Tūtereinga o Pirirākau: He piringa rākau,

he piringa whakairo, he piringa whare,

he piringa mana Māori motuhake

Reclaiming identity and mana Māori motuhake

A thesis

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He Tāpaetanga

Ka tāpaetia e au tēnei tuhinga roa ki te mōrehu o te kore tuohu e ko Patrick Lyall Nicholas.

Te pātaka kōrero, kua taka

Te whare whakairinga kōrero, kua horo

Te puna o te mātauranga, kua mimiti

Te puna o te kī, kua mū

Patrick Lyall Nicholas

12/04/1961 - 04/05/2023

He Matapihi

Since the early 19th century, colonisation has deeply harmed Pirirākau, a hapū of Ngāti Ranginui in Tauranga Moana, severely and consistently undermining our vitality, livelihood, ambitions, and aspirations. Colonisation through the lens of land alienation, economic impoverishment, mass settler immigration, warfare, cultural marginalisation and assimilation, and multi-level hegemonic racism has had profound negative impacts on the identity, connectedness, sense of belonging, and mana Māori motuhake for Pirirākau.

As a counter-colonial strategy, this thesis explores the role that the Tūtereinga whare whakairo has contributed towards the reclamation of the identity and mana Māori motuhake for Pirirākau. Tūtereinga whare whakairo, a mnemonic architectural vessel fashioned with anthropomorphic figures, is pivotal in the reclamation of the identity and mana Māori motuhake for Pirirākau. Our wharenui is the focal point of our marae – Tūtereinga and remains the cornerstone of the identity of Pirirākau. The historic moments manifested in its carved patterns and structural elements are inextricably connected with and dependent upon the structure of the world fabricated by mātauranga Māori. However, due to the disastrous effects of colonisation, whakairo rākau and its associated architectural practices that are central to Māori identity and mana Māori motuhake suffered decline in many parts of Aotearoa, leading to the detrimental impacts of Māori identity and mana Māori motuhake.

Our wharenui Tūtereinga is a visual representation of our identity and mana that preserves our whakapapa, history, and inter-generational narratives unique to Pirirākau in the form of whakairo rākau, tukutuku, and kōwhaiwhai, enabling the transmission of knowledge for generations through traditional narratives and customary protocols and practices.

He Mihi

Tēnei te whakahua ake i taku tātai whakapapa ki taku whānau, ki taku hapū, ki taku iwi, nei rā tā koutou uri e mihi atu nei, e tangi apakura nei, kei aku tini i te pō tiwhatiwha, tēnā rā koutou i korowai i ahau ki te aroha i ngā aupiki me ngā auheke o tēnei rangahau.

Kei aku taiopuru, tapairu otirā kei ngā ringaringa me ngā waewae o ngā whānau whānui o Pirirākau i āta poipoi, i āta taute i tēnei tā koutou tamaiti kia puta ai ahau ki te whei ao ki te ao mārama hei mōrehu o te kore tuohu, e oha ana te whatumanawa ki a koutou katoa.

Ka rere hoki ngā tai ō mihi ki te whānau o Te Pua Wānanga ki te Ao ki Te Whare Wānanga o Waikato, e te tumu herenga waka Tākuta Haki Tuaupiki nāu ahau i tautoko, i whakawātea i aku mahi kia āhei ai taku whai i tēnei kaupapa rangahau, tēnei ahau ka mihi. Ki taku kaiārahi, taku toheihorei Ahorangi Tūhono Te Kahautu Maxwell nāu ahau i ārahi ki tēnei kaupapa rangahau, tēnā rā koe. Ki aku pou tuarā ngā kanohi hōmiromiro, Tākuta Hayley Cavino, koutou ko Shadrach Rolleston ko Jason Ake ko Ngairo Eruera ko Reweti Te Mete ko Marcelle Wharerau ko Simon Madgwick ko Clive Fugill, nā koutou ahau i poipoi kia tutuki pai tēnei mahi, me te aha nā koutou i whakatō i te whakapono ki roto i ahau ka ū tēnei rangahau ki uta, tēnā rā koutou katoa.

Chloe Rolleston, te kapakapa o taku ngākau, te poutokomanawa o tā tāua pā harakeke, e kore e tāea e te kupu mihi te whakaatu i taku aroha me te whakawhetai ki a koe. Tēnā koe i tā manaaki me te tiaki i a tāua tamariki arā ko Ruamatahīapo rātou ko Whitianga ko Wepiha. Nāu ahau i tautoko, i whakapono, i whakakaha kia whai atu i tēnei ara hei tuku iho ēnei kōrero ki a tāua tamariki, e kore rawa koe e tawhiti i taku ngākau, tēnā rā koe.

Ngā Ihirangi

He Rārangi Whakaahua

He Rārangi Mahere

He Tikanga

Writing positionality

This thesis has been written from a binary positionality of insider-outsider. I have chosen to align the methodological approach with kaupapa Māori research, which is the foundation of insider methodologies that incorporate a critique of research and ways to carry out research for Māori, with Māori and by Māori (Smith, 2008). Therefore, this thesis will be written in first person on the basis of the whakapapa connection to the hapū being examined in this research. I will utilise words such as 'we' and 'our' in this thesis to indicate this "position of privilege by way of kinship relationship" (Rewi, 2014, p. 246).

I am also positioned as an outsider throughout this research project. Smith (2008) states that an outsider is someone who is "able to observe without being implicated in the scene" (p. 137), and therefore, able to maintain an objective critical distance as Harvey (2003) refers to.

Participant names

The names of the participants of this research have been italicised to further enhance the mana of the participants who have given their time and knowledge to this research. Therefore, these have been distinguished throughout the thesis to remind the reader of the invaluable contribution of the participants.

Language

Generally, other languages used in theses would be italicised to inform the reader that a different language is being utilised. For the purposes of keeping consistent with principles outlined within the Kaupapa Māori methodology, I have chosen not to italicise words in te reo Māori[1], as they should not be seen as any different or have less authority than English, as both are nationally recognised languages of Aotearoa[2]. Furthermore, the word Māori will remain capitalised, along with any place names, people names, iwi names, hapū names, marae names, and names of methodologies and methods.

It is my intention to remain dialectally true and consistent with personal whakapapa and with the hapū subject for engaging in this research, which in this case is Pirirākau. Therefore, tohutō[3] have been incorporated into this research to replace the use of double vowels. For example; the use of 'aa' signifies an elongated 'a' sound. For the purposes of this thesis, a tohutō will be placed on these vowels to signal to the reader that the elongated vowel sound is in use and will be presented as 'ā, ē, ī, ō, ū'. This will only be utilised for words in te reo Māori.

Translations for Māori words have not been included in this research, as a brief and concise definition of terms is provided to the reader using footnotes. This is to further encourage the use of te reo Māori as an everyday language. It must also be noted that, in attempts to keep the thesis concise, brackets () will be utilised when I feel the word should be shortened.

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[1] The Māori language, indigenous to Aotearoa New Zealand
[2] The Māori name for New Zealand
[3] Macron - a symbol to mark long vowels

Footnotes

Footnotes have been included in this research to highlight any areas that require further explanation. This is to ensure that the narratives presented in this research are communicated fully and clearly, forming a cohesive whole. It is vital that the reader clearly comprehends and understands the content of this thesis that may not be as clear at first glance, but to also ensure that the thesis does not stray from the main subject areas.

Common Māori terminology

This thesis highlights common Māori terms that will be addressed more thoroughly throughout the research. It must be noted that the definitions provided in this body of work are only introductory, as their meanings are extensive and complex, similar to the concept of mana Māori motuhake[4]. Therefore, it is anticipated that the reader will look beyond this thesis to entirely understand the concepts introduced within. It must be understood that these introductions are only utilised to provide context to the Māori worldview. Ocassionally, throughout the thesis, the words "Māori" and "tangata whenua" will be utilised to refer collectively to the indigenous people of Aotearoa.

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[4] Separate identity, autonomy, self-government, self-determination, independence, sovereignty, authority - mana through self-determination and control over one's own destiny

Takutaku o Ruawharo rāua ko Rongopatahi[5]

(Whatahoro, 2011, pp. 189-190)

Tēnei au haramai te akaaka nui

Haramai te akaaka roa haramai te akaaka matua

Haramai te akaaka nā Io-matua-taketake-te-waiora

Ki tēnei tama nāu e Io-tikitiki-rangi e

Haramai tō akaaka nui tō akaaka roa

Tō akaaka atua ki ēnei tama tipua

He tama tawhito he tama tipua he tama atua nāu e Io-akaaka

Te takē ki ēnei tama e

Tēnei au te hāpai ake nei i āku toki

Ko Te Rakuraku-o-Tāwhaki ko Hui-te-rangiora ko Te Iwi-o-rona āku toki

Nā wai āku toki nā Tāwhaki nā wai āku toki nā Rātā

Nā Rātā i te pūkenga Rātā i te wānanga ki ēnei tama

He toki aha āku toki he toki topetope i te wao nui a Tāne

He toki tuatua ki raro te aro tipua te aro tawhito

He aro nōu e Tāne-te-waiora

Ki ēnei tama he tama nui he tama roa

He tama akaaka he tama tipua

He tama atua e

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[5] This takutaku was recited by tohunga – Ruawharo and Rongopatahi over the sacred axes that hewed out Tākitimu waka before its construction. It is appropriate to recite this takutaku here before I create this body of work, steeped in Tākitimu traditions.

Chapter 1

Pirirākau

Historical context

Tauparapara karapipiti[6]

Ka uru pātiki au i te awa o Wairoa

He tapepe mai ko te ōhākī o tōku tupuna a Tūtereinga

Ka tikarohia te manu tākiri o te rangi

Ka haumea atu āku kamo ki runga o Tahataharoa

Ka piki horonuku ka piki hororangi

Ko te piki atu tēnei ki te pā haruru o Rangiwhakakaha ki Oikimoke

Ka rere uta au ki Te Mahau, noho mai ra ko Taka

Ka ruku atu au ki ngā wai karekare

Ka timo atu rā taku mata ki te nohonga o Korotehapū ki Poutūterangi

Ka timo atu rā āku waewae ki raro Epeha

Ka kau atu au ki roto o Hawaiki ki Waikaraka

Ka tau taku wheta nei ki te nohonga kāinga

a te manu whakaoho i te mate e ko Takurua ki Raropua

Ka tau iho i konei ka puta

ki te whei ao ki te ao mārama

Tihei mauri ora

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[6] Tauparapara karapipiti written and provided by Tamahau Tangitu, 2012.

1.1 Introduction

Pirirākau is the senior of seven hapū affiliated with Ngāti Ranginui, one of the three main iwi of Tauranga Moana. Tākitimu is the ancestral canoe which arrived in Tauranga Moana in approximately 1350. Our tribal interests are situated between the Wairoa and Waipapa rivers, with land usage rights extending out to the Aongatete River. Currently, we have four marae: Tūtereinga, Poutūterangi, Paparoa, and Tawhitinui. Of the four marae, Tūtereinga is the oldest, as it was established in the 19th century and is the most senior, according to whakapapa. Founded upon whakapapa connections, Pirirākau have maintained relationships with the neighbouring iwi of Waikato-Tainui: Ngāti Tokotoko, Ngāti Hinerangi, and Ngāti Hauā. Historically, Ngāti Tokotoko and Ngāti Hinerangi in particular had the right to the use of land within our boundaries. Today, Pirirākau tribal members continue to grow in numbers. However, official or dependable demographic statistics do not exist.

Since the signing of Te Tiriti o Waitangi in 1840 between Māori and the British Crown, inevitable changes have been imposed upon Māori that have subsequently affected our culture, language, practices and protocols, along with advancement and development, despite the confirmation of protection outlined in Te Tiriti o Waitangi (Mutu, 2019). These changes led Māori into a disastrous decline thereafter, forcing, out of urgency, a renaissance in the Māori way of day-to-day living.

The colonisation policies and strategies employed by the British in Aotearoa since their arrival have been extensively documented. These include but are not limited to genocide, land and other resource theft, usurpation of our authority, power, and sovereignty; marginalisation; banning and the denial of the use of our language, institutions, and intellectual prowess; and additionally, social and cultural dislocation through the systematic tearing apart of our kinship

communities, urbanisation, incarceration, and relocation offshore to other parts of the globe (Mutu, 2017). In response, we as Māori have resiliently mobilised ourselves into ensuring the successful perpetuation of our culture and traditions for the benefit of future generations. An example of this mobility is eminent in the revitalisation of whakairo rākau[7] and the whare whakairo[8], in part instigated by the former Minister of Native Affairs, Tā Āpirana Turupa Ngata. In 1929, the Māori Arts and Crafts Institute was established to prevent the extinction of this art and these traditional Māori architectural structures (Brown, 1999).

The whare whakairo, a mnemonic vessel, contributes an important role in Māori society towards the reclamation of our identity and mana Māori motuhake. These unique whare[9] inform historical stories of our origin, and in so doing, the origins of our hapū and iwi. The analysis of the whare whakairo, the histories manifested in its carvings, patterns and structural elements are inextricably connected with and dependent upon the structure of our natural world, fabricated by mātauranga Māori. However, due to the damaging effects of colonisation, whakairo rākau and its associated architectural practices - central to Māori identity and mana Māori motuhake - suffered a decline in many parts of Aotearoa, leading to the detrimental impacts of Māori identity and mana Māori motuhake. This research is written in order to affirm my whakapono (belief, understanding, and knowing through a lived experience) of the tikanga (role, functions, and purpose) of my wharetupuna, with Tūtereinga as a symbol of continuing the reclamation of identity and mana Māori motuhake for Pirirākau.

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[7] Art of wood carving
[8] Traditional Māori carved meeting house
[9] House, building, residence, dwelling, habitation

1.2 Elisha Rolleston

Ko Mauao te maunga

Ko Tauranga te moana

Ko Tākitimu, ko Mātaatua ngā waka

Ko Ngāti Ranginui, ko Ngāi Te Rangi, ko Ngāti Pūkenga ngā iwi

Ko Shadrach Rolleston tōku matua

Ko Pūtauaki te maunga	Ko Mākeo te maunga	Ko Oariki te maunga
Ko Rangitaiki te awa	Ko Waiaua te awa	Ko Waipapa te awa
Ko Mātaatua te waka	Ko Mātaatua te waka	Ko Mātaatua te waka
Ko Ngāti Awa te iwi	Ko Te Whakatōhea te iwi	Ko Te Whānau ā Apanui te iwi

Ko Leanne Rolleston nee Delamere tōku whaea

Born and raised in Tauranga Moana under the watchful eye of Mauao, I did not grow up engaging significantly with kaupapa Māori. It wasn't until I immersed myself into Aronui - the Māori bilingual unit at Tauranga Boys' College - that I discovered my love and passion for all things Te Ao Māori[10]. Although both of my parents are speakers of te reo Māori, I grew up in a non-Māori-speaking Māori home. When I was two years old, my parents got married, and a couple of years later, we shifted from Tauranga Moana to Papaioea[11], so that my parents could pursue their educational endeavours at Massey University. From a young age, it was instilled in me – especially as someone Māori – that it was important to gain a good education that would allow me to expand my skill set and enable me to use those skills and experiences to contribute

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[10] The Māori world
[11] Palmerston North

to the further advancement of Māori aspirations within my iwi. Following the completion of my parents' studies, both of them gaining bachelor's degrees, we relocated to Te Whanganui-a-Tara[12], where my father secured employment at the Ministry of Transport and my mother secured her first teaching job at Mana College in Porirua. After a two-year stint in Te Whanganui-a-Tara, it was time to come home, just in time for secondary school.

I spent my first two years of secondary school at an all-white, Christian, and state-integrated school – Bethlehem College. Although at the time the school wasn't particularly culturally diverse, my parents believed that gaining an education from Bethlehem College would put my brother and I in good stead for a bright future. However, it was in these two years, out of a place of loneliness from not being around "my own" that I felt the impact of being a minority. At the time, there were approximately a dozen of us Māori who attended this school. Despite not being raised in kaupapa Māori as a child, I was still aware of the worldview differences, colonial dominance, and Western paradigms that were strong in the culture of this school. I felt out of place, I struggled to connect and belong, and it felt unnatural for me to complete my secondary school education at this school. Without my parents knowing, I went to Tauranga Boys' College, fetched a student enrolment pack, took it home and instructed my parents to enrol me in Aronui at Tauranga Boys' College. It was in my final three years of secondary school that my desire to learn te reo Māori, actively engage with the Māori world and its communities, and live a life guided by tikanga Māori was set alight. For so long I had been longing for a sense of belonging, connection, and to simply feel at home, where I'd be part of a majority.

After high school, as a naïve seventeen-year-old, I moved to Kirikiriroa[13], where I completed my degree in Te Reo Māori and Anthropology at Waikato University and met my wife - Chloe.

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[12] Wellington
[13] Hamilton

Ten years later, after the birth of our first child, it was time to move back home to Tauranga Moana, enabling our three children to grow up on their whenua surrounded by their whānau, marae, hapū, and iwi.

For the past four years, I have worked in archives where the belief is held that the preservation and retention of knowledge is paramount in life. It has been from my exposure to the archives that the thought of completing a Masters thesis on this topic was conceived. Without preconceived strategies in place, knowledge is at risk of extinction, especially mātauranga Māori, given that the traditional process of transmission is an oral one. So, it is with that in mind that I complete this research to understand the Pirirākau perspectives on the role of Tūtereinga and its carvings, discovering how it preserves our knowledge and enables the continual reclamation of our identity and mana Māori motuhake.

This research topic was first conceived shortly after the passing of Kiritoha 'Poppy' Tangitu in 2020. Given my experience at the time in archives, I had become more curious and interested in how our knowledge was being preserved and disseminated. I remember asking different whānau about the whakapapa, histories, and stories carved in Tūtereinga. However, at the time, it appeared that not much of the knowledge pertaining to our house had been shared. The common response I received was "Poppy had all of that kōrero". It was common for rangatira and knowledge holders to pass knowledge on without disseminating the meaning to the next generation in the traditional ways of old. They would have had their own reasons for this. Perhaps it was deemed too heavy of a burden to pass on that responsibility of being a knowledge-holder. Knowledge of the horrors and the atrocities that were inflicted on my people, the theft of my lands, and the murder and rape of my people, men, women, and children would have been selfish to pass this responsibility onto a select few or an individual, as it was

in his case. I soon realised that we were potentially putting ourselves at risk of losing valuable knowledge about ourselves, hence, this research topic was conceived. Since my childhood experiences of feeling disconnected from Tūtereinga and working in archives that are largely concerned with the preservation of knowledge, I wanted to examine the role of Tūtereinga as a repository of knowledge and how he reinvigorates our identity and mana Māori motuhake for Pirirākau.

1.3 Aim of this research

The aim of this research is two-fold. First, this thesis will examine the role of the Tūtereinga whare whakairo situated at the Tūtereinga marae. Second, this thesis will explore how the Tūtereinga whare whakairo contributes toward the reclamation of identity and mana Māori motuhake for Pirirākau.

Extensive studies reveal that whare whakairo are the heart of Māori communities, manifesting a renewed sense of belonging, connection, and identification through the dissemination of tribal histories, inter-tribal connections, and whakapapa[14] (Brown, 2009; Grant & Skinner, 2007; Mead, 2015; Neich, 2001; Walker, 2001). By utilising data collected from the analysis of whakawhiti kōrero a kanohi[15] between myself and participants as a qualitative research method; the objective is to understand which perspectives exist within Pirirākau hapū regarding the role of the Tūtereinga wharenui and its carvings.

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[14] Genealogy
[15] Face-to-face interviews

This research will identify key themes expressed by Pirirākau ahikā[16] on how Tūtereinga, a multifunctional whare, can be regarded as a whare pātaka kōrero or whare whakairinga kōrero[17]. It will examine the participants' views on the use of Tūtereinga as a symbolic mechanism of intergenerational transmission of knowledge and how that mana-enhancing process influences the reclamation of identity and mana Māori motuhake.

1.4 Research question

The overall aim of this research is to answer the following question:

"What is the role of the Tūtereinga whare whakairo towards the reclamation of identity and mana Māori motuhake for Pirirākau hapū?"

Further to this, the supplementary questions below further aid and guide this research.

- What is mana Māori motuhake to members of Pirirākau, and why is it important?
- What is the importance of Tūtereinga wharenui to Pirirākau?
- How has Tūtereinga impacted Pirirākau?
- What role does Tūtereinga have in terms of a whare pātaka kōrero (house of knowledge/history/whakapapa)?
- How did Pirirākau members learn about the histories and whakapapa that are depicted in the pou whakairo in Tūtereinga?
- What reactions or feelings do Pirirākau members experience when kōrero about the whakairo rākau in Tūtereinga is learnt and understood?

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[16] Burning fires of occupation, continuous occupation - title to land through occupation by a group, generally over a long period of time. The group is able, through the use of whakapapa, to trace back to primary ancestors who lived on the land.
[17] House repository of knowledge

- Is it important for all Pirirākau to know the stories and whakapapa depicted in the whakairo rākau in Tūtereinga?

- Do the whakairo rākau in Tūtereinga have a role to play for future generations of Pirirākau?

1.5 Hypotheses

The following are hypotheses that this research will aim to resolve:

Primary hypothesis (H1): **"The primary role of Tūtereinga whare whakairo is to preserve and maintain Pirirākau knowledge pertaining to tribal history and whakapapa".**

The primary purpose of this research is to explore Pirirākau perspectives regarding the primary role of Tūtereinga whare whakairo being a whare whakairinga kōrero – a carved architectural vessel that serves to preserve and maintain Pirirākau knowledge for all generations, including those in the future.

Secondary hypothesis (H2): **"A deeper understanding and awareness regarding the narratives and whakapapa fashioned into the carvings of Tūtereinga enhance the reclamation of identity and mana Māori motuhake for Pirirākau".**

This research attempted to prompt a deeper understanding of Pirirākau perspectives relating to the role of Tūtereinga as a whare whakairinga kōrero and analysed how such viewpoints can aid in the reclamation of identity and mana Māori motuhake for Pirirākau. In analysing the perspectives of Pirirākau ahikā, a comparison between these perspectives will explore how they are relevant in the development of our hapū through an intentional approach to sharing and building Pirirākau knowledge.

Secondary hypothesis (H3): **"An intentional approach to sharing and building on existing Pirirākau knowledge contained within the carvings of Tūtereinga will nurture increased benefits to Pirirākau, relating to the reclamation of identity and mana Māori motuhake".**

One of the purposes of this research is to explore Pirirākau ahikā perspectives relating to the priority of disseminating knowledge by Pirirākau for Pirirākau. Doing so highlights the possibility of developing tangible and intangible resources with the purpose of sharing and building our knowledge for the greater benefit of Pirirākau which, in turn, nurtures the reclamation of identity and mana Māori motuhake.

1.6 Pirirākau – Historical context

This research will identify and examine Pirirākau ahikā perspectives. Therefore, it is important to provide an understanding of who Pirirākau are, where we are from, and the struggles we've endured to maintain tribal continuity. In this section of the chapter, I will set the backdrop of this thesis, providing a brief background into the Pirirākau history as the context for engaging in this research. I will provide brief historical accounts of the origins of Pirirākau which will offer glimpses of our significant tupuna[18], Tūtereinga, in a hierarchical and chronological order, commencing at the kaihautu[19] of Tākitimu, Tamatea Arikinui. This will allow the reader to gain a good understanding of the pre-colonial context of Pirirākau. The next section of the chapter will then proceed to brief historical narratives concerning the social and political impacts of the arrival of Pākehā on Pirirākau. This will provide the reader with a glimpse of the post-colonial arrival context to Pirirākau regarding our continued struggle towards reclaiming our identity and mana Māori motuhake.

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[18] Ancestor
[19] Captain

The aim of this chapter is to provide an overview to the reader of our Pirirākautanga. Kuka (2000) describes Pirirākautanga as the expression of our ability as a hapū to come together in unity, despite great odds pitted against us. This unique expression represents our shared pain and struggles towards mana Māori motuhake – self-determination and the reclamation of our identity.

1.6.1 Whakapapa

(Fisher et al., 1997; Fugill, 2016; Kahotea, 1999; Minhinnick, 1997; *Ngā whakatupuranga a Waitahanui a Hei ki te whenua*, 2002; Steadman, 1996; Tata, 1990; Wihapi, 2001)

Tākitimu

Tamatea Arikinui = Toto
|
Rongokako = Muriwhenua
|
Tamatea Pōkai Whenua = Ihuparapara
|
Ranginui (1) = Kurapori
|
Tamatiti
|
Tamateuru
|
Nukupango
|
Kokotipunga = Hineitewainga
|
Ranginui (2) = Urutomo
|
Tūtereinga = Hinekura

Rangiwhakakaha

(Pirirākau)
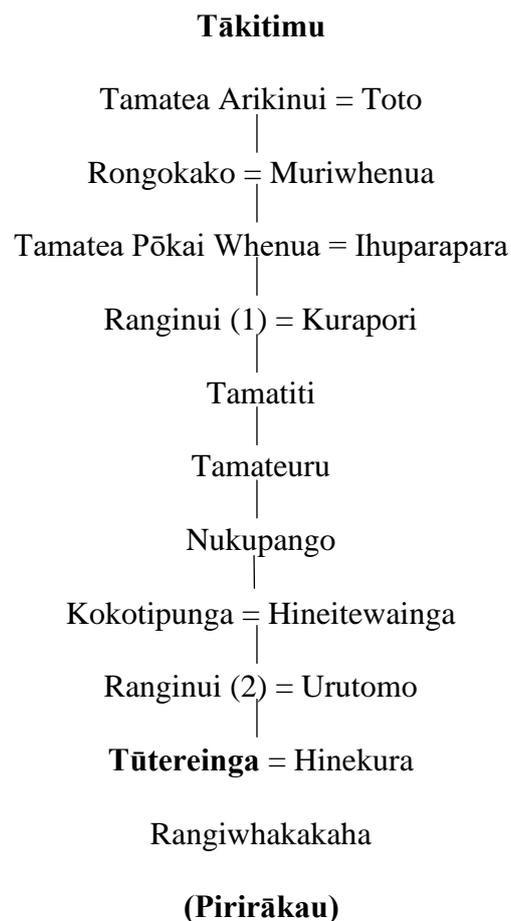
1.6.2 Te Taenga mai o Tākitimu – The arrival of Tākitimu

In approximately 1350, the Tākitimu waka migrated from Hawaiki[20] to Aotearoa (Huata, n.d.) under the orders of the kaihautu, Tamatea Arikinui and tohunga[21], Ruawharo. Tamatea Arikinui possessed two sacred toki[22], Te Awhiorangi and Te Whironui, which he used to clear a pathway through the waves across Te Moana Nui a Kiwa[23]. Tākitimu first landed at Whaaro, now known as Ahipara (Fugill, 2016; Keene, 1975) in Te Tai Tokerau[24]. Mitchell (2017) understood "the first landfall was made at Awanui on the Western coast, at the western end of the Ninety Mile Beach" (p. 41). Although perspectives differ regarding the specific naming of the landing location of Tākitimu, the geographical location remains the same. Tākitimu then landed in Tauranga at Te Awaiti[25]. Upon their arrival, Tamatea Arikinui placed the mauri of the Uenuku[26], Uenukurangi (*Uenukurangi: Vision Ranginui*, 2019), under Te Toka a Tirikawa[27]. Tamatea Arikinui and his people then ascended Mauao to a location now known as Waipatukakahu and built a tūāhu with the sacred stones of Hukatai and Rehutai, brought from Taputapuātea in Hawaiki. Tamatea Arikinui conducted the uruuruwhenua[28] ritual and implanted the mauri. This ceremony subsequently gave Tamatea Arikinui and his people the mana to establish their dominion in Tauranga Moana.

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[20] The ancient homeland from which Māori migrated from to Aotearoa
[21] Expert in the spiritual world
[22] Adze
[23] Pacific Ocean
[24] The Northern part of the North Island of Aotearoa.
[25] A small inlet on the northern side of Mauao.
[26] "The personified forms of the rainbow are…Uenuku... Uenuku is also known as Uenukurangi and Uenuku-kai-tangata" Best, E. (1922). *The astronomical knowledge of the Māori, genuine and empirical*. Dominion Museum. https://nzetc.victoria.ac.nz/tm/scholarly/tei-BesAstro-t1-body-d1-d10.html
[27] Te Toka a Tirikawa is a sacred rock on the northern side of Mauao. It is also known as North rock
[28] Ceremony to preserve the title to the land or on entering new territory.

1.6.2.1 Te Uruuruwhenua o Tamatea Arikinui[29]

Tihei uri uri	May we breathe and live
Tihei nako nako	May our descendants live on,
Ka tū, ka tū te Rangi e tū nei	May our hopes be fulfilled. This hill stands here.
Ka tau, ka tau te papa e takoto nei	This landfall we have sought lies before us.
Ka tau te matuku mai i Rarotonga	Here is our destination. The sky spreads out above us, The heron flies northward,
Koia rukuhia manawa pou roto	
Koia rukuhia manawa pou waho	Let the ritual be performed.
Whakatina kia tina	Place the manawapou, the red stone of Hawaiki
Te more i Hawaiki, e pupu ana hoki,	On this side and that, toward land and sea.
e wawao ana hoki	Thus the ritual is performed.
Tarewa tū ki te rangi	Let us establish ourselves firmly here on the
Aue ka eke, eke panuku, eke Tangaroa	head/and. Our origins lie in the promontories and
Whano, whano, haramai te toki	forests of Hawaiki. Which rise up toward the
Haumi e hui e tāiki e	heavens. We have made a landfall,
	We have surmounted the dangers of the ocean,
	The realm of Tangaroa, and we have reached land
	again. We have arrived.
	We are about to lead a new life together.
	Let us take up the adze and carve out a new
	existence for ourselves

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[29] Te Uruuruwhenua o Tamatea Arikinui was sourced from Stokes, E. (1980). Stories of Tauranga Moana. University of Waikato

1.6.3 Tamatea Arikinui

Figure 1: Tamatea Arikinui[30]

Tamatea Aikinui married Toto, a descendant of Toi, and built their pā at Mangatawa (Mitchell, 2017, p. 41). Tamatea Arikinui decided to hand the command of Tākitimu to Tahu Pōtiki, the younger brother of Porourangi (eponymous ancestor of Ngāti Porou), who ended his long voyage in Te Wai Pounamu[31] and became the eponymous ancestor of Ngāi Tahu. Tākitimu reached a place known as Te Anau via the Waiau River, which later became its final resting place. The Tākitimu waka has been commemorated in the naming of the Tākitimu range at the headwaters of the Waiau River on the West Coast (Steadman, 1996). Eventually, when Tamatea Arikinui died, he was buried on Mauao (Stokes, 1980, p. 41). According to Fugill (2016), Tamatea Arikinui was buried at Kawhainui, not far from his pā at Mangatawa (p. 135).

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[30] Tamatea Arikinui, situated as the top figure on the pou tuarongo. Photographed by Alice Veysey, 2023.
[31] South Island of Aotearoa - New Zealand.

1.6.4 Rongokako

Tamatea and Toto had a son named Rongokako who, as a young man, was sent to learn the ancient teachings at a whare wānanga in the Wairarapa. Although he was looked upon as a failure and proved to be a rather poor scholar, his time at the whare wānanga was nonetheless rewarding. He and his friend Paoa participated in a race where the prize for winning was the beautiful Muriwhenua from Hauraki. Rongokako won and claimed Muriwhenua as his bride. In time, she gave birth to a son, whom Rongokako named Tamatea, after his own father. The child was circumcised and became known as Tamatea Urehaea – Tamatea the circumcised (Mitchell, 2017).

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[32] Rongokako, situated as the middle figure of the pou tuarongo. Photographed by Alice Veysey, 2023.

1.6.5 Tamatea Pōkai Whenua

Figure 3: Poupou of Tamatea Pōkai Whenua[33]

Tamatea Urehaea possessed identical traits to his grandfather Tamatea Arikinui, showing signs that he was always destined to be an explorer. Mitchell (2017) describes Tamatea Urehaea as being a restless spirit with the urge to always wander the lands and seas of Aotearoa. Tamatea Urehaea built a waka, which he also named Tākitimu, after the original one. After selecting a crew to accompany him, Tamatea Urehaea set out on his expedition to circumnavigate Nukuroa, the North and South islands of Aotearoa (Keene, 1975; Mitchell, 2017). Subsequently, he received a new name in recognition of his exploits - Tamatea Pōkai Whenua – Tamatea the explorer of the land. According to Mitchell (2017), Tamatea Pōkai Whenua concluded his expeditions at Rangaunu near Kaitaia and decided to settle down. While in Te Tai Tokerau, he married three sisters (two full and one half-sister). From his marriage to Onoonoiwaho, Whaene was born. From his marriage with Iwipupu, Kahungungu was born. Lastly, he married Ihuparapara, also known as Moanaikauia, and their child was named Ranginui. As this historical narrative continues, it is possible that confusion may arise due to multiple tupuna being identified with similar names. To minimise confusion and aid in clarity, I will refer to this Ranginui previously mentioned as 'Ranginui (1)'.

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[33] Tamatea Pōkai Whenua, situated on the tara nui side of the wharenui. Photographed by Alice Veysey, 2023.

1.6.6 The separation of the three brothers

As Ranginui (1) and his brothers grew older, their father Tamatea Pōkai Whenua decided to take the family back towards the East Coast. Mitchell (2017) explains "on reaching Tauranga, he landed at Kawhainui, where his grandfather, the earlier Tamatea, had settled and died. The party lived for some time in the pā Mangatawa" (p. 59). Ranginui (1) and his brothers lived among the people of Waitaha until internal conflict caused a rift within the whānau. One day, while Ranginui (1) and his brothers were fishing at Ōtira near Mangatawa, a dispute occurred which precipitated the separation of the three brothers (Rolleston, 2000). While the net was being hauled onto shore, Kahungungu breached tikanga Māori when he rushed into the surf to claim the biggest fish without first acknowledging Tangaroa[34] by making an offering of the first fish, and breaching tikanga Maori in that "secondly, that the workmen should be served before others" (Mitchell, 2017, p. 75). Disapproving of his actions, Mitchell (2017) argues that the older brother, Whaene, seized a tāmure[35] and threw it at Kahungungu, and in reaction, Kahungungu protected himself and was pricked in the hand by the fish. Fugill (2016), however, claims that it was his brother, Ranginui (1), who slapped his brother across the face with the tail end of a kahawai[36], and as a result, he was pricked in the hand while holding onto his tāmure. Despite the contrast in how each of the brothers of Kahungungu expressed their disapproval, the outcome of both of the brother's grievances remained identical. Kahungungu felt that his mana had been violated, so he left Tauranga Moana and went down the east coast to become the eponymous ancestor of Ngāti Kahungungu.

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[34] The Māori god of the sea
[35] Tāmure is translated to refer to a species of fish known as snapper, *Chrysophrys auratus*
[36] Kahawai refers to a species of fish native to Aotearoa, *Arripis trutta*

1.6.7 Ranginui (1)

Figure 4: Tekoteko of Ranginui I[37]

Ranginui (1) left Tauranga Moana and made his way towards Tūranganui a Kiwa[38]. While travelling through the Tahunga district, he met Tamateamoa of Ngāti Rua (Halbert, 2017) building his whare[39] - Hāmokorau at his kāinga[40] in Tūpāpakurau situated on the Hangaroa River. Today, Tūpāpakurau is located in the Hangaroa Matawai block (Halbert, 2017, p. 61). Ngata (1993) contributes that the full name for this whare is "Hāmokorauterangi". Upon his arrival, he attentively observed Tamateamoa constructing his whare, and after analysing his proficiency, Ranginui (1) criticised Tamateamoa for his poor quality of work. Unbeknown to Tamateamoa, Ranginui (1) was a "great house builder and a master with the adze" (Fugill, 2016, p. 137), and according to Wi Tako, he could split two kahokaho battens at once ("Turanga," 1865). Frustrated at this stranger's impudence, Tamateamoa handed the adze to him to demonstrate his ability. Although Tamateamoa considered himself a great builder, Ranginui (1) was even more adept. Ranginui (1) remained in Tūpāpakurau to complete the Hāmokorau whare. As a token of his appreciation, Tamateamoa presented his daughter Kurapori to be his wife (Best, 2005b; Fugill, 2016; Halbert,

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[37] Ranginui I, situated as the tekoteko on the poutokomanawa closest to the pou tuarongo. Photographed by Alice Veysey, 2023.
[38] Poverty Bay
[39] Whare is translated to refer to house
[40] Kāinga is translated to refer to residence

2017). Below is an old oriori[41] which mentions Ranginui (1), his skills in splitting kahokaho, marrying Kurapori, and their first-born Uenukuwharekuta.

He Oriori

Nā Ngāti Kahungungu

(Ngata, 2007, pp. 134-151)

Ehara taua i raro nei;	We two belong to the summit of the ranges,
No runga taua no te hiwi nui, e,	(we are) from the towering mountains,
No te maunga tiketike,	Where the storm clouds now are swirling.
E rere nei te paroro .	We are from the north, by Ranginui, e;
No raro taua, na Ranginui, e;	He abided with Kura-pori, e;
Ka noho i a Kurapori, e,	The daughter of Tamatea-moa,
I te tamahine a Tamateamoa,	And there was born Uenuku-whare-kuta.
Ka puta ki waho ra Uenukuherekuta.	When the price was paid for the battern splitting,
No te whakautanga ano ki te tarai kahokaho,	With a presentation of the low-hung (luscious) tawhara
Ka homai he kai tawhara i raro,	Together with dogs, seventy twice-fold, likewise men;
Ko te hokowhitu kuri,	From them alas, have descended the foemen
Ko te hokowhitu tangata;	Who now comfort you all, na i.
Tenei ka waiho nei hei hoariri.	
mo koutou na, i.	

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[41] Lullaby

Map 1: Location of Hāmokorau and Tūpāpakurau[42]

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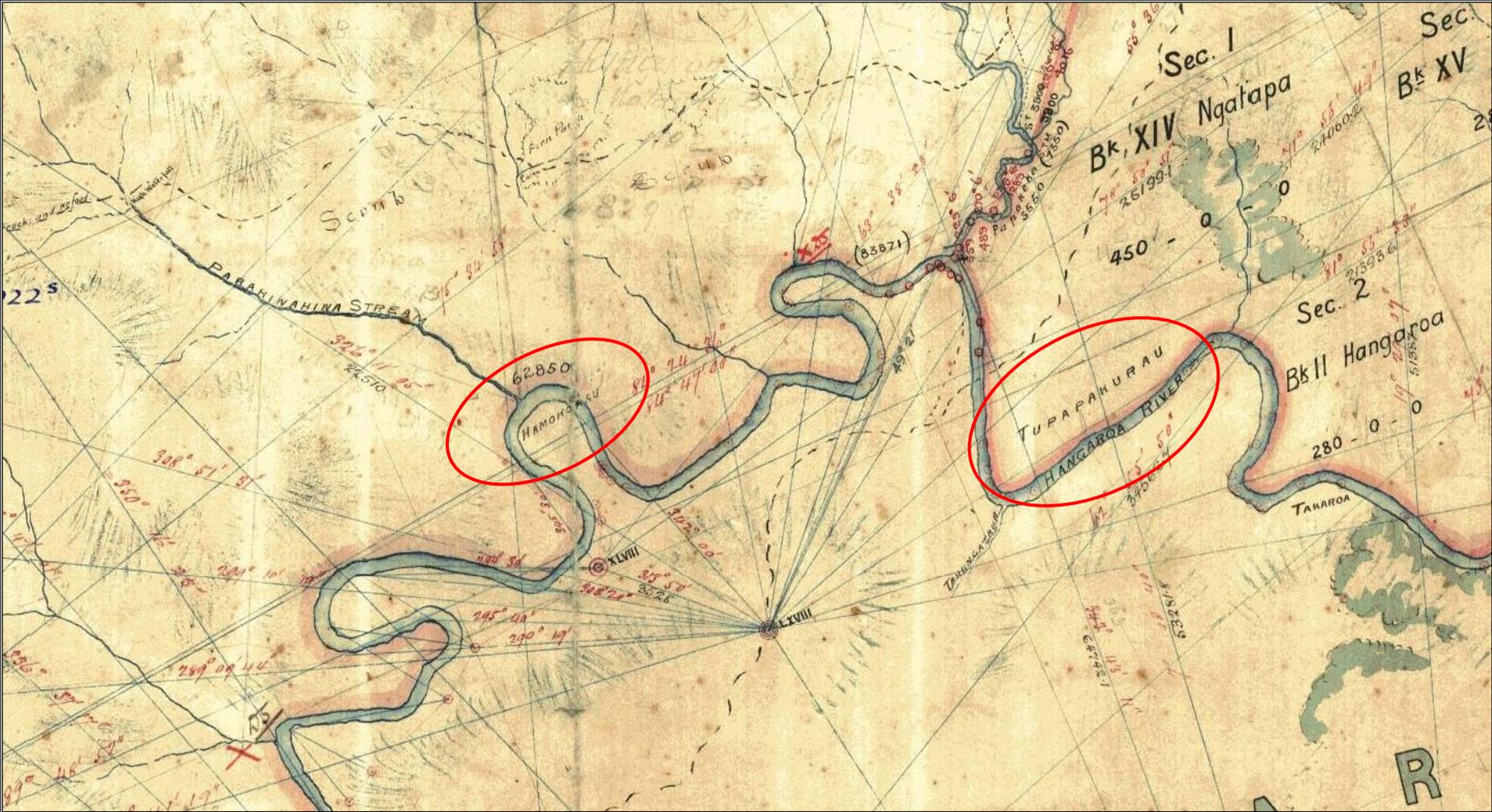
[42] Map 1 shows two red circles locating Hāmokorau and Tūpāpakurau in the 1878 Hangaroa-Matawai Poverty Bay Māori Land Plan (ML125/1).

Best (2005b) mentions twice that as time went on, this same Ranginui travelled to the Eastern Bay of Plenty to visit relatives and was eventually killed at Te Kaha nui a Tiki by Apanui (pp. 198, 290). However, Best is not clear as to which Ranginui or Apanui he was referring to. I argue that they were Ranginui (1) and Apanui Waipapa. To support this argument, I'm compelled to return to our tribal history widely known throughout Tauranga Moana, where the grandson of Apanui Waipapa - Apanui Ringamutu came to Matuaiwi pā at Ōtūmoetai to meet with the tohunga, Kinomoerua. Kinomoerua, a nephew of Ranginui (2), provides Apanui Ringamutu with advice on how to defeat the Ngāti Porou chief Hikawera and his men (Stokes, 1980). During this time of counsel, Ranginui (2), a descendant of Ranginui (1), is living at Pukewhanake while his brother Kinonui, the father of Kinomoerua, is living at Ruarapapari pā on Mauao. After learning the metaphor of Te Toka a Tirikawa as a strategy, he returned to the east coast as an unbeatable warrior and became the eponymous ancestor of Te Whānau a Apanui. Therefore, on the basis of this story, it is impossible for Apanui Ringamutu to have killed Ranginui (1), simply due to the fact that his seeking counsel from Kinomoerua indicates major generational differences. Kinomoerua is a descendant of Ranginui (1) and a nephew of Ranginui (2), whom I will discuss in the next section.

1.6.8 Ranginui (2)

After Ranginui (1) and his descendants had resided in the Hangaroa district near Tūranganui a Kiwa for some time, Ranginui (2) married Urutomo and returned to Tauranga Moana in approx. 1530 (Stokes, 1959). Having passed through the Ngā Marama lands without incident, Ranginui (2) established his pā at Pukewhanake on the western side of the Wairoa River (Rolleston, 1997). Obviously, the original inhabitants of Ngā Marama were not receptive to the arrival of their new neighbours, so they sent a message to Ranginui (2) and his people expressing their disapproval. One day, while the children were bathing down at the Wairoa River, the Ngā Marama children drowned a child from the people of Ranginui (2). The death was reported, but instead of immediately seeking revenge, Ranginui (2) told the children to return to the same bathing spot and act as though nothing had happened. They were, however, instructed to make certain that one of the Ngā Marama children met with the same fate before returning home. Following this incident, the conflict escalated between the people of Ranginui (2) and Ngā Marama, and as a result, Ranginui (2) and his people were ordered to leave. As Ranginui (2) had predicted this response, he was not unduly concerned as he could call on support from Waitaha a Hei living in close proximity who were also connected to Ranginui (2). Steadman (1996) writes "The embers of that tribal name through domination and intermarriage

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[43] Ranginui II, situated as the tekoteko on the second poutokomanawa closest to the poutāhū. Photographed by Alice Veysey, 2023.

faded into obscurity. Ranginui simply pushed them back into the hills to make room for his people".

The mana of Ngāti Ranginui as an iwi was firmly established in Tauranga Moana from the tupuna Ranginui (2) after he and his people successfully drove Ngā Marama further out of the Tauranga Moana district. From his union with Urutomo, they had five children: Tūtereinga, Tumapere[44], Tuhimata, Houmea, and Kahukura. Tūtereinga married Hinekura[45] and they had four children: Rangiwhakakaha, Arapihingarangi, Kuraroa, and Te Kaponga. All hapū of Ngāti Ranginui today have descent lines from the children of Tūtereinga. There are seven hapū in Tauranga Moana associated with Ngāti Ranginui, (*Ngāti Ranginui - Our iwi*, 2022). For the purposes of this body of work, I have acknowledged an additional two hapū who have strong whakapapa links to Ngāti Ranginui – Ngāti Tapu and Te Materāwaho. To support this acknowledgement, it is important that I provide some context to allow the reader to comprehend my view on the matter.

While Ngāti Tapu is identified as a hapū of Ngāi Te Rangi (*Ngāi Te Rangi - About*, 2022), the careful examination of their whakapapa does not support this affiliation. Tapukino, the eponymous tupuna of Ngāti Tapu, is a descendant of Tākau (grandson of Tūtereinga from his son Kuraroa) and Kinonui through his granddaughter, Ngaparetaua (Nicholas, 2000). Despite Ngāti Tapu being descendants of Rongokarae, who is the uncle of Te Rangihouhiri, it is through the tūpuna outlined previously that shows that Ngāti Tapu have strong whakapapa links to Ngāti Ranginui. Te Materāwaho, a recent re-emerging hapū, also have strong whakapapa links to Ngāti Ranginui through both their eponymous tūpuna - Te Rangihouhiri-a-Kahukino and his

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[44] Also known as Tamapere
[45] Also known as Kahukura

wife Hinewā. Te Materāwaho share the same whakapapa as Ngāti Tapu through the mother of Te Rangihouhiri-a-Kahukino – Tanumingarangi, who is a sister to Tapukino. Hinewā is a daughter of Tākau. Hence, it is on this basis that Te Materāwaho as a hapū are acknowledged as having clear and strong descent lines to Ngāti Ranginui. While I'm not in a position to identify Ngāti Tapu and Te Materāwaho as hapū of Ngāti Ranginui, how they are identified with regard to Ngāti Ranginui is a political decision for their respective kaumātua and rangatira and beyond the scope of this thesis. Patrick Nicholas provides the following whakapapa to illustrate the relationships of these hapū and how we are all connected through the children of Tūtereinga (Nicholas, 2000, 2018).

<div align="center">

Ranginui (2) = Urutomo

Tūtereinga = Hinekura

</div>

Rangiwhakakaha (M)	Arapihingarangi (W)	Kuraroa (M)	Te Kaponga (M)
Pirirākau		**Ngāti Kahu**	**Ngāi Tamarāwaho**
Ngāti Kahu		**Ngāti Hangarau**	**Ngāti Te Wai**
		Ngāti Tapu	**Ngāi Te Ahi**
		Te Materāwaho	**Ngāti Ruahine**

1.6.9 Tūtereinga

According to Fugill (2016), Tūtereinga was given his name in memory of the whare wānanga - Hāmokorau that was built by Tamateamoa and Ranginui (1) at Te Reinga in the Hangaroa district near Turanganui a Kiwa; hence, his name can be loosely interpreted as Tū-Te-Reinga – To stand at Te Reinga. Madgwick (2022) suggested that it is conceivable that his name was intended to preserve the history and maintain the connection Ngāti Ranginui have with the people of that area of whom Ranginui (1) to Ranginui (2) lived with.

Figure 6: Tekoteko of Tūtereinga[46]

Unfortunately, there is no substantial written or oral evidence that elaborates upon the life and exploits of Tūtereinga, including when and where he was born. However, it is widely known throughout Pirirākau that Tūtereinga lived at Raropua pā (Borell, 1973). T. Kuka (1998), a kaumātua of Pirirākau, stated in his brief of evidence to the Waitangi Tribunal "Tutereinga was a renowned warrior who was respected by the Pirirakau people while being feared by others" (p. 60). Fugill (n.d.) also asserted that Tūtereinga was "a person of chiefly lineage…a warrior ready for war". There is a whakataukī among my people that re-enforces this warrior status; '*Hōmai taku maro, hōmai taku tātua tuparapara*' (give me my apron, and give me my war belt).
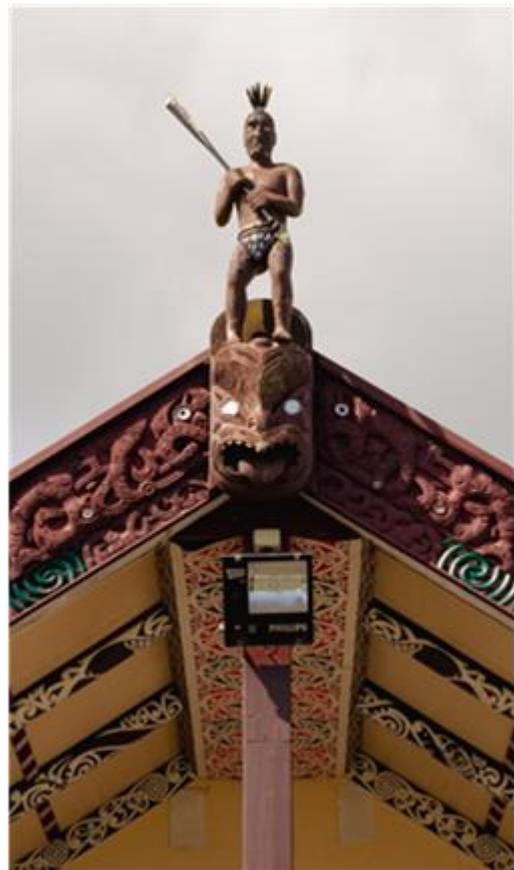
When Tūtereinga was approaching the sunset of his life his people asked him if he would prefer to be buried on Mauao with his tūpuna. He responded with what is known to this day as Te Ōhākī o Tūtereinga;

"Tanuhia ahau ki Tahataharoa kia rongo ai ahau i te tangi a te tai -

Take me to Tahataharoa that I may hear the murmur of the sea" (Rolleston, 1997).

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[46] Tūtereinga, situated as the tekoteko of the wharenui. Photographed by Alice Veysey, 2023.

This whakatauākī would go on to have a profound impact on Pirirākau descendants in relation to land claims. Oral evidence provided by the late Pirirākau kaumātua Ratima Rolleston and Hone Tuhakaraina argued "through your dead, you are, the descendants, guaranteed rights to the land" (Rolleston, 1997). Despite Tūtereinga declining his people's proposal for him to be buried on Mauao, it indeed shows the calibre of his mana because, in those days, not just anyone could be buried on Mauao.

1.7 Pirirākau – The people who cling to the bush

Ko Mauao te maunga

Ko Tauranga te moana

Ko Tākitimu te waka

Ko Ngāti Ranginui te iwi

Ko Pirirākau te hapū

Ko Tūtereinga, ko Poutūterangi, ko Paparoa, ko Tawhitinui ngā marae

Ko Tūtereinga te tupuna

1.7.1 Ngāi Te Rangi or Ngāti Ranginui?

During the time of heavy conflict with the Crown in the 1860s and 1870s, Pirirākau were intentionally mentioned as being affiliated with Ngāi Te Rangi; an iwi of Mātaatua waka. It was entirely a fictional tale that illegitimised our protest of resistance by those Ngāi Te Rangi who were friendly with the Crown. This fictional tale was legitimised and became a formal narrative when recorded in a letter written by civil commissioner Henry Clarke to the Honourable James Richmond (Clarke, 1867, p. 59). From a social and cultural identity perspective, this, in turn, set wheels in motion to distort and confuse successive Pirirākau generations of the true and correct narrative. Today, I have uncles who grew up referring to themselves as Pirirākau, a hapū of Ngāi Te Rangi, not realising that this pepeha arrangement was entirely wrong. Nicholas (1998), in his brief of evidence to the Crown, stated "Pirirākau were for some time faced with an identity crisis in that when Ngāti Ranginui were not officially recognised as an iwi by the Government, this caused some of our Pirirākau people to identify themselves as Ngaiterangi" (p. 94). However, this is not to say that Pirirākau members today do not have any whakapapa connections to Ngāi Te Rangi. Numerous Pirirākau ancestors had

spouses from Ngāi Te Rangi. For example, Takurua, the ancestor for whom the wharenui[47] at Poutūterangi marae is named, married Mapihi Te Rangi, an ancestor of Te Whānau a Tauwhao, a hapū of Ngāi Te Rangi, for whom the wharekai[48] is named. From these unions, it is common for Pirirākau to acknowledge both Tākitimu and Mātaatua as our jointly shared waka, but it must be made clear; Pirirākau is a hapū of Ngāti Ranginui.

1.7.2 The name, Pirirākau

In contemporary society, it has been said that the name originated from the Ngāti Ranginui defeat by Ngāi Te Rangi at Te Pakanga o Kōkōwai on Mauao when the survivors of Ngāti Ranginui fled towards the slopes of Kaimai Mamaku ranges (Matheson, 1975). From this migration, these survivors became known as Pirirākau – "the people who cling to the bush" (Cowan, 1955). However, in contrast, according to Pirirākau, the oral tradition passed down through successive generations, the name is a descriptive term for a cluster of people who act or behave in a certain way or lived a specific lifestyle (Rolleston, 1997). In particular, it described the occupation of a group of people in or near the forest (Borell, 1973). It is, however, an ancient name used prior to the arrival of the great fleet from Hawaiki. It was used by one of the original inhabitants of Aotearoa, Te Tini o Toi (Best, 2005a).

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[47] Meeting house
[48] Dining hall

1.7.3 Te Rohe o Pirirākau – The tribal boundaries of Pirirākau

I a au i te tihi o Mauao

Ka titiro te pae tawhiti, ki a Waianuanu, ki a Whakamārama, ki a Te Aroaro a Paretapu, ki a

Ngatamahinerua ki Te Wairere, te ara tawhito o oku Tupuna

Ka kitea ki Te Rere, ki Ngakautuakina, ki Omokoroa, ki Huharua, ki Parewhataroa, ki

Raropua, ki Epeha, ki Poututerangi ki Pukewhanake ki Tahataharoa te moenga tapu o

Tūtereinga

Whakawhiti atu ki Oikimoke te nohonga tuturu o oku Tupuna

I sit on the crest of Mauao

Where I look toward Waianuanu, Whakamārama, Te Aroaro a Paretapu, and Ngatamahinerua

To the Wairere the ancient pathway of my ancestors

I look toward Te Rere, Ngakautuakina, Omokoroa, Huharua, Parewhataroa, Raropua, Epeha,

Poututerangi, and Pukewhanake

To Tahataharoa the sacred resting place of Tūtereinga

From there I see Oikimoke, the stronghold of my ancestors (*Pirirākau hapū management*

plan, 2017)

Within the tribal boundaries outlined above, Pirirākau have asserted substantive occupational rights from the Wairoa River to the Waipapa River and land usage rights, extending out to the Aongatete River. These usage rights also included the coastal and marine margins of the Tauranga inner harbour. "We trace our manawhenua authority over land or territory to Tutereinga as the primary chief of Pirirakau" (*Pirirākau hapū management plan*, 2017).

Map 2: Te Rohe o Pirirākau - The tribal boundaries of Pirirākau[49]
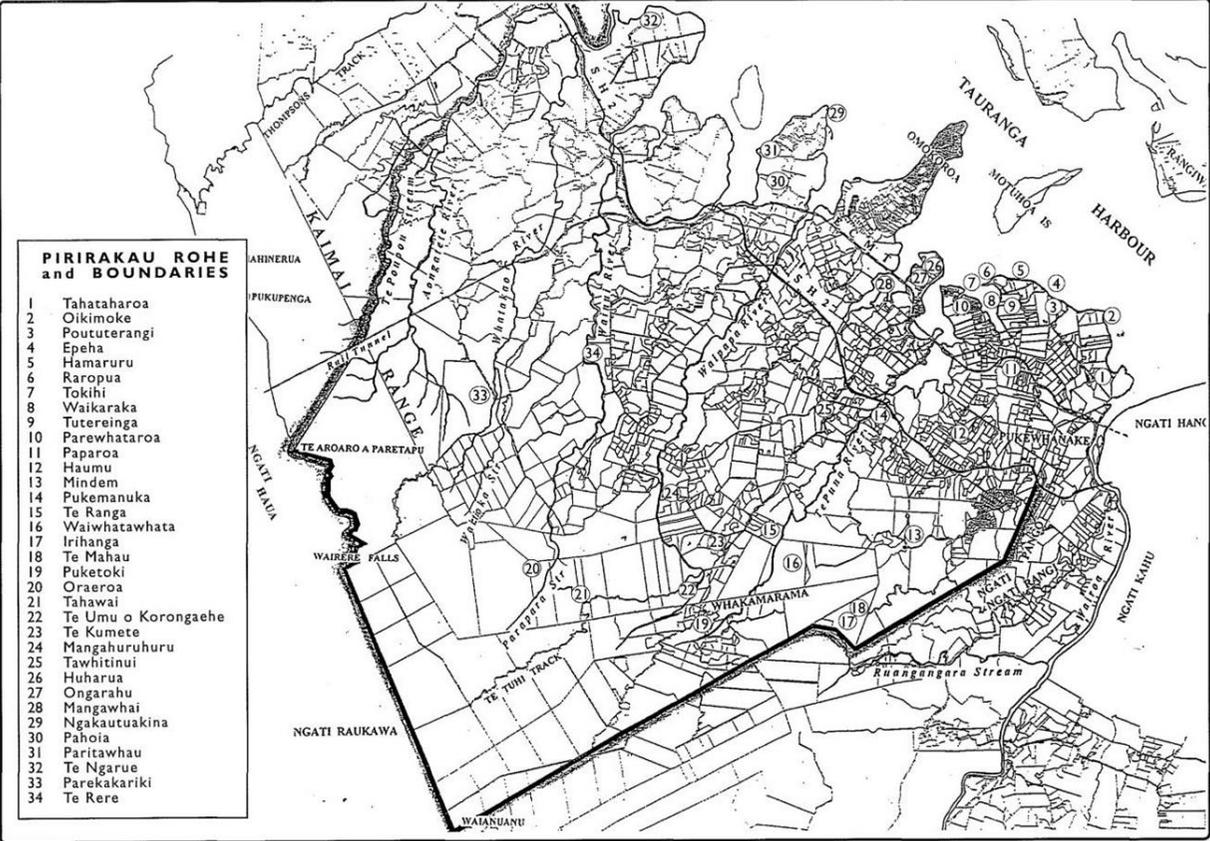
[49] Map of Te Rohe o Pirirākau sourced from Waitangi Tribunal Report, Wai 215 #C002 – "A Matter of Bargain" Aspects of the History of Parish of Te Puna Lots 16 and 154.

1.7.4 Raupatu

Pirirākau fell victim to major traumatic atrocities at the hands of the Crown through the loss of land and the destruction of our economy in the second half of the 19th century as a result of conflict and confiscation. During that time, Pirirākau were regarded by the Crown as "unsurrendered rebels" for our resistance against Her Majesty and the colonial government (Stokes, 1990). Today, we regard ourselves as '*Ngā mōrehu o te kore tuohu*' (the remnants of the unsurrendered). This self-empowering term emerged when I was a child in the 1990s, during the Waitangi Tribunal hearings.

As a direct result of colonisation and settler land hunger, our tūpuna were trapped in the turbulence of land confiscations and land alienation. The raupatu of 214,000 acres of land in the Tauranga Moana district was put in motion by an Order in Council, dated 18 May 1865 and issued under the authority of the New Zealand Settlements Act 1863. The raupatu was later extended to some 290,000 acres by the Tauranga District Lands Act 1868 (Tribunal, 2004).

Of this total confiscation area, the Crown retained 50,000 acres known as the 'confiscated block', which included land belonging to Pirirākau and many other Ngāti Ranginui hapū. A further 93,188 acres were taken by way of a forced sale of the Te Puna-Katikati block, which comprised the majority of Pirirākau land. The majority of Pirirākau never agreed to the surrender of arms to the Crown in August 1864 or to the confiscation or forced sale of land. In 1866, Rawiri Tata (Tangitu), the leader for the majority of Pirirākau, proclaimed (AJHR, 1867, p. 28):

"Mr. Mackay, I have heard your word. From the Wairoa to Waipapa belongs to me.

I will not give it up. You shall have no land from me for my participation in rebellion,

and none for your money. I have been in the war at Taranaki and at Waikato,

and will give up none here. I have not made peace with you, and do not mean to do so.

I do not admit the right of the Ngaiterangi to give up my land, even though

I have been in rebellion. I will not give any land to the Governor,

either for my rebellion or for your money. Let Ngaiterangi have your money,

but I will not let you have my land."

While it was evident that supporters of Pai Marire adopted an attitude of defiance towards the colonial government (Clark, 1975), Meikle (1933) argued that Pirirākau were "by nature wilder and more ferocious than the Ngaiterangi and their natural ferocity had been doubled by their conversion to Hauhauism. Their opposition to white men, unlike that of the Ngaiterangi, sprang not so much from a definite grievance as from sheer, unreasoning, although perhaps not unreasonable, hatred of European encroachment" (p. 84).

1.7.5 The Kīngitanga – The Māori king movement

In the 1840s and 1850s, we were staring down the barrel of cultural, social and political assimilation by our coloniser. The expansion of the colonial settler population resulted in a growing demand for the Crown to purchase and confiscate Māori land. The Kīngitanga was established in 1858 in response to the rising impacts of colonisation and widespread alienation of Māori land. Numerous iwi placed their lands under the mana of the Kīngitanga in order to protect and prevent any further sales. Māori "believed that a pan-tribal movement, unifying the Māori people under one sovereign equal to the Queen of England, could bring an end to intertribal conflict, keep Māori land in Māori hands and provide a separate governing body for Māori" (Papa & Meredith, 2012, p. 1). The Kīngitanga was not only a symbolic Māori institution with the sole objective of land retention, but simultaneously a movement that advocated for Māori aspirations of mana Māori motuhake. Rolleston (1997) argued that

"it...stood for the maintenance of tribal authority. This did not mean that the King had power over the constituent members of the kingitanga, but rather that hapū retained their independence as symbolised by the King" (p. 43).

The alliance of Pirirākau to the Kīngitanga was initially instigated by our kinship ties with Ngāti Hauā, who occupied the other side of the Kaimai range. Pirirākau and Ngāti Hauā have maintained an enduring relationship, going as far back as 1831 when they, including other Tauranga hapū, defeated Ngāpuhi at Mōtītī. The emergence of the Kīngitanga offered new possibilities in terms of strategic alliances which could then be endorsed by whakapapa. The alliance with Ngāti Hauā as part of this anti-colonial institution in opposition to the political assertions of the Crown was strengthened by reference to shared whakapapa connections. The enhanced support provided by the Kīngitanga enabled us to find opportunities to dictate our future aspirations as we saw appropriate. The Kīngitanga to the present day continues to be an integral part of our identity as Pirirākau.

1.7.6 Te Weranga – The Scorched earth policy

1864 to 1868 were turbulent times in the Tauranga Moana region. Māori, while holding firm to notions of mana Māori motuhake and tino rangatiratanga, suffered heavily from colonial pressures.

Te Weranga – the scorched earth policy (Nicholas, 2017), most commonly referred to as the Tauranga Bush Campaign, was the final chapter of the land wars in the Tauranga Moana region. It was not a single isolated event, similar to that of the previous battles at Pukehinahina and Te Ranga. But, rather more understood by Pirirākau as a series of colonial-inflicted atrocities spanning across three months in 1867. Pirirākau lands were under threat by "the process of

creeping confiscation" (Koning, 1998b, p. 4), where district surveyors began surveying the lands on the western side of the Wairoa River. The Tauranga Bush Campaign was the direct result of the policy of land confiscation implemented by the government after the massacre at Te Ranga in June 1864. The confiscated territory was to be located somewhere between the Waimapu and Wairoa rivers, but when the government discovered that there was insufficient land within this area, the confiscation boundaries were further extended into Pirirākau territory. According to Belich (1986), Pirirākau "opposed the extension of confiscation into their territory by way of survey and settlement. At first, they did so by turning back surveyors unharmed, but when the government sought to arrest them, fighting broke out and continued from 18 January to 3 March 1867" (p. 210).

As a direct result of resistance and opposition, the colonial forces burnt down and destroyed Pirirākau kāinga, settlements, and cultivations at Whakamārama, Waiwhatawhata, and Te Irihanga. According to Koning (1998a), "the government justified the military action on the ground that Pirirakau were troublesome 'rebels' whose 'fanaticism' represented a threat to the authority of the Crown, a view echoed by an earlier generation of historians" (p. 1).

Two deaths were confirmed on either side of the British empire and Pirirākau (Rolleston, 1997). Among the dead from Pirirākau was the Paimārire priest and artist Rota, who was shot by surveyor and soldier Gilbert Mair. Mair took his gun, pounamu whakakai pendant, and prophetic sketches as trophies (Cowan, 1956). Te Weranga, a contemporary analogy, is utilised to describe the scorching injustices inflicted upon Pirirākau and our lands that will always be a painful and sorrowful memory forever etched into the identity of Pirirākau, the unsurrendered.

1.8 Summary

This chapter has explored the historical context and background information that connect Pirirākau to people and to land. It traversed through the connections that we have with the land that we occupy and the bloodlines shared with neighbouring hapū from Waikato-Tainui and hapū of Ngāti Ranginui in Tauranga Moana. It provided a glimpse into the values and belief systems indoctrinated by the actions and decisions set by our tūpuna. A clear picture of who Pirirākau are and where we come from is needed to understand the research that will be carried out throughout this thesis.

It further highlighted the pain and trauma that Pirirākau have suffered since the arrival of the Pākehā and the introduction of their ideals, beliefs, and technology. Colonisation has contributed heavily to the loss of identity and to the detriment of mana Māori motuhake for Pirirākau (Bennett, 1998; J. Kuka, 1998; Nicholas, 1998; Wereta, 1998). As a result, this has left some of my whānau having trouble in working out who they are and where they can stand and be grounded. The lack of knowledge pertaining to whakapapa and kōrero tuku iho among some Pirirākau members has resulted in the decline of identity, belonging, and mana Māori motuhake, despite the ongoing resurgence and revitalisation of various cultural facets that make up our Pirirākautanga. Those include but not limited to; te reo Māori, tikanga Māori, kawa, tiaki whenua, mātauranga Pirirākau, rāranga, kaupapa waka, mau rākau, mātauranga māramataka, rongoa Māori, māra kai, kōrero tuku iho, whakapapa, waiata, mōteatea, and karakia Māori. This chapter has brought the need to return to Tūtereinga as a strategy to reclaim identity and mana Māori motuhake to the foreground. The foundations of this thesis have been set, and it is now time to begin constructing this work around how our identity and mana Māori motuhake can be reclaimed by utilising the carvings etched into Tūtereinga.

2 Chapter 2

Te Koruru o Pirirākau

Methodology

2.1 Introduction

This chapter introduces the methodologies employed to carry out this research and the guiding principles that assisted with the qualitative research methods and critical analysis of data collected. It will then highlight the important Māori principles utilised, such as tikanga Māori, whanaungatanga, manaakitanga, kanohi kitea, and wairuatanga that guided the qualitative research methods and analysis of qualitative data. The methods I used were selected to complement the Māori principles important to the informants who participated in the research, myself as the researcher, and ultimately Pirirākau. The objective of this chapter is to help enable the reader to understand the rationale for the methods used in gathering perspectives from Pirirākau ahikā on the role of Tūtereinga whare whakairo in the reclamation of identity and mana Māori motuhake.

In the past, extensive studies focused on Māori have been conducted by non-Māori and grounded on Western colonial frameworks that do not allow for, or serve, the interests of Māori. Findings in previous studies carried out by Pākehā who maintain a positivist view of positivism, and therefore objectivity and neutrality (Smith, 2008), have characterised Māori in a way that is dehumanising; as a result, Māori have become skeptical of the findings (Hudson, 2004). However, since the turn of the millennia, there has been an increase in research carried out by Māori for Māori within a kaupapa Māori methodology. Māori have been able to exercise our

tino rangatiratanga[50] to ensure authority and ownership remains with us. Te Oru Rangahau, a Māori Research and Development conference held at Te Pūtahi-a-Toi, Massey University in 1998, Tikanga Rangahau Mātauranga Tuku Iho: Traditional Knowledge and Research Ethics Conference held at Te Papa Tongarewa Museum of New Zealand, Wellington in 2004, Kei muri i te Awe Kāpara he Tangata kē: Recognising, Engaging, Understanding Difference, Wellington in 2010, and Tākiri te ata: A New Dawn has Arrived MAI Doctoral Conference in 2015, exemplified the expansive research being carried out by Māori that contributes to the resurgence of Māori development and advancement.

This chapter discusses indigenous research paradigms, qualitative research methods, Kaupapa Māori methodology, Te Koruru o Pirirākau – a tailored methodological approach centered on Pirirākau perspectives and ideals - research participants, the interview process, and the data analysis approach.

2.2 Kaupapa Māori Methodology

Research methodologies can be described as the rationale behind the methods utilised to complete the research. It provides a detailed account of the types of measures and examination techniques used to answer the research question critically and appropriately. In the 1980s, progressions in Māori methodologies emerged with research units such as the Research Unit for Māori Education at the University of Auckland, which focused on developing Māori research methodologies appropriate for Māori (Smith, 2008).

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[50] Self-determination

For many years, Māori have been subjected to research by non-Māori. Colonial philosophies have sought to restrain and reject Māori cultural identity, language, and beliefs (Durie, 1998). Research carried out within a white supremacist framework is based on empirical data and experimental testing (Kuhn, 1996). The research processes and findings conducted by Pākehā about Māori have led to misunderstandings and misinterpretation of data (Hudson, 2004; Smith, 2008) and as a result have become "an enduring feature of colonisation" (Mahuika, 2015, p. 35). A Māori framework to research can be seen as an attempt of resistance to decolonise, maintain control and reclaim knowledge that is of value and importance to Māori. This provides a foundation for indigenous forms of research unique to Aotearoa and helps secure cultural authenticity and maintain Māori knowledge. Researching and seeking solutions to issues primarily impacting Māori requires a methodological framework that supports Māori principles, aspirations, and ideals.

The development of kaupapa Māori frameworks in the research arena has provided Māori researchers and participants with the liberty to explore, interpret, and disseminate knowledge in a way that makes sense to the participants and researcher, in order to benefit the community being researched. Kaupapa Māori principles, therefore, reinforce tikanga Māori. It provides "cultural legitimacy of Māori knowledge and values" (Walsh-Tapiata, 1998), with varying alternatives to establish, retrieve, and translate the data that reflects Māori knowledge (Smith, 2008). It is a process whereby research is carried out by Māori for Māori within a confined process encompassing a Māori system of knowledge. Pihama (2015) argues that, as a foundation for theory and research, a kaupapa Māori methodology stems from Māori struggles for tino rangatiratanga and mana Māori motuhake. Therefore, it is evident that there is a clear social, cultural, and political intent. This unique process provides Māori researchers and participants with the freedom and flexibility to engage, discuss, control, and choose the

important issues impacting Māori and select the most appropriate processes that include Māori values, practices, and beliefs, based on tribal traditions.

Mahuika (2015) describes kaupapa Māori theory and practice as not simply being limited to dealing with the issues that Māori face as part of ongoing colonial legacy but rather that it offers "further potential to deal with matters of importance for Māori beyond colonisation" (p. 43). She further asserts that kaupapa Māori is a critical theory of resistance to the continued oppressive nature of colonisation imposed on Māori people and culture, therefore legitimising the argument that kaupapa Māori research is indeed anti-colonial. For this reason, the focus of a kaupapa Māori methodology shifts to no longer being consumed by a reactive relationship with the Crown but rather motivated instead to actively addressing the issues of relevance and concern for Māori. Subsequently, Mahuika (2015) argues the resistance to colonialism as Pihama (2005); Smith (1997); Taki (1996); Walker (1996) have discussed requires "'dismantling' of the 'masters house', a re-programming of the 'oppressors' tools (Lorde, 2021), so that revitalisation and resistance might be made more effective in the ever-evolving present and future" (p. 12).

Kaupapa Māori methodology does not promote notions of anti-Pākehā knowledge, but rather it empowers Māori to unearth new possibilities and determine our own destinies in our own ways for the greater benefit of the present and future. There are varying aspects of kaupapa Māori methodology, however the commonalities that exist within this framework are: For Māori, by Māori, controlled by Māori, of benefit to Māori, and based on Māori values, customs, and beliefs (Moyle, 2014; Pihama, 2015; Rewi, 2014; Smith, 2008; Tiakiwai, 2015). Therefore, it is vitally important that Māori researchers inherit an understanding of Māori customary protocols and practices and adopt a holistic worldview when developing our methodologies.

2.3 Qualitative Research Method

To gather relevant knowledge for this research, I applied a qualitative process. The qualitative approach enabled me to become immersed in the research in order to answer the main research question (Bishop, 1999; Lee & Lings, 2008; Minichiello et al., 2003; Moyle, 2014). In addition, the qualitative approach is infused with methods and theories that analyse the social aspects of those I interviewed and the influence of the wider environment (Berg, 2004). For the purposes of this body of work, I have employed two methods: Autoethnography and grounded theory.

Autoethnography seeks to describe and systematically analyse the participants' personal experiences in order to understand cultural experience (Ellis, 2004; Holman Jones, 2005). This method challenges traditional ways of carrying out research and representing others (Spry, 2001) and treats research as a political, socially-just and socially-conscious process (Adams & Holman Jones, 2008). Unlike the traditional hypothesis-deductive approach where the researcher attempts to prove or disprove the hypothesis. Grounded theory, an inductive approach (Corbin & Strauss, 1990) allows for the construction of new theories that are based on the collection and analysis of real-world data accumulated from interviews (Charmaz, 2006; Glaser & L, 1967). These two methods provide the flexibility to interpret underlying meanings, language and themes from a contextual base that may not emerge through a quantitative approach.

2.4 Qualitative Analysis

To analyse the qualitative data gathered throughout the research process, I applied thematic analysis. A thematic approach involves "identifying, analysing and reporting patterns (themes) within data" (Braun & Clarke, 2006, p. 79). A thematic analysis enables the flexibility for data

to be translated from a data or theory perspective or both (Braun & Clarke, 2006). The analysis of data only enables themes to be determined from the raw data itself, without the influence of pre-existing theories or assumptions held by the researcher (Boyatzis, 1998; Braun & Clarke, 2006). Boyatzis (1998) argues further that themes can be determined from prior research but should only be applied to data of a similar nature or relevance.

The first stage of thematic analysis is to become familiar with the data. This was achieved, in part by carrying out interviews with the participants. If time allowed, transcribing and collaboratively reviewing the collected data with the participants themselves was an integral part of the analysis process. This enabled me to infer a real sense of the conversation. Interviews were transcribed into text from which themes and quotes emerged. Once I had identified and made sense of the thematic ideas expressed throughout the data, the next logical step was to review and condense these ideas into major themes. As a result, a more in-depth understanding of the data collected from the participants began to appear. An important step of the qualitative data analysis involved giving the opportunity for participants to review, edit, and validate their interviews to ensure I did not influence the text and the context in which the raw interview data and themes were collected. The final step of the qualitative data analysis was to produce a discussion that provided an argumentative dialogue, reflecting themes collected from the data (Braun & Clarke, 2006).

2.5 Tikanga Māori Approach

Māori principles that were integral to the cultural fabric, beliefs, and ideals of Pirirākau were employed to complement this kaupapa Māori methodology. These carefully selected principles guided the methods I employed to gather knowledge from participants. I also supported the

participants in sharing their stories. The guiding principles that I will discuss further are: Whanaungatanga, manaakitanga, wairuatanga, and kanohi kitea.

2.5.1 Whanaungatanga

Whanaungatanga[51] was the overarching Māori principle that guided this research. Mead (2003) describes whanaungatanga as a kinship that binds whānau[52] together. This concept was strongly focused on establishing and maintaining relationships between people. While whanaungatanga is inextricably linked with whakapapa[53] (Rameka, 2018), this concept can also be applied to non-kinship groups that are linked together for a specific purpose. Wilson (2008) argues that actively seeking relationships and maintaining accountability for those relationships is fundamental within the confines of an indigenous research paradigm.

In this research, the pre-existing relationships I had with the participants made it easier for me to fully understand the many dimensions exposed throughout this study. Furthermore, these pre-existing relationships meant that I was able to easily select and approach participants with extensive knowledge of the subject matter for this research; and as a result, I was fortunate to be gifted the knowledge that would be of benefit to this research and to Pirirākau. The existing relationship I had with participants meant that they were willing to partake in this research and be forthcoming in sharing their personal stories. The trust developed between us provided for informal and formal dialogue and additional questions during the interview process.

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[51] Relationship, kinship, sense of family connection - a relationship through shared experiences and working together which provides people with a sense of belonging. It also extends to others with whom one develops a close familial, friendship or reciprocal relationship.
[52] Family group(s)
[53] Genealogy, lineage, descent

The selection of the appropriate supervisor to oversee this research was also established based on my pre-existing connection and relationship. I was able to approach the supervisor in both a formal and informal manner, in order to report and discuss the progress and receive constructive advice. This relationship and process of information sharing would not have been as rewarding, or even as comprehensive if whanaungatanga had not been central to the process.

2.5.2 Manaakitanga

Closely interwoven with the concept of whanaungatanga is manaakitanga, and this was another guiding principle for this research. Mead (2003) describes manaakitanga as caring, supporting, respecting each other, and nurturing relationships, regardless of the situation. During this research, the concept of manaakitanga was continually emphasised when engaging with participants. My commitment to maintaining trustworthy connections with the participants illustrated my devotion to the kaupapa to further advance the well-being of Pirirākau. The participants who agreed to engage with this research were also passionate and committed to this research, as they could see the benefits of this study contributing to the advancement of Pirirākau.

2.5.3 Wairuatanga

As a child, I was raised with the beliefs and awareness of wairuatanga[54] and te ao wairua[55] from my parents and tūpuna who lived very spiritual lives. It is no coincidence that I am also a very spiritual person, which evidently shows in this research because I've been fortunate enough to inherit the whakapapa and mātauranga tuku iho from my tupuna through my parents. On my

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[54] Spirituality
[55] The spiritual world

father's side, my whānau are strong believers in the Rātana and Catholic church. Tahupōtiki Wiremu Rātana came to Tauranga Moana and had a huge influence on a lot of Māori here. Some of my tūpuna: Wepiha Te Rangiamoamo, Kaikohe Roretana, and Paretiaki McPhee, were Rātana followers. Bishop Jean Baptiste François Pompallier also came to Te Puna and had a lot of influence on Pirirākau, resulting in a high conversion rate of French Catholic followers, including my great-grandfather Ihakara 'Ike' Tangitu, which he passed down to my grandmother. Prior to Bishop Pompallier's arrival, a lot of Pirirākau were Paimarire and/or Hauhau, including my tūpuna Rāwiri Tata and Potaua Tangitu. On my mother's side, my tūpuna were committed followers in te hāhi Ringatū. My tupuna Te Kohi Delamere, along with other rangatira of Te Whānau ā Apanui, Paora Ngamoki, Koopu, and Te Waitāuhi Gage née Poihipi, the only female (he wahine tapu) rode on horseback to Te Kuiti to seek out Te Kooti Arikirangi Te Tūruki, the prophet, and ask for the whakapono, which they returned to Te Whānau ā Apanui. That is still practiced today. Te Kooti and his new religion - te hāhi Ringatū – was seen as a symbol of mana Māori motuhake to restore in the Te Whānau ā Apanui people tino rangatiratanga, as guaranteed under article two of Te Tiriti o Waitangi and to restore the ownership and control of their ancestral lands that were stolen due to the execution of the Reverend Carl Sylvius Völkner (Te Wākana), who was a government spy. His son, Pāora Kīngi 'Daddy Pa' Delamere, whom I'm told performed many miracles across the Eastern Bay of Plenty coast, was the poutikanga of the Ringatū church for 43 years. His son, my great-grandfather – Mōnita Eru 'Big Grandpa' Delamere – was also a prominent leader in te hāhi Ringatū for Te Whakatōhea and Te Whānau a Apanui. It is through the legacy of my tūpuna, no matter their hāhi and/or beliefs, that have instilled in me the value of wairuatanga and the role and purpose it serves in my life as a tāne Māori.

For Māori, wairuatanga is interwoven through our day-to-day lives, cultural beliefs, values, and customary practices (Kennedy et al., 2015). It is an integral aspect of our existence and an important source of our well-being (Lindsay et al., 2022; Valentine et al., 2017). We are often described as a spiritual people, and central to our spirituality is karakia[56]. The customary practice of karakia was used throughout the research process to ensure the spiritual component of the research was appropriate, relevant, and protected; and also to guide myself and the participants during interviews. Before the interviews were carried out, an appropriate karakia was recited, and at the conclusion of the interviews, another karakia was conducted to close. Karakia were not only used during the interview process. Whenever I felt it was appropriate, or during difficult times, a karakia would be recited to alleviate the situation and re-centre myself to the task at hand.

2.5.4 Kanohi kitea

Another key expression important to Māori is kanohi kitea. Smith (2008) refers to this concept as "being seen by the people – showing your face, turning up" (p. 15). This expectation-based concept, encompassing face-to-face contact, supports the value of whānaungatanga in that it strengthens the relationships of people (Bishop & Glynn, 1992; Carpenter & McMurchy-Pilkington, 2008; Mead, 2003). To Māori, it is the preferred method of communication, enabling extended whānau to participate, and allowing more in-depth knowledge to be shared (Pipi et al., 2004). While I acknowledge that this process can be time-consuming, I thoroughly believed that it was necessary to uphold the integrity and authenticity of this research process by ensuring whanaungatanga was truly embraced.

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[56] Incantation, ritual chant, prayer

2.6   Research participants

From a researcher's perspective, applying qualitative research methods allowed me to carefully select participants who possess extensive knowledge and/or have lived the experience or were currently participating in the subject matter being studied (Berg, 2004). Patton (1999) explains further and argues that purposeful data-collecting encourages researchers to study "information rich cases in depth and detail" (p. 1197).

It is worth noting that in conventional theses, general background information about the participants would be included in this chapter. However, to maintain consistency with the concept of mana tangata, the background information pertaining to participants is presented in Chapter 5: Te Waha, to ensure the entirety of their mana remains intact and is not warped from its origins. This approach also enables a mana-enhancing process for the knowledge gifted by participants, as it is shared of its own accord.

2.7   Ethics review

Thorough discussions and ethical analyses with my supervisor were carried out to ensure ethical procedures stipulated by Te Manu Taiko: Human Research Ethics Committee were being followed. For the purpose of the research process, I received ethics approval from Te Manu Taiko: Human Research Ethics Committee Faculty of Māori & Indigenous Studies Te Pua Wānanga ki te Ao on 14 April 2022 to carry out the data-collecting process. Informants who participated in the interviews were presented with the research information sheet, research participant consent form, and interview questions prior to the interviews. These documents have been attached to this thesis (see appendices). It is possible that there may have been ethical concerns involving my whānau in this research. However, I am confident that this research is

justified due to the consideration of these implications and the nature of the research within kaupapa Māori theory.

Ethical consideration based on moral principles was a huge contributing factor in this research. The thesis contains personal life stories of my whānau embedded with their perspectives, experiences, and aspirations. Therefore, establishing and maintaining respectful relationships with the participants in this study was vital and will continue at the completion of this study. I was also cautious regarding the inclusion of the terms 'interview' and 'research' when engaging with participants because I was aware that it can have negative impacts on their confidence to share information. Therefore, in line with kaupapa Māori methodology, I took many steps to ensure that the wānanga space was safe and comfortable. Philosophies stipulated within tikanga Māori posit high value and importance on manaakitanga[57] (Mead, 2003).

2.8 Interview Process

In the planning and preparation of the interviews, I provided hospitality, such as ensuring kai, suitable transport, and appropriate venues were available. Some interviews meant that I had to travel to the participant's homes, and the reciprocal manaakitanga from the participants' whānau illustrated how the support for this research stemmed beyond the participants themselves. During the interviews, the participants and I established a level of trust and mutual respect for each other, which also contributed to information being willingly shared.

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[57] The nurturing of people

Information pertaining to the purpose and goals of the research was very important, as it provided an overview and reasons why the researcher chose to conduct this study. An information sheet (refer to 7.2 Research Information Sheet) provided the participants with a brief description of the project, explained how participants were selected, and described participants' rights, data management, risks of the project and supervisor information.

Koha, a reciprocal process underpinned by respect between two parties, is important to Pirirākau. It can be likened to the analogy of 'you give, and you take'. The act of giving can be in the form of money, time, food, supporting people or a specific kaupapa. To uphold the customary practices relating to koha, I travelled to participants where convenient to alleviate any financial cost and time restrictions that may have been experienced by participants. As this research was being nurtured by the participants' giving of their knowledge, I reciprocated by providing kai to most participants at the interviews. At the completion of this research, all participants received a copy of this thesis as a taonga to display my full appreciation for their time, efforts, and invaluable contribution.

2.9 Accountability

This thesis is substantially unique in that it is the successful fruition of a rigorous and sensitive research process involving my whānau, marae, and hapū. In my view, as the researcher and a kinship member of the whānau, marae, and hapū being studied; my experience in this research has been likened to the responsibility bestowed upon the kaikōrero who speaks on the pae tapu[58]. It must be recognised that it is not an easy task to be the spokesperson or the mouthpiece

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[58] Sacred oratory bench

on behalf of the people. The role of the kaikōrero is a significant and weighted one in that his primary objective is to represent the mana of his people by using his exceptional skills in oratory to connect with the listener, to declare his people's position on a particular matter, to find resolution in the midst of conflict, and/or to greet and welcome the listener supplemented with the knowledge of whakapapa connections between the two parties involved. Like the kaikōrero, the researcher stands in a privileged and powerful position that comes with certain expectations to have solid relationships with his people and to maintain accountability for those relationships. I attended multiple hui that occurred on a monthly basis to keep consistent with the values of kanohi kitea and whanaungatanga. It was important that the ahikā of Tūtereinga marae understood clearly who was speaking on their behalf in the form of this thesis. These forums provided opportunities to regularly update the marae on the progress of my research. It allowed the ahikā to comment and ask questions with regard to how my research was progressing. By widening the scope of accountability and transparency to not only the research participants, the wider whānau from the marae were also included and involved in this research. Wilson (2008) discusses these ideas further in his articulate indigenous research paradigm which posits the ontology, epistemology, methodology, and axiology in a circle as a never-ending continuum. This indicates that these four components of the paradigm are interrelated and interconnected with each other. He theorises, "the ontology and epistemology are based upon a process of relationships that form mutual reality. The axiology and methodology are based upon maintaining accountability to these relationships" (pp. 70-71).

2.10 Te Koruru o Pirirākau - Thesis framework

Figure 7: Te Koruru o Pirirākau[59]

2.10.1 Introduction

This thesis is written to affirm my whakapono (belief, understanding, and knowing, through a lived experience) and the tikanga (role, functions, and purpose) of my wharetupuna - Tūtereinga as a symbol of continuing reclamation of identity and mana Māori motuhake for Pirirākau, the people. I have created a framework centered on our most iconic pattern for Pirirākau - Te Koruru o Pirirākau.

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[59] Photographed by the author (2022).

To eliminate confusion, it must be noted that this pattern does not refer to the koruru of Tūtereinga wharetupuna, but instead, it is the name of the main pattern repeated across the paepaeroa of Tūtereinga wharenui. It was designed by master carver Clive Fugill during the construction of the existing Tūtereinga wharenui in 1990 as a visual expression of our hapū name, Pirirākau, as explained in section 1.7.2.

Figure 8: The front of Tūtereinga wharenui[60]

Considering that this thesis is about Tūtereinga and its whakairo rākau, it was only right for Te Koruru o Pirirākau to be applied as the methodology. In my view Te Koruru o Pirirākau is iconic to Pirirākau and is renowned throughout Tauranga Moana. The depth of our tribal

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[60] Photographed by Alice Veysey, 2023.

knowledge embedded in this pattern connects to who we are as a people; the struggles we've endured since the arrival of Pākehā; and our vision to further advance our hapū.

Regarding the narratives previously provided pertaining to Te Koruru o Pirirākau, it is appropriate that I have developed a framework which derives from Te Koruru o Pirirākau, using tauira (symbols) to represent the different sections of this thesis. This framework provides the structure for this thesis centred on our unique Pirirākau perspectives.

2.10.2 Components of the framework

Te Koruru o Pirirākau joins in the middle, connecting two halves: The human face on the left and the pītau and mamaku on the right. I have taken different parts of this koruru and attributed them to each section of my research. Chapter 1 – *Pirirākau – Historical context* sets the backdrop to this thesis, providing a historical context concerning who we are and where we are from. Included in this chapter are brief insights about myself, my whakapapa, and my relationship to Tūtereinga wharetupuna and Pirirākau hapū as an uri. The koruru as a whole represents Chapter 2 – *Te Koruru o Pirirākau - Methodology.* The pītau and mamaku represent Chapter 3 – *Te Ngahere – Literature review.* The karu represents Chapter 4 – *Te Karu - Tūtereinga a carved meeting house.* The waha represents Chapter 5 – *Te Waha - Qualitative research analysis and findings.* The middle linking the two halves represents Chapter 6 – *Te Piringa - Conclusion.*

2.10.3 Thesis structure

2.10.3.1 Chapter One: Pirirākau - Historical context

Chapter 1 opens this thesis with a brief introduction of myself as the researcher and author of this body of work, where I provide brief insights into my world. Before transitioning to the

main topic of this chapter, the historical context of Pirirākau, I establish the context of the study by revealing the key questions and hypotheses. Once the scope of my research is understood, I transition to the main topic of this chapter. Chapter 1 sets the backdrop for this thesis by introducing the historical context of our hapū, our people, our lands, our whakapapa, and our history.

2.10.3.2 Chapter Two: Te Koruru o Pirirākau - Methodology

As mentioned previously, Te Koruru o Pirirākau has morphed into a symbolic icon for the hapū in the last 30 years. Te Koruru o Pirirākau is a visual representation of the specific lifestyle Pirirākau lived, in the forest areas between the Wairoa and Waipapa rivers. It affirms the characters, behaviours, values, and belief systems of Pirirākau, as mentioned in section 1.7.2. Therefore, Chapter 2 discusses the methodology used to underpin the foundation of this study. This chapter discusses the methods and theories used for this research. Contained in this chapter is information about the methodological and tikanga Māori approach that was applied to collect mātauranga Māori from Pirirākau ahikā, regarding the role of Tūtereinga as a symbol of reclamation of our identity and mana Māori Motuhake.

2.10.3.3 Chapter Three: Te Ngahere - Literature review

For the purposes of this research, Te Ngahere reflects the ample food and rongoā resources in the forest areas within the Pirirākau rohe. There is a common whakataukī in Pirirākau - *"He pikopiko ki runga he ureroa ki raro"* (the abundance of pikopiko in the forest above and the abundance of ureroa in the harbour below). This whakataukī has a couple of meanings when used in certain contexts. One perspective refers to the ample food and rongoā sources gathered in both the forest and the ocean to identify our tribal boundaries. Te Ngahere of my methodological framework becomes the third chapter of this thesis. Chapter 3 presents the

harvesting of various literature sources, narratives, and discourses all confined within my specific research scope to be critically reviewed. It collates the literature to create a condensed analysis of the whare whakairo while covering the small but quality review of its relationship to the reclamation of identity and mana Māori Motuhake.

2.10.3.4 Chapter Four: Te Karu – Tūtereinga a carved meeting house

Te Karu aligns with the notion of 'a seen face'. A seen face resembles a commitment to the present kaupapa at hand while maintaining relationships with people and places. Kanohi kitea is a prominent value associated with the "seen face". Smith (2008) describes kanohi kitea as "the seen face, that is present yourself to people face to face" (p. 120). Te Karu adequately reflects the principles and values that underpin physical interactions, communication, and knowledge-sharing with people. Therefore, on the basis of these theories, Chapter 4 introduces Tūtereinga wharenui; its history as a house and its role as a constant 'seen face', allowing physical interactions, communication, and knowledge sharing for Pirirākau. In this chapter, I also share my personal views, based on my own observations and experiences on the role of Tūtereinga as a symbol for the continual reclamation of identity and mana Māori motuhake. This gives the reader an insight into how Tūtereinga has contributed, influenced, and shaped my life as a tāne Māori and an uri of Pirirākau.

2.10.3.5 Chapter Five: Te Waha - Qualitative research analysis and findings

Te waha has been used to guide this chapter as it represents the oral transmission of knowledge. It highlights the importance of meeting face-to-face with participants in the form of interviews to exchange dialogue and knowledge. Chapter 5 presents a wānanga with regard to the knowledge collected during the interviews with participants. This chapter compares and contrasts the similarities and differences in the qualitative findings of each participant. The

discussion will examine the participants' perspectives on the importance of the carvings in Tūtereinga and how it contributes to the reclamation of identity and mana Māori Motuhake for Pirirākau.

2.10.3.6 Chapter Six: Te Piringa – Conclusion

The final component of this framework is Te Piringa. It is the middle portion of Te Koruru o Pirirākau, joining the two halves. Piringa can be loosely translated to, to connect, to link, to bind, or to join. By applying this methodological approach, I will usher in the conclusion for this thesis and provide final words binding my literature review, qualitative findings, and discussion together to consolidate my research and form a conclusive study. It will present a summary of the research findings, answering the key research questions and subsidiary questions by drawing on the key themes discussed throughout the main body of this thesis. Finally, I give voice to my long-term vision for Pirirākau regarding the further advancement of our hapū and enabling the continuous reclamation of our identity and mana Māori motuhake.

3 Chapter 3

Te Ngahere

Literature Review

3.1 Introduction

This chapter will change its focus and dive deeper into Te Ao Māori and its symbolic expression of the whare whakairo. The first section of this chapter presents an analysis of existing literature on the whare whakairo and its deeply embedded associations with Māori cosmogony. This section also explores the origins of the whare whakairo, its personification as a wharetupuna, and the revitalisation of the whare whakairo. A critical examination of the existing body of knowledge relating to the whare whakairo will aid in this research to affirm my whakapono of the role of Tūtereinga as being a symbol of the continual reclamation of identity and mana Māori motuhake for Pirirākau.

The second section of this chapter will critically analyse existing literature and discourses surrounding the vast challenges that continue to impact our identity as Māori and our mana Māori motuhake. Focusing on this literature provides context to the ongoing issues that we as Māori constantly deal with on a day-to-day basis, which highlights the significance of the role of the whare whakairo as a visual representation of resistance and resilience.

For us as Māori, the whare whakairo is regarded as a symbol of mana Māori motuhake (Ellis, 2016). It is the last remaining bastion of a Māori public space where we feel comfortable and at home. It is the only place where our language, customary practices, and protocols feel normal and dominate the colonial environment in which we continue to live. The whare whakairo is

visibly Māori; it looks like us, feels like us, and sounds like us by the expression of our rituals and proceedings. For many Pākehā, the wharenui is a place of the unknown where its symbolic patterns, language, and customary proceedings are intelligible, and they are, for a short moment in time, the minority. In some cases, Māori who feel a sense of disconnect from their marae may feel the same as Pākehā, alienated from the social norms of the marae. I strongly believe that Tūtereinga whare whakairo can be utilised as a blueprint for continual reclamation of identity and mana Māori motuhake through the process of knowledge transmission within Pirirākau. "The marae…is central to Māori culture and identity…The whare whakairo, named after an important ancestor, stands as a potent manifestation of whakapapa. Inside the meeting house, all the art forms come together to provide the most comprehensive education in iwi and hapū knowledge. Stories of the origin and of departed ancestors are present on carved posts, bringing the powerful spiritual forces of both deity and forbearers together with the people living in the present" (Paama-Pengelly, 2010, p. 10).

3.2 Te Whare Whakairo – The Carved Meeting House

This section of the chapter will focus specifically on the whare whakairo, its role in Māori society, and how it rose to the pinnacle of expression of Māori identity, superseding the whare puni[61], waka taua[62], and pātaka.[63] The whare puni, an unembellished house with no interior carvings, plain posts, and perhaps in some cases, a few exterior carved panels, were used by our tūpuna from as early as the 15th century. While Hamilton (1896) argued that the whare puni was reserved only for the high-ranking chief and his family, Brown (2014) challenged this view,

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[61] Sleeping house
[62] War canoe
[63] Storehouse raised upon posts

asserting that the role of the whare puni was to accommodate multiple families in the tribe. The limited role of the whare puni in Māori society was compared to the artistic decor, size, and multi-functional use of the wharenui, which proved to be far superior to the whare puni, resulting in its rapid decline (Jackson, 1972). At the beginning of the 1840s, the waka taua, a most prized form of possession to Māori and a key military weapon, also began to decline in relevance and popularity, possibly because of its inability to keep gun-powdered armed muskets dry and the availability and convenience of hiring Pākehā sailing ships. Pātaka construction became more favoured among Māori, substituting the popularity of waka taua. Although the pātaka was a symbol of the tribe's mana, wealth, and prosperity; its relevance and need too suffered a decline in the 1850s (Brown, 2009).

Notions of coloniality dispossessed Māori of our ancestral lands and resources, seized Māori power and authority and left us in a position of poverty, deprivation and marginalisation, leaving considerable wealth, prosperity, and privilege to be obtained by British settlers (Mutu, 2017). These substantial issues affecting Māori forced us to unify and turn to each other for empowerment. Instead of continuing to construct pātaka, which were a symbol of power and wealth, carvers were being instructed by their leaders to erect meeting houses, making way for a new social and political era, centred on community. These embellished meeting houses became shared spaces for political discussions among members of the iwi and between iwi. Hamilton (1896) supported this view when he noted, "in every group of houses of any importance there was one, a whare whakairo or carved house, which served in the first place as a council chamber and as a guest house, and was often regarded as a memorial of some great event in the history of the tribe, such as the birth of an heir to the principal chief, or of a special assembly of the tribes to discuss questions of war and peace" (p. 79).

The whare whakairo, synonymous with Māori architecture (Archey, 1958; Brown, 2014; Jackson, 1972) is known by many names; for example, the wharenui, wharetupuna, whare pātaka kōrero, and whare whakairinga kōrero. However, what distinctively differentiates the whare whakairo is the use of elaborate patterns both inside and outside of the house in the form of whakairo rākau[64]. A more detailed illustration of the various parts and their functions of the whare whakairo will be explored in section 3.3.2 - He Wharetupuna – An Ancestral House.

The resurgence of the whare whakairo in the 19th and 20th centuries transformed Māori in unprecedented ways. During the social and cultural destruction of te reo Māori, tikanga Māori, and mātauranga Māori, inflicted upon Māori via a violent process of colonial dominance, the whare whakairo became a beacon of stability and resilience. The whare whakairo is a constant physical manifestation of the unwavering connection that we have with our lands and our people. Salmond (1975) argued that "the meeting-house is peculiarly appropriate to express the state of community relations, because it is the most powerful symbol a group may possess. It represents reverence for the past and veneration for the ancestors, but more than this, it is an architectural history book of the people concerned" (p. 39). The whare whakairo stands proudly as a symbolic representation of the mana, pride, and identity of the tribe. To the multitudes, it is regarded as a home shared by multiple families and multiple generations, embedded with stories and ancestry going back to the beginning of time. Notions of belonging and identity of self and the collective are reflected in the architectural spaces that we build and the rituals of the culture that we practice within them.

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[64] Wood carving

The whare whakairo is a repository of sacred knowledge, encompassing whakapapa, tribal history, and Māori cosmology. This vessel is exceptionally unique as it preserves the ancient narratives and the origin tales of who Māori are and where we come from, leaving Māori with a renewed sense of inclusivity with the natural world in which we live. The whare whakairo functions as a safe haven, a place of retreat for Māori, who are forced to navigate a Western-dominant lifestyle perpetuated by ongoing urbanisation and global hegemony, to reconnect, reground, or recuperate, emotionally and spiritually.

As well as being places of communal congregation and accommodation, tribal narratives unique to different rohe throughout Aotearoa suggest that wharenui can represent several different tikanga for example, embodied personifications, blueprints of whakapapa, or frameworks of Māori cosmology. An example of a unique tikanga of a hapū/iwi pertaining to meeting houses is the perspectives held by a hapū of mine on my mother's side – Ngāti Ruatakenga[65]. Ngāti Ruatakenga views the mahau of their meeting house – Tūtāmure, as representing Te Ao Wairua since it stands facing eastward towards Hawaiki, which is the land of the multitudes of atua, mythological stories, and the location in which the dead return (Neich, 1993). In contrast, Ngāti Ruatakenga also hold firm to the understanding that the inside of Tūtāmure is regarded as the space for the present and living world (Brown, 2009), which, in my view, is dually synonymous with our mātauranga Māori of the whare tangata[66], a metaphoric house for the living, where the living are nurtured by our forebear.

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[65] A hapū of Te Whakatōhea
[66] House of humanity, womb, uterus

It is no coincidence that the carved meeting house's role of being a manifested symbol or architectural expression of tribal mana, history, and whakapapa, has contributed significantly to its own iconic status and popularity within present-day te ao Māori. Even though architectural history situates the emergence of the whare whakairo on the East Coast of the North Island at approximately 1840, it is necessary to recognise and acknowledge that pūrākau or ancient ancestral Māori stories inform a much earlier origin. The next section of this chapter will explore the founding story of whakairo rākau and the whare whakairo.

3.2.1 Te Orokohanga o te Whare Whakairo – The Origin of the Whare Whakairo

Te Tangi o Rangiuia – verse six

(Ngata, 1930)

Haere ra, e hika, i te raumati, e,	Farewell oh son in this time of summer
I te paki ka takoto, ka mahana ra koe	In the calmness laid down, to warm you
I te moe pouaru na.	In the sleep of widowhood
Ko koe anake ia nau i hora atu	Twas you alone who laid out
I te takapau, e, no Hineteiwaiwa	The wide mat of Hineteiwaiwa
Ki te ara i waho nei;	to the path beyond;
I a Tangaroa, e, i a Poutu, e,	With Tangaroa, Poutu
I a Ruatepupuke, i a Manuruhi, e.	With Ruatepupuke, and Manuruhi
Ma Rangiotiatu mana e whakatika	Rangiotiatu will lay down
I te ara mohou;	A path for you
Ko Ruatekukakore, ko Ruateparakore,	To Rua-the-well-of-thought, Rua-without-waste-chips, Rua-without-dust
Ko Ruateatamai, mate atu ki te po, aue!	Rua-the-beautiful, gone unto death, ah me
Hopukia iho ra Tatuamauwawe ki roto ki a koe,	Grasped within you is Tatuamauwawe
I a Pakipaki, e, i a te Ruruku, e;	With Pakipaki, and Te Ruruku
Ko te Pu tenei, ko te Weu tena,	This is Te Pu, that is Te Weu
Ko Tamorenuku koe, ko Tamorerangi, e,	And so Tamorenuku and Tamorerangi
Ko Tiakiwaho na, ko Whakarongowaho na,	Tiaki-i-waho, Whakarongowaho
Ko Karangapo, e, ko Kuao pea,	Karangapo, and Kuao
Te tangata hai tiaki mo te wao, i topea e Rata	Twas he who guarded the realm, that was
Hai patu mo Matukutangotango	levelled by Rata

To toki, e hika, ko Hui-te-rangiora	To kill Matukutangotango
To toki, e hika, te Atua-haemata;	Your adze oh son was Huiterangiora
To toki, e hika, ko te Rakuraku-a-Tawhaki!	Your adze oh son was Te Atuahaemata
Tenei hoki te Manawakaue,	Your adze oh son was Te Ral'Uraku a Tawhaki
Tenei hoki te Manawakapore,	This is indeed The Disturbed Heart
Ko taku manawa ra ka hoake mohou,	This is indeed The Anxious Heart
Te Manawanui-o-rangi,	My own heart I give for you
Ko Houtina, ko Houmaota,	The Great-heart-of-Rangi
Ko Te Ahutu koe, ko Horotepo, e,	Tis Houtina and Houmaota
Ko Maruanuku, ko Maruarangi	You are Te Ahutu and Horotepo
Ko Hauwhakaturia, ko Whakahotunuku,	There was Maruanuku and Maruarangi
Ko Whakahoturangi, ko Tu ano ra,	Hauwhakaturia, Whakahotunuku
Ko Te Aomarama, aue!	Whakahoturangi, and indeed there was Tu
Ko Tataiarorangi, ko Te Huapae ra,	And Te Aomarama
Ko Te Rangihopukia, ko Hinehuhuritai	Tataiarorangi had Te Huapae
Me ko Manutangirua, ko Hingangaroa.	Te Rangihopukia had Hinehuhuritai
Ka tu tona whare, Te Rawheoro, e;	Who had Manutangirua, who had Hingangaroa
Ka tipu te whaihanga, e hika, ki Uawa	He it was who established the house, Te Rawheoro
Ka riro te whakautu, te Ngaio-tu-ki-Rarotonga	And Arts and Crafts flourished my son at Uawa
Ka riro te manaia, ka riro te taowaru;	There came in payment Te Ngaio-tu-ki-Rarotonga
Ka taka i raro na, i a Apanui, e;	And was exchanged for the manaia and the taowaru
Ka puta ki Turanga, ka hangai atu koe	Passing round thence to the north, to Apanui
Ki te ao o te tonga, i patua ai koe;	Emerging also at Turanga, where you will face
Kia whakarongo mai e to tipuna papa,	The clouds from the south, whence came your doom
E Te Matorohanga, na i!	So that your elder may hear of this
	Even Te Matorohanga[67]

[67] Translation of Te Tangi o Rangiuia sourced from Ngata, W. (1993). Te waiata tangi a Rangiuia: he kaupapa tuhi hei tutuki i nga tikanga o te tohu matauranga Pukenga Toitikanga o Nga Kaupapa Maori Te Whare Wananga o Manawatu [Masters, Massey University]. http://hdl.handle.net/10179/6500

The above verse of Te Tangi o Rangiuia (the lament of Rangiuia) was written by the last tohunga of Te Rawheoro whare wānanga – Rangiuia, for his son Tuterangiwhaitiri (Ngata, 2014). This verse sets the backdrop to the pūrākau of the whare whakairo, involving Ruatepupuke and his son Manuruhi. It provides a record of the whakapapa lines from Tangaroa down to Ruatepupuke. It also recites additional names of which Ruatepupuke is known, providing a wholesome and cohesive narrative pertaining to the art of whakairo rākau and the knowledge and customs associated with the whare whakairo.

Whakapapa of Ruatepupuke

(Mead, 2015, p. 8)

Ranginui = Papatūānuku

Tangaroa

Poutu

Ruatepupuke

Manuruhi

Ruatepūkenga

According to the ancient traditions of Ngāti Porou, the origin of the whare whakairo derives from the pūrākau about Ruatepupuke (Rua the well of thought)[68] discovering the sacred whare whakairo – Huiteananui belonging to Tangaroa. Ruatepupuke realises that his son had gone missing and when he found him, Tangaroa had turned him into the tekoteko of his house due

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[68] Also known as Ruatekukakore (Rua without waste chips), Ruateparakore (Rua without dust), and Ruateatamai (Rua the Beautiful) Ngata, A. (1958). The origin of Māori carving. *Te Ao Hou*, *22*, 35. .

to breaking protocol. When Ruatepupuke rescued his son, he set the house alight and took four poupou from the mahau of the house.

Ruatepupuke had accomplished a great deed in the eyes of Māori, for he had discovered and brought to the living world the sacred gift of Tangaroa, which became the basis for the art of whakairo rākau and the whare whakairo. The poupou he retrieved became the framework for carved meeting houses, and the Manuruhi tekoteko became the model for manaia figures throughout the east coast of the North Island from Turanganui a Kiwa to Tauranga Moana (Mead, 2015). In response to this pūrākau, Bennett (2007) asserted "carving was, and remains the most notable expression of art in Māori culture" (p. 144).

It is only appropriate that I include this pūrākau in this thesis because, not only is it recorded in Tūtereinga, but it also establishes the whare whakairo as a taonga tuku iho from our atua Māori. What this pūrākau teaches us is that, despite the rather harsh consequences or lessons learnt in the story, the outcome is, in fact, a hugely positive one because it enabled Māori to have the whare whakairo as a symbol of enduring identity and mana Māori motuhake. I believe this taonga was always intended to be handed down to our tūpuna so that it would serve as an important symbol of identity resilience. In my experience, the whare whakairo is one of the few places in the world that allows for a true and authentic expression of our reo, tikanga, kawa, ao, āhua, and mātauranga. As Māori, we benefit from these opportunities because it fosters a renewed sense of belonging and connection to who we are in our identity, where we come from, and where we are going.

3.2.2 Te Wharetupuna – An Ancestral House

Tikanga Māori and mātauranga Māori have predetermined the narratives and symbolic meanings of the whare whakairo as a wharetupuna. This encourages the notion that the sum of the whole can exceed the sum of the parts. In essence, the role of the whare whakairo is dual, in that it also functions as a wharetupuna, whereby the structural elements of the house personify the eponymous tupuna, particularly the tupuna of which the house is named, and from whom the hapū/ iwi descend. For renown tohunga whakairo rākau - Paki Harrison, "the kaupapa – the conceptual design of Tāne-nui-a-Rangi – was the artistic expression of whakapapa, the epistemology of Māori knowledge. In essence, whakapapa is the systematic layering of knowledge in the form of genealogy in an orderly sequence of progression from the creation of the universe, to the establishment of human institutions by the culture heroes of mythology, and the stories of migrations to New Zealand that culminated in the founding ancestors of tribal polities in the new land" (Walker, 2009, p. 155). It must also be noted that not all ancestral carved meeting houses are named after eponymous ancestors. In some cases, the meeting house's name references key events in the tribe's history. For example, the meeting house at Rangiwaea marae on Rangiwaea island – Te Haka a Te Tupere (another one of my marae), inherits its name from the time when the original wharenui was rafted over to Rangiwaea island from Ōtūmoetai due to the threat of being burnt down by colonial soldiers. When the men had difficulty setting the meeting house afloat on the Te Awanui Harbour, they performed a haka to give themselves the strength and motivation to successfully shift the house from the shore into the water. Hence, the meeting house was named Te Haka a Te Tupere – the haka of Te Tupere.

To conclude this section of the chapter, I will provide a detailed examination on the different sections that make up the wharetupuna, along with its associated tikanga and mātauranga Māori.

This enables the reader to gain an increased awareness and understanding of how the kawa on our marae dictate and govern the customary practices, protocols of proceedings, and our behaviours on the marae.

Figure 9: Names of the outside parts of the whare whakairo[69]
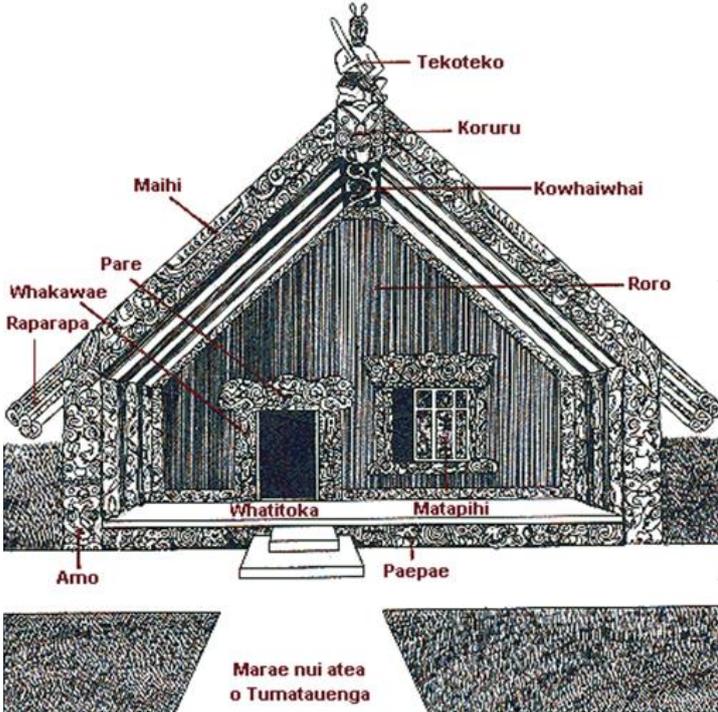
Figure 10: Names of the inside parts of the whare whakairo[70]

[69] Figure sourced from https://www.taiuru.maori.nz/indigenising-dna/
[70] Figure sourced from https://www.taiuru.maori.nz/indigenising-dna/
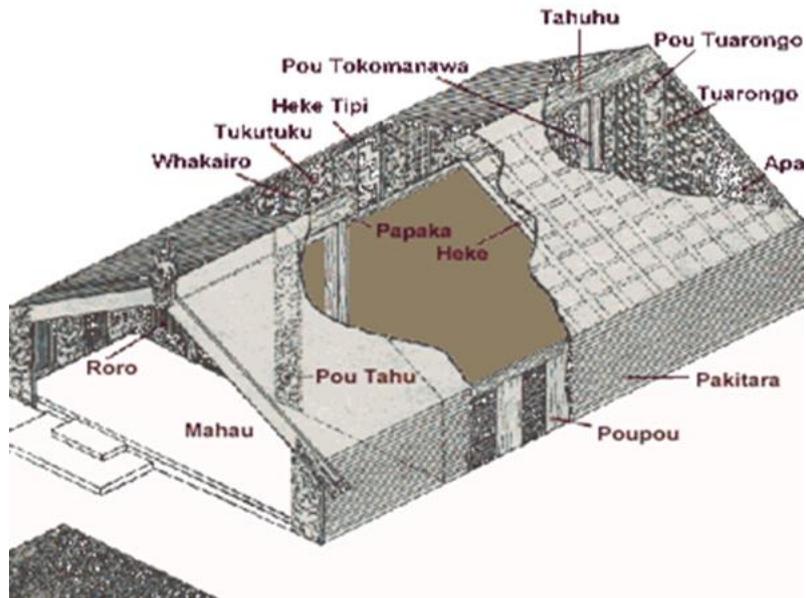
3.2.2.1 Tekoteko

Starting at the top, when viewed from the front, is the tekoteko[71]. The tekoteko is sometimes placed above or replaces the koruru[72]. This carved figure is a physical representation and interpretation of the eponymous ancestor from which the tribe using the house claims their ancestral descent. In some cases, the whakapapa of the tribe begins with this ancestor. However, this is not the case for Tūtereinga, despite him being the eponymous ancestor of Pirirākau. I will elaborate on this discussion in section 3.4 Tūtereinga – A Carved Meeting House.

3.2.2.2 Koruru

Directly below the tekoteko is the koruru, the head of the ancestor. Sometimes it is utilised instead of the tekoteko. It too contributes to the meeting house with the same role as the tekoteko – the representation of an important ancestor or the ancestor of the meeting house from which it is named.

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[71] Carved figure on top of the gable of a meeting house
[72] Carved face on the gable of a meeting house

3.2.2.3   Maihi and Raparapa

The maihi[73] represents the arms of the ancestor, the ends of which have a distinct overhang known as the raparapa[74] - the open hands, that extend past the roof's natural edge. The maihi and raparapa combined present an 'open arms' posture, which illuminates the notion of greeting, welcome, and manaakitanga to visitors.

3.2.2.4   Amo

The Amo[75], the upright posts supporting the maihi, represent the legs of the ancestor. Both the maihi and amo can be utilised to artistically showcase key whakapapa lines or events pertaining to the tribe. For orators, they provide subtle and suitable reference points to enrich the content of their speeches, informing manuhiri of their ancestry and tribal history.

3.2.2.5   Paepae

This facet of the meeting house should not be confused with the area where orators sit, stand, and deliver speeches during a pōhiri. The paepae[76] signifies the first of two thresholds which one must pass through to enter the meeting house. Structurally, it is positioned as a physical barrier at the entrance to the porch of the meeting house. This barrier is utilised as the first line of demarcation; however, it must be understood that the pare (lintel) is and remains the most important threshold, dividing the inside and outside world of the meeting house. The pare will be explored in section 3.2.2.7 – Pare. Prendergast (2012) asserted "The progression through the whare whakairo is seen as a progression through time as we cross each threshold we step deeper

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[73] Bargeboards - the facing boards on the gable of a meeting house
[74] The projecting carved ends of the maihi of a meeting house
[75] Bargeboard support - upright supports of the lower ends of the maihi of the front of a meeting house
[76] Bench at the front of a meeting house which marks the first of two thresholds of a meeting house

into mythical time. The whare whakairo then can only truly be viewed and experienced during this progression through time as this is when the mystery of the whare whakairo is unveiled and the meaning of its architecture is evident" (p. 31). In contrast, however, Bennett (2007) suggested that from a practical perspective, the paepae arose out of a need to establish a 'fenced off'-like barrier to livestock, as herd animals, most particularly the pig, which became common after our initial introduction to Pākehā. In any case, the role of the paepae nowadays serves as the first ritual barrier point, which commands a sense of behaviour change by those who cross this sacred threshold.

3.2.2.6 Mahau

Inside the porch is the mahau or the roro. This represents the brain of the ancestor, which has various functions, some as a ritual and others simply providing shelter.

3.2.2.7 Pare

There is only one formal entrance into the house by way of the tatau[77], which is usually positioned off-centre to one side, usually the left. This, in some ways, is aesthetically and functionally balanced by the positioning of the matapihi[78] on the right. The large matapihi at the front is often used as the passage for the dead on leaving the meeting house to the urupā[79] and forms a defining part of the sacred ceremonial process of the tangihanga (Prendergast, 2012). The pare[80], surmounted directly above the door, provides a significant boundary between the world outside of the meeting house and the world inside which one must cross to enter the

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[77] Doorway
[78] Window
[79] Burial ground, cemetery, graveyard
[80] Carved lintel above the door of a meeting house. Sometimes known as Korupe or kororupe

house (Simmons, 1997). Its implicit importance as a dividing line marks the tapu threshold for the meeting house, separating the two worlds both physically and metaphysically. Bennett (2007) argued "the crossing of that threshold…required a change of state, not necessarily to tapu from less tapu or noa, or vice versa, but…the change of state was certainly symbolised, and in the minds of another time, made substantial and real by the use of the pare" (p. 165). According to Simmonds (2001), there are three main (or possibly only) realms to the pare. This argument is based on some principles of Māori 'theology'. These realms are Te Kore, Te Pō and Te Ao Mārama, or respectively, the time before existence, the time of the (older) gods Ranginui and Papatūānuku and lastly, this world and the human state of existence. Although the mythology of and belief systems of Māori prior to Pākehā arrival are complicated and complex, they are represented, in carved forms at least, by often straightforward symbology, such as the takarangi[81]. Pare often also employs visual representations of women and their genitalia, naturally noa, to dissipate tapu as you passed under them through the doorway into the wharenui. The carved panels bordering the doorway on both sides, known as whakawae[82], were symbolic of her legs spread open. It is understood that, as a person enters the meeting house, metaphorically through the vagina of the wahine, the tapu brought in from the outside world is lifted. This knowledge is synonymous with the pūrākau of Maui when he attempted to bring immortality to mankind by passing through the genitalia of his grandmother – Hine-nui-te-pō, while she was sleeping. However, she awoke before he succeeded, and he was crushed in between her legs, bringing forth the Māori origin of death (Salmond, 1975).

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[81] Intersecting spiral pattern used in carving
[82] Carved upright panels on either side of the door of a meeting house

3.2.2.8 Poho

The interior of the meeting house can be referred to as the poho[83], the stomach of the ancestor. It is often referenced in oratory as a metaphor to specifically identify the interior of the meeting house as the bosom of the ancestor; for example:

"Kei āku rangatira nau mai ki roto i te poho o Tūtereinga – My distinguished leaders, welcome inside the bosom of Tūtereinga".

There is a widely accepted view that the marae ātea[84] is regarded as the domain of Tūmatauenga[85], a hostile space on the marae complex where pōhiri takes place. In contrast, the poho of the meeting house is regarded as the domain of Rongomātāne[86], a safe and peaceful communal space for the multitudes. Salmond (1978) discusses the interior of the meeting house even further as having clear distinctive sides known as tara-nui and tara-iti, which are synonymous with the concepts of tapu and noa. The side with the window is consistently regarded as the 'tapu' or restricted and sacred side, which is referred to as tara-nui – the important side, because of its associations with manuhiri[87], waewae tapu[88] and death. In stark contrast, however, the side with the door is consistently regarded as 'noa' or unrestricted and profane, which is referred to as tara-iti – the less important side because of its associations with the hau kāinga[89] and the living. The sentiment presented here is that there is an overall emphasis on the hau kāinga to ensure that their visitors are warmly welcomed, treated with respect, honoured, and feel valued, hence, the categorisation of the manuhiri side as tara-nui. In my

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[83] Chest, bosom, stomach
[84] Courtyard, open area outside in front of a meeting house
[85] The god of war
[86] The god of peace and tranquillity
[87] Visitor/s
[88] Newcomer, rare visitor - a person who has not been to a particular marae before
[89] The local tribe of a marae

view, it is a selfless act on the local tribe's side to enhance the mana of visitors during their visit to the marae.

3.2.2.9 Poutokomanawa

In the centre of the meeting house stands either one or two poutokomanawa[90] (depending on the size of the house), the heart of the ancestor. Structurally, it supports the weight of the tāhuhu and functionally, it represents key ancestors within the tribe's whakapapa.

3.2.2.10 Poutuarongo and Poutāhū

The poutuarongo is the large central post on the back wall. Adjacent to it is the poutāhū, which is the large central post on the front wall. Structurally, these two posts are essential in the construction of a whare whakairo; their role is to hold up the tāhuhu, which spans the entire length of the meeting house.

Since these two posts were formed from halved tree trunks (Paama-Pengelly, 2010), they were regarded as the biggest and the heaviest to counter the weight imposed by the tāhuhu resting upon them. From a mātauranga Māori perspective, both these posts had significant atua associations, with Tāne Mahuta in the front, representing the living, and Hine-nui-te-pō to the rear, representing the dead.

3.2.2.11 Tāhuhu

Inside the meeting house along the top is the tāhuhu[91], the spine of the ancestor. One interpretation of the tāhuhu stems from one of the pūrākau of Maui. When Maui was reunited

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[90] Centre ridge pole of a meeting house
[91] Ridge pole of a meeting house

with his mother Taranga, she invited him to stand upon the tāhuhu of the family's meeting house to proclaim his return and recovery of his whakapapa line (Brown, 2009). Amoamo et al. (1984) argued "in symbolic terms, the ridge-pole or tāhu in Maori is equated with the tāhu of a tribal genealogy, which refers to the stock ancestors of a tribe, listed in a single main descent line beginning with the founding ancestor. This explains the symbolic importance of the ridge-pole as a concrete representation of the lineage of the tribe, essential for validating claims to land ownership and political status" (p. 27).

3.2.2.12 Heke

The descendants of those ancestors interwoven into the tāhuhu are painted onto the heke[92], the ribs of the ancestor, in the form of kōwhaiwhai[93], a non-figurative painted pattern. At the ends of the heke are upright slabs of ornamentally carved figures known as poupou. "The poupou had a central slot at their top end to take the teremu, or tongue, of the heke, forming a mortice and tenon joint" (Paama-Pengelly, 2010, p. 107).

3.2.2.13 Poupou

Poupou are thick slab wall posts that can easily span up to a metre wide. Prior to Pākehā arrival, poupou were embedded into the ground at the base and leaned inward to counter the downward sloping weight of the heke. Poupou tend to illustrate more recent ancestors in tribal history in the form of anthropomorphic figures, descended from those depicted in the kōwhaiwhai patterns of the heke. In most cases, the ancestors represented in the poupou are directly connected to those who currently own the meeting house. They are generally recognised and

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[92] Rafter
[93] Painted scroll ornamentation - commonly used on meeting house rafters

identified only by some distinguishable surface patterns or visual features that portray their feats, exploits, or idiosyncrasies. However, nowadays it is becoming increasingly difficult for people to interpret poupou due to the lack of knowledge and understanding of tribal history and mythology (Salmond, 1975).

To remain consistent with tikanga Māori, below is a portion of an aoteatea composed by toki hohou pū[94] – Paki Harrison to conclude this section of the chapter. It is appropriate to use this aoteatea, as it supplements what has been discussed earlier, pertaining to 'Te orokohanga o te whare whakairo' – the origin of the whare whakairo and the vast knowledge associated with customary practices of whakairo rākau. This aoteatea explores narratives pertaining to two pou, Toko-huru-nuku and Toko-huru-rangi, that were used to propel Ranginui into the sky, separating him from his beloved, Papatūānuku. I will be elaborating on this pūrākau further in section 4.4 – Te Whānau Puhi – The Four Winds, as it is a key part of the epistemological fabric of Tūtereinga wharenui.

Aoteatea whakairo

(McGarvey, 2022)

Verse two	Verse four
Ka ruku a Rua ki ngā ana hōhonu o Tangaroa	Ka whakareia ngā rākau o te wao nui
Ki ngā whare Pōnāturi	Ko te totara, ko te kauri, ko te pūriri
E mau nei ngā ika i te mata kupenga	Ko Te Akerautangi, toki ngao tū
	Toki ngao pae, ki te Matariki,

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[94] Also known as tohunga whakairo rākau. Sourced from: McGarvey, H. (2022). Te akaaka rauwhero: te rākau matarua a tū-mata-uenga. Te Whare Wānanga o Awanuiārangi.

Ka tīwhaia ngā whare o te aotūroa	Ki te whakatara, ki te waharua
Ki te mata ruru pūkana	Ki te taowaru, ki te pākati, ki te pākura,
Ki ngā tini o Tangaroa	Ki te pōnahi, ki te pūhoro, ki te ritorito
Ka koi ngā toki a Hine-tū-hoanga	Ki te whakatau a miromiro e
Hangaia i te whatu o Poutini	Ka haea ngā wheua hai koauau
Ko Pakitua, Mapumaioro, Tauira a pā	whakatangitangi e
Verse three	Verse five
Te rakuraku a Tāwhaki, ko te Haemata	Ka puta noa ngā mahi a te whao
Te Awhiorangi, toki nui, toki roa, toki hāhā	I hunaia i te repo, i tukuna i te pō
I tuai te Tokohurunuku, te Tokohururangi	E kore nei e pā i te hau, mātao ana i te
I te wehenga o Rangi i a Papa	korowai o Papatuanuku
	Hei tauira mō ngā tohunga whakairo
	He tauira tuku, he tauira tapu
	He tauira mapuna, he tauira mokemoke e
	Pupuritia hei mauri e

3.2.3 Revival of the Whare Whakairo

The whare whakairo, the primary form of Māori architecture, remains to this day the pinnacle of our expression of mana Māori motuhake and identity. The critical analysis of the whare whakairo and the tribal stories manifested in its carved surface patterns, paintings, and structural facets are inextricably connected with and reliant upon the values and beliefs of the world underpinned by Māori cosmogony, the Māori worldview, and Māori epistemology. However, due to the destructive impacts of colonisation, the art and knowledge base surrounding whakairo rākau and its accompanying architectural customs – central to mana Māori motuhake and

identity - diminished heavily in many areas of Aotearoa, fuelling the disastrous decline of Māori culture and identity. Walker (2001) stated, "At the turn of the century, the art of carving had almost died out because of colonisation, loss of resources, and missionary condemnation of carving as ancestor worship or sexually explicit works of the devil" (p. 212), although there had been many attempts by Māori throughout Aotearoa to stem the tide of decline in te reo Māori and tikanga Māori. Whare whakairo that was constructed in the mid-19th century featured prominently in our attempts to revitalise our language, tikanga, and culture, which subsequently served as a catalyst to maintaining our mana in response to the ascent of Pākehā dominance and the symbolism of the church.

3.2.3.1   Te Kooti Arikirangi Te Tūruki
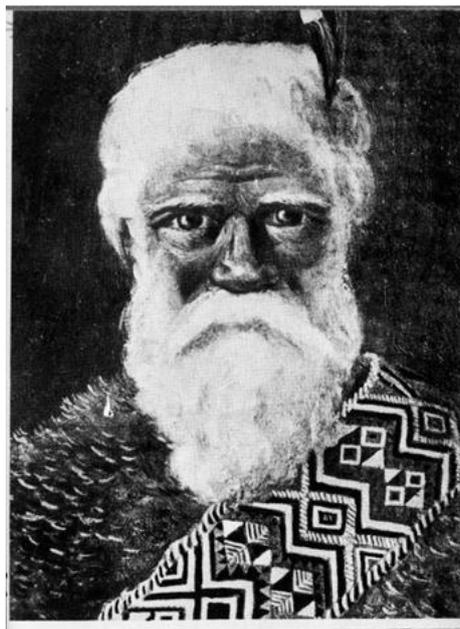
Figure 11: Portrait of Te Kooti. 1889 or 1891[95]

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[95] Figure sourced from - Ryan, Thomas Aldworth, 1864-1927 :[Portrait of Te Kooti. 1889 or 1891?]. Making New Zealand: Negatives and prints from the Making New Zealand Centennial collection. Ref: MNZ-0910-1/2. Alexander Turnbull Library, Wellington, New Zealand. /records/23048103

Following the New Zealand Wars in the 1860s between Māori and the New Zealand colonial government, the Māori prophet and founder of Te Hāhi Ringatū, Te Kooti Arikirangi Te Tūruki, was arrested in 1866 for a second time, along with a group of Pai Mārire believers and tribal members from Te Aitanga-a-Māhaki, Rongowhakaata, Ngāti Hineuru and Ngāti Kahungunu (Binney, 2016). The New Zealand government identified them as rebels and exiled them without trial to Rēkohu[96]. While Te Kooti was serving his prison sentence at Rēkohu, he experienced multiple spiritual visions that led to the founding of his hāhi - Ringatū[97].

Together with 168 of his supporters, he escaped back to Aotearoa in July 1868 and was pursued by colonial government forces around Te Ika a Māui in a bounty hunt named Te Whai a te Motu (Ellis, 2016). Te Kooti eventually sought refuge in Te Urewera among the people of Ngāi Tūhoe, and later in Te Rohe Pōtae[98] with Ngāti Maniapoto under the protection of the second Māori king - Tūkāroto Matutaera Pōtatau Te Wherowhero Tāwhiao. It was here in 1873 that he and his followers built their first whare whakairo at Te Kuiti - Tokanganui a Noho, which still stands to this day (Brown & McKay, 1992). While he was on the run from the colonial government, "he encouraged his followers to build meeting houses as symbols of resistance and as a way for Māori people to be uplifted both spiritually and culturally" (Hakiwai & Terrell, 1994, p. 6). Brown (2009) argued "these buildings…appropriated biblical ideas and colonial materials but were still founded on Māori concepts. They did not represent the integration or assimilation of Māori into the larger Pakeha population, but were a reaction to the conflict, confiscation, and loss associated with the New Zealand wars" (p. 58).

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[96] Also known as Wharekauri – Chatham islands
[97] Upraised hand
[98] The King Country

Since Te Kooti was a former student under master carver Raharuhi Rukupō, who was known for building Te Hau ki Tūranga, he understood the positive impacts that whakairo rākau and the whare whakairo would have on Māori. Te Kooti believed that the Māori arts and crafts associated with erecting whare whakairo was an influential way to mobilise Māori communities, promote the reclamation of mana Māori motuhake and the advancement of Māori amidst social and political turbulence from colonisation. Te Kooti identified the carved meeting house as a symbol of mana Māori motuhake. He promoted the continuation of whakairo rākau, tukutuku, and kōwhaiwhai, which led him to oversee the erection of over 40 meeting houses between 1869 and 1908 (Brown, 1997).

3.2.3.2   New Zealand Māori Arts and Crafts Institute

Figure 12: Apirana Ngata speaking outside Ngāti Raukawa meeting house - Ōtaki, 1950[99]

Māori art, especially whakairo rākau was on the verge of extinction and as a means of survival the Te Aute College Student's Association (TACSA) identified the teaching of whakairo rākau as central to the preservation of Māori culture and identity (Walker, 2001). If there is a

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[99] Figure sourced from - Apirana Ngata speaking outside Ngati Raukawa meeting house, Otaki. New Zealand Free Lance: Photographic prints and negatives. Ref: 1/2-058067-F. Alexander Turnbull Library, Wellington, New Zealand. /records/22674940

perceptible influence that can be held responsible for the revitalisation and resurgence of the whare whakairo, then it is really the determination of one individual, former Te Aute College student, Minister of Parliament for Eastern Māori and Ngāti Porou leader, Tā Apirana Ngata (1874-1950). There was genuine concern that whakairo rākau and the whare whakairo would become extinct, along with te reo Māori and Māori culture. Tā Apirana Ngata became aware of the urgent need to revitalise meeting house arts and architecture in 1916 when he commissioned a whakairo rākau for his Waiomatatini residence (Brown, 1999). 10 years later, in 1926, Tā Apirana Ngata utilised his political influence to establish the New Zealand School of Māori Arts and Crafts to teach the skills of carving to the next generation and to begin the building of rural whare whakairo for hapū and iwi throughout Aotearoa.

The New Zealand Māori Arts and Crafts Institute (NZMACI) in Rotorua was a genius solution envisioned by Tā Apirana Ngata to maintain "the Māori way of life" (Ngata, 1940, p. 167) and preserve his notion of Māoritanga or, as Prendergast (2012) synonymously puts it "Māori identity" (p. 36). For Tā Apirana Ngata, his theory of Māoritanga encompassed five specific ideas: "First was an emphasis on the continuing individuality of the Māori people, which was achieved by the second goal of the maintenance of such Māori characteristics and such features of Māori culture as present-day circumstances will permit. Third was the inculcation of pride in Māori history and traditions, and fourth, the retention so far as possible of old-time ceremonial. All of which was accompanied by Ngata's fifth goal: The continuous attempt to interpret the Māori point of view to the Pākehā in power" (Grant & Skinner, 2007, pp. 40-41).

The New Zealand School of Māori Arts and Crafts eventually became responsible for the construction of 40 elaborately carved meeting houses throughout the country, initiated in the 1920s and 1930s (Brown, 2009). "Western perceptions of the whare whakairo have been

criticised as they have ignored how Māori experience the whare whakairo" (Prendergast, 2012, p. 30). While I concur with Prendergast's view on the matter, McKay & Walmsley (2003) also argued, "It is fair to say that the Western perception of architecture is primarily visual and the building is seen as an object sitting in space (McKay & Walmsley, 2003, p. 86). Prendergast (2012) argued further that "to understand the importance of the narrative told by the whare whakairo, requires an understanding of Māori cosmology and worldview. The whare whakairo was one of the most influential social mechanisms within Māori society and that influence was the reason why Tā Apirana Ngata saw it to be so important to retain it as the heart of Māori society" (pp. 29-30). Bennett (2007) agreed with Prendergast's sentiments, asserting "Sir Apirana Ngata's influence was essentially three-fold. As the premiere Māori political leader, his personal mana, policies and beliefs had a bearing on the construction or implementation of Māori building projects whether he was actively involved in them or not" (p. 100).

Notions of Māoritanga envisioned by Tā Apirana Ngata were by in large more than just the architectural arts of the whare whakairo. Tā Apirana Ngata believed that these art forms, including tukutuku and kōwhaiwhai, were essential to how mana Māori motuhake and Māori identity could be protected, nurtured, and transmitted to future generations. Tā Hēnare Ngata, the youngest son of Tā Apirana Ngata, described his father's vision: "There has always been one purpose, and one only in life: the keeping alive of Māoritanga by adjusting its more material elements to the changing demands of the times, and by retaining its more spiritual and cultural values in the face of those changes" (Ramsden, 1948, p. 13).

3.3 Māori Identity and Mana Māori Motuhake

3.3.1 Māori Identity

Identity is entirely a social construct commonly used by us to describe who we view ourselves to be, and how we fit with others in society. It is a composite concept that is constantly changing as we experience new things and encounter new people in our lifetime (Tajfel & Turner, 1986). Although the identity of every individual is exceptionally unique, there are aspects of our self that are shared with other people within our common social groups. Our unique personal identity is not a construct that belongs solely to ourselves but is a product of connections and relationships with other people and within social groups (Lawler, 2008).

The British presence in Aotearoa transformed Māori identities in several ways. Since the arrival of the British onto our shores, Māori have undergone a series of dynamic changes in the reclaiming of space and identity (Smith, 1989). Their immigration to Aotearoa and the subsequent changes that ensued disrupted Māori epistemological, ontological, axiological, and methodological systems (Paringatai, 2014). Subsequently, Māori identity was measured through blood quantum (using a fraction-based system) (Pool, 1991). In reflection of the historical context of colonisation in Aotearoa (as extensively documented in numerous Waitangi Tribunal reports), exploring Māori identities requires an understanding of the history in which contemporary Māori identities evolve. In the context of reclaiming Māori identity, Pitman (2012) argued "defining who you are [as Māori] is important. We must reclaim the right to define ourselves because it's that constant redefining of us by the coloniser that causes schizophrenia, confusion and separation from each other" (p. 46). The extent to which Māori people maintain "traditional" worldviews, beliefs, values, practices and social structures varies

widely between Māori individuals, and between Māori groups i.e. whānau, hapū, iwi (McIntosh, 2005).

Traditionally, Māori identities were centred on belonging to a wider collective of whānau (extended family), hapū (sub-tribe) and iwi (tribe) groupings (O'Regan, 2001); and were structured around whakapapa (Rangihau, 1975). According to a "traditional" Māori worldview, all things animate and inanimate are descended from atua Māori, such as Ranginui and Papatūānuku, and can therefore be linked through whakapapa (Mead, 2003). Māori maintained important whakapapa links to our atua Māori, mountains, rivers, lakes, oceans, forests, lands and ancestors, and it was through whakapapa that essential Māori social groups were formed (Walker, 1990).

Māori identity is structured through the engagement of and commitment to a common shared belief system, knowledge of whakapapa, geographical location and associated historical and ancestral narratives. Rata (2015) argued, "the basis of Māori collective identities includes particular atua, whenua and other geographic features, and tīpuna. Essential Māori social collectives included whānau, marae, hapū and iwi" (p. 1). Cultural identity is recognised as a prerequisite for hauora – a healthy, wholesome, and fully functioning well-being within many indigenous groups, including Māori (Hāpuku et al., 2021). Extensive research suggests that improved opportunities and access to te ao Māori facilitated by mātauranga Māori have the ability to enhance a sense of belonging, strengthen identity, and nurture self-esteem and confidence (Durie, 1999).

An individual must be descended from tangata whenua to assert a Māori ethnic identity. As suggested in this definition, it is the necessary requirement of whakapapa. By being a

descendant of tangata whenua, we by birth inherit a whakapapa link into a whānau, hapū and iwi collective within which we are nurtured and developed. Tribal knowledge is transmitted through generations, using the nuances of te reo Māori to emphasise certain traits applicable to the identity of whānau, hapū or iwi. Through tribal membership, we can lay claim to geographical areas and stand on our marae, knowing wholeheartedly that this is our tūrangawaewae or papaunahi.[100] Prior to the immigration of Pākehā, these cultural indicators of Māori identity were an inherent part of our way of life and were attributes shared amongst our hapū and iwi.

3.3.2 Mana Māori Motuhake

Despite my limited interactions as a child in and around Tūtereinga, it wasn't until my teenage years that I became more closely connected to the marae. In particular, when my koro, Peter Rolleston died in 2007, I remember the warmth of the tangihanga when he was laid in state at Tūtereinga. Tūtereinga has been a safe place for me to belong, to connect, to feel at home, and to be grounded in who I am as a descendant of Pirirākau. Tūtereinga, for me, is a symbol of mana Māori motuhake that encourages me to continue pursuing my ambitions and aspirations. I have always believed that mana Māori motuhake is the application and expression of tino rangatiratanga. It gives us as Māori the freedom to choose our destiny and fulfil it how we see fit, and this in itself is a natural progression of decolonisation.

As a verb, motuhake means to separate, to set aside, to position independently, or to stand alone. There is great difficulty interpreting the word mana, as it remains a highly complex principle.

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[100] A Tauranga Moana-derived saying with identical meaning to Tūrangawaewae. Papaunahi refers to the "place abundant with fishscales" and is a metaphor to represent one's place where one has rights of residence and belonging through occupation, kinship and whakapapa.

However, Williams (1957) provides a range of definitions, including but not limited to: 'Authority and control', 'influence, prestige, power', 'psychic force', and 'effectual, binding, authoritative' (p. 172). When combined together, mana Māori motuhake can be interpreted as Māori self-determination, independence or autonomy. Durie (1998) described mana Māori motuhake as "another expression used to describe power and control…[it] embodies a link with customary Māori systems of authority, especially in the face of colonising forces…Mana motuhake more strongly emphasises independence from state and Crown and implies a measure of defiance" (p. 220).

Although New Zealand endorses The United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), it continues to cling to notions of the Doctrine of Discovery and its imposition of British colonisation on Māori rather than UNDRIP and Te Tiriti o Waitangi. As a result, New Zealand lacks the political determination to address white supremacy and panics at the thought of having to share the authority, control, privilege, and prosperity currently relished by Pākehā with Māori, despite the outstanding benefits achieved for New Zealand as Māori exercised our self-determination (Mutu, 2021).

Mana Māori motuhake as a principle is not a traditional one. It emerged out of our response to the destructive by-products of colonial dominance and white supremacy. Since signing the founding document of Aotearoa – Te Tiriti o Waitangi, Māori have been desperately seeking alternative solutions to combat the ongoing deleterious effects caused by colonisation. Māori were divided as to how to approach the complex issues introduced by the British. While disputes, warfare and conquest of land had been a traditional part of Māori politics, the addition of firearms (traded with Europeans for food, trade goods or women) caused further volatility (Paora et al., 2011). The need for constitutional overhaul has been obvious to Māori ever since

British settlers immigrated to New Zealand and established their illegitimate power structures. However, as a counter-colonial story, Māori naturally gravitated towards a more independent, autonomous, and politically charged principle – mana Māori motuhake. Māori aspirations for more autonomous control over our own destinies and resources are, to a large extent, regarded as the continuous search for mana Māori motuhake. Durie (1998) argued "While the politics of power between Māori and the state are critical for an understanding of self-determination, they are not synonymous with its fundamental aims and goals. Rather the aims of self-determination are practical and intimately bound to the aspirations and hopes within which contemporary Māori live. Essentially Māori self-determination is about the advancement of Māori people, as Māori, and the protection of the environment for future generations" (p. 4).

Despite not being a traditional principle, mana Māori motuhake is embedded with traditional Māori perspectives especially notions of whakapapa and mana whenua. Paora et al. (2011) argued "mana motuhake…means an authority that derives from the land and is of the land…Mana is your authority, motu is the islands and hake is a form of digging up . . ." (p. 254). Whenua is a living and breathing organism, it possesses a mauri that goes right back to the beginning of time - personified as Papatūānuku, the atua Māori for earth mother who gave birth to all things animate and inanimate. Māori maintain a reciprocal connection and relationship with the land. This form of relationship disregards ownership and mastery but instead, fosters guardianship for the benefit of the next generation. Durie (1987) argued "in the beginning, land was not something that could be owned or traded. Māori did not seek to own or possess anything, but to belong. One belonged to a family, that belonged to a hapū, that belonged to a tribe. One did not own land. One belonged to the land" (p. 78). Paora and Durie's sentiments regarding mana Māori motuhake as being inextricably connected to land are also interconnected to identity. The land and the environment in which Māori live and cultivate is

the foundation of our unique view of the world, the centre of our cosmos, and the basis of our identity as tangata whenua and as members of our tribal units (Mead, 2003). Ellis (2016) adds to this discussion by asserting "the use of carving as a mnemonic device included references to ancestors whose stories were chosen because they would guide behaviour and articulate relationships with the land" (p. 95).

3.4 Summary

This chapter has explored the whare whakairo and how it has stood the test of time to remain our most significant and important physical and visual symbol of tribal mana, surpassing the whare puni, waka taua, and pātaka. It has introduced the pūrākau responsible for the emergence of the whare whakairo into te ao Māori. This chapter has also explored the wharetupuna or ancestral meeting house, one of many names for the wharenui, synonymous with the whare whakairo. It analysed a wide range of literature discussing the metaphoric symbolisms pertaining to a human being and its body parts, and how they are essential to the development of Māori identity and mana Māori motuhake. The final section of this chapter investigated traditional and modern interpretations of mana Māori motuhake and identity. These concepts have been discussed to provide further analysis of their inter-connected importance to the whare whakairo.

Questions arising from the literature

- What are the current understandings of Pirirākau pertaining to mana Māori motuhake? Is it important? And why?
- What is the importance of Tūtereinga whare whakairo to Pirirākau?
- How has Tūtereinga whare whakairo impacted or shaped Pirirākau identity?

- What role does Tūtereinga whare whakairo have in terms of a whare pātaka kōrero (house of knowledge/history/whakapapa)?

- How was the knowledge pertaining to the tribal histories and whakapapa depicted in the Tūtereinga whare whakairo transmitted?

- What reaction or feelings do the Pirirākau experience when knowledge pertaining to the tribal histories and whakapapa depicted in the Tūtereinga whare whakairo are transmitted?

- Is it important for all Pirirākau to possess knowledge and understanding pertaining to the tribal histories and whakapapa depicted in the Tūtereinga whare whakairo?

- Does the Tūtereinga whare whakairo have a role to play for future generations of Pirirākau?

An investigation of the questions that subsequently arose out of the literature review will usher the reader into a more full and cohesive understanding of how Tūtereinga and its carvings contribute to the reclamation of identity and mana Māori motuhake for Pirirākau. As we have seen while exploring a wide scope of literature pertaining to the whare whakairo and its multi-functional use in Māori society, there is indeed a gap in the existing body of literature pertaining to narratives deriving from Pirirākau knowledge.

Chapter Five – Te Waha will focus on Pirirākau perspectives on the role of Tūtereinga and how our carved meeting house contributes to the reclamation of identity and mana Māori motuhake for Pirirākau. It will critically analyse their ideas on how the carvings in Tūtereinga are a useful transmission device to enhance a sense of belonging, strengthen Pirirākau identity, and nurture self-esteem and confidence in my people. Interviewing tribal members who whakapapa back to Pirirākau or who have been embraced (whangai) by Pirirākau as one of our own generates the capability to extend our existing knowledge base and generate new narratives informed by Pirirākau, for Pirirākau.

4 Chapter 4

Te Karu

Tūtereinga – A carved meeting house

4.1 Introduction

After spending most of my childhood in Papaioea and Te Whanganui-a-Tara, I didn't have the luxury of being able to often go back to Tūtereinga or to any of my marae for that matter. On reflection, I feel like I missed out on being around my wider whānau, hapū, and the many kaupapa that are centred around the marae. However, I always felt the closest connection to Tūtereinga. My grandmother lives just down the road from the marae, so perhaps this contributed to my deep sense of attachment. In any case, Tūtereinga, for me, has been several things; a home, a place where I feel grounded and connected, and a place I feel a sense of belonging. The numerous tūpuna carved into the wooden fabric of the house are a constant visual reminder of my tangible whakapapa connections, going back to the beginning of mankind. Without the knowledge handed down, and the freedom and liberty to be at one with Tūtereinga, I would struggle with finding a sense of purpose in my life. For me, Tūtereinga is like a toka tū moana – an unwavering rock that stands resolute in the ocean despite the sheer strength and size of the waves. No matter where I go in my life, I know that Tūtereinga will always be there to remind me of who I am and where I come from. Now that I live back in Tauranga Moana, the richness of whakairo rākau in Tūtereinga is a constant reminder and empowerment of my strong sense of duty, responsibility, and obligation to ensure the continuity of te reo Māori, tikanga Māori, and mātauranga Māori to my tamariki and mokopuna to come.

4.2 First wharenui

Tūtereinga was the first of four marae to be established in Pirirākau hapū. The first meeting house was built at Raropua, the "spiritual centre of Pirirākau" (Faulkner, 1998, p. 41). It must be clarified that Raropua in this context does not simply apply to Raropua pā down the end of present-day Raropua Road, where the Leef whānau resides. In this context, Raropua refers to the name for the entire area, including Lots 154 and 16 (Rolleston, 2022). Whether it was intentional or not, Raropua pā historically was the place where Tūtereinga lived which conveniently proved a fitting location for the marae and wharenui, subsequently named after him.

Unfortunately, there is insufficient evidence to suggest accurately when the first wharenui was built however, Leef-Bruce (1999) noted: "There were a small number of Pirirākau living on the reserve [Lot 154] at Te Puna with Maungapohatu and Te Kerekau because, as early as 1870, the area is described as having been continuously cultivated, with eight wooden houses on it, a meeting house and an urupā" (p. 7). The wharenui was built by Te Wanakore Kerekau Maungapohatu and Hone Bidois (Nicholas, 1994). Te Wanakore Kerekau oversaw the construction of the wharenui while Hone Bidois cut the timber and assisted in building the house (Orr-Nimmo, 1998). The wharenui had an earth floor, which was made from Aotearoa native plant materials such as Oioi[101] and Raupō[102], and was built utilising traditional Māori methods and techniques (Avery, 1973). According to Hone Bidois, when he spoke in the Māori land court, carvings adorned the interior of the house ("Tauranga Minute Book 9," 1914, p. 81).

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[101] Jointed wire rush - *Apodasmia similes*
[102] Bulrush - *Typha orientalis*

In 1901, Te Wanakore Kerekau built his family house opposite Tūtereinga marae, only to have to relocate it down the road to Raropua pā nine years later (Leef-Bruce, 1999). "In the early 1900s, Nap Bidois remembers seeing the house being pulled by horses from opposite Tutereinga where Terry Rat's house is, across the paddocks past where Nicky's house is and then down the hill to Raropua onto the mound where it still stands today" (Leef-Bruce, 1999, p. 14).

Figure 13: Tūtereinga wharenui, 1903[103]

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[103] The first Tūtereinga wharenui in 1903. Pictured in front is Maata (wife of Kerekau), her daughter Hoki Murray, and granddaughters Rangi Borell and Tangi Leef in the pram. Photograph sourced from Peter Borell.

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4.3 Second wharenui

In 1915, the old wharenui was dismantled and rebuilt by Tokona Taiwhakaea[104] of Ngāti Awa (Nicholas, 2020), Pihama of Ngāti Kahu and Ngāti Pango (Leef-Bruce, 1999), and Pakeho of Ngāti Hinerangi (Nicholas, 2006). It is likely that there were others who assisted in the construction. However, there is no evidence to support this. The wharenui was officially reopened in 1918 ("Local and general," 1918) by Tupu Taingakawa, the son of Wiremu Tāmihana Tarapīpipi Te Waharoa (Nicholas, 2014).

The second meeting house was only adorned with carvings on the front outside of the house in the form of an elongated vertical koruru, maihi, raparapa, and amo. There were no carved poupou in the mahau or inside the house.

Figure 14: The second Tūtereinga wharenui in 1975[105]

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[104] Also known as Purautau Tokona and Purautau Maaka.
[105] The second Tūtereinga wharenui that was opened in 1918. Photograph sourced from The University of Auckland Anthropology Photographic Archive: Record number 585041. Date of photograph sourced from Bay of Plenty Times newspaper article on 29 September 1975.

Map 3: Housing and Tūtereinga marae on Tangitu Road, 1915[106]
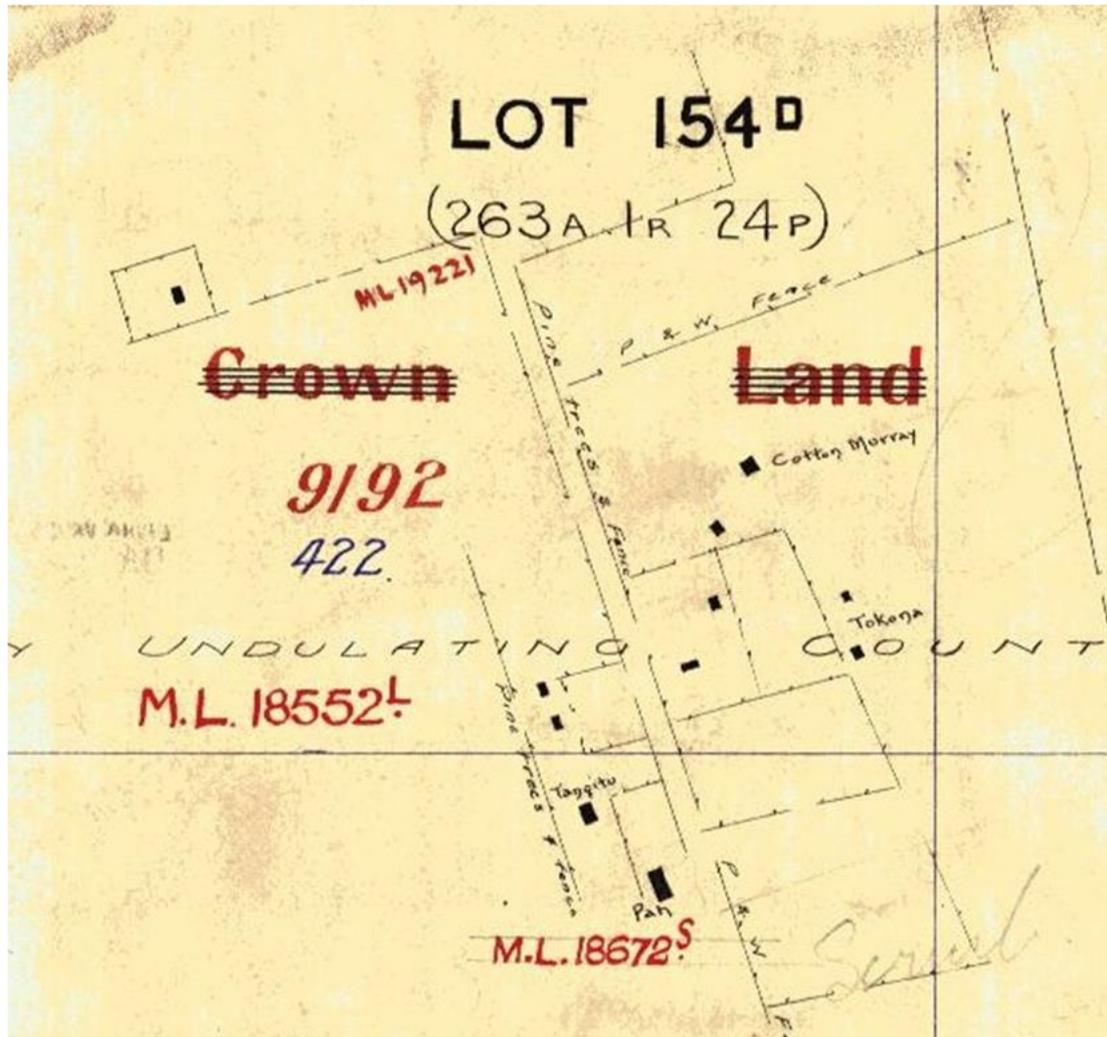
4.4 Third wharenui

In 1988, instead of pulling down the second wharenui, it was relocated to the side to allow for

an overflow of manuhiri and to make way for the rebuilding of the third wharenui (Nicholas,

1994). During the demolition process of the second wharenui, blue and yellow painted kaho

were discovered in the walls of the wharenui. It is unclear as to why these treasures of art were

hidden or stored in the walls. However, to maintain some sense of connection to the mauri of

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[106] Map sourced from ML 9594 – Te Puna Lots 154 A, B, C, & D Tauranga Survey District Blocks 4 & 5.

the old wharenui, the patterns were copied in an identical form to the new kaho and integrated into the present-day wharenui. The originally painted kaho were buried, along with the remains of the second wharenui next to the present-day wharenui. A large stone with a plaque marks the burial site of this wharenui. The exterior carvings, however, were buried on the other side underneath the footpath leading towards the kōhanga reo (Rolleston, 2022).

Figure 15: Tūtereinga wharenui preparing to be shifted in 1988[107]

Wiremu Borell oversaw the construction of the current meeting house (Tangitu, 1998), while master carver Clive Fugill led the carving projects for the exterior front and some of the interior of the house. The completion of the Tūtereinga wharenui was carried out in two separate stages, the first stage in 1990, and the second in 2007-2009. The tekoteko, koruru, maihi, raparapa, amo, paepae, poupou in the mahau, whakawae, pare, and korupe were completed by NZMACI

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[107] Photograph sourced from Jennifer Rolleston.

carvers under the tutelage of Clive Fugill for the opening on Labour weekend in 1990 by the late Te Arikinui, Dame Te Atairangikaahu (Fugill, 2022; Nicholas, 1994).

NZMACI carvers

Clive Fugill	Aaron Hepi
Tony Thompson	Albert Te Pou
Te Keepa Marsh (- 2006)	Colin Tihi
Henry Pona	Roi Toia
Taparoto Nicholson	Mauriora Kingi (1963-2015)[108]
Kemera Wilson (1965-2004)[109]	

The logs used for the exterior front carvings came from Minginui and were donated by Ngāti Manawa. Kiritoha Tangitu, Tipi Faulkner, Morehu Ngatoko, Hōne Tuhakaraina, Leonard Tuhakaraina, June Bidois (nee Tangitu), Hinetekura Bidois (nee Heke), and Kowhai Wihapi (nee Tangitu) all travelled to Minginui to select a suitable tōtara tree to be used for the carvings (Rolleston & Bidois, 2022). Although there were no whakairo rākau in the interior of the meeting house at the time, it was embellished with kōwhaiwhai on the heke, which were painted by James Tapiata and Simon Madgwick, and tukutuku, completed by many kuia and koroua from throughout Tauranga Moana while being supervised by the late Tam Rolleston.

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[108] Sourced from Māori television show - Waka Huia. Accessed here:
https://www.youtube.com/watch?v=2tLxwW_-qxk
[109] Sourced from pg. 39 of Penrose High School Golden Jubilee 1955 -2005. Accessed here:
https://www.onetreehillcollege.school.nz/files/3313/9029/8527/One-Tree-Hill-College-historyalumni.pdf

Figure 16: Inside Tūtereinga during Tangitu whānau reunion 1992-1993[110]

In 2009, the poupou and epa for the interior of the house were completed, providing Tūtereinga with a full and wholesome carved meeting house. Seven poupou and two tekoteko for both poutokomanawa were completed by carvers from intake 32 and 33 at NZMACI under the guidance of their tutor Tony Thompson and master carver Clive Fugill (Fugill, 2022).

NZMACI Intake 32 & 33 carvers

Iwi Le Comte   Charles Paringatai

Jarrod Grace   Tyrone Te Moni

Matt Smiler   Rawiri Koia

Mau Hohepa

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[110] Photograph sourced from Jennifer Rolleston. Image shows the author as a baby being closely supervised by grandmother Jennifer Rolleston inside Tūtereinga wharenui in 1992, during the Tangitu whānau reunion, when there were no interior carvings. Uncle Kiritoha (Jimmy) Tangitu, Aunty Anahera Akuhata, parents – Leanne and Shadrach Rolleston are to the rear, and uncle Aaron Tangitu to the far right.

The rest of the poupou and epa, including the poutuarongo and poutāhū, were completed by Tauranga Moana carvers, including but not limited to:

Tauranga Moana carvers

Simon Madgwick	Morris Wharekawa
James Tapiata	Kevin Smith
Des Kahotea	Paul Martin
Kiritoha Tangitu.	

A couple of poupou were gifted by Waikato-Tainui at the instruction of Te Arikinui, Dame Te Atairangikaahu, one of which was carved by Tom Rawiri.

4.5 Te Whānau Puhi – The Four Winds

Tūtereinga is a unique wharenui because it offers a point of difference in general comparison to other meeting houses with regards to its corners. The structural components of the four corners of Tūtereinga refer to the pūrākau of the separation of Ranginui and Papatūānuku. The two corners at the rear of the house are called Toko-huru-mawake[111] and Toko-huru-ātea, and the two corners at the front are called Toko-huru-nuku and Toko-huru-rangi (Fugill, 2022).

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[111] Also known as Toko-huru-makawe

Figure 17: Te Whānau Puhi - The four winds in the four corners[112]

Toko-huru-mawake   Toko-huru-ātea

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└────────┤ Door  ├────────┘
         └╌╌╌╌╌╌╌┘
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Toko-huru-nuku   Toko-huru-rangi
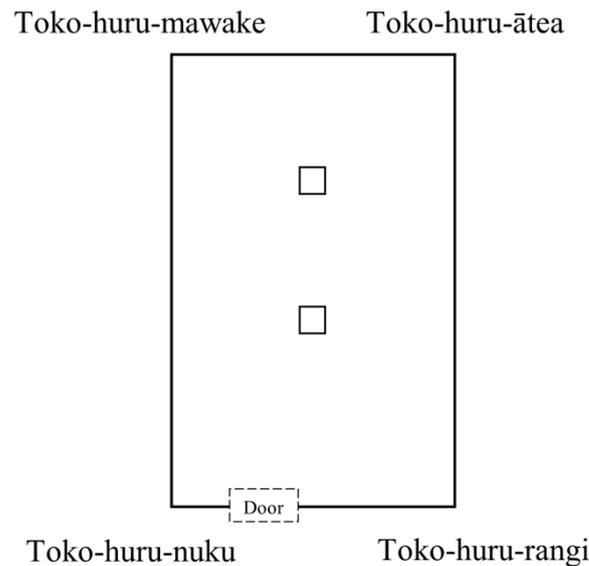
The following account about the creation of the two sacred adzes - Te Āwhiorangi and Te Whironui, which were used to cut down the four pou subsequently used to prop up Ranginui, originates from the ancient traditions of Tākitimu waka, recorded by Moihi Te Mātorohanga of Ngāti Kahungungu.

Tāne-toko-rangi[113] instructed his siblings Uruao and Paia to fetch two sacred adze blades from Uru-te-ngangana. The blades were called Te Āwhiorangi and Te Whironui. However, kakau[114] were required in order to be used as toki, so, unfortunately for their younger brother – Kaupeka,[115] he was killed by Tūmātauenga as a sacrifice. His femurs were used as the kakau,

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[112] Figure created by the author 2022. It is a basic floor plan of Tūtereinga whare whakairo identifying the names of the four corners of the house.
[113] Tāne the sky-lifter, he who shored up the heavens
[114] Handle
[115] Also known as Taupeka

his intestines were used as the hohou[116], and the top of his skull was used as the pare ārai maramara.[117]

Figure 18:The sacred adzes Te Āwhiorangi and Te Whironui[118]
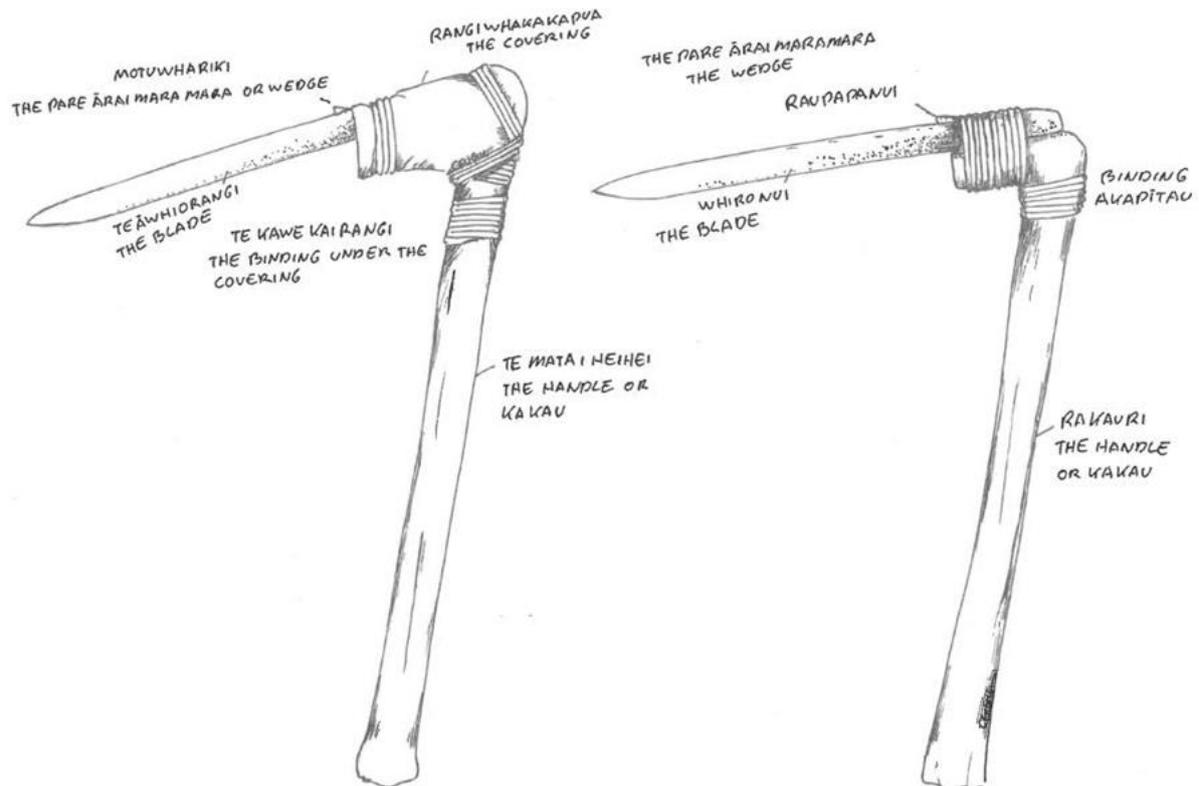
Kohaonui and Kohaoroa were responsible for using Te Āwhiorangi and Te Whironui to cut down the four pou, known as Te Whānau Puhi (the wind children) – Toko-huru-mawake, Toko-huru-ātea, Toko-huru-nuku, and Toko-huru-rangi (Best, 1976). "In these names, toko signifies a pole or prop, while the other words are names of the personified forms of the four winds, north, south, east and west". These four pou were used to prop up Ranginui to separate him

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[116] Lashing material
[117] Wedge/ guard
[118] Diagram sourced from: Fugill, C. (2016). *Te toki me te whao: the story and use of Māori tools*. Oratia.

from Papatūānuku, bringing light into the world. Toko-huru-mawake (East wind) was placed under the head of Ranginui, Toko-huru-ātea (West wind) was placed under his legs, Toko-huru-nuku (North wind) was positioned under his left arm, and Toko-huru-rangi (South wind) was fixed under his right arm (Best, 1976, p. 84). These four pou also refer to the names of the four cardinal points of the compass ("Some honorific and sacerdotal terms and personifications met within Māori narratives," 1926).

Figure 19: Four cardinal points of the compass[119]
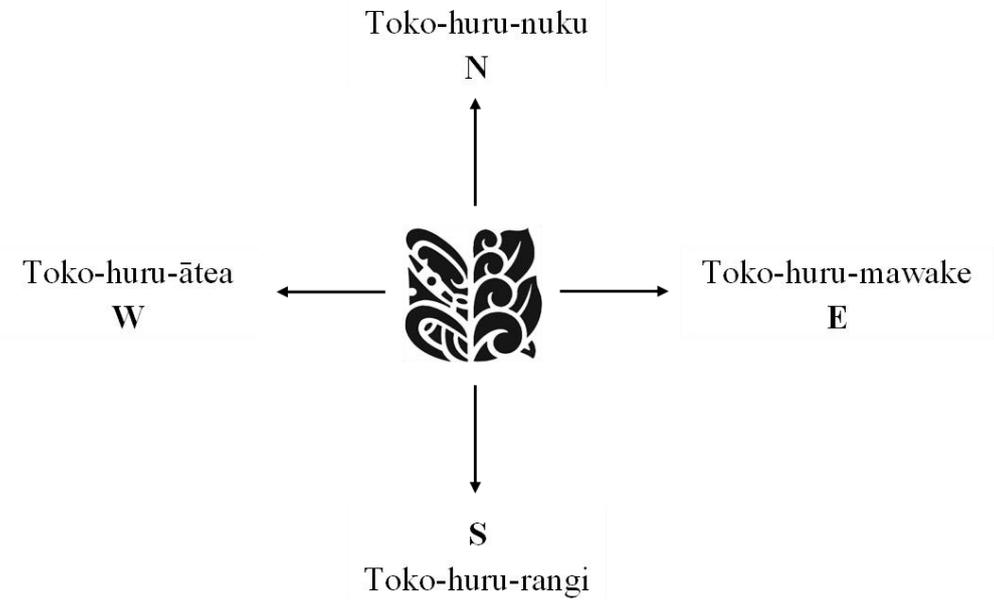
The karakia below talks about the separation of the primal parents, Ranginui and Papatūānuku. It provides context to the use of the four winds as pou (poles/pillars) which propped up Ranginui into the sky, bringing forth the world of light and giving foundation to all things living.

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[119] Figure created by the author 2022. Image in the middle is the Pirirākau Tribal Authority (Incorporated) logo and sourced from them.

Karakia[120]

Ko te aroha te taonga i kumea mai

A Ranginui rāua ko Papatuanuku

I roto i te Pō-uriuri.

Ko te aroha hoki te taonga i tiaho ai

He māramatanga

I tū ai Te Ao Mārama

Tokona ana a Ranginui ki runga

Takoto ana a Papatūānuku ki raro

Tū ana Te Ao Mārama.

Ōna poutokomanawa

He Pou-toko-huru-rangi

He Pou-toko-huru-nuku

He Pou-toko-huru-mawake

He Pou-toko-huru-ātea

He Pou-toko-manawa-o-rangi

He Pou-tua-rongo

Tū Te Pō

Tū Te Ao

Tū ka maranga

Ki Te Whaiao,

Ki Te Ao Mārama.

Tīhē mauriora

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[120] Karakia by Te Ahukaramū Charles Royal. Sourced from Ware, F. J. R. (2019). "It's hard being a young parent, it's even harder being a young Māori parent" Young Māori parents' experiences of raising a family. (PhD thesis). Massey University

4.6 Mana Wahine

In addition to the above narrative about the corners of Tūtereinga whare whakairo; there are eight women carved in the form of poupou and epa in each corner of the house. Facing the rear wall, the rear left corner consists of Urutomo (mother of Tūtereinga) and Tuwairua (mother of Tamapahore). The rear right corner consists of Hēni Te Kiri Karamū and Onoonoiwaho (mother of Whaene). Facing the front wall, the front left corner consists of Kurapori (wife of Ranginui (1)) and Tarore, however Tarore is carved as the wheku (secondary figure) at the bottom, underneath her father Ngakuku. The front right corner consists of Paewhitu (mother of Te Rangihouhiri) and Te Haaki (second wife of Takurua).

The intentional positioning of these eight wahine in the corners symbolise the house being propped up by wāhine. This tikanga which Kiritoha Tangitu affirmed acknowledges the mana of wāhine and the role they carry in maintaining order and providing a balance in Māori society. Stewart (2021) asserted, "indigenous Māori reality contains an inherent gender balance in the union of Ranginui (sky father deity) and Papatūānuku (earth mother deity), from which arises the natural world inhabited by humankind" (p. 1). It is a metaphor in itself that affirms that without the mana of wāhine operating and functioning in their roles, our "house" (te ao Māori) would not be stable but instead be vulnerable. Our mātauranga Māori makes no reference to tāne having patriarchal dominance over wāhine, instead portraying mana tāne and mana wāhine in a dynamic equilibrium. Te ao Māori is dependent on the essential roles of both tāne and wāhine in forming our collective whole. Both form part of the whakapapa that link Māori back to the beginning of the world. However, wāhine, in particular, play a key role in linking our past with the present and the future (Mikaere, 1994). One expression of this is connected to the role of wāhine conducting karanga on the marae, which is the first and last voice heard during tangihanga.

Akuhata (2022) asserted "our whare [Tūtereinga] is the spiritual focal point of our marae and is a symbol of identity for Pirirākau members. It is a valuable repository, housing our whakapapa, history and significant stories. The intricate carvings, tukutuku and kōwhaiwhai are symbolic representations of these accounts, that inextricably bind us as descendants of Tūtereinga and Pirirākau to one another and our tupuna whenua. They are the stories of who we are, and where we come from. The extent to how well our whānau know, understand and can retell these stories varies from whānau to whānau" (p. 2).

4.7 The carvings in Tūtereinga – Wall elevations

Figure 20: Exterior front wall elevation
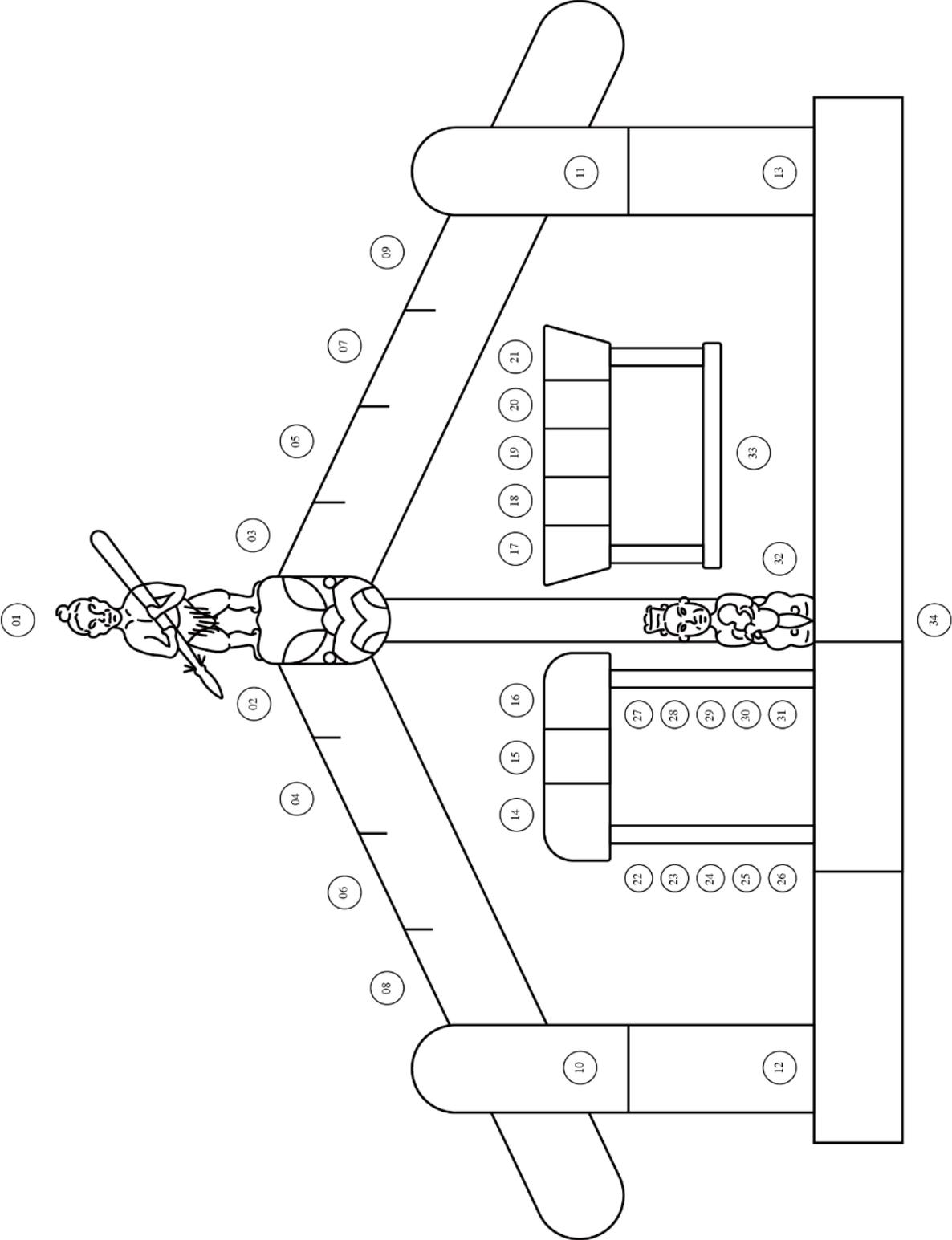
Number	Figure	Number	Figure
1	Tūtereinga	18	Hiria Heke
2	Te Arapihingarangi	19	Te Rautau Smith
3	Kuraroa	20	Matekino Nicholas
4	Te Kaponga	21	Maraea Ngatai
5	Taka	22	Kanohi I
6	Korotehapu	23	Uruwhitiki
7	Hinemou	24	Urupare
8	Moetu	25	Kanohi II
9	Tata	26	Puhi
10	Tumapere	27	Porotekaki
11	Tuhimata	28	Hingataha
12	Houmea	29	Hurinui
13	Kahukura	30	Pepeke
14	Riapeti Tangitu	31	Whakaumu
15	Kahungungu	32	Te Rangiwhakakaha
16	Porina Bidois	33	Story of Tūwhiwhia
17	Te Rina Borell	34	Original inhabitants and hau kāinga of the area: Puru Kūpenga, Ngā Marama, Te Tini o Taitāwaro, Te Tini o Pananehu, Te Tini o Ruatamore, Te Tini o Toi, Ngāti Tokotoko, & Ngāti Taka

Figure 21: Interior rear wall elevation

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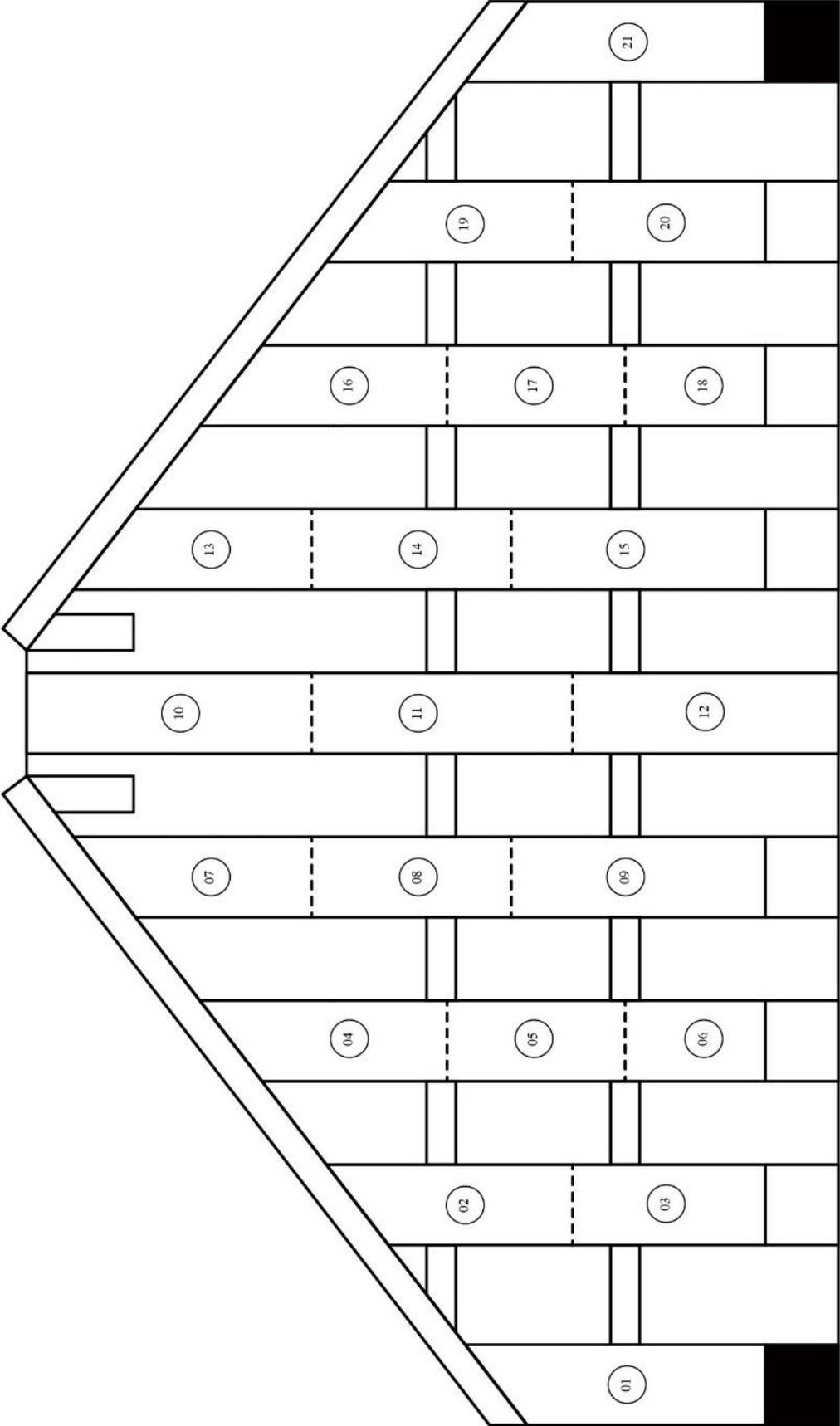
Number	Figure
1	Tuwairua
2	Rāwiri Tata (Tangitu)
3	Penetaka Tuaia
4	Kinonui
5	Kinomoerua
6	Potaua Tangitu
7	Ruatepūkenga & Ruatepupuke
8	Taiwhanake
9	Tahuriwakanui
10	Tamatea Arikinui
11	Rongokako
12	Ruawharo
13	Tāwhaki & Rātā
14	Rāwiri Puhirake
15	Ratima
16	Te Ua Maungapohatu
17	Te Wanakore Kerekau
18	Kairua
19	Tinikai
20	Hēnare Taratoa
21	Hēni Te Kiri Karamū

Figure 22: Interior front wall elevation

Number	Figure
1	Ngakuku & Tarore
2	Ngāti Korokī Kahukura
3	Te Kaokaoroa o Pātetere
4	Tamaahua
5	Tahu Pōtiki
6	Hei
7	Waitaha a Hei
8	Ruarangi
9	Māui
10	Kupe
11	Toi
12	Raumati & Hatupatu
13	Hangarau
14	Turupa
15	Takirangi
16	Tamateamoa
17	Uenukuwharekuta
18	Paewhitu

Figure 23: Birds-eye view of interior side walls
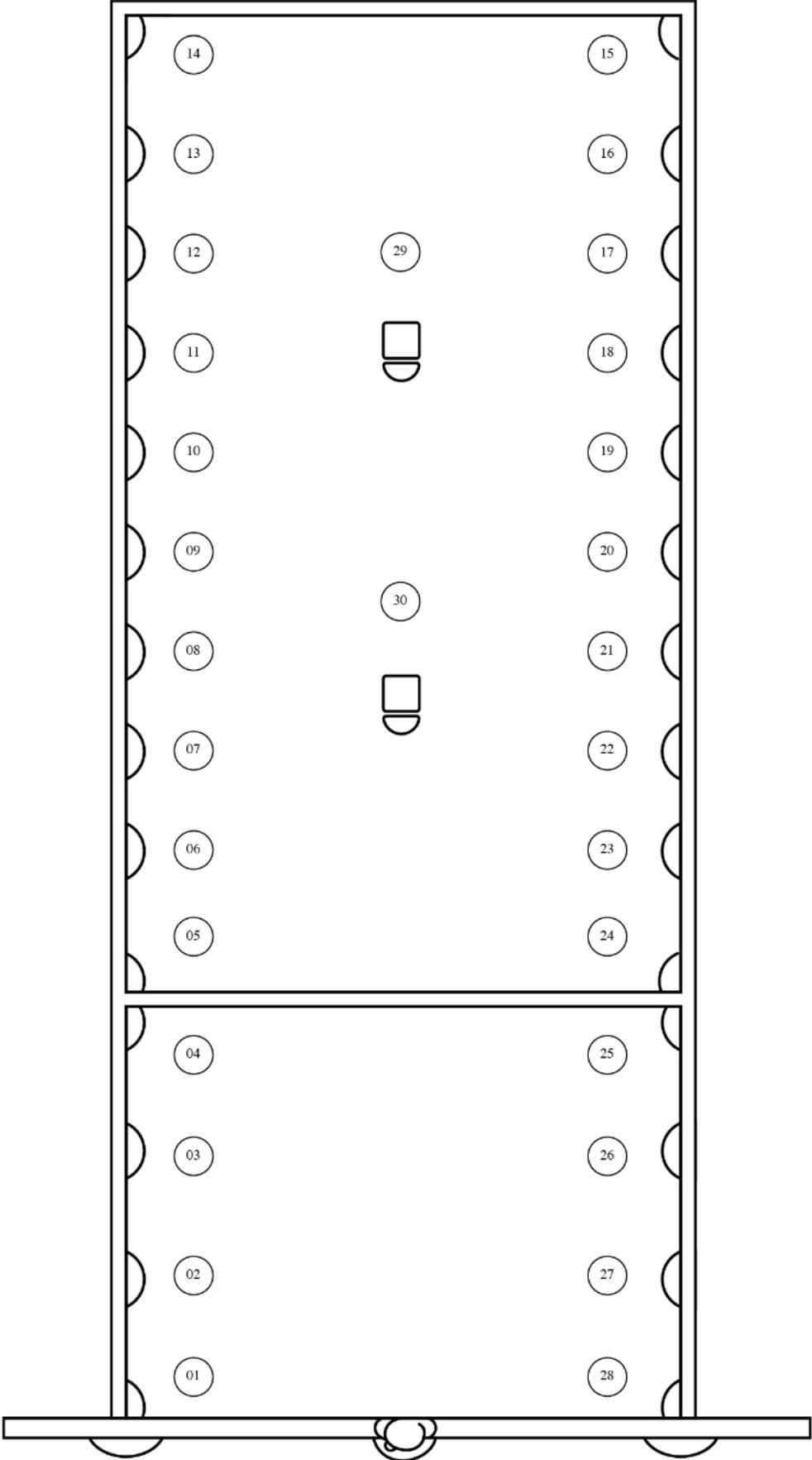
Number	Primary figure	Secondary figure(s)
1	Iwipupu	
2	Takurua	
3	Kahi	
4	Te Rina	
5	Te Haaki	Hinepare & Urupare
6	Te Rangihouhiri	Tutengaehe & Tapuiti
7	Tamapahore	Uruhina
8	Pūkenga	Te Whetū o te Rangi
9	Waitaha-a-Hei	Ruarangi
10	Hauā	Wiremu Tāmihana Tarapīpipi & Te Waharoa
11	Kahungungu	Kahukuranui
12	Whaene	Tarakiuta & Tarakitai
13	Raukawa	
14	Urutomo	
15	Onoonoiwaho	Takakuratawhiti
16	Tamatea Pōkai Whenua	Uengapuanake
17	Turi & Rongorongo	
18	Paikea	Includes Kopukairoa/ Mangatawa/ Hikurangi
19	Pawa	Porourangi & Tahu Pōtiki
20	Ruatea & Te Moanaroa	
21	Toroa	Wairaka & Ruaihona
22	Tamatekapua	Pōtakatawhiti (dog) & Whakatūria
23	Tainui waka	
24	Kurapori	Tamatiti & Tamateuru
25	Werahiko	
26	Maka	
27	Mapihiterangi	
28	Ihuparapara	
29	Ranginui I	
30	Ranginui II	

5 Chapter 5

Te Waha

Qualitative research analysis and findings

5.1 Introduction

This chapter focuses on Pirirākau tribal members' perspectives on how their experiences and upbringing with Tūtereinga wharenui have shaped their views on reclaiming mana Māori motuhake and identity. It presents a critical analysis of the findings accumulated from semi-structured interviews. The chapter has been structured as follows: First, it will introduce the Pirirākau tribal members who agreed to participate in the interviews. To conclude the first section, it will introduce the questions that were prompted in the interviews with a brief explanation of my rationale for the selection of each question. The second section of this chapter critically examines the participants' views accumulated from the interviews. This will bring out the main themes that emerged through the case studies. The main themes have been grouped together within the confines of each question and the analysis of these themes further aids in exploring the similarities and differences in perspectives of the participants.

This chapter will aid in answering the key research question on what the participants' perspectives are on the role of the Tūtereinga wharenui whakairo in relation to the reclamation of mana Māori motuhake and identity.

5.2 Interview participants

5.2.1 Jennifer Rolleston (nee Tangitu)

Jennifer is my grandmother. She is the mother of Shadrach and Anahera, who were also interviewed for this research. She and her siblings are ahikā of our marae Tūtereinga. They are constantly seen faces on our marae when there are different kaupapa on. Jennifer is staunchly Pirirākau, having served in previous years on the Tūtereinga marae committee and Pirirākau post-settlement trust. In the 1990s, she and her late husband Peter Rolleston (my koro) were researchers for our raupatu report, which my koro then wrote and presented to the Waitangi Tribunal in 1998. My nan carries a wealth of knowledge pertaining to the raupatu within Pirirākau rohe and possesses an unparalleled understanding when it comes to the impact that colonisation has had on our people in Pirirākau.

5.2.2 June Bidois (nee Tangitu)

June is another one of my "nannies". She is the sister of my grandmother Jennifer. Like my nan, she too is constantly seen on the marae at Tūtereinga, especially as one of our kaikaranga. My nanny June is one of those kuia that ensures the kawa on our marae is consistent and correctly exercised. In previous years, she used to actively engage with the affairs of our marae in her role as one of the Tūtereinga marae committee members. Currently, she still serves as one of the trustees for the Tūtereinga marae trust. When the current wharenui was being built in the late 1980s, she, alongside many other kuia, contributed towards making the tukutuku for the interior of the house.

5.2.3 Anahera Akuhata (nee Rolleston)

Anahera is an aunt of mine; she is my father's sister. She is an active member of Pirirākau hapū, always advocating for the betterment of our hapū, and is considered an ahikā of Tūtereinga marae. When she is not at the marae, she sits on the Ngāti Ranginui Board of Trustees as the Tūtereinga marae representative. Professionally, Anahera is a Professional Learning and Development advisor and facilitator in Māori Medium Education. She has worked in Māori Medium Education for 25+ years as a kaiako, in senior leadership positions, as a board member, and as an advisory trustee. When she is not running the wharekai or sitting in BOT meetings, she is continuing our ancestral knowledge of weaving and gardening.

5.2.4 Shadrach Rolleston

Shadrach is my father. He grew up spending a lot of time at Tūtereinga marae engaging in kapa haka, kaupapa waka (Tākitimu), and numerous kaupapa at the marae. By trade, he is a consultant planner and policy advisor with expertise in resource management and Māori relationship management and engagement. In the past, he supported Ngāti Ranginui in our Treaty of Waitangi claims settlement research and negotiations with the Crown, having served on the Ngāti Ranginui Post Settlement Governance Entity as a board member, and iwi property leasing company as a Director. My father possesses a wealth of knowledge pertaining to Pirirākau history and whakapapa.

5.2.5 Simon Madgwick

Simon is an "honorary" tribal member of Pirirākau by the customary practices of whāngai. He is a carver for Pirirākau and was one of the kaiwhao who contributed towards the carvings in Tūtereinga. He has contributed considerably towards the Māori arts landscape in Pirirākau,

specifically within the medium of whakairo rākau. Not only did he assist in carving poupou for Tūtereinga but also Poutūterangi wharenui. Simon has over three decades of experience in whakairo rākau, having contributed to multiple meeting houses throughout the country. Simon is a carrier of understandings inherent in whakairo rākau that are relevant to Pirirākau.

5.2.6 Clive Fugill

Clive is a tribal member of Pirirākau through the Potier whānau and was also one of the kaiwhao who contributed towards the carvings at Tūtereinga. When the carvings were being completed for Tūtereinga, he took a leading role in overseeing the projects. Clive was one of the students in the first intake in 1967 at the New Zealand Māori Arts and Crafts Institute under the tutelage of renowned carver Hōne Taiapa. Clive is now regarded as a master carver with more than five decades of commitment and dedication to whakairo rākau, having contributed his extensive skills and knowledge to numerous meeting houses across the country. Like Simon, he too is a carrier of Pirirākau history and whakapapa.

5.2.7 Koro Nicholas

Koro is a tribal member of Pirirākau from Tawhitinui marae. He is considered ahikā of Pirirākau, actively engaging with numerous kaupapa within the hapū with a commitment to developing and advancing Pirirākau. He is a staunch advocate for te reo Māori and tikanga Māori, holding Master's degrees in mātauranga Māori and education. Koro has lots of experience in kapa haka, ope tauā, waka taua, and the sacred practices pertaining to tohunga. Koro was formally involved in the Pirirākau Tribal Authority (Incorporated Society) committee as the pou ahurea.

5.3 Interview questions

The following questions below are the questions that the participants were asked in order to accumulate data for the purposes of this research. Along with the questions, I provided a brief explanation of the rationale for selecting the questions. Supplementary questions were asked throughout the interview to allow participants to elaborate further on their kōrero. Those supplementary questions will not be mentioned here but will be analysed further later in this chapter.

Question 1

Tell me some stories about the wharenui, Tūtereinga and its pou whakairo.

This question was selected to use as an icebreaker in the interview to create a space to build a relationship and trust with the participant. It was intended to allow the participant to 'warm up' to the interview by drawing on their own personal experiences, memories and knowledge pertaining to the wharenui. It also provided an opportunity to gather any useful kōrero that may have been relevant to the previous chapter: Chapter 4: Te Karu – Tūtereinga a carved meeting house.

Question 2

What is mana Māori motuhake to you as a member of Pirirākau? And why is it important?

This question was selected to allow me to explore if there were any existing views and/or perspectives from the participants regarding mana Māori motuhake. I was interested to understand if Pirirākau has a unique expression of mana Māori motuhake and perhaps if there were any perspectives as to where these expressions derive from. I wanted to get an insight into

how each of the participant's understanding of mana Māori motuhake had shaped their personal worldview, informing the values that they live by etc.

Question 3

What is the importance of Tūtereinga wharenui to you?

This question was selected because I wanted to understand the tangible significance and importance of Tūtereinga wharenui to the participants. This question was intended to prompt participants to draw on personal experiences on how Tūtereinga wharenui has contributed to their identity. It prompted participants to explain how the Tūtereinga wharenui may have influenced their personal lives in various circumstances.

Question 4

How has Tūtereinga impacted or shaped your life?

This question was selected to explore the impacts that the Tūtereinga whare whakairo has had on participants in their daily lives. I wanted to understand the role that the house plays as the participants go about their lives and in what ways the house has shaped the participant's epistemology and ontology. It was intended to prompt participants to draw on examples of when and/or how the house has influenced the participant's identity.

Question 5

What role does Tūtereinga have in terms of a whare pātaka kōrero (house of knowledge/history/whakapapa)?

This question was selected to explore the participants' perspectives on how the wharenui is engaged with by Pirirākau as a source of knowledge pertaining to Pirirākau history and whakapapa. I wanted to explore the existing views that Pirirākau shared, regarding the house as being a repository of knowledge. It was intended to find out whether the house is used as a template for the transmission of knowledge to further develop and advance the reclamation of Pirirākau identity.

Question 6

How did you learn about the histories and whakapapa that are depicted in the pou whakairo in Tūtereinga?

This question was selected to explore the participant's experiences of the different methods and techniques of how knowledge was transmitted to them and/or other Pirirākau tribal members. This question also allowed me to get an understanding of the participant's views on the priority and frequency of knowledge pertaining to Pirirākau history and whakapapa being transmitted within the hapū. It was intended to indicate any potential strategies that the marae and/or hapū might be able to implement to increase and enhance the transmission of knowledge within a method unique to Pirirākau.

Question 7

What reaction or feelings do you get when you learn and understand the kōrero about the pou whakairo in Tūtereinga?

This question was selected to explore the emotional and spiritual impacts on participants during the process of knowledge transmission. It was intended to get an understanding of the

participant's tangible experiences, and how those experiences have influenced their sense of connection, belonging, and identity when on the receiving end of knowledge transmission.

Question 8

Is it important for all Pirirākau to know the stories and whakapapa depicted on the pou whakairo in Tūtereinga?

This question was selected to explore the participants' perspectives on the importance of all Pirirākau tribal members knowing about our shared history and whakapapa connections. It was intended to get an idea of the priority and urgency perceived from participants on knowledge transmission pertaining to the historic stories and whakapapa depicted in Tūtereinga whare whakairo.

Question 9

Do the pou whakairo in Tūtereinga have a role to play for future generations?

The purpose of this question was to gather insights into the participant's views on the role that the Tūtereinga whare whakairo might contribute to the identity of future generations. It was intended to get an understanding of whether the Tūtereinga whare whakairo would meet the social and political needs of future generations. It was an opportunity for participants to communicate a message to future generations.

5.4 Analysis of interviews

This section of the chapter critically examines the data accumulated from the interviews with participants to gather their perspectives on how the Tūtereinga whare whakairo has contributed to the reclamation of identity and mana Māori motuhake for Pirirākau.

5.4.1 Participants' perceptions of mana Māori motuhake within Pirirākau

For every individual, mana Māori motuhake – a principle denoting colonial resistance – looks, sounds, and feels different. These differences are often derived from personal experiences, belief systems, or values important to them. Sometimes interpretations and understandings of mana Māori motuhake are handed down to individuals within their whānau, marae, hapū, or iwi in the form of legacy. Each participant from Pirirākau provided their views on mana Māori motuhake and why it was important to them.

Jennifer Rolleston

In terms of Pirirākau, unsurrendered. Our people during the land wars wouldn't give their land up. It eventually got confiscated but they never ever gave it up. They didn't sell, they fought for it. So that's my thoughts on te mana Māori motuhake o Pirirākau. Unsurrendered rebels - we were cast as.

During the raupatu, we were given no land, whereas a lot of other Pirirākau were but our tupuna - Rāwiri was never given any land. They called my grandfather [Potaua Tangitu] and some of our whānau squatters on our own whenua. He had a lot of support from our Pirirākau whanau. There was land that was given to Maungapohatu and Kerekau in trust for Pirirākau but because you were unsurrendered, you were a rebel, you weren't allowed any. As time went on, my grandfather took it to the Māori land court and fought. He came out in 1923. It took him a long time to get some shares in the land that was given to Pirirākau, and it wasn't a lot. In the end, Potaua did get some land. That was him, his wife, and his children. They all got a little bit. So, what acres we got, I think was 40 acres. Him and his whānau and some other whānau

within Pirirākau that were left out a lot of lands in the 363 acres. So, we're lucky to be here. So that's why our marae is built.

June Bidois

Being living in Pirirākau, our mother is Ngāi Te Rangi and our father is Ngāti Ranginui and we were brought up in Ngāti Ranginui. So that's all I can call myself because we were always brought up here. If we were brought up on our mother's side, it'd be different, but we never forget Ngāi Te Rangi. It'll always be there for us, but we have to choose one. But the number one will be Ngāti Ranginui.

Anahera Rolleston

Ko te mana Māori motuhake ki au ka noho ko ngā tikanga ko ngā kawa ērā mea e ngākaunui ana ki a koe ko ērā mea katoa e ārahi ana i ō mahi i ō whakaaro ko ērā tikanga katoa kei a koe te mana ka pēnei ka whai koe i tēnei tikanga i tērā tikanga.
Ko ngā tikanga o te marae ko te kawa o te marae e kore e neke ko ngā tikanga koira ngā mea ka taea te wānanga ki te tīni rānei i runga anō i te kaupapa. Nā reira ka noho te mana o ērā wānanga ki tō te whānau o te marae ngā uri o te hapū. Nā reira kaua e waiho mā tētahi atu e tohu ki a koe me pēnei me pēra. Mā te marae mā te whānau o te marae mā ngā uri o te hapū anō e tohu mēna kei te pēnei kei te pēra. Nā reira ko te mana Māori motuhaketanga ka noho ki tō ngā uri o ia marae o te hapū anō hoki. Kaua e tuku atu tō mana ki tētahi atu ki te tohu ki a koe.

Shadrach Rolleston

I suppose. for me, mana Māori motuhake is about autonomy, authority, that's what it means to me and I suppose as a member of Pirirākau and being a descendant of Tūtereinga; and you know every hapū and iwi sees themselves as autonomous and distinct from other groups, particularly because of whakapapa, but I suppose important in the sense that whakapapa connects us back to a point of origin and that point of origin for Pirirākau is through Tūtereinga.

Simon Madgwick

I think that one of the aspects of the raupatu, one of the effects raupatu has had on the people… there's been a certain emphasis being put on political or social needs practices which has been

to the detriment of the spiritual principles and practices, and perhaps this aspect around whakapapa and, in particular, Turangawaewae…there has been a certain detriment, I think, in the recognition of the function of whakapapa. The function of being able to connect to your marae to your people has taken prominence over your connection to the creator. To support this idea, I've been reading Te Mātorohanga's kōrero on the whare wānanga. One of the first stories that really struck me was this; Te Mātorohanga's teachings he says that when Tāne had been through his pure rites and achieved, got to the presence of Io the first thing that Io says to him is "Nā wai tāua?" So, the function of that expression is to recognise our common oneness as human beings before our Creator, and yet in Tikanga Māori, first things we're taught, you know, 101 tikanga is "nō hea koe?"

On the one hand, I can say mana Māori motuhake when we look at it in its local context it is very important. However, it has to be subordinate to the mana Māori motuhake of this oneness like, for example, I've seen a kōrero where an attribute of Io is being described as mana Māori motuhake and if you translated that into English it would be God the self-subsisting. So, this mana Māori motuhake, if we have an overemphasis on me being Pirirākau before anything else, it's kind of like a political issue, a political statement.

Clive Fugill

When I applied for this school [Māori Arts and Crafts Institute, Rotorua]*, they questioned me. "You have to have Māori blood". So, Dad went over there, and they were saying things to him, "Oh, this boy don't have Māori blood" so he took that in, and he said "righto" and he explained who we were and everything.*

I was a little Pākehā boy working in the carving school and I got ridiculed for it, so I know what racialism's about. So, I needed to find out who the hell I am. Took me a long time to get what I wanted to find out who I was, and it can be quite frustrating because for me you'd be pestered every five minutes. "Oh, what's that Pākehā boy doing in here, he shouldn't be in here". Even our own people from over home. "Oh, you shouldn't be in here". That was my quest, find the whakapapa that'll answer to it, find out your turangawaewae, who you are.

Anei taku kupu ki a koe nei, anei te kiri o te pākehā, anei te manawa o te Māori kei roto.

Koro Nicholas

Mana Māori motuhake at a young age was being Pirirākau, was being Ngāti Ranginui, was being Tākitimu in our generation.

In Te Puna, as Pirirākau, we grew up like a bastion of Ngāti Ranginui. Some other kids at other schools when they were learning their pepeha they'll say ko Ngāti Ranginui me Ngāi Te Rangi ngā iwi, but we didn't used to like to say that, we just like straight Ranginui in Te Puna. So, we thought we were the real bastion, proper Ranginuis undiluted. So, mana Māori motuhake for us growing up in Pirirākau is in the fact that we come from this waka who was pretty awesome, pretty tapu, and we have this strong sense of Pirirākautanga as we connect to the land out here. So, that's how mana Māori motuhake started for us. As you grow up as an adult in Pirirākau and Ngāti Ranginui, you develop your mana Māori motuhake and whakaaro around that kupu – kīanga, mana Māori motuhake takes on more of a stronger identity connotation. It really starts to focus more on how your mana Māori motuhake becomes your identity and how that identity creates your perspective, tō tirohanga ki te ao.
We came out of the hearings, and we started developing this 'unsurrendered rebels', we never heard that phrase, and after the hearings when that came out we just grabbed that, and we just ran with it and that's when 'ngā mōrehu o te kore tuohu' came out.

For the majority of the participants, mana Māori motuhake is perceived as a politically charged belief or value founded upon a shared whakapapa, belief system, or history. For *Shadrach, Anahera* and *Koro,* it is about recognising and acknowledging the different whakapapa affiliations that people share, paralleled with their autonomy and independence to govern themselves to how they see fit within their marae, hapū or iwi. While it is possible that similarities exist between individuals, marae, hapū, or iwi in the expression of mana Māori motuhake; their perspectives indicate that often, it is manifested differently and accordingly to meet the aspirations and/or kaupapa at hand. *June* recognises that, while she affiliates to multiple hapū and iwi through her parents, mana Māori motuhake from her perspective is influenced by the hapū area in which she was raised, giving her a sense of immense belonging; hence, her reasoning to choose which hapū and/or iwi to pledge her loyalty to.

While *Simon* recognises that political motives informed by whakapapa are important and evident within the concept of mana Māori motuhake, he believed that it is much deeper than a political identity statement; but rather encompasses a spiritual function intended to promote common similitude in humanity. Whether it is to Ranginui and Papatūānuku or Io; *Simon* argues that it was always intended to promote balance in humanity by harnessing commonalities and similarities between each other via our shared whakapapa connections before the creator(s). He highlighted that it is about first recognising our shared humanity to a common creator before identifying each other's allegiances to cultural and social groups, such as one's connections to people and to place.

Jennifer, Clive, and *Koro* highlighted how notions of opposition and resistance to coloniality in their experiences were expressions of mana Māori motuhake. In accordance with our shared understanding of our history unique to Pirirākau, themes relating to "unsurrendered" or "unsurrendered rebels" emerged. *Jennifer* and *Koro* expressed that this statement, which has become an iconic identifier unique to Pirirākau, reflected the ruthless and relentless actions of our tūpuna in the 1860s in their unwavering resistance to colonial rule and raupatu. These actions from our tūpuna have left a legacy for current and future generations of Pirirākau enabling us to be constantly reminded of the visions they had for the greater advancement and mana Māori motuhake of Pirirākau. Existing and future generations can reflect on the history of the 1860s and draw on the exploits and feats of our tūpuna for inspiration, motivation, empowerment, and encouragement; thus, contributing to the further reclamation of identity and mana Māori motuhake.

Clive talked about the independence required to search deeper into his whakapapa and identity as a mechanism of decoloniality in defying racially discriminative attitudes and views about

him, due to his fair skin colour. Since he was constantly identified as being a Pākehā working in a Māori organisation with strict protocols and customary practices; mana Māori motuhake to *Clive* is a political statement "to not judge a book by its cover". Through years of research and establishing relationships with knowledge holders from around the country to reclaim the knowledge and understanding of his whakapapa, *Clive* was effectively resisting the colonial attitudes and views held against him and reclaiming his mana Māori motuhake and identity.

5.4.2 Importance of the Tūtereinga whare whakairo to participants

After discussing with the participants about their ideas on what mana Māori motuhake meant to them through the lens of being a tribal member of Pirirākau, we transitioned our discussions into their views on what the importance of Tūtereinga wharenui was to them. These discussions enabled participants to draw on their vast experiences, providing an array of responses unique to them.

Jennifer Rolleston
It's your tupuna, it's a place of standing, it's a place you belong, being a part of, and you can stand and be proud of.

June Bidois
No comment

Anahera Rolleston
Ka kuhu atu au ki taku marae ka oho taku wairua i te tirohanga atu i te kitenga atu i toku marae kāore e taea te whakawehe i te wharenui ki tō te wharekai i te mea ka noho ngātahi rāua tahi. Nā reira i te tirohanga i te kitenga i toku marae ka pupū ake i roto i ahau i te koa ko te pride me kī i te rongohanga o te ingoa o Tūtereinga i te marae o Tūtereinga.

Koro Nicholas

Tūtereinga wharenui now has become a symbol for the hapū. It's a strong symbol of identity. It becomes even more important because we see at the back, we got the names of different whānau, and we know that actually, Tūtereinga is not just Tangitus, but this is a whare for Pirirākau and that really had a profound effect to me personally, because this whare becomes a symbol of how we can be Pirirākau together as one and we acknowledge the tuakanatanga of Tūtereinga.

Tūtereinga as a tuakana whare, as a tuakana marae, and how all these branches come off Tūtereinga the tupuna and so this whare becomes a manifestation of that tupuna. All these tātai whakapapa throughout all Pirirākau, all Ngāti Ranginui and all these other whakapapa connections to other iwi like Ngāi Tai, Ngāti Hauā, through Kuraroa, Te Kaponga and Arapihingarangi.

Shadrach Rolleston

Tūtereinga has always been an important part of not just my life, but I suppose, you know, my immediate family and probably most of my cousins because we did spend a lot of time at Tūtereinga growing up. Your nan took us there a lot whether that was for tangi or for hui and I think as we got older, I spent a lot of time at Te Puna when I was high school and stayed up at Oikimoke and worked in the orchards at the back of the marae. So, I was fortunate enough to spend quite a bit of time in and around the marae. I suppose, to me, it kind of gave sense of connection.

Clive Fugill

I remember when we were doing the house at Waitangi, at Te Puke there Ngāti Moko; the house burnt down. The old fella was still alive then, Hōne Taiapa. He came over to see me and they wanted us to do the house for them, so I organised everything, then the old fella passed away. Then Tuti Tukaokao came in as a master carver and took over that project, he actually worked on that house, the original one. Then Tuti was here for about 16 months and left, went back home. We had the three senior graduates: Myself, James Rickard, and Jimmy Fergus at the school. I said to Te Keepa Marsh who was from over there who was Ngāti Tapuika, I said to him 'Hey, what's the history?" [Te Keepa] said "Oh, there is no history to that house, nothing. It's just a carved house" I said to him "You joking?" And he said "No, there's no history," I

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said, "How you going to do that? You can't do that. You have to have history to that house. Not for you, not for me, but for the younger ones coming on".

In this day's world, it's extremely important to be of that legacy left for these young ones so they know who they are. You have to face the facts that a lot of them are clamouring for it, they want to know who they are. What is my Tūrangawaewae, who am I? That's really what it's about.

Simon Madgwick

We learn through whakapapa about where things occur in time and being Tūtereinga, being the son of Ranginui, it's good to learn and reflect on exactly where things fit in the timeline. When we carve the tupuna on the pou, the senior ones always go on the higher position as part of the tikanga of design and houses. We have the idea that those who are earlier back in the time are closer to the heavens and they have a greater mana. You don't usually find these ideas expressed in books on whakairo rākau because they're deeply embedded in Māori psyche and just a way of seeing the world. So, Tūtereinga has to be acknowledged as a tuakana wharenui definitely by Pirirākau and, depending on where you look at the history of building and naming houses for Ranginui, you might find that in earlier time periods. Tūtereinga was also a tuakana of all the other Ranginui wharenui. We let others say those things, otherwise it could be misinterpreted. So, that's the main thing about Tūtereinga for me, its importance around its tuakana status and so closely associated with the return of Ranginui to Tauranga Moana and establishing his pā at Pukewhanake which is right here in Pirirākau rohe and as far as we know, that's probably the origin of Ngāti Ranginui.

Jennifer, Anahera, and *Shadrach* expressed themes relating to pride, connection, and belonging in relation to the importance of Tūtereinga wharenui to them. The house is a physical representation of our tupuna – Tūtereinga, therefore, for the participants, it is a symbol of their connection and belonging to Pirirākau and to a wider whānau who share the same whakapapa connections. Participants expressed that to be connected to people is also to be grounded in a place, thus enhancing the sense of belonging to Pirirākau.

Themes relating to Tūtereinga being a tuakana (senior) whare/marae emerged from *Koro* and *Simon*, highlighting that from a whakapapa perspective, Tūtereinga is the tuakana marae for all marae of Ngāti Ranginui. While *Koro* expressed that this idea of seniority has the potential to unite not only Pirirākau but also all the other hapū in Ngāti Ranginui to be strong in our identity as Ngāti Ranginui; *Simon* suggested that Tūtereinga has a key role in preserving the origin history of Ngāti Ranginui, especially given that Ranginui established his pā at Pukewhanake within Pirirākau rohe. What this theme demonstrates is that Pirirākau have a leadership responsibility to uphold and carry the tribal narratives and whakapapa for Ngāti Ranginui which should not be treated lightly.

For *Clive*, the importance of Tūtereinga wharenui was ensuring that there was adequate history and whakapapa knowledge to support the design and surface patterns of the carvings. This was influenced by his previous experiences in carving the house at Waitangi in Te Puke when the house was almost built without having any historical and whakapapa substance to it. He believed that the primary function of Tūtereinga and its carvings was to record the history and whakapapa handed down from our tūpuna and to have those narratives shareable and accessible for future generations so that that they know who they are, where they come from, and the legacy that they are a part of. *Clive* was drawing on his profession as a carver, highlighting that whakairo rākau is a necessity to preserve our pūrākau, mātauranga Māori, and whakapapa through the maintenance of this art.

5.4.3 How Tūtereinga whare whakairo has been of influence on participants

After exploring the participants' perspectives on the importance of Tūtereinga whare whakairo, participants were asked about how the wharenui has impacted or shaped their lives. This

prompted a transition enabling participants to provide examples of how the whare whakairo, in its multi-faceted role, had contributed to their lives.

Jennifer Rolleston

I'm home, my kids are home. They know where they belong. They feel at home down there. Well, I believe they feel at home.

June Bidoies

No comment

Anahera Akuhata

Ka areare āku taringa ki ngā kōrero whakapapa ngā kōrero hītori mo tō tāua nei marae āhua tekau mā waru pea taku pakeke i te wā i maumahara au ki ngā kōrero a te ōhāki o Tūtereinga ki ngā kōrero whakapapa o Tūtereinga ko wai ia he aha hoki ētahi o āna mahi. Mehemea ka whakaaro au mo te kōrero o Tūtereinga me tana ōhāki i te wā i kaumātua haere ia ka pātai tōna iwi ki a ia "e hiahia ana koe ki te takoto ki Mauao i te taha o ō tūpuna?" Ka whakaaro ake a Tūtereinga i mea atu "kao, tanumia ahau ki Tahataharoa kia rongo ai ahau i te tangi o te tai". Mehemea ka whakaaro koe kei hea a Tahataharoa mehemea kei te tū koe ki Tahataharoa ka titiro atu ka taea e koe te kite i a Mauao ka taea te kite i te moana o Tauranga te moana o Te Awanui nā reira ka taea e koe te rongo i te moana ka kite i tō maunga tupuna engari kei te karapoti tonu te iwi i a koe kei te noho tonu koe ki o pā i waenganui i ō uri nā reira ki te whakaaro au mo tērā ōhāki ōna koina pea ētahi o ngā pārongo matua kei te tikina atu ai i tērā o ngā ōhāki.

Kua mōhio pai ahau nō kōnei ahau, he hononga whakapapa ōku ki tēnei whenua i te mea kei kōnei tana tinana e takoto ana e moe ana nā reira ko tātou ngā uri o Tūtereinga ngā kaitiaki o tērā whenua o ērā kōrero kua tuku mai ki a tātou. Nā reira ahakoa ki hea ahau e haere atu ai ki roto i tēnei ao hurihuri kua mōhio ko wai ahau kua mōhio hoki au ki ngā kōrero ki taku whakapapa ki tēnei whenua ōku.

Shadrach Rolleston

I suppose, because we were kind of grounded there, it's important, I think probably for you and for Jonas and Psalm to feel grounded in a particular place.

In terms of shaping my life, I recall when I was at high school, I think, probably just after my koro passed away. I think when Aunty Chrissy [Christina Rolleston] *and Uncle Tim* [Tim Horopapera] *came back to live in Tauranga and Uncle Tim had a computer, I remember tutuing [sic] around on it and becoming a bit more interested in whakapapa because Gran* [Paretiaki Rolleston nee McPhee] *had my koro's* [Ratima 'Ted' Rolleston] *old whakapapa books and he had based a lot of his whakapapa off Wepiha because she had Wepiha's stuff, she had all the Elsdon Best books, she had the Tākitimu book, so I remember flicking through the whakapapa and trying to make those connections back to those tupuna. So yeah, I was always quite interested in those relationships and those connections and then probably more so when the Tahataharoa development occurred and understanding the importance of Tūtereinga as the eponymous ancestor for Pirirākau, and I suppose supporting the protection of Tahataharoa as the final resting place of Tūtereinga and then also getting involved in some of those discussions, some of that debate at the time. A lot of that kōrero led into a lot of the research, particularly into our treaty settlements and Pirirākau's historical research, the work that koro* [Peter Rolleston] *did, and it all centred around Tūtereinga.*

Clive Fugill

It comes back to the fact that I'm a descendant, it's my tupuna we're talking about there. Back when I was asked to do the work on the house, I was overjoyed, I was actually going to be working on my ancestral house, which is the thing for a carver. The most important thing is to carve your own house. To be involved with working on your own house, to me, was the epitome of it. It was actually the highlight of my career working on that one because knowing it's your Tūrangawaewae over there, it's your connection and you're a direct descendant of that tupuna.

Simon Madgwick

Well, it's about, you know, I could say it enhanced the meaning of my life, purpose. We perform acts of service to the people and having the honour of providing service at such a significant level in whakairo rākau is very humbling, apart from it being very enriching. Ahakoa te toto pākehā tuturu nā te mea te mahi whakairo e mau ana ahau te whangaitanga o te Pirirākau. So, after carving Takurua, the marae committee presented me with a set of whao. One of the

whānau, Lenny Tuhakaraina, was a seaman, a merchant seaman. Once when he was passing through Germany, he picked up a set of German chisels and the marae gave that to me as a gift and a thank you for helping them get their house done and not only, but it was Tauaiti 'Guff' Kuka that presented a tono to the marae committee that I be invited to be a whāngai to Poutūterangi. And what happened, completely independent of all of that, is that after I had done this work on the kōwhaiwhai patterns, and the house was opened, and everything was beautiful, and that Jimmy came up to my house one day and saw that it hadn't been painted for 30 years and he said I'd like to do something for you in return. When you're ready to paint your house, you let me know and I'll send the boys up to help you. It was really cool, but I never took him up on that offer, so I still haven't finished painting my house. The really significant thing that he did was he gave me a piece of paper before he left and said, "here, this is for you" and it was his whakapapa and he said, "if you ever need to use whakapapa, use this one". Now, isn't that exactly what Poutūterangi did for me? I recognised the honour of the gift that he gave me but my respect for it, I never use it. So, that's like how Tūtereinga has shaped my life. It has given me a place to stand too in a Māori sense. He hōnore.

Koro Nicholas

The whare keeps on getting important as we learn more, so the more you know about those connections with those whakairo and with those poupou, the more you understand that there is a place for you in this whare. As you learn more about the whakapapa of this whare of Tūtereinga and how there's multitudes of tātai whakapapa that come off Tūtereinga, you understand that actually, you're part of a big whānau that come from this tupuna.

The theme of "whāngai" emerged in this section of the interview for *Simon*. Both the Tūtereinga and Takurua meeting houses had profound impacts on *Simon's* life in relation to the spirit and principles of whāngai (adoption). By applying his expert skills and knowledge to carve Takurua and Tūtereinga meeting houses; both Poutūterangi and Tūtereinga marae reciprocated their gratitude by honouring him through an informal process of whāngai into the hapū. Although *Simon* acknowledges that he is a Pākehā and not Māori, he expressed that these experiences from both marae had a life-changing effect on him that enables him, by virtue of mana bestowed

upon him by kaumātua and marae committees of Tūtereinga and Poutūterangi marae, to be grounded, connected, and to belong to Pirirākau as a tribal member.

Clive highlighted that carving Tūtereinga was the pinnacle of his career. Knowing that he is a direct descendant, and to be given the opportunity to carve his tupuna and all the historical narratives and whakapapa associated with the house was the culmination of years of research, refining his craft, and commitment and dedication to the continuation of whakairo rākau. Tūtereinga for *Clive* is a symbol of his highest achievement, which is being able to share our history and whakapapa with future generations through carved patterns on his own house that he descends from.

For most of the participants (*Jennifer, Anahera, Shadrach,* and *Koro*) themes of "identity validation" and "identity authentication" emerged from their interviews. They highlighted that Tūtereinga validated who they are and where they come from and authenticated their position in this world as a member of Pirirākau and Ngāti Ranginui. The house is a physical manifestation of their tūpuna who have gone before them, giving them a place to stand, to belong, and a legacy left by their tūpuna to preserve and maintain. They were all aware that Tūtereinga is an active reminder that they are part of something bigger than themselves and that they belong to an ancestry that defines their unique identity. As a result, these sentiments provide a sense of safety, security, reassurance, and confidence to the participants as they go about their lives.

5.4.4 The role of Tūtereinga whare whakairo as a whare pātaka kōrero

After discussing the participants' perspectives on how Tūtereinga has impacted and shaped their lives, we transitioned our discussions onto their views on what the role of Tūtereinga

wharenui is with regard to it being a whare pātaka kōrero. It enabled participants to draw on experiences regarding the transmission of mātauranga Māori, tātai kōrero[121], and whakapapa.

Jennifer Rolleston

It leaves us who we are, where we've come from, and where we are going, all to the same place.

June Bidois

It all depends on whatever is there, tangi and all that. Sometimes you can go right back to thinking about your father and you start crying, it's certain times like that. It's got a real impact on you, you start reminiscing back to the past, and all of those people in those photos that are in there. You know, I can remember 60-70 years ago but I can't remember what I did last week.

Anahera Akuhata

Kī pai tō tāua whare i ngā kōrero kī pai kei roto i ngā tukutuku kei roto i ngā whakairo kei roto i ngā kōwhaiwhai. Ko ngā kōrero hītori kei runga i ngā pakitara. Ko ngā kōrero mō ngā kai o tēnei takiwā kei roto i ngā kōwhaiwhai. Ko ngā hononga whakapapa kei ngā tukutuku.

Shadrach Rolleston

It draws on our broader connections across iwi, waka, so Te Arawa, Tākitimu, Mātaatua, Kurahaupō, Tainui. It starts off quite broad and then narrows in particularly towards the back of the whare in terms of our specific Pirirākau local connections and particularly around the influence of those early traders and settlers, the likes of the Faulkners, Borells, Bidois', and Portiers.

So, as a pātaka kōrero, it does house all of that stuff which is important but even when you look up into the heke, there's patterns of Tuna, of Kereru, of Tūī, of Pātiki so you know all of that stuff which is the connections to the coast from the moana and the resources and the kai that the moana provides but also right back up into the ngahere because we take reference to that name Pirirākau to be hidden, to be amongst, or in the trees or the ngahere. And those are all referenced in the whare.

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[121] History

Clive Fugill

The wharenui is not only a house, it's a whare wānanga. It covers everything for the people. You carve the house because you want it as a bastion of knowledge for younger generations to come along so they know who they are. A lot of them are clamouring for it, they want to know, they want to know who they are. What is my Tūrangawaewae, who am I? That's really what it's about. So, symbols were put in there so that the young ones would know exactly who these people were, and they could find their whakapapa back to these ancestors and then connect them to the house and to their marae and who they were. That's the important part of it. Without that, don't work.

Simon Madgwick

Well, initially primarily it's our only fully carved house so it has a more complete kōrero for Pirirākau. Apart from the fact instilled in science and beauty and completeness of the mahi whakairo in it, there it is, an expression of mana for our people and so we understand one of the taonga tuku iho is that the arts and the expression of these ideas of whakapapa, the ideas of mana Māori motuhake and the expression of belief systems that are inherent in your whakarei.

So, Tūtereinga serves Pirirākau in that same manner as a repository of knowledge because it is a fully carved house. It's got a more complete set of mnemonics for history, kōrero, pūrākau, whakapapa, te ara wairua.

Koro Nicholas

The whakairo, the kōwhaiwhai that are in there and the tukutuku all have kōrero. So, Tūtereinga is necessarily a pātaka whakairinga kōrero because of what's in there. It becomes more important as more people learn those kōrero because not many people do, not enough people do. It'd be great if more people knew all of that kōrero but it's not necessary for all people to know all of that kōrero, as long there's people that are there who are willing to carry it and willing to share it when people want to and need to hear that kōrero. So, ka whakairi era kōrero, yup, but the other part of te whakairitanga is taking it off and sharing it out. So that's part of te pātaka whakairinga kōrero, it's a pātaka, it's a storage house, but when's the hākari, when are you going to take that kai out and have that hākari with everyone? So, that's a really important part when you start losing people like Uncle Jimmy, you got to make sure that there's

someone else there, otherwise, you got holes in the pātaka and the kiore are going to come in and then you'll just lose it.

All participants shared similar perspectives regarding the role of Tūtereinga wharenui as being a repository or vessel of knowledge specific to Pirirākau. *Jennifer* highlighted that it is an illustration of who we are, where our bloodlines come from, and where we are going in the future. *June* noted that, in addition to its role of preserving our tribal narratives, the house has the ability to induce her to reminisce about pleasant experiences and memories of those who have passed on, depending on the kaupapa occurring at the marae. For *Anahera* and *Shadrach*, Tūtereinga possessed more than just tribal histories and whakapapa within its decorative carvings. They added that the kōwhaiwhai contributed a record of our food delicacies and resources unique and specific to Pirirākau, which provided insights into how our tupuna lived and operated.

Koro mentioned that although Tūtereinga is a storage house with the sole purpose of preserving our stories and whakapapa, he expressed his caution in relation to succession planning and planning strategically to ensure that the right people are equipped with the skills and knowledge to carry the responsibilities of looking after our histories and whakapapa and sharing it when requested. *Koro* was implying that, despite the house being filled with our historical narratives, we are still at risk of losing our knowledge if our stories and whakapapa are not told regularly and if leadership capacity is not developed within members of our hapū to carry out these knowledge transmission responsibilities.

For carvers – *Clive* and *Simon*, Tūtereinga is evidently the only house out of the four marae in Pirirākau that is fully carved, which illustrates a more complete expression of our whakapapa and tribal history. They commented that Tūtereinga has a huge responsibility to hold the

knowledge of our hapū in its anthropomorphic figures because their purpose is to preserve our stories and share those stories with future generations. They went on to explain that carefully selected decorative symbols and surface patterns were applied to the house so that Pirirākau and Ngāti Ranginui were able to understand our shared tribal narratives, thus, contributing towards the reclamation of our identity and mana Māori motuhake.

5.4.5 How knowledge was transmitted

After discussing the participant's views of the role of Tūtereinga wharenui as a repository of knowledge, we moved into discussions on the participant's experiences of being on the receiving end of knowledge transmission, whether this process was through waiata, haka, karanga, whaikōrero, kapa haka, wānanga, formal study, or personal research endeavours.

Jennifer Rolleston

It's funny, you know, our people never spoke, our whānau, my father never ever spoke about raupatu. I remember Uncle Buddy telling me that he used to ask our father and my father used to say, "Don't talk about it". It wasn't something you spoke about. I think they felt ashamed because they had no whenua because they were branded as rebels back then because if you were a rebel or if you were landless, you were a nothing, you had no standing anywhere and I believe that was part of it.

June Bidois

Even in the time when I asked my father, he says, "you just go back to your grandparents, that's all you need to know, don't go back any further". I think a lot of it was because our father worked in Māori affairs and everything was confidential and he wasn't allowed to talk about things, he didn't want to tell us anything.

Anahera Akuhata

Te whakarongo. I pupū ake te hiahia ki te ako i te wā i whānau mai taku tamaiti tuatahi taku kōtiro mātāmua i te mea ko ia tērā i kaha whaiwhai haere ana i tōna kuia me tōna koroua ki ngā hui nui o te raupatu. Kaha hoki taku māmā tana kuia ki te kōrero ki a ia mo ngā hītori o te hapū nei. Me te mea hoki i te wā e noho ana mātou inaianei puta atu mātou ki te kohi tio tētahi rangi i te taha o nan rāua ko koro i kōnei i Waikaraka. He rangi waenganui i te hotoke nā reira he makariri rawa engari i puta atu a Aniwa me ōna kore kākahu ki runga i te moana nei i waho nei ki te taha o tana koroua ki te kohi tio i taua wā i reira hoki tō kuia rāua tahi i kōrero ki a ia mō te pakiwaitara o Takurua. I taua wā i tau mai ki runga i ahau tērā whakaaro me ako au i ngā kōrero mō taku hapū ki te kore tana kuia tana koroua mā wāi tērā kōrero e whāngai atu ki a ia? Nā reira i tipu ake tērā whakaaro i taua wā i te wā i whānau mai āku tamariki. Me te mea hoki i taua wā i timata au ki te kaha whakarongo ki taku kuia ki taku pāpā ki taku whaea anō hoki.

Shadrach Rolleston

I suppose just being aware of kōrero about particular tupuna, whether that be Tamatekapua, or Hoturoa, or Raumati. So, knowing some of that kōrero and actually being in other whare like at Hangarau, up at Hūria, and even at Hairini. For a lot of those tupuna, there's common features, Tamatekapua on stilts and Potakatawhiti, his kuri and then you got Turi with the Taranaki maunga on top of their heads and then the taniwha for Tainui.
Once the carvings were in the whare and Uncle Jimmy used to have a couple of wānanga and then talk about those tupuna represented within each of the pou. I would have been aware of some but not all and so having somebody like Uncle Jimmy being able to describe and confirm.

Clive Fugill

I was always interested in history in the first place, and I collected tribal histories from all over the country. So, it made it easy for me to work out who to put in there. I studied Māori history for years. I've always been interested in that side, being able to put that history together. That was a great thing because you're researching, and I like to research, love it. It's amazing what you find when you research.

Simon Madgwick

Oh, that's easy to answer, Clive Fugill. That's it. Clive was great for that. I would maybe two or three times a year go over and see Clive and I'd have questions and stuff and he'd say this and that and so I'd go away and understand them. As an example, you know the story of Ranginui, Tamateamoa, and Kurapori and the kind of this whakapapa that exists between Ranginui and Rongawhakaata, and the carving style that I just mentioned before of Rukupō and Te Hau ki Tūranga is the style that we use here to identify ourselves and we acknowledge Ranginui as bringing that style back here, this is what we call the second Ranginui because that's exactly the area that he came from to here and so we use that whakapapa from Ranginui, Tamatiti, Tamateuru, Nukupango, Kokoti, Ranginui, ka moe a Ranginui i a Urutomo ka puta kei waho ko Tūtereinga. And so, that's our whakapapa from here to there that connects us with our style and that's why we feel that the style that we're using for Ranginui is legitimate because we're married into this style through Kurapori and that tells you why Kurapori is so important.

Koro Nicholas

It's just opportunities where pretty much one person, which was Uncle Jimmy, and I've never been in a situation where he's shared all the kōrero for all the poupou in the whare at once. But there's been opportunities where he's been there and been willing to share the kōrero. So, in terms of the dissemination of the information and learning about it that's an easy pātai and it has only been Uncle Jimmy. I've never been to a PowerPoint presentation or an actual whakapapa wananga about those poupou since it's been open. I think that'd be a good thing to do, and if there's a book that comes out, even better.

Although *Shadrach* and *Koro* had experienced knowledge transmission from Kiritoha Tangitu in earlier years; personal research seemed to be the default method for learning our whakapapa and tribal histories. Participants indicated that wānanga specifically about Pirirākau whakapapa and history were never or not often carried out, which quite possibly has put Pirirākau in a vulnerable position regarding knowledge continuation and the accuracy and consistency of knowledge. Since wānanga at Tūtereinga seldom occurred, participants had learnt and acquired knowledge in different spaces and forums which offset the minimal formal wānanga interactions. Most of the participants expressed that they had a keen interest in learning and

understanding whakapapa and tribal histories, which assisted in their abilities and passion to acquire knowledge despite the unfortunate realities of having minimal to no wānanga opportunities at Tūtereinga.

To support this idea further, both *Jennifer* and *June* elaborated that tribal narratives and whakapapa were not often shared or passed down in their experiences. It is quite possible that it was a generational matter specific to them because of the traumatic history that our tūpuna experienced as a result of colonisation. *Jennifer* suggested that whānau being landless and impoverished because of colonial dominance and control contributed heavily to the detriment of people's confidence, self-worth, and self-esteem. This led to a sense of feeling ashamed and embarrassed of our whakapapa, ancestry, and heritage and meant that knowledge was not transmitted to the following generation. Thus, leaving a vulnerable gap and successive generations having to re-learn, re-discover, and reclaim their histories and whakapapa. In some ways, this has made it challenging for today's generation to work collaboratively with our kaumātua, kuia, and koroua, who are of the generation that suffered heavily from racism and discrimination in the 1960s and 70s, because they carry the burden of those traumatic experiences. *June* added that the nature of her father's employment being highly confidential possibly had an influence on his lack of willingness to share tribal narratives and whakapapa with either her or her siblings. She highlights in the following question that other than her brother – Kiritoha Tangitu (who has since passed), there is no one else in the marae who has the skills and knowledge to maintain the continuity of the narratives depicted in the wharenui due to the lack of interest from her generation and as previously mentioned, the lack of willingness to pass on knowledge to successive generations.

5.4.6 Reactions and feelings experienced at the receiving end of knowledge transmission

After discussing the participant's experiences being on the receiving end of knowledge transmission, our discussions shifted to the emotional and spiritual aspects of learning new knowledge, especially pertaining to mātauranga Māori, tātai kōrero, and whakapapa specific to Pirirākau. This topic of discussion enabled us to explore the participant's emotions and feelings with regard to learning new knowledge, especially how it impacts each participant's identity and mana Māori motuhake.

Jennifer Rolleston
No comment

June Bidois
It's just that nobody knows the kōrero, Poppy [Kiritoha Tangitu] *knew what he knew, and that he was the last one, to be able to get the kōrero because those others didn't bother to listen.*

Anahera Akuhata
I te wā ka rongo au ētahi kōrero mō ngā whakairo ka rerekē taku tirohanga ki ngā whakairo i te mea ka taea e au te kite i roto i ngā whakairo i ngā āhuatanga o tērā tupuna ētahi o ngā mokamoka whāiti nei e tohu ana i te wā e tohu ana i te kaupapa me kī tērā whakairo. Nā reira ka āhua rerekē taku tirohanga ki ngā whakairo ki ngā tukutuku ki ngā kōwhaiwhai anō hoki i te wā ka rongo au i ngā kōrero e hāngai pū ana ki tērā whakairo.

Shadrach Rolleston
They all always have a whakapapa connection to the tupuna whare. So, it kind of grounds those relationships, those whakapapa relationships to other iwi, whether it be across Tauranga Moana, or across Mātaatua, Tākitimu, Tainui, Kurahaupō, Horouta, and others. So, you kind of get that sense that you're connected as a descendant of Tūtereinga and connected to something bigger.

Clive Fugill

As a carver, it's even better because you not only get the feeling for the person, you get to carve the person. So, you've got to understand a little bit about his life, who he was and those things about his life and so on. So, it's even better when you're carving it that allows you then to put the best work you can into it, to bring that person alive again. So that's the thing it comes back to the carving because the carver wasn't just a carver, he was a historian, the whakapapa expert, and all of those things.

Simon Madgwick

Well, these are feelings of empowerment. I used the word legitimacy before, it's good to know what we know. That's a little bit vague but often we'll say I don't know how but I know we're connected there and it's probably important that when we have questions like that, we say, "Nah, nah, that's not good enough we have to know how, we have to know why" and when you find out these stories for a carver, this is a huge thing. When Tuti Tukaokao came back from working in the institute, he had learnt this style from Hōne Taiapa, which he used in Tauranga Moana, and we never knew we just assumed really that he was using this style because it was the best style available that was being taught under the direction of Apirana Ngata. He said, "Use Te Hau ki Tūranga as a pattern tauira for your learning because it's the best in the country". So, this is how the style came to Tauranga Moana, was through Tuti Tukaokao and the Arts and Crafts Institute and it's been reinforced; for example, Tūtereinga is the most recent and most complete expression of a Ranginui style.

Koro Nicholas

Definitely a sense of surprise. You start off with surprise then you come in with curiosity that sort of follows on closely behind then leads onto wanting to learn more about it. So, it's the who? That's the surprise, then the connection, what? What's the kōrero with that, who? That fills your sense of curiosity. Then the next thing is why? Why is he here and why is he there, next to these two? As you develop the narrative, develop that information, you find importance in all those poupou.

Diverse themes emerged from participants in this section of the interviews, as participants experienced different reactions and feelings when being on the receiving end of knowledge

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transmission. Anahera conveyed that her perceptions towards the carvings changes and alters as she learns the narratives, thus expanding her knowledge and understanding of whakapapa and tribal history depicted in the carvings. In turn, it gives her a greater appreciation for whakairo rākau and the necessity of the art to continue so that knowledge transmission is carried out within a cultural framework and practice.

Affirmation and authentication were key themes that emerged from *Shadrach's* response. He stated that learning and knowing the narratives pertaining to the carvings gave him a sense of affirmation, particularly with regard to being grounded in his tūrangawaewae. Thus, it enabled him to feel a sense of authentication, validating his vast whakapapa connections to tūpuna and wāhi tapu/rohe within Pirirākau, which proved foundational to his identity as tangata whenua. He also alluded that to be a part of something bigger than himself meant his existence as a tribal member of Pirirākau proved meaningful and purposeful because a lack of knowledge and understanding of his whakapapa and tribal narratives would nurture a sense of loss and disconnect.

Themes of honour and pride emerged from *Clive's* responses. He expressed from a carver's perspective that to be given opportunities to carve his tupuna as a whare whakairo is the greatest honour that any carver can inherit because it enables him to draw on his vast experiences and knowledge to bring his tūpuna back to life. Often, *Clive* is expected to demonstrate his knowledge and understanding of tūpuna by carving specific narratives pertaining to those tūpuna; therefore, it gives him immense pride to be able to give back to Pirirākau through his skills in carving, so that generations to come will have opportunities to learn and know our history and whakapapa.

Like *Clive, Simon* provided perspectives from his experiences as a carver. Themes of empowerment and legitimacy emerged from his response. He conveyed that, as a carver, discovering the knowledge that he had been searching for empowered him as an individual and as a carver. This enabled him to enhance the output of his carving, whether it was through expanding in style or using a variety of surface patterns. Being aware of whakapapa connections, tribal narratives, and knowledge specific to whakairo rākau legitimises his work and the surface patterns he uses. As a result, *Simon* feels empowered because of the quality and depth of knowledge infused within his work.

Koro expressed elements of surprise and curiosity when learning the narratives of the carvings in Tūtereinga because expanding his knowledge base with new or more whakapapa and tribal narratives is an eye-opener for him. He then discussed the transition of his emotions and feelings to curiosity because of the hunger in wanting to know more about our history and whakapapa. He suggested that, as our whānau continue to hear, learn, and wānanga more about our stories depicted on the carvings then the mana – importance of those carvings increases because there is an expansion of awareness and reverence for them. *Koro* alluded to the idea that the transmission of knowledge pertaining to carvings is a two-way mana-enhancing process. As descendants wānanga about the carvings, their personal mana is enhanced by identity reclamation and resilience. This also enables the mana of the carvings to enhance because more and more people become aware of the stories imbued within them, and they become more appreciated.

5.4.7 The importance of Pirirākau having an awareness of the history and whakapapa depicted in Tūtereinga whare whakairo

After exploring the participants' emotional experiences and feelings with regard to learning our tribal histories and whakapapa, especially how it impacts each participant's identity and mana Māori motuhake, the discussion transitioned to gaining insights into the participants' perspectives on whether there is a priority or urgency for all Pirirākau hapū members to learn and know the mātauranga Māori, tātai kōrero, and whakapapa etched into Tūtereinga wharenui.

Jennifer Rolleston

I think a lot of our generation know a lot about our history, especially the younger ones, a lot of them know their whakapapa. They still don't know those carvings.
I think we lack leadership within our marae and hapū.

Supplementary question: Do you think, with our next generation coming through, having that knowledge and understanding of whakapapa and our history depicted in Tūtereinga will help towards that leadership?

You gotta be committed, aye, if you've got the commitment, you can be a somebody and do something, you've got to be committed and you have to have a passion for it. If you haven't got that, then there is just nothing.

June Bidois

No comment

Anahera Akuhata

Kāore e tua atu kāore e tua atu. Me mōhio me mōhio ngā uri. Ko ērā whakairo e pupuri i ngā kōrero tapu i ngā whakapapa i ngā kōrero hītori o tō tāua hapū. Ki te kore ngā uri e mōhio ana ki ērā kōrero he whakairo noa iho. Ko ngā tino hua o ngā whakairo ko ngā kōrero kei roto. Kia kaua tō tāua whare e huri hei whare noa nei. He whare kōrero tō tāua tupuna whare.

Shadrach Rolleston

Yes, I think it is important to know those whakapapa connections and relationships to all of those other tupuna. Like what I said in terms of what I get from it. Hopefully others will get the same sense that you're connected. But I also think, mainly around our settler stories, our colonisation stories as well and also those settler families, particular the Pākehā ones that a lot of us whakapapa to, it's important to recognise and protect those stories because they are all part of us.

Clive Fugill

Yeah, of course because it's who they are, they're able to go in and associate who their ancestor was, how is that connected to that one and that one. More than likely, the whakapapa will connect them to all of them in one way or another and that's what makes it special because that's their mana. It's important that they know it.

Simon Madgwick

Some very pragmatic people will say "I'll leave that up to other fellas to do. Our pūkōrero, our kaikōrero. That's their job to know that sort of stuff, I don't necessarily have to know that". However, I suppose the interesting learning that degree of understanding origins will vary from individual to individual but generally, as a people, we should. But it goes back to that original question too about mana Māori motuhake, do we give our total allegiance to just this aspect of our being a genetic accident that I was conceived in this body which parents was of Pirirākau decent and not somewhere else in the world. Is it just an accident or is there some intent on that? It's like, say it is important, but it is at least equally important to acknowledge that all of humanity has a common origin and we shouldn't lose sight of that in preference for a lesser loyalty to your hapū. I'm not going to break a spiritual law of manaakitanga or something just because the fella who's come to my house is of Ngāi Te Rangi or Ngāpuhi. Firstly, nā wai tāua?

Koro Nicholas

I saw that question and I thought straight away, no. Which is a funny thing for a teacher who's engaged in the education realm. I kind of think it's important for Pirirākau as whole to hold that kōrero and develop that kōrero overtime. I'm not sure whether all of Pirirākau necessarily needs to know that kōrero and whakapapa. As long as it's always held and as long as the people who are willing to hold that. My response to that question is the right people in Pirirākau need

to know those kōrero. The people who are creating strategies for Pirirākau who are creating future opportunities need to know these kōrero because those kōrero in the whare, those whakapapa, are potential links to potential relationships with other hapū because of that whakapapa. The right people are the leaders, I'm not saying our trust board members, or our marae committee people but leaders in terms of our paepae and paekaranga. Those are all people that should have a really strong foundation in the educational aspect of our whare whakairo of Tūtereinga. It's really important because it centralises our store of knowledge.

The majority of the participants agreed that it is important for all Pirirākau to know the tribal narratives and whakapapa depicted in the Tūtereinga wharenui. For *Shadrach* and *Clive,* it reaffirms those connections that we as Pirirākau share with other whānau, marae, hapū, or iwi. Having sound knowledge and understanding of those whakapapa connections strengthens our relationships and networks with other hapū and our iwi building unity and cohesion as tangata whenua. Tūtereinga is unique in that it has integrated stories and whakapapa of our white settler/trader tūpuna who married into Pirirākau. *Shadrach* expressed the importance for Pirirākau to find balance, by knowing and also understanding our whakapapa and history pertaining to our Pākehā ancestry. This includes recognising and acknowledging those historic events of colonisation, raupatu, whakapapa, and specific whānau history because they are inherently a part of us. *Shadrach* was alluding to the fact that our whakapapa as Pirirākau is far bigger than simply being limited to Aotearoa, but expands to our French connections through Emile Borell, Louis Bidois, and Pierre Charles Potier. By being aware of those histories and whakapapa connections beyond our shores, Pirirākau are able to have a more full and cohesive understanding of who we are and how we connect globally.

Jennifer argued that the younger generation was more knowledgeable and possessed a greater understanding of our tribal histories and whakapapa. However, there was a lack of knowledge pertaining to the carvings in Tūtereinga. It is possible that the Māori Renaissance movement in

the 1970s contributed significantly to the younger generation's knowledge and understanding that Jennifer was referring to because they either lived during the 1970s and 80s. That era saw rapid revitalisation in almost all facets of Te Ao Māori or are children/grandchildren of that generation. The Māori Renaissance, which began in the 1970s, called for an uprising of Māori to reclaim Te Reo Māori, Tikanga Māori, and mātauranga Māori to avoid possible extinction as a result of generational colonisation since the 1800s. Hence, it has positively impacted successful generations in being more equipped with knowledge regarding the Māori language, cultural customary practices, and Māori knowledge. *Jennifer* however, believed that despite the younger generation's strength in knowing our tribal narratives and whakapapa, our hapū lacked leadership. *Koro* argued that not necessarily all Pirirākau tribal members need to know the whakapapa and tribal narratives depicted in Tūtereinga but argued that as long as there are people with the skills, knowledge, and capacity to hold those narratives for the hapū, then they are the ones who should carry the knowledge. He argued that those individuals who are in positions of influence, power, and/or leadership were ideal candidates for holding hapū narratives and whakapapa because it would enable them to use suitable whakapapa connections and knowledge to assist with their decision-making that would impact Pirirākau positively. He expressed that those people would be expected to share the knowledge when requested or called upon to ensure knowledge continuity within the hapū. He maintains the view that having few people carry the knowledge will centralise knowledge and maintain consistency, deviating from potential risks of knowledge alteration.

Simon agreed that, in hindsight, it is important for Pirirākau tribal members to have opportunities to learn and know the whakapapa connections and tribal narratives depicted in Tūtereinga wharenui because of the added value and benefits from a cultural and social identity point of view. He also returned back to the importance of maintaining balance with our

knowledge and understanding of the origins of humanity. He argued that it should be equally important for Pirirākau to not only be aware of hapū specific narratives and whakapapa but also to acknowledge that all of humanity shares a common origin to a creator and that it is vitally important we don't lose our understanding of that knowledge in preference for loyalty to our hapū. He was implying that by being in favour of a spiritually-balanced approach to knowing our history and whakapapa regarding our common oneness as humanity is to complement our overall hauora – health and well-being towards a cohesive whole.

5.4.8 The role of Tūtereinga whare whakairo for future generations

To conclude the interviews with the participants, we discussed their perspectives on the role of Tūtereinga whare whakairo for future generations and rangatahi. This topic of discussion enabled participants to reflect on their experiences growing up and provide synergies on the relevance of Tūtereinga whare whakairo to future generations and how it contributes to the reclamation of identity and mana Māori motuhake.

Jennifer Rolleston

It does have a role. It should be. You know like the generation we have now, there is no leadership but within the next generation, like you fellas the leaders are coming through, but they can't push their way through at the moment because they've got other before them. They will be coming through, like your falla's generation, they all speak the reo, they understand the reo, they understand the history and all of those things.

June Bidois

No comment

Anahera Akuhata

Kāore e tua atu mo ngā uri pakupaku nei pēnei o tamariki ahakoa kāore e taea te pānui i ngā pou whakairo ka taea te whāwhā. Mā te whāwhā ka rongo i te wairua o te whakairo ka rongo

i te wairua o tērā tupuna ka timata ki reira mā te whāwhā hei kai mā o karu hei kai hoki mā o ringaringa. Nā reira ka tipu ake te hiahia ki roto i a rātou ki te ako i ngā kōrero e hāngai ana ki tērā whakairo ki tērā whakairo. Nā reira ka timata mā te whāwhā mā te titiro. Ko ētahi o ngā kuia ka kaha kohete "kaua e pērā" engari ki ahau nei waiho i a rātou ki te tūhono ki te kimi tūhonotanga i waenganui i a rāua me ngā tupuna e whakairi ana ki ngā pakitara ngā kōrero e whakairi ana i roto i te wharenui kāore he aha ki ahau. Ko rātou ngā uri o te āpōpō ki te kore tātou e waiho ki a rātou tērā wā ki te raweke ki te whāwhā ki te āta titiro ki ērā āhuatanga ka kore rātou e hiahia ki te ako i ngā kōrero.

Shadrach Rolleston

It's important for us to recognise their exploits or their characteristics and then, also thinking more contemporary through to our involvement in the retention of land through the land wars, Gate Pā, and others, and the resistance, which are depicted in some of those carvings. I think it is important for us to reflect but also, about those acts, some of those attributes that our tupuna had which was to hold on to land, repel others. The other tupuna in there, stories about Takurua and his exploits even as a young person, you can take, draw things out of our tupuna and then even those, Maihi, Rāwiri Tangitu, those that participated in the arms struggle to retain land. You can kind of draw a lot from that and they do have a role to play, I think in terms of character, and something to be proud of, I think.

Clive Fugill

Yeah, it's to do with maintaining and keeping the history alive. Each poupou will tell a story and then they'll know and understand who they are from those stories and so on. So, wherever they travel in the world, the mind will always go back to that place, back to those tupuna. It allows them to build up the mana they feel about their own place, their own mana whenua, and their own tūrangawaewae, and even who their ancestors are and how they're connected. It gives you that sense of pride. I know, been there, done that. I know what it's like without it.

Simon Madgwick

I definitely think so, I think this is an unchanging name. Tūtereinga is always going to be the tuakana wharenui. I don't see that changing. So, it'll always be really important. Whether it achieves that importance is whether or not stories are actively taught and learnt by the kids. In each wānanga of our kura, the kids should have appropriate levels of research to do so that we

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grow up knowing that this house is a wānanga. So, that's a whole another field of providing time for kids, whether it's junior school or intermediate school or high school to come to the wharenui and be given at a level appropriate for their age in learning is the kōrero of the house.

Koro Nicholas

E ai ki te tirohanga maori e ai ki tetahi kōrero o Dad [Mark Nicholas] *"Ehara koe i a koe ko ou tupuna ke" – you're a physical manifestation of those that have gone before you. Your atoms, your molecules, your ira comes from your tupuna. From a matauranga Maori perspective, all this whakapapa that's preceded you makes up who you are. It's going to make up a part of your kids, your next generation, the people that you make, they're the people that they make so necessarily to be a strong person, you need to have a strong foundation in who you are and where you stand your turangawaewae. Tūtereinga can always be a part of our identity, can always be a part of who we are, can always be a physical manifestation of those who have gone before us. Tūtereinga whare whakairo is necessarily a part of our identity as Pirirākau as Ngāti Ranginui going forward. So, for our future generations, they know that no matter where they go in this world, there will always be this whare with crappy Wi-Fi on Tangitu Road that will always be there.*

All participants agreed that Tūtereinga whare whakairo has a role to contribute with regard to matters of identity and mana Māori motuhake for future generations. *Jennifer* suggested that Tūtereinga is a vessel of valuable knowledge that has the ability to develop leaders within Pirirākau, particularly my generation and beyond due to competence in te reo Māori, tikanga Māori, and mātauranga Māori. She emphasised that the transmission of knowledge pertaining to Tūtereinga whare whakairo to future generations should be prioritised as part of a long-term leadership development strategy within Pirirākau so that our whānau and hapū are developing knowledge and skills that will further meet the aspirations and contribute to the advancements of Pirirākau.

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Anahera elaborated on the importance of allowing and encouraging our tamariki to explore the decorative carvings within Tūtereinga to enable them to connect with their whakapapa and history through hands-on learning and experience. Despite the tamariki having a limited ability to cognitively comprehend tribal stories and whakapapa; *Anahera* was potentially drawing on her professional experiences as a kaiako and advisor in Māori-medium learning environments in her perspectives with regard to favouring hands-on exploration. This approach naturally facilitates space for young tamariki to use their natural behaviours such as whāwhā[122] to develop an interest and curiosity which may lead to questions, kōrero, or moments of wānanga. By enabling our tamariki the freedom to delve into their physical and visual learning of their tūpuna within Tūtereinga through their senses of touch, we are effectively nurturing their identity and mana Māori motuhake as a tribal member of Pirirākau.

Simon expressed similar perspectives to *Anahera* on the importance of facilitating appropriate levels of learning opportunities for our tamariki and rangatahi to experience and inherit. Whether it is through allowing tamariki to explore and learn via touch or informal seated forums, it is imperative that our younger generation have opportunities to connect with the decorative stories etched into Tūtereinga.

Shadrach, Clive, and *Koro* all communicated themes relating to the preservation and maintenance of our tribal histories and whakapapa, enabling future generations to be inspired and motivated by them, specifically focusing on characteristics, traits, personalities, exploits, and feats which will contribute towards the reclamation of their identity and mana Māori motuhake. Gravitating towards resemblances and similarities enables future generations to

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[122] To explore, inspect, or survey via touching of hands

reclaim identity and mana Māori motuhake through a sense of legitimacy and authenticity. The carvings that embellish Tūtereinga are an artistic expression of the future generation's DNA, which will allow them to feel a tangible connection because they are the carvings and the carvings are them.

5.5 Key findings

The key findings of this analysis chapter are discussed below, which support the above statements regarding differences and similarities in perspectives on how Tūtereinga wharenui contributes towards the reclamation of identity and mana Māori motuhake for Pirirākau.

5.5.1 Need for active and regular dissemination of knowledge

All of the participants have indicated a need for more active and regular dissemination of knowledge pertaining to the carvings represented in Tūtereinga wharenui for the greater benefit of advancing Pirirākau, by Pirirākau, for Pirirākau. This has been highlighted by participants in their interviews and the apparent gaps of strong leadership and competent knowledge holders that exist within Pirirākau. By actively sharing and discussing our whakapapa and tribal history, we nurture the reclamation of identity and mana Māori motuhake for Pirirākau.

5.5.2 Need for increasing knowledge base

Existing gaps pertaining to our Pirirākau knowledge base illuminate a strong need for Pirirākau to continue the process of building our knowledge base for the benefit of generational continuity and a need for the active and regular dissemination of hapū knowledge. As seen through the perspectives of participants referring to their experiences of little to no wānanga pertaining to such knowledge being carried out at Tūtereinga, it can be argued that our hapū knowledge is

not being disseminated enough throughout the hapū. Our knowledge regarding whakapapa, tribal histories, and mātauranga Māori needs to be shared to stimulate the reclamation of identity and mana Māori motuhake.

5.5.3 Need for resources

Resources for Pirirākau, both tangible and intangible, are an area in which knowledge can survive, be shared, and built upon to enable the continual reclamation of identity and mana Māori motuhake. It is vital that resources are created by Pirirākau, for Pirirākau, with the purpose of preserving and dispersing our knowledge. This will aid in the continual reclamation of identity and mana Māori motuhake for all generations of Pirirākau. These resources need to be relevant and be able to reach all members with different learning abilities and cultural interests. Pirirākau need new and innovative techniques that utilise our knowledge of the past to aid in the reclamation of identity and mana Māori motuhake. In order to achieve this, the hapū could look to enhance the oral methods of knowledge transmission and implement this method into the expression of our kawa on the marae i.e., tauparapara, waiata, mōteatea, haka ngeri, and/or pao. Perhaps a book containing our tribal histories and whakapapa could be published to make our knowledge more accessible to the hapū. This would enable those who are not confident in learning tauparapara, waiata, mōteatea, haka ngeri, and/or pao, to learn via reading a Pirirākau-focused book.

5.5.4 Summary

This chapter has analysed the data collected from interviews and has enabled a better understanding of the perspectives of the participants in this research. The chapter has made an analysis of both Pirirākau carvers' perspectives and Pirirākau members' perspectives from the interviews. The chapter has shown a diverse range of perspectives from the interviews in

comparison to the existing body of literature pertaining to this subject of research, as well as highlighted the differences in generational and carver/non-carver understandings of the role of Tūtereinga towards the reclamation of identity and mana Māori motuhake, as seen throughout the interviews. Furthermore, the chapter has provided key findings from this analysis process. The chapter has highlighted possible pathways for Pirirākau to further build and share our existing knowledge base, which will contribute significantly to the reclamation of Pirirākau identity and mana Māori motuhake. The chapter provides an opportunity for further discussion around how such perspectives can be used to further develop the knowledge the hapū possesses about tribal history and whakapapa. This discussion will be explored in the next chapter.

6 Chapter 6

Te Piringa

Conclusion

6.1 Introduction

The final chapter of this thesis highlights and summarises the analysis and key findings of this research. In this chapter, I summarise the hypotheses and the key research question, and discuss the data collected from participants during their interviews. I highlight the limitations that emerged throughout this research process and recommend possible research projects to expand on the research in this body of work, before concluding the thesis.

The purpose of this research was to explore the participants' perspectives on how Tūtereinga and their carvings contribute towards the continual reclamation of identity and mana Māori motuhake for Pirirākau. The data collected from participants were analysed and discussed to highlight the similarities and differences that exist within Pirirākau. Varying perspectives from participants within this research have provided pathways and possible solutions to which existing tribal narratives pertaining to Tūtereinga wharenui can contribute to the continual reclamation of identity and mana Māori motuhake for Pirirākau, as seen from previous chapters. The objective of this thesis was to answer the key research questions and explore solutions with regard to how identity and mana Māori motuhake for Pirirākau can be reclaimed through a deeper understanding of the knowledge manifested in the carvings of Tūtereinga.

6.2 Key research question

The aim of this research was two-fold. First, this thesis examined the role of the Tūtereinga whare whakairo. Second, this thesis explored how the Tūtereinga whare whakairo contributes towards the reclamation of identity and mana Māori motuhake for Pirirākau. The overall research question was:

"What is the role of the Tūtereinga whare whakairo towards the reclamation of identity and mana Māori motuhake for Pirirākau hapū?"

6.3 Hypotheses resolved

The primary hypothesis for this research was H1:

"The primary role of Tūtereinga whare whakairo is to preserve and maintain Pirirākau knowledge pertaining to tribal history and whakapapa".

Perspectives from participants regarding the role of Tūtereinga wharenui being multifunctional, such as a whare whakairinga kōrero and a whare pātaka kōrero, show that this hypothesis is accurate. The analysis of the interviews highlights that the knowledge stored and preserved in the carvings of Tūtereinga has positively impacted participants and enhanced their sense of belonging to Pirirākau. These notions emerge again in the participants' perspectives regarding how important Tūtereinga has manifested a sense of authenticity and legitimacy in the participants' identities and mana Māori motuhake to Pirirākau.

Secondary hypothesis (H2):

"A deeper understanding and awareness regarding the narratives and whakapapa carved in Tūtereinga whare whakairo enhance reclamation of Pirirākau identity and mana Māori motuhake".

The examination of the participants' narratives about their experiences of gaining a deeper understanding and awareness of our shared history and whakapapa carved in Tūtereinga wharenui highlights that this hypothesis is precisely correct. Having clarity and an understanding of who we are and where we come from nurtures the reclamation of identity and mana Māori motuhake for Pirirākau. It is clear that, for some people, their level of understanding regarding our shared history and whakapapa is limited. Therefore, we must prioritise the sharing of our knowledge in wānanga forums to address this gap. Wānanga at Tūtereinga enables us as a hapū to come together, to bond, to unify, and to connect, thus contributing to the continual reclamation of identity and mana Māori motuhake for Pirirākau.

Secondary hypothesis (H3):

"An intentional approach to sharing and building Pirirākau knowledge contained within the carvings of Tūtereinga whare whakairo will nurture increased benefits to Pirirākau relating to the reclamation of identity and mana Māori motuhake".

The analysis of the participants' perspectives from their interviews highlights that this hypothesis is accurate. It is important that knowledge holders in Pirirākau construct strategies to share the knowledge pertaining to the carvings in Tūtereinga wharenui to the wider hapū. Furthermore, it will be beneficial for hapū members with relevant skills to collaborate with knowledge holders to develop tangible and intangible resources to enable knowledge continuity

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and consistency for future generations. This includes but is not limited to, publishing a book in te reo Māori and English, composing waiata, mōteatea, haka ngeri, and/or pao to be utilised on the marae to support whaikōrero/mihi mihi, or composing tauparapara for orators to use on the paetapu. If we do not prioritise making our knowledge accessible to the wider hapū, we are, to our detriment, putting ourselves and the survival and continuity of our knowledge at risk.

6.4 Limitations

The research did present some limitations that affected the way some of this research panned out in relation to Pirirākau perspectives on the role of Tūtereinga whare whakairo and how it contributes to the reclamation of identity and mana Māori motuhake for Pirirākau. These limitations are presented below.

Kaumātua/ kuia

The scope of this research was very specific, which meant the research was limited in the participants' availability to be interviewed. Parallel with this, the limitation in finding suitable kaumātua and kuia who grew up in Pirirākau and/or spent a substantial length of their lives at Tūtereinga while being well-versed in all aspects of te reo Māori, tikanga Māori, tribal history, and whakapapa was challenging in the research process. Due to the passing of all of our kaumātua from Tūtereinga marae who were considered knowledge holders of our tribal history and whakapapa; it was difficult to select kaumātua/kuia with a relevant depth of knowledge, understanding, and experience for the purposes of this research. This, therefore, resulted in only two kuia out of seven participants being involved in this research due to the limitations of the depth of knowledge required for this research. Although *Clive Fugill* is not a kaumātua of Tūtereinga marae, he fits within this demographic and possesses an unparalleled depth of knowledge pertaining to all things te ao Māori. Hence, he substituted as a suitable participant

to provide perspectives from that specific demographic, as well as his experiences in whakairo rākau. For future research projects, a wider scope could be implemented to assist in an increased kaumātua/kuia participation rate for the purpose of research and building on our existing knowledge base.

Methodology conflicts

The scope of this research demanded subjectivity and the use of kaupapa Māori methodology, which often clashed with Western methodologies and theories. When recording historical accounts, it was easy to fall into Western frameworks of needing substantial evidence to support our mātauranga Māori. However, on the contrary, our kōrero tuku iho is and has always been intergenerational oral knowledge that transcends the need for such references. The challenge when applying both kaupapa Māori and Western theories to my research was in finding the right balance. At times, the influence of Western theories was used to maintain a positivist view, neutrality, and impartiality while remaining emotionally detached from my research process, whereas a *'by us for us'* approach underpinned by kaupapa Māori theories calls for the exact opposite. The friction between kaupapa Māori and Western paradigms showed in my first draft, which resulted in me re-analysing it to re-shape my final version of this work.

6.5 Future improvements

For the purposes of future improvements of this research, it is recommended that a wider study be carried out to explore Pirirākau perceptions around key concepts and values belonging to te ao Māori. It may also be beneficial to Pirirākau to conduct research which does not analyse a

mixture of kaiwhao[123] and non-kaiwhao perspectives but rather focuses on one or the other. This allows the research to be even more focused, enabling the expansion of existing knowledge and/or an introduction to new specific knowledge. However, as previously mentioned, this research is only an instrument in the reclamation of knowledge important to the functionality of Pirirākau hapū. It is also recommended that a wānanga approach, hosted at Tūtereinga marae with existing kaumātua and kuia present, may offer more opportunities for our hapū to share, establish new, or build on existing knowledge for our own benefit.

6.6 Summary

To conclude this thesis, this chapter has summarised the research question and hypotheses, and highlighted the limitations I faced throughout the research process. The chapter then recommended future improvements for the research process to enable the expansion of existing knowledge and/or develop new knowledge for the benefit of Pirirākau.

"The carved meeting house is the outward and visible expression of the pride of the people who own it in themselves and in their Māori ness… no matter how modern a meeting house may be in its construction, to enter it is to enter a world quite different from any other. Here more than in any other one place, can the pulse of the Māori heart be felt the strongest" (Skinner, 2008, p. 166).

This research has highlighted again the importance of understanding the rationale behind key Māori concepts and values, as well as how these are relevant in our daily lives as Pirirākau. The

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[123] Carver

experiences enjoyed during this research have exposed the significance of positive relationships and how these can enhance or hinder a research process involving Māori.

It is hoped that, with the knowledge collected in this research, Pirirākau continue to pursue greater aspirations for the purposes of advancing our hapū. It is hoped that this research encourages other hapū and iwi to strategise how they can maintain the continual reclamation of identity and mana Māori motuhake through the sharing and building on tribal knowledge. This thesis will remain a constant reminder of our responsibilities and obligations to our whenua, taiao and the intangible facets that make us tangata whenua. In doing so, we are not only guaranteeing the life of future generations, but we are also maintaining and honouring the work of those that have come before us. The work done for the purpose of this thesis is a gauge for Pirirākau on our journey so far and an opportunity for growth for present and future generations.

"Pirirākau is more than a name given to immortalise an event that occurred in the past.

It is more than a group of people who have moved to the rhythm of life for centuries.

It is more than a selection of ancestors chosen to give mana to our marae.

Pirirākau is a rallying force" (Faulkner, 1998, p. 41)

He Manawawera[124]

Taka ka taka u e

Taka ka taka u e

Taka ka taka te kura pae o Oikimoke ka taka

E rere aurere runga rere

Tai whakarunga e kare pō

Tai whakararo haruru te ao

Hoatu rā

Kauria te mako taniwha ki waho Kārewa e

Ka taka

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[124] Manawawera written and provided by Mahara Nicholas, 2023

Ngā Mātāpuna

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Ngā Āpitihanga

7.1 Ethics Approval

Faculty of Maori & Indigenous Studies	**Dr Haki Tuaupiki**	
	Phone +64 7 858 5017	
Te Pua Wānanga ki te Ao **The University of Waikato** **Private Bag 3105** **Hamilton, New Zealand**	**haki.tuaupiki@waikato.ac.nz**	

Te Kāhui Manu Tāiko: Human Research Ethics Committee
Faculty of Māori & Indigenous Studies
Te Pua Wānanga ki te Ao

Tuesday 14 April, 2022

Ethics Approval

Tēnā koe e te manu tāiko e rere atu nā i ngā huarahi o te rangahau.

This letter is to confirm that Elisha Rolleston has received ethical approval for the

study,
"He piringa rākau, he piringa whakairo, he piringa mana motuhake".

The ethics application was reviewed by members of Te Kāhui Manu Tāiko and was signed off by the chair of the committee on 14 April 2022. Good luck as you embark on your research.

Mahia te mahi hei painga mō te iwi – Nā Te Puea Herangi.

Ngā manaakitanga.

_____

Dr Haki Tuaupiki
Convener, Te Kāhui Manu Tāiko
Te Pua Wānanga ki te Ao
Te Whare Wānanga o Waikato
Faculty of Māori & Indigenous Studies
The University of Waikato

7.2 Research Information Sheet - Interview

Tēnā koe,

My name is Elisha Rolleston. My research project is a critical examination of the role that the pou whakairo in Tutereinga (wharenui), that is situated at Tutereinga marae of Pirirākau hapū, contribute towards the reclamation of mana Māori motuhake and identity for its descendants. My research will analyse the positive impacts on Pirirākau descendants when they know their tribal stories and whakapapa associated with the pou whakairo in Tutereinga. The objectives of my research are to collect narratives and perspectives from hapū members regarding the importance/significance of the whare whakairo.

As part of my research, I am anticipating conducting a number of interviews. I have identified you as a participant, being a knowledge holder of Tikanga, iwi narratives, ahikaa, tohunga, tohunga whakairo, kaumātua, or rangatahi. I would like to invite you to participate in my research project. Interviews will take about one hour and would be set at a time and place convenient for you. All information you provide in an interview is confidential and your name will not be used, unless indicated by yourself. If possible, we would like to record the interview on audio tape in order to develop clear and full transcripts of the interview. You have the right to among other things to:

- Refuse to answer any particular question.
- Ask any further questions about the study that occurs to you during your participation.
- Withdraw your material and participation at any time.
- Receive to change and comment on the summary transcript of your interview.
- Be given access to a summary of the findings from the study, when it is concluded.
- Discuss any part of this research project at any time convenient to you with your friends, whānau, hapū, or iwi.

- Bring a support person, whether it be a friend or whānau member. This ensures the interview process fosters a safe and supportive environment for you, your whānau, hapū, and iwi.

The outcome of this research will be a thesis; He piringa rākau, he piringa whakairo, he piringa mana Māori motuhake "A critical examination of the role that the pou whakairo in Tutereinga contribute towards the reclamation of mana Māori motuhake and identity for its descendants". Upon completion, I will present you with a hard copy of my thesis.

Thank you very much for your time and help in making this study possible. If you have any queries or wish to know more, please phone me or write to me at:

Elisha Rolleston

Te Pua Wānanga ki te Ao - Faculty of Māori and Indigenous Studies

Te Whare Wānanga o Waikato - The University of Waikato

Private Bag 3105

Hamilton, New Zealand

Email: elisharolleston@gmail.com

For any queries regarding ethical concerns, please contact my supervisor:

Te Pua Wānanga ki te Ao – Faculty of Māori and Indigenous Studies

Supervisor: Associate Professor Dr Te Kahautu Maxwell

Email: tekahautu.maxwell@waikato.ac.nz

7.3 Consent Form for Participants

I have read the **Participant Information Sheet** for this study and have had the details of the study explained to me. My questions about the study have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I also understand that I can:
- Refuse to answer any particular question.
- Ask any further questions about the study that occurs to you during your participation.
- Withdraw your material and participation at any time.
- Receive to change and comment on the summary transcript of your interview.
- Be given access to a summary of the findings from the study, when it is concluded.
- Discuss any part of this research project at any time convenient to me with my friends, whānau, hapū, or iwi.
- Bring a support person whether it be a friend or whānau member. This ensures the interview process fosters a safe and supportive environment for me, my whānau, hapū, and iwi.

I agree:
- To provide information to the researchers under the conditions of confidentiality set out on the **Participant Information Sheet**.
- To participate in this study under the conditions set out in the **Participant Information Sheet**.

I would like my information: (circle option)
- a)   returned to me
- b)   returned to my whānau
- c)   other (please specify) _____

I consent / do not consent to the information collected for the purposes of this research study to be used for any other research purposes. (Delete what does not apply)

Participant's Signature: _____

Participant's Name: _____

Date: _____

Researcher's Name and contact information:

Elisha Rolleston
elisharolleston@gmail.com
021 827 934

Supervisor's Name and contact information: (if applicable)

Te Kahautu Maxwell
tekahautu.maxwell@waikato.ac.nz
07 838 4737

Additional Consent as Required

I agree / do not agree to my responses to be tape recorded.

I agree / do not agree to my images being used

Signed: _____

Name: _____

Date: _____