auē te poporo i runga i a Hongi,
E haere wairua ana mai, e;
I aua iara, kia eke i ō kahu mōtea, ī (Alas! the tree that shaded Hongi,
Comes as a spirit,/Portending that you may don the cloak of mourning.)

Coda (Resolution):

Whatiwhati āna iwi,/ Mau ana te tohu i te rae/ O Ririwai! (His shattered
bones (now lie there),/And on (his) brow remains the proof/ (He) was
Ririwai!)

The overall prototype can be expressed as follows:

Macro-pattern:	+/- Introduction +/- Situation + Problem _n + Solution/Response _n +/- Evaluation _n +/- Conclusion
Specific macro-pattern:	+/- Aperture/ Setting + State _n ² + Episode _n + Event _n + Step _n +/- Coda (Dénouement/ Resolution)
Genres:	+ recount + immediate + hortatory + explanatory
Direction of address:	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object
Interactive values:	+ Informative _n + Directive _n +/- Elicitation _n +/- Vocative _n +/- Exclamation _n
Binary values:	+ (+/-Reason-Result _n +/- Means-Purpose _n) +/- Simple Contrast _n +/- Temporal Sequence _n

Some background to each of six examples provided below is provided in *Table 6.1*. *Tables 6.2a – 6.7b* provide the text of each of these *mōteatea* (first in *te reo Māori*, then in translation into English) along with an analysis. In all cases, the translations are those provided in *Ngā mōteatea* unless some changes, indicated by the use of *italic script* have been made in order to provide a more literal translation.

²_n indicates that a particular structural feature may occur more than once

Table 6.1: Background to the examples of *mōteatea* conforming to Prototype 1

Category	Title according to Ngata and Jones	Tribal origin	Composer	Reference
Tangi	A lament for Te Kuruotemarama	Te Arawa	Tiaki Tomika	Ngata, 1959, pp. 24-29
Tangi	A lament for Te Huhu	Te Rarawa, Ngāpuhi	Papahia	Ngata, 1959, pp. 12-19
Tangi	A lament for his house	Ngāti Awa	Te Uamairangi	Ngata, 1961, pp. 342-347
Pātere	An action song	Ngāti Porou	Rakaiwetenga	Ngata, 1961, 36-39
Oriori	A lullaby	Ngāti Kahungunu	Nohomaiterangi	Ngata, 1959, pp. 130-133
Pātere	A cursing song for Pohokorua	Ngāti Huripapa, Tuhoe	Te Horo	Ngata, 1970, pp. 306-311

Further examples of analysed *mōteatea* conforming to this prototype are included in *Appendix 1*, along with a *Table* providing background information about them.

Table 6.2a: He tangi mō Te Kuruotemarama, Te Arawa, Tiaki Tomita, Ngata, 1959, pp. 24-29

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E tama nā Tau, ē! 2. Takoto mai rā i te anuanu, i te mātaotao! 3. 'A tuhi tō toto, ka rapa i te rangi, 4. He uira, he kanapu, te tohu o te ariki. 5. 'Rā pea koe kei mua te waitapu, 6. Kei te toka tū ki waho, 7. Te kawa i a Aitu', te kawa i a Maru, 8. I tō atua rā. 9. Nā koutou rā kei whakahī ki te uru, ki 10. Ngā iwi nunui; kia pērātia Hauraki 11. Me Ihumotomotokia, me Maikukutea; 12. Nā te ngaru i tā ki te one pae ai. 13. Nā tōna rite he hinganga ika kei te ākau, 14. He paenga whakairo ki roto o Kaiweka; 15. I a te nui 'Ati 'Ue, 16. I a Te Aramoana, nāna i ue mai, 17. I maunu atu ai Te Puhi-o-Te Arawa 18. I ngā tāpiri o Rehua, nā ī. 19. Haere rā, e Pā mā, i runga i ngā tohu 20. Tupu tawa a ō koutou koroua. 21. Auē te poporo i runga i a Hongi, 22. E haere wairua ana mai, e; 23. I aua iara, kia eke i ō kahu mōtea, ī.	Immediate ↓ Recount/ Explanation ↓ Hortatory ↓ Immediate	Introduction/ Situation & Problem 1 ↓ Response 1 ↓ Problem 1 (expanded) ↓ Response 1 (expanded) ↓ Conclusion	Aperture/ Setting/ State ↓ Event ↓ Episode Event (hypothetical) Episode ↓ Episode (extension) (Address to the deceased) Step ↓ Event / Coda (Dénouement) (Addressed to the living) ↓ (All except the Dénouement, addressed to the deceased)	Vocative Directive Informative ↓ Informative ↓ Directive/ Vocative ↓ Informative	Result Reason ↓ Reason ↓ Result Reason ↓ Result Reason	Simple Comparison	

Table 6.2b: A Lament for Te Kuruotemarama, Te Arawa, Tiaki Tomika, Ngata, 1959, pp. 24-29 (translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. O son of Tau! 2. Lie there in the drear, chill cold! 3. Your blood reddens and glows to the sky, 4. A flash, a lightning, indicating a great chief, 5. You are perhaps before the divining pool, 6. By the reef, that stretches outside; 7. The rock of Aitu', the rock of Maru, 8. Of your god. 9. Your elders it was, who jeered at the invaders, 10. The hosts of the north, that Hauraki 11. Should meet the fate of Ihumotomotokia, of Maikukutea. 12. You were tossed by the waves to strew the beaches, 13. Like a great haul of fish at the sea side, 14. A stranded shoal of tattooed bodies at Kaiweka. 15. It was the great ones of 'Ati 'Ue, 16. It was Te Aramoana, who persuaded 17. The withdrawal of the Plume of Te Arawa 18. From the supports of Rehua. 19. Depart then, o sirs, at the tawa sign 20. Discounted by your elders. 21. Alas! the tree that shaded Hongi, 22. Comes as a spirit, 23. Portending that you may don the cloak of mourning.	Immediate/ ↓ Recount/ Explanation ↓ Hortatory ↓ Immediate ↓	Introduction/ Situation & Problem 1 ↓ Response 1 ↓ Problem 1 (expanded) ↓ Response 1 (expanded) ↓ Conclusion	Aperture/ Setting/ State ↓ Event ↓ Episode Event (hypothetical) Episode ↓ Episode (extension) (Address to the deceased) Step ↓ Event / Coda (Dénouement) (Addressed to the living) ↓ (All except the Dénouement, addressed to the deceased)	Vocative Directive Informative ↓ Informative ↓ Directive/ Vocative ↓ Informative	Result Reason ↓ Reason ↓ Result Reason ↓ Result Reason	Simple Comparison	

Table 6.3a: *He tangi mō Te Huhu, Te Rarawa - Ngāpuhi, Papahia (male), Ngata, 1959, pp. 12-19*

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Tērā te uira e hiko i te rangi, 2. E wāhi rua ana rā runga o Tauwhare, 3. Kāore ia nei ko te tohu o te mate. 4. Unuhia noatia te ata o Whārō. 5. I haere wareware ko te hoa i ahau; 6. Tākiri whakarere te pua i tō ringa, 7. Rongo mai Haranui, Uenukuwareware. 8. E ui ana koe, 'Kei hea te marama?' 9. He Tangaroamua, he paunga korekore. 10. Ka rūmaki atu koe i runga o Raukawa, 11. Ka rere whakawahine te tōnga o te rā. 12. E tangi haere ana ngā tai o te uru, 13. Te papa o Whareana tō ara haerenga; 14. Tāhuhu kau ana ngā puke i te tonga.</p> <p>15. Ka hutia te tohunga ki runga ki a Rona, 16. Ka whakairia nei, ē ī! 17. Uakina ake rā te tatau o te rangi, 18. Kia piki atu koe i te rangi tuatahi, 19. I te rangi tuarua. E tae ki raro rā, 20. E uia mai koe, 'Ko te aha tēnei?' 21. 'Ko te pakipaki o te ao, ka maunu mai nei, 22. Ko te tāroi o te riri, ē, ī!' 23. Ko Te Tai, ko Te Ataoterangi i mahue ake nei; 24. Whakapiri rā i a Te Whetuitetonga, 25. Atutahi mā Rehua, ē ī! 26. Ehara, e te hoa, he utanga kupu au 27. Nā rau o iwi, nā rau o tāngata. 28. Ka ngaro ngā iwi, ka rū te whenua; 29. Ka poua taua ngā pou tū noa i roto o Waimako. 30. Ka tōkia tō kiri 31. E te tōmairangi whenua i roto o Hokianga; 32. Ka timu ngā tai, ka mōkaia hoki, ē ī! 33. E tītiro ana 'hau te puia tū noa 34. I runga i a Heke, tineia kia mate, 35. Kia mate rawa hoki, kei tae hoki ake. 36. E mahara ana roto ki te kino rā ia, 37. Ka tauwehea nei, ē ī!</p>	<p>Immediate/ Recount/ Explanation Recount</p> <p>Immediate ↓</p> <p>Immediate ↓</p> <p>Hortatory/ Explanation/ Immediate ↓</p> <p>Immediate ↓</p> <p>Hortatory/ Explanation ↓</p>	<p>Introduction/ Situation/ Problem 1</p> <p>Response 1</p> <p>Problem 1 (expanded)</p> <p>Response 2 Problem 1 (expanded)</p> <p>Response 3</p> <p>Response 4 ↓</p> <p>State (Address to the deceased)</p> <p>Problem 2 ↓</p> <p>Problem 3 ↓</p> <p>Response 5 ↓</p>	<p>Aperture/ Setting/ Event</p> <p>Episode Episode</p> <p>Episode (extension) (Address to the deceased)</p> <p>Event Episode</p> <p>Event/ State</p> <p>Step (Address to the deceased)</p> <p>State (Address to the deceased)</p> <p>Step (Address to the deceased) Coda (Resolution)</p>	<p>Directive</p> <p>Elicitation Reply Informative</p> <p>Directive</p> <p>Elicitation Reply</p> <p>Informative</p> <p>Directive</p>	<p>Result</p> <p>Reason</p> <p>Means □</p> <p>Purpose</p> <p>Condition</p> <p>Consequence</p> <p>Result</p> <p>Reason</p> <p>Means Purpose Result Reason } □</p>	<p>R</p> <p>E</p> <p>A</p> <p>S</p> <p>O N</p> <p>R</p> <p>E</p> <p>S</p> <p>U</p> <p>L</p> <p>T</p> <p>Simple Comparison □</p>	<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Table 6.3b: A lament for Te Huhu, Te Rarawa - Ngāpuhi, Papahia (male), Ngata, 1959, pp. 12-19 (translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Behold the lightning flashes in the sky, 2. Splitting in twain over Tauwhare, 3. Assuredly a token of death; 4. The shadow of Wharo has been withdrawn. 5. My friend, forgotten by me, has departed, 6. His weapon drawn suddenly from his hand. 7. Haranui, the priest, Uenukuwareware, has heard. 8. One asks, 'What phase is it of the moon?' 9. It is Tangaroamua, the end of the Korekore nights. 10. You have vanished over the hill Raukawa, 11. Soaring gently toward the setting sun. 12. The waves of the western sea are moaning. 13. You journeyed by way of Whareana, 14. While toward the south the hills ran unbroken.</p> <p>15. Lo! the seer has been lifted to Rona, 16. And is thus suspended. 17. Thrust open the door to the heavens, 18. That you may ascend to the first heaven, 19. To the second heaven. And arrived below 20. Should you be asked, 'What is this?' 21. 'It is the cynosure of the earth withdrawn thither, 22. He who made calm all strife' 23. Te Tai, Te Ataoterangi, is left above 24. In close company with Te Whetuitetonga, 25. Canopus with Antares! 26. As for me, my friend, I am burdened 27. With the words of other peoples, other men. 28. Bereft are the tribes, and the land trembles. 29. We are as the driven stakes standing bare 30. At Waimako. Your skin is moistened 31. By the heavy dew of Hokianga vale; 32. The tides are at lowest ebb; our fortunes too. 33. I observe the mist that stands 34. Above Heke; clear it away, 35. Dissolve it entirely, that it may not recur; 36. For the mind recollects the evil, 37. That was happily removed.</p>	<p>Immediate/ Recount/ Explanation Recount</p> <p>Immediate</p> <p>Immediate</p> <p>Hortatory/ Explanation/ Immediate</p> <p>Immediate</p> <p>Hortatory/ Explanation</p>	<p>Introduction Situation/ Problem 1</p> <p>Response 1</p> <p>Problem 1 (expanded)</p> <p>Response 2 Problem 1 (expanded)</p> <p>Response 3</p> <p>Response 4</p> <p>Problem 2</p> <p>Problem 3</p> <p>Response 5</p>	<p>Aperture/ Setting/ Event</p> <p>Episode Episode</p> <p>Episode (extension) (Address to the deceased) Event Episode</p> <p>Event/ State</p> <p>Step (Address to the deceased)</p> <p>State (Address to the deceased)</p> <p>Step (Address to the deceased) Coda (Resolution)</p>	<p>Directive</p> <p>Elicitation Reply Informative</p> <p>Directive</p> <p>Elicitation Reply</p> <p>Informative</p> <p>Directive</p>	<p>Result</p> <p>Reason</p> <p>Means <input type="checkbox"/></p> <p>Purpose</p> <p>Condition</p> <p>Consequence</p> <p>Result</p> <p>Reason</p> <p>Means Purpose Result Reason</p>	<p>R</p> <p>E</p> <p>A</p> <p>S</p> <p>O</p> <p>N</p> <p>R</p> <p>E</p> <p>S</p> <p>U</p> <p>L</p> <p>T</p> <p>Simple Comparison <input type="checkbox"/></p>	<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Table 6.4a: *He tangi mō tōna whare, Ngāti Awa, Te Umairangi, Ngata, 1961, pp. 342-347*

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E tū rā, e whare ē, 2. Ka mahue koe, 3. Tārei rā, e te pepeke. 4. Whaihanga rā, e te tūturi, ē; 5. Ka tau te tini o te Hakuturi 6. I tana tau, ē, 7. Ko te waraki tauranga ia: 8. “ Rere mai te marama, ē. 9. Kei hopiri, kei hotau; 10. Torotika! E tū te māota.” 11. Tahuna mai ki te ahi a Tane, rā, 12. Ko Tumutumu-whenua, 13. Ko Aneane-whenua, ē, 14. Tawhito mamate 15. Ki te umu o te whao o Hareana, 16. Werohia te tao a Tangaroa, ē. 17. Tahe ana ana toto, 18. He umu tao wewehi, ē, 19. He umu takaripo 20. Ki te umu o te whao o Hareana. 21. E riri hoki au, ē, 22. Ki a Tane-mahuta i te wao; 23. Kai te kotikoti au, ē, 24. I ngā uaua o Papatuanuku, 25. Ngā taero a Kupe, 26. Ngā rōri o te whare o Uenuku. 27. Kua mate ki te whānako, ē, 28. Ko Ngaehē rāua ko Kore? 29. Ko Rīnga rāua ko Maka, ē? 30. Ko Whiro, ko Tamatekapua, ē? 31. Nō ngā uri o Houmaitawhiti? 32. Ko Tia? Ko Ririwai? 33. Nāna te whānako i Kaihinu rā, ē, 34. Rere noa i te pari ki Otutauira, ē, 35. Ka whakatupetia. 36. Whatiwhati āna iwi, 37. Mau ana te tohu i te rae 38. O Ririwai!	Immediate/ Hortatory/ Explanation ↓ Immediate/ Explanation ↓ Immediate/ Hortatory/ Explanation ↓ Immediate/ Explanation ↓ Recount Immediate ↓ Recount/ Explanation Immediate	Situation & Problem 1 & Response 1 ↓ Response 2 Problem 1 (expanded) ↓ Response 3 ↓ Response 4 ↓ Problem 2 ↓ Response to Problem 2 ↓ Conclusion	Aperture/ Setting/ State ↓ Step ↓ Step ↓ Step ↓ Step ↓ State ↓ Event ↓ Episode ↓ Episode ↓ State Coda (Resolution) (Multiple addressees)	Directive Vocative ↓ Informative ↓ Directive ↓ Informative ↓ Elicitation ↓ Informative ↓ Reply	Condition Consequence ↓ Result Reason ↓ Reason ↓ Result ↓ Result Reason		Temporal Sequence ↓ Temporal Sequence

Table 6.4b: A lament for his house, Ngāti Awa, Te Umairangi (male), Ngata, 1961, pp. 342-347(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Remain there, O house, 2. You are now to be abandoned, 3. Bore on, O beetle, 4. Spin on, O spider; 5. Should the myriads of Hakuturi chant 6. Let them chant, 7. The birds' morning ritual that alights (upon the ear) 8. " Fly hither the chips, 9. Adhere together, be quick about it; 10. Be upright! Stand firmly!" 11. Now set it alight with the fire of Tane. 12. Tis now of Tumutumu-whenua, 13. Tis now of Aneane-whenua, 14. Tis old and decayed, 15. Fit fuel for the oven of Hareana; 16. Pierce him with the spear of Tangaroa 17. Until his blood spurts forth, 18. (In) a gruesome roasting oven; 19. Tis the oven of the warding-off ritual, 20. This oven of the chisel of Hareana. 21. I am so angry 22. With Tānemahuta of the forest; 23. That I am now severing 24. The sinews of the Earth Mother, 25. The obstructions of Kupe, 26. (And) the bindings of the house of Uenuku. 27. The victim of a thief was I; 28. (Was he) of Ngaehe and Kore? 29. Of Ringa and Maka? 30. Of Whiro, of Tamatekapua? 31. Of the descendants of Houmaitawhiti? 32. Of Tia? (Or) was he Ririwai? 33. (Yes, indeed) his was the theft at Kaihinu yonder. 34. (He who) leaped desperately o'er the cliff at Otutauira, 35. A victim of the tupe rite; 36. His shattered bones (now lie there), 37. And on (his) brow remains the proof 38. (He) was Ririwai!	Immediate/ Hortatory/ Explanation ↓ Immediate/ Explanation ↓ Immediate/ Hortatory/ Explanation ↓ Immediate/ Explanation ↓ Recount Immediate ↓ Recount/ Explanation Immediate ↓	Situation & Problem 1 & Response 1 ↓ Response 2 Problem 1 (expanded) ↓ Response 3 ↓ Response 4 ↓ Problem 2 ↓ Response to Problem2 ↓ Conclusion	Aperture/ Setting/ State ↓ Step ↓ Step ↓ Step ↓ Step ↓ State ↓ Step ↓ State ↓ Event ↓ Episode ↓ Episode ↓ State Coda (Resolution) (Multiple addressees)	Directive Vocative ↓ Informative ↓ Directive ↓ Informative ↓ Elicitation ↓ Informative ↓ Reply	Condition Consequence ↓ Result Reason ↓ Reason ↓ Result ↓ Result Reason		Temporal Sequence ↓ Temporal Sequence

Table 6.5a: He pātere, Ngāti Porou, Rakaiwetenga, Ngata, 1961, pp. 36-39

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E hika mā! 2. Kia āta tūtū, kia āta kowhana rā i a tātau ki te riri. 3. E, tēnei aku mahara kei te piki tonu, kei te heke tonu, 4. Te ruru a Te Ihonga, e kore nei e matara te wewete. 5. Hōmai rā kia rukuhia i te more o te whenua, kia mau ai te pupuri. 6. Tito tonu mai rā i tōku matenga i Papa-hikurangi; 7. Ko te puta rā tēnā i riro ai a Tamaure rā, 8. Tōia noatia ki ngā kauanga i Tararau-o-whiti, 9. Putu tonu atu ki roto ki Orakeiapu, 10. Te Kauanga-i-a-Te-Huki, i waiho ai koutou 11. Hai pae takuahi, hai noho pou rōfī 12. Ki runga te turuturu, te kauwhata o te atua. 13. Ā, he tapu i te aha te upoko o Tākeka, 14. Tē hōmai ai hei kohu para ake? 15. Māu e ui mai, 'Mō te hara i whea?' 16. Mō te tamaiti rā ka riro nā i a koe. 17. Ka tuwhera tō riu ko te pokanga o te ahi marae, 18. Karikari pōuri, karikari pōtango; 19. Turaki apārangi te ika nā Tumatauenga. 20. Ka tuhi tō toto ko te toto o Rauru. 21. E tama mā, e, tāua i te pahī taua ki roto ki Whangara; 22. Hoatu mairangatia ki te mairanga o te atua, kia ora ai koutou. 23. Ā, e tū ana ia i tohu tāua ki roto ki Ngawaerenga, 24. I te taitu, ē, i te rangamaro. 25. He tohu mate noa te tohu ki roto ki te pā whakawairi, 26. E ai te wharaupō, ka mahora kei te whanga e takoto ana. 27. Ina rā ia te rua o te ika i mānu atu ai rā ki tawhaiti. 28. E te roimata rā i roto rā, ka maringi kei waho. 29. E ai te wai kōrari, ka ngawhā i te waru. 30. Maka rā te matau ko Tonganui pea, 31. Kia mau tō ika ko mau whiwhia, ko mau rawea; 32. Te inati a Te Paretoa, ka takoto kino koutou 33. I te tahua, ī.	Immediate/ Hortatory ↓ Recount ↓ Immediate/ Explanation ↓ Immediate/ Hortatory Immediate ↓ Immediate/ Hortatory/ Explanation ↓ Recount	Introduction/ Situation/ Problem 1 ↓ Response 1 ↓ Problem 2 ↓ Response 2 ↓ Problem 3 ↓ Problem 4 Response 3 ↓ Problem 5 Response 4	Aperture/ Setting/ State ↓ Step Step Episode ↓ Event (hypothetical) Event ↓ State ↓ Step Step State Event ↓ Step ↓ Episode	Vocative/ Directive Informative ↓ Directive Directive/ Informative ↓ Elicitation (rhetorical) Elicitation Reply Informative ↓ Vocative/ Directive ↓ Informative ↓ Directive ↓ Informative	Result Reason Result Reason ↓ Means Purpose ↓ Means Purpose ↓ Result Reason Means Purpose ↓ Mean Purpose ↓ Means Purpose ↓ Result Reason ↓ Means Purpose Means Purpose ↓ Informative	↓ Supplementary Alternation ↓ Simple Comparison ↓ \	↓ Temporal Sequence ↓ Temporal Sequence

Table 6.5b: An action song, Ngāti Porou, Rakaiwetenga, Ngata, 1961, pp. 36-39(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Loved ones all, hearken! 2. Abate the clamour, and be gentle lest ye provoke a quarrel. 3. My spirit wavers betwixt hope and fear, 4. For the knot of Te Ihonga cannot be entirely loosened. 5. Let me delve down to the earth's taproot, and secure it firmly. 6. Repeat then the song of my defeat at Papa-hikurangi; 7. That was the opening through which Tamaure fled, 8. The others were dragged to the ford at Tararau-o-whiti, 9. To be heaped up within Orakeiapu, 10. 'Twas at Te Kauanga-i-a-Te-Huki, you all were left 11. To serve as fireside fenders, or to dangle post-fastened 12. On the pole as offerings to the god (of war). 13. Why then should the head of Tākeka remain sacred, 14. Instead of being presented to me for steaming? 15. You may ask, 'For which offence is this?' 16. For the child, of course, you have taken. 17. Still open is your pit for the fires of the field of battle, 18. Opened up in the dark, in utter darkness; 19. An offering of noble ones as fish for the God of War. 20. Your blood that stains (the earth) is the blood of Rauru. 21. O sons all, come gird ourselves for the fray at Whangara; 22. Go forth bravely with faith in the gods to give you life. 23. There stands he whom we thought was at Ngawaerenga, 24. The tides will flow when warriors move off to battle. 25. 'Tis a sign of defeat to remain within the palisaded fort, 26. Pitch your night shelters, set forth on the open trail, 27. Leave the fish's watery lair gaping as you move off afar. 28. Let the tears from within be poured forth. 29. Like nectar from the flax-stem bursting forth. 30. Cast out the baited hook to secure, perhaps, Tonganui, 31. Hook your fish securely and haul it in; 32. To make a tasty meal for Paretao; in payment for you who fell violently 33. And were all heaped up as a food offering, alas.	Immediate/Hortatory ↓ Recount ↓ Immediate/Explanation ↓ Immediate/Hortatory Immediate ↓ Immediate/Hortatory/Explanation ↓ Recount ↓	Introduction/Situation/Problem 1 ↓ Response 1 ↓ Problem 2 ↓ Response 2 ↓ Problem 3 ↓ Problem 4 Response 3 ↓ Problem 5 Response 4 ↓	Aperture/Setting/State ↓ Step Step Episode ↓ Event (hypothetical) Event ↓ State ↓ Step Step State Event ↓ Step ↓ Episode	Vocative/Directive Informative ↓ Directive Directive/Informative ↓ Elicitation (rhetorical) Elicitation Reply Informative ↓ Vocative/Directive ↓ Informative ↓ Directive ↓ Informative	Result Reason Result Reason ↓ Means Purpose ↓ Means Purpose ↓ Result Reason Means Purpose ↓ Mean Purpose ↓ Means Purpose ↓ Result Reason ↓ Means Purpose Means Purpose ↓ Informative	Supplementary Alternation ↓ Simple Comparison ↓ \ ↓	Temporal Sequence ↓ Temporal Sequence

Table 6.6a: He oriori, Ngāti Kahungunu, Nohomaiterangi, Ngata, 1959, pp.130-133

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. E tama i whanake i te ata o Pipiri,</p> <p>2. Piki nau ake, e tama, 3. Ki tōu tini i te rangi. 4. E puta rānei koe, e tama, 5. I te wā kaikino nei? 6. Taku tamaiti, hohoro te korikori; 7. Kia tae atu koe ki te wai ahupuke i ō tīpuna;</p> <p>8. Kia wetea mai ko te tōpuni tauwhāinga,</p> <p>9. Hei kahu mōhou ki te whakarewanga taua. 10. Ko te toroa uta nāku i tautara 11. Ki te akerautangi; 12. Ko te toroa tai nāku i kapu mai 13. I te huka o te tai; 14. Whakangaro ana ki ngā tai rutu ī.</p>	<p>Recount</p> <p>↓</p> <p>Immediate/ Explanation</p> <p>↓</p> <p>Recount</p> <p>↓</p>	<p>Introduction/ Situation</p> <p>Response 1</p> <p>Problem 1</p> <p>Response 1 (expanded)</p> <p>Response 2</p> <p>Response 3</p>	<p>Aperture/ Setting/ Episode</p> <p>Step</p> <p>Step</p> <p>Episode</p>	<p>Vocative/ Informative</p> <p>Directive</p> <p>Elicitation</p> <p>Directive Informative</p>	<p>Means Purpose</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Table 6.6b: A lullaby, Ngāti Kahungunu, Nohomaiterangi, Ngata, 1959, pp.130-133 (translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. O son who arose in the winter's morn,</p> <p>2. Ascend and proceed onward, O son, 3. To your myriad (kinsmen) in the heavens. 4. Will you, O son, survive 5. These times of bitter strife? 6. My son bestir yourself betimes 7. So that you may reach the sacred mountain waters of your ancestors; 8. And they will unfasten and present you with the prized dogskin cloak. 9. A mantle 'twill be for you in the warriors' ranks. 10. The plume of the land I have already point fastened 11. To this trusty weapon; 12. The plume of the sea I did pluck 13. From the surging waves; 14. It was about to disappear in the stormy seas.</p>	<p>Recount</p> <p style="text-align: center;">↓</p> <p>Immediate/ Explanation</p> <p style="text-align: center;">↓</p> <p>Recount</p> <p style="text-align: center;">↓</p>	<p>Introduction/ Situation</p> <p>Response 1</p> <p>Problem 1</p> <p>Response 1 (expanded)</p> <p>Response 2</p> <p>Response 3</p>	<p>Aperture/ Setting/ Episode</p> <p>Step</p> <p>Step</p> <p>Step</p> <p>Episode</p>	<p>Vocative/ Informative</p> <p>Directive</p> <p>Elicitation</p> <p>Directive Informative</p> <p>Means Purpose</p>	<p>Means Purpose</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Table 6.7a: He Kaioraora mō Pohokorua, Ngāti Huripapa – Tuhoe, Te Horo, Ngata, 1970, pp. 306-311

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Pinohia ki te kōwhatu, 2. Ka korowhiwhitia ake tōna roro, 3. O te tohunga nāna nei au 4. Koi huna ki te pō.</p> <p>5. Ui mai koia, he aha te rawa? 6. He manawa whiti, he manawa rere, 7. He manawa kapakapa, 8. Ka noho kai a te ihu.</p> <p>9. E kui mā! Kai āta tono mai ki ahau. 10. Kāore ra ia he iwi tū atu ki runga rā. 11. E tāia ana au e te mate, 12. Kai te pōtaka tūnewhanewha; ka tāia, 13. Ka haere, ka ānewhanewha.</p>	<p>Immediate/ Hortatory Recount/ Explanation</p> <p>Immediate/ Explanation</p> <p>Immediate/ Hortatory/ Explanation</p>	<p>Response 1 Problem 1</p> <p>Response 1 (extended)</p> <p>Response 2 Problem 2</p>	<p>Step 1 Step 2 Episode 1</p> <p>Event</p> <p>State</p>	<p>Directive Directive Informative</p> <p>Elicitation Reply</p> <p>Vocative Directive Informative</p>	<p>Result Reason</p> <p>Means</p> <p>Purpose</p> <p>Result Reason</p>	<p>Simple Comparison</p>	<p>Temporal Sequence</p>

Table 6.7b: A cursing song for Pohokorua, Ngāti Huripapa – Tuhoe, Te Horo, Ngata, 1970, pp. 306-311(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Cover the food in the oven with stones, 2. Let the brains within bubble up, 3. Of the seer who has upon me 4. Drawn the curtain of the night.</p> <p>5. Do (thou) ask the question, what is the purpose? 6. (I answer), to startle and affright the heart, 7. And to make it palpitate, 8. Until the breath barely suspires at the nose.</p> <p>9. O mesdames all! Be not be importunate with me. 10. My wasted body cannot be held upright. 11. Iam scourged by an affliction, 12. Like a spinning top; 'tis whipped, 13. And it spins along, until it falls asleep.</p>	<p>Immediate/ Hortatory Recount/ Explanation</p> <p>Immediate/ Explanation</p> <p>Immediate/ Hortatory/ Explanation</p>	<p>Response 1 Problem 1</p> <p>Response 1 (extended)</p> <p>Response 2 Problem 2</p>	<p>Step 1 Step 2 Episode 1</p> <p>Event</p> <p>State</p>	<p>Directive Directive Informative</p> <p>Elicitation Reply</p> <p>Vocative Directive Informative</p>	<p>Result Reason</p> <p>Result Reason</p>	<p>Means Purpose</p> <p>Simple Comparison</p>	<p>Temporal Sequence</p>

6.3 *Ngā mōteatea*: Prototype 2

A number of *mōteatea* are not *hortatory*, that is, they do not call for action and, therefore, do not include *Steps* or stages. They may, however, include a prediction that one or more actions will take place. They may, but need not, include *Elicitation* except in the case of some *mōteatea*, generally *mōteatea aroha* originating from the East Coast, where *Elicitation* always occurs in the context of a bi-partite structure, the two parts (not necessarily of equal length) being linked by the *Elicitation*.³ They involve either (a) a statement of a *Problem* followed by an *Elicitation* that relates to that Problem, the *Reply* containing a *Response* to the Problem; or (b) a statement of a *Problem* followed by an *Elicitation* that relates to that Problem and a following *Informative* that indicates a situation or event that could have been avoided (so that, between the *Elicitation* and the following *Informative* there is an implied *logico-deductive* relation of *Condition-Consequence*) (see the examples in *Tables 6.11a – 6.12b*).

The overall patterning of *mōteatea* exhibiting Prototype 2 is as follows:

Macro-pattern:	+/- Introduction +/- Situation + Problem _n + Solution/Response _n +/- Evaluation _n +/- Conclusion
Specific macro-pattern:	+/- Aperture/ Setting + State _n ⁴ + Episode _n + Event _n +/- Coda (Dénouement/ Resolution)
Genres:	+ recount + immediate + explanatory
Direction of address:	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object
Interactive values:	+ Informative _n +/- Directive _n +/- Elicitation _n +/- Vocative _n +/- Exclamation _n

³ Note that one of the *mōteatea tangi* exemplified below also exhibits this structural patterning.

⁴ _n indicates that a particular structural feature may occur more than once

Binary values: + (+/-Reason-Result_n +/- Means-Purpose_n)
 +/- Simple Contrast_n
 +/- Temporal Sequence_n

Some background to the examples provided is included in *Table 6.8*; analysed examples are included in *Tables 6.9a ff.*

Table 6.8: Background to the examples of mōteatea conforming to Variation 1

Category	Title	Tribal origin	Composer	Reference
Tangi	A lament	Tuhourangi, Te Arawa	Parewahaika	Ngata, 1959, pp. 40-43
Tangi	A lament for Te Maunu	Ngāti Maru	Kahukaka	Ngata, 1959, pp. 226-229
Aroha	A love song for Hauāuru	Ngāti Maniapoto	Te Wainui	Ngata, 1961, pp. 230-233
Aroha	A song of love	Ngāti Whakahemo	Unknown	Ngata, 1959, pp. 374-377
Aroha	A song of love	Ngāti Porou	Te Paea	Ngata, 1961, pp. 302 – 303

Further examples of analysed *mōteatea* conforming to this prototype are included in *Appendix 2*, along with a *Table* providing background information about them.

Table 6.9a: He tangi, Tuhourangi – Te Arawa, Parewahaika, Ngata, 1959, pp. 40-43

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. E noho ana, ka kohuki e roto 2. Te whakarewanga ki Rotomahana, 3. Kia hoe waka mai te marea. 4. He kawekawenga nā te mamae, 5. Ka takoto iti koe i te kino 6. Ngā tūāpapa i Te Tarata; 7. Kia tārarō e tō wahine, i awhi ai kōrua, 8. Tō uru tapu i houa iho ki te atua. 9. I ahatia, i whati ai te marama?</p> <p>10. Nāu i hōkai te tihi ki Tongariro, 11. I tukua mai ai ngā naku o te tonga, 12. Hei whakaongaonga, ka tū i te hōkeka. 13. Tēnei te waiwhero te paheke i raro rā, 14. Hei whakamatara mō te hunga mākutū, 15. Mō kōrua tahi ko Parerewha; 16. Wahine i hanga kino, i haramai nei 17. Me āna ripi, hei totohī i ngā toihau.</p>	<p>Immediate/ Explanation</p> <p>↓</p> <p>Recount/ Explanation</p> <p>↓</p> <p>Immediate Immediate</p> <p>↓</p> <p>Recount/ Explanation</p> <p>↓</p> <p>Immediate</p> <p>↓</p> <p>Recount/ Explanation</p>	<p>Situation & Problem</p> <p>↓</p> <p>Response 1</p> <p>↓</p> <p>Problem (expansion)</p> <p>↓</p> <p>Response 2 (expansion)</p> <p>↓</p>	<p>Aperture/ Setting/ State Event State Episode</p> <p>↓</p> <p>Event</p> <p>↓</p> <p>Episode 1(continued)</p> <p>↓</p> <p>Event</p> <p>↓</p> <p>Episode (Episodes and Events addressed to the deceased)</p>	<p>Informative</p> <p>↓</p> <p>Elicitation</p> <p>↓</p> <p>Reply Informative</p>	<p>Result Reason</p> <p>↓</p> <p>Result Means</p> <p>↓</p> <p>Reason</p> <p>↓</p> <p>Means Purpose</p> <p>↓</p> <p>Means Purpose</p>		

Table 6.9b: A lament, Tuhourangi – Te Arawa, Parewahaika, Ngata, 1959, pp. 40-43(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. The heart while resting contemplates 2. The landing-place at Rotomahana, 3. Whither the multitude paddle their canoes. 4. It is moved by feelings of grief, 5. That evil has caused you to lie in death 6. By the rocky terrace at Te Tarata. 7. Your wife, whom you embraced, may charm 8. The god with an offering from your sacred head. 9. How came it, that the moon was broken?</p> <p>10. You dared to surmount the summit of Tongariro, 11. Whence the chill southern cold was sent 12. To cause pain, that you might be frenzied. 13. Here is the blood flowing below 14. To keep the sorcerers at a distance, 15. Both you and Parerewha, 16. That woman of evil deeds, who came 17. With her flints to gash the heads.</p>	<p>Immediate/ Explanation</p> <p>↓</p> <p>Recount/ Explanation</p> <p>Immediate Immediate</p> <p>Recount/ Explanation</p> <p>Immediate Recount/ Explanation</p>	<p>Situation & Problem 1</p> <p>↓</p> <p>Response 1</p> <p>↓</p> <p>Problem1 (expansion)</p> <p>↓</p> <p>Response 2 (expansion)</p> <p>↓</p>	<p>Aperture/ Setting/ State Event State Episode</p> <p>↓</p> <p>Event</p> <p>↓</p> <p>Episode 1 (continued)</p> <p>↓</p> <p>Event</p> <p>↓</p> <p>Episode (Episodes and Events addressed to the deceased)</p>	<p>Informative</p> <p>↓</p> <p>Elicitation</p> <p>↓</p> <p>Reply Informative</p>	<p>Result Reason</p> <p>↓</p> <p>Result Means</p> <p>↓</p> <p>Means Purpose</p> <p>↓</p> <p>Means Purpose</p>		

Table 6.10a: He tangi mō Te Maunu, Ngāti Maru, Kahukaka, Ngata, 1959, pp. 226-229

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tū tonu ko te rae, ē, i haere ai te makau. 2. E kai ana au, ē, i te ika wareware. 3. E aurere noa, ē, i te ihu o te waka. 4. E kore hoki au, ē, e mihi ki a koe; 5. E mihi ana au, ē, ki a Ngahua, te hoa; 6. Taku kāhui tara, ē, nō roto i au; 7. Taku tōtara haemata, ē, nō roto nō Moehau. 8. I haere te makau, ē, i te ara kōhuru; 9. Kīhai i tangohia, ē, i te mata rākau. 10. Tō toto ka tuhi, ē, ka rarapa i te rangi. 11. Totohu tō hinu, ē, ngā one tū atua 12. I raro i Te Karaka, ē, i te haukāinga. 13. Ka noho mai koe rā te puke i Rangipo, 14. Ka whakawai mate rā te wahine 'Ati Puhi. 15. Kauaka e koaia, ē, he ngahoa toki nui. 16. Ko wai tōu, ē, hei ranga i te mate? 17. Mā Rohu-a-Whiu, ē, māna e hōmai. 18. Tau noa te makau, ē, he huia rere tonga; 19. He unuhanga taniwha, ē, tere ana ki te muri, ī.	Immediate/ Recount/ Explanation Recount Immediate ↓ Explanation ↓ Recount/ Explanation ↓ Immediate ↓	Situation & Problem Response 1 Problem (expansion) ↓ Response 2 Conclusion	Setting/ State Epis ode Episode State Episode State State Event Final State Coda (Resolution) (Addressed to the deceased	Informative Vocative/ Informative Informative Elicitation Reply Vocative/ Informative	Result Reason Result Reason Result Reason	Denial Correction Simple Comparison Correction Denial Simple Comparison	

Table 6.10b: A lament for Te Maunu, Ngāti Maru, Kahukaka, Ngata, 1959, pp. 226-229(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Upstanding is the headland where my loved one went, 2. Consumed (by sorrow) am I for him dead, because of forgetfulness. 3. The despairing cry, alas, came from the canoe prow. 4. I do not pay tribute to you now (my spouse);	Immediate/ Recount/ Explanation Recount Immediate	Situation & Problem Response 1	Setting/ State Epis ode	Informative Vocative/ Informative	Result Reason	Denial	
5. I pay this tribute to Ngahua, my beloved; 6. For he was a cherished one from within my womb; 7. My sapling tōtara, from the forest of Moehau. 8. My dear one, alas, went by the pathway of treachery; 9. He was not taken at the spear's point.	Explanation	Problem (expansion)	Episode State Episode	Informative	Result Reason	Correction Simple Comparison Correction Denial	
10. Your blood is seen and o'erspreads the heavens. 11. Your exudation has settled upon the sands trodden by the gods 12. Down there at Te Karaka, close to our windswept home. 13. You will abide there on the summit of Rangipo. 14. Oppressed with fears will be the women of 'Ati Puhī; 15. And not dare to gloat over that resounding axe-blow. 16. Which of your kinsmen will avenge this death? 17. 'Twill be Rohu-a-Whiu, he indeed will retaliate. 18. Handsome were you my loved one, a rare huia from the south; 19. This was like the emergence of a dragon, alas, now floating to the north.	Recount/ Explanation Immediate	Response 2 Conclusion	State State Event Final State Coda (Resolution) (Addressed to the deceased)	Elicitation Reply Vocative/ Informative	Result Reason	Simple Comparison	

Table 6.11a: He waiata aroha mō Hauāuru, Ngāti Maniapoto, Te Wainui, Ngata, 1961, pp. 230-233

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E tō, e te rā! 2. Rere whakawai ana ia ki te rua. 3. Au ki raro nei 4. Whakarau ai aku mahara. 5. Taku moe i au rā 6. I nuinga o rangi rā; 7. Tēnei ka matatū 8. Koe manu tute au kei te pae 9. Nāu koa rā 10. Horahora rawa ā tāua mahi. 11. Kātahi au ka mahara, 12. Kia hoki rua au ki te hoa, 13. Ki te tau rā ia 14. I rāngia i taku itinga. 15. E wani, e te ngutu, 16. I te tuakaihau. 17. Nāku te tahakura 18. I a Hauauru tē tata mai; 19. Oho ake ki te ao, 20. Mapu kau au ki taku moenga. 21. Kaua, e Pare', 22. E ohia noatia; 23. I hohoro i te ngutu, 24. E mau ana te tinana, ī.	Hortatory Immediate Recount/ Explanation Immediate Recount/ Explanation Recount Hortatory Immediate/ Explanation Hortatory Immediate	Introduction Situation Problem 1 Problem 2 Response 1 Response 2 Problem 3 Response to Problem 3 Overall Response	Setting Event Episode State Episode (Addressed to the lover) Episode (Addressed to the lover) Event State	Vocative/ Directive (Addressed to the sun) Informative Directive (Addressed to gossips) Informative Directive (Addressed to a gossip) Informative	 Reason Result Reason Result Concession Contra- expectation	 Simple Contrast Simple Comparison	Temporal Overlap Temporal Sequence Temporal Sequence

Table 6.11b: A love song for Hauāuru, Ngāti Maniapoto, Te Wainui, Ngata, 1961, pp. 230-233(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Sink down, O sun! 2. Plunge as liquid (fire) into the abyss. 3. The whilst I do here 4. Gather a hundred memories around me. 5. Untroubled was my sleep 6. In the happy days gone by; 7. Comes it now wakeful (am I) 8. Like that alert bird a-nesting. 9. It had to be you 10. To talk at random of our love. 11. Prompted by remembrance 12. I was minded to return to my mate, 13. To the loved one 14. Whom I idolised in my teens. 15. Babble on with gusto, 16. Behind my back, you idle ones. 17. In my dreaming 18. Hauauru comes not near; 19. And I awaken from sleep 20. To sigh in vain upon my couch. 21. Do not, O Pare', 22. Cherish the hope; 23. The lips move with spirit, 24. But the body is firmly fixed.	Hortatory Immediate Recount/ Explanation Immediate Recount/ Explanation Recount Hortatory Immediate/ Explanation Hortatory Immediate	Introduction Situation Problem 1 Problem 2 Response 1 Response 2 Problem 3 Response to Problem 3 Overall Response	Setting Event Episode State Episode (Addressed to the lover) Episode (Addressed to the lover) Event State	Vocative/ Directive (Addressed to the sun) Informative Directive (Addressed to gossips) Informative Directive (Addressed to a gossip). Informative	 Reason Result Reason Result Concession Contra- expectation	Simple Contrast Simple Comparison	Temporal Overlap Temporal Sequence Temporal Sequence

Table 6.12a: He waiata aroha, Ngāti Whakahemo, Name of composer unknown, Ngata, 1959, pp. 374-377

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive (General) & speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Kāore te aroha e huri i runga rā o 2. Aku kiri kanohi, he hanga kia māpuna te 3. Roimata i aku kamo, ē.</p> <p>4. Me aha te aroha e mauru ai rā? 5. Mai ki pikitia te hira kai te Pare-o-Te-Rawahirua, kia mihi atu au te 6. Ripa ki Matawhau'; nāku ia nā koe 7. Koi huri ki te tua, ī. 8. Pere taku tītiro te au kai te moana o</p> <p>9. Tuhua i waho, he rerenga hipi mai 10. Nōhou, e Te Kiore, hei kawē i ahau ki</p> <p>11. Tai o ngā muri, kei marutata 'hau te 12. Whakamau ki te iwi e.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Problem 1</p> <p>Response</p>	<p>Setting/ Event</p> <p>State Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p>	<p>Informative</p> <p>Elicitation Reply/ Request</p> <p>Informative</p> <p>Vocative/ Informative</p>	<p>Reason Result</p> <p>Result Reason</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Table 6.12b: A song of love, Ngāti Whakahemo, Name of composer unknown, Ngata, 1959, pp. 374-377(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Always the longing is uppermost 2. And upon my eyelashes, bubbling forth, 3. Are the tears from mine eyes.</p> <p>4. How am I to abate this longing? 5. Let me ascend the lower brow of Pare-o-Te- 6. Rawahirua, where I might greet the 7. Current of Matawhau'; for it was I who 8. Turned my back on you.</p> <p>9. My gaze darts forth to the ocean current of 10. Tuhua out yonder, where comes sailing in the ships of 11. You, O Te Kiore, to take me to 12. The seas in the north, where I will draw nigh 13. And direct my way to the tribe.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Problem 1</p> <p>Response</p>	<p>Setting/ Event</p> <p>State Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p>	<p>Informative</p> <p>Elicitation Reply/ Request</p> <p>Informative</p> <p>Vocative/ Informative</p>	<p>Reason Result</p> <p>Result Reason</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Table 6.13a: He waiata aroha, Ngāti Porou, Te Paea, Ngata, 1961, pp. 302 – 303

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E muri ahiahi takoto ki te moenga, 2. E tia nei roto, ē, kei te tai whati kino 3. Ki te tau rā, ē, i ata rauhangatia. 4. I tīwaia pea te tai ki Harara, 5. Kia tae te nenenga mau rawa ki ō karu. 6. Ka hara tōku me he au karikawa 7. Nō ngā kūrae ki runga Tumahara. 8. I whea koia i taku tai whenua, 9. Ka āta papare ake i ahau, e te tau? 10. Tuku mārire koe rā roa te hurihanga, 11. Te mōkai puku nei āta hoki mārire 12. Ki ōku mātua, e moea iho nei. 13. Mā wai e whai atu te pae tuangahuru? 14. He manu koia au, e ai te rere atu, 15. Kai raro iti iho ko te hoa moe tahi? 16. E hoa mā, ē! Kātahi nei hanga kino; 17. Ko waho kau ōku te tirohia mai nā, 18. Ka taka ko roto, ē, ka māwherangi au, ī.	Immediate/ Explanation Recount/ Explanation Immediate	Problem 1 Problem 2 Problem 2 Response Conclusion	Setting/ Event Episode 1 Episode 2 Episode 3 Event State Coda (Resolution)	Informative Elicitation Informative Elicitation Elicitation Vocative/ Informative (Final Comment)	Result Reason Reason Result	Simple Comparison Denial Correction/ Reason Result Concession Contra- expectation	Temporal Sequence Temporal Overlap

Table 6.13b: A song of love, Ngāti Porou, Te Paea, Ngata, 1961, pp. 302 – 303(translation)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. With the fall of eventide I lay me down to sleep, 2. Within me, alas, is like the raging seas 3. For the loved one now estranged. 4. The tide, perhaps, was divided at Harara, 5. All this was pleasing in your sight. 6. Unsavoury, alas, was my portion of shellfish 7. From the headland of Tumahara. 8. Why did you not in my natal soil, 9. Gently put me aside then, dear one? 10. You let our idyllic time linger on, 11. Now my slave body is to be returned 12. To my parents of whom I do now dream. 13. Who would care to venture o'er ten-fold horizons? 14. Am I, indeed, a bird to fly thither, 15. When nearby below is my sleeping mate? 16. O friends all! What a grievous thing; 17. Only my outward part you do see, 18. When all within is in a turmoil, alas, ah me.	Immediate/ Explanation Recount/ Explanation Immediate	Problem 1 Problem 2 Problem 2 Response Conclusion	Setting/ Event Episode 1 Episode 2 Episode 3 Event State Coda (Resolution)	Informative Elicitation Informative Elicitation Elicitation Vocative/ Informative (Final Comment)	Result Reason Reason Result	Simple Comparison Denial Correction/ Reason Result Concession Contra- expectation	Temporal Sequence Temporal Overlap

6.4 Ngā mōteatea: The overall prototype

Placing the two structural prototypes side by side reveals the similarity between them (see *Table 6.14*). In fact, they are sufficiently similar to make it possible to derive a single overall prototype (see *Table 6.15*)

Table 6.14: Ngā mōteatea: An outline of the two structural prototypes

	Prototype 1	Prototype 2
General macro-pattern	+/- Introduction +/- Situation + Problem _n + Solution/Response _n +/- Evaluation _n +/- Conclusion	+/- Introduction +/- Situation + Problem _n + Solution/Response _n +/- Evaluation _n +/- Conclusion
Specific macro-pattern	+/- Aperture/ Setting + State _n ⁵ + Episode _n + Event _n + Step _n +/- Coda (Dénouement/ Resolution)	+/- Aperture/ Setting + State _n ⁶ + Episode _n + Event _n +/- Coda (Dénouement/ Resolution)
Genres	+ recount + immediate + hortatory + explanatory	+ recount + immediate + explanatory
Direction of address	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object
Interactive values	+ Informative _n + Directive _n +/- Elicitation _n +/- Vocative _n +/- Exclamation _n	+ Informative _n +/- Directive _n +/- Elicitation _n +/- Vocative _n +/- Exclamation _n
Predominant binary values	+ (+/-Reason-Result _n +/- Means-Purpose _n) +/- Simple Contrast _n +/- Temporal Sequence _n	+ (+/-Reason-Result _n +/- Means-Purpose _n) +/- Simple Contrast _n +/- Temporal Sequence _n

Table 6.15: Ngā mōteatea: Overall structural prototype

⁵_n indicates that a particular structural feature may occur more than once
⁶_n indicates that a particular structural feature may occur more than once

	Overall prototype
General macro-pattern	+/- Introduction +/- Situation + Problem _n + Solution/Response _n +/- Evaluation _n +/- Conclusion
Specific macro-pattern	+/- Aperture/ Setting + State _n ⁷ + Episode _n + Event _n + /-Step _n +/- Coda (Dénouement/ Resolution)
Genres	+ recount + immediate +/- hortatory + explanatory
Direction of address	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object
Interactive values	+ Informative _n + /- Directive _n +/- Elicitation _n +/- Vocative _n +/- Exclamation _n
Predominant binary values	+ (+/-Reason-Result _n +/- Means-Purpose _n) +/- Simple Contrast _n +/- Temporal Sequence _n

⁷ _n indicates that a particular structural feature may occur more than once

Chapter 7

Looking back, looking forward: Conclusions, reflections and recommendations

7.1 Introduction

When I began this research project, my primary aim was to attempt to determine whether *mōteatea* could be said to be made up, in whole or in large part, of what are referred to in the literature on oral formulaic theory as ‘oral formulae’, that is, the same or very similar groups of words derived from a common stock of poetic resources. As the research proceeded, I became increasingly interested in the possibility that *mōteatea* might be characterized by prototypical macro-patterning or discourse structuring, that is, by prototypical patterning of discourse elements.

7.2 Revisiting the research questions

The questions guiding this research project were:

- What is oral formulaic theory and what, if any, are the major differences among oral formulaic theorists?
- What aspects of the literature on *mōteatea* are, or can be, related to oral formulaic theory?
- What evidence is there in the literature on *mōteatea* that traditional *mōteatea* were made up, wholly or in large part of common motifs, themes and/ or verbal formulae?
- To what extent, if at all, does analysis of *mōteatea* included in *Ngā mōteatea* provide evidence of the extensive use of commonly held verbal formulae?
- To what extent, if at all, does analysis of *mōteatea* included in *Ngā mōteatea* provide evidence of commonly held patterns of overall discourse structuring?

I believed that the answers to these questions might not only contribute to our understanding of *mōteatea* as an art form but also to issues relating to the classification of *mōteatea* and judgments of artistic merit. The following sub-sections deal with the research questions. Section 7.2.1 deals

with the first three questions above; Section 7.2.2 below deals with the fourth question above; section 7.2.3 deals with the fifth question above.

7.2.1 Critical reviews of selected literature on oral formulaic theory and on *mōteatea*: The main findings

I conducted a critical review of selected literature on oral formulaic theory (*Chapter 2*). On the basis of that review, I concluded that although all of the main strands within oral formulaic theory involved concepts ('oral formula' and 'cluster', 'formulaic system', 'theme', 'type-scene' and 'motif') about which there was some measure of disagreement, each of these concepts could nevertheless prove to be relevant to the understanding of *mōteatea*. I was particularly interested in whether existing literature on *mōteatea* made direct reference to oral formulaic theory or to some aspect or aspects of oral formulaic theory. I was, however, also interested in the possibility that literature on *mōteatea* that did not make direct reference to oral formulaic theory might nevertheless prove to be directly or indirectly relevant to it. In the event, I found that the literature on *mōteatea* that did take some account of oral formulaic theory tended to focus on a particular aspect of it, that is, the 'oral formula' (see discussion in *Chapter 2*), but that almost all of the literature on *mōteatea* that was surveyed, irrespective of whether or not it made specific reference to oral formulaic theory, was nevertheless directly or indirectly relevant to it. In particular, much of the literature on *mōteatea*, irrespective of the actual terminology used, proved to be relevant to the treatment of conventionalized *themes*, *type-scenes* and *motifs* within the context of oral formulaic theory, and discussion of *mōteatea* that relates to rhythm and metre proved to be potentially of considerable significance in relation to the concept of the *oral formula* (see *Chapter 3*). On the basis of the critical literature reviews reported in *Chapters 2* and *3*, I concluded that although the categorization and sub-categorization of *mōteatea* was problematic, there was nevertheless considerable evidence that traditional *mōteatea* made extensive use of conventionalized *themes*, *type-scenes* and *motifs*. However, although there was clear evidence that composers of traditional *mōteatea* borrowed segments from other compositions, such evidence as there was for the existence of a common store of oral/ verbal formulae was less convincing, particularly in the absence of careful consideration of how 'oral formula' might be defined in the context of compositions in *te reo Māori*, some (perhaps all) of which are not characterized by regular metrical patterning.

7.2.2 The search for 'oral formulae'

Orbell's claim (1977, pp. 293 – 294) that although “[the] language employed is formulaic . . . these formulas are highly flexible in their wording and . . . are susceptible of apparently endless variation” is problematic. I therefore formulated broadly based descriptions of ‘oral formula’ and ‘cluster’, descriptions that were intended as a starting point for the investigation. I then listed those segments/ strings that had been specifically identified as oral formulae or oral formulaic clusters by Orbell (1977), searching through the *mōteatea* included in the most recent editions of *Ngā mōteatea* (scanned and included in a word processing document) for the same or similar segments/ strings, adding these to the list. I also provided a linguistic description of each of the segments/ strings included in the list and attempted to determine, on the basis of considerations of frequency, diction, form, likelihood of occurrence in other contexts in which the same or similar topics of themes were in focus, and consistency with the broadly based descriptions of ‘oral formula’ and ‘cluster’ whether the occurrence of these strings provided any firm evidence of the existence of a common store of formulae or whether other explanations for their occurrence were more plausible or, at least, equally plausible. On the basis of that analysis, I concluded that although it is clear that a number of recorded *mōteatea* begin in the same way (*E muri ahiahi takoto ki te moenga*) and although it is also clear that some (by no means all) of the other strings examined occur with reasonable frequency in the corpus, this provided inadequate evidence for the contention that they are drawn from a commonly held pool of ‘oral formulae’ in the sense intended in oral formulaic theory. Any such claim would need to be accompanied by some credible, evidence-based definition of the term ‘oral formula’ in the context of Māori verbal arts. Taken as a whole, the analysis of these strings provided no support for any overall definition of ‘oral formula’ that includes reference to line length, metrical structuring or phrase type or, indeed, any clear support even for the broadly based descriptions of ‘oral formulae’ and ‘formulaic clusters’ (included in 4.3) that were intended as a starting point.

The search for possible oral formulae was then extended. This second search was based on common concepts, themes and motifs that were identified during the conduct of the critical review of literature (*Chapter 3*). I then selected from that list those words (e.g. *ancestors*) and ‘word bundles’ (e.g. *arise/ ascend/ descend*) that were referred to most frequently in the literature, adding to the list some additional, related words. These search terms were single words in *te reo Māori*, often with alternate spellings (e.g. associated with *ancestors* were

kauwheke and *tipuna/tupuna* etc.; associated with *anger, angry and furious* were *riri, nguha, pukuriri, whakatakariri, whanowhanoa, āritarita* and *rūtaki*). I then searched for these words in *Ngā mōteatea* (using the search facility in the *Microsoft Word* programme), recording any word combinations (e.g. *riri + kawe/tohe/whare*) that emerged during the search and listing any strings that appeared to be candidates for consideration as possible oral formulae. I then analyzed and discussed each of them in the same way as those that had been labelled by Orbell (1977) as oral formulae. The results yielded no firm support for any credible, evidence-based definition of the term ‘oral formula’ in the context of Māori verbal arts. My conclusion is that although there is clear evidence that composers of *mōteatea* often copied sections of existing compositions into their own compositions, there is no evidence that they made use of a store of commonly held verbal formulae.

7.2.3 *Mōteatea* and overall discourse structuring

The following hypothesis underpinned my exploration of the discourse structuring of *mōteatea*:

Mōteatea of different types and sub-types are characterized by particular macro-patterns¹ made up of particular occurrences and co-occurrences of specific discourse functions (speech acts) and discourse segments.

I began my investigation of this hypothesis by reviewing some literature on discourse structuring, paying particular attention to literature in which reference is made to *te reo Māori* and to texts in *te reo Māori* (Chapter 5). I ended that review by creating a model that could be applied to the analysis of *mōteatea* in terms of discourse structuring. I then applied that model in the analysis of *mōteatea* included in *Ngā mōteatea* (Chapter 6). On the basis of that analysis, I concluded that the evidence did not support the initial hypothesis but that it did indicate that *mōteatea*, of whatever thematic type, conform to one of two very similar structural prototypes, prototypes which were sufficiently similar to make it possible to derive a single overall prototype (outlined below):

General macro-pattern: +/- Introduction +/- Situation + Problem_n + Solution/Response_n +/- Evaluation_n +/- Conclusion

¹ Overall discourse patterns

Specific macro-pattern:	+/- Aperture/ Setting + State _n ² + Episode _n + Event _n +/-Step _n +/- Coda (Dénouement/ Resolution)
Genres:	+ recount + immediate +/- hortatory + explanatory
Direction of address:	Addressed wholly or in part to the deceased, the departed, the living and/or some natural phenomenon or object
Interactive values:	+ Informative _n + /-Directive _n +/- Elicitation _n +/- Vocative _n +/- Exclamation _n
Predominant binary values:	+ (+/-Reason-Result _n +/- Means-Purpose _n) +/- Simple Contrast _n +/- Temporal Sequence _n

Thus, in terms of *general macro-patterning*, *mōteatea* appear to be characterized by an overall *PSn* (Problem-Solution) structure in which there is one or more *Problem* and one or more *Responses*. This may be preceded by an *Aperture* section which provides a *Preview* of what is to follow and/ or an introduction to the current situation and/or one or more of the protagonists. This section often includes reference to signs or portents, generally in the form of reference to natural phenomena. *Mōteatea* frequently end with some form of *Dénouement* (e.g. *Ka tetē mai ō niho, i whakataua/ Ki te kōkota, ī*) or *Resolution* (e.g. *Nā wai te tau awhi nāu nā, e Rangi,/ Kei kōtu anō*). *Linear* development (involving straightforward chronological progression from one discourse segment to the next) is extremely rare, the overall patterning tending to be *cyclic* (where there are stages in the discourse where earlier discourse segments, e.g. *Problems*, are revisited and restated or further developed). This generally involves *progressive multilayering* (where there are, for example, a series of *Responses*, each of which may provide a partial response/ solution to a problem).

Mōteatea are *multi-generic*, generally including a combination of *recount*, *immediate* (referring to the current situation), *hortatory* (instructional) and *explanatory* discourse genres.

In terms of *specific macro-patterning*, there is a combination of one or more *Episodes* (outlining past happenings), *Events* (outlining current or predicted happenings, often hypothetical) and *States* (generally outlining the current state of the poet and/ or the tribe but sometimes including

² _n indicates that a particular structural feature may occur more than once

a reference to the current state of the deceased, the departed and/or an enemy). *Directives* are commonplace. Although these may simply involve instructions to do or refrain from doing certain things (e.g. *Tērā te marama/ Ka roko-mahuta ake i te pae, e/! Kauga, e Pare’/ E ohia noatia*), they may also take the form of one or more *Steps* or stages required to achieve a particular outcome, such as taking action to avenge a death or deaths, to enter into the spirit world and/or to complete some process, such as the preparations for self-mutilation, battle or the laying out of a body. Actions may involve response to a hypothetical question (e.g. *Uakina ake rā te tatau o te rangi,/ Kia piki atu koe i te rangi tuatahi,/ I te rangi tuarua. E tae ki raro rā,/ E uia mai koe, ‘Ko te aha tēnei?’/ ‘Ko te pakipaki o te ao, ka maunu mai nei,/ Ko te tāroi o te riri, ē, ī!’*). The ordering of *Episodes*, *Events*, *Steps* and *States* varies, although *States* are most often referred to at the beginning and end of *mōteatea*.

In terms of ***direction of address***, *mōteatea* are generally addressed, in whole or in large part, to one or more people (deceased, departed and/or present). The *Vocative* form of address (e.g. *e tama/ e kui mā!*) is common, as are *Exclamations* (e.g. *Kaitoa, kia mate!*). *Directives* may be addressed to some natural phenomenon (e.g. *E tō, e te rā!*), to a living creature, or even to an object (e.g. *Tārei rā, e te pēpeke./ Whaihanga rā, e te tuturi, e / E tū rā, e whare e*). *Elicitations* (which may, but need not, take the form of rhetorical questions) are generally addressed to people, deceased, departed or present (e.g. *He aha te kai mō roto i tō puku?*). Although some of the *Informatives* (including those that reply to *Elicitations* and are classified as *Reply*) refer to *States* or *Events* that may be known only to the poet (e.g. *Tipatia atu e au,/ Te Repa rawa taku wairua, ū ē*), the vast majority refer to *Episodes* or *Events* with which the addressee/s (living or deceased) can be assumed to be familiar (e.g. *Whakarērea iho a Te Kohika e Heretaunga/ I te taumata i Moerangi rā*), their inclusion perhaps being attributable to the desire to ensure that they are retained within tribal memory.

So far as ***binary discourse values*** are concerned, the fact that *mōteatea* frequently involve *explanatory* discourse is reflected in a preponderance of *logico-deductive* relations, particularly *Reason-Result* (e.g. *Ka nenē aku niho/ Puhi kaha ko Ue-hōkā*) and *Means-Purpose* (e.g. *Uakina ake rā te tatau o te rangi,/ Kia piki atu koe i te rangi tuatahi,/ I te rangi tuarua*). However, *Concession-Contraexpectation* (e.g. *I hohoro i te ngutu,/E mau ana te tinana, ī*) is also common,

as is the *associative* relation of *Simple Comparison* (e.g. *Whano rawa ka nunumi, he wairua haere*) and the temporal relation of *Temporal Sequence* (e.g. *Tuku mārire koe rā roa te hurihanga, /Te mōkai puku nei āta hoki mārire/ Ki ōku mātua, e moea iho nei*).

The main difference between *mōteatea* belonging to the first prototype (Prototype 1) and those belonging to the second prototype (Prototype 2) is that the latter are not *hortatory*, that is, they do not call for action and, therefore, do not include *Steps* or stages. They may, however, include a prediction that one or more actions will take place. In a number of these *mōteatea*, particularly associated with the East Coast, *Elicitation* links two separate parts (not necessarily of equal length).

7.3 Revisiting the question of artistic quality

As noted in *Chapter 3*, Mead (1969, p. 381) has observed that “to say Maori chant is an art form is not to claim that all chants represent good art”, adding that “judgement of aesthetic quality in any particular art form in any culture is a difficult matter”. Among the criteria proposed by Mead for the judgment of aesthetic quality are acceptance of a composition into the folk inventory and use of imagery and symbolism. I believe that another significant aspect of artistic quality is the extent to which *mōteatea* conform to the prototypical macro-patterning that has been outlined in *Chapter 6*. However, in order to confirm this, further research would be required, research in which the patterning of *mōteatea* generally regarded as being of exceptional artistic merit was compared to that of other *mōteatea*.

7.4 Limitations of the research and possible avenues for future research

The primary research components of this research project relate specifically to discourse structuring and the concept of the oral or verbal formula. However, with the exception of the discussion in the critical literature review chapters, I did not investigate *mōteatea* in relation to conventionalized *themes*, *type-scenes* or *motifs*. I believe that there would have been some value in doing so, particularly in the case of *type-scenes*. Indeed, in the process of exploring *mōteatea* from the perspective of discourse structuring (*Chapter 6*), I became aware that a number of interesting patterns were emerging, patterns which seemed to represent *type-scenes* as defined by Fry (1967, p. 35), that is, “a recurring stereotyped presentation of conventional details used to describe a certain narrative event, requiring neither verbatim nor a specific formula content”.

Thus, for example, battle scenes appeared frequently to involve reference to the reason/s for the battle, its location and the primary outcome, often accompanied by a description of the bodies of the deceased.

I also believe that there would have been value in testing the concept of the ‘rule of eight’ more thoroughly and in attempting to explore the notion of improvised metrical structuring proposed by August (2001). However, although the former would have had a direct bearing on the research project outlined here (because ‘oral formulae’ have so often been specifically associated with conventionalized metrical structuring in the literature on oral formulaic theory), the latter would, whilst being of intrinsic interest, have had no direct bearing on the primary focus of this research project.

In the course of his discourse-centred analysis of one *oriori*, August (2001) makes some interesting points about the discourse in terms of its orientation (personal/ impersonal). This is something that would be worthy of further exploration in relation to *mōteatea* as a whole.

Finally, perhaps most important of all, the question of artistic quality remains to be much more fully addressed.

7.5 Research contribution

In spite of the limitations of this study (referred to above), I believe that there are a number of areas in which it makes a contribution to existing knowledge and understanding. These are outlined below:

- In bringing together literature on oral formulaic theory and literature on *mōteatea*, I believe that I have highlighted a number of areas in which future research on *mōteatea* could yield important insights into the nature of Māori verbal arts.
- I believe that I have provided sufficient evidence to support my conclusion that traditional *mōteatea*, unlike the verbal arts of many pre-literate societies, were not composed, wholly or in large part, of ‘oral formulae’ and ‘formulaic clusters’ as outlined and discussed in oral formulaic theory.

- The discourse-based analysis of *mōteatea* conducted indicates that *mōteatea* were composed in line with stereotypical approaches to discourse patterning, something that suggests that discourse macro-patterning could usefully be included within oral formulaic theorizing.
- Although I analysed only one *mōteatea* in terms of the ‘rule of eight’ and other associated ‘rules’, I believe that this, together with a critical review of literature relating to metrical structuring in some types of *mōteatea*, raises some serious issues about the nature of the argumentation forwarded by those who have claimed that some types of *mōteatea* exhibit conventionalized metrical structuring.

7.6 A final note

Although there is little evidence for the extensive use of oral formulae in traditional *mōteatea* (see *Chapter 4*), there is nevertheless not only compelling evidence of extensive use of formulaic themes (see *Chapters 3 and 4*) but also evidence of the use of formulaic structuring. Indeed, the evidence that traditional *mōteatea* were conventionally structured is overwhelming. If it should prove to be the case that other Māori verbal art forms exhibit quite different macro-patterning, then the recognition of *mōteatea* as a distinct category of composition on the basis of a range of other criteria will prove also to have been justified in terms of discourse structuring.

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Appendices

Appendix 1: Further examples of *Mōteatea* conforming to Prototype 1

Background details relating to the *mōteatea* included here

	Title	Tribal origin	Composer	Reference
1.1	He tangi mō te parekura i Te Motunui	Waikato	A woman from Waikato	Ngata & Jones, 1970, pp. 572-575
1.2	He tangi	Waikato	Puhirawaho	Ngata & Jones, 1961, pp. 398-401
1.3	He tangi mō te matenga i Te Ika-a-Ranganui	Ngāti Whatua	Unknown	Ngata, 1959, pp. 340-343
1.4	He tangi	Ngāti Maru, Waitara	Te Mamanga	Ngata & Jones, 1970, pp. 348-355
1.5	He tangi mō Ngāti Parekawa	Ngāti Parekawa, Ngāti Tuwharetoa	Kokopu	Ngata, 1959, 328-333
1.6	He tangi	Unknown	Unknown	Ngata, 1959, pp. 196-197
1.7	He tangi mō Te Momo	Ngāti Tuwharetoa	Ahumai	Ngata, 1959, pp. 178-183
1.8	He tangi	Tuhourangi, Te Arawa	A kuia from Tuhourangi	Ngata, 1959, pp. 134-137
1.9	He waiata aroha mō Petera Pukuatua	Ngāti Raukawa	Kahoki	Ngata, 1959, pp. 246-249

Appendix 1.1: He tangi mō te parekura i Te Motunui, Waikato, nā tētehi wahine nō Waikato (Ngata & Jones, 1970, pp. 572-575).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. He hau nō waho i whiua mai ai, 2. Te puke i Oropi, i Poihakene [sic]. 3. I maunu atu ai te taniwha i te rua, 4. Te puru o Waikato ē! 5. Taku tau i mutua, 6. Te wehi o te whenua! 7. E hine a Ngao! i murua iho rā, 8. Tō mata whakarewa ki te wai ngārahu, 9. Te uhi a Mataora. 10. Hoki kau mai nei 11. Te tangata pūtohe o te riri, 12. Tē haere te rongō me ko Te Rangī-wāhia, 13. Mō ngā mate ngaro 14. I runga Te Motu-nui, e. 15. Tikina atu rā ngā rātā 16. Whakaterere kaipuke i runga o Nga Motu, 17. Nāu i kukume, 18. Ka ū te paura, ka tini te matā, 19. Ka moe koutou ki runga o Rakiura, 20. Kai āta whakaputa, te rae i Rangipo, 21. Kei pēhia koe e te awe o Tongariro, 22. Tahuri atu ki tua, te moana Pounamu, 23. Tautika te haere ki a Te Rauparaha. 24. Kia koa tonu mai te wahine Ati Tama, 25. Mō Tu-poki rā, mō Raparapa, rā, 26. Tēnei kei roto!</p>	<p>Recount/ Explanation</p> <p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Introduction/ Situation Problem 1</p> <p>Detail Response 1</p> <p>Response 2</p> <p>Problem 1 (extension) Response 3</p> <p>Response 4 Conclusion</p>	<p>Setting</p> <p>(Addressed to the deceased)</p> <p>State</p> <p>Episode (Addressed to the living)</p> <p>Step (Addressed to the living)</p> <p>State</p> <p>Step</p> <p>Coda (Resolution)</p>	<p>Informative</p> <p>Vocative</p> <p>Informative</p> <p>Directive</p> <p>Informative</p> <p>Directive</p> <p>Informative</p>	<p>Reason</p> <p>Result</p> <p>Result Reason</p> <p>Means Result Reason</p> <p>Result</p> <p>Result Reason</p> <p>Result Reason</p>	<p>Simple Comparison</p>	

Appendix 1.1: [Translation] A lament for the defeat at Te Motunui, Waikato, by a woman from Waikato (Ngata & Jones, 1970, pp. 572-575)

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. 'Twas a breeze from afar which drove hither, 2. The ships from Europe by way of Port Jackson, 3. This caused the taniwha to emerge from its lair, 4. Thus it was with you, the plug of Wai-kato, ah me! 5. You who were my beloved unto life's end, 6. You were the feared one of the land! 7. O daughter of Ngao! She who caressed 8. Your face ornamented with ngārahu pigment, 9. And the tattooing chisel of Mataora. 10. Returned now without reason 11. Is he who was eager for battle, 12. Shorn is he of fame like that of Rangi-wāhia 13. All because of the missing dead 14. Who fell in the south at Te Motu-nui. 15. Go then and fetch the skilled seer 16. To launch the ships and sail southwards to Ngamotu, 17. For it was you who oft drew them hither 18. Landing powder and lead a-plenty. 19. You all now sleep at Rakiura. 20. Emerge warily by the uplands of Rangi-pō, 21. Lest you be overwhelmed by the snows of Tongariro. 22. Beyond that the way leads on to the Greenstone ocean, 23. Wherefore go onwards to Te Rau-paraha. 24. Of course the woman of Ati-Tama will rejoice forever, 25. Because this is payment for Tūpoki and Raparapa 26. Who now repose within me!</p>	<p>Recount/ Explanation</p> <p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Introduction/ Situation Problem 1</p> <p>Detail Response 1</p> <p>Response 2</p> <p>Problem 1 (extension) Response 3</p> <p>Response 4 Conclusion</p>	<p>Setting (Addressed to the deceased)</p> <p>State Episode (Addressed to the living) Step (Addressed to the living) State Step</p> <p>Coda (Resolution)</p>	<p>Informative</p> <p>Vocative</p> <p>Informative</p> <p>Directive</p> <p>Informative</p> <p>Directive</p> <p>Informative</p>	<p>Reason Result</p> <p>Result Reason</p> <p>Means Result Reason</p> <p>Result</p> <p>Result Reason</p> <p>Result Reason</p>	<p>Simple Comparison</p>	

Appendix 1.2: He tangi, Waikato, nā Puhirawaho (Ngata & Jones, 1961, pp. 398-401).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tākiri ko te ata 2. Ka ngau Tawera, 3. Te tohu o te mate, 4. I huna ai ngā iwi. 5. Ka ngaro rā, ē, 6. Taku tuatara, ō mātua rā 7. Ka tuku koutou. 8. Tuia, e Kohi, 9. Ki te kaha o te waka 10. Hei ranga i tō mate, 11. Kei a Te Whare a Te Hinu 12. Ka ea ngā mate 13. O te uri ra o Kokako. 14. E pai taku mate, 15. He mate taua 16. Kei tua o Manuka, 17. Kei roto o Kaipara, 18. Kei ngā iwi e maha. 19. Kīhai Koperu 20. I kitea iho e au; 21. Tautika te haere 22. Ki roto o Tawatawhiti; 23. Mō Tūhoehoe, 24. Mō Kaipiha ra, e pa, 25. Mō Taiheke 26. I kainga hoetia e koe. 27. E kai waru ana 28. Ko Te Hikutu, 29. Ko Te Mahurehure, 30. Haere kē ana, e Hika, 31. E Hope i a Te Rarawa. 32. Tēnā Hongi Hika, 33. Nāna te Houtaewa; 34. Hunā kautia 35. Waikato ki te mate.	Immediate/ Recount Hortative Recount Hortative/ Explanation Immediate Recount Immediate Recount	Introduction/ Situation/ Event Details → Problem 1 Response 1 Problem 1 (extension) Problem 2 Response 1 (extension) Problem 1 (extension) Conclusion ↓	Setting Episode (Addressed to the deceased) Step Step (Addressed to the living) Episode (Addressed to the living) Episode Step (Addressed to the living) Step Step (revisited) Episode (Addressed to the deceased) Coda (Resolution)	Informative Directive Vocative Informative Directive Vocative Informative Vocative	Result Reason Means Result Result Reason Reason Result		

Appendix 1.2: [Translation] A lament, Waikato, by Puhi-Rawaho (Ngata & Jones, 1961, pp. 398-401).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Breaks the dawn 2. And Tawera is biting (the moon), 3. 'Tis the dread omen of death. 4. In the annihilation of the tribes, 5. There was lost, 6. My tuatara, with your uncles 7. You all went to your doom. 8. Bind securely, O Kahi, 9. The lashings of the canoe 10. And go forth to avenge your dead, 11. He who was Te Whare (son) of Te Hinu, 12. And thereby avenge the death 13. Of the noblest descendant of Kokako. 14. My dead died nobly, 15. It was death in battle 16. There beyond Manuka, 17. There within Kaipara, 18. There among the many tribes. 19. Koperu was not 20. Found by me (among the slain) ; 21. Wherefore proceed steadfastly onward 22. Into the vale of Tawatawhiti; 23. (And there) avenge Tūhoehoe, 24. Avenge Kaipiha yonder, O sir, 25. Avenge Taiheke; 26. Go onward, plunging your paddle deeply. 27. Eating like slaves are 28. They of Te Hikutū 29. With those of Te Mahurehure, 30. And thus betrayed were you, O Hika, and 31. You, O Hope, to Te Rarawa. 32. Over yonder is Hongi Hika, 33. Armed with his Houtāewa 34. Which, without cause, obliterated 35. Waikato in death.	Immediate/ Recount Hortative Recount Hortative/ Explanation Immediate Recount Immediate Recount	Introduction/ Situation/ Event Details → Problem 1 Response 1 Problem 1 (extension) Problem 2 Response 1 (extension) Problem 1 (extension) Conclusion ↓	Setting Episode (Addressed to the deceased) Step Step (Addressed to the living) Episode (Addressed to the living) Episode Step (Addressed to the living) Step Step (revisited) Episode (Addressed to the deceased) Coda (Resolution)	Informative Directive Vocative Informative Directive Vocative Informative Vocative	Result Reason Means Result Result Reason Reason Result		

Appendix 1.3: He tangi mō te matenga i Te Ika-a-Ranganui, Ngāti Whatua (Ngata, 1959, pp. 340-343).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Tērā te marama ka mahuta i te pae! 2. E Pewa moe roa! Kāti rā te moe! 3. Maranga ki runga, ka tū tāua 4. Ki runga te parepare, kia rokohanga atu 5. Te Kaiwhakatau, te nui 'Ati Waka. 6. Tēnei tō pū, ko Wehi-ki-te-rangi; 7. Tēnei tō pū, Te Ata-o-Kaihihi. 8. Kei apo tō hoa, 9. Ka tau kōrua ki whare kinatū, 10. Tō matua nui ki a Tama-na-tina; 11. Māna e whakarewa te kakau o te hoe, 12. Ka mānu ki Te Tapuae-nuku. 13. Ka whara kei muri, tui ana te toto 14. Te whana o te rangi 15. Paenga rangatira ki runga o Kaiwaka, 16. Ka whakarauikatia rātou ki reira. 17. Tautika te haere ki runga ki te kaipuke 18. Mō Koriwhai, mō Moremunui, 19. Ka ū rā, ka koa ia kia riri poka hou, 20. He hau tangi kino nā Tama-na-rangi. 21. Ka mate mai te utu te puke o Ihe. 22. E kai nā ahau te roro o Hongi. 23. I haere koutou i te Tane o roto, 24. I te riri whatiwhati i roto o Waimako, 25. Te moenga o te iwi, ē.</p>	<p>Immediate/ Hortatory// Explanation</p> <p>Recount/ Explanation</p> <p>Immediate Recount</p>	<p>Introduction</p> <p>Situation</p> <p>Response 1 Problem 1</p> <p>Response 1 (expansion)</p> <p>Response 2 Problem 2 Conclusion</p>	<p>State Steps 1 & 2 (Address to the living ?)</p> <p>Step 3</p> <p>Episode (Address to the living?)</p> <p>Episode (Address to the living?)</p> <p>Episode (Address to the living?)</p> <p>Episode (Address to the deceased) Coda (Dénouement)</p>	<p>Informative Vocative Directive</p> <p>Informative</p>	<p>Means Purpose</p> <p>Result</p> <p>Reason</p> <p>Result Reason</p> <p>Result Reason</p> <p>Result Reason</p> <p>Result</p>	<p>Simple Comparison</p>	<p>Temporal Sequence</p>

Appendix 1.3: [Translation] A Lament for the defeat at Te Ika-A-Ranganui, Ngāti Whatua, composer unknown (Ngata, 1959, pp. 340-343).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Behold the moon has risen o'er the horizon! 2. O Pewa thou heavy sleeper! Cease your slumbers! 3. Arise and stand forth, that we two may stand 4. Upon the breastwork, there to await 5. Te Kauwhakatau, and the many of 'Ati Waka 6. Take this your firearm, 'tis Wehi-ki-te-rangi; 7. Take this your other firearm, 'tis Te Ata-o-Kaihihi: 8. Lest your comrade become covetous, 9. And you both be cast into the house of the glutton. 10. Your renowned sire was Tama-na-tina; 11. He it was who raised the paddle aloft 12. On the voyage to Tapuae-nuku, 13. Leaving behind a trail of blood 14. Crying to high heaven for revenge 15. For the heaped-up chieftains above Kaiwaka, 16. Where they were portioned out like a fish harvest. 17. Proceeded (he) then aboard the ship 18. Because of Koriwhai, and of Moremunui. 19. On landing, how he did rejoice to renew the combat, 20. And raise the fierce winds of Tama-na-rangi. 21. Killed in revenge were those on the hill at Ihe. 22. Verily, I could consume the brains of Hongi. 23. You all did proceed by the pathway of Tane in the midst 24. Of the conflict which ebbed and flowed within Waimako, 25. The sleeping-place of the tribe, alas.</p>	<p>Immediate/ Hortatory// Explanation</p> <p>Recount/ Explanation</p> <p>Immediate Recount</p>	<p>Introduction</p> <p>Situation</p> <p>Response 1 Problem 1</p> <p>Response 1 (expansion)</p> <p>Response 2 Problem 2 Conclusion</p>	<p>State Steps 1 & 2 (Address to the living ?)</p> <p>Step 3</p> <p>Episode (Address to the living?)</p> <p>Episode (Address to the living?) Episode (Address to the living?) Episode (Address to the deceased) Coda (Dénouement)</p>	<p>Informative Vocative Directive</p> <p>Informative</p>	<p>Means Purpose</p> <p>Result</p> <p>Reason</p> <p>Result Reason</p> <p>Result Reason</p> <p>Result Reason</p> <p>Result</p>	<p>Simple Comparison</p>	<p>Temporal Sequence</p>

Appendix 1.4: He tangi, Ngāti Maru - Waitara, nā Te Mamanga (Ngata & Jones, 1970, pp. 348-355).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tēnei au te hi hiri nei, te keu nei, 2. Ki te whare taka mate 3. O tō kuia, o Apakura, e i. 4. E moe, e tama, i te whare o te ika, 5. Ki tomo atu koe ki roto Punga-tatara; 6. Ko te whare o Uru-ngā-ngana, 7. I tīkina atu ai ngā waka uru mate. 8. Ka pine he uira, ka hoka i te rangi; 9. Ko te tohu o te mate ka hoki mai ki au, e i. 10. Māu e kimi atu he tapuae rako, 11. Ko te tapuae o Monoa 12. I awhitia ai e te kāhui tara, 13. Ka rewa a Tara i Whenua-kura, e i. 14. Ko hea tō ara i haere ai koe? 15. Ko te ara o aitu, e i. 16. E tu, e pā, i te kei o te waka. 17. Nāu tē tatari te hau whenua tangi roa; 18. Ka pā te kihau ki te rā tukupū, 19. Ka rewa ō tohu ki te hiwi ki Raukawa, e i. 20. E iri, e hine, i runga Te Rangi-aoao-nunui; 21. Ko te waka tēnā o Tiki-te-pou-rangi, 22. Ka ma' a ki te ao, e, 23. Ka tau te punga, ka tau ki raro. 24. Hiwia mai, kia rewa ai, e i. 25. He punga whakarewaina i te punga i Hawaiki, 26. E tau ana te pai o te moana, e i. 27. Ku' rongo noa koe, i tu ki ro' te moana, 28. He tū kōpiri, e i, 29. Ka ū ki uta he tapuae hikitia, 30. He tapuae heuea. 31. Ka ngaro koutou ki Whiti-a-naunau, 32. Ki Whiti-a-korekore, 33. Ki ngā taua i mate ai 34. A Tupua rāua ko Tawhito, e i. 35. Tūiri ki runga ra, ka ngaeha kei raro, 36. He ao tamawahine, he ao o Whaitiri. 37. Kaua taku ipo e haria pukutia; 38. Haria ka whakawai iho. 39. Ko te mokopuna tēnā a Hau-tae-pō, 40. A Rua-pū-tahanga, e i 41. Ka maea ki roto te Rama-nui, 42. Whare hanga a Porou, i tākina mai ai;	Immediate/ Hortatory Immediate/ Explanation Hortatory/ Explanation Immediate Hortatory/ Explanatory Hortatory/ Explanatory Hortatory/ Explanation/ Immediate Immediate Episode 1 Immediate Hortatory Immediate	Introduction/ Situation/ Problem 1 Details → Response 1 Response 1 (extension) ↓	Aperture/ Setting Event Episode Event Step (Addressed to the deceased ?) Step (Addressed to the living?) Event Step Step State Episode (Address to the deceased) Event Step (Address to the living) Event	Informative Directive/ Vocative Informative Directive Elicitation Reply Directive/ Vocative Informative Vocative Directive Informative Directive Informative Informative Directive Informative Informative	Result } Reason } Result } Reason } Reason } Result } Reason } Result } Result } Reason }		Temporal Sequence }

<p>43. Nōna te waha tapu, no Kai-hamu, 44. E tama, e i. 45. Ka riro ra, e, ngā tama toa o Tū-te-ngana-hau. 46. Māu e hume atu te maro o Whakatau, 47. Tō waha ra ki te riri, e i.</p>		Conclusion	Coda (Dénouement)	Vocative/ Informative Reason Result			Temporal Sequence
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Appendix 1.4: [Translation] A Lament, Ngāti Maru - Waitara, by Te Mamanga (Ngata & Jones, 1970, pp. 348-355).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Heavily-laden am I, restlessly moving about 2. In the house, now overtaken by death, 3. Of thine ancestress, Apakura, e i. 4. Sleep on, O son, in the abode of the fish, 5. Thou art about to enter within Punga-tatara ; 6. The house of Uru-ngā-ngana, 7. From whence were brought the canoes of ill-omen. 8. The lightning that flashes across the heavens 9. Is the sign that death has once again come to me, e i. 10. Seek thou for the footprints of the rako, 11. Also the footprints of Monoa 12. Who was guarded by the tara flock, 13. Hence the name Tara at Whenua-kura, e i. 14. By what pathway hast thou gone? 15. It was, alas, the pathway of death, e i. 16. Stand there, O sir, at the stern of the canoe. 17. Thou didst not wait for the long off-shore breeze; 18. The spirit has now spread the wide sails, 19. All (these) signs of thee are seen o'er the hill of Raukawa, e i. 20. Be thou elevated, O maiden, upon Rangī-aoao-nunui; 21. That is the canoe of Tiki-te-pou-rangi, 22. It is of the many now in the world, e, 23. With anchor dropped, dropped down below 24. Lift it up on board, let (the canoe) float freely, e i. 25. 'Tis now the raised anchor, the anchor of Hawa-iki, 26. And becalmed is the sea, e i. 27. Oft thou heard it said, to stand upright in the sea, 28. Stand with both feet braced, e i. 29. Standing on shore, quickened strides may follow, 30. Striding feet freed from tapu. 31. Ye are all lost within Whiti-place-of-anger, 32. Whiti-place-of-few-survivors, 33. With the warrior bands with whom perished 34. Tupua and Tawhito, e i. 35. A terrible roar from above, a rending sound here below, 36. Accompanies the maidens' ritual, the ritual of Whatitiri. 37. Do not bear my cherished one away in silence; 38. Take him, but leave behind a song of lament. 39. A descendant is he of Hau-tae-pō, 40. And of Rua-pū-tahanga, e i. 41. (He) now emerges from within Te Rama-nui, 42. The house built by Porou, wherein were spoken	Immediate/ Hortatory Immediate/ Explanation Hortatory/ Explanation Immediate Hortatory/ Explanatory Hortatory/ Explanatory Hortatory/ Explanation/ Immediate Immediate Episode 1 Immediate Hortatory Immediate	Introduction/ Situation/ Problem 1 Details → Response 1 Response 1 (extension) ↓	Aperture/ Setting Event Episode Event Step (Addressed to the deceased) Step (Addressed to the living) Event Step State Episode (Address to the deceased) Event Step (Address to the living) Event	Informative Directive/ Vocative Informative Directive Elicitation Reply Directive/ Vocative Informative Vocative Directive Informative Directive Informative Informative Directive Informative Informative	Result } Reason } Result } Reason } Reason } Result } Reason } Result } Result } Reason }		Temporal Sequence }

<p>43. The sacred utterance by Kai-hamu, 44. O son, e i. 45. Departed are the sons of Tū-who-defied-the-winds, 46. And thou wilt now gird on thee the waist mat of Whakatau, 47. And have thy fill of war, e i.</p>		Conclusion	Coda (Dénouement) Event (Addressed to the living)	Vocative/ Informative Reason Result			Temporal Sequence
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Appendix 1.5: He tangi mō Ngāti Parekawa, Ngāti Parekawa - Ngāti Tūwharetoa, nā Kokopu (Ngata, 1959, pp. 328-333).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Noho noa Meremere, kaua i te tangata 2. Nāna te tohe, nāna te mārō, 3. Rerekē mai nei he pārera noho noa 4. A Rau-maroro. 5. E kore e noho noa i te tarawaha. 6. E ai te karena. 7. Ka pau te kī atu, whakataha ki tahaki 8. He pō taua tēnei e hoki kai tua o Manuka. 9. I hakua hei aha te uri o Te Tahiwī? 10. Hihitaua riri whakawareware 11. Ngākau kino tama, e te uri o Te Huia; 12. I a Rangitaiki, i a Te Wiwini-o-rongo 13. Patu whakawai, ka hua ko te ora tonu ake tēnei. 14. Tēnā rā, ē, ngā hau o Punaweko 15. Hei whakariupapa mania paheke 16. Haere atu i tōu huarahi, 17. I te wai kōwhitiwhiti a Paretuiri. 18. I te whiti pākaha, 19. I a Te Wharaunga kia pūkanatia, 20. Kia tanuku noa ō kiri angaanga. 21. Wareware ana hoki, e Raha, tō ngākau 22. E hao nei koe ki te tū ki te riri, 23. Ki te tuku-ā-pō nā te awa pōreterete, 24. He wareware anō tē whakataukī atu, 25. 'Hei huanga te atua kia ware noa iho?' 26. I mōhio ō tūpuna ki te whakatūpapa. 27. Taka māriri ki te hanga 28. E whakamatakuria nei a te riri, 29. I moimoia ake te kurī, i tuku tahuatia 30. Hei utu mō ngā hanga a Te Riupawhara, 31. Mō Wahineiti, mō Pātaua, mō Te Hau-o-Taranaki, 32. Mō te kōhatu a Te Rangimaheu 33. I runga o Whakatara 34. I roto o Motutere i reira te ripanga; 35. Herehere kau ana te taura ki a koutou, 36. Kīhai i hāparapara, kia kai atu Tāhuna, 37. Kia nui ai te hara, ē I.	Immediate/ Recount Recount/ Argument Recount/ Explanation Hortatory/ Explanation/ Recount Recount/ Explanation Conclusion	Introduction/ Situation Problem 1 Details → Response Evaluation Problem 1 (extension) ↓	Setting/ State Episode Episode (Address to deceased) Episode (Address to deceased) Step (Invocation to the winds) Episode (Address to the deceased) Event (Address to the deceased) Episode State Episode (Address to the deceased) Episode Episode/ Code (Dénouement)	Informative Directive (hypothetical) Informative Elicitation Informative (rhetorical question) Vocative/ Directive Vocative/ Informative Elicitation Informative	Concession- Contra- expectation + } Conclusion } Grounds } Contra- expectation } Concession } Means } Purpose } Grounds } Conclusion } Reason } Result } Contraexpectation } Concession } Result } Reason } Reason } Result } Grounds } Conclusion }	Simple Comparison	Temporal Sequence

Appendix 1.5: [Translation] A Lament for Ngāti Parekawa, Ngāti Parekawa - Ngāti Tūwharetoa, by Kokopu (Ngata, 1959, pp. 328-333).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Carefree is Meremere, as if he were not the man 2. Always so persistent, always headstrong, 3. Who deflected hither the fate of witless ducks 4. Of Rau-maroro (the expert fowler). 5. Ye should not have descended to that open place, 6. Heedless of the friendly warning. 7. Ye were told oft to take refuge elsewhere 8. From the night of strife returning from beyond Manuka. 9. Why then blame the progeny of Te Tahiwī? 10. Hihitaua the deceitful fighter, 11. Evil-minded son, progeny of Te Huia; 12. He, with Rangitaiki, and Te Wiwini-o-rongo 13. Smote treacherously, when 'twas thought to be a deliverance. 14. Come then, O winds of Punaweko 15. So that misfortune may beset 16. The pathway upon which ye all went, 17. Across the glistening waters of Pare-tuiri 18. At that dangerous crossing, 19. Where Te Wharaunga will be stared at defiantly, 20. Indeed, your heads will not have tumbled in vain. 21. Verily, quite forgotten, O Raha, was your proneness 22. To seek always some cause for strife, 23. Hence (were they) dispatched to the night like dipping ducks; 24. Forgetful, too, not to answer with the proverb, 25. 'Is the God (of War) our kin that we should be so witless?' 26. Your ancestors were wise in the art of deception. 27. Now comes this thing, 28. This most feared thing, a battle to the death, 29. Lured forth like dogs, taken as a food offering 30. In payment for the deeds of Te Riupawhara; 31. For Wahineiti, for Pātāua, and for Te Hau-o-Taranaki, 32. And because of that rocky pinnacle of Te Rangimaheu, 33. (Which defied them) up there at Whakatara. 34. It was within Motutere ye all were herded; 35. Unresisting, ye were all tied together, 36. No words were uttered, before Tāhuna ate his fill, 37. Thus magnifying this ignoble deed.	Immediate/ Recount Recount/ Argument Recount/ Explanation Hortatory/ Explanation/ Recount Recount/ Explanation Conclusion	Introduction/ Situation Problem 1 Details → Response Evaluation Problem 1 (extension) ↓	Setting/ State Episode Episode (Address to deceased) Episode (Address to deceased) Step (Invocation to the winds) Episode (Address to the deceased) Event (Address to the deceased) Episode State Episode (Address to the deceased) Episode Episode/ Coda (Dénouement)	Informative Directive (hypothetical) Informative Elicitation Informative (rhetorical question) Vocative/ Directive Vocative/ Informative Elicitation Informative	Concession- Contra- expectation + Conclusion Grounds Contra- expectation Concession Means Purpose Grounds Conclusion Reason Result Contraexpectation Concession Result Reason Reason Result Grounds Conclusion	Simple Comparison	Temporal Sequence

Appendix 1.6: He Tangi (Ngata, 1959, pp. 196-197).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. E muri ahiahi takoto ki te moenga, ē, 2. Ko taku kiri māngi te tirohia mai nā, ē, 3. Taka ko roto nei e ai te ao hau, ē, 4. Ki te iwi rā ia e haupū mai rā 5. I te tai ki te tonga, ē, ki a Te Toritori rā.</p> <p>6. Me aha atu koe rā?</p> <p>7. Me tangi atu koe te tangi o Rakauri, ē, 8. Te tangi o Rikiriki tēnā kei te raro, ē. 9. Kia mate i te matua e ora mai ana koe rā, 10. Hei whakamaurutanga mōku ki te iwi, ē.</p> <p>11. Hōmai he matā kia haehae au, ē, 12. Kia kotia te kiri piringa mai o te hoa, ē 13. Kī te renga hōrū nō roto nō Parahaki, ē.</p> <p>14. Tēnei taku toto te whakapunia nei, ē; 15. He wai whakamatara nōu e Tipare rā, 16. Nō Te Rangianiwa, te kai a Pera, nā ī.</p>	<p>Immediate/ Explanation</p> <p>Hortatory</p> <p>Immediate</p> <p>Hortatory</p> <p>Recount</p> <p>Immediate</p>	<p>Introduction/ Situation</p> <p>Details/ → Problem</p> <p>Response 1</p> <p>Response 2</p>	<p>Setting/ Event Event Event</p> <p>Address to the deceased Step</p> <p>Step</p>	<p>Informative</p> <p>Elicitation</p> <p>Request Informative</p> <p>Directive</p> <p>Informative</p>	<p>Result</p> <p>Reason</p> <p>Means Purpose</p> <p>Means Purpose</p> <p>Means Purpose</p>		

Appendix 1.6: [Translation] A Lament. Provenance unknown (Ngata, 1959, pp. 196-197).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. With the fall of eventide I lay me down to sleep, 2. It is my distressful state you do now gaze upon, 3. Within me is riven by a raging storm, 4. Grieving for the tribe who lie there in heaps 5. Away in the south with Te Toritori.</p> <p>6. What can we do about you?</p> <p>7. Let me sing the lament of Rakauri, 8. The lament, too, of Rikiriki, both of whom have gone; 9. In the death of a father, I would you had lived 10. As a source of comfort for me within the tribe.</p> <p>11. Hand me then the sharpened obsidian to lacerate myself, 12. Cutting deeply this body which embraced a soul mate, 13. Who was anointed with red ochre from Parahaki,</p> <p>14. Here now is my blood given freely, 15. As a ritual separation for you O Tipare, 16. 'Tis of Te Rangianiwa, the food of Pera.</p>	<p>Immediate/ Explanation</p> <p>Hortatory</p> <p>Immediate</p> <p>Hortatory</p> <p>Recount</p> <p>Immediate</p>	<p>Introduction/ Situation</p> <p>Details/ → Problem</p> <p>Response 1</p> <p>Response 2</p>	<p>Setting/ Event Event Event</p> <p>Address to the deceased Step</p> <p>Step</p>	<p>Informative</p> <p>Elicitation</p> <p>Request Informative</p> <p>Directive</p> <p>Informative</p>	<p>Result</p> <p>Reason</p> <p>Means Purpose</p> <p>Means Purpose</p> <p>Means Purpose</p>		

Appendix 1.7: He tangi mō Te Momo, Ngāti Tuwharetoa, nā Ahumai (Ngata, 1959, pp. 178-183).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tērā te whetu kamokamo ana mai; 2. Ka tangi te whaitiri, ka rapa te uira, 3. Te tohu o Hoturoa i maunu atu ai. 4. Kaitoa, kia mate! Nāu i rere mua; 5. He waewae tāpeka ki te ara rīpeka, 6. He pūkainga pakake ki Te Roto-a-Tara. 7. Mā wai e huaki te umu ki Kahotea rā? 8. Mā Te Rauparaha, mā Toheapare rā, 9. Māna e tāmoē te awa kei Ahuriri. 10. Kia riro ana mai taku kai, ko Te Wera. 11. Me horomata tonu te roro o Pareihe, 12. Hei poupou ake mō roto i au. 13. Iri mai, e pā, i runga te turuturu! 14. Tō uru mahora ka pīua e te tai, 15. Tō kiri rauwhero ka whara kei muri. 16. Koa noa mai rā te wahine 'Ati Puhī! 17. Tahuri mai ō mata te tihī ki 'Tīrau 18. Mōwai rokiroki, ko te huna i te moa; 19. I makere iho ai te tara o te marama, ē-t.	Immediate/ Explanation Recount Immediate Hortatory/ Explanation/ Immediate Hortatory/ Immediate	Introduction/ Situation Problem 1 Details → Response 1 (Address to the deceased) Response 2 Response 3 Event Problem 1 (extension) Response 4 Conclusion ↓	Aperture/ Event Episode (Address to the deceased) Event Step (Address to the living) State Episode Address to the living State Event/ Coda (Dénouement)	Informative Elicitation Reply Informative Directive Informative Directive Directive Informative	Result } Reason } Result Reason } Result } Reason } Result } Reason } Reason } Reason }	Simple Comparison }	Temporal Sequence }

Appendix 1.7: [Translation] A Lament for Te Momo, Ngaati Tūwharetoa, by Ahumai (Ngata, 1959, pp. 178-183).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. See, the star scintillates in the distance; 2. The thunder peals, the lightning flashes! 3. A sign that he of Hoturoa's line has gone.</p> <p>4. It serves you right to die! You would rush to the forefront, 5. With insecure foothold at the crossing of the trails 6. That lead to the heaped-up whales at Te Roto-a-Tara. 7. Who will now uncover the ovens out there at Kahotea? 8. It will be Te Rauparaha and Toheapare (of course): 9. Ay, they will plunge across the waters at Ahuriri. 10. Make certain to bring as food for me, Te Wera, 11. The brains of Pareihe, too, I will swallow raw, 12. And this will sustain and strengthen all within me. 13. Suspended you are, O sire, from the pole! 14. Your straight locks were washed in the tide, 15. Your bronzed skin was, alas, marred in death. 16. Gloat on, O woman of 'Ati Puhī! 17. Turn your gaze to the summit of 'Tirau, 18. Which now is utterly desolated, all lost like the moa; 19. Verily, the point of the riven moon has fallen, alas.</p>	<p>Immediate/ Explanation</p> <p>Recount</p> <p>Immediate</p> <p>Hortatory/ Explanation/</p> <p>Immediate</p> <p>Hortatory/ Immediate</p>	<p>Introduction/ Situation Problem 1 Details →</p> <p>Response 1 (Address to the deceased)</p> <p>Response 2</p> <p>Response 3 Event</p> <p>Problem 1 (extension)</p> <p>Response 4 ↓</p> <p>Conclusion</p>	<p>Aperture/ Event</p> <p>Episode (Address to the deceased)</p> <p>Event Step (Address to the living)</p> <p>State Episode</p> <p>Address to the living State Event/ Coda (Dénouement)</p>	<p>Informative</p> <p>Elicitation Reply Informative</p> <p>Directive</p> <p>Informative</p> <p>Directive</p> <p>Directive</p> <p>Informative</p>	<p>Result } Reason } Result Reason } Result } Reason } Result } Reason } Result } Reason }</p>	<p>Simple Comparison }</p>	<p>Temporal Sequence }</p>

Appendix 1.8: [Translation] A Lament, Tuhourangi - Te Arawa, by a kuia from Tūhourangi (Ngata, 1959, pp. 134-137).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Unceasing is the sorrow for my mother, Kohurepuku, 2. And torn to shreds is all within me, 3. What solace is there for the deaths of these noble ones 4. All of whom (you called) your grandchildren; 5. There was Pehia, Toheriri, and Kehu my spouse; 6. And there was Te Kuruotemarama too, now stands lonely 7. Yonder the up-flung peak of Ruawahia, 8. Forsaken was Te Kohika by Heretaunga 9. On the summit of Moerangi over there. 10. Taiāwhio perhaps was caught up in the snare? 11. The snare which also entangled Te Rangitautini 12. Together with all his noble kinsmen, 13. On the wanton urging of Mokonuiarangi. 14. Look and see Rotorua is quite hidden by the kauri. 15. Set them afloat on to Motutawa, 16. Upon Tuhourangi, the tribe of 17. You all, O sirs, who caused 18. This (disaster) to come upon Mokoia. 19. That would rightly answer your wanton insistence, 20. But, alas, your clenched teeth lie 21. Scattered about like shells on the sands.	Immediate/ Recount/ Explanation Recount Hortatory/ Immediate Explanation	Introduction/ Situation Problem 1 Details → Response 1 Problem 2 ↓	Setting/ State Episode Step (Address to the deceased) State/ Coda (Resolution)	Informative Elicitation Directive Directive Informative	Result Reason Result } Reason } Result } Reason } Reason } Concession } Contra- } expectation }		

Appendix 1.9: He waiata aroha mō Petera Pukuatua, Ngāti Raukawa, nā Kahoki (Ngata, 1959, pp. 246-249).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Te roa o te pō e oho ai au, 2. He rau te hurihanga i konei Tukino; 3. Tōu hohoro mai i te hinapōuri, 4. Ko te āhua kau i kitea atu ai. 5. Whano rawa ka nunumi, he wairua haere; 6. Kai roto mai te papaki, kia mau rawa mai, 7. Hei hoa pono koe mōku nei ki te whare. 8. Nāku i moe iho ko tō wairua tonu.	Immediate Recount/ Explanation	Situation & Problem	Setting / State Episode	Informative/ Vocative	Result Reason Concession Contra- expectation Means Purpose	Simple Comparison	
9. Tērā te pūkohu tāiri ana mai 10. Te tara ki 'Tautari, kia tangi atu au. 11. Me tangi, me aha te makau ka wehe; 12. Taratara rawa koe i taku tinana nei. 13. Ka riua ia koe ngā hiwi ki 'Tairi; 14. Te hoki mai te manako, huri atu ai koe, ē.	Immediate Explanation Recount	Situation Problem	State Event Episode	Directive Informative	Reason Result		Temporal Sequence
15. Kōangi hauraro i tuku mai i te hiwi 16. Ki Ngongotaha rā, tē hōhā noa 17. Tāku nei titiro te puia i Whakahinga; 18. Tū mai i konā, mā te hautonga koe 19. E whiu ki te rae o Tahere rā ia. 20. Whai noa atu ana, ka huri atu nā koe, ē.	Immediate	Response Conclusion	Event State Step/Event (hypothetical) State/ Coda (Resolution)	Directive/ Request Informative	Means Purpose Result Reason		Temporal Overlap

Appendix 1.9: A love song from Petera Pukuatua, Ngāti Raukawa, by Kahoki (Ngata, 1959, pp. 246-249).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Through the long night I am so wakeful, 2. A hundred times I turned about, O Tukino; 3. I longed for you to hurry back in the night, 4. And once I thought I saw your likeness. 5. 'Twas only for a moment and it vanished like a phantom; 6. Within me is a-thumping, that vision to retain, 7. And to hold you, dearest one, within the house. 8. Thus in my dreaming I saw you in the spirit.	Immediate Recount/ Explanation	Situation & Problem	Setting / State Episode	Informative/ Vocative	Result Reason Concession Contra- expectation Means Purpose	Simple Comparison	
9. Behold the mist suspended high up yonder 10. On the peak of Tautari, which causes me to weep. 11. To weep in vain for my absent lover; 12. Parted afar off from this body of mine. 13. You have vanished beyond the hills of Tairi; 14. Without love's token, ere proceeding on your way.	Immediate/ Explanation Recount	Situation Problem	State Event Episode	Directive Informative	Reason Result		Temporal Sequence
15. The gentle north wind comes off the hills 16. At Ngongotaha yonder, and all the while unwearied 17. My longing eyes rest on the steaming pools of Whakahinga. 18. Tarry there, and let the south wind 19. Bear you onward to the summit of Tahere afar. 20. Alas, these are vain thoughts, for you are gone.	Immediate	Response Conclusion	Event State Step/Event (hypothetical) State/ Coda (Resolution)	Directive/ Request Informative	Means Purpose Result Reason		Temporal Overlap

Appendix 2: Further examples of *Mōteatea* conforming to Prototype 2

Background details relating to the *mōteatea* included here

	Title	Tribal origin	Composer	Reference
2.1	He tangi	Ngāti Ruanui	Te Iikaherengutu	Ngata & Jones, 1961, pp. 366-371
2.2	He tangi mō Mahora	Waikato, Ngāti Maniapoto	Tukorehu	Ngata & Jones, 1961, pp. 180-183
2.3	He waiata tangi mō Tuterangiwhaitiri	Te Aitanga-a-Hauiti	Rangiuiua	Ngata, 1959, pp. 294-297
2.4	He tangi mō Te Wai- Kowharawhara	Ngāti Ira ki Wairarapa	Rangi- Whakapou	Ngata & Jones, 1970, pp. 34-37
2.5	He tangi mō Te Kore	Ngāti Maniapoto	Paretekawa	Ngata, 1959, pp. 250-253
2.6	He waiata aroha	Te Whanau-a-Apanui	Unknown	Ngata & Jones, 1961, pp. 50-51
2.7	He waiata aroha	Ngāti Toa	Te Rangihiroa	Ngata, 1959, pp. 350-355
2.8	He waiata whaiāipo mō Te Heuheu Herea	Ngāti Tuwharetoa	Te Kahui	Ngata & Jones, 1961, pp. 64-65
2.9	He waiata whaiāipo	Te Arawa	Tatai Te Waiatua	Ngata & Jones, 1961, pp. 98-101
2.10	He waiata whaiāipo	Ngāti Hinemanu, Ngāti Te Upokoiri	Waipū	Ngata & Jones, 1961, pp. 260-263
2.11	He waiata aroha	Ngāti Ruapani, Tuhoe	Mihikitekapua	Ngata, 1959, pp. 76-79
2.12	He waiata aroha mō Te Manana Kauaterangi	Ngāti Porou	Turuhira Hineiwhakinater angi	Ngata, 1959, pp. 104-107
2.13	He waiata aroha nō Tukehu rāua ko Wetea i mua o te patunga i a rāua i Te Totara	Ngāi Maru	Tukehu & Vetea	Ngata, 1959, pp. 356-359
2.14	He waiata whaiāipo mō Te Mimi-o-Pawa	Ngāti Porou	Hinekimua	Ngata & Jones, 1961, pp. 118-119

	Title	Tribal origin	Composer	Reference
2.15	He waiata whaiāipo	Ngā Puhi	Pakiri	Ngata & Jones, 1961, pp. 162-165
2.16	He waiata whaiāipo	Whakatāne, Ngāti Awa	Unknown	Ngata & Jones, 1961, pp. 194-197
2.17	He waiata tangi	Wharekauri	Unknown	Ngata & Jones, 1970, pp. 100-103
2.18	He waiata aroha	Ngāti Whakahemo	Unknown	Ngata, 1959, pp. 374-377
2.19	He waiata whaiāipo mō Mauriatea	Ngāti Porou	Te Ihukimua	Ngata & Jones, 1961, pp. 44-45
2.20	He waiata aroha	Ngāti Porou	Te Paea	Ngata & Jones, 1961, pp. 302-303
2.21	He waiata whaiāipo mō Te Heuheu Tukino (II)	Ngāti Kohera, Ngāti Tuwharetoa	Niho	Ngata, 1959, pp. 288-289

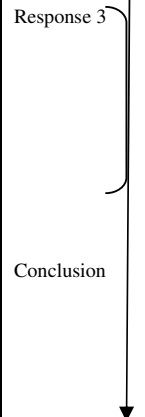
Appendix 2.1: He tangi, Ngāti Ruanui, nā Te Ikaherengutu (Ngata & Jones, 1961, pp. 366-371).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Nei ka noho, kapakapa tu ana 2. Te tau o taku manawa 3. Ki aku tamariki. 4. Etia nei au, e tama ma, 5. Ko te Aitanga-a-Tāne 6. E tuohu i uta ra, 7. E piko nei me te mamaku 8. Ki aku tamariki. 9. Kei whea ra, e, te tamaiti 10. I karangatia ai, 11. "Nau mai! E tama!" 12. Ka riro ra ia i te taiheke nui. 13. Ka noho tenei au, e tama ma, 14. I runga i te kahui papa, 15. Papa mania, papa tahia, 16. Tahia rawatia; 17. Kei ai he titiro i te ra 18. E tu iho nei, 19. Te maunga e tu mai ra, 20. Ki te hau kainga, 21. I whakaarohatia mai, 22. E te konohi tonga, 23. Tenei me ruru ki te whare 24. Na Whiro-te-tupua; 25. Kei wareware taku ngakau 26. Nga hanga a te rau. 27. Mei kaiā ranei te marama 28. I mate ai? 29. Mei kaiā ranei te pari 30. I horo ai? 31. Nga huri nei i pirau ai? 32. Mei taua mea, ka ruru nga atua 33. Ki a tatou, 34. Ka ngaro i te ngaro a te moa. 35. Ko te rau kau 'no te whakawaia ana 36. Ki te whanau a Pani, a Rongotau, 37. Nāna te kahui kura, 38. Nga taonga whakamanamana, 39. E tama ma, a o kuia 40. Aua atu ko tawhiti. 41. Nāku pea koutou koi tiki atu 42. Ki Hawaiiki ahu mai ai,	Recount Immediate Immediate Recount Immediate Hortatory Immediate / Recount	Introduction/ Situation Details → Problem Response 1 Response 2 Problem 2 Problem 3 ↓	Setting/ Event Vocative/ State Address to the deceased Episode State Vocative State Episode 1 □ (Address to the deceased) State Event Step (Addressed to self) Step 2(Addressed to self) Episode State Episode (Addressed to the deceased) Vocative Episode	Informative Elicitation Reply Informative Directive Elicitation Informative	Result Reason Result Reason Result Reason Condition Consequence	Simple Comparison Simple Comparison Supp- lementary Alternation	

<p>43. Ka tupu koutou hei tangata. 44. Ka ranga e o tupuna 45. Nga hau o te po. 46. O te pukupuku, 47. O te tau mate; 48. Hoki mai 'no ana 49. Ki te pukai wheo ai. 50. I tohia ai koe ki te tohi 51. O Tūtorohakina, o Tutenganahau, 52. Kia karo riri tama, 53. Kia karo nguha, kia karo patu. 54. Kei te whakahira koe 55. I te riri kaiapa na o matua 56. Ki roto o Kairau: 57. Kia ruku atu koe 58. Te ruku a te kawau 59. Ka ea to ika he haku 60. No te moana uri, 61. Ka ko o rongo i runga Haumatao. 62. E uia mai koe e nga whenua, 63. " Ko te tama a wai?" 64. 'Ka toa, ka rangona; 65. Ka tu i te ihu o te waka, 66. Ka rangona; 67. Ka amohia te iwi, 68. Ka tiketike ki runga; 69. Koia patu apiti, te kiri kai-mata.' 70. Kihai taku tamaiti i waiho e au 71. I roto o Ngaengae, 72. Ki' whakaata koe e Totara-i-ahua 73. Ki te pu whakakeko; 74. Ki' tere matoru koutou ko o matua 75. Ki roto o Manukau; 76. E kore au e mihi atu 77. Ki a koutou.</p>	<p>Recount</p> <p>Immediate</p> <p>Recount</p> <p>Hortatory</p> <p>Immediate</p>	<p>Problem 4</p> <p>Response 3</p> <p>Conclusion</p>	<p>Episode 4(Address to the deceased) Episode 4 (Addressed to the deceased)</p> <p>State</p> <p>Episode</p> <p>Episode</p> <p>Step (Address to the deceased)</p> <p>Coda (Resolution)</p>	<p>Vocative</p> <p>Elicitation Reply</p> <p>Informative</p>	<p>Means</p> <p>Purpose</p> <p>Condition</p> <p>Consequence</p> <p>Condition</p> <p>Consequence</p>	<p>Simple Comparison</p> <p>Supplementary Alternation</p>	<p>Temporal Sequence</p>
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Appendix 2.1: [Translation] A lament, Ngāti Ruanui, by Te Ikaherengutu (Ngata & Jones, 1961, pp. 366-371).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Abiding here in sadness, there came a wild throbbing	Recount	Introduction/ Situation	Setting/ Event	Informative	Result		
2. Which tore at my heart-strings	Immediate		Vocative/ State		Reason Result		
3. Because of my children.	Immediate	Details →	Address to the deceased	Elicitation	Reason	Simple Comparison	
4. I am like, O sons,							Recount
5. The Progeny of Tane	Immediate	Response 1	State	Result Reason			
6. That bend over upon the shore,	Hortatory				Response 2	Event	Condition
7. And droop there like the mamaku		Immediate / Recount	Problem 2	Step (Addressed to self) Step 2(Addressed to self) Episode			
8. Because of my children.	Problem 3				State	Episode (Addressed to the deceased) Vocative Episode	
9. Where now is the child		Problem 4	Episode	Informative			Consequence
10. To whom I called,	Temporal						
11. "Welcome, O son!"							
12. Alas, gone is he in the raging torrent.							
13. I alone remain, O sons all,							
14. Upon the bare soil of the many,							
15. Icy soil, windswept soil,							
16. Swept quite bare;							
17. I care not to gaze at the sun							
18. That shines above;							
19. The mountain that stands yonder,							
20. Above the beloved home,							
21. Is oft in my thoughts							
22. As I gaze at it from the south.							
23. There is nought else, but to shelter within the house							
24. Because of Whiro-the-Demon;							
25. Let not my heart forget							
26. The exploits of the many.							
27. Was the Moon plundered (like me)							
28. When it died?							
29. Was the cliff-side plundered (like me)							
30. When it fell?							
31. Or the seed kumara that they have rotted?							
32. If such be it, verily, the gods have united							
33. Against us all,							
34. And lost are we, lost like the moa.							
35. Only the leafy growth remain of the beguiling							
36. By the family of Pani and Rongotau							
37. Who now possess the valued family heirlooms,							
38. Treasures these oft boasted about,							
39. O sons all, by your grand-aunts							
40. Now long since departed afar off.							
41. Perhaps it was I who brought you forth							
42. From Hawaiki in my begetting,							
43. Since then you grew to manhood.							

<p>44. Your ancestors oft contrived to raise 45. The winds of the night, 46. Of the pukupuku, gooseflesh of fear, 47. Of the death-dealing year; 48. Which, haply, hath returned 49. Full loaded to groan within. 50. Dedicated were you with the ritual 51. Of Tūtorohakina, of Tutenganahau, 52. To speed your parry, O son, in battle, 53. 'Twas the firm parry, the weapon parry, 54. Thus equipped you were eager 55. For single combat as were your uncles 56. In the vale of Kairau. 57. You oft plunged in 58. Like the swoop of the cormorant 59. To emerge with your prey the king-fish 60. From the depths of the sea, 61. Your fame resounded upon the heights of Haumatao. 62. Should you now be asked in distant lands 63. " Whose son are you?" (Reply and say), 64. ' If a warrior, the fame is known; 65. If standing at the prow of the canoe, 66. The fame is known; 67. If elevated by the tribe, 68. The fame is thrust on high; 69. Likewise in close combat is the bare-skinned warrior.' 70. My child was not abandoned by me 71. Within the vale of Ngaengae; 72. If only you had appeared at Totara-i-ahua 73. At the point of the squinted pu, 74. Or, with your uncles, you had been taken on the flood-tide 75. Within Manukau; 76. I would forbear to pay this tribute 77. To you my children.</p>	<p>Recount</p> <p>Immediate</p> <p>Recount</p> <p>Hortatory</p> <p>Immediate</p>	<p>Response 3</p> <p>Conclusion</p> 	<p>4(Address to the deceased) Episode 4 (Addressed to the deceased)</p> <p>State</p> <p>Episode</p> <p>Episode</p> <p>Step (Address to the deceased)</p> <p>Coda (Resolution)</p>	<p>Vocative</p> <p>Elicitation Reply</p> <p>Informative</p>	<p>Means</p> <p>Purpose</p> <p>Condition</p> <p>Consequence</p> <p>Condition</p> <p>Consequence</p>	<p>Simple Comparison</p> <p>Supplementary Alternation</p>	<p>Sequence</p>
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Appendix 2.2: He tangi mō Mahora, Waikato – Ngāti Maniapoto, nā Tukorehu (Ngata & Jones, 1961, pp. 180-183).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations	
1. E hine rongo kino ki te iwi, e i! 2. Kihei te makau kei tangihia ki te whare; 3. I whakairia koe ki runga ki o iwi, 4. Ki a Tainui, ki a Te Arawa, e i. 5. Kihai au, e hine, i hare mai runga; 6. I ruku mai au i te awha titiparera ki taku tau, e i. 7. Ka pa, e te iwi, he taonga mai nei 8. Te makau i au, i moumoua nei, e 9. I punia mai koe te puni taurarua; 10. I hīia mai koe te hi a Tonganui; 11. I wheawheautia nga hanga puhia. 12. Kei ona ahua ka noho waenga noa, 13. Te tauarumia e te rau, e i. 14. He aha koia koe te hoatu ai 15. Te awa o to waka ko Tangaroa-tohia, 16. Korokē whāwhā o mata ka rehu, 17. Takitaki pu te ngaru huri popo punui a hine ra, i. 18. Ka puta koe kei waho. 19. Puta rawa ake nei, e i, 20. Ka paea ki te one i waho Kahunui, 21. I roto te totara, te moenga o te ipo, e. 22. E hine whakatau kore ki te nohanga awatea! 23. Kihei i uhia te kaka o te waero. 24. Tenei to kahu nga hina o Riaka; 25. Kei o teina te tau o Torohaki; 26. Kei o papa Te Awhiowhio; 27. Kia hurutu koe te rau o Tuhiwai. 28. He whakatau taringa Matai-kohunga, 29. Ka takahi i te uru o Ngatata, e i.	Immediate/ Recount/ Explanation	Introduction/ Situation	Aperture/ Setting	Informative	Concession Contraexpectation			
			Problem 1	Episode State		Denial Correction		
			Details →					
			Problem 2	Episode	Elicitation Reply Informative			
				Episode		Reason Result		
			Problem 3		Elicitation			
			Problem 1 (expansion)	Episode Episode (extension) Episode	Informative			
			Problem 4	State				Temporal Sequence
		Immediate Recount Immediate	Problem 5 Problem 6 Response 1	Event	Informative	Result Reason		
			Response 2 Response 4	State State Event Event Step (Addressed to the deceased)	Request Informative			Temporal Sequence

Appendix 2.2: [Translation] A lament for Mahora, Waikato – Ngāti Maniapoto, by Tukorehu (Ngata & Jones, 1961, pp. 180-183 .

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations	
1. O daughter what sad tidings of thee for the tribe! 2. The loved one, alas, was not mourned within the house; 3. Thou wert exalted among your tribes, 4. Of Tainui and of Te Arawa, e i. 5. I did not, O daughter, come carefree from up yonder; 6. I was weighed down with sorrow for my dear one. 7. Would it were, O tribe, a mere common treasure 8. This loved one of mine, now wastefully lost, e. 9. Accompanied thou wert by a treacherous companion; 10. You were lured forth with the lure of Tonganui; 11. Long concealed were thy decorative plumes. 12. There was unhappily a wavering mood 13. And the multitude did not seek, e i. 14. Why didst thou not recite 15. The canoe charm of Tangaroa-tohia, 16. Ere the cunning one closed thine eyes in death, 17. And submerged thee beneath the waves, O daughter, alas. 18. Belatedly thou comest forth at last. 19. Alas, when thou wert brought forth 20. Thy body was cast upon the sands at Kahunui, 21. And now sleepest, the one beloved, in a totara couch, e. 22. O daughter, nevermore wilt thou sit in the sunshine! 23. Thou wert not covered with the dogskin cloak 24. Here then is thy mantle, the grey hairs of Riaka; 25. Thy younger sisters still possess Torohaki; 26. And your uncles keep Te Awhiowhio; 27. Let the cord of Tuhiwai be fastened to thee. 28. For an ear ornament, there is Matai-kohunga, 29. Then tread upon the head of Ngatata, e i.	Immediate/ Recount/ Explanation	Introduction/ Situation	Aperture/ Setting	Informative	Concession Contraexpectation			
			Problem 1	Episode State		Denial Correction		
			Details →					
			Problem 2	Episode	Elicitation Reply Informative	Reason Result		
			Problem 3	Episode	Elicitation			
			Problem 1 (expansion)	Episode Episode (extension) Episode	Informative			
			Problem 4	State				Temporal Sequence
		Immediate	Problem 5		Exclamation			
		Recount Immediate	Problem 6			Result Reason		
			Response 1	Event	Informative			
				State State Event	Request			Temporal Sequence
		Hortatory	Response 2 Response 4	Event Step (Addressed to the deceased)	Informative			

Appendix 2.3: He waiata tangi mō Tuterangiwhaitiri, Te Aitanga-a-Hauiti, nā Rangiuia (Ngata, 1959, pp. 294-297).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. He rangi au e tatari, he raro au e manako 2. Mō taku mea rā, kāore anō i puta mai 3. I te rā ka tau, ka tū mai kai uta; 4. I te tai ka tau, ka maunu mai i te hukinga. 5. Tēnei te rere nei i runga i te au whakaheke 6. Ka hāngai ki te rae ki Hauaitunui nei ē. 7. Ko wai kei te tā, e whakatangi ana i te hoe? 8. Ko Tutehurutea, ko koutou, e hika mā ē; 9. Kai Mangarara ka rangona atu e au, 10. E whāwhai ana mai koi tata ki uta rā; 11. Ko te waka rā, ē, kia tōia ki tahaki. 12. Ka riri mai nā koe ki taku whakakeketanga; 13. Ko wai ka tohu iho ko te rangi tonu tēnei o te mate. 14. Ka hūpeke nā koe, tē akitō rawa iho. 15. Ko te ngenge rā, ē, ka waiho nei ki ahau; 16. Kuru rawa i aku iwi i te rā roa o te waru. 17. Kia noho atu au i konei, e hika mā ē; 18. He matihe ia nei e hoki mai ki te ihu ē ī.	Immediate	Situation & Problem 1	Setting State	Informative	Contraexpectation Concession	Simple Comparison	
	Recount/ Explanation	Problem 2	Event (hypothetical) Episode	Elicitation Reply Informative			
	Immediate	Response	Episode	State	Result Reason Concession Contraexpectation		
	Conclusion	Final comment/ Coda (Resolution) (Address to the living) (Episodes addressed to the deceased)	Request State	Result Reason			

Appendix 2.3: [Translation] A lament for Tuterangiwhaitiri, Te Aitanga-a-Hauiti, by Rangiuia (Ngata, 1959, pp. 294-297).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Each day I wait, each night I long 2. For my dear one, who comes not 3. Though the sun has declined far o'er the land; 4. The tide has slackened, and is receding down the river. 5. (I am) like one borne away on the swift current, 6. Bearing onward abreast the headland of Hauaitunui yonder. 7. Who is it baling and making the paddle to resound? 8. 'Tis Tutehurutea, and all of you, dear ones, 9. Off Mangatara, were heard by me, 10. Striving desperately and almost reaching the shore; 11. The canoe it was to be hauled away. 12. In your anger you reproached me for my tardiness; 13. But who could have foretold 'twas to be a day of mourning, 14. And you went hurriedly, you did not linger. 15. Now I am left with this weariness; 16. Striking into my very bones, this long summer's day. 17. Let me remain here alone, O my kinsmen; 18. If like the lusty sneeze (he) will return, ah me.	Immediate Recount/ Explanation Immediate	Situation & Problem 1 Problem 2 Response Conclusion	Setting State Event (hypothetical) Episode Episode Episode Final comment/ Coda (Resolution) (Address to the living) (Episodes addressed to the deceased)	Informative Elicitation Reply Informative State Request State	Contraexpectation Concession Result Reason Concession Contraexpectation Result Reason	Simple Comparison	

Appendix 2.4: He tangi mō Te Wai-Kowharawhara, Ngāti Ira ki Wairarapa, nā Rangi-Whakapou (Ngata & Jones, 1970, pp. 34-37).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. He aha rawa te hau nei? 2. He kohinu tangata, e i. 3. Ka paoho e roto i a au 4. Me ko te Wai-kōwharawhara, e i. 5. E hine āku! Ka waiho atu koe e au 6. Mā te mataatao e titiro e, i; 7. Mā o tungāne i te uru, 8. Mā Te Rangi-kāheke, mā Te Rangi-tipu-a-nuku 9. E whakaara to moe rā. 10. Ma Kahu-ngunu mai rā 11. E tiki mai e torotoro, e. 12. Ka ara te kautuku nei ko Poho-kura, 13. E kai nei i a au, e i.	Immediate/ Explanation Immediate	Situation Problem 1 Problem 2 Response 1 Response 2 Response 3 Conclusion	Setting/ Event State Event Event Event (hypothetical) Event 5 (prediction) /Final comment/ Coda (Dénouement)	Informative Vocative Prediction	Reason Result Means Purpose		

Appendix 2.4: [Translation] A lament for Te Wai-Kowharawhara, Ngāti Ira ki Wairarapa, By Rangi-Whakapou (Ngata & Jones, 1970, pp. 34-37).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. What is this breeze that blows? 2. It has the beguiling fragrance of someone. 3. It awakens a yearning within me 4. As if it were of Te Wai-kōwharawhara, ah me. 5. O woman-child of mine! You are being forsaken by me 6. For the bitter cold to attend on you; 7. Tis now for your brothers in the west, 8. For Te Rangi-kāheke and Te Rangi-tipu-a-nuku 9. To arouse you from your sleep. 10. The Kahu-ngunu will surely come 11. To seek revenge. 12. Meantime that upstart bittern, Poho-kura, 13. Is consuming me now, alas.	Immediate/ Explanation Immediate	Situation Problem 1 Problem 2 Response 1 Response 2 Response 3 Conclusion	Setting/ Event State Event Event Event (hypothetical) Event 5 (prediction) /Final comment/ Coda (Dénouement)	Informative Vocative Prediction	Reason Result Means Purpose		

Appendix 2.5: He tangi mō Te Kore, Ngāti Maniapoto, nā Paretekawa (Ngata, 1959, pp. 250-253).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Kāore te whakamā ki au rā, 2. E taka kau noa nei; 3. He pō kia moea, he ao ka tirohia. 4. Te takiringa mai o te ata i ngā pae, 5. Kia tohu ake au ko ngā mahinga 6. Kīhai hoki mai. 7. He oti te tangata i kore mahara ki roto; 8. Te muri aroha ki tō tāu tūmau. 9. Tēnei anō rā ō maru i waiho, 10. Tē mau nei, ē, kei taku tuakiri. 11. Ko āku mata i rehu, 12. E whakawhetū mai ana roto. 13. Mā te aha e kawē 14. Te tāwhatitanga kei Te Habanga, 15. Kia komihi au, e Kore! ki a koe; 16. Nāu ia waiho te kiri awHINGA nei.	Immediate/ Explanation Recount Immediate	Introduction/ Situation Problem 1 Problem 2 Problem 3 Response 1 Response 2 Conclusion	Aperture/ Setting Episode (Addressed to the deceased) State State State/ Final comment Coda (Resolution)	Informative Elicitation Informative Informative	Result Reason Reason Result Result Means Purpose	Simple Comparison	

Appendix 2.5: [Translation] A lament for Te Kore, Ngāti Maniapoto, by Paretekawa (Ngata, 1959, pp. 250-253).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. What shameful fate, alas, has come upon me, 2. Hence my state of aimless wandering; 3. Night is only for sleep, day comes but to awaken. 4. When the dawn strikes the hill tops, 5. I do only recall times of strife 6. From whence many ne'er returned. 7. You were oft headstrong without thought for home; 8. Hence this abiding grief for your companionship. 9. Here, all about, are symbols of your greatness, 10. For ever cherished and treasured within the house. 11. My misty eyes are quite bedimmed, 12. And shine forth from within like stars, 13. What is there here to take 14. To the lower slope of Te Hahanga, 15. So that I might greet, O Kore! you alone? 16. Alas, bereft are the dear ones you once embraced.	Immediate/ Explanation Recount Immediate	Introduction/ Situation Problem 1 Problem 2 Problem 3	Aperture/ Setting Episode (Addressed to the deceased) State State State/ Final comment Coda (Resolution)	Informative Elicitation Informative Informative	Result Reason Reason Result Result Means Purpose	Simple Comparison	

Appendix 2.6: He waiata aroha, Te Whanau-a-Apanui, composer unknown (Ngata & Jones, 1961, pp. 50-51).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. He mea pai, e te hoa, 2. Nāu rā i wehewehe; 3. Ina ia te kore 4. He manako mai hoki 5. Nā wai hoki te mea 6. Ka pau te huri atu, 7. Ka whano ka wareware, 8. Ka whāritua i ahau, ē ī? 9. Kei te kainga 'hau 10. E te ao rere mai, 11. I haramai rā koe 12. I te hoa i ahau. 13. I whea koia koe 14. I te tuaititanga 15. Ka wewete i reira, 16. Koi hārewa ana? 17. Hōmai rawa nei 18. Aku rangi ki te noho, 19. Ka kino ia 'hau, 20. Ka koha te rauawa, ē ī.	Immediate Recount/ Explanation Immediate	Situation Problem 1 Response 1 Problem 2 Response 2 Conclusion	Aperture/ Setting/ Event State Episode 1 State Event Event Event Event (hypothetical) State/ Coda (Resolution)	Vocative/ Informative Elicitation 1 Informative Elicitation 2 (Addressed to someone other than the departed)	Concession Contra- expectation Reason Result Result Reason Condition (implied) Consequence (implied)	 Simple Comparison	 Temporal Sequence Temporal Sequence

Appendix 2.6: [Translation] A love song, Te Whanau-a-Apanui, composer unknown (Ngata & Jones, 1961, pp. 50-51).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. It is well, dear one, 2. That you brought about this parting; 3. For me there is nought 4. That can give me comfort. 5. All there was to give 6. Was given freely to you, 7. Is there now no remembrance, 8. Am I for ever put aside?	Immediate Recount/ Explanation Immediate	Situation Problem 1	Aperture/ Setting/ Event State Episode 1	Vocative/ Informative	Concession Contra- expectation		
9. I am being consumed within 10. As I mark the cloud floating hither, 11. For indeed you have come 12. From the one who was my mate. 13. Why did you not 14. Whilst love was awakening 15. Undo it all then, 16. Treating it as a thing of folly? 17. Comes it now heavy-laden 18. Are my days of waiting, 19. I am sore-oppressed, 20. A hull-broken canoe am I.		Response 1 Problem 2 Response 2 Conclusion	State Event Event Event Event (hypothetical) State/ Coda (Resolution)	Elicitation 1 Informative Elicitation 2 (Addressed to someone other than the departed)	Reason Result Result Reason Condition (implied) Consequence (implied)		Temporal Sequence Temporal Sequence
						Simple Comparison	

Appendix 2.7: He waiata aroha, Ngāti Toa, nā Te Rangihiroa (Ngata, 1959, pp. 350-355).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E kore te roimata e puritia, 2. Me tuku tonu atu kia maringi, 3. Me he wai; 4. Me kuku ki roto rā 5. Koromaki mai ai 6. Kei haeratia koe i taiaritia	Immediate/ Explanation	Situation & Problem	Setting	Informative	Result Reason Condition	Simple Comparison	
7. Whakarongo ki te tai 8. E tangi haere ana, 9. Whakaririki ai 10. Te rae ki Te Uruhi; 11. He pounga waihoe mai nāu, e Te 'Hiroa. 12. Nāu rā te kikini, 13. He mānuka i ahau.	Recount/ Explanation		Event	Directive	Consequence		Temporal Overlap
14. Te ao o te tonga 15. E whākina mai rā. 16. Haere ana koe te hiwi ki Aotea; 17. Kei raro Te Herepu 18. E moea iho nei 19. E tāmaua nei e māua ko ngākau.	Immediate		Episode 1 State Event State/ Event ?	Informative/ Vocative (Addressed to the departed)	Result Reason		Temporal Overlap
20. Kai noa i te kai 21. Te uru ki roto rā; 22. Ka whanatu te aroha 23. I te pito ngākau 24. Me tia ki te miri 25. Kia wawe taku rangi 26. Me hopī ki te wai 27. Kia ora ai ahau.		Response Conclusion	Event State Event Coda (Dénouement)	Request	Concession Contra- expectation Result Result Means Reason Result		Temporal Overlap

Appendix 2.7: [Translation] A love song, Ngāti Toa, by Te Rangihiroa (Ngata, 1959, pp. 350-355).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Tears are not to be withheld, 2. Let them pour forth, 3. Like water; 4. If they were repressed, 5. To surge within, 6. I would be riven and rent asunder.</p> <p>7. List to the tides, 8. Lamenting as they flow; 9. Sullenly surging by 10. The headland at Te Uruhi. 11. 'Tis following the swirl of your paddle stroke, O Te 'Hiroa. 12. 'Twas you, my beloved, who quietly pinched me, 13. Thus to warn me in sadness.</p> <p>14. The clouds in the south 15. I now see before me, 16. As you wend your way over the hills at Aotea. 17. In the north is Te Herepu, 18. Of whom I will but dream, 19. As I commune alone with the sadness in my heart.</p> <p>20. I partake of food 21. But cannot keep it within, 22. With sorrow surging upwards 23. From my heart strings. 24. Let me be soothed by the ritual, 25. And hasten the day 26. When this craven fear is cleansed in water, 27. And my spirit revives.</p>	<p>Immediate/ Explanation</p> <p>Recount/ Explanation</p> <p>Immediate</p>	<p>Situation & Problem</p> <p>Response Conclusion</p>	<p>Setting</p> <p>Event</p> <p>Episode 1</p> <p>State</p> <p>Event</p> <p>State/ Event ?</p> <p>Event</p> <p>State</p> <p>Event</p> <p>Coda (Dénouement)</p>	<p>Informative</p> <p>Directive</p> <p>Informative/ Vocative (Addressed to the departed)</p> <p>Request</p>	<p>Result</p> <p>Reason Condition</p> <p>Consequence</p> <p>Result Reason</p> <p>Concession Contra- expectation Result</p> <p>Result Means Reason Result</p>	<p>Simple Comparison</p>	<p>Temporal Overlap</p> <p>Temporal Overlap</p> <p>Temporal Overlap</p>

Appendix 2.9: [Translation] A love song, Te Arawa, by Tatai Te Waiatua (Ngata & Jones, 1961, pp. 98-101).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. With the fall of eventide upon my couch I lie, 2. A hundred memories are mine, e i, 3. Come then, O my father, and see 4. Here alone still am I, u u, 5. Gathering together my host of memories, 6. Now heaped up within this chamber, e ei, 7. Like food am I, O Peehi, to be set aside 8. For you O Hukiki, i i. 9. Possessed is my soul by Toahaere, 10. And otherwise quite bereft am I, u. 11. I will bless the places whereon we reclined, 12. In those blissful days gone by, i. 13. I longed to be on the beach at Waikuta, 14. But suddenly you went away, e i. 15. I now greet the cloud drifting hither 16. From the summit of Mauao, i. 17. Below there is Pakuru returning hither, 18. Ah me, how love grows within, ui ihi.	Immediate Explanation Recount Immediate	Situation Problem Response Situation Problem Response Conclusion	Setting Event 1 (Addressed to father) State (Addressed to the departed) Event 2 (Addressed to the departed) Episode 1 Event 3 State Coda (Resolution)	Informative Directive/ Vocative Informative Informative / Vocative Informative	Means Purpose Concession Contra- expectation Reason Result	Simple Comparison	

Appendix 2.10: He waiata whaiāipo, Ngāti Hinemanu – Ngāti Te Upokoiri, nā Waipū (Ngata & Jones, 1961, pp. 260-263).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Pūrei kōhu e whakatoro rā, 2. Tāhere ana mai te puke ki Ōkahu; 3. Kei tua atu hoki te tāne 4. E aroha nei au. 5. Nāku ia nā koe i whakarere 6. I te āiotanga, 7. 'Tahi te waka nei ka rutua, 8. Pāea ki te ākau, ī. 9. Nō te ao te uaratanga 10. Riro ki te pō, 11. Waiho noa hei tūmanako 12. Mā te ngākau. 13. E hoa mā! Kauraka ia rā 14. Hei whakatanguru; 15. Nō te mea ia rā ko te rawa i riro 16. Mai i a Hika-awa. 17. Taku taumata e noho ai au 18. Ko Paetawa rā, 19. 'Ā mārama au te titiro 20. Ki Waipunapuna, 21. Ara haerenga mai nō Te Perohuka; 22. He tapu te whakahua, 23. Kei tawhiti tōhou tinana, 24. Kei Te Reotuku, 25. Kei Patea 26. au e noho ana, 27. Kei Te Awarua; 28. Mapu kau noa atu i konei, 29. Au koha tauraro, ī.	Immediate Recount Immediate	Situation Problem Response/ Problem Problem Response Conclusion	Setting Addressed to the departed) Episode 1 State Episode 2 (Addressed to the gossipers) Informative (Addressed to the departed) Coda (Resolution)	Informative Directive/ Vocative Informative	Concession Contra- expectation Result Reason	Simple Comparison Simple Contrast	Temporal Overlap Temporal Sequence

Appendix 2.10: [Translation] A song of love, Ngāti Hinemanu – Ngāti Te Upokoiri, by Waipū (Ngata & Jones, 1961, pp. 260-263).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. There is a cloud stretched forth 2. To encircle yonder peak at Ōkahu; 3. Where beyond is the lover 4. Whom I adore. 5. It was I who did forsake you 6. When all did seem tranquil, 7. Now, alas, this canoe, storm-buffeted, 8. Is stranded upon the shore.</p> <p>9. 'Twas, indeed, a day of great desire; 10. Comes now each night 11. And I am left with this great love 12. Within my breast. 13. O friends all! Do not, I pray, 14. Talk so harshly there; 15. Because of this treasured thing 16. Now possessed by Hika-awa.</p> <p>17. The summit upon which I oft do sit 18. Is up above on Paetawa yonder, 19. Where clear is my view 20. To Waipunapuna, 21. The pathway trodden by Te Perohuka; 22. I pronounce (your name) with adoration, 23. Now that you are afar off 24. At Reotuku, 25. Or at Patea, and I would I were 26. At Te Awarua; 27. Instead of sighing here in vain, 28. Tortured and downcast with love.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Situation</p> <p>Problem</p> <p>Response/ Problem</p> <p>Problem</p> <p>Response</p> <p>Conclusion</p>	<p>Setting</p> <p>Addressed to the departed) Episode 1 State</p> <p>Episode 2</p> <p>(Addressed to the gossipers)</p> <p>Informative (Addressed to the departed)</p> <p>Coda (Resolution)</p>	<p>Informative</p> <p>Directive/ Vocative</p> <p>Informative</p>	<p>Concession</p> <p>Contra- expectation</p> <p>Result</p> <p>Reason</p>	<p>Simple Comparison</p> <p>Simple Contrast</p>	<p>Temporal Overlap</p> <p>Temporal Sequence</p>

Appendix 2.11: He waiata aroha, Ngāti Ruapani – Tuhoē, nā Mihikitekapua (Ngata, 1959, pp. 76-79).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Tiketike rawa mai Te Waiwhero, 2. Te turakina, kia ngāwari, 3. Kia mārama au te titiro, ē, 4. Ki te rehu ahī o Whakatane. 5. He tohu mai pea nā te tau, ē, 6. Ki māha atu e te ngākau; 7. Tēnei koe te hokai nei, ē, 8. Ki tō moenga, i awahi ai tāua, ī.</p>	Immediate/Explanation	Situation & Problem	Setting Event (hypothetical)	Informative	Result Reason		
<p>9. Meī mātau ana i ahau, ē, 10. Ngā kōrero, e takoto i te puka, 11. Me tuhituhi atu ki te pepa, ē, 12. Ka tuku ai ki a Ihaka, 13. Kia pānui a Te Uruti, ē, 14. 'E hine, tēnā koe! 15. Ka nui taku aroha', ī.</p>	Recount (hypothetical ?)	Problem	Episode		Condition (N.B. Consequence unstated) Means Purpose		
<p>16. Kāore hoki e te roimata, 17. Tē pēhia kei aku kamo; 18. Me he wairutu au ki Te Whangaromanga, ē, 19. Ko Haumapuhia, e ngunguru i raro rā, ī.</p>	Immediate	Response	Event				
<p>20. Ka hei rawa ai, e hika, ē, 21. Ko Ruawharo te ritenga i te tipua, 22. E maka noa rā i āna pōtiki, ē, 23. Tū noa i te one ko Matiu, ko Makara, 24. Ko moko tuararo ki tawhaiti, ē, 25. Ki Ngaruroro rā, me ko Rangatira, ī.</p>	Recount	Conclusion	Episode/ Coda (Resolution)	Informative / Vocative	Condition (N.B. Consequence unstated)		

Appendix 2.11: [Translation] A song of yearning, Ngāti Ruapani – Tuhoe, by Mihikitekapua (Ngata, 1959, pp. 76-79).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Too loftily rears Te Waiwhero, 2. Would it were thrust down lower, 3. That clearly I might see 4. The haze from the fire at Whakatane. 5. It may be a sign from my dear one 6. To relieve my anxious heart 7. To say that you are homing 8. To your sleeping place, where we embraced.</p>	Immediate/ Explanation	Situation & Problem	Setting Event (hypothetical)	Informative	Result Reason Means Purpose		
<p>9. If I had only known 10. The words contained in the letter, 11. That a message be put in writing 12. And sent to Ihaka, 13. So that Te Uruti may read, 14. 'My daughter! My greetings 15. And my deep affection'.</p>	Recount (hypothetical ?)	Problem	Episode		Condition (N.B. Consequence unstated) Means Purpose		
<p>16. How heavy are the tears, 17. Which my eyelids cannot restrain. 18. They run as the water at Te Whangaromanga, 19. Where Haumapuhia moans below.</p>	Immediate	Response	Event				
<p>20. If only it were possible my child 21. To have the magic arts of Ruawharo, 22. Who cast away his children 23. To stand on the coast as Matiu and Makara, 24. Or the carved rock in the distance 25. At Ngaruroro, Rangatira.</p>	Recount	Conclusion	Episode/ Coda (Resolution)	Informative / Vocative	Condition (N.B. Consequence unstated)		

Appendix 2.12: He waiata aroha mō Te Manana Kauaterangi, Ngāti Porou, nā Turuhira Hineiwhakinaterangi (Ngata, 1959, pp. 104-107).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E kua mā! Kātahi taru pōrearea ko ngā wairua, 2. E haramai nei, ē; 3. Kia whitirere au me kei te ao koe, 4. E moe ana tāua, ē. 5. Tērā te marama, he whakareinga atu 6. Nō āku tini mahara. 7. I haramai Kopu i ngā tāne, ka wehe nei rā 8. I taku tinana, ē. 9. E hia te wiki tapu taku whakaarohanga, 10. E hoki mai koutou, ē; 11. He motatau koe, nā te kamo anō 12. I kai haumi atu, ē. 13. E kui mā, ē! He oti tou te manako, 14. Ko koe nei te tāne ki roto te ngākau, ē. 15. He aha te inaina, e kohi ai te mahara, 16. He aha te ao pango, 17. E kapo ai te aroha, ē. 18. Aroha rawa au ki Hikurangi rā ia, 19. Te maunga ka hira, ka kite mai te whenua, 20. Ka tiro mai Otiki, ē. 21. Takoto ai te marino, horahia i waho rā, 22. Kaupapa haerenga nōu e Tiakitai, ē; 23. E whanatu ana koe ki āku kaingākau, 24. Inā ia te wā i tau ai ki raro, ē. 25. Ka pau te tute atu e te ope whakataka 26. Nāu rā e Pape, ē. 27. Hīnga mai tō ika me ko Tukiterangi, 28. Whenua noa i mahue.	Immediate Recount Immediate Recount Immediate	Situation Problem Response Response Response Problem Conclusion	Setting/ Event Episode Event Event Episode Event State Event State Event Episode Event State Episode State / (hypothetical) Coda (Resolution)	Vocative/ Informative (addressed to the elders) (Addressed to the departed) Informative (Addressed to the departed) Informative (Addressed to the elders) Informative (Addressed to one person present)	Reason Result Result Reason Grounds Conclusion Reason Result Means Purpose Reason Result Reason Result	Simple Comparison Supplement- ary Alternation	

Appendix 2.12: [Translation] A love song for Te Manana Kauaterangi, Ngāti Porou, by Turuhira Hineihakinaterangi (Ngata, 1959, pp. 104-107).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. My elders! How importunate are these spirits, 2. Which continually come! 3. Startled I thought, beloved, it was you in the flesh 4. And that we embraced. 5. Yonder is the moon, upon which I heaped 6. My many anxieties. 7. The star Venus comes from the men, parted 8. From my presence. 9. How many a holy day I have expected, 10. That you might all return. 11. Of you I talk to myself, for my eyes 12. May wander with you in strange lands.</p> <p>13. So, my friends, the one consuming thought 14. Within my breast is of my spouse; 15. Whether basking in the sun, I centre my thoughts, 16. Or under the mantle of dark clouds, 17. My love snatches at (a ray of hope). 18. Even Hikurangi may be a solace, 19. The mountain lifted high that other lands may see, 20. And Otiki upon him gaze. 21. At sea a great calm prevails, 22. The sea by which Tiakitai journeyed. 23. You, sir, are speeding to my loved ones, 24. Only now is my spirit composed. 25. Caught up they were in the band, that was raised 26. By you, oh Pape. 27. Should your fish become a victim of the war god, 28. Desolate indeed will be the land.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Situation</p> <p>Problem Response</p> <p>Response</p>	<p>Setting/ Event Episode</p> <p>Event</p> <p>Event</p> <p>Episode</p> <p>Event</p> <p>State</p> <p>Event State</p> <p>Event Episode Event</p> <p>State Episode</p> <p>State (hypothetical) Coda (Resolution)</p>	<p>Vocative/ Informative (addressed to the elders) (Addressed to the departed) Informative (Addressed to the departed)</p> <p>Informative (Addressed to the elders)</p> <p>Informative (Addressed to one person present)</p>	<p>Reason</p> <p>Result</p> <p>Result Reason Grounds</p> <p>Conclusion</p> <p>Reason Result Means Purpose</p> <p>Reason Result Reason</p> <p>Result</p>	<p>Simple Comparison</p> <p>Supplement- ary Alternation</p>	

Appendix 2.13: He waiata aroha nā Tukehu rāua ko Wetea i mua o te patunga i a rāua i Te Totara, Ngāti Maru (Ngata, 1959, pp. 356-359).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Takoto ai te marino, horahia i waho rā, 2. Hei paki haerenga mō Haohao-tupuni. 3. Nōku te wareware, te whai rā ngeau 4. Te hukanga waihoe nāu, e Ahurei! 5. Kai tonu ki te rae ki Kohi rā ia, 6. Mārama te titiro te puia i Whakaari. 7. Ka tarutaru tonu mai, ka hora te marino, 8. Hei kawē i a koe Te Pou-o-te-Kupenga 9. Na Taramainuku, ko wai au ka kite! 10. Kurehu au te titiro ki Moehau rā ia. 11. Me kawē rawa rā hei toko pou, ē, 12. Ki tawhiti riro rā, ki te ketunga rimu. 13. Kāore te aroha e kōmingomingo nei, 14. Tē hoki noa atu i tarawāhi awa. 15. Tēnei ka tata mai te uhi a Mataora. 16. He kore tohunga mana, hei wehe ki te wai, 17. Kia hemo ake ai te aroha i ahau. 18. He kore nō Tukirau kīhai rā i waiho 19. He whakawehi, ē, mō te hanga i raro nei. 20. Nōu ngā turituri pāwera rawa au; 21. Taku tūranga ake i te hihī o te whare, 22. E rumaki tonu ana he wai kei aku kamo.	Immediate/ Explanation Recount Immediate	Situation Problem Response Conclusion	Setting/State Episode Event State Event (hypothetical) State Event Episode/ Coda (Dénouement)	Informative Vocative Informative Directive/ Request Informative	Reason Result Reason Result Means Purpose Result Reason Means Purpose Result Reason Reason Result	Simple Comparison	Temporal Sequence

Appendix 2.13: [Translation] A song of sorrow by Tukehu and Wetea before they were killed at Te Totara, Ngāti Maru (Ngata, 1959, pp. 356-359).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Becalmed is all about, and 'tis outspread afar. 2. It betokens a calm passage for Haohao-tupuni. 3. Mine was the forgetfulness I did not follow 4. The wake of your paddle stroke, O Ahurei! 5. Who art steering directly for the headland at Kohi afar off, 6. Clear thence the view of the steaming pools of Whakaari. 7. Beguiling indeed is the widespread calm 8. Which will speed you onward to Te Pou-o-te-Kupenga. 9. Of Taramainuku, which I, alas will not see! 10. Through the mist, I see Moehau in the distance. 11. Let me be used as a poling rod to thrust all 12. To distant places, and to run aground upon a weedy shore. 13. This sorrow, alas, is agonising, 14. It will not retreat from the farther river bank. 15. Soon will come the incision of Mataora. 16. There is, alas, no seer to perform the water ritual, 17. So that this sorrow might expire within me. 18. This comes of Tukirau's failure to set aside 19. A fear-instilling force to affright people who lurk below. 20. Yours was the ranting which made me apprehensive. 21. And when I arose at the threshold of the house 22. Like a deluge were the tears welling from mine eyes.	Immediate/ Explanation Recount Immediate	Situation Problem Response Conclusion	Setting/State Episode Event State Event (hypothetical) State Event Episode/ Coda (Dénouement)	Informative Vocative Informative Directive/ Request Informative	Reason Result Reason Result Means Purpose Result Reason Means Purpose Result Reason Reason Result	Simple Comparison	Temporal Sequence

Appendix 2.14: He waiata whaiāipo mō Te Mimi-o-Pawa, Ngāti Porou, nā Hinekimua (Ngata & Jones, 1961, pp. 118-119).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E kore i au e noho 2. I te pukepuke kainga hau. 3. Me whakaangi hai te ngutu awa; 4. Ka rawe koe i tō wahine.	Immediate	Situation & Response	Setting/ Event State (of lover) Episode	Informative Informative/ Comment		Denial Correction	
5. I konei hoki, Te Mimi-o-Pawa, 6. E whakatakoto ana i te tāhuna. 7. Tē mauria atu e koe; 8. Ka rawe koe i tō wahine.	Recount Immediate	Situation Problem Response	State (of lover)	Informative/ Vocative	Reason (implied) Result		
9. Engari hoki te koko 10. Tuarua rawa ko te pohonga; 11. E rohe ana ki whakakorea mai 12. E koe i te ahiahi nei; 13. Kia werohia mai ki te tao, 14. Tū rawa ia rā kei taku ate, ī.	Recount	Problem	Episode (Addressed to the lover)	Informative/ Comment Informative	Means Result	Simple Comparison	

Appendix 2.14: [Translation] A love song for Te Mimi-o-Pawa, Ngāti Porou, by Hinekimua (Ngata & Jones, 1961, pp. 118-119).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. I will no longer abide 2. On the hill swept by biting winds. 3. I shall hie me to the river's mouth; 4. How enamoured you are by your mistress!	Immediate	Situation & Response	Setting/ Event State (of lover) Episode	Informative Informative/ Comment		Denial Correction	
5. You were here for a space, O Te Mimi-o-Pawa, 6. Basking in the sunshine on the strand. 7. Why did you not then take all away; 8. How enamoured you are by your mistress!	Recount	Situation	State (of lover)	Informative/ Vocative	Reason (implied) Result		
9. Indeed the cultivating implement 10. Was thrust twice at the midriff; 11. Indicating it was an ending 12. With you this eventide; 13. It was like a spear thrust 14. Piercing right into my heart.	Immediate Recount	Problem Response Problem	Episode (Addressed to the lover)	Informative/ Comment Informative	Means Result	Simple Comparison	

Appendix 2.15: [Translation] A song of love, Ngā Puhi, by Pakiri (Ngata & Jones, 1961, pp. 162-165).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Lo, Vega and Canopus 2. Have risen quietly o'er the horizon. 3. Silently too, did Whatitiri draw nigh; 4. Your stealthy hand reached out 5. And gently caressed this body of mine. 6. But mine eyes have feasted 7. On the exquisite lines that adorn 8. Te Paewa, and also Takaroa, 9. And rudely captivated are both mine eyes. 10. Now like am I the crumbling cliff of Whakatere, 11. And storm tossed like its sacred peak 12. Downwards to Te Waka there below. 13. Ah me, I have yet to see that handsome man, 14. He that is called Te Ikanui. 15. 'Twas a longing look from Te Titaha, 16. That entered within my being 17. And caused a violent turmoil to surge forth, 18. Like unto the canoe-wrecking current at the headland 19. Of Wairoa in the north; 20. But ere I overreach; moving backwards; 21. I now return to the tribe.	Immediate Recount/ Explanation Immediate Recount/ Explanation Immediate/ Explanation	Introduction/ Situation Problem Problem (extension) Problem (extension) Response	Setting Episode Episode Episode Episode State Event (hypothetical) Episode/ Explanation Event (Addressed to someone other than the departed)	Informative	Concession Contra- expectation Reason Result Reason Result Reason Result	Simple Comparison Simple Comparison	

Appendix 2.17: He waiata tangi, Wharekauri, composer unknown (Ngata & Jones, 1970, pp. 100- 103).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Kaore hoki koia te mamae, 2. Tē mutu noa i te wiki tahi ; 3. Te tatau rangi tonu tēnei, 4. Kei te haruru tonu taku puku. 5. Ko te pō nei kia moea iho, 6. E awhi reinga ana tāua; 7. Te ohonga ake nei ki te ao, 8. Mōteatea kau te ngākau. 9. Mehemea koe kei ngā whenua, 10. E taea te whakaaro e au; 11. Tēnā ko tēnei, e Pā, 12. Me here kawē te kino i te mate. 13. Whakawairua ai, e Manu, 14. Ko au peā kia takatū; 15. Kei te hua atu hoki, e koro, 16. Ko to tinana koua ora mai. 17. Nā wai hoki te mea, e koro, 18. Ki tē hoki mai koe ki ahau. 19. He mea mahue ia tēnei, 20. He mea whakarenga nahau. 21. Waiho au, e Pā, i runga nei, 22. I te ao maori nei; 23. Ko taku mihi tonu tēnei, 24. E kore e mutu, i.	Immediate Recount/ Explanation Immediate Recount Immediate	Situation 1 & Problem 1 Problem 2 Response 1 Response 2 Situation 2/ Problem Conclusion	Setting State Event State State (hypothetical) State State Episode State/ Coda (Resolution) (Addressed to the departed)	Informative Vocative/ Informative Vocative/ Informative Vocative/ Informative	Result Reason Concession Contra- expectation Condition Consequence Concession Contra- expectation Means Purpose Reason Result	Simple Comparison	Temporal Overlap Temporal Sequence

Appendix 2.17: [Translation] A lament, Wharekauri, composer unknown (Ngata & Jones, 1970, pp. 100-103).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Unceasing is this pain, 2. It ends not within a week; 3. One counts the passing days, 4. The whilst my bowels are in a turmoil. 5. This night only comes for sleep, 6. Where in dreamland we embrace; 7. The awakening to the world 8. Brings deep sorrow within the heart. 9. If you are still abroad in the land, 10. My mind might be put to rest; 11. But this uncertainty, O sir, 12. Is as a rolled-up burden of death.	Immediate Recount/ Explanation Immediate	Situation 1 & Problem 1 Problem 2 Response 1	Setting State Event State State (hypothetical) State	Informative Vocative/ Informative	 Result Reason Concession Contra- expectation Condition Consequence Concession Contra- expectation	 Simple Comparison	 Temporal Overlap Temporal Sequence
13. Phantom-like are you, O Manu, 14. My spirit perhaps to awaken; 15. Oft me thought, O sire, 16. Your living body was restored (to me). 17. What with the yearning, O sire, 18. For your return to me. 19. A thing forsaken is this. 20. A thing cast aside by you. 21. I am left up here, O sir, 22. In this mortal world; 23. With this as my song of sorrow, 24. Which will never cease.	Recount Immediate	Response 2 Situation 2/ Problem Conclusion	State Episode State/ Coda (Resolution) (Addressed to the departed)	Vocative/ Informative Vocative/ Informative	Means Purpose Reason Result		

Appendix 2.18: He waiata aroha, Ngāti Whakahemo, composer unknown (Ngata, 1959, pp. 374-377).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Kaore te aroha e huri i runga rā o 2. Aku kiri kanohi, he hanga kia māpuna te 3. Roimata i aku kamo, ē.</p> <p>4. Me aha te aroha e mauru ai rā? 5. Mai ki pikitia te hira kai te Pare-o-Te- 6. Rawahirua, kia mihi atu au te 7. Ripa ki Matawhau'; nāku ia nā koe 8. Koi huri ki te tua, ī.</p> <p>9. Pere taku titiro te au kai te moana o 10. Tuhua i waho, he rerenga hipi mai 11. Nōhou, e Te Kiore, hei kawē i ahau ki 12. Tai o ngā muri, kei marutata 'hau te 13. Whakamau ki te iwi e.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Problem 1</p> <p>Response</p>	<p>Setting/ Event</p> <p>State Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p>	<p>Informative</p> <p>Elicitation Reply/ Request</p> <p>Informative</p> <p>Vocative/ Informative</p>	<p>Reason Result</p> <p>Result</p> <p>Reason</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Appendix 2.18: [Translation] A song of love, Ngāti Whakahemo, composer unknown (Ngata, 1959, pp. 374-377).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. Always the longing is uppermost 2. And upon my eyelashes, bubbling forth, 3. Are the tears from mine eyes.</p> <p>4. How am I to abate this longing? 5. Let me ascend the lower brow of Pare-o-Te- 6. Rawahirua, where I might greet the 7. Current of Matawhau'; for it was I who 8. Turned my back on you.</p> <p>9. My gaze darts forth to the ocean current of 10. Tuhua out yonder, where comes sailing in the ships of 11. You, O Te Kiore, to take me to 12. The seas in the north, where I will draw nigh 13. And direct my way to the tribe.</p>	<p>Immediate</p> <p>Recount</p> <p>Immediate</p>	<p>Problem 1</p> <p>Response</p>	<p>Setting/ Event</p> <p>State Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p> <p>Event (Addressed to the departed)</p>	<p>Informative</p> <p>Elicitation Reply/ Request</p> <p>Informative</p> <p>Vocative/ Informative</p>	<p>Reason Result</p> <p>Result</p> <p>Reason</p> <p>Means Purpose</p>		<p>Temporal Sequence</p> <p>Temporal Sequence</p>

Appendix 2.19: He waiata whaiaipō mō Mauriatea, Ngāti Porou, nā Te Ihukimua (Ngata & Jones, 1961, pp. 44-45).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Tipatia atu e au, 2. ī Te Repa rawa taku wairua, ū ē; 3. E Whai ana 'hau me ko Te Oue, 4. Te whakatanguru a tō wahine, ī ē. 5. Me aha rawa rā he whakaheinga 6. Mō taku mārie e pā nei, ē ī; 7. Me rarau ake ki te tungāne, 8. Ki te mea rā e aro mau ana, ī ē. 9. Nō te tau rawa i a Rewharewha 10. Tōku wharanga i te horomata, ū ē; 11. Noho nei au hai rāhui tapu, 12. Makanga-a-rimu ki a Pou rā, ī ē.	Recount Immediate Recount/ Explanation	Problem 1 Response Problem 2	Setting Episode (Addressed to the departed) State Event (Addressed to the departed) Episode (Addressed to the departed)	Informative Vocative Elicitation Reply/ Request Informative	Result Reason Means Purpose		Temporal Sequence

Appendix 2.19: [Translation] A love song for Mauriatea, Ngāti Porou, by Te Ihukimua (Ngata & Jones, 1961, pp. 44-45).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
<p>1. In my romantic reverie, 2. My spirit went forth to Te Repa, 3. Lured was I by you, Te Oue, 4. And gave great offence to your mistress.</p> <p>5. What surcease can there be 6. For this infatuation so persistent? 7. Nought else but to seek my cousin, 8. For he will for ever be true.</p> <p>9. It was in the year of the Plague 10. When I was sorely stricken, 11. That I was set apart as a sacred 12. Seaweed offering to Pou o'er yonder.</p>	<p>Recount</p> <p>Immediate</p> <p>Recount/ Explanation</p>	<p>Problem 1</p> <p>Response</p> <p>Problem 2</p>	<p>Setting Episode (Addressed to the departed)</p> <p>State Event (Addressed to the departed)</p> <p>Episode (Addressed to the departed)</p>	<p>Informative</p> <p>Vocative</p> <p>Elicitation Reply/ Request</p> <p>Informative</p>	<p>Result</p> <p>Reason</p> <p>Means Purpose</p>		<p>Temporal Sequence</p>

Appendix 2.20: He waiata aroha, Ngāti Porou, nā Te Paea (Ngata & Jones, 1961, pp. 302-303).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E muri ahiahi takoto ki te moenga, 2. E tia nei roto, ē, kei te tai whati kino 3. Ki te tau rā, ē, i ata rauhangatia. 4. I tīwaia pea te tai ki Harara, 5. Kia tae te nenenga mau rawa ki Ō karu. 6. Ka hara tōku me he au karikawa 7. Nō ngā kūrae ki runga Tumahara. 8. I whea koia i taku tai whenua, 9. Ka āta papare ake i ahau, e te tau? 10. Tuku mārire koe rā roa te hurihanga, 11. Te mōkai puku nei āta hoki mārire 12. Ki Ōku mātua, e moea iho nei. 13. Mā wai e whai atu te pae tuangahuru? 14. He manu koia au, e ai te rere atu, 15. Kai raro iti iho ko te hoa moe tahi? 16. E hoa mā, ē! Kātahi nei hanga kino; 17. Ko waho kau ōku te tirohia mai nā, 18. Ka taka ko roto, ē, ka māwhurangi au, ī.	Immediate/ Explanation Recount/ Explanation Immediate	Problem Response/ Problem Conclusion	Setting/ Event 1 Episode 1 Episode 2 Episode 3 Event 1 State/ Coda (Resolution)	Informative Elicitation Reply Elicitation Elicitation Vocative/ Informative (Final Comment)	Result Reason Concession Contraexpectation Condition (implied) Consequence	Simple Comparison Denial Correction/ Reason Result Concession Contra- expectation Concession Contra- expectation	Temporal Sequence Temporal Overlap

Appendix 2.20: [Translation] A love song, Ngāti Porou, by Te Paea (Ngata & Jones, 1961, pp. 302-303).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. With the fall of eventide I lay me down to sleep, 2. Within me, alas, is like the raging seas 3. For the loved one now estranged. 4. The tide, perhaps, was divided at Harara, 5. All this was pleasing in your sight. 6. Unsavoury, alas, was my portion of shellfish 7. From the headland of Tumahara. 8. Why did you not in my natal soil, 9. Gently put me aside then, dear one? 10. You let our idyllic time linger on, 11. Now my slave body is to be returned 12. To my parents of whom I do now dream. 13. Who would care to venture o'er ten-fold horizons? 14. Am I, indeed, a bird to fly thither, 15. When nearby below is my sleeping mate? 16. O friends all! What a grievous thing; 17. Only my outward part you do see, 18. When all within is in a turmoil, alas, ah me.	Immediate/ Explanation Recount/ Explanation Immediate	Introduction Problem Response/ Problem Conclusion	Setting/ Event 1 Episode 1 Episode 2 Episode 3 Event 1 State/ Coda (Resolution)	Informative Elicitation Reply Elicitation Elicitation Vocative/ Informative (Final Comment)	Result Reason Concession Contraexpectation Condition (implied) Consequence	Simple Comparison Denial Correction/ Reason Result Concession Contra- expectation Concession Contra- expectation	Temporal Sequence Temporal Overlap

Appendix 2.21: He waiata whaiāipo mō Te Heuheu Tukino (II), Ngāti Kohera – Ngāti Tuwharetoa, nā Niho (Ngata, 1959, pp. 288-289).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. E tō e te rā, ē, 2. Wawe te rehu atu; 3. Hei muri nei au, 4. Whakaoma atu ai 5. Ki te hoa rā, ē, 6. I Tarahanga rā, ia.	Immediate	Introduction Response	Setting/ (Addressed to the sun) Event	Directive/ Vocative Informative (Addressed to the sun)			Temporal Sequence
7. I tawhiti Te Heuheu, 8. Tēnei te wairua 9. Ka rā waenga mai 10. Tara ki Pihanga; 11. Ko ngā kāinga mātā 12. O taku whanaketanga.	Recount		Episode				Temporal Sequence
13. He ao māngi rā 14. Te tuku o Te Pehi 15. Hei kōhā ki te ao; 16. Ka rere au ko te pari.	Immediate	Problem Response (Overall Problem is implicit)	Event/ Coda (Dénouement)		Reason Result	Simple Comparison	

Appendix 2.21: [Translation] A love song for Te Heuheu Tukino (II), Ngāti Kohera – Ngāti Tuwharetoa, nā Niho (Ngata, 1959, pp. 288-289).

TEXT	Cognitive genre/s	Macro-structure (general)	Macro-structure (specific)	Interactive & (General) speech acts	Logico-deductive relations	Associative relations	Temporal relations
1. Sink down, O sun, e, 2. Hurry onward to rest; 3. Presently I will set about 4. And come swiftly 5. To a loved one, e 6. Abiding at Tarahanga afar.	Immediate	Introduction Response	Setting/ (Addressed to the sun) Event	Directive/ Vocative Informative (Addressed to the sun)			Temporal Sequence
7. When distant was Te Heuheu, 8. My spirit oft 9. Did eagerly seek 10. The peak of Pihanga; 11. Where nestle the places 12. To which I would fly.	Recount		Episode				Temporal Sequence
13. Like the scudding clouds 14. Is the company of Te Pehi 15. Presaging to all about; 16. I'll soon be leaping o'er the cliff.	Immediate	Problem Response (Overall Problem is implicit)	Event/ Coda (Dénouement)		Reason Result	Simple Comparison	