MĀTAURANGA MĀORI IN PSYCHOLOGY: CONTRIBUTIONS TO AN INDIGENOUS PSYCHOLOGY

NGĀ PAE O TE MĀRAMATANGA

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Abstract

I Te Kore, ki Te Pō, ki Te Ao Mārama
"Out of nothingness, into the night, into the world of light"
-Whakataukī

A long time ago, in a time where there was total darkness Māori were once whole, and within this wholeness we were balanced, and from this we understood. Within that balance it enabled us to use our potential so that we could move between worlds and have the ability to seek clarity, learn, and illuminate the boundless possibilities and opportunities to grow. This enabled us to seek comfort in understanding more about ourselves, our abilities, our environment, and analysing the contributions to our ongoing knowledge bases as Māori.

Traditions informs our current state of living, thinking, and existing; like our tūpuna (ancestors), and Ātua (gods/deities) because within te ao Māori (the Māori world), we look to our past to help guide and shape our future worlds, and our future directions. This research project is a visionary piece written in recognition of our tupuna, in hope that it will acknowledge their aspirations and share their held visions. While assisting in transforming the field of psychology recognised and taught here in Aotearoa New Zealand.

The research explored Māori literature to reveal the hidden depths of Mātauranga Māori (Māori Knowledge relevant to Māori psychology), with guidance from seven disciplines; te reo (language), mahi harakeke (survival), whakapapa (connections), tangi (emotions), whakataukī and whakatauākī (ethics/values), whakairo (aesthetics), and mahi-a-rehia (performing arts). In order to identify how the Mātauranga in those discipline could possibly contribute to a Māori Psychology.

The methodology employed for this research was gathering information from online databases and the University of Waikato library resources. Pūrākau (creation stories/storytelling) were infused into this research, and guided the writing process of each discipline and provided pivotal conversations to the literature found.

The literature found several key themes...

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Introduction

There has and continues to be ongoing contributions to the field of psychology in Aotearoa/New Zealand by Māori, whether it be as psychologists, health professionals, researchers, or psychology students **(Love, 2003).** For example, the ongoing contributions by Professor Mason Durie, whose work speaks volumes in the way that Māori health is viewed from the diversity of cultural strands. Māori health models such as *Te Whare Tapa Whā* and *Te Pae Mahutonga,* draw together how the impurities of sickness to wellness is conceptualised within these frameworks that if properly taught, can be very useful in therapeutic settings with Māori as health service users **(Durie, 1994; 2001; 2003).** His wide-range of research contributes in psychology are resourceful tools that psychology students and health professionals should have fundamental knowledge of and awareness.

Rationale

Bridging the gap between Western Psychology and Māori understandings of health and un-wellness is understood, applied, and practiced is imperative to an Indigenous psychology. Research shows that Māori are still treated in culturally inappropriately ways within health services in Aotearoa **(Bennet, 2009; Durie, 2001; Nikora, 2007).** Therefore, this could be the time and space for Māori in psychology, to start building a curriculum and teaching psychology students our worldview and knowledge bases as Māori; to provide cultural specific content to flourish students' skills and enhance their capabilities when working with Māori and Indigenous peoples that use health services and the wider fields within psychology.

The essence of our knowledge bases as Māori has not been accepted, agreed, and acknowledged by our counterpart (Pākehā) to uncover approaches to healing and as elements of therapy. Mātauranga Māori (Māori knowledge systems), also reflect the cultural essence of the holistic way in which Māori interpret the world, and their everyday lives **(Durie, 2001; Marsden, 2003; Mead, 2004).** The challenge for Māori health professionals is to identify the distinctiveness of examining the psychological applications and theory from a Māori perspective. In doing this, it will enable the development of *tino rangatiratanga (self-determination)* of Māori in psychology, as highlighted in in article two of the Māori version of te Tiriti o Waitangi (the Treaty of Waitangi) (**Orange, 2002).** This research will hopefully equip

psychology students to being able to understand and implement psychological tools that are different from the mainstream psychology taught throughout the universities in Aotearoa.

Research purpose

The purpose of this research is to seek and uncover the ways that mātauranga Māori can be sustainably incorporated into the psychology curriculum, taught at the University of Waikato. In this research I drew heavily on the work of Waitoki and Levy (2016) as the first Indigenous Māori psychology textbook. The literature used for this research exploration is sourced from the library (books, reports, journals), and online databases such as researchcommons.co.nz, nzresearch.org.nz, MAI Review, Index New Zealand and other relevant online databases. In this research, we were interested in exploring how our Indigenous knowledge about psychology can be used to understand social, emotional, and environmental influences on the everyday lives of Māori. This will be explored by proposing seven Māori disciplines that cluster together in making the foundations for a proposal for a 'Māori psychology'. These are listed below:

- Te Reo (language and communication);
- Whakapapa (relationality and connectivity);
- Whakairo (aesthetics and narratives);
- Mahi harakeke (survival and everyday life);
- Tangi (emotions and grief);
- Mahi-a-Rehia (performance and collectiveness);
- Whakatauki/Whakatauāki (values and conceiving the world).

These selected disciplines guided the content of a literature review, with a focus on Mātauranga Māori and its use in psychological encounters e.g. during therapy for clients. We are particularly interested in evidence-based use of creation stories/mythical narratives, which can be implemented within the therapeutic process for clients.

Style & terminology

For the purposes of this project the term psychology refers to anything that is meaningful to Māori, which helps contribute to health and wellbeing. Throughout this research report there is crossover between using first and third person speech and sentence structure. The structure of this report, as you (the reader) may have noticed, is that some

parts are written in a creative style of writing. The purpose of this is so that the information shared and expressed can create an impression, or informed conceptualised understanding of what a Māori psychology could like to each reader.

Outline of disciplines

The following sections will outline each of the disciplines individually, providing the foundational knowledge bases of each discipline. There will be discussions on the application it has for psychology, their relevance and application of psychological understanding, highlighting what the literature says within each of the chosen disciplines. The reason behind this is because this research journey is both a presentation of key themes and also personalised critiques of them throughout. It is important to note that most of the information draws off the realities of an authentic and organic Māori worldview. While some objective themes are highlighted, the emphasis should be made of the descriptive method where features of core Māori knowledge can be taken as philosophical and metaphysical tools that will be useful when engaging in the Māori world, and with Māori as clients, in whānau (family), hapū (sub-tribe), and iwi (tribal) settings.

Seven Disciplines

In the beginnings

Mythical narratives are a core foundation within te ao Māori (Māori worldviews), central to these pūrākau (creation stories) are ātua (gods), their offspring's and then their human descendants **(Cherrington, 2002).** Each story helps bring awareness to the consciousness of Māori realities and how these stories are taonga to be treasured and preserved for all future generations **(Durie, 2001; Marsden, 2003; Walker, 1990).** This research begins with the phenomenological story before the creation of Ranginui (Sky father), and Papātuanuku (Earth Mother). It was a time when there was darkness, the nothingness, the hopes of potential, an age where there was total darkness; this is interpreted in *figure 1*. The origins of Māori, where we all descend from, is the supreme god called Io Mātua Kore (the creator). Io is known as

the divine creator and source of all knowledge, a figure that is shared across most Polynesian narratives.

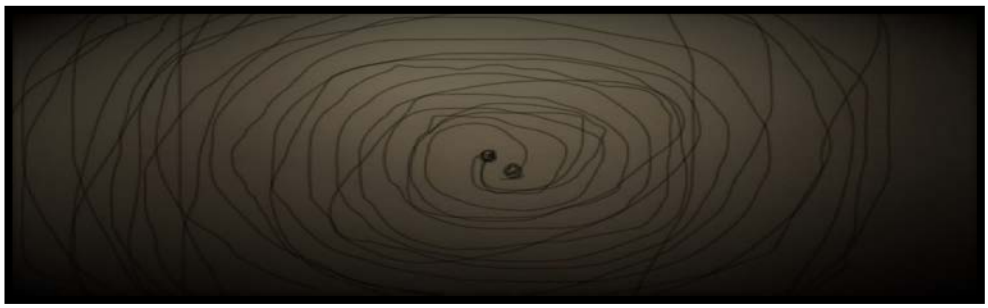


Figure 1. A depiction of the realm of darkness (Te Kore, Te Po)

(Artist: Kereopa-Woon., K, 2017)

Within this darkness, there were three states of existence, Te Kore (the void), Te Pō (the night), and Te Ao mārama (the world of light) as shown in *figure 2* (Keane, 2011). Te Kore signified the potential within the void. Within this existence, the different stages and developments began to brew, enabling the formation of the earth and sky; the primeval parents being Ranginui and Papātuanuku. Te Pō was the second state, and this intensified the movement and gradation, such that there was something occurring and happening. Te Kore and Te Pō represent the emptiness and the darkness of one's mind. Because of the absence of light knowledge was not able to be created. Te Ao Mārama was the final state, the world of light and dwelling of humankind that connects to the Māori expression of tihei-mauriora (the sneeze of life). The world of light was first blocked by the divine parents Rangi and Papa, their marital embrace preventing the world of light to occur.

Te Kore Whakapapa

Te Kore
(the void, energy, nothingness, potential)
|
Te Kore-tē-whiwhia (the void in which noting is possessed)
|
Te Kore-tē-rawea (the void in which noting is felt)
|
Te Kore-i-ai (the void with nothing in union)
|
Te Kore-tē-wiwia (the space without boundaries)
|
Te Pō-nui
(the great night)
|
Te Pō-roa (the long night)
|
Te Pō-uriuri (the deep night)
|
Te Pō-kerekere (the intense night)
|
Te Pō-tiwhatiwha (the dark night)
|
Te Pō-tē-kitea (the night in which noting is seen)
|
Te Pō-tangotango (the intensely dark night)
|
Te Pō-whāwhā (the nigh feeling)
|
Te Pō-namunamu-ki-taiao (the night of seeking the passage of the world)
|
Te Pō-tahuri-atu (the night of restless turning)
|
Te Pō-tahuri-mai-ki-taiao (the night of turning towards the reveald world)
|
Te Whai-ao (the glimmer of dawn)
|
Te Ao-mārama
|
(the bright light of day)

Figure 2. The Whakapapa of Creation (Keane, 2011)

The procreative powers of Rangi and Papa conceived many children that all grew up within the states of Te Kore and Te Po-the space between their parents.

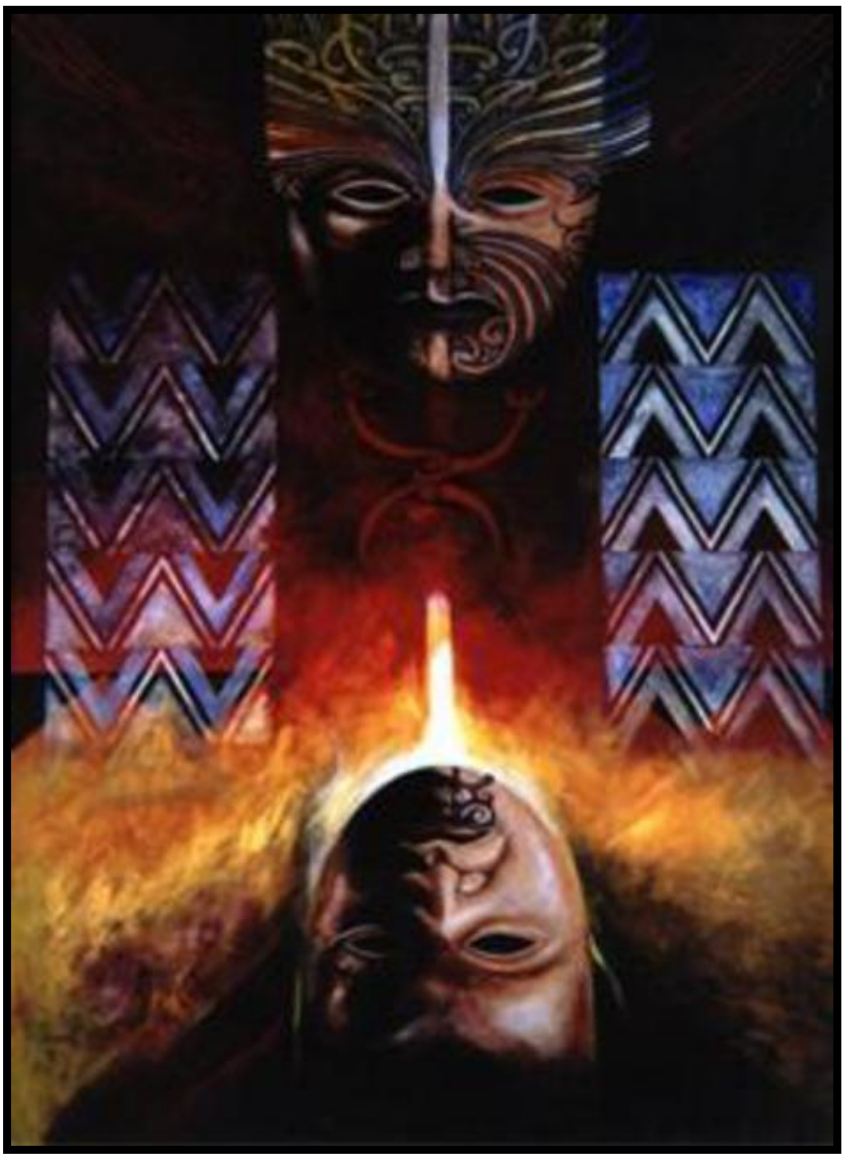


Figure 3. Painting of Rangi and Papa (Berry, 2005)

Some known children of Rangi and Papa are Tanemahuta (God of forests), Tangaroa (God of seas), Tawhirimatea (God of winds), Tūmatauenga (God of war), Haumietiketike (God of uncultivated food), and Rongomatane (God of peace and cultivated food). No longer wanting to reside between their mother and father, the children collectively came together and wānanga (created space for dialogue) in which most agreed that they needed to break the pairing of their parents. This action would bring the world of light and the movement into the third state of existence, Te Ao mārama. The separation was done by Tane Mahuta (seen

in figure 3), and the world of light came into existence, in which Rangi became the sky father and Papa our earth mother **(Walker, 1990).** With Tane separating his parents, this was the first hara (misdeed) done, because the world of light is what allowed the binary of good and evil to exist. These are central themes highlighted in many Māori mythological narratives and those shared around in other Polynesian cultures as well **(Best, 2005)**. In sharing the collective importance of these stories, they provide a way to reconnect to our tūpuna and ātua on how their stories align to fit the thinking, behaviour and state of mind to help heal, clarify and contribute to health and wellbeing **(Cherrington, 2002).**

The creation of how we as Māori came to be is reflected in this myth, and it may seem a myth to others but scientifically the world was hypothesised to have been created out of nothingness **(Marsden, 2003).** For that we as Māori interpret and view the world differently from other cultures, and that philosophy reflects the underpinnings of mātauranga Māori that reflects our Māori worldviews, and knowledge bases. Myths and legends can provide stability, influence, and meaning to our human lives. They can also guide our philosophies, values, and social understanding of ourselves, our behaviour and our place in the world we live in **(Kahukiwa, 2000).** So, beginning with this creation story enables the journey of unpacking how these disciplines can be taught within a psychological framework, and also become adaptable and useful tools of knowledge within Māori and non-Māori therapeutic spaces in Aotearoa.

Te Reo Māori; Māori Language

"Ko te reo te haa o te mana Māori"
(the language is the essence of Māori mana)
-Whakatauki

Vital essence

Language learning to some people resonates with a sense of intrinsic connection to oneself and one's culture, traditions, customs, and cultural identity **(Rewi, 2010)**. Language provides another way to understand the world that we live in; it contributes to a collective identity and enables social connectively and uniqueness between cultures. For every culture language sets the foundation of identity and transmission of values, customs, beliefs and aspirations. Language that has been impacted by the processes of colonisation will cause it to become endangered and on its way to being extinct **(Ka'ai Mahuta, 2011).** Reflected in the above

whakatauki (proverbial saying) that Māori language is the vital essence of Māori culture because language empowers the entire worldview for Māori, and the appreciation Māori have for te reo contributes to its continuation to be alive.

Psychology has studied language through developmental learning, cognitive, education and social disciplines **(Padilla & Borsato, 2010)**. However, few studies have analysed the importance of how language can contribute to a person's health and wellbeing. Furthermore, the interplay that Māori language knowledge bases can contribute to an indigenous psychology for Māori. This section draws on key themes found from the current literature, and discusses the psychological applications that te reo has for the proposed teaching framework of indigenous psychology. This section will also tie together the importance of this discipline, how one can utilise the discussions made to contribute to their skills as a health professional working with Māori as clients, or within a Māori context and environment.

Māori Language Context

Te reo Māori, is the sacred language of Māori, a dialect language from the Polynesian sub-group of languages descended from the Malayo-Polynesian language family **(McLintock, 1966)**. Prior to the arrival of Pākēha to Aotearoa/New Zealand, te reo Māori was exclusively oral and radiated beautifully throughout tribal areas plotted around Aotearoa. Te reo is a phonetic language meaning it is pronounced how it is spelt. It consists of 15 letters; the vowel sounds of a, e, i, o, u; consonants, h, k, m, n, p, r, t, w; the letters ng and wh have been classed as letters that can form a single sound which is not reflected in the English dictionary **(Armstrong, 2005).** Te reo is preserved in various mediums because it is more than just a language but it has a richness and luxuriance within its use of metaphoric speech, structure and symbolism **(Pihama, 2005)**. Preservations in forms of oral literary such as whakatauki and whakatauāki (proverbial sayings), moteatea and hakirara (laments and poems), waiata and patere (songs and chants), and karakia (incantations and rituals). This further includes the visual component of te reo displayed in body-language, body-gesture, carvings, art, clothing, tools, weapons, and architectural constructions **(Ministry of Education, 2004).**

The journey Māori language has had since its migration to Aotearoa some few hundred years ago continues to be shaped and transformed without losing its basic

components. When languages change to fit an inappropriate context, it can sometimes lose a sense of mana (intrinsic power, meaning). When the European settlers came and settled after the signing of the Te Tiriti o Waitangi (the Treaty of Waitangi) in 1840. During the 19thcentury certain circumstances saw Māori as an oral indigenous people living within the constraints of settler society that had a written language. Although Māori rapidly embraced this new technology and outnumbered the literacy levels of Pākehā, they were soon overwhelmed by the effects of colonisation. For Māori, te reo was used in all aspects of collective tribal living; reo was spoken in social, political, and communal life throughout the 19th century **(Mita, 2007; Mutu, 2005).** Over time the language of the nation began to change, Te Reo Māori experienced a varied history, from being the solely spoken language during the 19th Century, to a complete turnover where English became the prominent, and dominant language spoken in Aotearoa.

The increasing dynamics of te reo transliteration into English sometimes impacts how ancient words were used, understood, and defined. For example, the increasing use of transliterating te reo into English, Hoiho -> Horse, Motukā -> Motorcar, Tepu -> Table, Kaihi -> Cuzzy, and Nepia -> Napier. Napier's Indigenous name is called Ahuriri derived from the Māori chief Tu Ahuriri, who cut a channel into the lagoon at Ahuriri because the Westshore entrance had become blocked **(Ballara, 1991).** We hope to redefine our traditional meanings as they are hugely important to our wellbeing as Māori.

The transformation of te reo to suit the current context of how it is being taught, spoken, and learned impacts the traditional knowledge and meaning behind what certain te reo Māori words were actually used for and why. Even the utilisation of tohutō (macrons), over Māori vowels is another influence by the processes of colonisation. Te reo continues to change, and as a marginalised language within is ancestral environment, transforms to be accustomed to fit the dominant language spoken in Aotearoa. Whether that is enhancing or diminishing, that is the current state of how reo has been impacted by the Crown and those involved in the colonisation process.

Language; critical state

As we consider what is the essence of our world as Māori, through our language it can be within our incantations and chants (karakia and ruruku). When we eat together as Māori

we chant, when we travel we chant, so the heart and core resides within chanting and incantations **(K. Williams, 2016, *Personal Communication*)**. Our language is embedded within our worldview, customs, and way of life. The treaty that was signed by Māori chiefs and representatives of the Crown (from England) promised Māori Rangatiratanga (chiefly and sovereignty control) over their taonga, which included te reo Māori. Since then, te reo has been in a critical state both as a language and to its heritage learners. The struggle for Māori language is an essential part of the struggle for Māori and rangatiranga (Māori self-determination) in the context of Aotearoa. Under the article two of the treaty (Māori version), Māori were guaranteed *tino rangatiratanga (self-determination),* of taonga tuku iho (traditional treasures), and te reo, our language is a gift given to us by our ancestors to assist Māori in how their view of the world provides a different lens to others.

Te Reo Māori is considered to be an indigenous language because it shares historical assimilation like other indigenous cultures, where indigenous language and culture disruption were part of the colonial processes to assimilate **(Te Huia, 2013)**. Te reo Māori was suppressed in schools, to ensure Māori children assimilated with the wider community, if children did not assimilate corporal punishment and humiliation was then initiated **(Walker, 2004)**. The Native Schools Act that passed in 1867 decreed that English be the language instructed only to be taught in all schools **(Walker, 2004)**. In 1871 statistics showed 45,470 of Māori and 256,393 Pākehā living in Aotearoa at that time **(Pool, 1971).** As more Pākehā developed roles of governance and political power Māori began to lose their land through war, confiscation, legislative acts that enforced the land sales of Māori owned land and the ongoing slaughter of Māori culture **(Walker, 2004).** The processes of colonisation was an attempt to take control and exert power of the natural resources, customs and Māori people, and this was by the confiscation of land, warfare, urbanisations, legislative acts that benefited Pākehā and a system built for Pākehā only in the hopes of Māori becoming extinct **(Broughton, 1993)**. Another concerning reason for its decline is that te reo Māori was seen as an inferior language because it held no literary tradition, because it was an oral language only **(Benton, 2007).** In 1856, a European physician and politician Isaac Featherston once described that the duty by European settlers for Māori was to ‘smooth down the dying pillow of the Māori race’ **(Stafford & Williams, 2006).** This statement further projects how the dominant

group (Pākēha) felt about Māori and their clear intentions of reducing, dehumanizing, and brutalising Māori and te reo Māori.

While these are the most notable occurrences that te reo Māori has been impacted by, there is also the transliteration of Māori to English words (as previously highlighted), and this is with the following example, He aha tēnā mō? A direct translation of English word order that refers to it being 'What is that for?' Considering this, Māori would structure this sentence as Mō te aha tēnā?, 'For what is that intended?' **(Karetū, 1993)**. The reproduction of te reo grammar is cruicial to the revitalisation efforts of te reo because reviving a language that translates directly to English would be simply dressing the English language with Māori words **(Kāretu, 1993**). In doing this it could rupture the unique expressions and perspectives of how te reo Māori has been used as a language and within Māori culture.

The early research in the 1970s by Dr. Richard Benton's for the New Zealand Council for Educational Research with Māori rural communities in the North Island showed that at that time only 15% of Māori under 15 years of age could speak fluent Māori. Of those aged 45 and over, only 12% could speak Māori. Collectively only 38% of all Māori at that time were te reo speakers **(Benton, 1979)**. The essence of his findings contributed to a movement and catalysts for change where language revival efforts were to be the most priority of all things Māori along with the forests, foreshores and seabed, fisheries and other taonga (items of treasured significance) to Māori.

Language Revitalisation Efforts

Revitalisation initiatives implemented and developed by Māori include the Kōhanga Reo movement during the late 1970s, advocated by Ngā Tamatoa and supported by (the) Te Reo Māori Society were in response to Benton's research that found that 18-20 percent of Māori who were fluent were kaumātua (elderly) **(Benton, 1981)**. Advocating for te reo was to reassert Māori cultural identity through children. The Kōhanga Reo initiatives that developed from 1982 onwards provided a new space for the development of a national and international Indigenous language learning for children. The Kōhanga movement contributes to the revitalisation of te reo Māori, and reclamation of language as a taonga, gifted by our ancestors to be continuously preserved **(Ministry of Education, 2013; Mita, 2007)**.

Te Mangai Paho (Māori Broadcasting Funding Agency) developed in 1993, was initiated to flood the radio and media with te reo to ensure its partnership of making te reo Māori accessible and saturated in all facets of society. Te Taura Whiri o Te Reo (Māori language Commission), developed under the Māori Language Act 1987, was initiated to monitor te reo Māori as an official language of Aotearoa **(Te Tāhuhu o te Mātauranga/Ministry of Education, 2008**). Māori language immersion schools (kura Kaupapa Māori) became the medium for learning te reo Māori. The philosophical base for Kura Kaupapa Māori education for the teachings and learning of and for children is called *'Te Aho Mātua'* is presented in six parts. Each part shares a special focus on what Māori see as crucial in the education settings for their tamariki (children) in relation to the importance of language, these are listed below;

1. **Te ira tangata –** this refers to the physical and spiritual endowment of children and the importance of nurturing them within education;
2. **Te reo –** principles by which this bilingual competence will be achieved;
3. **Ngā iwi –** principles important in the socialisation of children;
4. **Te ao –** those aspects of the world that impact on the learning of children;
5. **Āhuatanga ako –** the principles of teaching practice that are of vital importance in the education of children;
6. **Te tino uaratanga –** the characteristics aiming to be developed in children **(Te Runanga Nui o Ngā Kura Kaupapa Māori o Aotearoa, 1998**).

The values that eflect the development of Te Aho Mātua, showcases how important te reo Māori was and still is to Māori. This framework provides just one real world example of how Māori consider the value of Māori language. The importance of language is that it connects to language acquisition and allows the continued development of traditional teachings to be passed on to the next generations. As the world continues to develop and change, the responsibilities of those at the forefront of te reo teaching and education need to uphold the richness of te reo in all its forms. As described previously, Māori do care about Māori language, because language opens the gateway to each individual person and reflects their nature of their inside and outside identities. These revitalisations efforts showcase how Māori are informed and aware of the importance of te reo Māori, and collectively come together in various attempts to begin to shake off the mantle of colonisation processes that attempted to colonise all Māori indigenous knowledge bases **(Mutu, 2005).**

Points for direction

If we reflect how the parameters of te reo Māori can contribute to an indigenous psychology for Māori, we must understand the journey it has taken. We must understand that the ability to speak te reo Māori has not been an opportunity given to all Māori still in 21st century Aotearoa. Some Māori may still live within environments that prevent them from being able to access their ancestral knowledge and language, and whether that is by the ongoing colonial processes and historical trauma that serve to continue disrupt Māori families.

As we consider the ongoing abuse te reo Māori has been through, we also need to give light to the fact that normalising te reo Māori within our homes, schools, communities, and health services is a step that must be acknowledge and supported by all. In creating the normalisation of te reo Māori, it can lead to positive self-identity and engagement with society. Concentration should now be placed on processes of solutions and opportunities for te reo to contribute positively to Māori and Māori identity.

Being able to identify, and critically examine the validation of Māori knowledge that positively enhances the facilitation of te reo as a tool for engagement in health related settings is a possible way to enrich te reo Māori and infuse it into a psychology for Māori.

Whakapapa; relationality

"Ehara taku toa i te toa takitahi - engari he toa takitini ke"
"My strength and being is not that of one person – but of thousands"
-Whakatauki

Linking layers

Whakapapa, a principle generally referred to as genealogy, but actually goes beyond the simple notion of that generalised understanding. Whakapapa serves as an overarching philosophical matrix, which includes genealogy, but also spirituality, environment, and the embracement of whānau, hapū, and iwi collectives **(Karetu, 1990; Mead, 2003).** Whakapapa also represents the folding layers of relational interactions with each other, to a place of significance and ancestral meaning by connection of blood; chained together, and unbroken since the creation of its ancestry. In taking the kupu (word) *'whaka'* that refers to cause, bring about, actions and paired with *'papa'* this refers to ground, form, a solid base **(Ngata, 1993)**. Therefore, one of various interpretations of the meaning of whakapapa is that it brings about a sense of grounding and solidified base for a person.

Whakapapa enables one to learn of their connections to not only their whānau, hapū, and iwi but also to ngā ātua (gods), mountains, lakes, forests, birds and trees as well **(Rangihau, 1975)**. Moreover, it enables Māori to make sense of their relationships with one another because we as Māori share with one another how we interact and engage with the world. Whakapapa is a central to how we as Māori incorporate how we view the world, and how we came to be and our symbolic connections with the natural world. Psychology has studied whakapapa through various pathways, the most common theme is in relation to Māori and identity studies **(Durie, 1994; Houkamau, 2010; Houkamau & Sibley, 2010; McIntosh, 2005; Moeke-Pickering, 1996; Webber, 2007).** These studies have collectively found that cultural practice, tribal structures and whakapapa are all significant in the development of Māori identity. This section attempts to weave together the core and fundamental knowledge bases on whakapapa as a discipline in hopes to provide pathways for further exploration and research into.

Weaving connections

Traditional Māori knowledge describes the beginnings of whakapapa through the cosmological narratives of our creation stories. During the creation of our world there is origins in which an array of whakapapa can be referred to such as the movement of the different states during the creation of the world; Te Kore, Te Pō, and to Te Ao Marama, and the separation of Ranginui and Papa, who gave birth to their 70 children (nga ātua) **(Best, 2003)**. Whakapapa resonates to the birth of our ātua, because of our primeval parents Ranginui and Papa having children, and their children also having children that started the relationships with huhumankind tracing a lineage from our ātua where Tane, via Papatūanuku, created the first female: Hine-ahu-one. Discussion on the mythological creation of Hine-ahu-one is later discussed in the tangi section.

In cosmogony thought, when Tane placed the seed of life into Hine-ahu-one, it is referred to as te ira tangata **(Te Taura Whiri i te Reo Māori, 1996; Mead, 2003).** Ira, referring to the human gene, and also the life principle itself, and tangata, referring to the human being. Thus, the ira tangata refers to the human life that inherits the collection of genes given by the parents when a child is born. These collection of genes do not only refer to the biological components but also the spiritual component of the genes. This spiritual aspect refers to the connection that we as Māori descend from our ātua, because the term ira tangata descends

from the ira ātua (our gods). Our direct connections to nga ātua and Io means that when Māori are born as a child they are always under a state of tapu (sacredness).

The fundamental principle for raising children from the Māori worldview is that there was an underlying belief that they were are a gift from the ātua and ariki (spiritual beings) **(Jenkins & Harte, 2011).** Māori children are considered to be tapu (sacred) because they are a gift from nga ātua for that particular reasons. If Māori were to treat tamariki (children) in forms of abuse or harm it is a though that person is harming the ātua and tūpuna (ancestors) that have gone before them. The intrinsic relationship Māori have with te ao wairua (spiritual world) was part of their cultural makeup, so treating Māori tamariki with aroha (lovingness), and care will help develop them into competent young Māori leaders and create pro-social behaviour throughout their adulthood.

Meaning-making

When a person does not have an embedded foundation about their whakapapa some could propose that they are left wanting to learn and explore more of their identity and who they are as Māori **(Pitama, 1997; Wirihana & Smith, 2014)**. When one's Māori identity is not strengthened through the systems of whānau and whakapapa connections, a sense of longing permeates their identity. As we know the ultimate importance and intrinsic link between whakapapa and Māori is that whakapapa can ground a person, and provide a sense of solidity and security in the forever shaky world we live in. As Māori we need to be reminded that we live in a Pākēha dominated society, and that whakapapa serves as our foundation of identity, distinctiveness, and reminds us of who we are as Māori **(Durie, 2001).**

A study on *Closed Stranger Adoptions (CSA)* in Aotearoa during 1955 to 1986 found Māori children were the largest proportion of children to be taken out of their whānau and placed into Pākēha families **(Else, 1991; Mikaere, 2003).** CSA refers to the practice in that adoption was closed and the children were placed in the homes as 'strangers' because the details of the birth parents remained confidential and private. The CSA child would be given a new birth certificate when they were placed into their new family **(Else, 1991).** A significant number of closed stranger adoptions resulted in Māori children who could claim ancestry through one of their biological parents. An often forgotten issue is that whakapapa can be disrupted when adoptions take place on Māori children; not only is it a sense of loss but an

enormous hurt and void that could take for an eternity to repair again **(Pere, 1997)**. To be denied one's whakapapa is to be denied one's own identity, culture, ancestry and existence. Therefore, the relevance of whānau and whakapapa help to anchor us during times that we may feel lost, insecure, and unwell.

There are many cases of Māori who have been affected by processes of colonisation, and processes of Māori cultural destruction and disruption. If one cannot understand their own whakapapa or genealogical line then that person is considered left wanting **(McIntosh, 2005; Katene, 2010).** The importance of the whānau structure within the fabric of whakapapa is that it serves as the gateway for Māori to access their ancestry, history, and knowledge. Having the symbolic relationship between whānau, whānaunga (extended relatives), and especially our kaumātua (elders). Our kaumātua are pivotal in the passing and transmission on the knowledge and teachings to surive and thrive for the future generations and the ongoing existence of all things Māori. Therefore, whakapapa helps guide us when we all go through personal life storms of confusion and times of crisis to recovery to the pathways of healing, possibilities and healthier a health wellbeing.

Plaiting possibilities

A pepeha is a Māori customary way that goes beyond just introducing oneself. For Māori it is more important to establish where a person is from and who their ancestors are. Your name typically comes last. This is because there is less emphasis on who a person is as a separate individual, and more emphasis on the way in which each individual is situated within a network of relationships **(Mead, 2003)**. Thus, the important question of where we are from reflects the significance of context and interconnectedness of this customary practice.

Figure 4. An example of a pepeha.

As previously stated, from a Māori worldview, we are all beings with relationships to a particular places in the world we live in. Our connections not only resonate to people but also places and environments. Our intrinsic connection to our maunga (mountains), awa (rivers, waters), and our tūpuna are represented in the essence of whakapapa, and it is these connections that contribute to the identity continuum of Māori identity **(Durie, 2001).** The pepeha is an example, of just how Māori view identity, and how Māori make sense of belonging and organise the importance of connectedness.

The relevance of whakapapa to a Māori psychology importance because it is a core the core aspect to Māori notions of understanding and interpreting identity. Without the knowledge and connections being continuously passed down through whakapapa, then the existence of Māori would not be present in Aotearoa today.

Whakairo; aesthetics

Ruia taitea, Ruia Taitea, Kia Tu ko Taikaha anake.
If you strip away the Taitea (the Sap), then the heart (Taikaha) will remain.
-Te Roro o te Rangi, Te Arawa

Art of communication

In stepping into the Māori worldview of whakairo one must be able to learn the oral histories of how whakairo came to be a core element in the survival of ancestral knowledge, practice and flourishment. There are many tribal and hapū versions of many Māori histories and stories that all have meaning for all Māori. The art of Māori carving or mahi whakairo is an ancient tradition that is paired with the art of taa moko (Māori forms of tattooing; carving of skin), and whare whakairo (carved wooden houses) **(Te Awekotuku & Nikora, 2007)**. This is our form of science as these mediums contributed to the way in which knowledge is passed, communicated, sustained, and carried still to this present day. The origins of mahi whakairo and taa moko is provided by two popular narratives that are commonly shared around the tribes of Aotearoa, the first narrative is an East Coast version and the second a version shared by most tribes.

Origins of whakairo;

Inspired by the readings of Best, 2005; Marsden, 2003; Royal, 2006.

The art of carving was discovered by a grandson of Tangaroa (God of Sea) called Ruatepupuke. Ruatepupuke had a grandson who had an overwhelming appetite for kai

moana (sea food), and to meet the hungry emotions of his grandson he fashioned together a stone in a fishing lure specific for him named Te Whatukura-o-Tangaroa (sacred stone of Tangaroa). This made Tangaroa a bit angry because his name was given to something that he did not authorise or give his sacred permission. However, Tangaroa was infuriated when Te Manuhauturuki (son of Ruatepupuke), first caught a massive catch of kai moana he did not offer the first fish back to Tangaroa. Offering your first fish caught back to Tangaroa is a Māori ritual to showcase respect to Tangaroa for allowing them to feast off his offspring.

Tangaroa was very angry, so he pulled Te Manuhauturuki down deep into the water, to his sacred house, called Hui-te-ana-nui, and transformed him into a birdlike carved figure (tekoteko), and placed him on the top of the whare. Ruatepupuke becoming worried about his son went after him. As he dived deep into the sea he came across the underwater village and whare. In searching for his son he asked one of the talking poupou (carved posts), and they informed him that the tekoteko on the top of the house was his son Te Manuhauturuki. Ruatepupuke upset, waited for the fish offspring to return to their whare and set it ablaze with a ritual, leaving him time to take his son and some poupou (posts) from the mahau (porch) which were inaudible back to land. Thus, the first carvings came into the world of huhumankind as being unable to speak but still with the ability to convey a story.

Origins of Moko

Inspired by the readings of Best, 2005; Jahnke, 2010; Te Awekotuku and Nikora, 2007.

A long time ago, there was a man called Mataora and he was the husband of Niwareka, a tūrehu (spirit) from Rarohenga (the underworld). He begun to abuse Niwareka, so she fled back to her home in Rarohenga. Mataora followed after her as he felt guilty and remorseful by the actions he done. So he dressed in his finest kakahu (clothing) made by his wife to show his forgiveness and showing off his skin-patterned designs that was made from pigments of clay. When he arrived in Rarohenga exhausted from the journey, Niwareka was with her father Uetonga. Uetonga was a skilled expert in real, authentic Māori taa moko and he was disgusted by the poorly designed patterns adorned on the face of Mataora. Mataora saw Uetonga tattooing another, and when he saw the blood dripping to the floor he was disgusted. He voiced that Uetonga was doing it wrong because in the world of life there was no spilling of blood.

Uetonga approached Mataora and wiped his face, thus wiping off some of his facial tattoo replying “it was your world that was wrong because the Tūrehu way was permanent called ‘hōpara makaurangi’ and that the one that Mataora had was only painted in red, blue and white called ‘tuhi’ and would easily come off”. Everyone around Mataora laughed at him not only for his ugly facial drawings, but also because he sought to take Niwareka back with him, by begging and pleading with her and to her father Uetonga to let her return to him.

After much pleading by Mataora, Uetonga agreed that Niwareka could go back with him after he was given a taa moko. Uetonga had defaced the tuhi he was wearing. He was given the knowledge of taa moko by Uetonga to carry and share with the world of light. He was also given a cloak called Te Rangi-haupapa that once belonged to Hine-rau-wharangi (daughter of Hine-titama, now Hine-nui-te-po). Uetonga told Mataora he was to look after his daughter and to treasure the taonga passed on to him. From that day he was never able to return to Rarohenga.

Rarohenga is considered as being equivalent to Hades in today’s world of thought. However, pre-European contact Rarohenga was of many worlds, and where the all spirits were welcomed because Māori considered that it was a common interaction between the world of huhumankind and the spirit world.

Commemorations and Feelings

These narratives feature within the origin stories of various Māori tribes, especially ngā ātua, ko Uetonga, Niwareka, me Mataora. These narratives help introduce the mythical narratives of the origins of these two taonga tuku iho (sacred treasures handed down), to Māori by previous ancestors. There is the physical narrative that these taonga had taken also, and that was through the journey of migration many moons ago, and stories of moko and whakairo are spread throughout the cultures of the Polynesian region **(Te Awekotuku & Nikora, 2007).**

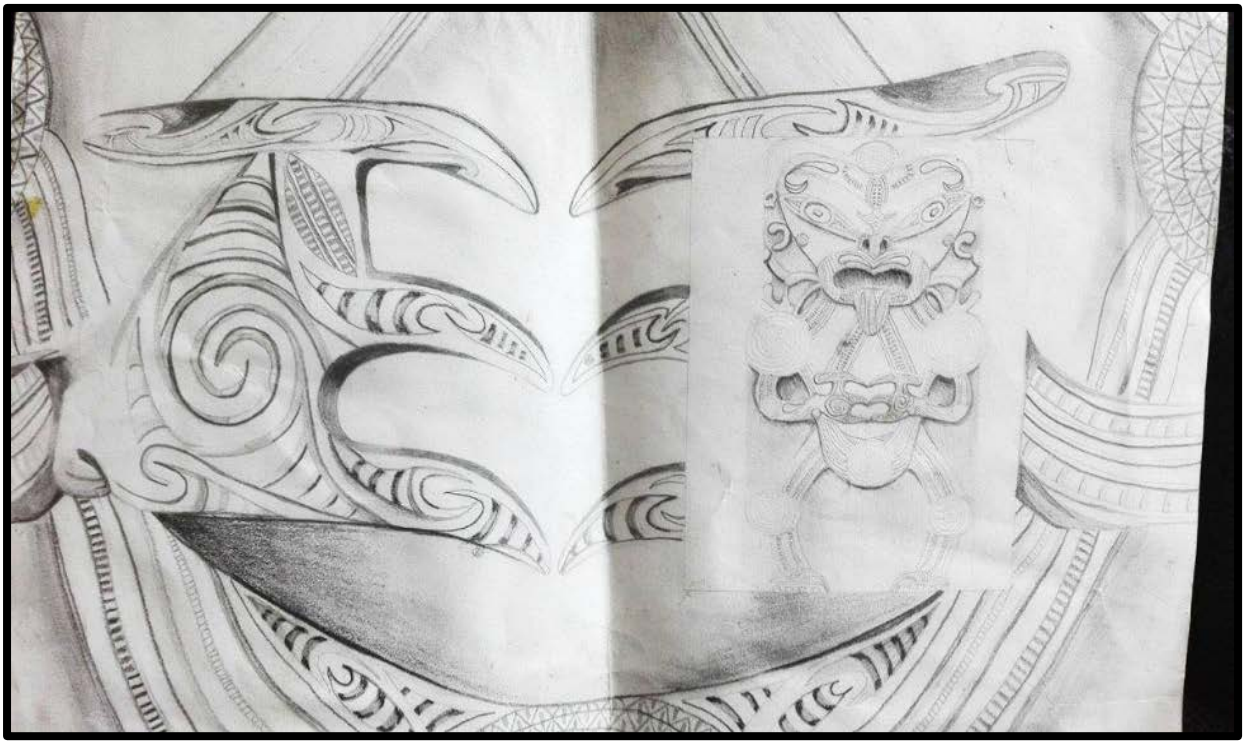
Before the arrival of the pen and paper to Aotearoa, Māori recorded history through the tradition of whakairo, weaving, oral recitation, pūrakāu. Ngā taonga whakairo (carved treasures), occur in various artistic forms carving of waka (canoe), whare whakairo (ancestral house), and the carved pathway to moko adorned the community cohesion of Māori hapū

and iwi **(Jahnke, 2010).** This traditional art form of whakairo and raranga - weaving etched and wove the history of whakapapa and connections Māori had to the spatial and inter-relational relationships. Whakairo, a Māori word that is often abstracted to the English language as to carve/carving, but it has more comprehensive meaning and has various applications as previously highlighted. As a discipline whakairo and weaving offers a particular understanding of how Māori conceptualise the nature of stories and heritage through carvings. And the heritage and stories of days past and the placement of each piece is specially chosen so that together the cohesively tell the story for what it has been carved to do.

Carvings encapsulates the stories of each tribe, of the tōhunga who makes them, and they provide aspirations of people **(Janke, 2010)**. They contain all traditions and knowledge of each tribe and when a tekoteko or poupou one does not carve exact like a human form because our ancestors represent another form. They represent what is like for a person to be within the realm of our ātua and ancestors (a model for Māori to aspire to).

Model of learning

As a model for us to learn we can look the Kunenga, or three fingered designed that is usually carved on most poupou and tekoteko around many Māori tribes **(Walker, 2008)** The Kunenga represents three important values, the first finger represents the birth into this world or birth of child. The second finger represents what the life of the individual in the world



and the last finger represents the death of the individual. Collectively the three fingers represent the sacredness of an individual, how the individual is interwoven in the fabric of society, from birth, through life, and in death.

Figure 3. Artist interpretation of Te Kunenga (Kendrex Kereopa – Woon, 2017)

The experts in carving are the keepers of Māori histories and the authors of transmitting knowledge. When we consider what the meaning is and influence behind our carvings that adorn all sacred taonga, and the origins of their influence within today's world is important. Our whakairo are symbols that help awaken our wairua and hinengaro (emotional health) when we are lost, unbalanced or unwell. They are not only our taonga tuku iho, but also our taonga for when we need direction, clarity and understanding to bring us on the pathways to positive lifestyles and wellbeing.

Mahi-a-rehia; Performance and collective

Kia kawea tātou e te rēhia

"Let us be taken by the spirit of joy, and of entertainment"

Arts of expression

Māori before the process of colonisation were an oral culture where chants, songs, and proverbs were the primary means of transmitting knowledge and communication **(Mikaere, 1999).** This oral practice enabled the passing of ancient concepts and beliefs that continue to be shared and enacted amongst Māori families today. Through song and the development of kapahaka (performing arts) the rich histories and knowledge of Māori culture is transmitted to future generations **(Mikaere, 1999).** Ngā mahi-a-rēhia is a term used for Māori games and leisure activities of entertainment. Mahi-a-rehia also includes the art of purakau, includes the art of pūrākau (storytelling), playing taonga puoro (musical instruments), waiata, dancing, haka and poi, kōrero and tākaro (play) (Armstrong, 2005; Best, 2005).

Foundations and origins

In mythology the two gods associated with the origins of games and performing arts. The ātua Hine-raukatauri, the Goddess of Taonga Puoro (musical instructments) and Tane-rore who became the ātua of haka and performing arts (Armstrong, 2005; Best, 2005 Karētu,

1993). Attempting to balance work and play in the early years of Māori settlements worked well, as most mahi happened during the daylight. At night, especially in winter, whānau would socialise and enjoy leisure activities as one collective community. This was easier in the early days, as people were fewer and food was more accessible.

Over time, the population grew and some traditional food sources were lost, which meant they needed more time for finding and storing food. Finding time to enjoy leisurely pastimes became more difficult. However, ngā mahi a rēhia were still common during harvesting, when hapū would gather to help each other. Celebrations would include hākari (feasts), which may have been linked with specific rituals or seasons; waiata, which were rich with history and tradition; and haka, which combined song, dance, expression and movement into a performance.

Narrative Symbolism; song and dance

Although divisions existed between rangatira (chiefs), tūtūā (commoners) and taurekareka (slaves), Māori society had a relatively flat class structure. Rangatira were hands-on leaders, involved in food production and war. A leader who demonstrated superior abilities could replace one of higher birth, as was famously the case with Ngāti Toarangatira leader Te Rauparaha. Rangatira did, however, have the time to undergo the lengthy process of tā moko (traditional tattoo). Taurekareka were usually captives taken in war. They were not so numerous as to significantly lessen the burden of daily toil for the majority. Taurekareka often married into their host tribe and children born of such a union were free. *When the Pōhutukawa blooms fade, the body is at rest. But when the blooms grow red and bright, the body begins to move.*

Like the Pōhutukawa tree, there were many environmental indicators that helped our tūpuna identify the right time of the year for certain activities. There were no calendars or iPhone reminders in those days, only tohu (signs) from our environment. Moving with nature and aligning our activities to our surroundings can have a great impact on our productivity and performance. But how can the Pōhutukawa tree help you with your recovery time?

The origin of the blooming periods of the Pōhutukawa take us back to a time following the separation of Rangi and Papa when a great war took place between ātua. Tāwhirimātea who opposed the separation attacked Tāne, Tangaroa and his other brothers for separating

his parents. However, with his experience in the art of war, Tūmatauenga stood strong and defied Tāwhiri. Tū grew angry at his brothers for not supporting him against Tāwhiri, and what followed is the origin of fishing and bird hunting practices. Tūmatauenga took to making nets and consuming the fish of Tangaroa, while setting traps to snare the birds of Tāne.

Tū then turned his attention towards Rongo and began to battle with him at a place called Pōhutukawa. During this battle both Tū and Rongo would out-power one another in a constant exchange of control. This continues today as we experience times of peace and war. Hence, the flowering of the Pōhutukawa tree symbolises this constant struggle between these two ātua. As the Pōhutukawa blooms, the red flowers symbolise the power that Tū has as conflict and war rules over humanity. But when the weather cools, the blooms fall to the ground, and Rongo brings peace to the land.

An extension from this kōrero is one that brings a connection to the availability of kai, as Rongo is also the ātua of the kūmara. During winter, the kūmara is harvested and food for the hapū is plentiful. However, in the summer months the winter stores can become depleted which ignites the flame for conflict. Summer then becomes a time of activity, a time for planting, a time for being prepared to protect the whānau. Meanwhile the winter is a time for celebration, for harvest, and for the recovery of the body following an active summer.

Identity; oneness

Today we can get tied in to our day to day schedules so deeply that we can walk straight past the tohu that indicate otherwise, like that of the Pōhutukawa tree. To top it all off we have created technologies that keep us removed from our environment. We were not intended to do the same thing for 50-odd weeks of the year while working to a schedule. Our tinana works optimally when it is in sync with the world around us. So, when the Pōhutukawa blooms we should maximise our physical activity—get out and work hard. But, don't forget that Rongo takes control over the winter months, so do let your body recover. By aligning physical activity to time periods of the year that best suit our performance, we can maximise our own potential. So think about how you are scheduling Rongo in to your year, because we all could do with a little recovery time now and then.

Tangi; emotions

Ka oho te wairua, Ka mataara te tinana, He aroha ki te aroha, Ka kaa te rama
When the spirit is awakened, when the body is alert, and love is unconditional, then enlightenment flows.

– Na Te Rauparaha

Transition; light to Life

Tangihanga is the traditional mourning process of death, and the passing of loved ones as Māori come together as whānau, hapū, and iwi to help comfort those who have gone. Tangi also draw outs the many emotions of a whānau, both physically, emotionally, socially, collectively, and spiritually **(Herbet, 2001)**. It is a time when the spirits of aroha (love), manaakitanga (kindness), kotahitanga (oneness), and whānaungatanga (prosperous relationships) come together to send off the dearly departed with their physical human body, and their wairua (spirit) is sent out to Te Rerenga Wairua (Cape Reinga), which is located at the tip of the most northern tip of the North Island (Te Ika a Maui). From there, the wairua travels on a journey back home to rest in the light of death, where their tupuna reside, and where Hine-nui-te-po (Goddess of Death) awaits to welcome them home. The mythical origins of death are informed by the ancestress Hine-tī-tama (da and her husband Tane. This story began by the creation of the first female deity, Hine-ahu-one, who is also the mother of Hine-tītama, this is a popular version of another infamous creation narrative.

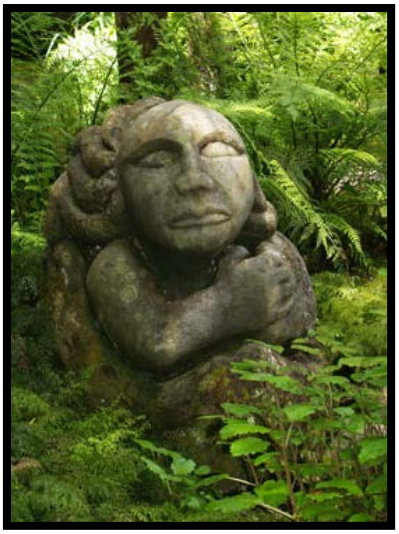
Creation of humankind

Inspired by (Tamanui, 2016)

After Tane separated his parents, and allowed light into the word, now he was on the quest to introduce life into the lands and that was only be searching to create the first female elemental being. Tane used his procreative powers on all things, objects, and possibilities around him in search of attempting to make the creation of the female personified element. During this time Tane experimented, he helped birth many more of his children, mating with Hine-wao-riki (Maid of small forests) together they birthed further more small trees Kahika and Matai. Tane mated with Punga who gave birth to vermin and insects; with Parauri who conceived the Tui bird and other birds; and Hine-tupari-maunga (Maid of the mountain) who gave birth to Parawhenuamea (personification of water), and other personifications like lizards, taniwha (monsters), and so on.

His mixed offspring family continued to grow so much that now the earth was ready for humankind to be created, so Tane and his brothers (ngā Ātua) decided to help create the first woman. The brothers collectively came to give and offered different organ parts to create the first woman, the younger ones were tasked with the flesh, muscles, and blood body parts whilst the older ones were responsible for shaping her body. Papa allowed him to create the shape of her from kurawaka (red earth); the pubic region of Papa, gathering this allowed him to possess the uha (female element) to create Hine-ahu-one. Tane had many attempts, he finally found the body part that was really warm called the ahuru mowai and enabled him to *insert his procreative powers into her, and with the sneeze of life enabled her to become Hine-ahu-one.*

Figure 10. Stone sculpture of Hine-ahu-one nestled in Te Kainga Marire Encampment, New Plymouth (Rongonui, 2002)



Goddess of death

After the creation of humankind by Tane sneezing the life into Hine-ahu-one, they had a child called Hine-titama (the Dawn Maiden), and when she grew and matured Hine-titama became a mother. The father to her children was Tane (her biological father). She was unaware of this information because she was only nurtured by her mother, Hine-ahu-one. Tane would disguise himself and travel to see her and play with their children. She became curious as to who her father was, she shared this with Tane, and replied “ask the pillars of their home”. As she pondered, the identity of her father was Tane, who was her husband, father to their children, and her biological father. She knew that her husband had built the house, and then realized that her husband was actually her father. She fled, and ran off to the

Rarohenga, where she was stopped by Te Ku-watawata, the Guardian of the gate. He advised her to go back, to remain in the world of light and life, but she insisted on going forward. Just as she was about to descend into the darkness, Tane had caught up with her. She turned to him to tell him to look after all of their children in the world of light, and when it is time to come to Rarohenga, she would be there to greet them. It was at this point that she changed her name to Hine-nui-te-po, symbolic of her descent to Rarohenga, the underworld or realm where the spirits of the dead reside

Death of humankind

Hine-nui-te-Pō's descent into the realm of also marked the beginning of the flow of humankind to the underworld but this was only due to Maui-tikitiki-a-taranga or typically known as Maui for short. Maui's final feat for humankind was to give the everlasting life. Maui set out to the place where Hine-nui-te-Po, lay sleeping. To accomplish this, Maui was to enter her womb, travel through her body and emerge from her mouth. If he succeeded death would never have dominion over humans. With the bird who went with him Maui discussed the plans for his most daring feat, and having his buddy the piwaiwaka (fantail) bird, they travelled to where she was fast asleep, and Maui planned to go in head first. As he was entering her, piwaiwaka could not restrain himself of laughter at Maui. Hine-nui-te-pō awoke, and realised what was happening, then crushed Maui between her thighs, killing him instantly. The actions of Maui allowed for death of humankind to remain in this world.

Creations; Symbolism; Meaning

Tangi in the context of death of a loved one is the most sacred form of Māori cultural and whānau, hapū, and iwi expressions of emotions. Tangi can relate to our human expressions like to cry, weep, sing, mourn, and to make sound **(Moorefield, 2011).** The deceased are acknowledged at all gatherings, irrespective of the setting and environment, the dead are acknowledged through whaikorero (speeches), waiata, karanga (calls), and tāhei (neck pendants). The wairua of our deceased are interwoven into all aspects of Māori life, their memory does not just reside at their funeral or within our thoughts. There is arguably no more precious, tapu (sacred), and symbolic ritual then that of funerary processes that accompany the inevitability of death of our loved ones **(Malcom-Buchanan, Te Awekotuku, & Nikora, 2012)**. Shared below are points that can be considered for further exploration in unpacking the areas of where tangi and as knowledge space can thrive into;

Research the emotional expressions during ritualised encounters and the healing that

- Ritualised Encounters
- Social / material support
- Connectedness / Cohesion

Healing the inner spirit

- Therapy in community and whānau
- Meaning and purpose
- Poetry as forms of healing properties
- Memorializing
- Re-engagement through collective grieving

Balance & Wellness

- Balance & wellness

Mahi harakeke

Mā te tangata, mā te wahine, ka ora to iwi ka piki ki runga i ngā maunga teitei

It is through both the male and the female that iwi will flourish and rise to the top of the mountain

-Whakataukī

Together & connectedness

When I delved into the literature on mahi harakeke, I found several sources that were very interesting. Several authors comment on the importance of the tī kōuka (cabbage tree) for Māori historically and some Māori today (Evans & Ngarium, 2005). The tī kōuka was traditionally used within many forms of Māori everyday life, the leaves from the tree helped form food baskets, fishing hooks, and a favoured material for rope making because of the strength within its organic fibres.

Tī kōuka as they flourish into mature plants (*shown in picture)*, they would also be cut down to the trunk, so that this encouraged new growth of a tree, and one with many trunks. This method was called coppice, to ensure its regrowth and sustenance for Māori because of its multiple forms of use. Tī kōuka nowadays is utilised in Māori fibre techniques and art forms such as hīeke and korowai, used in home-based gardens, and a form of survival food source for hikers and bush-goers too.

Tī kōuka also reflect and symbolise the concept of whakapapa and the importance of connectedness, resilience and adaptation. The beauty of its ability to renew itself is one that reflects the revitalisation efforts of te reo Māori mirrors the collective identities of Māori iwi, hapū, and whānau resistance and responsive actions. We may be faced with things in our lives that seem to cut us right down to a stump from within our inner wellbeing. However, we some find pathways and support were we as Māori can collectively and interdependently revitalise, regrow, and strengthen ourselves again as Māori.

Healing together just like our kuia that would have weaved together on the marae. And within spaces where healing can be done through the processes of making harakeke taonga. The preparation and harvesting time, the call for mahi to be done, the kōrero (conversations) on who would be instructed to do specific jobs. Then coming together weaving the mahi done by all to not only create something of beauty and a taonga. But through that process are able to laugh together, talk together, heal together, and be intrinsically connected to all that is happening. Our collective mātauranga is an important component within a psychological sphere that enables the tools to heal, and disrupts our reliance on Western knowledge systems.

Whakatauki/Whakatauaki (Ethics & Values)

'Ka mate kāinga tahi, ka ora kāinga rua'
'There is more than one way to achieve an objective'

Origins of knowledge

The origins of knowledge from a Māori worldview is that our traditions informed us that there were three baskets of knowledge **(Karetu, 2008).** The names of the baskets and their contents are highlighted below and a general version of the story followed after;

- Te kete tuauri: the basket of peace, love, memory and prayer
- Te kete tuatea: the basket of warfare, evil and harmful to humankind
- Te kete aronui: the basket of all knowledge to help humankind

One day, Tāne decided to climb to the 12th heaven called Toi-ō-ngā-rangi, in order to obtain the baskets of knowledge for humankind. His brother Whiro (God of darkness and embodiment of all evil) was angry about this and he thought he had more right to collect the baskets than Tane, because he was older than Tane. The two brothers fought one

another but Io allowed only Tane to ascend to the 12th heaven, and was welcomed by Io. Tāne received the three baskets of knowledge, and also the two sacred stones one possessed the power of knowledge and the other added mana (force) to the teaching of knowledge. On his return journey, Tāne was again attacked by Whiro and his allies, the birds and insects. Tāne would have been defeated if the winds had not once more, come to his rescue. The winds blew the birds and insects back down to earth where they remain today. When Tāne finally reached earth again he placed the baskets and stones in a special house of knowledge – whare kura, which he had built before his journey to the heavens. Whiro was back on earth too, and he demanded that he should be the one to take care of the treasures. But Tāne and his supporters refused Whiro's demands and Whiro was eventually banished to the underworld where he still lives, and continually tries to cause trouble for gods and humankind. Now acquired a new title called Tane-te-wānanga-ā-rangi (Tāne, bringer of knowledge from the sky) was left to maintain order on earth (Best, 2005).

Principles of learning

The journey to ascend to the twelfth heaven, at each heaven Tane was tested both mentally and physically at each ascending heaven. All the while having to deal with his brother Whiro, who would deceitfully make the journey more difficult for Tane. However, as Tane continued to outmanoeuvre his brother, he eventually arrived at the twelfth heaven. In critically reviewing this pūrākau, we as Māori can take this story as how knowledge is an endurance to successfully achieve and learn. We as Māori are continuously tested each day, whether that be as psychology student, or just as a child and adult facing the realities of everyday living as Māori in Aotearoa. If knowledge is easily attained, then all people would have entered Toi-ō-ngā-rangi. However, we in life at all at various levels of knowledge, skills, and life experiences.

The place of whakataukī (popular proverbs), and whakatauākī (local proverbs) as they provide traditional sense-making and meaning making to the experiences we have had in our life-time as Māori (Mead, 2003). The poetic and creativeness of their construct provides a meaningful way to improve the meaning within your life. They can be interpreted as you see fit, and as your Māori improves try translating them to dive deeper in their meanings

Weaved throughout this report are whakataukī and whakatauākī. They are used as reference points in formal and formal speeches and as reminders of the actions we do within our everyday livelihood. The relevance this discipline has for a psychology is that it shapes the way in how values, meaning, guidelines inform our view of living. The discipline of whakataukī goes beyond the individual and again strengthens the connections with others, the environment and to the spiritual realm. Whakataukī helps to provide guidance to where need to direct ourselves in life and whether that is going back home to our turangawaewae (ancestral and tribal land) in order to seek clarity again. A familiar whakataukī refers 'e hoki ki ō maunga, ki ō awa, kia purea ai koe i ngā hauora ō Tāwhirimatea', which translates as return back to your mountains, and to your rivers, so that you may be cleansed by the healing winds of Tāwhirimatea, the God of Wind). This proverb echoes also that in order to find the answers you wish to seek, go back home to your place of comfort, your āhuru mōwai, for those ancestral beacons of knowledge can help you stabilise your thoughts, feelings, and wairua when you are feeling broken, hurt, and lost.

Conclusions

The findings from this research represent and exploration into how mātauranga Māori can contribute to a psychology for Māori. Moreover, the research found a more informed answer to how mātauranga Māori can contribute to a psychology. The answer is simple, it lies within mātauranga itself.

The research proposes that we have the tools and knowledge within our mātauranga Māori to develop the psychology that should be taught in Aotearoa today. Unfortunately, we as Māori still live in a society, where our knowledge is used when it is convenient, and viewed by others as inferior.

The importance of te reo is that it provides the gateway to all Māori knowledge, and chained through whakapapa Māori knowledge will be able to remain sustainable. Our knowledge is further sustained through whakairo, mahi-a-rehia, mahi harakeke, and whakataukī as each discipline projects the essence of identity, meaning making, direction, connectedness, expression, and the values of Māori culture. The contents and knowledge

weaved together throughout this report help to crystallise and illustrate the importance of connections and knowledge.

The overall take home message is that this comprehensive story has a valid purpose for psychology. It provides the foundations for Māori in psychology as students or health practitioners in Aotearoa so that are not confined to restrictions of our shapes and forms. But to vision, and vision with a purpose, for that purpose provides the light to illuminate the pathways for better possibilities and solutions as we move forward with our hope for psychology to be taught within a Māori framework.

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