

Ngā tai e rere nei i waho o Mauao
(The flowing tides beyond Mauao)
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Aria

I te ao o ngā tūpuna he maha ngā kaupapa o taua wā i mau ki rō waiata, e whakaata mai ana i ngā kōrero-ā-iwi, ngā taukumekume i waenganui Māori, Pākehā, i waenganui hoki i ngā Māori anō. Nā wai hoki ka puta mai ngā herenga ki waenganui i tēnā iwi, i tēnā hapū, ka whakahoahoa tēnā iwi ki tēnā, te mutunga mai ka whānau ake ngā rōpū hou hei wānanga i ngā kaupapa i manawapātia. I pērā anō hoki ngā iwi o Tauranga Moana, ka huri atu ki tēnei iwi, ki tēnā hei huarahi tautoko āwhina mai i aua kaupapa nei. Ko ngā pupurihanga o ēnei taonga tuku iho e whakaahua mai ana i ngā kaupapa i waenganui i te ao Māori i aua wā, mō te iwi, mō te tangata kotahi rānei. Mā ēnei hoki kitea atu ai tā rātou titiro ki te ao i aua wā.

He whiringa kōrero tēnei pepa mō tētehi waiata a Ngāi-TeRangi¹ e whakamōhio ake ana i tētehi taukumekume i waenganui i a rāua ko Ngāti Kahungunu. Ka kitea i roto i ngā kōrero ka puta ngā huarahi whakapā atu ai ki tēnā iwi, hapū i waenganui, i waho atu rānei o Ngāi-TeRangi hei āwhina mai i te pupuri mana. Arā anō hoki te whakanui i ēnei momo waiata, ōna mana me te mātauranga Māori e pupū ake ana i konei.

Abstract

The waiata of our tūpuna Māori (Māori ancestors) capture in verse many issues and topics that were of significance at the time they were composed. They provide us with snapshots of iwi histories, including accounts of battles between Māori and Pākehā and between Māori and Māori. They tell us of alliances formed and reformed between tribes and hapū and of the reasons for these alliances. We see how the alignment and realignment of kin loyalties related to the issues of the day. Tauranga Moana iwi were not immune to such activities: tribal loyalties were chameleon-like, many alliances being pursued in relation to common interests. The 'oral mapping' of these local narratives that we find in waiata provides an illustration of topics relevant to individuals and to iwi: personal and collective statements about the 'order' of their day. They provide us with an insight into the our ancestors' 'ways of seeing the world'. Above all, they are fundamental to the illustration and preservation of Māori knowledge.

This paper presents an analysis of a Ngāi-TeRangi waiata tangi (lament) which relates to activities linking the iwi in a political stance against Ngāti Kahungunu. What is demonstrated is the intricate network of iwi and hapū involvement, within and without Ngāi-TeRangi, in the quest for honour. What is also demonstrated is the importance of waiata as significant literary achievements, as oral treasures.

He whakamārama i tēnei wānanga kupu

Ko ngā whakamārama mō ngā waiata kei te reo Māori me te reo Pākehā. He huarahi ēnei kia kitea ai ngā momo tohu i tikina atu hei whakatakoto whakaaro mō te kaupapa o tēnei waiata. Ka kitea hoki ngā kōrero, āhuatanga me te mana o te rangatira nei o Te Umukohukohu i te waiata nei. Ko ngā mahi whakatakoto kōrero a Ngata (1980) mō ngā waiata a ētehi, a Tauranga Moana hoki he taonga hei whāriki i te taha tuhi, me te taha-ā-tikanga kia taea ai ngā hīkoinga i tua atu.

Mā ngā kōrero hōhonu ake, whakamārama me ngā tohu kua takoto i tēnei taonga a Tauranga Moana hikina ake ai ngā mahi mīharo i puta i a Ngata mō te mōteatea o te ao Māori. Kei ngā kōrero anō a tēnei tupuna rangatira o Ngāti Porou (1980, p. 311) “Kei te pānuitia te mōteatea nei kia kimihia ai ōna kōrero, ōna whakamārama, me ngā kupu tika”. Ko ngā kupu kei konei, ngā tuku whakamārama, me ngā wetewetenga tētehi huarahi whakautu i te karanga a te koroua nei, ahakoa nō mua noa atu tāna tono.

The analysis: an explanation

Explanatory material relating to the waiata is provided here in Māori and English. This material contextualizes the chant, providing information about the background and status of the main player, Te Umukohukohu, and discussing the symbolic nature of the imagery. Ngata’s work in relation to the annotation of chants (Ngata 1980), including those belonging to Tauranga Moana iwi, has been of great cultural and literary significance, providing the underpinning of subsequent explanation and analysis.

The prestigious Ngāti Porou leader (p. 311) said: “The song is being published for the purpose of seeking the full story on it, explanations and the correct text”. This study represents a response to the challenge implicit in that statement that speaks to us from the past. It seeks to add to Ngata’s groundbreaking work on the ancient chants of the Māori by examining one waiata, a waiata that relates to one piece of Ngāi-TeRangi history. It provides explanation and analysis in terms of historical background and symbolic imagery.

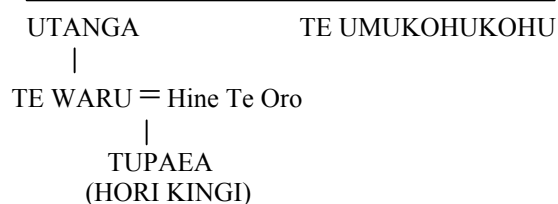
Whakapapa

Ko ēnei whakamārama mō Te Umukohukohu e whai ake nei e whāriki ana i tōna whakapapa, ōna hononga hoki ki tērā rangatira o Ngāi-TeRangi ki a Hori Tupaea.

Genealogy

The following whakapapa of Te Umukohukohu establishes his genealogical background, and whakapapa links to the leader Hori Tupaea of Ngāi-TeRangi.

Tō Te Umukohukohu Whakapapa Te Umukohukohu’s Genealogy



Ngā Hononga o Te Umukohukohu

Ko te iwi o Ngāi-TeRangi, tō Te Umukohukohu hapū o Ngāi Tauwhao, nō te waka o Mataatua. Kei tēnei hapū a Ngāi Tauwhao, te mana whenua o ngā moutere o Tuhua rāua ko Mōtiti.² Anei ngā whakaaro o Te Patu (Stokes, 1980, p.3), “I noho a Ngāi-TeRangi ki tuawhenua, ko Tauwhao i ngā moutere e rua arā a Mōtiti me Tuhua”.

He ingoa anō hoki tō Ngāi Tauwhao, ko Whitikiore, i a rātou te mana whakahaere o Tuhua, o Mōtiti. Ko te tokomaha o te tangata i reira i te tau 1835 tata ana ki te kotahi rau whitu tekau tangata (pp. 30-31).

Ki a Ngata (1980, p. 310) ko Te Waru rāua ko Hine Te Oro ngā mātua o Hori Kingi Tupaea o Ngāi-TeRangi. Ka noho a Te Umukohukohu hei teina ki a Utanga, matua o Te Waru nō reira he whanaunga rāua ko te rangatira rongonui o Ngāi-TeRangi a Tupaea.

I kitea e te iwi i te matenga o Te Umukohukohu, ka heke haere ngā kāwai rangatira mō ngā wā kei mua mō te iwi. He rangatira ia nō Ngāi Tauwhao, nā ka mate atu, titoa ana tēnei mōteatea mōna.

He whakamārama anō hoki kei ngā wetenga kupu nei ki te hītori kei muri i tēnei uri o Ngāi-TeRangi whānui. Ko te rārangi Māori o te waiata nei nā Ngata (p. 266), ahakoa ko te rārangi whakamārama Pākehā nā te kaituhi o tēnei pepa i tuku. Kei raro iho ēnei whakamārama.

Iwi links of Te Umukohukohu

Ngāi-TeRangi iwi, who have genealogical links to Te Umukohukohu’s Ngāi Tauwhao hapū, belong to the waka of Mataatua. The Ngāi Tauwhao have guardianship over the island homes of Tuhua and Mōtiti.³ As related by Te Patu (Stokes, 1980, p. 3): “The Ngāi-TeRangi live on land and the Tauwhao live on two islands, Motiti and Tuhua”. Additionally, “Ngāi Tauwhao who were also called Whitikiore, held Tuhua [also called Mayor Island and Mōtiti], and the population in 1835 numbered approximately one hundred and seventy people (pp. 30-31).

According to Ngata (1980, p. 310), Te Waru and Hine Te Oro were the parents of Hori Kingi Tupaea of Ngāi-TeRangi. Te Umukohukohu was a younger brother of Utanga, father of Te Waru, therefore linking him to the great Ngāi-TeRangi rangatira Tupaea.

No doubt the death of Te Umukohukohu, like those of others who belonged to rangatira families within any hapū, would be seen as weakening the future leadership of the group. He was from the aristocracy of Ngāi Tauwhao hapū. The composer, who may have been related to him, would have seen Te Umukohukohu in this light, reflecting these circumstances in the composition.

Further information and historical background is given in the annotation of the waiata. The Māori version of the waiata provided here is included in Ngata’s collection (p. 266). I have, however, provided my own English translation.

A lament for Te Umukohukohu, Ngāi Tauwhao, of Ngāi-TeRangi iwi, Tauranga Moana

1	He waka ia ra kī wai tē hoki mai?	<i>Will the canoe which has traversed the water ever return?</i>
2	Ka waiho au i konei whakapou whare ai	<i>I am left as a house support-base.</i>
3	Kātahi nei ka kitea ki ta te iwi-rau,	<i>The woven iwi-rau cloak has been seen,</i>
4	E waiho mā te kamo e kimi atu ki tawhiti	<i>It will be searched for in the distance.</i>
5	Kite mea rā e ata tāraia mai kai a ronaki,	<i>It was well fashioned.</i>
6	Ka pai ano pea e Tiro ma, e tai mā?	<i>O Tiro and others, a solution will eventuate?</i>
7	He aha te moe ki te pō, ki te hei piripiri?	<i>What reason is there to sleep the night, wearing such regalia?</i>
8	Ko te wā tonu ki te hē i ahau	<i>Time only will judge my actions</i>
9	Ka pau hoki te hoatu ki te Kahu-kura,	<i>Of him, eventually given to Kahukura,</i>
10	Nāna ka tiheia mai e Ira-warū,	<i>And to be released by Irawaru.</i>
11	Ko Mata-ihī ra te mea e houa,	<i>Mata-ihī is burdened,</i>
12	E tangi whakatautau ana ki tana tamaiti:	<i>Weeping with pity for her child.</i>
13	Kai rawa i tōku ate, tākiri rawa atu ki tawhiti,	<i>I am consumed within: its effects can be felt in the distance</i>
14	Ka pā hoki ra, e tama, e tama i te kī,	<i>The comments made young man affect me</i>
15	Kīhai i kitea atu e te kanohi tangata	<i>You were not seen by the eyes of men</i>
16	Te whakarereanga atu i te wai i kau mai ai,	<i>Abandoning the waters you once crossed</i>
17	Ka whakaruru kohine, ka whakamānawa atu	<i>Where maidens were sheltered, pondering their fate</i>
18	Ki te whare o Tanga-roa, ki te Ika-pai-hau-rua,	<i>Within the house of Tanga-roa and Te Ika-pai-hau-rua.</i>
19	Me he tamaiti, tangata e mahara i te ngākau,	<i>If you, as a man searched within your heart</i>
20	Ka titiro atu tō kanohi, e tū ana, mai	<i>You may have seen before you</i>
21	Te riu o tōna waka okaoka, o Mata-riki.	<i>The bilge of his fragmented canoe, Mata-riki,</i>
22	He rau heke-tara, e, te kupu rere mai i tawhiti,	<i>With a protective heketara leaf signalling a message received from afar</i>
23	He werowero tawa, he makirirangi.	<i>Tawa battle spears abounded, on that day of deceit</i>
24	I konā ra, e kō, ka whakamau atu ki te huanui, o te ara	<i>And now, you traverse the great pathway,</i>
25	Kia whakaputa noa ko Papa a Mata-piko i te honu i waho nei	<i>Where Papa a Mata-piko can be seen out yonder</i>
26	Te raru, te huhe noa ki tana pāpā, ki tana tamaiti	<i>It has troubled, and exhausted his father, that his son,</i>
27	Ka riro nei i te tira huirangi, i te tira tū-kāwehi,	<i>Was taken by the journeying group, the feared group</i>
28	I a To-pehu, i a ai te ringa karapiti tōna marea,	<i>Because of To-pehu - he with his influence over the multitude</i>
29	I ōna tuākana, e.	<i>And all his seniors.</i>

Te hītori kei muri i te mōteatea nei

He waiata tēnei mō Te Umukohukohu, tētehi rangatira o Ngāi Tauwhao, Ngāi-TeRangi. Ki tā Ngata kōrero (p. 305) he teina a Te Umukohukohu ki a Te Utanga, te matua o Te Waru. Ko Te Waru rāua ko Hine Te Oro ngā mātua o Hori Kingi Tupaea, nō reira ka noho a Te Umukohukohu hei whanaunga ki tēnei rangatira o Ngāi-TeRangi.

I mate mai a Te Umukohukohu i tētehi pakanga ki a Ngāti Kahungunu i Te Pakake, Ahuriri i te tau 1824. Ki a Ngata (1980) he pā a Te Pakake nō Ngāti Kahungunu i te

wahapū o te hāpua o Ahuriri.

E rua tonu ngā pakanga ki tēnei pā o Kahungunu, te tuatahi i te matenga atu o Te Umukohukohu i te tau 1824, te tuarua i te haerenga anō o Ngāi-TeRangi i te tau 1825 (pp. 305-311) ki te ngaki mate o te iwi. Nā Te Waru rāua ko Hikutaia tēnei tauā i ārahi atu ki Ahuriri, ka hinga atu hoki ēnei rangatira o Ngāi-TeRangi i te pakanga tuarua nei. Nā Ngata anō te kōrero (p. 219) ka rere atu a Ngāi-TeRangi, a Ngāti Awa, a Tūhoe, ki Whangara ki te ngaki i te mate o Te Waru rāua ko Hikutaia i Te Pakake.

A historical explanation of the chant

This waiata was composed for Te Umukohukohu, a rangatira of Ngāi Tauwhao, Ngāi-TeRangi. According to Ngata (p. 305), Te Umukohukohu was a younger brother of Utanga, father of Te Waru. Te Waru and Hine Te Oro were the parents of Hori Kingi Tupaea, therefore linking Te Umukohukohu through genealogical ties with the Ngāi-TeRangi leader.

Te Umukohukohu died at a battle against the tribe of Kahungunu at Te Pakake, Ahuriri (now Napier) in 1824. Te Pakake was a Ngāti Kahungunu pā at the mouth of the lagoon of Ahuriri (Ngata, 1980).

There were two battles at this pa of Ngāti Kahungunu. The first, when Te Umukohukohu died, was in 1824. The second was in 1825 and took place when Ngāi-TeRangi again visited the area to avenge the death of kin (pp. 305-311). The Ngāi-TeRangi rangatira, Te Waru and Hikutaia, led the second war party to Ahuriri. They died at this battle, their second with Kahungunu. As Ngata notes (p. 219), Ngāi-TeRangi, Ngāti Awa, and Tuhoe all then went to Whangara to seek revenge for the deaths of Te Waru and Hikutaia at Pakake.

Ngā wetewetenga kupu

Ko ngā wehenga kōrero e whai ake nei he whakatakoto i te taha iwi, te taha tōrangapū e pā ana ki a Ngāi-TeRangi iwi, arā a Ngāi Tauwhao me ngā āhuatanga taukumekume ā-iwi, ā-hapū i aua wā.

An annotation of song

The following analysis focuses on cultural and political factors, highlighting the reasons why there was antagonism and friction between different iwi and indicating the significance of Ngāi-TeRangi and Ngāi Tauwhao mana.

Rārangi 1

Kāore e mārāma ana ko wai te kaitito o tēnei waiata. Kua whakahuatia e ia te ‘waka’ me te pātai menā ka hoki mai. Ko te āhua nei he tohu tēnei e pātai ana mehemea ka hoki mai te tauā o Ngāi-TeRangi i te pakanga i Kahungunu. E taea te kī kua rere te ‘waka’ nei ki te rohe o Kahungunu, i te taha rāwhiti o Te Ika-a-Māui, nā i tua atu ka taea hoki te whakapae ko te ‘waka’, ko te ‘wai’ e hāngai tonu ana ki te hau kāinga o Te Umukohukohu o Ngāi Tauwhao, he hapū i noho i ngā moutere o Tuhua me Mōtiti, ngā whenua kua noho a Ngāi-TeRangi hei kaitiaki, ā he wai hoki kei ōna tahataha katoa.

I ngā whakamārama anō mō te wai e pā ana ki a Ngāi-TeRangi ka kitea tonutia ko te wai, arā te moana, ko Ngāi-TeRangi kua haere ngātahi mai rā anō. Mā tēnei hoki ka

tikina atu te moana hei pou, hei whāriki mō ngā kōrero e tau ana mō Tauranga Moana iwi.

Line 1

This waiata by an unknown composer begins with a question, the composer asking whether the canoe will ever return. The image of the canoe here is certainly symbolic. It may also be literal in the sense that it may refer to a canoe journey to the territory of the enemy on the eastern coast of Te Ika-a-Māui (North Island). In symbolic terms, whether the actual route was over land or water, the canoe represents the journey of the Ngāi-TeRangi warriors.

Water is a constant motif in the life of Tauranga Moana iwi, representing both a physical boundary and a spiritual home. In evoking water, therefore, the canoe may also symbolise the home territory of Te Umukohukohu and his Ngāi Tauwhao hapū, that is, the Ngāi-TeRangi territories of the Tuhua and Mōtiti Islands which were surrounded by water.

Rārangi 2

Kua whakatauhia mai e te kaituhi me tū te/ngā tangata hei ‘whakapou whare’, me tū ia/rātou hei āwhina, hei hiki i te iwi, i runga i te matenga atu o Te Umukohukohu, nā kua noho tahanga hoki te iwi. Ko tētehi atu ka tirohia ana te kōrero me tū tētehi hei ‘whakapou whare’, te āhua nei kei te tohu mai tēnei ko te ‘whakapou whare’ he tāne, i te mea me tū rangatira anō ia i waenganui i te iwi, kia tōtika tonu tātai mai i ngā rangatira rā anō - ko ngā tāne ngā kaitiaki whenua, kaitiaki wāhine, kaitiaki tamariki.

Line 2

The speaker is likened to a ‘house support’. Although the reference is a singular one, the symbolic reference is likely to be to the supporting role that must now be played by those many members of Ngāi Tauwhao/Ngāi-TeRangi iwi who must fill the void left by the death of the leader, Te Umukohukohu.

Like the pillars that support a house, kinsmen now have the responsibility, as guardians, of supporting and uplifting the iwi and protecting the land, the women and the children.

Rārangi 3

Ki a Wiremu (1980, p. 80) ko te ‘iwirau’ he momo korowai, he mangu, he mā te hekenga. He tohu rangatira te korowai i roto i te Ao Māori o mua, nā ka taea tonu e tēnei rangatira e Te Umukohukohu, huānga o Tupaea, Ngāi-TeRangi, tēnei momo kākahu te mau, i te mea nō ngā kāwai rangatira tonu ia.

Nā te mea ko te ‘iwirau’ he tohu rangatira, ka taea tonu tēnei tohu mō Te Umukohukohu te whakatakoto – he toa ia, i haere ki te whawhai i Pakake i roto o Ngāti Kahungunu, kāre hoki e kore i āwhinatia tēnei haere a Ngāi-TeRangi, e tōna iwi e Ngāi Tauwhao. E mau iwirau ana ia i tērā wā, arā e tohu mai ana kei te tū kaha ia mō tōna iwi, me tōna hapū.

Line 3

An ‘iwirau’, according to Williams (1985, p. 80) is a type of cloak, woven in alternate bands of black and white, which is a symbol of aristocracy within traditional Māori

society. As a relative of Hori Tupaea, the great Ngāi-TeRangi chief, Te Umukohukohu would have had the right to have such a symbolic cloak bestowed upon him: he was of chiefly lineage. Te Umukohukohu was part of the warrior group which went to battle at Pakake in Ngāti Kahungunu territory. As such, he would have received a blessing on departure from Ngāi-TeRangi and Ngāi Tauwhao. Thus, he would have been symbolically armed: armed with the blessing due to him as a warrior and the respect due to him as a man of noble lineage.

Rārangi 4

Kei te kimihia te korowai nei – i tawhiti – he tohu pea tēnei e pātai ana kei hea anō a Te Umukohukohu – ka tirohia ana hoki i hea tēnei pakanga, i te tairāwhiti o Te Ika-a-Māui, koinei pea te ‘tawhiti’ e whakaarohia nei, te tawhiti atu i te kāinga.

Ko tētehi huarahi anō hei titiro mō te ‘tawhiti’ nei e rongohia ana i rō waiata tangi, ko te whakaaro ake mō ērā kua mate atu, arā kua haere ki ‘tawhiti’.

I tēnei tirohanga anō kei te tohu kē pea te kaitito ki te rohe o Pakake, he wāhi tawhiti mai i Tauranga, i Tuhua, i Mōtiti hoki – ākuni pea e pātai ana te kaitito kei hea taku whanaunga, i mau nei i te korowai rangatira, kei tawhiti tonu, kāore i te hoki mai.

Line 4

The symbolic cloak, representing Te Umukohukohu, is sought in the distance. Physically, the search might be located in that distant place on the eastern coast of Te Ika-a-Māui where the battle took place.

Spiritually, the search would have no spatial limits: ‘tawhiti’ (distant/distance) is often used in laments to refer to one who has passed on, the one who has gone to the great beyond.

The distant place to which reference is made here could, thus, be the place of battle or the place where those who have passed on gather. Equally, it may include Pakake (which is a long way from Tauranga), or even Tuhua and Motiti islands. The wearer of the cloak of nobility is ‘awa’ (kei tawhiti). In death, he is both nowhere and everywhere.

Rārangi 5 - 10

Kua whakatakotohia e te kaitito te take me moe i te pō – e mau ana i ngā kākahu rangatira – kua mate tō rātou whanaunga a Te Umukohukohu. Kei te pōuri hoki te hunga kāinga kua pā mai tēnei āhuatanga ki a rātou – mā ēnei tohu o te rangatira e whakahoki mai i a ia – kāore, he wā tēnei mō te tangi – he wā kei te mōteatea te iwi – he wā hei tuku i a Te Umukohukohu ki a Kahukura. Ki a Buck (1949) ko Kahukura he tohu o te āniwaniwa, he tohu anō hoki o te mate (Hirini Melbourne, personal communication).

Kei te pōuri te kaitito, te tangata rānei - koia te pou o ēnei kōrero.

Kua wehe atu a Te Umukohukohu mai i te ora ki te mate – arā he ao anō tērā. He tupuna anō a Kahukura-awhitia nō Ngāti Kahungunu i te wā o te pakanga i Pakake; nō reira ākuanei i waenganui te tupuna nei i ngā tauā o Kahungunu rāua ko Ngāi-TeRangi.

Ko Te Momo-a-Irawaru he rangatira nō Ngāti Te Kohera, o Ngāti Raukawa, i neke ki Kahotea Pā, i roto o Kahungunu i te wā tonu o te pakanga a Ngāi-TeRangi mā ki a Ngāti Kahungunu – Ki ngā kōrero a te ‘*Dictionary of New Zealand Biography 1769/1869*’ (Department of Internal Affairs, 1990, p. 539) kāore i roa rawa ka mate a Te Momo-a-Irawaru. Kāore i te mōhiotia he aha i herea mai ai te ingoa nei a Irawaru ki te waiata mō Te Umukohukohu. Ēngari kei te whakaaro ake koinei pea te ‘Irawaru’ e whakahuatia nei i te rārangi tekau. Ko ngā kōrero a Ballara (1990, p. 539) he whakamārama i te hononga o Te Momo-a-Irawaru ki te papa kāinga o Pakake.

Lines 5 - 10

The composer asks why Tiro and others should sleep the night wearing chiefly regalia: such symbolic regalia cannot bring back one who has passed on. Instead, it is a time of sorrow, a time to give Te Umukohukohu to ‘Kahukura’. According to Buck (1949), ‘kahukura’ is a symbol for a rainbow. However, Hirini Melbourne, a Tuhoe informant, notes (personal communication) that the kahukura, a type of butterfly, is also a symbol of death.

Te Umukohukohu has gone from the world of the living to another world, that of the dead, represented symbolically by ‘Kahukura’. The reference to ‘Kahukura’ may have yet another facet here. Kahukura-awhitia (who lived in Ngāti Kahungunu territory during the battle at Pakake), was an ancestor of Te Umukohukohu. Perhaps, therefore, there is a reference here to the fact that, in death, Te Umukohukohu has joined his ancestors.

*Te Momo-a-Irawaru was a chief from Ngāti Te Kohera (of Ngāti Raukawa) who settled during the battle with Ngāi-TeRangi at Kahotea Pā, within the Ngāti Kahungunu region. According to the ‘*Dictionary of New Zealand Biography 1769/1869*’ (Department of Internal Affairs, 1990, p. 539), Te Momo a-Irawaru died a short time after the battle. It is possible, therefore, that the reference to Irawaru in the tenth line of this waiata is, in fact, a reference to Te Momo-a-Irawaru. Ballara (1990, p. 539) provides an outline of the relationship of Te Momo-a-Irawaru to the Pakake incidents.*

Rārangi 11 me te 12

I ngā whakatakatoranga kupu a Wiremu ko te ‘mataihi’ ko mua o te whare. Nā Wiremu anō hoki i whakaata mai te whakataukī nei, “Mataihi tuku ki raro, he whare auahi; mataihi tū noa, rakorako noa a raro” (Williams, 1990, p. 187). “Ko Mataihi rā te mea e houa” hei tautoko anō i āna ake kōrero – ka tirohia ana ēnei kupu ka taea te whakapae ko mua o te whare kua hinga, kua motu. Ka hāngai tonu tēnei ki te matenga atu o Te Umukohukohu. Kua ngaro atu ia i te kāwai rangatira o Ngāi-TeRangi kua ‘hou’ mai te whare ariki o Ngāi Tauwhao, arā ‘kua hou a Mataihi’.

Ko tētehi kōrero anō mō Te Mataihi ko tā Ballara (1990, p. 539), e pā tonu atu ana ki ngā kupu kei te mōteatea e kī ana he wahine ia nā Tiakitai, rangatira o Ngāti Kahungunu, i roto i te pakanga o Pakake. He punarua ia. Kei te whakaatahia e te waiata tāna tangi whaea nei mō tāna tamaiti kua ngaro atu. I whānau mai he tamaiti tāne, nā Tiakitai, a Te Teira ki a Mataihi. Ko Taylor anō tētehi atu ingoa o Te Teira (Department of Internal Affairs, 1990, p. 539).

He whakamārama anō mō te tamaiti nei – ākuni i mate atu i te pakanga ki a Ngāi-TeRangi me ōna hoariri i te wā o Pakake, koira te take ka puta ngā kupu nei, “Mataihi ka tangi hotu nei mō tāna tamaiti”. Ahakoa ko tā Ballara (1990) tuhi ko “Te Matahi”, ēngari kei te waiata ko Mataihi, kua kitea anō ēnei momo tuhituhi – ka rerekē te tuhi mahi i te ingoa, koinei pea te huringa i konei.

Ka tirohia ana ko te whakamārama tuarua kē te mea ka tino whakaponohia, tuatahi nā ngā hohonga o Te Matahi ki te rangatira rā o Ngāti Kahungunu, Tiakitai, i whawhai rā i te pakanga i Pakake, ki tā Ballara whakatau (1990, pp 538 –539). I tua atu hoki i noho tēnei wahine i tērā rohe i te wā o te taukumekume nei.

Lines 11 and 12

Williams (1990, p. 187) notes that the ‘mataihi’ is the ‘front of the house’. Reference to the front of the house may bring to mind the following proverb quoted by Williams for which I provide a translation here: “Mataihi who descends downward, a house of smoke, mataihi who stands desolate, underneath is exposed”. If this is the case, then there may be an implied link between weeping and collapse, the death of Te Umukohukohu being symbolised by the weeping/collapse of the meeting house, itself a representation of the ancestors. Thus, with the death of Te Umukohukohu, the house of aristocracy of Ngāi Tauwhao has crumbled. This interpretation is a possible one. It is, however, more difficult to justify than the following interpretation.

Another possible interpretation of lines 10 and 11, one that is more consistent with the actual wording, is that the reference to Mata-ihi is, in fact, a reference to Te Matahi who was one of two wives of Tiakitai, a Ngāti Kahungunu leader and trader who was involved in the battle of Pakake (Ballara, 1990, p. 539). Te Matahi bore a son, Te Teira, also known as Taylor, to Tiakitai (see Department of Internal Affairs, 1990, p. 539). It is possible that Te Teira was lost in the battle with Ngāi-TeRangi and its allies during the Pakake sojourn. This would explain the reference to Mata-ihi weeping in pity for her child. Certainly, Ballera’s spelling of the name of Tiakitai’s wife is different from that in the chant. However, it is certainly possible that the reference in both cases is to the same person, especially when it is borne in mind that Ballera (pp. 538 – 539) has established personal links between Te Matahi and the Ngāti Kahungunu leader, Tiakitai, who was involved in the battle of Pakake. Furthermore, Matahi lived in the area during the war campaign.

Rārangi 13 me te 14

Kei te whakaata mai ngā kupu a te kaitito, te pou rānei o ēnei kōrero i te mamae i te matenga o Te Umukohukohu. Kua aituā mai ki ‘tawhiti’ rā anō, kei te ‘tākiri’ te manawa – he tawhiti te hinganga mai. Nā te mate atu o tēnei rangatira kua pōuri te iwi, kua ‘tākiri’ te mate ki te ngākau tonu o tōna iwi.

Lines 13 and 14

Here, the intensity of grief and pain are seen to extend into the distance (throughout the tribal territory) as the grieving voices echo throughout the land. The death of Te Umukohukohu has saddened the tribe: the very heart of the iwi has been affected.

Rārangi 15 me te 16

E kīa ana e te ‘kaikōrero’, e te kaituhi kei tēnei waiata ‘kīhai i kitea atu e te kanohi tangata’, me te tāpiri atu i ngā kōrero ‘Te whakarereanga atu i te wai i kau mai ai’.

He maha ēnei momo tohu kei ngā kōrero-ā-waha o te ao Māori, e kī ana ‘kua ngaro i te kitenga tangata’, i ‘te kanohi tangata’ – ko te ‘kitenga tangata’ ko te ‘kanohi tangata’ he āhua rite, ko te hunga kei te ora. Kua mutu te kite atu i a Te Umukohukohu i te ‘kitenga tangata’, kua tau atu kē ki te ‘kitenga wairua’.

Kei ngā kōrero mō te wai ki te āta tirohia ana nō hea mai a Te Umukohukohu, nō te iwi o Ngāi Tauwhao, he iwi i noho, e noho tonu nei i ngā moutere o Mōtiti, o Tuhua.

Koinei tonu ngā moutere kei a Ngāi Tauwhao te hapū o Te Umukohukohu, kei waenganui moana. Ko ngā moutere nei, ko te moana kei te noho ngātahi, ko ngā wai kei ngā tahataha tonu o ēnei moutere.

Ēngari i tua atu i tēnei kei te taha moana tonu hoki a Ngāi-TeRangi, te tupuna iwi o Ngāi Tauwhao. Kei tērā kōrero anō hoki i whakawhiti te tauā o Te Umukohukohu ki roto o Ngāti Kahungunu, - he waka tērā i whakahuatia ake i te rārangi tuatahi, nō reira ka taea te kī i takahia e ēnei uri o Ngāi-TeRangi ngā wai o Tangaroa, arā te ‘whare o Tangaroa’.

Lines 15 and 16

Here, reference is made to the fact that Te Umukohukohu can no longer be seen by the living. He has abandoned the waters that had been crossed.

This section of the chant relates directly to Māori thinking about life and death. It is rich with symbolism. Te Umukohukohu will be seen no more by the living: he is now a part of the spiritual world.

Ngāi-TeRangi hapū live by the sea, its influences shaping their world. Thus, in Ngāi-TeRangi hapū waiata, water is a recurring symbol of life and continuation. Te Umukohukohu has abandoned the tribal territory of Ngāi Tauwhao, the water-surrounded islands of Mōtiti and Tuhua. These waters, however, and these islands remain as a symbols of the indestructible nature of the people. The people, the sea and the islands are bound together in a permanent state of relationship.

We are reminded here of the reference to a canoe in the first line of the waiata. On their way to battle, the people of Ngāi-TeRangi may have crossed the waters of Tangaroa, just as Te Umukohukohu would have done when he began his journey across the water from Mōtiti/Tuhua. He may, with his kinspeople, have sailed to Ngāti Kahungunu by canoe as he headed for Ngāti Kahungunu. Thus, for Te Umukohukohu and his kin, there is an association between battle and water. However, Te Umukohukohu will no longer be wearied by battle. No longer will he cross the waters of Tangaroa, as he will have done when he headed for his last battle.

Rārangi 17 me te 18

Kāore i te mārāma rawa he aha te tikanga i uru atu ai te ‘whakaruru kōhine, ka whakamanawa atu’ ki ngā korero nei. Ko te ‘whakaruru kōhine’ nei pea ko te korero mō te tiaki i ngā wāhine, i ngā tamāhine, mā ngā tāne hei whawhai ngā pakanga.

Mō ‘te whare o Tangaroa’ mehemea ka whakaarohia ake ngā kōrero mō te ‘waka ia rā ki wai te hoki mai’ i te rārangi tuatahi kei te pā tonu tēnei ki te whare o Tangaroa, ki te Ika-pai-hau-rua.

Ko te ‘takiwā’ tonu o Tangaroa te wāhi kei reira tēnei pakanga – kei te moana tonu o Pakake, o Ahuriri hoki, i roto o Kahungunu, nō reira kei te ‘whare tonu o Tangaroa’ ngā raruraru nei.

Ki a Ngata (1988, p. 196) ko te ‘ikahuirua’ he tangata kua mate ki ngā kōrero i hoatu ki a ia e Taite Te Tomo, tētehi tohunga whakamārama waiata.

Ka mate atu ngā tāngata e rua i te tangata kotahi kua kīa ko te ‘ikahuirua’ – kua takoto takirua ngā kupu nei te ‘ikahuirua’ me te ‘ika-pai-hau-rua’ i a Ngata (1980, p. 310). Ki a ia, he rite ngā rerenga kupu e rua.

Lines 17 and 18

The reason for the reference here to maidens sheltering as they ponder their fate is not immediately apparent. There are many possible interpretations. Certainly, it is likely that there would have been a need to find ways of supporting and protecting women and girls during the absence of their men folk at battle, protection that would need to have been extended when their men folk failed to return. Thus, the women shelter together, mindful of their losses.

It is important, however, to determine why there is a reference here to the house of Tanga-roa and Te Ika-pai-hau-rua. The most probable reason for the reference to Tangaroa is that the battle itself took place in that realm (at Pakake, Ahuriri, in Kahungunu territory). So far as ‘Te Ika-pai-hau-rua’ is concerned, an observation made by Ngata appears to be significant. Ngata (1988, p. 196) observes that Taite Te Tomo, an expert on mātauranga waiata, advised him that an ‘ikahuirua’ are two men who have been killed by the same person in battle. An ‘ika-pai-hau-rua’, however, is someone who has killed more than once – a two-fold slayer (Ngata 1980, p. 310). Taite Te Tomo considers that both of these expressions are very similar in meaning.

Rārangi 19, 20 me te 21

I konei kua whakatakoto whakaaro te kaitito e pātai ana ko wai kei te mahara ki te tamaiti, ki te tangata nei a Te Umukohukohu.

Kua kite atu te iwi, kua pakaru tōna waka, a Matariki. He tohu anō ki tā te iwi titiro, te waka kua pakaru, - kua hinga te tangata, kua hē te iwi.

Lines 19, 20, and 21

Here, youth and adults are asked to search within themselves to find the fragmented canoe, Mata-riki. Te Umukohukohu is dead. His death, in the hearts of his kinspeople, is represented symbolically by a fragmented canoe.

The earthly canoe journey is over. However, the name given to the fragmented canoe is ‘Mata-riki’ and Matariki, the star constellation Pleiades, is a guiding beacon to seafarers and a symbol of a chief who has settled within the realm of the night sky. Thus, Te Umukohukohu has joined those who have passed on to become a guiding light for his people.

Rārangi 22 me te 23

He ‘rau’ anō e whakamahia ana i roto i ngā kōrero pakanga, ko te rau o te patu. Ahakoa tēnei, ki a Ngata ko te ‘heke-tara’, he rākau kakara. Ki a Wiremu anō hoki

(1988, p. 236) ko te 'heketara' me te 'ngungu' he kupu mō te rākau kotahi. Ko te 'whakangungu' hoki ki a Wiremu (p. 236) he kati atu i ngā mea kino o te ao, ka whakangungu hoki ki te Pae-o-Kahukura. He momo pūrerehua anō hoki te kahukura, nā ki a Hirini Melbourne o Tūhoe, (personal communication), he tohu anō o te mate, pērā i a Kahukura te āniwaniwa.

Lines 22 and 23

In his analysis, Ngata refers to the 'heke-tara' as a fragrant shrub. This is consistent with the interpretation of 'heke-tara' provided by Williams (1988, p. 45), who also observes not only that another name for the same shrub is 'ngungu' (p. 236), but also that the causative form of that word ('whakangungu') can be used to refer to the blocking out of negative aspects of life through the erection of barriers to Pae-o-Kahukura (which, as indicated earlier, may not only be a symbol of a rainbow, but also symbol of death (personal communication: Hirini Melbourne of Tūhoe)). Thus, symbolic, protective barriers are erected in the face of death in battle, the battle itself being symbolised by the reference to a 'rau' (blade of a club) in 'rau heke-tara'.

Rarangi 24 - 27

Ahakoā kāore i te mārama te take i uru mai ai ngā kupu 'Papa a Mata-piko, i te honu i waho' anei ētehi whakamārama. Ka tirohia ana ngā kupu ko 'Papa - a - mata-piko', e rua ngā huarahi ka taea te whakatakoto. Tuatahi ko Papatūānuku e matapiko ana ki ērā kua tae atu ki a ia, kua hono atu anō, nāna ake a Te Umukohukohu i nāiane. Tuarua ko te moana kei te 'mata o Papatūānuku', arā kei 'te mata o te whenua'. Ko te moutere o Umukohukohu kei waho, kei te moana, i waho atu o Tauranga, ēngari kei konei te hononga o te whenua, o te moana. Ka tika tonu mō tēnei momo waiata.

He whakapae tēnei ko te 'raru' me te 'huhe' kua pa mai ki te iwi o Te Umukohukohu mō te rironga i te 'tira huirangi', i te 'tira tu-kawehi' hoki. Ko ngā tira e hīkoi ana i ngā wā e whakaritea ana ki a rātou kua mate atu, kei te 'hīkoi ngātahi' ki Hawaiki, te kāinga tūturu, ki 'Te Rerenga Wairua' rānei. He maha ngā kōrero kei te mate e kitea ana ēnei momo kupu, "Haere atu koutou te hunga haere", "Hīkoia atu te huarahi i takahia e ō tātou tūpuna", "Hīkoia atu te ara o te hunga i mua i a koutou". Ko ēnei tira hoki he tira wairua, arā 'te ihi, te wehi, te tapu'. Ko te tira tu-kawehi hoki ka whakaritea ki te tira a Tūmatauenga - he tira whakawehi i te tangata, he tira whawhai. Ahakoā tēnei, nā te mea hei waiata tangi tēnei, he tira rangatira tēnei e kōrerohia nei, ko rātou kua mene atu ki te pō, he kāhui rangatira katoa.

Lines 24 - 27

Although it is not clear why the words 'Papa-a-mata-piko, i te honu i waho' have been included in the chants, there are two possibilities, both of which are appropriate in relation to this type of chant. First, 'Papa-a-Matapiko' has connotations of Papatūānuku (Earth Mother) being possessive of those whom she has received in death. Umukohukohu has died and he has been reunited with 'Papa'. Secondly, the sea is part of the face of Papatūānuku (the face of the land). The island where Umukohukohu belongs is situated out at sea, out in the depths beyond Tauranga Moana. Thus, the connotations of sea and land merging are appropriate in this instance.

References to the father being exhausted and troubled by the death of his child, remind us of the reality of the fear and suffering of those who are bereaved. Te

Umukohukohu has passed into the realm of the ancestors. Although he now travels with others on the great pathway beyond (the pathway trodden by the ancestors), and goes to Hawaiki, the homeland, the Leaping place of Spirits, his death is nonetheless a matter for grief and mourning. He travels now with the spirit group, the sacred group. He is, thus doubly taken – taken in battle and taken into the spirit world, taken into the realm of Tūmataunga, taken by the fighting group which is to be feared.

Rarangi 28 me te 29

Kāore i te mārāma he aha i whakahuatia mai ai a To-pehu ēngari ki te whakatau atu i ngā kupu i mua mai, i muri atu o tōna ingoa, te āhua nei ko tētehi o ngā hoariri, i ārahi haere i a Kahungunu i tēnei pakanga i te taha o ōna whanaunga. Ko te whakaaro koia tonu te kaiārahi o te tauā o Kahungunu.

Lines 28 and 29

Although it is unclear why there is a final reference to To-pehu, it is possible (as suggested by the context), that the reference is to an ancestor who was the leader of the war party of Kahungunu.

Whakamutunga

Kei ēnei wetewetenga kōrero kitea ai ngā huarahi whakatakoto whakaaro o ō tātou tūpuna mō te rangatiratanga, mō tā rātou titiro hoki ki tō rātou ao, i runga i te whakapapa me te mana motuhake. I tua atu i tēnei kei ēnei taonga whārikihia mai ai te mātauranga Māori, ēnei pou here kōrero hei manawapātanga atu mā tātou. Nā rātou i whakarere mai, mā tātou hei nanao atu, kia puritia tonutia ai te mana whakaheke o ngāi tātou o te ao Māori.

Conclusion

As this analysis demonstrates, waiata provided a vehicle for the transmission, in artistic form, of Māori knowledge. They are oral treasures which are part of Māori identity, containing within themselves that knowledge which is a crucial pillar of cultural-well-being. They illustrate the way in which cultural identity is based upon kinship, and the relevance to cultural understanding of ancestral philosophies.

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Endnotes

1. The orthographic conventions relating to the representation of 'Ngāi-TeRangi' are as selected by the author.
2. Ko te moana tēnei kei ngā kōrero katoa mō/a Ngāi-TeRangi.
3. Te Arawa also claim the islands as part of their territories.

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