TE WHARE WĀNANGA O
AWANUIĀRANGI

PUNGAREHU KI TE PUNGAREHU, ONEONE KI TE ONEONE: AN UNDERSTANDING OF TANGIHANGA

SHONELLE TE KAHUPĀKE WANA

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Te Whare Wānanga o Awanuiārangi, Whakatāne

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Shonelle Te Kahupāke Wana

Signature: 

Date: 13/11/2017

ACKNOWLEDGMENT

Whakamoemititia a Ihowā
Whakamoemititia e te Atua i tōna wāhi tapu
Whakamoemititia ia i te kikorangi o tōna kaha
Whakamoemititia ia mō ana mahi nunui,
Kia rite ki te hira o tōna nui te whakamoemiti ki a ia
Whakamoemititia ia i runga i te tangi o te tētere
Whakamoemititia ia i runga i te hātere, i te hāpa
Whakarongo e taku tamaiti ki te ako a tōu pāpā
Kaua hoki e whakarērea te ture o tōu whaea, ā,
Ka waiho hei whakapaipai ataahua mō tōu matenga
Hei mekameka whakapaipai mō tōu kakī
E tāku tamaiti ki te whakawaia koe e te hunga hara
Kaua anō hoki e whakaae atu
Korōria ki to ingoa tapu
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ABSTRACT

Pungarehu ki te Pungarehu (ashes to ashes), Oneone ki te Oneone (dust to dust): *an understanding of Tangihanga* (funeral) examines the practices of tangihanga from the past to the present. The various rituals and customary concepts that encompass wairua (spirit), tapu (sacred), karakia (prayers), and pōuri (bereaved) make tangihanga a complex and delicate procedure. The overall intent of tangihanga is to ensure a safe and clear pathway for the wairua of the deceased to transfer from the physical world to the spiritual world and to provide support to the whānau pani (bereaved family).

This study recognises the effect of urbanisation and colonisation on whānau (family) which has impacted Māori cultural practices and in this case, tangihanga (funeral). This research will also consider the survival of tangihanga. The focus on two timeframes is discussed, beginning with a pre-European timeframe through to current day practices. Eight aspects of tangihanga practice are the focus of this study giving a foundation and understanding of what tangihanga requires both physically, spiritually, and mentally.

A combination of research methods were incorporated in the thesis including kōrero tuku iho (intergenerational transmission), case studies, and one on one interviews with marae (courtyard) experts and funeral directors. The study presents a focus on tangihanga (funeral) held on my marae Te Pāroa. An accumulation of information attained from outside my hapū (subtribe) provides support to the findings and adds a critical analysis.

Current tangihanga (funeral) practices are interpreted and finally concluded with recommendations for the future. The outcome of this study provides evidence of how Māori customary concepts and practices have changed and also provide a perspective on whether the practices that Te Pāroa marae (courtyard) follow.

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INTRODUCTION

1.0 Chapter Introduction

Different cultures see and experience death in different forms. In New Zealand, Māori display an emotional farewell through deep spiritual expressions of poroporoaki, sending the wairua to Hine-nui-te-pō. In ancient Egypt, it is Anubis who escorts the dead. For Māori it is Taramainuku who travels the skies scooping up the wairua with his net. He then throws the wairua into the sky and that is how stars are formed, they are our loved ones shinning down on us in the night.

This chapter introduces a background to the study and provides an insight into the practice of tangihanga (funeral). Contributing a summary of the topic Pungarehu ki te Pungarehu, Oneone ki te Oneone (ashes to ashes, dust to dust): *an understanding of Tangihanga*, this chapter serves as an introduction to the research. This research explains tangihanga process and practices. It gives a foundation to the main aspects of tangihanga to give an understanding of the change that has occurred in these practices from pre-European time to the current day.

1.1 Background to the Study

The title explained simply means, that because we were created from earth/dust when we die, we return to the earth/dust. Pūrākau (ancient legends) have taught that Tāne (a Māori god) fashioned woman out of clay, the Almighty Creator gifted this woman with wairua (spirit), and her name is Hineahuone. Non-Māori legend alike, states that God made man from the soil, that man was Adam. Therefore, the title applied to this study refers to these origins, and how men/women, were created from the earth. Hence when we die our body returns to Papatūānuku (the earth), and the wairua returns to the Almighty Creator.

The title of this study named Pungarehu ki te Pungarehu (ashes to ashes), Oneone ki te Oneone (dust to dust): *an understanding of tangihanga* is a biblical term commonly used at Māori funeral services and funeral services in general.

As per Collins (2015) “ashes to ashes, dust to dust is poetic. That exact phrase is not in the Bible, but it is Biblical through and through”.

As the older generation is becoming absent from the marae (courtyard), so too are the ancient teachings. The surviving next generations are left in desperate need of solid guidance so that the people of the marae can maintain the unique and indigenous cultural practices. This research seeks to analyse and inspect the procedure of tangihanga (funeral) undertaken on my marae, Te Pāroa marae located in the Ngāti Awa (Figure 1) area of the Bay of Plenty, North Island.

This study refers to kaumātua (elders) from other iwi/hapū (tribe/subtribe) to support the critical analysis of tangihanga (funeral) as practised at Te Pāroa marae (courtyard). The hapū of Te Pāroa marae is Ngāi Taiwhakāea.

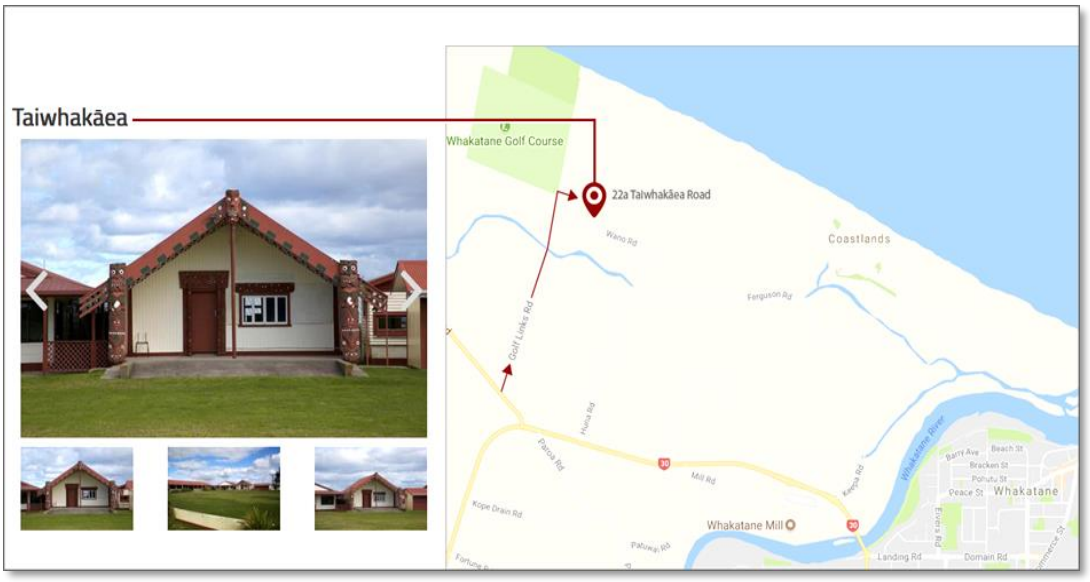


***Figure 1*: Te Pāroa marae & location.**

Whakapapa (lineage) extends through the many hapū (subtribes) of these main iwi (tribes); Ngāti Awa, Tūhoe, Whakatōhea and Ngā Puhi. The lineage from Taiwhakāea is shown in (Figure 2*)* and illustrates the successive generations from Kiore, to Wiremu, then Waakata, and finally to my koroua (grandfather) Te Wharepōuri, whose full name is Te Wharepōuri Te Wana Taituha. The below (Figure 2) whakapapa (genealogy) was acquired from my whānau reunion book. An error is shown in the name Rirpeti which should be Riripeti.

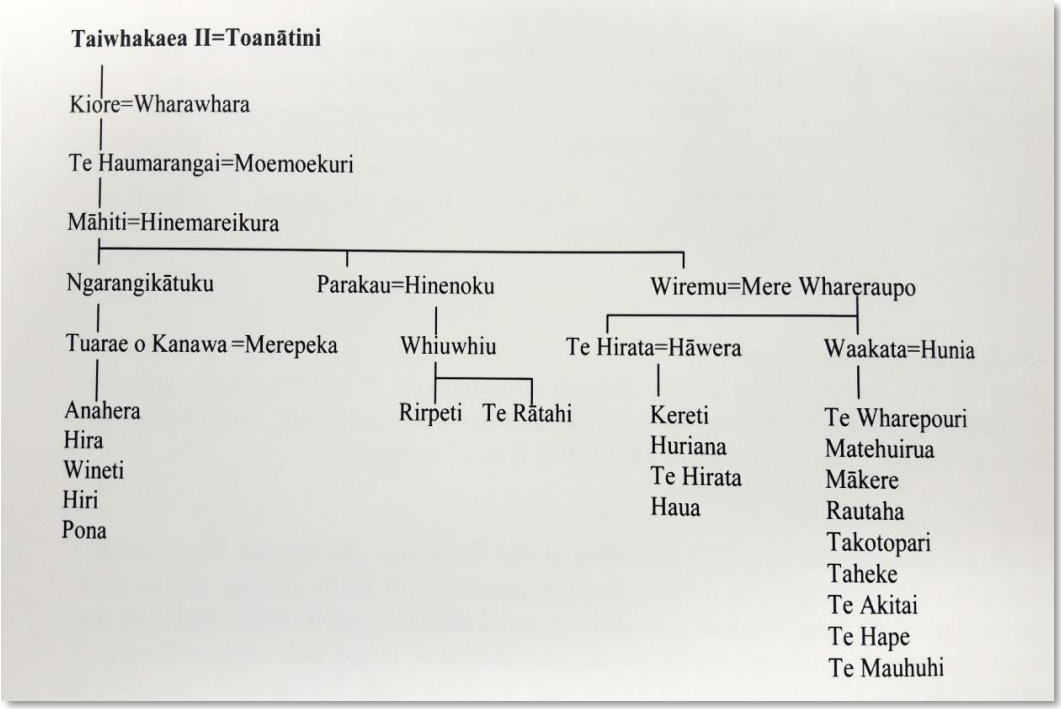


***Figure 2*: Taiwhakāea whakapapa (1991)**

Tangihanga is the funeral rites of the deceased. Also known as mourning or weeping. In this study it is translated as 'funeral'. The decision to base my study on tangihanga (funeral) was due to observations made at Te Pāroa marae (courtyard) during tangihanga. I recognised that when my elders who once worked in the back of the marae moved into a role at the front of the marae a void was left behind. This I understand is the growth within marae roles as someone matures, which is a movement that I will experience one day.

Since replacing my mother in roles at the back of the marae (courtyard), I have observed that there are minimal hapū (subtribe) members that understand the aspects of tangihanga (funeral) and the procedure involved from the duties at the front of the marae through to the duties at the back of the marae. My observations whilst attending tangihanga (funeral) on my marae (courtyard) have identified that when tangihanga is upon the marae the attendance from hapū (subtribe) members is but a familiar few. Every role on the marae is important.

These roles vary from kaikōrero (speakers), kaikaranga (caller) and kaumātua (elders) at the front of the marae to kaimahi (workers) in the kitchen, and kai (food) gatherers at the back. On several occasions, I have attended tangihanga (funeral) on my marae (courtyard) to work in the back and discovered how difficult it is to perform many tasks with minimal support. Another observation I made was the lack of knowledge regarding marae protocol during tangianga displayed from bereaved whānau (family) who return to the marae only to bury their tūpāpaku (deceased) is common.

This category of whānau (family), are normally unknown to the hapū (subtribe) and traceable only by whakapapa (genealogy), not by personal contact. These tangihanga (funeral) do not encourage the people of the hapū (subtribe) to come to the marae and work. The risk of losing the ancient values and tangihanga practices is becoming increasingly adverse. The completion and analysis of this research contributes to the explanation of tangihanga practices to identify traditional Māori customary concepts and practices.

1.2 Aim and Research Questions

I intend to provide an understanding of tangihanga (funeral). I will refer to practices that I observed on Te Pāroa marae (courtyard). Therefore, the research purpose is to define tangihanga and in order to do this I have asked the following questions:

1. How is mate (death) defined?
2. Who provides care to the tūpāpaku (deceased)?
3. What does whakaeke marae (entering the marae) look like?
4. What takes place during the three days of mourning?
5. What is the significance of pō whakamutunga (last night)?
6. What is the kawa (protocol) on the funeral day?
7. What happens at the urupā (cemetery)?
8. What concludes tangihanga (funeral)?

1.3 Significance

The significance of this study will first extend to Professor Hirini Moko Mead's comprehensive assessment of Tikanga Māori (2003) where he writes about the tangihanga (funeral) ceremony. Mead (2003) explains how tangihanga is a vital part of Māori culture and describes several circumstances and obligations that need to be met to perform a successful tangihanga. He provides an understanding of tangihanga which pinpoints important aspects and how the obligations can be met.

Secondly, it will provide new information about why the practices are implemented in such a way. It will add awareness into the ancient tradition of tangihanga (funeral) practices and of wairua (spirit). A critical analysis is made to understand if tangihanga of today is a traditional Māori ceremony.

1.4 Overview of Methodology and Methods

It is important that this research follows an indigenous methodology as the subject and participants are Māori. Appropriately a kaupapa Māori research methodology has been dictated throughout the study. This form of methodology is interpreted by Smith (1999) as "whānau is one of several aspects of Māori philosophy, values and practices which are bought to the centre in kaupapa Māori research" (p. 187).

There are countless definitions of kaupapa Māori methodology. It is my opinion, that kaupapa Māori methodology is simply a practice of accessing information from Māori, with relation to Māori society and communities. The information was gathered and retained from the participants with respect allowing the interviews to take place in their chosen environment. To answer the research questions it was identified that a qualitative methodology was appropriate. The methods for qualitative methodology provide a personal theme to the subject where beliefs, emotions, religion, personal roles, and whānau (family) relationships are recognised.

Several case studies that I have described as the researcher show a weakness within tangihanga (funeral) practices on Te Pāroa marae (courtyard). One on one interviews were necessary due to there being no written evidence in relation to tangihanga on Te

Pāroa marae. As identified by Gagnon (2010) “when we conduct a case study for research purposes, we are examining the interactions amongst many variables in a natural setting, often without preconceptions” (p. 22).

The interviews were organised in a location nominated by the participant for a relaxed tikanga Māori context. This allowed for a comfortable atmosphere and encouraged an easy flow of conversation. The interviews were semi-structured which involved key questions being asked allowing the opportunity for the participants to deliver an unlimited response.

1.5 Overview of Thesis

The use of Māori words is inevitable within this study because these words are used frequently within te ao Māori, therefore a translation in brackets is provided in the first instance in a paragraph. This is provided in the first two chapters for the reader to become familiar with the words thereafter a glossary is provided towards the end of the thesis for further reference.

Chapter One introduces the research topic and provides a background as to why I have chosen this specific topic. It gives a breakdown of my whakapapa (genealogy) to Ngāi Taiwhakāea and provides an understanding as to why the study pertains to Te Pāroa marae (courtyard). A description of the research questions gives an outline of the eight aspects of tangihanga (funeral) that are examined within the study.

Chapter Two is a review of the literature pertaining to tangihanga (funeral). Such authors as Best and Oppenheim provide pre-European and early European material leading to current known authors such as Sir Hirini Moko Mead and Professor Wiremu Doherty. The authors are known experts to Māori academics on Māori world views, values and principles within a traditional and contemporary context. Also included are the findings of scholars who have researched a topic that coincides with tangihanga.

Chapter Three provides an interpretation of the research methodology framework showing the relevance to Ngāi Taiwhakāea and Te Pāroa. Various kaupapa Māori methodological explanations are cited from influential authors giving an array of responses. A newly created framework is introduced providing justification of its metaphorical use and its origin. The explanation of data analysis is described providing the rationale of the analysis choice.

Chapter Four describes the qualitative methods used to answer the research questions and gives a rationale as to why these specific methods applied to the study. A definition between qualitative and quantitative methodologies is provided to support the methodology chosen for this study. In this chapter, the case studies are interpreted so that they can be compared with the findings and then discussed further.

Chapter Five provides an arrangement of published evidence from secondary sources being known academics and research scholars. This chapter lists the findings that are discovered from the research undertaken. Minimal discussion is provided so that the main key findings and depth of analysis can take place in the discussion chapter.

Chapter Six summarises the findings then discusses the outcomes producing a perspective on the practices of tangihanga. Using the case studies and the findings, this chapter describes how the actual results compared to the expected outcome of this study. Based on the results found, a comparison of other research is concluded. It provides a discussion on the key results and what the analysis reveals.

Chapter Seven is the concluding chapter which summarises the entire research study. Confirmation of what this research set out to achieve and the purpose of the study is re-identified. In the same way, re-confirmation of the methods and how the results were achieved and obtained is re-established. Recommendations and limitations are provided including the beginning of a potential strategic plan for Ngāi Taiwhakāea hapū (subtribe).

1.6 Chapter summary

This chapter introduced the research topic. An explanation of the research methods and methodologies were outlined so that a perspective could be formed. Details of my whakapapa (genealogy) to Ngāi Taiwhakāea show understanding as to the reason the study is specific to Te Pāroa marae (courtyard). A description of the research questions gives an outline of the eight aspects of tangihanga (funeral) that are examined within the study.

The next chapter reviews the literature on tangihanga (funeral) with an emphasis on pre-European practices. A collection of findings from distinguished academics and authors provides a perspective of tangihanga evolution thus far. Such authors as Best and Oppenheim provide the pre-European and early European material leading to current known authors. The authors are known experts on Māori world views, values and principles within a traditional and contemporary context. Included are the findings of scholars who have researched a topic that relates to tangihanga.

LITERATURE REVIEW

2.0 Chapter Introduction

The previous chapter introduced the thesis topic providing an overall glimpse into the thesis chapters. An insight on the modelling and theme of the study is shown with an overview of my whakapapa (genealogy) to Ngāi Taiwhakāea. This provides an understanding as to why the study pertains to Te Pāroa marae (courtyard). Included is a description of the research questions, providing an outline of the eight aspects of tangihanga (funeral) that are examined within the study.

This chapter reviews the literature from known authors who are experts on Māori values and practices. A blending of the knowledge base from past to present is described to show significant change in Māori tangihanga (funeral) practices. The authors have known academics with significant knowledge of Māori values and principles within a traditional and contemporary context.

2.1 Key Literature Topics

I endeavour to provide awareness into what I perceive are important aspects of tangihanga (funeral). All facets of tangihanga are important however, the study focus is on eight aspects within the context of tangihanga. Death is a process that is experienced throughout the world. Death rituals depending on race or religion are practised in many ways where it is celebrated and mourned. The rituals of death may differ although the outcome of death is the same.

The topic of death involves a sacredness in the world of the living and the spiritual realm. Likened to the Tapa Whā model created by Mason Durie which encompasses both spiritual and physical aspects of the Māori world is stated by Pollock (2015) on the Te Ara-New Zealand Encyclopedia website as:

> Māori health expert Mason Durie developed the whare Tapa Whā model of health in 1982. This encapsulates a Māori view of health and wellness and has four dimensions: taha wairua (spiritual health), taha hinengaro (mental health), taha tinana (physical health) and taha whānau (family health).

> Different parts of a wharenui (meeting house) represent each of these dimensions.

An understanding of tangihanga (funeral) rituals and practices is declining rapidly. For many of the younger generation, the knowledge of how to manage and participate in tangihanga stops at the roles behind the marae (courtyard). On Te Pāroa marae, the Māori characteristic of manaaki manuhiri (caring for visitors) is currently the level of marae knowledge for the younger generation and only for those who attend the marae, even less for those who do not.

It is necessary to acknowledge the origins and history of tangihanga (funeral) practices that go back hundreds of years. Tangihanga is not a new event though it has evolved with the joining of both Māori and Pākehā cultures trying to exist in unity on the same land. The colonial forces which integrated Pākehā society had a colossal effect on Māori culture, values, and beliefs.

To understand tangihanga (funeral), an understanding of death is required. Within Te Ao Māori (Māori world) nothing is separate, the language, the values, and the practices. All are intertwined like a form of whakapapa (lineage) that connects one part to another. As per Barlow (1991):

> Whakapapa is the genealogical descent of all living things from the gods to the present time. The meaning of whakapapa is to lay one thing upon another, for example, to lie one generation upon another. Whakapapa is the basis for the organisation of knowledge in respect of the creation and development of all things. (p. 173)

Therefore, like whakapapa (lineage), tangihanga (funeral) has layers that connect to the physical world of the living, which then connect to the spiritual world of the deceased. Together these two worlds walk side by side to ensure a clear and safe transition is made for the deceased person’s wairua (spirit). The layers of process and protocol are peeled away one by one until the wairua has arrived at its destination in the unseen world.

2.2 Pre-European and Post-European

Death involves tapu (sacredness). The level of tapu is high when death is concluded. Prior to the arrival of European settlers, the Māori people lived within the lore of tapu under the guidance and ruling of chiefs. Tapu is a restriction or prohibition that is in every part of Māori daily life. To ignore the lore of tapu resulted in repercussions to the person committing the act or to their future generation. To defy tapu produced a negative outcome.

An example of breaching tapu (sacredness) was death. The fear of consequence or repercussion kept Māori within boundaries protecting all living elements. Tapu is defined by Robinson as "restriction for preservation. The laws of tapu were created for preserving mana or spiritual power. The law of tapu is the restriction and the mana are the power we are preserving" (2005, p. 100). Where there is tapu there is noa (unrestricted). If something is tapu then it will eventually become noa. It is stated by Mead (2003) that:

> Noa is often paired with tapu indicating that often noa refers to restoring a balance (p. 31). It is not useful to think of noa as being the opposite of tapu or as the absence of tapu. The state of noa indicates the balance that has been reached, a crisis is over, health is restored and life is normal again. (p. 32)

Numerous practices involve rituals and sacredness especially with regards to death and tangihanga (funeral). When someone is terminally ill and the time comes that they are near death a ritual known as Ōhākī (dying speech) was conducted. The Ōhākī ritual is a Māori custom where the dying person will speak about their desire and dreams for those who survive them including what they will inherit. A person who is transitioning from life to death will ask for a specific food, most likely their favourite foods. As Matenga & Roberts (2006) explain "in tīpuna times some iwi believed that a person needed food and water to sustain them for their long journey after death. This practice is known as ō-matenga" (p. 23).

The request for favourite foods if to just have a mouth full provides satisfaction to the wairua (spirit) and tinana (body). Today, if a person is hospitalised and able to consume food, whānau (family) will take the food they request to the hospital for them to eat. If they are unable to eat, their body is injected with intravenous fluids administered by health professionals. The breath of a dying person is noted by Best (1905) as being named "manawa kiore: this expression implies the faint breathing of a dying person who is past speech" (p. 164).

When death arrives there is no more breath and the heart stops beating. It is stated by Participant Three (2017) to be known as; "manawa hē". When the person takes their last breath a tuku wairua (releasing the spirit) ceremony is performed. This is to release the person's wairua (spirit) from their physical body. Throughout the tangihanga (funeral), rituals are conducted so that the wairua has a clear pathway to the spiritual realm.

It is described by Rameka & Te Pania (1990) that "when a person dies a ceremony of tuku is carried out. Traditionally this is the karakia to free the spirit from the body and assist it on its way to the spirit world, ensuring that the spirit does not remain in the world of the living" (p. 5). The tuku wairua (releasing the spirit) ceremony is the beginning of the poroporoaki (farewell). Many conversations and views can be had as to the journey home that the wairua (spirit) embarks upon, each tribe having their version.

The death of a loved one consumes the heart with deep sorrow. The pain of this sorrow is identified on a person's face, in their tears, and their sound. In the past Tregear (1904) claims that:

> When the death was announced there was much wild lamentation indulged in; the bystanders crying aloud and gashing their faces, or more generally their bodies, with flint knives; this was especially the case with the women, as the men did not wish to spoil their tattooing. Sometimes a woman would become a mass of congealed blood from her wounds. (p. 389)

This practice of self-mutilation or self-laceration by the women is extreme, showing a profound sadness, loyalty, and mana (authority). This practice has not continued through to post-European times. However, the ancient practice of hair cutting which too is a sign of mourning is still practised by some today. The hair would be cut then buried with the tūpāpaku (deceased). Best (1905) suggests:

> Another token of mourning in former times was the cutting of the hair. One way was to cut off all the hair very short except for one patch, of perhaps two inches in diameter, on the left side of the head. This was left the original length and could hang down. It was called reureu. (p. 27)

When I lost someone very close to me I had my long hair cut, and put the cut hair in the coffin with the tūpāpaku (deceased). By placing my hair in the hand of the tūpāpaku, I hoped that the wairua would not feel alone when embarking on the journey to the spiritual world.

2.3 Body and Spirit

Tikanga Māori (Māori custom) says protection and care of the deceased body is crucial. Throughout the war period in the early years, a considerable fear of the opposition obtaining the body was an important justification as to why Māori don't leave their tūpāpaku (deceased) unattended. Opposing war parties would have immense pleasure in ridiculing the tūpāpaku for all to see. As mentioned by Best (1934), "It was considered a fine thing to obtain bones of the enemy's dead and form fish hooks and spear points" (p. 108).

Māori protect and care for the tūpāpaku (deceased) from the moment sickness or death occurs through to the burial. Body snatching is a risk when leaving the tūpāpaku unprotected. Tikanga Māori calls this 'whakarangātirahia te tūpāpaku' which means the body that was snatched was of high status within the iwi (tribe) therefore a high value emotionally, physically and spiritually. The care and protection of a tūpāpaku (deceased) in post-European times involves changing from the whānau (family) hands to the undertaker or coroner. Evidently, whānau are being separated from the tūpāpaku because of cultural differences, current New Zealand law and a disregard for Māori customs.

A common funeral practice of today is that a tūpāpaku (deceased) is put into a casket/coffin. Māori are revisiting the use of harakeke kōpaki (flax wrapping) which is used like how a newborn baby is wrapped. The tūpāpaku is either laid on the veranda of the tipuna whare (ancestral house) under the window or inside the tipuna whare at the third post. In contrast to the marae (courtyard) some whānau (family) prefer to hold tangihanga (funeral) at their home. In both situations, the tūpāpaku is dressed in their best attire and a korowai (cloak) belonging to either the whānau (family) or hapū (subtribe) is draped over the coffin. Generally, this is what has become normal practice today however, pre-European practices as per Oppenheim (1973) concluded the positioning of bodies as:

> Trussed in the sitting position with the knees drawn up to the chin and the arms around them. The body was washed in shark oil and sometimes ornamented with re ochre paint (kōkōwai) and dressed in the most elaborate clothes. (p. 44)

Pre-European and early European timeframe saw the tūpāpaku (deceased) often displayed in public in the middle of the village. A typical pre-European village consisted of many small homes. Tūpāpaku were sometimes showcased on the small porch of their own home. The approach of the tūpāpaku being displayed in a sitting up position is where the name tūpāpaku derives from. As told by Participant Three (2017), “tū (to stand, set in place), and pāpaku (low or shallow)”. However, if you look up the word Tūpāpaku (deceased) you will see that it has taken on a new meaning. As per Moorfield (2017):

> Tūpāpaku
> 1. (noun) corpse, deceased, cadaver, deceased person's body.
> 2. (noun) sick person, seriously ill person, terminally ill person, invalid, sufferer - not a common usage in modern Māori.
> 3. (noun) intended victim to be killed.

Today the term tūpāpaku (deceased) is used commonly for the meaning of a deceased person’s body although the body does not sit in a sitting position, but rather laying in a flat position.

***Figure 3*: Higgins, R. (2011). Tūpāpaku.**

The duration of tangihanga (funeral) pre-European time was dependent on the person's status. As mentioned by Matenga & Roberts (2006):

> The longest recorded tangihanga was for King Tāwhiao in 1894 which lasted for two months. Europeans thought that holding a body for this long posed a health risk, particularly during an epidemic, and passed a law that limited the length of tangi to a maximum of five days. (p. 25)

The time it took Māori to arrive at a tangihanga (funeral) was dependent on the distance they lived and travelled from. This was often the reason also for an extended duration of tangihanga. Today's transportation provides an opportunity to reach tangihanga within hours or a day. A person's status within the hapū/iwi (subtribe/tribe) underpins the duration of tangihanga and the burial that the tūpāpaku (deceased) receives.

As told by Crozet and cited in Oppenheim (1973) that "when an ordinary man or woman or child dies the corpse is thrown in the sea; but a fighting man is buried, and on the hillock which covers his corpse spears and javelins are stuck as trophies" (p. 60). Sometimes the tūpāpaku would be displayed on the veranda of the whare (house) as shown in (Figure 4) which is the most utilised space at the marae today for tūpāpaku viewing.

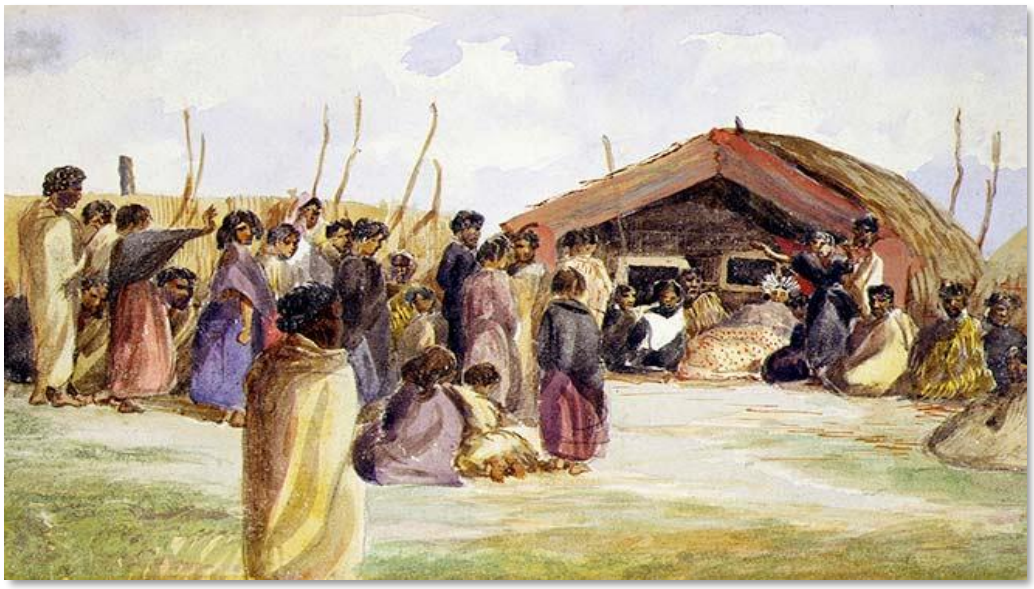


***Figure 4*: Google search (2017). Māori beliefs about death.**

What was deemed an ordinary tūpāpaku (deceased) was a person with no status within the tribe, whereas the tūpāpaku of a chief treated with the utmost respect and were placed on platforms or sometimes suspended in a tree. According to Matenga & Roberts (2006):

> Tūpāpaku of ariki and rangātira were placed on the platform or ātāmira in an urupā or tree. The tūpāpaku stayed on the platform until all the flesh had disintegrated, and only the koiwi were left. This process took about two years. (p. 27)

Bones were then cleaned and taken to caves for burial. Ngāti Awa interred a person's bones within caves on the sacred maunga (mountain) of Pūtauaki. Often the bones were stored and carried in a vessel known as a bone box as per the example pictures following (Figure 5 & 6). As explained by Werness (2000):

> Māori burial chests (also called bone boxes, bone chests) were made to contain the scrapped bones of high-ranking chiefs. Primary burial took place in which bodies were exposed on sand hills or platforms in trees. After the body had decayed, the bones were collected and prepared for secondary burial in caves. (p. 317)

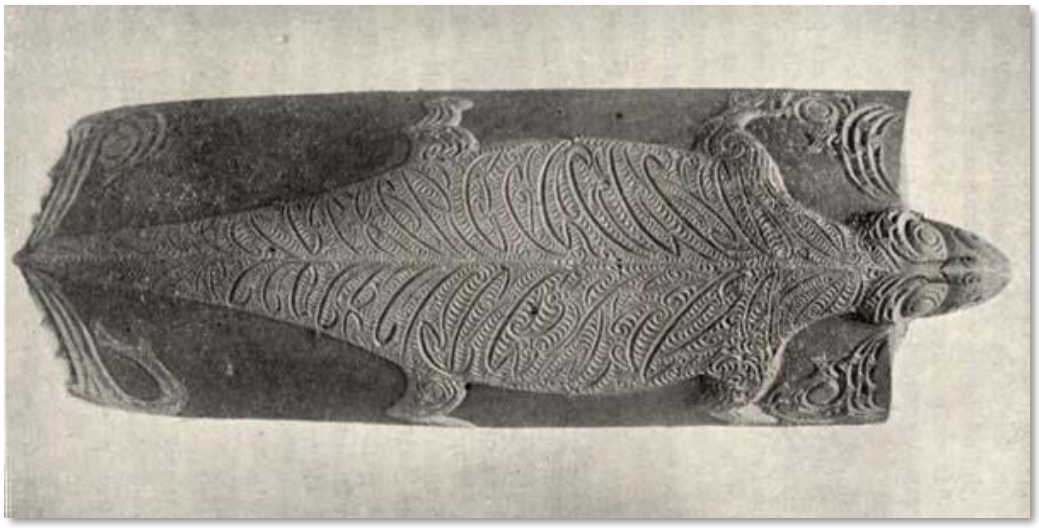


***Figure 5*: Best, E. (1924). Waka koiwi.**

When the time was right the bones would be exhumed and the life of that person mourned and celebrated once again with a hahunga (exhume) ceremony. Hahunga is a time to mourn again for the deceased person and ended once more with a feast. Based on the findings of Higgins (2011):

> After a time the tohunga would return and collect the bones for the hahunga. The bones were washed, scraped and painted with red ochre, and returned to the marae and mourned over again, in a similar ceremony to the tangihanga. The final committal of these bones was done in secret so that enemies of the hapū could not uncover the dead and desecrate their remains.

An equally significant aspect that is practised today in comparison to the hahunga (exhume) would be a hura kōhatu (unveiling). Though the practice of a hura kohatu does not involve the exhumation of bones. The mourning and celebrations are revisited for one day with the formal ceremony ending as always with a hākari (feast).

In summary, the hahunga and the unveiling ceremony is likened to tangihanga (funeral) where people gather from near and far to return to the marae (courtyard) to remember the life that the deceased person lived and to provide support once again to the whānau pani (bereaved family).

***Figure 6*: Skull Box; Māori death customs, (Oppenheim, 1974, p. 65)**

The depth of a burial pre-European time was kept shallow to allow for bug activity. A considerable amount of the flesh would be eaten by the bugs allowing the hahunga (exhume) ceremony to take place approximately two years later. It is stated by Hamilton (1906):

> The graves used by natives are by no means deep, about 3 ft. or 4 ft. in-depth as a rule. As the bones are to be taken up in a few years it is perhaps better not to bury deeply, inasmuch as decomposition would be delayed (p. 189).

Today, New Zealand law states that burial must be earthed six feet in depth. The decline in decomposition due to no bug activity and also the use of embalming fluids means that the body is not being returned to Papatūānuku (mother earth) any time soon.

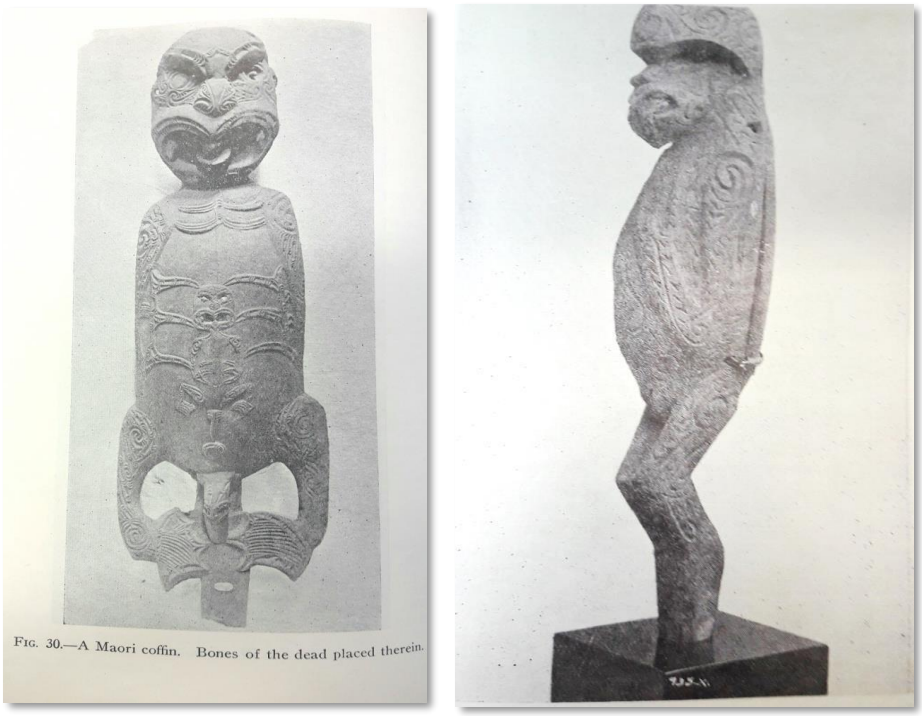


***Figure 7*: Bone boxes. (Best, 1934, pp. 110-111)**

Alternative practices of earth burial from the pre-European time were tree burial, house burial, swamp burial, and sandhill burial. An urupā (cemetery) in Whakatāne belonging to Ngāti Awa is Opihi Whanaungakore (Opihi of no relatives). This urupā is located on the beach near the entrance into the Whakatāne River. Buried in the sand of this urupā are many tīpuna from Te Pāroa including my tipuna koroua Wiremu Te Whatāpapa. Elsdon Best observed, researched and wrote about Māori culture and practices. In another of his novels Best (1924) notes that:

> Sandhill burial was common in some parts where loose formations of sand were found on the coast. This was an easy task, the covering of the body in the face of a sand drift. A famed sand dune burial place for centuries was that known as Opihi, at Whakatāne. (p. 64)

The misconstrued perception that Māori did not cremate their tūpāpaku (deceased) has been proven incorrect in books written by authors like Best and Oppenheim who lived and studied Māori communities. Although cremation wasn't conducted as a preferred option, more so a necessity of the time and place of death. Evidence in support of this position can be found in Voykovic (1981):

> It must be recognised that the reason for cremation was protection (p.91). It must be stated that cremation was not the normal method of dealing with corpses, but in the cases of those who lived on flat areas, those involved in warfare and with enemies, as well as with the occurrence of disease, it certainly could not have been too uncommon in traditional times. (p. 93)

It can be seen from the above analysis that the author Voykovic regards protection as the reason for cremation. For example; the protection of mana (authority) where a warrior had fallen in battle therefore his tūpāpaku (deceased) is unable to be returned to its homelands and whānau (family). To prevent the tūpāpaku from being taken by the enemy the tūpāpaku was cremated. It is important to note also that if a person died of a contagious disease the tūpāpaku would be cremated to prevent the disease from spreading throughout the living. As mentioned by Frazer (1994) "it was a common custom for a raiding party to cremate their dead in the enemy's country when there was no time to carry them home for the usual obsequies" (p. 23).

Notwithstanding these limitations cremation was not the preferred option for our ancestors who felt compelled to uphold and protect the people therefore, it remains frowned upon today. Given the current high profile debate concerning cremation, it is quite surprising that this practice is becoming popular as time evolves. These are the forms of burial that were practised pre-European time. Currently, Māori either get buried in a Council owned cemetery, a hapū (subtribe) urupā (cemetery), or they choose to be cremated.

2.4 Prayers

The ancient prayers of Māori were not like the prayers of today. Many prayers were recited throughout the day for all purposes. Every person including the children had personal knowledge of prayers to get them through the day. Many karakia tawhito (ancient prayer) were chants or incantations.

There were different levels of karakia (prayer) depending on a person's status. It was believed that the higher a person was in status, the stronger their karakia was. The tohunga however had the most powerful prayers as they were the direct link to the Almighty Creator. As per Hiroa (1949):

> Individuals did not always have a priest standing by to help them out of difficulties that arose in their various activities, so it was part of every person's education to learn an assortment of karakia. Chiefs who had graduated from the houses of learning were well equipped with karakia applicable to every phase of life. Lesser chiefs learned from their older relatives and priests who could teach various things without forming a lodge of instruction. Even commoners learned many incantations for their protection. Every individual had a personal stock of karakia for everyday pursuits, to cure minor ailments and to protect against danger. (p. 116)

Being connected and acknowledging wairua (spirit) encourages the ritual of karakia (prayers). On the marae (courtyard), karakia is more evident due to tangihanga (funeral) being a highly tapu (sacred) hui (meeting). The denomination on Te Pāroa marae is the Hāhi Ringatū (the upraised hand). Founded by Te Kooti Arikirangi Te Tūruki. The Hāhi Ringatū is a religion founded post-European arrival. According to Kaa (2017):

> Te Kooti Arikirangi Te Tūruki was a prophet who came to prominence after escaping from the Chatham Islands (Rēkohu), where he had been imprisoned by the Crown. During his imprisonment, he believed he was instructed by God and told to teach the people. He escaped in 1868 by capturing a supply ship, the Rifleman, and took along 300 fellow prisoners (including women and children). When they arrived back on mainland New Zealand they raised their right hands in thanksgiving to God, which is the origin of the name Ringatū.

The Māori language is powerful, adopting the concept of te reo pōhewa (the language of imagery) thus creating a rhythm with a pulse, with emotion and connection. Karakia tawhito (ancient prayers) were poetic to the point where English words are not able to translate the prayer and capture the same essence as when recited in te reo Māori (the Māori language). Few tohunga (priests) of today have received ancient teachings handed down by tohunga of old.

These few tohunga (priests) understand the beliefs and teachings of the old people. They respect and adhere to the tikanga (protocols) of karakia (prayers). They understand the depth of karakia and the power of karakia. Today prayers are commonly known as karakia or inoi however, karakia of old have a name that served a specific purpose, for example, Keane, B. (2011) mentions several prayers as, “tua (to remove tapu from child birth), pure (to remove tapu from an adult), whāngai hau (offering of food to an atua)”.

The Hāhi Ringatū (the upraised hand) services have a structure which begins with a hīmene (psalm), a pānui (narrative) followed lastly with waiata whakamoemiti (song of thanks and praise). This structure can be repeated depending on the reason for the gathering. Karakia (prayers) give us a direct connection to Te Atua (God). Karakia begin by addressing and acknowledging Te Atua. Naahi (2009) pointed out that “when we use karakia we move into another world, the world of spiritual powers, we move into their time and their place, and we bring their tapu and their mana into operation in our world” (p. 53).

Karakia (prayers) is a consistent practice conducted by the tohunga (priest) throughout tangihanga (funeral). The tohunga role is to be a medium between the living and Te Atua (God). Every morning and every night karakia are recited to keep the wairua (spirits) of te hunga mate (the dead) and te hunga ora (the living) settled and to give thanks and praise to te Atua. An important aspect of tangihanga is the pō whakamutunga (final night). The purpose of this night is to guide the whānau (family) to disconnect themselves from the wairua (spirit) of the tūpāpaku (deceased). On the Māori Presbyterian church website, karakia during pō whakamutunga is explained by Kaawa (2013) as:

> The purpose of this karakia at this stage of the tangihanga is to start the preparations to begin releasing the person from our care. In many senses, this karakia marks the transition from the mourning stage to the letting go stage. After this karakia farewell speeches begin.

Commonly declared by some people as poroporoaki (farewell), the pō whakamutunga (final night) is the time for whānau pani (bereaved family) to stand

and contribute to the speeches remembering their loved one. The night includes celebrations of speeches and waiata (song), encouragement to the wairua (spirit) of the tūpāpaku (deceased) to go on its journey, not to stay here with the living. The formalities are closed off with a person from the whānau pani being the last speaker and the tohunga (priest) who has the last words of karakia (prayers) to close the night proceedings.

2.5 Feast

Another significant factor of tangihanga (funeral) is hākari (feast) which is an aspect of manaaki (care) toward the manuhiri (visitors). Primarily it is a practice that uplifts the tapu (sacred) and returns whānau (family) to a state of noa (unrestricted), bringing the whānau out of the world of darkness and into the world of light. The presentation of hākari has changed from a pre-European timeframe to today. Previously, hākari stages were a common feature in the 1800s as explained by Keane (2013):

> Hākari became huge affairs in the 1800s. European spectators recorded the food items and the numbers of people present, as well as the ritual of dividing the food between hapū and iwi. Traditionally food was set out in huge stacks or placed on whata. From the mid-1800s food was presented on large hākari stages, huge pyramid or cone-shaped structures. Hākari stages could be up to 30 meters high, and one was up to 2 miles (3.2 kilometres) long.

The following (Figure 8) is a European missionary representation of a hākari (feast) stage. The early settlers likened this structure and the building complexity to the pyramids of Egypt. In the past a ritual of tangihanga (funeral) for less fortunate tribes saw human sacrifice being conducted when food was scarce.

As per Best, cited in Petrie (2015) found that “slaves might be killed to provide food for a funeral feast, but a person of rank, possibly even a relative of the deceased, could be sacrificed as an exaltation of and token of respect to, the dead” (p. 139).

***Figure 8*: Hākari Stage 1849, (Meredith, 2013)**

Contrary to what Best said, cited in Petrie (2015) the sea and bush were filled with fish and birds and many other foods. The food from the bush and the sea that were once plentiful are now a luxury to Māori since the arrival of Pākehā. Makereti (1938) pointed out that:

> These writers often speak as though a Māori made himself poor by giving a feast for the opening of his house, the marriage of his daughter, or by the food he supplied for a tangi for his mother or father or another relative. I am writing enough in this chapter about the large cultivations of kūmara, aruhe, taro, and other foods of the Māori, about the fishing for sea fish and fresh-water fish and shell-fish, about the many varieties of fruits and berries gathered in the forests, and about the birds caught or snared there, to show that the Māori always had plenty of food and that he need never wait for a hui to have a square meal. Indeed, there never was a poor or hungry Māori before the days of the Europeans. (p. 157)

The importance of providing provisions for manuhiri (visitors) is a continued theme especially when a person with rank or stature within their iwi (tribe) passes away. Manuhiri are presented with the best food available of the season and it is served by the hapū (subtribe) with respect. Today, all meals including hākari (feast) are held inside the wharekai (dining hall).

The wharekai sits not far from the tipuna whare (ancestral house). Preparations for daily meals and the main hākari are administered until the early hours of the morning. After only a few hours of sleep, a handful of whānau (family) will rise the following morning to continue the hākari preparations and cooking. An example of hākari of old is described by Keane (2013) as:

> Hākari inevitably involved great quantities of food. One feast at Matamata in 1837 was held by Te Waharoa for tribes from Tauranga. A commentator wrote; They have collected for the feast, six large albatrosses, nineteen calabashes of shark oil, several tons of fish, principally young sharks, which are esteemed by the natives as a great delicacy, upwards of twenty thousand dried eels, a great quantity of hogs, and baskets of potatoes almost without number.

Prior to eating in a wharekai (dining hall), Māori ate outside on the marae ātea (courtyard) as in (Figure 9). On days of rain, the kai (food) was set up in the tipuna whare (ancestral house) where everyone would eat with the tūpāpaku (deceased).

***Figure 9*: Hākari at Whai-a-te-motu. (Keane, 2013).**

Today when manuhiri (visitors) are given food it is a meal, sometimes there are two types of meals served. Every group that comes into the dining hall has a meal. The food that is offered to manuhiri today is a lot more than when I was younger. As stated by Participant Seven (2017):

> Unless it was a main meal of the day (breakfast, lunch or dinner), manuhiri would be served a cup of tea, fried bread, crackers, butter and jam. Today they get stew, boil up, sometimes seafood, and cakes. This becomes more expensive compared to the previous tangihanga when large meals were served only three times a day.

The hākari (feast) which is still a great feast today involves hours of preparation and many hard-working hands to feed the multitude of people in attendance. The hākari from pre-European time consisted of local cuisine from the bush for inland Māori or from the sea for coastal Māori. Today, a hākari consists of European introduced foods like chicken, beef, stuffing, and pumpkin.

2.6 Blessing the House

In pre-European time, there was no need for takahi whare (house blessing) as a person close to death was transferred from the home and placed in a hut or tent known as a wharau (temporary shelter) so that death did not occur in the home. If a person died in their home the home would be burnt down to remove the tapu (restriction). As stated by Hiroa (1949):

> An ordinary house could be burned down or abandoned without much loss, but meeting houses were too valuable to allow of being destroyed. The only possible way of saving valuable houses was by not allowing anyone to die in them. Thus, when patients became seriously ill, they were removed to a temporary shelter quickly made or, in later times, to a tent. (p. 416)

The practice of burning one's home upon death to uplift the tapu (restriction) became costly, thus began the use of temporary shelters. In 1979 Te Pāroa marae (courtyard) was still conducting tangihanga using the wharau (temporary shelter). It is described by Abla & Eden (2011) that:

> In the days before Christian influence, when a person died inside a house, it was burned down to remove the spiritual potency of the deceased person, bit, because modern homes are a more permanent and expensive asset, the practice has been replaced by a ritual called takahi whare. This ceremonial walking through the deceased person's home after burial is accompanied by

> prayer or incantation to lift tapu and render it safe for the living to reoccupy. (p. 143)

The takahi whare (house blessing) ritual follows a Western-influenced practice of a priest and whānau (family) walking through the home, whilst karakia (prayers) are recited and the priest sprinkles water in the rooms to clear any unwanted spirits that may be lingering in the home.

2.7 Chapter Summary

This chapter reviewed literature, websites, and television documentaries pertaining to tangihanga. The knowledge base from scholars and known authors identified as tohunga (experts) on Māori world customary practices gave an insight into pre-European practices of tangihanga (funeral). This chapter showed Māori traditional customs in a post-European.

The following chapter explains the research methodologies used throughout this research. An introduction of a new framework that I created relates to Te Pāroa marae (courtyard). The use of the framework comes from a metaphorical aspect using pūrākau (ancient legends) to draw on and connect the research to the framework.

METHODOLOGY

3.0 Chapter Introduction

The previous chapter reviewed the literature on customary concepts, values and beliefs pertaining to tangihanga. Made up of references and quotations from known experts and authors who specialise in Māori cultural practices, and in this case, tangihanga within a pre-European timeframe.

This chapter will explain the methodologies for this research according to a specific paradigm. The introduction of a new framework is metaphorically connected to the eight aspects of this study. This chapter gives reason to the chosen kaupapa Māori and qualitative research methodologies.

3.1 Methodology Overview

For many years Māori people and Māori society have been researched by non-Māori. Early European time saw known authors like Elsdon Best and R.S Oppenheim; write numerous publications on Māori rituals and practices. In my opinion, the outcomes of these publications are a mainstream world view of Māori customary concepts and beliefs. However, Māori authors were non-existent at that time, so the writings of non-Māori are all we have by way of literature.

It is important to state that this research will provide evidence of change within tangihanga practices due to the integration of Māori and European religious practices and intermarriage. Before beginning any research project, a decision on the chosen research methodology is required. This helps guide the study to a method of data collection and data analysis. There are three primary research methodologies: qualitative, quantitative and mixed-mode. Within these research, methodologies are specific methods which is the action of obtaining the information.

For this study, I have chosen to use a qualitative methodology. To put it simply, quantitative research is the gathering of numerical data. Qualitative research is about gathering data from personal insight.

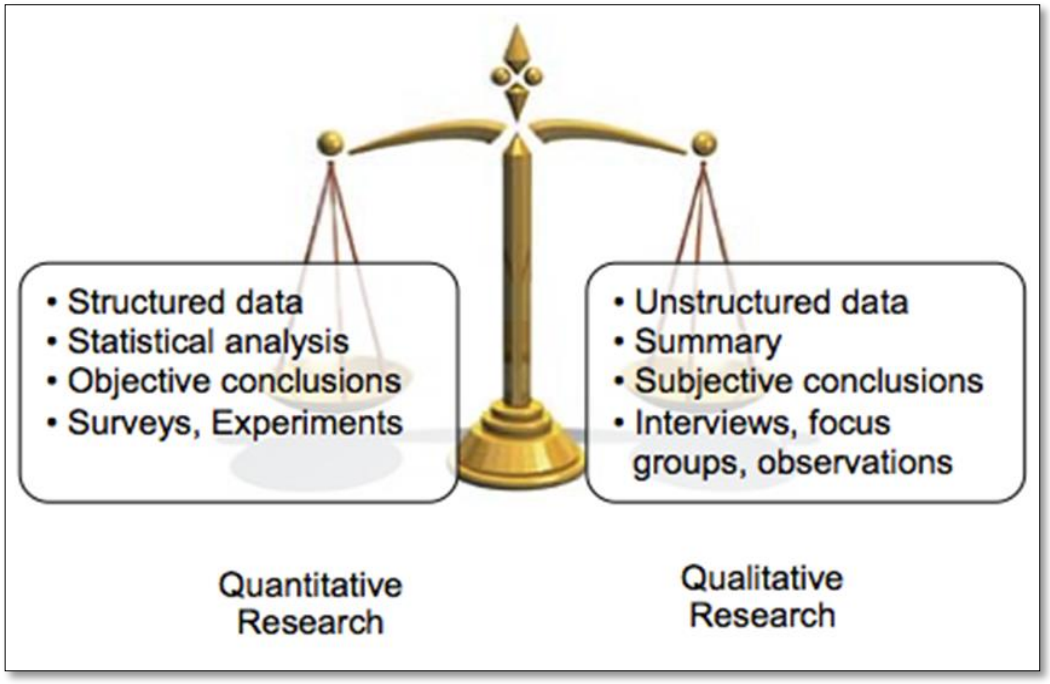


***Figure 10*: Qualitative & quantitative research, (Market Research, 2017)**

If I were to apply a quantitative methodology using statistical surveys I would not receive the personal information required to answer the research questions and provide an understanding of tangihanga. Tangihanga is a personal event and needs to be treated in such a way including research on tangihanga. As this study pertains to Māori, it is significant that a kaupapa Māori methodology is followed. Various kaupapa Māori methodology explanations are cited by influential authors giving an array of responses. A newly created framework is introduced justifying its metaphorical use and origin.

3.2 Kaupapa Māori

Kaupapa Māori theory allows the validity of the subject being researched from a Māori point of view. Kaupapa Māori research is a form of research methodology underpinned by Māori values and beliefs. With an increasing amount of Māori scholars and Māori authors' kaupapa Māori methodology is becoming more popular and seen frequently in new research. It is stated by Swann & Pratt (2003) that:

> Kaupapa Māori methodology, a total philosophical, theoretical, and practical research paradigm that is premised on a world-view that is distinctly Māori, drawing on Māori knowledge, experiences, tikanga, and language. (p. 102)

Prior to European arrival Māori would wānanga to pass on knowledge to provide understanding to protect knowledge and ensure its survival. Kaupapa Māori can be a very complexed topic for non-Māori researchers. Kaupapa Māori is about whakapapa, it is about Māori practices, it is Māori beliefs and values all in one. The ancient practices and teachings of protecting te ao Māori are the main aspects driving kaupapa Māori methodology. As identified by Denzin & Lincoln (2005) that "a kaupapa Māori position is predicated on the understanding that Māori means of accessing, defining and protecting knowledge existed before European arrival in New Zealand" (p. 115).

Each known mainstream author who previously researched Māori makes an important contribution to research regarding Māori as it shows an understanding of a non-Māori view towards Māori cultural practices. Accepting their words as true and accurate is a compelling decision, as the literature these authors provide is the only written account of Māori society from early European arrival, and because of this, any ethical consideration seems unlikely. Smith (1997) claims that:

> Kaupapa Māori theory is more than simply legitimating the 'Māori way' of doing things. Its impetus is to create the moral and ethical conditions and outcomes that allow Māori to assert greater cultural, political, social, emotional and spiritual control over their own lives. (p. 456)

The consideration of ethics is questionable in previous research pertaining to Māori. Whether the participants understood the purpose of the study is unknown. The language barrier between the researcher and the participants becomes problematic and therefore the research outcome is open to debate. Evidence of the language barrier and deliberate misinterpretation is written in history within The Treaty of Waitangi and Te Tiriti o Waitangi.

These two legal documents were supposed to be an exact translation of the other. We know today this is not the case as one document shows a European desire to manipulate the people of Aotearoa and the other document a firm statement of what Māori believed they were signing. It is concluded by Pihama (2015) that "kaupapa

Māori is a transformative power. To think and act in terms of kaupapa Māori, while experiencing colonisation is to resist dominance" (p. 7).

Māori researchers allow for Māori frameworks so that a cultural foundation is met. Like the karanga that joins all the realms together, the framework is the connection between the physical world, the spiritual world, the world of imagery, and the academic world which are all-inclusive in kaupapa Māori research.

3.3 The Wheke Framework

A conceptual framework presents a connection between the different areas the researcher is studying. To assist with simplifying this study I have created 'The Wheke' framework. This is my approach to exploring my research problem and grouping together the ideas and theories into an overall framework. 'The Wheke' framework derives from a Ngāti Awa pūrākau. As per Lee (2009):

> Pūrākau is a term not usually associated with academic writing or research methodology; rather, pūrākau is most commonly used to refer to Māori, myths and legends. Pūrākau however, should not be relegated to the category of fiction and fable of the past. Pūrākau is a traditional form of Māori narrative that contains philosophical thought, epistemological constructs, cultural codes and worldviews that are fundamental to our identity as Māori. (p. 1)

Pūrākau states that an octopus named Te Puku o Te Wheke travelled the Pacific Ocean eating people of the Pacific Islands when it became hungry. Te Atua was not impressed therefore summoned Tangaroa to find Te Puku o Te Wheke and stop him from eating the people. Tangaroa commanded one of his children, Mangopare to carry out the instruction from Te Atua. Mangopare found Te Puku o Te Wheke in Samoa and chased him through the depths of the Pacific Ocean.

Mangopare finally caught Te Puku o Te Wheke in the boundaries of Ngāi Taiwhakāea, in the Whakatāne District. There he beat the octopus until Te Puku o Te Wheke retreated into an underwater cave. This pūrākau declares that Te Puku o Te Wheke still lives in this cave a short distance from Whakatāne. Mangopare is known

to the people and the descendants of Ngāi Taiwhakāea as their kaitiaki because of his victorious battle with Te Puku o Te Wheke. Only the descendants of Ngāi Taiwhakāea have entered Te Puku o Te Wheke's cave and returned to tell the story. A kaitiaki is explained by Cherrington (2004) as:

> A kaitiaki is a special spirit, a guardian spirit that watches over us. They come to us when we need them. A kaitiaki will visit us in the physical world, often in the form of an animal. When they appear in this world, we believe that they are trying to tell us something from the spiritual world. (p. 160)

Various symbols of Te Puku o Te Wheke are identified within the Ngāti Awa area. One example is Te Kura Kaupapa Māori o Te Orini ki Ngāti Awa, a local Māori total immersion school (Figure 11) has taken this legend and incorporated Te Puku o Te Wheke into their school emblem showing the connection to Ngāi Taiwhakāea. This school was established by a Ngāi Taiwhakāea hapū member and originally located on Taiwhakāea Road, Whakatāne, a few hundred metres from Te Pāroa marae. It is now located in the area now known as Coastlands, within the Whakatāne District.

***Figure 11*: Te Kura Kaupapa Māori o Te Orini ki Ngāti Awa, 2013**

The Wheke framework holds a vital template of eight tentacles each representing eight components of this thesis. An octopus can change the direction of its mantle funnel enabling it to propel itself forward or backward. Due to the range of predators that pose a threat to their lives its pigment cells within the skin allow for

camouflaging. British Broadcasting Corporation website (2015), describes the characteristics of an octopus below:

> Researchers at the Hebrew University there have been filming the amazing creatures crawling. They've discovered that each individual limb pushes the body in a different direction. So, by choosing a different 'arm', an octopus can push itself along, without having to worry about which direction they're going in.

With its strong eight tentacles providing a foundation, the symbol of the octopus illustrates eight aspects of tangihanga. ‘The Wheke’ relates directly to my hapū and is often raised in storytelling and tribal accounts. As raised earlier, the eight tentacles individually serve ‘The Wheke’ by operating and assisting in different ways. So too do the key aspects of tangihanga, each varied, though its role is equally important. All must work in unison and harmony to achieve a successful outcome. In comparison to Mason Durie using only the four walls of a wharenui for his Tapa Whā Māori health model, I elect to use only the eight tentacles of ‘The Wheke’ for my theoretical framework.

The first tentacle provides māramatanga. It provides an understanding of new knowledge, enlightenment, along with a realisation and clarification of the research topic. In obtaining māramatanga a person discovers cultural ties which participate effectively within te ao Māori.

The second tentacle is whakapapa which gives a line of descent from ancestors down to the current day. The whakapapa tells the story of where the kaupapa emerged and brings it through to today. Whakapapa are also recited in waiata and in whaikōrero during tangihanga.

The third tentacle is mauri which is known as an energy that binds all living things in the physical world. The mauri cannot leave the body, it moves within us and like the wairua, it is a vital principle. The mauri ceases to exist when death occurs which is different to the wairua as the wairua cannot die, it continues in the spiritual realm.

The fourth tentacle is tikanga which is the protocol or process in which the practices are conducted. It provides boundaries, rules and regulations within tangihanga. Tikanga is about ensuring the protocols and practices are fulfilled correctly. Tika, meaning correct and in this instance the correct way in which we do things. Tikanga can be a form of etiquette, customary practices, and is known as Māori lore.

The fifth tentacle is manaakitanga. Māori must feed and provide emotional support and care to the people in attendance at tangihanga. Manaakitanga is a process of showing kindness, hospitality, generosity and care for others. To the Māori people, manaakitanga is a traditional value that is an important component of who we are, as Māori.

The sixth tentacle is wairua which begins its existence when the eyes form in the foetus. The information inside this study gives sight to the eight aspects of tangihanga within this research. The wairua provides the spiritual life principle, a soul within the study. Wairua is the principle of cultural integration that holds all things together and over time it is as material as it is spiritual; as contemporary as it is ancestral.

The seventh tentacle is kotahitanga. Some may see kotahitanga as the most valued principle as it is the only principle that concludes unity which is so difficult to achieve. Likened to every role on the marae the importance of each tentacle combined creates a complete whole, therefore creating unity and a sense of togetherness. Although each tentacle is important the combination of the eight is a powerful foundation.

The final eighth tentacle is mōhiotanga which is embedded throughout this study providing both awareness and knowledge. It promotes an extension of that knowledge encouraging new learning for the future. Mōhiotanga gives insight; it allows for comprehension and provides perception.

Te Wheke framework of Pere (1997) is also a metaphor of the octopus using the tentacles as a holistic medium between the spirit world and whānau. Different to 'The Wheke' framework that I have created, Rose Pere's framework of Te Wheke incorporates the head of the octopus. She refers to the head as the representation of whānau and the eyes of Te Wheke representing the total wellbeing of the whānau.

***Figure 12*: Māori health models Te Wheke (Pere, R. 2017)**

The breakdown of Rose Pere's Te Wheke framework which refers to areas within the Māori health sector is as per the Ministry of Health (2017):

Te whānau – the family
Waiora – total wellbeing for the individual and family
Wairuatanga – spirituality
Hinengaro – the mind
Taha tinana – physical wellbeing
Whanaungatanga - extended family
Mauri – the life force in people and objects
Mana ake – unique identity of individuals and family
Hā a koro ma, a kui ma – breath of life from forbearers
Whatumanawa – the open and healthy expression of emotion

The eight components of tangihanga that I have identified give quality and importance of tangihanga practices whilst incorporating Māori values and principles

of māramatanga, whakapapa, mauri, tikanga, manaakitanga, mōhiotanga, kotahitanga and wairua.

3.3.1 Passing versus Mate

I entitle this ‘Passing’ simply because it is a softer English word for death, and when a person dies it is often said that they have ‘passed away’. The Passing or Mate aspect of tangihanga provides māramatanga of death, thus connecting this aspect of tangihanga to the theoretical framework. This is shown from both Māori and Pākehā lenses. Firstly, I explain the definition of death using the Māori terminology ‘mate’ in this case, meaning death as mate can also mean ‘sick’. From a Māori lens, ‘mate’ occurs when the heart stops beating and the tūpāpaku takes its last breath. Based on the ideas of Mead (1997) the process of mate is defined as:

> Just before a person dies, there is a ceremony called tuku wairua which sends the spirit of the dying away while the person is still alive and conscious of what is happening. Death is signalled by the final breath, the expiration of hau. Once the spirit has departed, the person may be medically dead but, in a Māori sense, he or she is not wholly dead yet. An important transformation has occurred: the person is now a tūpāpaku (standing shallow). (p. 220)

Māori believe a person’s state of mind prior to their death is important. A calm wairua supports a smooth transition into the spiritual world. The tuku wairua ritual is about caring for the wairua, ensuring the wairua is released to start its journey. According to Barlow (1991):

> The Māori believe that all things have a spirit as well as a physical body; even the earth has a spirit, and so do the animals, birds, and fish; mankind also has a spirit. When a person dies their physical remains are interred in the bosom of Mother Earth, but their spirit lives on and travels the pathway of Tāne to the gods that created them. Here, the spirit is no longer subject to death but dwells forever in the presence of the gods. (p. 152)

When Mead speaks of the person being medically dead this is concerning clinical terminology. He continued to identify that this version of death is not as black and white for Māori. This is signified in the literature review as well as in the above comments. For Māori, mate is more than a physical definition; it also has a spiritual interpretation. However, when someone stops breathing the consensus is that they have passed away. I believe the clinical explanation is a Pākehā term of what death is. Participant Five (2017) gave a detailed description of a clinical death:

> There are many forms of death. When someone dies, that's just one stage of death, so that's when the heart and the lungs and the brain stop working. When those die that's when we define what is death. Another stage is biological death, death when there is no return. When someone has an accident, cardiac arrest or an asthma attack and they die, there is a point where they can be brought back; they're dead but they're not dead. So, they have about 6 minutes to get oxygen to the brain with no outcome of brain damage. Anything after those 6-9 minutes is when the brain starts to die due to lack of oxygen.

These perspectives provide māramatanga showing the difference between what I deem as a mainstream definition of death compared to the Māori definition of 'mate'. The outcome is one in the same, a cessation of life in this world.

3.3.2 Responsibility of Care versus Tiaki Tūpāpaku

This section searched for answers pertaining to the difference of care that is provided to the deceased by Māori and non-Māori. This aspect of tangihanga connects to 'The Wheke' framework as the whakapapa is likened to the Introduction chapter. Whakapapa is defined by Moorfield in the online Māori Dictionary (2017) as, "to place in layers, lay one upon another, stack flat".

This aspect of tangihanga has many layers which encompass the responsibility of care to the tūpāpaku. There is spiritual care and physical care which are vital components that make a connection to whānau and hapū.

From a Māori worldview, care for the tūpāpaku has a broad response. As mentioned by Herbert (2001):

> There were traditional management practices of a tūpāpaku which allowed the living to keep it for a goodly period without sign of putrefaction. The body would first have undergone massaging and binding techniques that equated to today's modern embalming processes. The body and hair would then be dressed and adorned in the finest traditional dress, both having already been fragranced with oil and kawakawa leaves. Additional to these practices certain karakia (incantations and prayers) were recited by specific tohunga while at the same time removing putrefying elements out of the body. This assisted in keeping it all nice. (p. 7)

This statement identifies the preparation care of using natural resources to deter the body from rapid decay. One other form of care is not leaving the body unattended. Evidence shows in the literature review that this care dates to a pre-European timeframe, therefore; it is what I believe to be, a true account of Māori care for the tūpāpaku. The care process for non-Māori and those like-minded is to transfer their deceased body to an undertaker. The undertaker will embalm the deceased and put the body in the chiller until the family has organised the burial. Embalming with chemicals originated from Western influence. According to the website Better Send-off (2017):

> At the beginning of the 1800 century no-one was embalmed - the only people who were embalmed were cadavers for medical students to work on. During the war when soldiers had to be flown or shipped home embalming kept their bodies fresh for the long journey and then funeral homes began offering it to the public; many people think embalming is compulsory and until quite recently Funeral Homes carried it out routinely sometimes without asking permission from the family, now by law they must ask.

Through my experience of attending many tangihanga when a person dies, they are taken to an undertaker for processing and embalming. Since being introduced, embalming with chemicals has been the most commonly used practice to date. Many people turn to funeral directors for help when their loved one dies.

There is a sense of comfort and security in handing over the body to those who provide professional services for tūpāpaku. Those that chose not to hand their tūpāpaku over to an undertaker have reignited the Māori tradition of tūpāpaku care, therefore, creating a whakapapa that traces back to ancient teachings keeping the connection from the old world to the new world.

3.3.3 Lie in State versus Tūpāpaku

This section of tangihanga captures the practice of lying in state, the display of a tūpāpaku. The information provided is the mauri tentacle of this tangihanga aspect. For what was the mauri of the tūpāpaku will be displayed in death. The act of lying in state with their finest clothing, taonga, and the manuhiri that come to pay their respects whilst the tūpāpaku is lying in state, confirms the status of that person's life force when they were still breathing. The literature review shows the multiple practices of a tūpāpaku lying in state from a Māori view. This included the practice of tying the body in a sitting position for all to see and mourn. As confirmed by Mead (2003):

> Once the relative breathes their last breath, their status changes immediately to that of being very tapu and of being classified as tūpāpaku, meaning to stand shallow rather than stand tall. The traditional way of preparing a corpse was in a sitting position with the knees trussed and bound to the body. (p. 134)

Those of high status were placed in a tree or on a ātamira whilst those of low rank even children were tossed into the sea seemingly not even worthy of burial. Others were placed sitting in the trussed position in the middle of the village against a pole whilst the hapū sat around them grieving. Based on the findings of Best (1905):

> In addition to his weapons, fine garments were exhibited on a person's bier as a sign of his chieftainship; it was also a custom of yore to so display any prized heirloom or treasure of the tribe with a similar view. But the defunct one must have been a person of importance in the tribe to allow of such a procedure, for many of such ancestral treasures were looked upon as being sacred. (p. 167)

Today, the use of a coffin has become the most common practice where the body lies out stretched in a sleeping position with the arms placed down on the side. The origin of the coffin is stated by Neighbors (2012):

> The word coffin comes from the Old French cofin and from the Latin cophinus, which translates into 'basket'. The word was first used in the English language in 1380. A coffin is defined as a box or chest for the display/burying of a corpse. When used to transport the deceased, a coffin may also be referred to as a pall.

This statement gives rise to the words 'pall bearer'. Pall as mentioned above, means the coffin, and bearer, meaning carrier. Non-Māori that display their deceased body in a coffin predominately leave them to be displayed in a chapel, a viewing room at an undertaker's premises or in their home. Whilst Māori tradition provides the utmost care to a tūpāpaku to ensure a clear pathway is made for the journey of the wairua, many non-Māori have the perception that at death, like the mauri that ceases to exist there is nothing more. Consequently, the care of a dead body is not important.

3.3.4 Funeral versus Tangihanga

Questions posed in this component were to obtain a description of the daily proceeding of tangihanga on the marae; this is the tikanga component of 'The Wheke' framework. Providing reasoning as to why each role on the marae is conducted. Throughout tangihanga there is an extensive amount of tikanga to be followed otherwise known as rules and boundaries which are adhered to so the wairua of the deceased is respected.

Prior to the European presence in Aotearoa, Māori tangihanga had no timeframe. For some, the days extended to weeks and in some cases months. It was identified earlier in the literature review that the longest recorded tangihanga was that of King Tāwhiao in 1894. This tangihanga lasted for two months.

The longest tangihanga recorded post-European is that of Dame Te Ātairangikaahu, the Māori Queen, as per Margaret Nelson Agee, Tracey McIntosh, Philip Culbertson, & Cabrini 'Ofa Makasiale (2013):

> Te Arikinui died on August 15, 2006 and was mourned with elaborate and appropriate funeral rituals. Wednesday 16, marked the first day of Te Arikinui's tangi – the Māori funeral ritual that takes place from death until burial. She lay in state at Tūrangawaewae marae for 6 days. After her funeral service on Tuesday, August 22, she was carried on a 9-km journey, borne on the magnificently carved canoe named Tūmanako, down the Waikato River to Taupiri Mountain to be buried. (p. 175)

The following (Figure 13) is an actual picture of the Māori Queen's body/coffin being transported on the river to her place of burial.

***Figure 13*: Queen Te Ātairangikaahu Tūpāpaku, (Selkirk 2008).**

Both examples of tangihanga were for Māori royalty. One being for the Māori King in the late 1900s and the other for his mokopuna the Māori Queen in the early 2000s. Tangihanga for the Māori Queen was recorded and televised live by Television New Zealand, for the world to see, for the whole duration of her tangihanga. In comparison, the funeral of Princess Diana in 1997 was held in one day.

She was known to the world as the people's princess and her funeral was televised also. Her body was transported to a church where most British royalties lie in state. That same day she was taken to a private cemetery on her family land for burial. As described by Cable News Network (1997):

> Princess Diana's coffin was drawn on a gun carriage through central London to Westminster Abbey, where the royal and Spencer families gathered for the funeral service. Her remains were later buried on her family's estate in Northamptonshire. The service was televised live worldwide, and people in London could watch on large screens set up in Hyde Park and Regent's Park. Members of the crowds, some clutching flowers and tissues, wiped away tears as they heard the hymns, readings and prayers for the 'people's princess'.

These examples show the difference in practice for a funeral of British royalty compared to tangihanga of Māori royalty. To give a true perspective I wanted to provide details of a funeral/tangihanga of the same title and status with their own culture thus using the deaths of royal status from both Māori and British culture. For Māori, it was New Zealand law that forced the reduction of mourning days as mentioned by Matenga & Roberts and cited in Sullivan (2012) that "the law is responsible for the shortened tangihanga as the holding of a corpse for this long posed far too great a health risk" (p. 96).

Throughout tangihanga many people arrive at the marae to pay their respects to the wairua of the tūpāpaku and the whānau pani. As the visitors come and go from the marae the role of the hapū is to keep all the operations functioning correctly according to tikanga and kawa. Throughout the tangihanga duration of typically three days, manuhiri are welcomed onto the marae with a call from the kaikaranga, whaikōrero are spoken, and manuhiri are presented food. All these roles are an important element of tikanga Māori; they are the foundation of Māori culture passed down from our forefathers.

3.3.5 Farewell versus Poroporoaki

Following on from the previous component of tangihanga the questions examined in this section provide manaakitanga regarding the practice of poroporoaki or farewell.

Māori encourage manaakitanga throughout tangihanga. It is a natural personality trait of the Māori people which includes spiritual support. The night before the burial day is known as pō whakamutunga though some call it poroporoaki. Whānau and friends can stand and speak and tell stories about the memory of the tūpāpaku when they were alive. This too is the only time that the whānau pani can speak. Similarly, Higgins & Moorefield as cited in Ka'ai (2004) stated that:

> On the last night before the final committal, poroporoaki, or final farewells, are encouraged. This last night before the burial is a celebration of the life of the deceased. It is sometimes called the pō mihimihi. These farewells are more informal than those performed on the marae during the rituals of encounter. The pō mihimihi also allows the whānau pani to have an opportunity to speak and make acknowledgements to those who are present. (pp. 88-89)

Depending on the personality of the deceased when they were alive will set the tone for pō whakamutunga. After each whaikōrero a waiata is sung. For the poroporoaki the waiata can be a happy or memorable waiata that celebrates the life of the tūpāpaku. As explained by Mead (2003):

> In many tribal areas the final night, called the pō whakamutunga, is a special event that is managed in different ways. It is not simply a matter of the poignancy of the last evening at the traditional marae. In fact, it signals an important stage in the gradual lifting of the heavy mantle of tapu that is upon the kirimate. (p. 140)

Therefore, the poroporoaki provides manaakitanga to the bereaved family and the spirit of the deceased to release themselves from each other and start heading in separate directions. Not many Western culture funerals consist of an official night of farewell before the burial. The Catholic faith has an event called a vigil service which is like poroporoaki although not always conducted the night before the burial day.

3.3.6 Funeral Day

This section looks into the karakia on the final day at the marae. Karakia and prayer have wairua which is the sixth tentacle of 'The Wheke' framework. The questions asked were to identify karakia and the practice of leaving the marae. Prayer is a form of communicating with te Atua, it is a spiritual togetherness. On the funeral day, a service is held and waiata are sung. Many marae within Mataatua rohe follow the Ringatū faith. A structure pertaining to tangihanga for Ringatū karakia are described by Participant Two (2017):

> 3 am is ngā karakia moata followed with a hīmene and waiata
> 7am is ngā karakia o te ata followed with a hīmene and pānui
> Karakia ahiahi are followed with hīmene a pānui and a waiata
> 3 am is the time of the wairua
> 7am is the morning karakia
> Anytime between 3 am and 5 am is the closing of the coffin

After the karakia and waiata, the pallbearers will be instructed to enter the house of mourning to uplift the tūpāpaku. As they start to carry the tūpāpaku out of the house of mourning, the kaikaranga will call her first poroporoaki to the wairua. The second poroporoaki to the wairua from the kaikaranga is called as the tūpāpaku leaves the marae. An example procession leaving the marae as per Participant Two (2017):

> From the wharenui we, the tohunga start to lead the roopu and that goes under ko te amorangi ki mua ko te hāpai o ki muri. We, the tohunga lead the tūpāpaku onto the car or straight to the urupā. In whakaeke, we're at the back because the tūpāpaku needs to be called into the marae by the whānau, hapū. So, there's that respect. There is no whaikōrero or karanga at the urupā; it is a time for burial, hīmene, pānui, waiata, tuku (oneone ki te oneone, pungarehu ki te pungarehu).

This is not the case on Te Pāroa marae, no one walks in front of the tūpāpaku and procession. The response to karakia times from Participant Two, clearly shows that karakia is a constant practice throughout the duration of tangihanga.

For non-Māori and in this specific case the Catholic Church, the journey to the spiritual world requires a transition which is what Māori believe also. According to Our Catholic prayers website (2017):

> Prayers about death have two valuable effects: First: they can help souls make a smoother transition to Eternal Life with God in Heaven, either shortening or perhaps even eliminating, whatever Purgatory they might have needed. Second: They can bring comfort and strength for those who mourn for the dead and dying, either by their bedside or graveside.

The funeral of a New Zealand European is similar also where the pall bearers uplift the coffin, then proceed out the doors of the church or undertaker premises to a waiting vehicle. Those in attendance stand on either side of the room or area leaving an aisle for the coffin to be carried down the middle.

3.3.7 Interment

The purpose of this component is to explain the burial process in Te Pāroa urupā. This is the seventh tentacle of 'The Wheke' framework being kotahitanga. The urupā or cemetery is a place of unity between the living and the deceased. The questions asked sought to answer the practice of burial and the role of the grave diggers. There is a spiritual component where karakia is recited however, there is no karanga performed by the living for this is the role of the dead.

In the early years and pre-European times, it was only the grave diggers and the tohunga who were allowed in the urupā due to the extreme level of tapu, no women were allowed in the urupā. Earlier on the burial day a group of men from the hapū and immediate whānau will go to the urupā and dig the grave. Depending on the type of earth, it could take several hours or many long hours of digging before the hole is ready to receive the tūpāpaku. As identified by Schwass (2005) "the grave is usually dug early, its location having been debated and decided by the family, hapū or tribal elders" (p. 36).

Urupā are Māori cemetery, a non-Māori cemetery is normally owned by the local council. At Te Pāroa urupā there is no charge to bury a tūpāpaku, but the deceased should have a whakapapa connection to the hapū. Government or local council-owned cemetery charge a fee for a burial plot and are restricted because of weekends and public holidays. It states on the Whakatane District Council (2017) website that:

> A cremation or burial must be booked through the Whakatāne Cemetery and Crematorium administration office (07 306 0500) at least eight working hours prior to the service. The office is open from 9 am – 4:30 pm, Monday to Friday (excluding public holidays).

There are many restrictions with a council-owned cemetery although the graves are kept immaculate by a council employee. At Te Pāroa urupā each whānau are responsible for the upkeep of their whānau graves. There are no restrictions on burial days or times although, a conversation must be had with the tohunga of the marae to ensure approval is given when it is a Saturday as this is the Ringatū Sabbath day.

Once the grave is filled the flowers from the wharemate are placed onto the grave mound. Whānau are now free to return to the marae for the hākari. As they leave the urupā, each person must sprinkle water over themselves and wash their hands to uplift the tapu. As confirmed by Walker (1990) that "sickness, death, and urupā were tapu in the unclean sense. The tapu pertaining to death and cemeteries had to be ritually removed by washing hands before resuming normal activities" (p. 68).

From my experience at the few non-Māori funerals, I have attended there is no washing of the hands by those leaving the cemetery, or after being in contact with the deceased body in general. Māori wash their hands to uplift the tapu of death from them. Prior to the washing of hands, a potato or bread was eaten to uplift and remove the tapu.

3.3.8 The Aftermath

As a final point of tangihanga the aftermath includes the hākari and takahi whare. The focus of this component is to provide mōhiotanga which is an awareness and understanding of what is involved in these two ceremonies. Dialogue was encouraged to capture a general hākari menu and an insight into why takahi whare is practised. Once the whānau pani and kirimate return from the urupā to the marae, a male will exit the wharekai and call to invite them in for the hākari. Preparations for the hākari start the night before. The hākari consists of a large amount of food that is cooked in a mass hāngī for hundreds of whānau and guests. Regarding the hākari, Barlow (1991) tells us that:

> At funeral services, the hākari is prepared for the day of the burial. One of the reasons for this custom is to uplift and support the bereaved family by leading them gently from the rituals by which they expressed their sadness back to the world of reality so that they can pick up their lives once more. (p. 17)

The aftermath of a mainstream funeral is normally at the undertaker premises or a room that is on the church premises which is where finger foods and refreshments are provided. Sometimes it is at the home of the deceased or a family member of the deceased. The term for this is a ‘wake’. Anderson (2008) wrote that:

> The purpose of the wake has evolved so that now it is a time for the deceased’s friends and loved ones to gather and to console the immediate family prior to the funeral. In Australia and New Zealand, and northern England, the wake commonly happens after the funeral service in the absence of the body and is often ‘wet’ – which is to say alcohol and food are served and as a result, the wake often resembles a party for the deceased as well as being of comfort for their family. (p. 201)

Once the tangihanga is over and the whānau return to their home, a house blessing is performed to remove any unwanted wairua. This was not the case in a pre-European timeframe as mentioned in the literature review that any clothing or shelter that involved death were burnt to remove the tapu.

Today, many Māori and non-Māori who are religious minded may ask their priest to perform a house blessing. Māori who are disconnected from te ao Māori (the Māori world) may also find it unnecessary to have a house blessing performed. As told by Birch, J. (2016):

> In Christianity, blessing a home is an ancient tradition that can be found in Protestantism, Orthodox Christianity, and Roman Catholicism. They are usually performed by a parish priest who sprinkles holy water as he walks through every room of the house, accompanied by the occupants of the house.

The days following the tangihanga are busy for the whānau pani who will receive manuhiri at home. The affairs of the deceased will need to be completed for example; closure of bank accounts, meeting with lawyers if there was a last will made by the tūpāpaku prior to their death. Funeral expenses need to be paid and that is just to name a few.

3.4 Chapter Summary

This chapter explained the research methodologies inward of this study. It identified why a kaupapa Māori methodology was best suited for this research. It also explained 'The Wheke' framework and the connection to the eight aspects of tangihanga. These aspects were identified to provide a perspective which is examined using 'The Wheke' framework and the information found so that it could be discussed.

The next chapter provides details on the methods used to obtain the information for this thesis. It shows justification to the qualitative methodology using methods that vary depending on the source and information that was being drawn upon. The appropriate form of research method is fundamental to acquiring accurate results to answer the research question.

METHODS

4.0 Chapter Introduction

The previous chapter concluded the methodologies that explore a perspective based on eight tangihanga practices. It explained why a kaupapa Māori methodology was appropriate for study and provided a connection from the hapū to Te Puku o Te Wheke which is where ‘The Wheke’ framework is derived.

The next chapter explains the methods within this study. Explanation of the research found and justification as to the chosen methods are informed. ‘The Wheke’ framework is identified in this chapter as manaakitanga, shown in the ethical care for the research participants. There is also a component of māramatanga giving an understanding of specific life examples regarding tangihanga observations made by myself.

4.1 Methods Overview

Within each research methodology, there are multiple models or designs. These provide a framework for the study and differ from the actual research methods. The model or methodology is the overall construction and within the construction is the action. Qualitative and quantitative methodologies provide the models or designs for research methods. If the desire is to record the voice of the people, then a qualitative methodology is required.

On the other hand, if it is a statistical voice the research needs then it is a quantitative methodology that must be adhered to. As described by Weathington; Cunningham & Pittenger (2010) that “quantitative research is designed to empirically identify the presence and magnitude of differences between individuals and/or groups of individuals, qualitative research is typically more focused on sense-making in a purer sense” (p. 526).

The methods I have chosen for this research within a qualitative methodology are case studies and interviews. The technique of participation and observation was applied to the case studies regarding tangihanga at Te Pāroa marae. Participation and observation are explained by Crossman (2017) as "Participant observation: This method is like observation, however with this one, the researcher also participates in the action or events to not only observe others but to gain first-hand experience in the setting". Being immersed in the case studies provided an in-depth and personal view of the Western system with regards to mate. It has been identified and explained by Starman (2013) that:

> Case studies have been largely used in the social sciences and have been found to be especially valuable in practice-oriented fields (such as education, management, public administration, and social work). But despite this long history and widespread use, case study research has received little attention among the various methodologies in social science research. (p. 29)

For example, a case study model seeks to explore and describe an example be it a person or a group. The methods or actions within the model are observation and participation or interviews to create a complete picture. The case study provides a detailed example of an episode that took place so that when the data is analysed the strengths or weaknesses of the example can be identified. The use of semi-structured interview methods has been employed to obtain a personal description from the interview participants. In this case, the interviewer must ask questions that have been prepared in advance. This interview style allows the expansion of questions when the participant response requires further probing. As maintained by Galletta (2013):

> Semi-structured interviews incorporate both open-ended and more theoretically driven questions, eliciting data grounded in the experience of the participant as well as data guided by existing constructs in the discipline within which one is conducting the research. (p. 45)

This specific method of research is to encourage Māori to keep Māori customary concepts, practices and values protected. Inclusion of ethics is deemed important so that the participant knows they are safe and can speak freely. The preservation of the participant's mana is critical.

4.2 Ethics

As part of my research due consideration is given to ensure that all ethical procedures will be accounted for. An information sheet inviting the interviewee to participate in the research was provided to each person. This includes the rights of participants to full privileges of confidentiality and the right to withdraw or not answer any question without prejudice. Consent and participation forms were provided to the participants.

All information is securely held and meets the expectations as set out in Te Whare Wānanga o Awanuiārangi ethics guidelines. Managing risk in research is important, as such, Te Whare Wānanga o Awanuiārangi Ethics Committee oversees this research to minimize and manage risks.

4.3 Interviews

To obtain the information required I had to identify key participants who are experts in the field of tangihanga. In keeping with 'The Wheke' metaphor, I identified eight key participants then organised a time and place for the interviews to be conducted where it was convenient for them, a place that they felt comfortable to talk. In conducting my first interview I realised that I was missing the depth of information that I wanted to obtain. This was because the questions that I was asking were not the right questions.

Upon discussing the research with my mentor, it became evident that I was walking a long and difficult road. Better planning was required right through to the minor details which I am guilty of taking for granted. I re-visited the questions based on the skill set of the participant, therefore, obtaining the effective information I was looking for. Each interview session took twenty to thirty minutes. A brief on the participants are given below although keeping their identity anonymous to protect them.

Participant One:

From the Mataatua area, Participant One is a known Professor who is an expert on Māori customary concepts and values. He is internationally regarded as an expert in Māori language revitalisation and scholarly compositions in a range of genres. Through his various roles as a teacher, writer of traditional and contemporary Māori language resources, researcher, and doctoral supervisor he is involved in numerous Māori language projects.

Participant Two:

Also from the Mataatua area, Participant Two is a known tohunga in the Hāhi Ringatū faith and skilled kaumātua in whaikōrero. His whakapapa stems from within the Ngāi Tūhoe iwi.

Participant Three:

A descendent of Ngāi Tūhoe and Ngāi Taiwhakāea, Participant Three is a Dr in Academia currently working at Te Whare Wānanga o Awanuiārangi. Participant Three is an expert on the topic of poroporoaki and knowledgeable in Māori customary concepts. With a teaching background in early childhood education, and a conjoint degree from Wellington Teacher's College, and Victoria University majoring in Māori and Art.

Participant Four:

Participant Four is a descendent from Taiwhakāea and known tohunga in the Hāhi Ringatū faith. An expert practitioner in the skill and art of karakia, tohunga are led by faith providing guidance and healing to people in need.

Participant Five:

Participant Five is a professional undertaker with an immense knowledge of the anatomy involving death. Participant Five also has a knowledge base of urban Māori pertaining to tangihanga. He is a professional involved in the business of funeral rites which entail the embalming and cremation of the dead.

Participant Six:

A descendent of Ngāi Taiwhakāea Participant Six is extremely knowledgeable in the Hāhi Ringatū faith. She has thirty years' experience in the role of kaikaranga, kaiwaiata, and kaimahi at the back of the marae.

Participant Seven:

A descendent of Ngāi Taiwhakāea and Ngāi Tūhoe with fifty years' experience in marae practices, with a tremendous knowledge of the wharekai proceedings. Participant Seven has now graduated to the whare mate.

Participant Eight:

A tohunga in the Hāhi Ringatū faith, Participant Eight is of Tūhoe descent, skilled in the practice of whaikōrero and the knowledge of whakapapa.

The first set of interviews completed was with participants who work for the same organisation as I do. This was convenient for both me and the participants. As with all my interviews, a token of koha was provided to the participant. The participants were agreeable to the interviews being recorded using my mobile phone for capturing and transcribing the data correctly. It is stated by Brennen (2017):

> It is much easier to work with a transcript of each interview rather than continually keep referring back to the recordings. Therefore, you will want to transcribe each interview while the conversation is fresh in your mind. Transcribing interviews is a time-consuming process, and sometimes interviewers can become frustrated by the time it takes to complete a research project based on qualitative interviews. (p. 21)

The next step was to transcribe the information that I had received from the interviews. This was time-consuming however it needed to be done with minimal error. The planning process provided me with the stability to stay on track. If it wasn't in the plan, then it shouldn't be in the study. Once I had gathered all the data I then had to analyse it. A coding method was completed to decide which information was going to have input into the study.

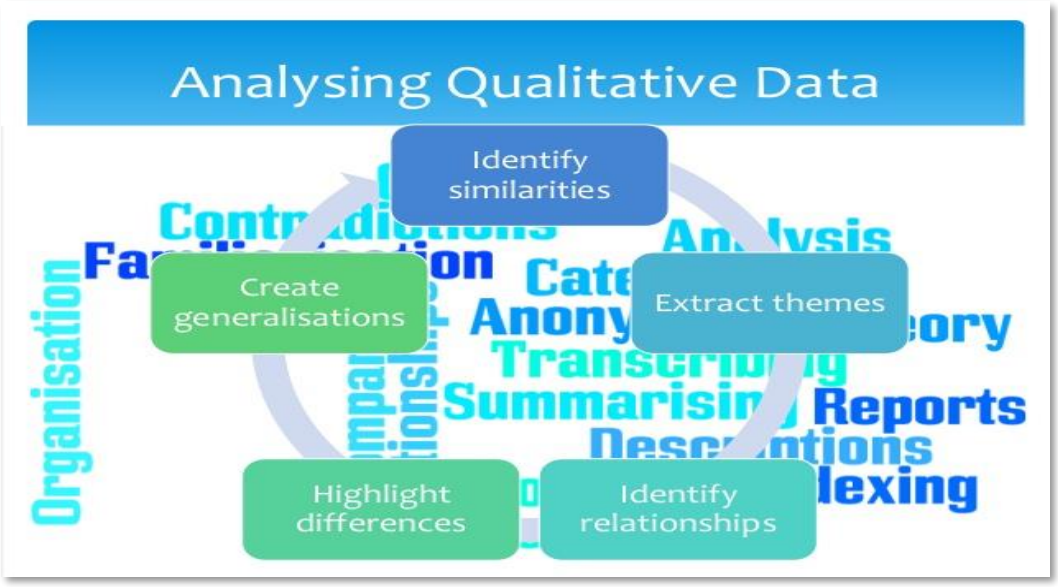


***Figure 14*: Coding. (Google search, 2017)**

Using similarities from all the data collected I could group the themed responses and findings into the eight aspects of tangihanga. The next step was to scale down the data. Using a hierarchical structure provided the opportunity to visually see what data was relevant and what data wasn't going to be included in this study. As identified by Jacelon & O'Dell (2017):

> Once the data are sorted into manageable chunks through coding, the process of interpretation begins. It is important to note that this phase of the research process overlaps with data collection and coding, although it often extends long after the data collection has been completed. The whole process of qualitative research can be compared to a Celtic knot pattern where the line of the pattern continually turns back on itself.

These qualitative research methods provided the outcome of this thesis. The case studies give an insight into real-life context and in this case tangihanga on Te Pāroa marae. The interviews contribute by providing a personal experience of roles and practices pertaining to tangihanga.

4.4 Te Pāroa Marae Case Study

The case studies pertain to several tangihanga within a two-year timeframe. This timeframe was sufficient in identifying a need and where the strengths and

weaknesses were. The difference in case study is identified in the subtitle with CS meaning case study, followed by a number. This shows separation in the different tangihanga that I observed. The most proficient understanding is drawn from experience.

Having grown from a child to adult experiencing first-hand practices of tangihanga has given me a valuable foundation of knowledge that I wish to share. Lived experience is the most valuable knowledge to share and pass on to the future generations. As Māori this is the preferred and most effective way of teaching and learning. The following case studies are true accounts pertaining to the journey of tangihanga within a non-Māori system.

4.4.1 Case Study 1 - CS1

I received a message that a whānau member had been in an accident. I quickly raced to my car and drove off to the location where the accident had occurred. Upon arriving at the location, there were a couple of bystanders there trying to assist. As I parked my car I could see the whānau member's body lying on the roadside. Before I got out of my vehicle I noticed the bystanders placing a blanket over the body to the extent of covering the face and head. This action combined with the look on the bystander's faces told me that this person had died. I sat beside the body holding the hand which was warm to touch. The warmth of the tūpāpaku gave the impression that the last breath must have been taken just minutes before I arrived.

One of the bystanders had already phoned the emergency line to request an ambulance. The Police were the first government agency on sight followed by the ambulance. The medical officers arrived after what seemed like a very long time. The public including school buses were passing by with clear visibility to the tūpāpaku. No attempt was made to shelter the body from the public or vice versa. The local tohunga had arrived and performed the tuku wairua ceremony and recited karakia to uplift the tapu from the scene.

By the time the medical officers arrived the temperature of the tūpāpaku had dropped to a cool touch. The medical officers attached monitoring equipment to the body and

after several minutes they announced that death had taken place. They then transferred the deceased body onto a stretcher and placed it into the ambulance to wait for the Police contracted undertaker to arrive. The Police advised that the tūpāpaku needed to go to Hamilton for an autopsy to obtain a cause of death. Being 9:00 am we thought ok, we should be back early enough to arrive at the marae before dark. We arrived with the tūpāpaku in Hamilton at midday. We were advised that the autopsy should be completed by 3 pm.

As told by the morticians the tūpāpaku was to be ready by 3:00 pm however, the driver of the hearse left the mortuary to go visit family and didn't return until 4 pm causing unnecessary delay. We arrived back in Whakatāne at 7:00 pm which is when the whānau requested for a preferred undertaker to come and uplift the tūpāpaku and take it to their premises for embalming as they were not happy with the Police contracted undertaker. At 10:00 pm our preferred undertaker advised that we could now dress the tūpāpaku and they apologised for the delay.

In their words "the mortuary had made a bit of a mess" hence they had to put some of the clothes on the body so as not to alarm the whānau. At 11.00 pm the Undertaker wheeled the tūpāpaku out into the viewing room where the whānau had gathered to sit with the deceased body and recite karakia. The tūpāpaku was then carried to the hearse to be transported home to the marae. The procession of whānau and friends followed close behind. Upon arriving at Te Pāroa marae the hearse backed into the waharoa of the marae.

The pall bearers chosen to carry the tūpāpaku picked the coffin up out of the car and walked slowly onto the marae ātea named Orākaurehe. Due to the late time of 11.30 pm there was no call of welcome from the kaikaranga. When they reached the tipuna whare the coffin was lifted and passed through the window to enter the tipuna whare. The coffin was placed down in front of the third post and the whānau took their place sitting on both sides of the coffin. Although there was no karanga, a mihi whakatau was conducted inside the tipuna whare once the whānau and friends were seated. Finally, after fourteen hours of travel and preparation the whānau pani finally felt settled and could sit down to rest and start mourning properly.

4.4.2 Case Study 2 - CS2

In 2011 a kuia who was my great grandmother's youngest sister passed away at the age of 90. She was one of the eldest Ngāti Awa kuia of that time. The extended whānau were not told that she had died nor was the hapū. It was only the immediate family that were notified, and they kept it quiet.

Thankfully, another whānau member started to think of this kuia and went to check on her wellbeing. After much investigation, it was concluded that the kuia had passed away though due to immediate internal whānau disagreements her body was left in the undertaker's premises alone.

She had passed away on a Sunday and by the time the extended whānau were notified it was Tuesday night. A decision was made that the hapū would go to the undertakers at 6 am to sit and wait outside until the premises opened. Being one of the last mōrehu kuia of Ngāti Awa this kuia deserved more than to be left in an undertaker's back room. Many discussions were held within the hapū whilst waiting outside for the undertaker premises to open. Representatives from the hapū were sent to the home of the next of kin to ask if we could take the kuia to the marae for just one night. New Zealand law states that the next of kin or executor of a Will makes the decisions on behalf of the deceased.

After much discussion between the immediate family and the undertakers six male hapū members picked her coffin up and walked swiftly to a vehicle waiting and put her in the back. The vehicle sped off heading towards Te Pāroa marae. Police sirens could be heard following the multitude of cars however, they were unsure of which vehicle was carrying the tūpāpaku. The Police cars sped past all our vehicles trying to figure out which truck to pull over. The hapū vehicles drove into the carpark of Te Pāroa marae with the vehicle carrying the kuia backing up onto the marae ātea. There was a rush to get her body inside the tipuna whare before the Police arrived. According to New Zealand law, the Police have jurisdiction anywhere in New Zealand and could easily have come on to the marae to remove and return the tūpāpaku to the undertaker premises.

The Police chose not to do so, and the next of kin chose not to fight the hapū. Once inside, the hapū took turns in protecting the tūpāpaku ensuring she was not removed from the marae until the hapū could poroporoaki her properly. She laid on Te Pāroa marae for one night, long enough to poroporoaki her onto her tīpuna. The following day a service was held for her and then she was taken to Te Pāroa urupā where she rests in peace.

4.4.3 Case Study 3 - CS3

During the day the tūpāpaku was passed through the window and laid on to the veranda under the front window. The head of the coffin is placed at the wall and the feet facing the marae entrance. Breakfast for the people at the front of the marae is ready before sunrise. Being summer, the days started early and ended late and the whānau that fulfil the roles at the front of the marae, eat before sunrise and after sunset. Hundreds of visitors came and went each showing their respect for the tūpāpaku. For two days the process continued with people being welcomed to the marae by the kaikaranga, the formal speeches taking place, the songs sung after the speeches and the visitors heading into the dining hall for a kai. It became a very tiring time for the workers in the kitchen as not many of the immediate whānau had come to help with the duties. Whānau of the tūpāpaku were plentiful yet only a handful had arrived to cook the food and serve the manuhiri.

By the third day, the small whānau that had been at the marae working from the start of the tangihanga to the end of the tangihanga were exhausted. The weakness that I observed in this study was several immediate whānau of the tūpāpaku sitting outside around the marae, waiting to be called into the dining hall for a kai as if they were manuhiri. The tūpāpaku was their close family member and they whakapapa to Taiwhakāea therefore, their responsibility is to be in the kitchen helping. Unless your role is with the kirimate or the paetapu you should not walk through the front door of the wharekai with the manuhiri for a kai at your marae.

As the sun sets the tūpāpaku was taken inside the whare and placed at the third post once again. The flag was lowered which meant the caller and formal speakers could retire for the day. This is when the people inside the wharemate and the paetapu can

go into the wharekai for their dinner. The best food is always given to the people of the wharemate and the paetapu as they don't eat throughout the day unless they have medication that requires food when taken.

On the final night before the burial day whānau and friends gathered inside the tipuna whare. The tohunga conducted his service, with support from the Hāhi Ringatū followers. Once the karakia were completed the whānau could speak freely and tell stories of the deceased person when they were alive. Songs were sung, some paying tribute to the deceased and some paying tribute to te Atua. Many laughs were enjoyed, and many tears were shed. Whānau pani could stand and speak about their memories of the deceased. At Te Pāroa marae the proceedings provide an open forum for anyone to speak, both male and female. At the end of the evening, the night is closed with karakia recited by the tohunga. Some of the whānau started to get ready for bed whilst others went to the kitchen for a cup of tea. There they were informed that during the poroporoaki service a hapū member had collapsed outside and had been taken to hospital.

An hour later a phone call to the marae confirmed the person had passed away. The sadness for that whānau of the deceased person was evident and concern for our kaumātua came upon us. There were only a few trying to uphold the mana of the marae out the front, sick themselves with illness and now another tūpāpaku was coming to the marae to lie. This meant the kaumātua would be required for another three days in the marae roles. Our elders are very few therefore, the next generation is required to step up and take on some of the roles at the marae so that our kaumātua can sit back and guide us with their extensive knowledge.

4.4.4 Case Study 4 - CS4

Before sunrise, on the burial day, the tūpāpaku was passed through the window and placed down on the veranda directly under the window one last time. The tohunga arrived to recite the morning karakia and perform the closing of the coffin ritual. This is the time for the whānau to say goodbye in a private setting. One by one those that wanted to mihi the tūpāpaku and say their final goodbye did so. This is the last time that the tūpāpaku is seen. Whilst the women wailed in the early hour of the morning

the men stood at the feet of the tūpāpaku and allowed their tears to flow showing their emotions openly. Once the closing of the coffin karakia were finished the brothers and best friends of the tūpāpaku put the lid on the coffin and sealed it closed.

The hapū and whānau returned to their duties at the back of the marae. At 11:00 am the church bell rang for the final farewell of the tūpāpaku from the marae. The service conducted was according to the Hāhi Ringatū faith which is the faith adhered to on Te Pāroa Marae. There were no booklets or pamphlets with an itinerary as this is not required for a Hāhi Ringatū service as these services are structured well. Once the service was concluded the tohunga told the pall bearers to go into the wharemate and uplift the body.

The pall bearers uplifted the tūpāpaku and slowly preceded out of the wharemate toward the vehicle waiting followed closely by the whānau pani. As the tūpāpaku left the wharemate the kaikaranga cried out a poroporoaki to the wairua. The pall bearers placed the tūpāpaku into the vehicle and as the vehicle started to leave the marae with the tūpāpaku the last and final call from the kaikaranga was completed thus sending the wairua of the tūpāpaku on its way to the spiritual realm.

4.4.5 Case Study 5 - CS5

After the funeral service, the manuhiri and whānau were called into the wharekai for the hākari. It was decided by the whānau and hapū that due to the distance of the urupā being an hour's drive from the marae it made more sense to have the hākari prior to the tūpāpaku leaving the marae. Once the hākari was over the whānau and those that wanted to follow headed to the urupā.

Upon arriving at the urupā the car carrying the tūpāpaku drove in and parked as close to the grave as possible. The pall bearers uplifted the body out of the car and carried it to the grave that had already been dug. One of the male hapū members jumped into the grave whilst the other grave diggers thread a rope through the handles of the coffin. Together, using the rope they lifted the coffin and guided it into the grave to the hapū member standing in there.

The hapū member inside the grave guided the coffin to the bottom of the grave. The plaque was taken off the coffin and the hapū member was helped to get out of the grave by another male. The tohunga recited karakia and hīmene were sung as he tossed a handful of dirt into the grave and recited the words “pungarehu ki te pungarehu, oneone ki te oneone. When the karakia were completed the tohunga told everyone in attendance to say their final goodbye. One by one those who wanted to stand at the grave and tossed a handful of dirt onto the coffin lying at the bottom of the grave paying their last respects.

The grave diggers and whānau then started to fill the grave in. When one grave digger got tired another male took over. Once the grave was filled, the plaque from off his coffin was placed on top where the head would lie. This is so the grave can be identified to visitors. The committal, the burial and the karakia all ran according to plan. The risk that I observed was that the whānau and manuhiri that were in attendance were still in te ao pōuri.

The normal process is that after the burial everyone is invited back to the marae for hākari. However, the hākari took place before everyone left the marae as the chosen urupā was an hour drive away from the marae. Towards the end of the hākari the tohunga stood and announced that they would be leaving the marae in ten minutes to head to the urupā, then on to the home of the deceased for the takahi whare. Once they departed the rest of the hapū stayed at the marae. This was the first time I had seen this on Te Pāroa marae.

After the burial, the whānau drove to the home of the deceased so that the house could be blessed by the tohunga. This process was to remove any unwanted spirits from the home so that the whānau could return to the home and live in peace from any wairua poke. The tohunga entered first and as walked through each room reciting karakia, and touching the walls. The others in attendance followed him from room to room, and the women followed quietly weeping. Once they had blessed all the rooms everyone ventured into the lounge and into the dining room to finish the ceremony with a cup of tea/coffee and some food.

This is one of many experiences that I have had throughout my lifetime regarding tangihanga. Due to my close relationship with the whānau pani I could get a full insight into the complete proceedings of this specific tangihanga. These five examples all show a weakness, a downfall in the practice of tikanga Māori which is a loss of ancient teachings. The size and impact of the weakness is not necessarily the issue, more so, the fact that there is a weakness or a loss.

4.5 Chapter Summary

This chapter provided details on the methods used to obtain the information for this thesis. It explained the journey and planning that arose throughout the research. The importance of the planning step was identified along with the data analysis process of coding that was used. An insight into the interview participants was shown though not too much information so that their identity is kept anonymous.

The next chapter gives a view into what is written by known academics and university scholars regarding tangihanga practices from post-European to the current time. The information found is listed but not discussed in-depth leaving the discussion and analysis for the Discussion chapter.

FINDINGS

5.0 Chapter Introduction

The previous chapter explained the qualitative methods used in the research so that an understanding of how the information was obtained is formed. The case studies were described so that 'The Wheke' framework could be used to test the practice of tangihanga of today. A brief explanation about the participants who remain anonymous is shown to identify their skill and knowledge base, concerning the thesis kaupapa.

The following chapter gives evidence to what I found regarding the eight aspects of tangihanga from known authors and scholars. This chapter includes all components of 'The Wheke' framework being māramatanga, whakapapa, mauri, tikanga, manaakitanga, wairua, kotahitanga and mōhiotanga within the findings of the study.

5.1 Passing versus Mate (death)

Attitudes towards death differ in many ways. A perspective is based on the background of the persons upbringing and family beliefs. Death is an action to the end of life. It is a physical outcome of no return, the final act of life in the physical world. In this research, I found that the definition of mate for Māori is the last breath. When the hā action takes place for one last time. As explained by Mead (2003):

> At this time, and if circumstances permit, a special ceremony known as tuku wairua is performed. The whānau gather around, the karakia are performed, last messages are delivered, and some elder addresses the dying person. After this, the whānau take up a vigil and watch and wait for the moment the mauri departs. This is signalled by the last breath after which the whole body relaxes. (p. 56)

However when we look at the Western version of what defines death it is the clinical explanation being the cessation of breath depriving the organs of oxygen however, there is also the biological death which confirmation on a clinical death is supported by Sullivan (2012):

> Death occurs when the heart stops beating, and the lungs stop working and breathing. Without the beating of the heart, the body is unable to get oxygen and nutrients to the rest of the body, therefore due to the death of the heart, the rest of the body starves and dies. (p. 1)

I found when a person died in the case study (CS1), death was evident when the blanket was placed over the tūpāpaku from head to toe. The last breath had been taken and the wairua had separated from the body. Death was then officially defined by the medical officers that arrived later. As explained by Participant Five (2017):

> Someone is pronounced dead when the doctor comes in and checks. Then there is another stage when the organs die later, so kidneys and liver etc. take about 8 hours to die which are different levels of death. Hence why they can do transplants with these organs. The Mauri of the organs is still alive so it's defining what death is which to most people it's when a person stops breathing.

The case study (CS1) had followed a non-Māori and more specifically a mainstream influence. The facts state the person wasn't breathing which pre-European Māori define as death. The tuku wairua ritual was conducted which is the tikanga Māori aspect. Be that as it may, the tūpāpkau had to lay on the side of the road until the medical professionals were on-site, who then declared him officially dead. Testing 'The Wheke' framework against the case study (CS1) its apparent that today, death is defined as per a Western definition. Although tikanga Māori was present in some parts of the case study, the current laws ensure that it is not a priority.

5.2 Responsibility of Care versus Tiaki Tūpāpaku

Here I mention the components of care according to Māori and mainstream. The definition of caring for a deceased body depends on a persons upbringing. Some may assume care is the processing of the body, the embalming or the preparation of the body. Others may include the care of the wairua which connects to the emotional care of the whānau.

Māori include care of the wairua preparation and protection of the tūpāpaku. As mentioned by Pehi (2017):

> Māori have always had their own skilled people and methods for preparing the tūpāpaku, the body of the dead for the tangihanga, or funeral. There were differences between iwi. For example, some used salt water to wash the body daily; others used shark oil. The tangihanga traditionally lasted two or three weeks. Above all, the tūpāpaku was never alone.

This statement identifies the care of using natural resources to deter the body from rapid decay and it mentions another form of care by not leaving the body on its own. Despite that, when the body arrives at the undertaker's it is taken into a back room for the embalming process leaving the whānau in the waiting area separated from the tūpāpaku. There are some positive reasons for embalming as mentioned by Participant Five (2017):

> Embalming delays the onset of de-composition from going off. It makes the body as safe as possible for the whānau to handle. You don't want any leakages but in saying that it can still happen. Depending on what they died from. Some whānau forget that the person was perhaps sick for 20-30 years, and by the time we get it, the body is at its absolute worse. It's broken down that much especially if the person had kidney failure, and liver failure, the body is full of toxins and the chemicals like the embalming can only do so much.

Another form of care for Māori is providing the tūpāpaku with a tangihanga and burial that they deserve. It is the family's responsibility to ensure the tūpāpaku have a respectful send-off however, there are times when family conflict can have an impact on a persons tangihanga or burial. The wairua of the tūpāpaku needs to feel in a state of peace before moving on to the next part of its journey.

For Ngāi Taiwhakāea, the wairua leaves when the tangihanga is finished pending that all disputes are resolved. The wairua will then move on to Turuturu Roimata, a rock located at the Whakatāne Heads. Here, the wairua cries for those it is leaving behind. The wairua then continues to Paepae o Aotea which are known by non-Māori as the Volkner Rocks attached to White Island. The wairua takes one last look back and says farewell before continuing to Te Rerenga Wairua where it will leap into the

spirit world to where our tīpuna await. If there are unresolved issues throughout the tangihanga and the wairua of the deceased is not settled then it won't leave.

The case study (CS2) started as a mainstream funeral due to family conflict with the kuia being left alone. The hapū believed the kuia was worthy of a tangihanga on the marae and should not be left inside a funeral home alone until her burial day. The law states that the next of kin has the authority to make decisions on behalf of a deceased person. In this case, the next of kin was thinking of herself and not of the wairua of the kuia. By not allowing the whānau and hapū to farewell her wairua in the traditional manner created the opportunity for the wairua to stay here in this world.

The possibility of the wairua of the kuia becoming wairua poke was evident. The hapū decided to enforce the lore of tikanga Māori, and take the kuia back to her marae to be farewelled properly. Similar to that of the James Takamore case where tikanga Māori became a highly contested topic. As per Mead (2016):

> The newspapers reported that the body of Mr Takamore was ‘snatched’ and taken to the Bay of Plenty and buried at Kutarere despite a court order preventing it. Here the common law rights of the wife as executor clashed head-on with the common law (tikanga) rights of the immediate Māori family. (p. vii, Note to the Revised Edition)

Information pertaining to the care of the tūpāpaku for Māori was found from a pre-European timeframe which was about the protection of the body. Compared to that of the case study (CS2) experience it is proven that a forced Western influence has taken over Māori customary concepts and practices. For James Takamore’s whānau the conflict continued for seven years. When there is a conflict the tohunga has to do a lot of work spiritually to prepare a clear pathway for the wairua of the tūpāpaku to continue on its journey. This is the consequence of not adhering to tikanga Māori, the pressure is increased for the tohunga to keep the wairua of both the physical and spiritual worlds at a settled state.

5.3 Lie in State versus Tūpāpaku

What was found in the research was that in a pre-European timeframe, Māori tūpāpaku were put on public display within their village. Pictures and details from known authors describing tūpāpaku being trussed provided evidence for the origin of the name ‘tūpāpaku’. For example, Best (1934) states that:

> The knees were drawn up until they touched the body and then held in that position by means of a cord passed round both. The body was covered with superior garments; the hair was combed, oiled, and arranged, being adorned with plumes. Tufts of snow-white albatross-down were used as ear-ornaments. The face would probably be marked with red paint, and a pendant suspended from the neck. The corpse was then ready for the lying-in-state or rather; it was a sitting position that the trussed body was placed in. (p. 107)

***Figure 15*: Tangi at Ranana. (Higgins, 2011).**

This sketch shows the ancient form of trussing a tūpāpaku and also the mourning style of the person standing in front of the body. The free-flowing of one's mucus and tears were a common scene when mourning. Trussing was a common method that needed to be conducted prior to rigor mortis, the third stage of death which causes the limbs of the deceased to stiffen. If trussing was completed after the deceased body had stiffened, then the bones were broken to get the body into the trussing position. This statement along with (Figure 15) confirms how Māori tūpāpaku were prepared and displayed for people to view and mourn. A statement found on the

Papers Past website which had been written in the Marlborough Express (1908) described the following:

> When the death of a chief took place, the eyes were closed by the nearest relative, and the body was covered with the choicest garments available. On the next day, it was beaten by the brother or some other relative with freshly gathered flax leaves, to drive away any evil spirits that might be lingering about. Then the legs were bent and drawn up so that the knees nearly touched the chin, thus the body was brought into a sitting posture.

Due to the heightened state of tapu with death, only certain people within the hapū could prepare the tūpāpaku. When a tūpāpaku needed to be moved within the village it would often be sat in a canoe and moved across the land to where it would sit for the duration of the tangihanga. A missionary named Thomas Kendall speaks of a tangihanga as mentioned by Higgins (2011):

> The corpse was neatly wrapped up in the clothing which had been worn by the deceased. The feet, instead of being stretched out as is customary in England, were gathered up in such a manner by his sides that I could not discern them. I heard bitter lamentations of the women and the funeral song or ode of the men. I witnessed a mock fight as part of the ceremony, and the whole party, consisting of two or three hundred, feasting upon sweet potatoes by way of conclusion. The women, who were about six in number and related to the deceased, cut their faces, breasts and arms with shard shells until they were covered with blood.

The phrase ‘lying in state’ originates from a Western practice of a deceased body that had status, being laid in a state building for viewing. The English form of display for a deceased body is to place the body outstretched into a coffin as mentioned above. The body is then left in a room for viewing as per (Figure 16). This shows evidence dating back to England, 1901.

Today, the family can come together to express their grief in a private viewing room. For those who want to be there in attendance but feel uncomfortable viewing the body there are normally chairs available out of view or in another room of the premises.

I have attended some non-Māori funerals in the past where the deceased are often left in the chiller at the undertaker premises or in a viewing room until the funeral day. The other option is to leave the deceased in a chapel until the funeral day. Close family and friends can come and go from the chapel or viewing room to visit the deceased body if they so choose to.

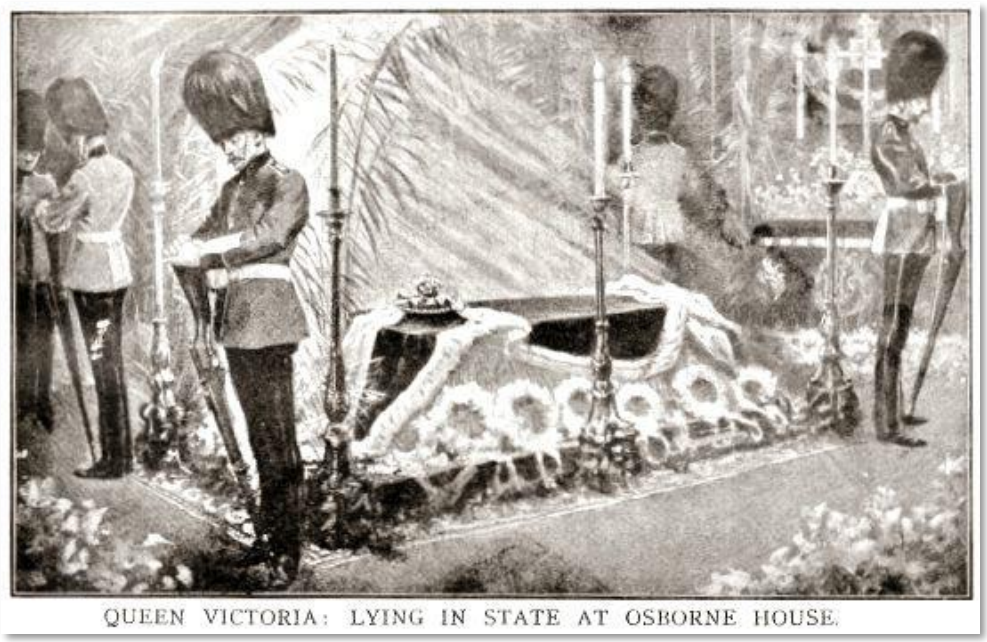


***Figure 16*: Queen Victoria Lying in State**

The picture in (Figure 17) shows the tangihanga of a Māori lying in state on the veranda of the whare. The photo was taken in 1890 and shows a transformation from a traditional Māori custom of tūpāpaku sitting shallow to a confirmed merge of two cultures within the practice of tangihanga and the use of a coffin within a Māori setting.

The case study (CS1) speaks of the tūpāpaku being placed into a coffin to be displayed on the marae. For a short time, the tūpāpaku was placed in the viewing room of the undertaker premises so that whānau could have karakia with the body present before heading to the marae where the tūpāpaku would lie for the duration of the tangihanga.

***Figure 17*: Ruatapu, South Island 1890 (Pool, 2011)**

This is a normal practice for Māori today where a tūpāpaku changes hands of care from the whānau to an undertaker and then back to the whānau again. However, the case study (CS2) was a kuia whose next of kin was keeping her death a secret from the hapū and extended whānau. Once the hapū were aware of the kuia's death, tikanga Māori took precedence and the hapū removed the tūpāpaku from the undertaker's premises with no concern for the current laws or repercussions.

The case studies (CS1 and CS2) show that the practice followed today is a mainstream practice. In contrast to this; Māori beliefs and customary rituals were not being conducted correctly. In case study (CS2) Ngāi Taiwhakāea concluded that they needed to uphold tikanga Māori, so they took the tūpāpaku without consent from the undertakers to lay on the marae. Therefore, Ngāi Taiwhakāea followed a Māori practice of tiaki tūpāpaku.

5.4 Funeral versus Tangihanga

This key aspect of tangihanga showed that prior to European arrival and Western law being introduced Māori tangihanga had no time restriction. Pre-European timeframe saw the manuhiri simply march towards the tūpāpaku and stop in front of the body to show respect and mourn openly. Once the procession came into the village they

would stand before the tūpāpaku and release their emotions. It was a deep sign of mourning to allow ones' mucus and tears to flow without wiping them clean which is why you may hear the words 'ka heke te roimata me te hūpē' when attending tangihanga.

The women would stand in front of the tūpāpaku and wail, sometimes showing emotion with an action of hands shaking at their sides or gesturing towards the tūpāpaku. Some women would cut themselves with obsidian to show the extent of their grief. Formal karanga, whaikōrero and waiata are completed. The role of the kaikaranga on Te Pāroa marae is described by Participant Six (2017) as:

> The role of the kaikaranga is to ensure that the wharemate (these days the roro or the wharenui) is ready to receive the mate. The whāriki and whakaahua are laid out in the correct manner according to the tikanga of Taiwhakāea hapū. The kaikaranga from Te Pāroa marae will not call at night because then they would be calling and arousing a negative wairua, the wrong wairua, wairua that you don't want to attract. Another reason is that you also need to see who you are welcoming onto your marae.

Today, if the manuhiri arrives in the daytime the procession is welcomed by the karanga from the tangata whenua. The women in front who are close to the whānau pani will walk directly to the tūpāpaku in the whare mate and sit on the side of the coffin at the feet of the whānau pani. The below statement describes the practice of whakaeke, as per Participant Three (2017):

> The poroporoaki is the iho of the tangihanga. The poroporoaki happens when you're going onto a marae, to attend tangihanga. You don't karanga if your doing a whakaeke, the karanga comes from the tangata whenua. The women going on to the marae do a poroporoaki because that's the kaupapa, poroporoaki ki te mate, ki te wairua o te mate. They respond ki te kaupapa o te ra, ko te kaupapa o te ra ko te poroporoaki. Males maybe close relation to that 'mate', so they won't stand to whaikōrero but they will poroporoaki as they are going on to the marae "he manawa wera", and that's telling you that that man is not allowed to stand, the only time he can stand is at the pō whakamutunga and then the whānau pani are allowed to stand ki te poroporoaki ki te wairua. The female version is "he apakura, or a tangi whakahuahua" when they go on to the marae, a women will start talking whilst wailing, different though to the karanga.

The others in the group will be seated to the side of the marae ātea where seating is set up ready for them. The men will sit in the first two front rows and the women sit behind them. The front row is the pae tapu seating. Only the men allowed to whaikōrero will sit in the front row. Once the manuhiri is seated the whaikōrero start. According to Participant Eight (2017):

> The first kaikōrero on the marae, he has the mauri, he is the rangātira of the marae. He talks about the protocol of the marae and lets the manuhiri know his status and he talks about the kaupapa for the marae. He has to stay on the marae until the manuhiri leave. The second kaikōrero has to give the whakapapa and join the manuhiri and the tūpāpaku and the hapū together. The third kaikōrero has to summarise all the three speakers and mention anything that may have been missed by the previous kaikōrero.

Whaikōrero is an important element of marae proceedings. Whaikōrero is performed in a skilled and artistic manner. For tangihanga, the manuhiri speaker is either known to the tūpāpaku when they were alive or to someone in their whānau. It is written on the website of Radio New Zealand (2017) that:

> One of the most important traditions of the marae is whaikōrero, the ceremonial speech. The type of whaikōrero heard at a tangihanga is poroporoaki, the final farewell to the dead. In its simplest form, the poroporoaki is a cry of sorrow and farewell given as someone comes on to the marae and calls a final salutation to the dead one. The funeral whaikōrero proper is more elaborate. It is a eulogy given by a kaumātua to the dead person who is spoken to directly as though alive.

Waiata of a sorrowful nature is sung to support the speeches and maintain the mourning atmosphere. Waiata sung in te reo Māori is a poetic expression of heartfelt emotions. The waiata has a mauri that connects to the wairua which in the case of tangihanga releases sorrow in a beautiful harmonious sound that releases a flow of tears. According to Orbell (1991):

> There are different kinds of waiata. The greatest poetic energy was devoted to the waiata tangi, literally ‘weeping waiata’, which were usually laments for the dead (though occasionally a song mourned another loss such as that of land or crops, or illness). Waiata tangi were composed by both men and

> women. They were sung at funerals by individuals and by both men and women. They were sung at funerals by individuals and by groups of people, and afterwards as well when it was appropriate to remember and mourn the person who had died. (p. 2)

After each whaikōrero a waiata is sung. The waiata that is sung will depend on where the manuhiri is from. In the Mataatua rohe waiata tangi, mōteatea, or waiata tawhito, also known as waiata koroua are usually sung after a whaikōrero. Participant one identifies three parts to waiata tangi being:

> The first is the language, the second is about the sovereignty of telling that history and the third is that language and sovereignty are all connected to the land. Therefore, waiata tangi sang at tangihanga about feeling the experience, the knowledge and the scholarship and it keeps us connected.

Mōteatea is another form of waiata that is heard at tangihanga. It is explained by Doherty as cited by Black (2014) that "Mōteatea are formal songs performed on the marae ātea, the formal space outside of the wharenui. The key to the use of mōteatea can be extrapolated from an analysis of the term mōteatea, mō (for) te (the) ātea (space in front of wharenui)" (pp. 31-32).

The last person to whaikōrero will lay down on the grass the koha which is usually money from the manuhiri although some manuhiri prefer to give their koha direct to the whānau pani. This is a gift from the manuhiri to the marae and bereaved family to help with the cost of the tangihanga. The other form of koha is the giving of food which is delivered through the back of the marae to the kitchen, not laid down on the marae ātea. As told by Mead (2003) that "today, koha are mostly given in the form of money and visitors to the marae rarely bring food" (p. 187).

Once the formalities are completed the manuhiri line up to mihi the tangata whenua. Once the hongi is complete the manuhiri has now shifted from a state of tapu into a state of noa. A male from the tangata whenua will exit the wharekai and call the manuhiri in for a kai. This process of whakaeke, pōhiri, and manaaki repeat with each group of manuhiri that arrives throughout the duration of the tangihanga.

An example of a European funeral of a person with high rank was Queen Victoria where she lay in state for two days prior to her burial. There is no evidence of food being provided to the guests throughout the funeral viewing days. Nor is there evidence of speeches to the spirit of the deceased and family as the body is left in the chapel viewing premises alone. People view the coffin and then go home. As per the case study (CS2) speeches to the deceased are performed throughout the complete duration of tangihanga. The speeches start from sunrise to sunset whenever a group of manuhiri arrives to pay their respects. The practice of whaikōrero is a form of poroporoaki.

The speaker will state their connection to the tūpāpaku and then encourage the wairua to move forward on to the spirit world. Considering that most mainstream funeral practices take place over a one-day period the only time a person can farewell the body is with the eulogy on the funeral day. Therefore, the case study (CS2) follows a Māori tradition within this aspect of tangihanga.

5.5 Farewell versus Poroporoaki

The farewell starts from the moment the tuku wairua ritual is performed. Throughout each aspect of tangihanga a form of farewell is implemented. In this aspect of tangihanga the farewell is referring to the pō whakamutunga. Whānau and friends can stand to speak and tell stories about the memory of the tūpāpaku when they were alive. This too is the only time throughout the tangihanga that the whānau pani can speak. Similarly, Higgins, R. & Moorfield, J. as cited in Ka'ai (2004) stated that:

> On the last night before the final committal, poroaki, or final farewells, are encouraged. This last night before the burial is a celebration of the life of the deceased. It is sometimes called the pō mihimihi. These farewells are more informal than those performed on the marae during the rituals of encounter. The pō mihimihi also allows the whānau pani to have an opportunity to speak and make acknowledgements to those who are present. (pp. 88-89)

Depending on the personality the deceased had when they were alive sets the tone for the pō whakamutunga. Likened to the whaikōrero process after someone speaks at the pō whakamutunga a waiata is sung. In this case, the waiata can be a happy or

memorable waiata that celebrates the life of the tūpāpaku. As explained by Mead (2003):

> In many tribal areas the final night, called the pō whakamutunga, is a special event that is managed in different ways. It is not simply a matter of the poignancy of the last evening at the traditional marae. In fact, it signals an important stage in the gradual lifting of the heavy mantle of tapu that is upon the kirimate (p. 140).

This research found that the final night or pō whakamutunga can be a mixture of laughing, crying, remembrance, family bonding and farewell. The actual purpose of the pō whakamutunga and poroporoaki is told by Participant Three (2017):

> Poroporoaki is a eulogy a farewell to the spirit of the deceased so that they have a pathway to go onto from this world into the next world. To the spiritual realm. If we don't poroporoaki our mate they stay here and they become a wairua poke. A wairua poke can stay around for years if they are not farewelled. They can go to whānau in their dreams and make them insane. So it can take on another form and take on the body of that living person and that's the main reason for poroporoaki. If you don't farewell them properly they stay around.

There is an important spiritual aspect to the pō whakamutunga. The complete process of tangihanga is spiritual and must be practised and completed correctly for the wairua to go forward onto the spiritual world. The karakia performed are also to help the whānau pani to release the wairua. If they don't start to release the wairua they are holding it back from making its journey to the spiritual realm. While this is the case with Māori tangihanga I found that Catholic funerals have a similar ritual though not always held the night before the funeral day. As per Everplans website (2017):

> The Vigil is a prayer service usually held the evening before the funeral. Much like a viewing or a wake, family and friends gather in the home of the deceased, in the funeral home, or in the church to pray and remember the deceased. A priest or deacon usually presides over the prayers, though a layperson with knowledge of the prayers and traditions may preside if a priest or deacon is not available.

As mentioned earlier the deceased body of a Pākehā is often kept at the undertaker's although I have known of both Māori and non-Māori to take their tūpāpaku home for the duration of the tangihanga. Family that wish to visit the body can do so and then return home. However, many non-Māori wait for the funeral day to farewell their loved ones. After examining these findings, it was obvious that the case study (CS3) followed the Māori practice of poroporoaki. Even though the Catholic religion has a similar practice of pō whakamutunga it is my opinion that Te Pāroa marae follows a Māori tradition because the wairua of the tūpāpaku is the focus and the separation of the wairua from the whānau pani.

5.6 Funeral Day versus Uhunga

The day of the funeral or tangihanga is also the burial day for both Māori and non-Māori. There is limited evidence to show that mainstream practice an early morning ceremony of closing the coffin as Māori do. For non-Māori even if the coffin is on display for viewing the lid of the coffin is often closed. Māori however, prefer the lid removed and the coffin open so that the tūpāpaku can be seen and physically touched.

The first proceeding of the day for the whānau and hapū is the closing of the coffin. Many denominations are accepted on the marae, but the denomination of the marae is respected. The closing of the coffin for Māori is an intimate and private time for the whānau and very close friends even though it is not a closed proceeding. The closing of the coffin ritual is best completed in the early hours of the morning normally before sunrise. Mead (2003) provides an insight into the process of closing a coffin on the marae:

> The bereaved whānau and their supporters gather early in the morning to witness the closing of the coffin. A minister stands by to conduct a service of closure. The whānau might take the opportunity to say some words of farewell to their relative. If not, the lid is closed amidst considerable wailing. (p. 141)

Once the closing of the coffin and karakia is completed the whānau return to their duties mourning beside the tūpāpaku and the hapū return to their duties on the marae.

The final service of prayers at the marae is normally held at 10 am or 11 am depending on the circumstances. The service time is known when the marae bell is rung to notify all those in attendance that karakia is about to start. An example karakia from the Hāhi Ringatū which is recited is as per Tūruki (1990):

Te Inoi a Te Ariki	The Lord's Prayer
E tō mātou Matua i te rangi Kia tapu tōu ingoa Kia tae mai tōu rangātiratanga Kia meatia tāu e pai ai ki runga i te whenua Kia rite anō ki tō te rangi Kua whakamoemiti nei hoki mātou kia koe Ka whakakorōria ki tōu ingoa tapu Amine	Our father who art in Heaven, hallowed be thy name Thy Kingdom come Thy will be done in earth As it is in Heaven We give thanks and praise to you Glory is your sacred name Amen

Once the service on the marae is finished the pall bearers carry the tūpāpaku to the vehicle or if the urupā is close and there are many pall bearers they may even walk the tūpāpaku to the urupā. Before the tūpāpaku leaves the marae or as the vehicle starts to slowly exit the marae ātea the kaikaranga will perform the final poroporoaki off the marae as per Participant Six (2017) and example poroporoaki call is:

> When leaving whare mate with Tūpāpaku
> Whakangaro atu rā e kui/koro
> I tō whānau, I tō iwi, I tō marae e
> Haere rā, Haere atu rā
>
> Translation: Whakangaro is lost, to be lost. This call is telling the kuia or koroua that they are now lost from their whānau, from their iwi and their marae.
>
> As hearse starts to leave
> Haere atu ra e kui/koro kia pohiritia mai koe
> e o kuia e o koroua I to tātau matua I te rangi e
> Haere ra, haere ra, haere atu ra
>
> Translation: This call is the final farewell telling the wairua to go, goodbye, their kuia and koroua wait for you in the sky.

The wairua of the deceased is welcomed onto the marae and then farewelled off the marae. The last voice to be heard is the kaikaranga. She has the authority as the first voice and the last voice on the marae. The last karanga and poroporoaki to the wairua encourage it to go towards his/her ancestors who are waiting in the spirit world. As the tūpāpaku leaves the marae the whānau and friends follow to the urupā for the burial. In my experience with a mainstream funeral, the coffin was placed on a table with wheels in a church for the service.

Eulogies and tributes to the deceased person were spoken including songs of the church being sung and a funeral program handed to those in attendance so that they can follow the proceedings. Sometimes there is a slide show that has been prepared to show memories of the person's life. When the church service is over the pallbearers uplift the coffin, and carry it to the hearse waiting outside. A final song is sung as the coffin leaves the church. As the hearse drives to the cemetery or crematorium, the family and friends follow.

The findings for this aspect of tangihanga show the multitude of Māori customs performed on the final day for the tūpāpaku on the marae. Compared to a mainstream funeral although not as complexed as a tangihanga it shows a slight similarity. In my opinion the case study (CS4) shows that tangihanga on Te Pāroa marae follows a Pākehā influenced practice. The process of the service and the procession seems to mirror that of a mainstream funeral. The use of te reo Māori is the only Māori characteristic.

5.7 Interment versus Nehunga

To be able to understand the burial rituals and practices, an exploration of pre-European Māori and Pākehā processes was undertaken. The popularity of cremation amongst Māori is still frowned upon however, it is becoming more accepted as the older generation are dying. As mentioned in the literature review the pre-European timeframe shows that cremation was indeed practised in certain circumstances. Cremation was not introduced to Aotearoa with the arrival of Pākehā. Cremation was already practised by Māori pre-European timeframe. I found that there were several practises for Māori disposing of tūpāpaku. There was cremation, sandhill burials,

swamp burials, tree burials, and shallow grave burials. Sandhill burials, tree burials, and shallow earth burials allowed the bones to be exhumed easily.

Once the flesh had decomposed the bones were exhumed, cleaned and then taken to caves to be re-interred. In a pre-European timeframe, entrance into the urupā was only permitted to the gravediggers and the tohunga. Tikanga Māori has changed with time, therefore, entrance into the urupā is open to everyone. Women are not allowed entry into Te Pāroa urupā if they are menstruating or pregnant because of the tapu and the risk to the unborn foetus. When entering the urupā you are entering the place of the dead. This is an ancient Māori belief and I discovered that Jewish people and other indigenous peoples have a similar belief.

Once the tūpāpaku arrives at the urupā it is lowered into the grave using a rope. One man is in the grave already waiting to help guide the tūpāpaku as it is lowered. As explained by Mead (2003):

> The pallbearers take the coffin to the hole and place it on beams that have been laid across the hole. Ropes are attached to the coffin and the coffin is lifted, the beams are taken away and the coffin is lowered into the bottom of the pit with the head towards where the headstone will be placed. The immediate whānau file past the pit and throw some dirt onto the coffin. The children are encouraged to join in and throw a flower into the grave. (p. 142)

From what I have seen with my own eyes at a mainstream burial in a council-owned cemetery is the body being carried to an already dug grave and then using ropes it's lowered into the grave. The minister or priest will perform a service reciting prayers. Once completed the family and friends are invited to toss a flower or a handful of dirt into the grave and say a final farewell. When all is done those in attendance leave the cemetery sometimes without filling the grave. The grave is often filled in by the local council employee.

At Te Pāroa urupā, once the karakia are completed the whānau and friends can toss dirt or flowers into the grave. When everyone has had the opportunity to say their final goodbye the men will then start to fill the hole. Considering this is the same format as the mainstream practice it's fair to say that we have allowed colonisation to

change how we execute burial. Therefore, at Te Pāroa urupā it is the mainstream practice of burial that is followed.

5.8 The Aftermath versus Te Ao Mārama

The hākari is not just about providing a kai for the whānau and manuhiri. The spiritual side of lifting the whānau pani out of a state of pōuri is important so that they can start to move forward with their lives accepting their loved one has passed. Based on the experience of Participant Seven (2017), "the final feast is a celebration of life". Often during the hākari the local people of Te Pāroa marae will entertain the manuhiri and perform waiata.

To uplift or remove tapu food is consumed. Accordingly, hākari is a practice of removing the whānau out of te ao pōuri and into te ao mārama. Earlier the mention of slaves being killed to provide food was established. Māori grew vegetables and in a time before European arrival, there was plenty of food to sustain the hapū and iwi. A considerable part of Māori culture is manaaki manuhiri often shown with the giving of food. People come from near and far to pay their respects to the deceased and the whānau therefore after the burial Māori culture compels the tangata whenua to provide a hākari for the manuhiri. A general example menu for a hākari on Te Pāroa marae is as per Participant Seven (2017):

Hākari Menu

1 whole pig to the weight of approx. 160 pounds	30 chickens (large)
30 loaves of bread	10 pounds of butter
2kg onions	6 packets of thyme
30kg Potatoes	30 kg Kumara
6 large Pumpkin	8 Steam Pudding
14 litres of Cream	Trifle

This menu differs from that of a wake for a Pākehā funeral where finger foods, sandwiches, mini savouries and sweets are provided. People also bring pre-baked food from home as an offering of support. This part of the funeral is where the friends and extended family help support the bereaved family. Traditionally these were held in the home of the deceased although most choose to hold a wake at the funeral home or church.

In my opinion, these two examples provide evidence that Māori follow the Māori way of practising hākari although the food that is presented has changed and is mostly Western integrated food. Following the hākari and the wake is the blessing of the deceased's home. Takahi whare is important for the whānau that continue to live there in the home where the deceased person lived.

It is another practice of poroporoaki that releases the wairua from the home they used to live in. The women from the wharemate will often attend the takahi whare with the whānau pani as well as the tohunga and kaikaranga. This was not the practice of pre-European time as mentioned earlier temporary shelters were built to house the sick person near death and the tūpāpaku. As identified by Participant Three (2017):

> A hut used to be built outside the house for someone to die, this was called a wharau. It was then burnt because that's where the mate was lying and its tapu, even their clothes, and taonga are tapu. That's also why we put their clothes into the grave because those are tapu. Though sometimes the whānau may ask for clothing, this is so they can wear the clothing and still smell that person and when the smell has gone, the person has healed.

As the tohunga walks through the home from room to room reciting karakia and touching the walls the men and women follow his pathway until the entire property has been cleared of spirits. The process for European house blessings is the same. The minister walks through the home sprinkling water in every room whilst reciting prayers. The final step for tangihanga is the payment to the marae and undertaker.

The marae does not charge a hire fee for tangihanga however the cost of food, power, and the cleaning of the linen needs to be taken into account and paid for. The marae should not be left with any costs outstanding. At Te Pāroa marae there is also a type of funeral subsidy known as the Rārangi. If the tūpāpaku was a member of the Rārangi, enough meat is provided for the first night/day of their tangihanga.

Throughout the tangihanga the whānau can purchase groceries using the Rārangi account. After the hākari and the takahi whare the whānau pani and the Rārangi representative have a hui and discuss the costs. Receipts from all the food purchases made are presented at the hui. The total cost will be advised which is then divided by the amount of Rārangi members leaving a levy for each member to pay. For example:

Total cost of tangihanga to the hapū:	$4200.00
Divided by total amount of Rārangi members:	÷ 1700
Total cost to each member:	$2.50

If you are not a member of the Rārangi your family must pay for your tangihanga to the marae and of course the undertaker. Many non-Māori and Māori have pre-arranged funeral insurance with other organisations which helps take the burden off the surviving whānau who may not have money to pay for a tangihanga. The hākari is a Māori practice of manaakitanga with the focus of bringing the whānau pani back into the world of the living.

The food however is shown to be of a Western influence as is the takahi whare. The changes within tangihanga have increased the food quantity, therefore, increasing the expense to the whānau pani. This is also the case of preparation for tūpāpaku as it now includes funeral home services. Takahi whare is shown to also be a new change to the rituals of death showing a very mainstream and non-Māori procedure.

5.9 Chapter summary

This chapter provided the research findings from authors and scholars pertaining to tangihanga held today. The noted changes within the eight aspects of tangihanga clearly show what influences Māori today with regards to tangihanga. The case studies were measured using ‘The Wheke’ framework to compare the tangihanga practice of today.

The following chapter discusses more in-depth the findings. Tangihanga practice from my own experience will be discussed as will the experiences of the interview participants. The next chapter is a narrative of discussion pertaining to the key findings of the study and what change has taken place in regard to the ancient practices of tangihanga.

DISCUSSION

6.0 Chapter Introduction

The previous chapter provided an overview of tangihanga practices from authors and scholars. It presented the findings of this research from a Māori and non-Māori view. The findings section provided the facts of the findings so that a critical analysis could be made in this chapter.

This chapter discusses the key findings of this research pertaining to the literature found regarding tangihanga. Further discussion is advised pertaining to the outcome of the practices of tangihanga on Te Pāroa marae. An analysis of what is discussed includes recommendations and research limitations.

6.1 Is Tangihanga Māori?

As this study enters a phase of discussion new questions arise. These new questions stem from the research undertaken and because of the findings which are primarily linked to the eight research questions. My approach to the discussion chapter will use the key research questions raised to provide a sense of order and structure to the discussion. It enables deeper analysis and new knowledge to be revealed. When examining the first two core questions of what is ‘mate’ and how to care for tūpāpaku it became clear that much of the process and practices undertaken at tangihanga strongly resemble the practices introduced by Pākehā.

The defining of death, how death is determined, the preparation of tūpāpaku, and the legalities surrounding tūpāpaku raises doubt in my mind and new questions arise such as, is tangihanga Māori? The research found that when a person is close to death and in the last stages of their life, whānau and close friends will gather around them waiting and supporting them as they move towards their last breath. The last breath of a dying person is the definition of mate from the Māori perpective, followed by the tuku wairua ceremony.

The attempt to uphold tikanga Māori is desired yet due to New Zealand law the person is not defined as dead until a medical professional determines this. It is identified by Mead (2003):

> The reason for a great deal of concern about tikanga is related to the ritual aspect of tikanga. There is a belief that if the rituals are not performed properly, some misfortune will be visited upon the group. Thus there is a strong incentive to get it right. (p. 16)

Currently, Māori are forced to follow a law that can conflict with their cultural belief. The case study (CS1) mentioned that the tūpāpaku was left on the side of the road until medical officers were on-site to officially declare the person deceased. This was a total disregard to tikanga Māori. A disregard for the dignity of the tūpāpaku and respect for the family. All who drove past the scene could clearly see the tūpāpaku lying on the side of the road and no attempt was made to screen the accident scene. This is not by choice and in this case the cultural values were neglected because of enforced laws and systems implemented from mainstream governance.

The pre-European timeframe showed us that when the tūpāpaku was taken to be buried the temporary wharemate and all the deceased person's belongings were burnt. This practice has ceased with the integration of European customs. Tangihanga has become a ceremony of integrated beliefs between the Māori world and the Pākehā world. The practice of traditional tangihanga as referred to in the literature review has evolved into a non-traditional ceremony showing visibility of mainstream influence.

The arrival of Europeans to New Zealand has been identified as having a profound effect on Māori lifestyle and customs. Enforced Pākehā habitude has resulted in the decline of traditional Māori society including the knowledge of the Māori language. The Four Corners website (2017) states that “by 1896 the Māori population had declined to approximately 42.000, and it was confidently assumed that the Māori race would assimilate into the European culture, and simply disappear”.

The above statement is evidence of Pākehā intent to remove all things Māori. Māori retained their identity by removing themselves from Pākehā influence choosing to live separately and independently. The photo of the tangihanga at Ruatapu (Figure 17) which is estimated as being taken in 1890 when sickness was taking many Māori lives, it is clear to see the influence of the Western funeral as the coffin is present, rather than the traditional tūpāpaku stature as mentioned in the literature review chapter.

Trussing of the body ceased and has become omitted; therefore, the practice of tūpāpaku today is a mainstream influence. The increasing demand for Māori to conform to mainstream ways made it difficult to maintain Māori traditional practices. The traditional forms of karakia covered every aspect of life in detail. If a person was going to gather seafood, then karakia would be recited to Tangaroa the Māori god of the sea for a great catch or if they were to go hunting in the bush then it would be to Tānemāhuta that the karakia be directed as he is the god of the forest and so forth. An example is shown on the Te Ara-New Zealand Encyclopedia website and stated by Meredith (2006) that:

> Religious rites and other marks of respect were integral to the practice of fishing. Karakia (incantations) were offered to Tangaroa, god of the sea, and the other gods, inviting them to send an abundance of fish. Mohi Ruatapu of the Ngāti Porou tribe cites this karakia, chanted to inspire Tangaroa.

With the arrival of European missionaries Māori began to convert to Christianity. Many Māori religions like Pai Mārire and the Hāhi Ringatū were formed from the foundation of Christianity whilst the Iharaira faith was formed from the basis of the Israelite religion. As per Stenhouse & Wood (2005, p. 15) “The hybrid movements they created – the King movement, loyalist or neutral Māori Christianity, and Māori prophetic traditions – blended old and new religion with the Bible and Christian teaching. Christianity lay at the heart of Māori modernities”.

Religion on Te Pāroa marae follows the Hāhi Ringatū faith as mentioned previously. Although formed from European religion, the fact that many Māori were believers in these new-found faiths confirms their strong connection to wairua. Even traditional

Māori food like kūmara, taro, kiore, and various birds which were once a staple diet including seafood for those tribes near the coastal lines, is now discovered to be of a Western influence of chicken, pork; cabbage, stuffing, and potato which are all cooked in a traditional earth oven but are very much non-traditional Māori ingredients.

Therefore, tangihanga is consumed by mainstream practices showing that the practice or procedure of tangihanga has become more Pākehā than what many Māori realise. When I asked the tohunga of changes that he has noticed within the practice of tangihanga on Te Pāroa marae Participant Four (2017) responded with a change pertaining to some of the people of the marae:

> Quite a lot has changed. One change is our own people, when they come on the marae with the manuhiri. By right they don't come and shake hands. As soon as the pae tapu finish whaikōrero they go straight to the kitchen, straight to the back to begin helping with the food preparations. That's their role.

Is tangihanga Māori? In the physical notion and practice of tangihanga it is my opinion that no, tangihanga is not Māori anymore. In the spiritual aspect tangihanga is very much a continued Māori tradition. The rituals that are conducted, and the purpose of the rituals and the manaaki of the whānau pani and manuhiri are proof of care for the wairua which is very much a Māori characteristic. Today Māori should not feel the pressure to conform to Pākehā ways with regards to tangihanga. There is no legality to stop Māori from reverting to traditional tūpāpaku preparation and positioning for viewing. However, I do believe that Māori may not respond well to the trussing of a tūpāpaku. It is my opinion that Māori have been colonised too much to revert to trussing the deceased body in a sitting position.

Māori are well educated in the Pākehā system and now know that the use of a coffin and embalming is not a legal requirement. The traditional practice of tūpāpaku preparation is being revived so that no embalming of Western influence is required. The downfall of this is that the decomposition rate needs to be taken into consideration. The possibility of body fluid leaking out of the deceased body is high therefore whānau need to be prepared for that. Also, the smell of a decaying body

can be too strong for the living to absorb. All these factors depend on the weight of the deceased and the type of food or medication they consumed when they were alive. Māori have an ancient traditional embalming procedure that has been handed down through the generations and can alleviate many of these concerns.

Understanding that our tīpuna had a different diet from what we have today. They were fit and lean with no motorised transportation. Their days were filled with gardening, hunting, gathering food, building, and continuous activity throughout the day. Despite all this and taking everything into account regarding the pros and cons of tūpāpaku preparation in today's world I firmly believe that if the person did not pass away from any contagious illness, Māori should seriously consider conducting traditional tūpāpaku preparation.

The combination of the two cultures using flax wrappings or flax coffins as a replacement for a Western-influenced coffin is becoming popular within Māori communities. It is also reverting to our resources (traditional practices and customs) which alleviate whānau being put into financial stress and removes the funeral directors cost. Much of the area studied showed a strong outside dominance over Māori culture although the spiritual elements appear to me as the elements that continue to maintain tangihanga as a Māori custom.

While the funeral service practices are delivered in te reo Māori and simulate a Christian influence the spiritual journey ensures that the wairua of the deceased returns to its authentic origins to Hawaiiki Nui, to Te Rerenga Wairua which are uniquely Māori therefore, I conclude that whilst the physical practice have outside influence the strong spiritual nature of the process is Māori.

6.2 Tūpāpaku Ownership

When analysing the two research questions asking what we do when we arrive at the marae and what are the proceedings during the three days of mourning, there were clear indicators as to who takes responsibility for the tūpāpaku. There are examples where the family are in full control but there is clear evidence that within Māori

culture the families must surrender their rights of the tūpāpaku where it is then taken over by the marae and the greater iwi. It raises concern as to who owns the tūpāpaku?

When someone dies in a Māori whānau it is normal practice to contact all the close family and friends. Extended whānau and hapū are notified soon after. In some cases, many of the close whānau will already be with the tūpāpaku as they would have arrived at the home or scene prior to the death. Likened to Māori who do not leave the body alone nor do the Jewish people as mentioned in the website Everplans (2017):

> From the moment of death until the moment of burial, a Jewish body should not be left unattended, and the rabbi or funeral home can help coordinate a "shomer" (guardian) for the purposes of staying with the body. The shomer may be a family member, a friend, or a member of the congregation or chevra kadisha. As the shomer may be required to stay with the body for an extended period, it is not uncommon to have more than one shomer or people taking turns acting as the shomer. While the shomer may simply sit with the body, it is traditional for the shomer to recite "tehillim" (psalms).

In regard to the James Takamore case where his body was left alone by his wife and children giving reason under tikanga Māori for his immediate family by whakapapa to uplift his body from where it lay and return him to his marae in Kutarere. His wife who consequently is non-Māori was the legal custodian of his body according to New Zealand law. Tikanga Māori said he should be returned to his tūrangawaewae and be buried with his tīpuna rather than in some council-owned cemetery miles away from his ūkaipō. Regarding the James Takamore case it is identified by Mead (2016) that:

> The laws regarding burial and cremation in New Zealand were based on British common law ideas so it was not a surprise that the Pākehā spouse in a Māori-Pākehā relationship had the law behind them. The Māori side missed out because the laws as written disregarded Māori custom laws. What the Takamore case put into sharp focus is that it is time for New Zealand to establish its own common law that is relevant to our people and the realities we face in this country. (p. vii, Note the Revised Edition)

The case study (CS2) showed that the hapū were forced out by the deceased next of kin disregarding tikanga Māori including the values and beliefs of the kuia that had passed away. This made it difficult for the whānau to concur to tikanga Māori practice of not leaving the tūpāpaku alone. Due to internal whānau issues the kuia was nearly buried before the extended whānau and hapū knew she had died. Tikanga Māori was ignored by her family and so too was the acknowledgement of the kuia's contribution in her lifetime to the hapū.

The hapū felt the kuia deserved the respect of a tangihanga at her marae that she loved so dearly rather than waiting alone in a room for her burial day. The wairua needed to be in a state of peace for it to continue its journey. The Buddhist's believe this also as per the Memory Tree Website (2017):

> Buddhists believe the spirit leaves the body immediately but may linger in an in-between state near the body. In this case it is important the body is treated with respect so that the spirit can continue its journey to a happy state.

There are some cases where Māori have been profusely urbanised or extremely colonised to the point of ignoring tikanga Māori. Unfortunately, this is sometimes evident in some Māori who are aware of tikanga Māori but choose to be ignorant. Aroha and manaakitanga are two dominant values that are strongly identified when caring for a tūpāpaku. Aroha is identified in compassionate care for a deceased loved one with the close emotional, spiritual and physical engagement that whānau provide. Unfortunately, Māori cultural practices have been influenced and shaped by external Western laws. The power that Māori once possessed has been de-stabilised and a struggle with New Zealand law comes into the equation.

Tikanga Māori consists of a set of special practices and principles that manage the care of a tūpāpaku. Organising the funeral, burial arrangements and making decisions for the tūpāpaku is the role of the whānau pani. These processes start immediately upon death and continue throughout the tangihanga. The issue today is the interference of New Zealand law towards tikanga Māori. There were no issues of this matter pre-European time. To honour the dead is a sacred custom of Māori culture.

Intermarriage between Māori and non-Māori in New Zealand has raised the issue of who has ownership of the tūpāpaku? Who decides where a deceased Māori person is to be buried when death occurs, especially when his or her partner is not Māori? There are more reported cases of Māori being accused of body-snatching whereas they are upholding tikanga Māori to take a deceased person back to their homelands for burial. When the surviving partner is a non-Māori or mainstream minded problems can arise because English-based New Zealand law states that the surviving partner has ownership of the tūpāpaku, not the whānau or hapū.

The tiaki tūpāpaku aspect of tangihanga was defined in both the James Takamore case and the case study (CS2) by tikanga Māori. Although the system determined that the next of kin had the power of attorney to make the decisions on behalf of the deceased the hapū believed tikanga Māori overrides this hence tikanga Māori was executed. This was a clear sign of Māori tradition being upheld although the outcome in this situation was positive for the hapū; it can be quite different in other cases.

Another part of this aspect is the care of the tūpāpaku and again the interference of Pākehā law. In some instances, a death must be reported to the coroner who may then lead to the coroner requesting an autopsy be completed on the tūpāpaku. Not only does this delay the arrival of the tūpāpaku to the marae it removes the tūpāpaku from the care of the whānau. The law does require the coroner to consider the cultural beliefs and practices of the whānau.

The coroner will contemplate whether an autopsy will cause offence or extra anguish when deciding whether to order the post-mortem. The whānau can submit their request for no post-mortem however, if the coroner decides to proceed with a post-mortem they have the power to order it be done immediately so that the tūpāpaku is returned to the whānau as soon as possible. As per the Coroners Act 2006, the coroner can also permit whānau to stay with the tūpāpaku whilst the tūpāpaku is in the coroner's hands. Due to the depth of research the case studies I raised conclude that tūpāpaku whilst it belongs to an individual is connected to a wider body both physically and spiritually. All evidence leans toward the notion that tūpāpaku belongs to the people and we are all created from the one source, pungarehu ki te pungarehu, oneone ki te oneone.

6.3 The Mauri of the Marae

The final remaining key research questions regarding pō whakamutunga, the funeral service, the urupā, and finally the aftermath, revealed numerous examples of systems and processes of ethics and protocol that are in place to ensure a safe conclusion for all involved. Be it the care of the whānau pani during lying in state, the last farewells, or the committal. The European settlers bought with them their thoughts and expectations of what a funeral should be, disregarding the fact that Māori had their traditions and practices of tangihanga.

The marae is the commonplace for Māori where they gather and find Māori values and customary concepts in action. It is a place where tangihanga happens paying tribute to the dead and sending the wairua on its journey in the appropriate manner. A marae is a sacred place to the living providing identity, pride, and belonging. All people that arrive at the marae are welcomed as guests. The marae is one of the only places where Pākehā can meet with Māori-on-Māori terms and conditions in a Māori arena.

The loss of language and cultural traditions due to colonisation has interrupted the intergenerational transmission of tikanga Māori including mātauranga and māramatanga. Cultural colonisation aims to wipe out a people's beliefs, their names, their language, their environment, leaving them to struggle eventually on their own, no longer as a unit. This is the so-called Christian enlightenment that was enforced on Māori by the missionaries of England. However today, Māori can only blame Māori for allowing colonisation upon them to continue.

It is a known fact that many Māori have lost the language, the knowledge of tikanga Māori and for some even the loss of whakapapa. It is a choice now that Māori do not know these aspects of Māoritanga. No longer can you blame colonisation and continue to deny your cultural heritage when there are wānanga, hapū, and iwi, ready and waiting for the return of the Māori people. It is up to Māori to remove the rot of colonisation from our minds. As identified on the New Zealand History website (2017):

> Pākehā were in the majority by the early 1860s and English became the dominant language of New Zealand. Increasingly, te reo was confined to Māori communities that lived separately from Pākehā. Most Pākehā did not understand that the Māori language was an essential expression and envelope of Māori culture, important for Māori in maintaining their pride and identity as a people. Speaking Māori was now officially discouraged, and many Māori themselves questioned its relevance in a Pākehā-dominated world where the most important goal seemed to be to get ahead as an individual.

There also needs to be a change in mindset from our elders. Tikanga teaches us that it is only at a certain time in one's life that one can learn the role of the elders at the front of the marae. There are not many elders left to teach the next generation these roles. The teaching must begin now for all that are ready and want to learn. To reiterate the findings and reinforce the importance of roles on the marae I explain quickly what the process is. Throughout the tangihanga manuhiri continue to arrive and pay their respects saying their final farewell to the tūpāpaku.

Whether it is one person that is being welcomed onto the marae or a whole group, the process is the same. For three consecutive days visitors are welcomed onto the marae by the kaikaranga. Ferris is (cited in Hibbs, 2006) quoted as saying, "the different stages of a karanga can take the discerning listener on a journey that encompasses all three measurements of time. It awakens the world gone, the world today and the world to come" (p. 5).

Once they have entered the marae the whaikōrero start with the tangata whenua. Once all the men sitting on the pae tapu from the tangata whenua side have finished their speeches the manuhiri side can stand and complete their whaikōrero. This is known as pāeke. As mentioned by Mead (2003, p. 123) "The whaikōrero of the tangata whenua are responded to by the manuhiri either in accordance with tau-utuutu or pāeke". After every whaikōrero a waiata is sung to complement the speech that was delivered. This is also explained by Ka'ai (2004, p. 80) "on the completion of each whaikōrero, a moteatea or waiata is usually performed". This continues until all the men on the pae tapu of the manuhiri side are finished. The last speaker on the manuhiri side is normally the male who lays the koha down on the grass from the

manuhiri. A male representative from the tangata whenua will walk out onto the grass to collect the koha and return a few words of appreciation.

The final stage of the whakaeke is when the manuhiri and the tangata whenua come together to hongi. The hongi is identified with Tāne breathing the breath of life into Hineahuone through her nostrils therefore being an action of ngā Atua Māori. The hongi for tangihanga tells the manuhiri that they are no longer visitors and for the remainder of their stay on the marae they should participate in the marae activities. After the hongi, the manuhiri is then invited into the wharekai for a meal. It is stated by Wheeler, Turner, Williams & Keller (2008, p. 59) that "the hosts then invite the visitors to hariru and hongi. Visitors and hosts are now united and will share light refreshments or a meal".

The hongi, the hariru process, and the kai take the manuhiri from a state of tapu and deem them noa. The whānau pani does not partake in any other activity but mourning beside the tūpāpaku. The whānau pani and the kirimate do not eat with the others on the marae. Post European arrival the practice of the kirimate eating outside of the wharau or whare mate started to disappear. Today, all food is consumed within the wharekai and although the whānau pani and kirimate eat before sunrise and after sunset in the wharekai; they eat in a separate area from everyone else.

On Te Pāroa marae, tangihanga upholds the required ancient traditions and rituals ensuring the farewell of the wairua is completed correctly. The formalities which are spoken in te reo Māori ensures the uniqueness in our culture. The attention to the wairua and spiritual realm is the priority. All these aspects of tangihanga are roles that are necessary to fulfil the purpose of tangihanga and farewell of the wairua. The importance of Māori customary tradition and the significance and use of the marae is further evidence that tangihanga is uniquely Māori and the practices are unique to the families and subtribes of that marae.

It is the only proper place where tangihanga can be exercised to its full conclusion ending on the marae with a feast. This concludes the tangihanga practices returning all parties involved from the world of the dead back to the world of the living. This research study has been one of intrigue and mystique both physically and spiritually

and has revealed new knowledge and understanding. It is due to this study that a great unveiling has taken place with benefits both personal and social, for the greater benefit of all.

6.4 Chapter Summary

The previous chapter provided a critical analysis of the eight aspects of tangihanga. It discussed what the research has found and included supporting references. This chapter showed the combination of cultures and the influence of Pākehā funeral practices in the Māori tangihanga process of today.

The next chapter provides the conclusion to this study by summarising what the study has found and the outcome. It also allows for recommendations of how Māori can move forward into the future and help sustain the current practices of tangihanga on Te Pāroa marae.

CONCLUSION

7.0 Chapter Introduction

The previous chapter provided a discussion pertaining to the findings of the research. Personal comments from research participants were used to inform an in-depth knowledge from kaumātua, tohunga and hapū members within the Mataatua rohe all having spent many years upholding the practice of tangihanga.

The next chapter concludes the outcome of this study and summarises the knowledge-base within the thesis. It suggests further recommendations of how Māori can move forward into the future without fear of losing any more of our identity through the integration of outside influence.

7.1 Thesis Overview

Chapter One introduced the thesis topic and provided a background to the study. Contributing a summary of the topic Pungarehu ki te Pungarehu, Oneone ki te Oneone: *an understanding of Tangihanga*. A brief explanation of the research methods and methodologies were outlined so that a perspective could be formed. The location of Te Pāroa marae was identified in a map including my whakapapa to Ngāi Taiwhakāea giving understanding as to the reason the study is specific to Te Pāroa marae. Descriptions of the research questions were given to outline the eight aspects of tangihanga that are examined within the study.

Chapter Two reviewed literature, websites, and television documentaries pertaining to the eight aspects of tangihanga in this study. The knowledge base from scholars and known authors identified as tohunga on Māori world customary practices gave an insight into pre-European practices of tangihanga. Such authors as Best and Oppenheim provide the pre-European and early European material leading to current known authors. The authors are known experts on Māori world views, values and principles within a traditional and contemporary context. Included were the findings of scholars who have researched a topic that relates to tangihanga.

Chapter Three explained the research methodologies within this study. It identified why a qualitative, kaupapa Māori methodology was best suited for this research. It also explained 'The Wheke' framework tentacles being māramatanga, whakapapa, mauri, tikanga, manaakitanga, wairua, kotahitanga, mōhiotanga and the interconnection to the eight aspects of tangihanga. These aspects were identified to provide a perspective using 'The Wheke' framework to analyse and discuss the information found so that it could be discussed.

Chapter Four provided details on the research methods used to obtain the information for this thesis. It explained the research process and planning that emerged from the research. The importance of the planning step was identified along with the data analysis process of coding. An insight into the interview participants was provided and identified through the knowledge and skill base of the participant although brief to ensure their identity is kept anonymous.

Chapter Five provided the research findings from authors and scholars pertaining to tangihanga from pre-European time to tangihanga of today. The noted changes within the eight aspects of tangihanga clearly show what influences Māori today with regards to tangihanga. The case studies were measured using 'The Wheke' framework and compared to the tangihanga practice of today. This chapter noted the research findings with the least possible discussion ensuring to leave the depth of conversation outcomes to the discussion chapter.

Chapter Six provided a critical analysis of the eight aspects of tangihanga. It discussed what the research has found and included supporting references. This chapter showed the combination of two cultures and the influence of non-Māori practices within the context of tangihanga. This chapter discussed my interpretations and opinions of the findings and in some cases the view of the research participants to give strength to the statements made.

Recommendations for future research and potential changes to learning are suggested in Chapter Seven to provide a seed of thought into the mind of the reader so that they may water the seed of thought and watch it grow.

The combination of Māori and European funeral practices have kept tangihanga alive helping keep many Māori connected to their marae, connected to their whānau, hapū and iwi. Traditional practices of tangihanga have evolved. In my opinion, traditional tangihanga has not survived colonisation at all. The ancient practice of tūpāpaku display has not survived colonisation. The ancient burial practices have not survived colonisation.

Tangihanga is restricted by time due to Western laws that Māori must abide by. Therefore more than fifty percent of ancient tangihanga practices have been lost. What Māori still hold on to is the concept of tangihanga and the belief that it is traditional although the practice has evolved into a Māori-fied version of a European funeral. Tangihanga as it was known in the days of our ancestors has not survived at all, but it has evolved. Ironically death and tangihanga have kept the hapū and marae alive.

The presence of people on the marae interconnects all 'The Wheke' tentacles as it keeps the mauri of the marae active. The marae provides a space where tikanga Māori is taught and learnt, where wairua are constantly acknowledged through karakia, where whakapapa is recited and where mōhiotanga is obtained. It connects whakapapa giving a sense of kotahitanga which therefore creates māramatanga. Tangihanga wasn't a practice that could be removed from Māori culture although the western influence in tangihanga is clear and permanent.

7.2 Key Findings

The key findings established from the literature review are evidence that current day tangihanga practices on a physical level are more Pākehā orientated than they are Māori. Although Māori think that tangihanga is a very Māori process, this study has shown that on a physical level it mirrors a European funeral in more ways than not. From the procession of following the tūpāpaku through to the food provided, the burial conducted and the blessing of the house. However, the spiritual journey of the tangihanga is very much Māori and is identified as traditional.

On the surface tangihanga is non-Māori but the spiritual depth of tangihanga is Māori. The ownership of tūpāpaku becomes an issue when Māori are in a relationship or married to non-Māori when they die and do not leave a Will or instruction stating their funeral and burial wishes. The findings showed that the New Zealand legal system often interferes with tikanga Māori in these situations. The case studies showed a form of care from the whānau towards the tūpāpaku but this was sometimes restricted due to mainstream rules and regulations.

The knowledge now known of the Coroner process gives some insight into whānau rights however, once again the Coroner can request and suggest what they feel is necessary. According to the legal system the Coroner makes the final decision as to whether a tūpāpaku is to have a post-mortem. Lastly, the importance of Māori attending tangihanga and becoming skilled in the roles involved in tangihanga is critical to the survival of this aspect of Māori customary practices. A change in mindset from the elders is necessary to start teaching all Māori who want to learn without age or any other aspect being a barrier.

7.3 Limitations

This research aimed to show an understanding of tangihanga on Te Pāroa marae. The research outcome has revealed the impact of colonisation on traditional tangihanga values and practices. A research limitation was the case studies being observed, as I am of Ngāi Taiwhakāea descent, researching Ngāi Taiwhakāea hapū practices about tangihanga. This could be perceived as bias, however, to overcome this I ensured that the study was written from an outsider perspective yet still addressing the personal content.

As there was no written information on Te Pāroa marae tangihanga practices, interviews with hapū members and other local experts on Māori tikanga were conducted. This meant that the information obtained through interviews was self-reported data. Self-reported data is limited as it cannot be independently verified, though previous research can provide similarities in the answers to the research questions. Although I am not fluent in te reo Māori, my level of understanding is enough to remove language as a limitation.

An academic researcher can devote many hours and years to their research to reach a satisfactory outcome. A limitation within this study is the available time to complete the research and then be able to test the research questions, against the chosen research methods and methodologies. To complete the research before the thesis due date required such dedication and organisation on a higher than normal level. A planned discipline was put into place with supportive friends to help me stay on track. The fact that tangihanga had become very mainstream was the most surprising outcome although it was welcomed and acknowledged as it provided truth.

7.4 Recommendations

Out of these eight aspects of tangihanga, I have found that five aspects are mostly of a mainstream influenced tradition. Māori are unable to return to many of the traditional practices due to European laws and I believe the Māori of today are not the same as the Māori of the past. Māori can still hold on to what is now known as tangihanga to encourage the future generation to attend marae and revitalise te reo Māori. One component of the tangihanga and marae process that must be upheld is the use of te reo Māori.

Te reo Māori must be the primary language of the marae especially in formal situations. If it is inconvenient for those who do not understand te reo Māori then I suggest they go and learn the language as I too am learning for my future mokopuna. Te iwi Māori have compromised enough over the years of integration and should not continue to do so for convenience as this is putting the language and cultural concepts at risk and therefore we allow ourselves to be continually colonised.

Tangihanga shows how we appreciate our dead and treat them with the utmost respect. The customary concepts and beliefs adhered to during tangihanga show the two realms of the physical world and the spiritual world clearly walking together, even so for those who are non-believers this cannot be denied. My recommendation is for further research to be undertaken to see if and what traditions Māori can revert to within the scope of New Zealand Law. I would also recommend that New Zealand Law includes tikanga Māori which will need to be specified clearly

including boundaries as tikanga Māori is a very wide subject and aspect of Māori culture. If Māori customary concepts are incorporated into the New Zealand law system does this mean Māori are allowing colonisation to be continued?

I believe not and that it is more likely would put tikanga Māori on an equal playing level within the system. Māori are always asking for the recognition of tikanga Māori within a Pākehā system and law. Within the current circumstances it makes sense for Māori custom to be included in the legislation as the practices of Māori customary concepts have combined with non-Māori practices, so too should legislation.

Whose role is it to ensure the tikanga that we know of today is continued? It is our responsibility. We are the kaitiaki so yes; we must continue to teach our tamariki and mokopuna the importance of tangihanga and tikanga Māori. Tangihanga is the main Māori hui whereby up to hundreds sometimes thousands of Māori come together in one place at the same time even though for a short time. A strategic plan is currently in place within Ngāti Awa iwi however, a succession plan for the hapū, for the marae of Te Pāroa is required.

OUR ROLE

- To provide leadership and guidance to all hapū members
- To develop strategies for the benefit of the marae and hapū
- To uphold tikanga Māori
- To care for our marae and urupā
- Manaaki tangata

The mana of the marae is paramount in keeping one's identity intact. Whoever has the skills to do the mahi whether they are an elder or of the younger generation, they should be permitted to learn and perform the roles on the marae, under the guidance and observation of the skilled and knowledgeable teacher. With the times and the changes and legalities that we must adhere to, hopefully we can still hold onto our tikanga. We need to start teaching the younger generation who want to learn the roles of our elders but are being ignored because of an ancient tikanga that is in this instance not viable in today's ever-changing world. If we continue to wait for the

right moment when the younger generation becomes of age to perform these roles we risk having no more teachers to teach them. While tangihanga is sad there is also a part where we can find the energy of each other to make each other grow so each one is contributing.

The more we refine the roles on the marae the better our knowledge and connection to our marae. Tangihanga increases our knowledge and strengthens whanaungatanga, strengthening our hapū, giving pride and confidence to whānau and ourselves as individuals. Just like the waiata tangi at tangihanga, or a fresh boil up being prepared and cooked daily throughout the tangihanga, the more we hear the songs, the more we prepare the boil up, the better we get to know more about ourselves and our history. A recommendation of marae values would be 'The Wheke' framework of this study.

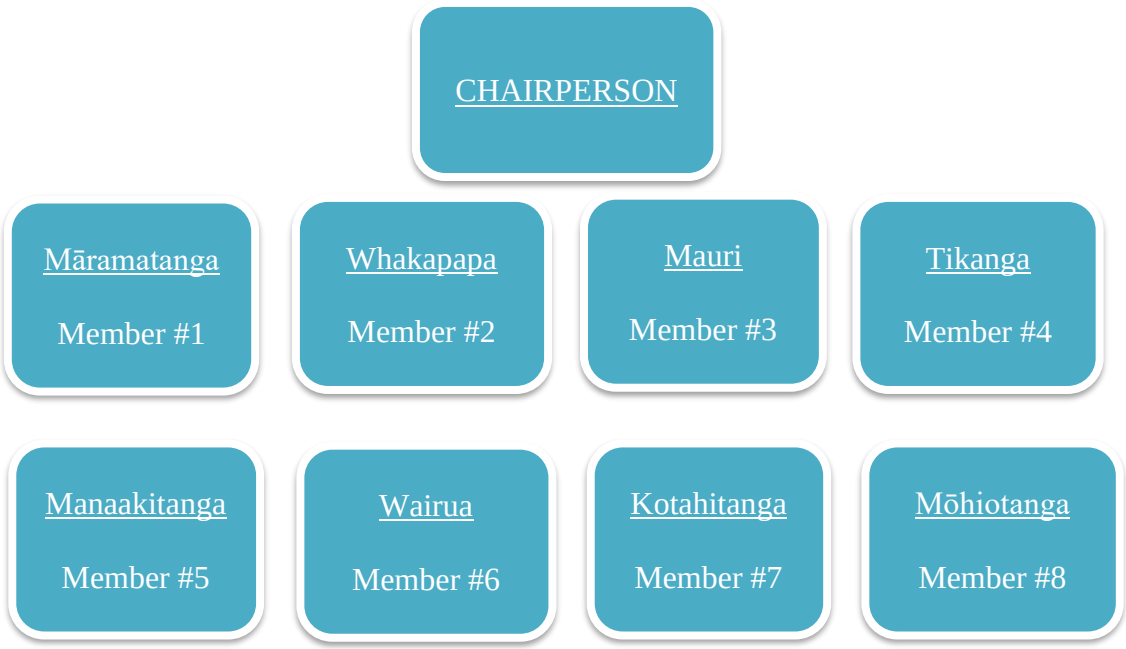
TE WHEKE – MARAE VALUES

- Māramatanga – *to provide understanding of new knowledge & confirm cultural ties.*
- Whakapapa – *to confirm identity.*
- Mauri – *to keep the life force of the marae beating.*
- Tikanga – *to uphold tikanga Māori on the marae always*
- Manaakitanga – *manaaki manuhiri, manaaki tangata.*
- Wairua – *uplift the wairua of the hapū.*
- Kotahitanga – *through each role that is intertwined to uphold the mana of the marae, there is unity.*
- Mōhiotanga – *extend knowledge, encourage new learning, visions.*

Until now tangihanga has been the main purpose for the people to return to the marae. The traditional obligation and commitment to the hapū and marae have weakened as time has evolved. Pointed out by Doherty as cited in Black (2014) that:

> The connection between iwi and rohe is vital. Without the connection to the rohe, the tribe would not exist. Without the rohe, there would not be an epistemology unique to that tribe. Just as the iwi must have a land base, so too must mātauranga ā-iwi. To have no land base is to have no common basis for the iwi to establish a foundation starting point. (p. 31)

My interpretation of this statement pertaining to tangihanga is that the intertwined relationship between iwi, hapū and marae is imperative for the survival of Māori customary rituals and practices. Without the connection to the hapū, the marae would not exist; it would merely be a building with no people. The hapū must have a marae and by the same token the survival of marae practice and tradition as we know it requires māramatanga. To have no māramatanga is to have no foundation of knowledge on a topic. A recommendation towards starting a plan I believe starts with a new trustee committee. Currently, Te Pāroa marae has no trustees therefore an election and votes for trustees is required. Once the trustees have been elected, the next step would be to elect a new marae committee consisting of eight members and a chairperson, like the eight tentacles of 'Te Wheke' framework but adding the Chairperson as the head of 'The Wheke'. An example would look like the below:



Each trustee and committee member will be required to undergo Governance training. Each committee member will also be given a tentacle to care and nurture for the betterment of the hapū. Their role is to create and plan ways of improving their specific tentacle. The main goal is to bring hapū members to the marae and train them in the eight tentacle kaupapa. I believe this is a simple start to planning for the future of our marae and hapū.

The majority of Ngāi Taiwhakāea people no longer reside within the boundaries of Ngāti Awa. New ways of maintaining hapū relationships including engagement are needed. Hui and wānanga will continue to be the option for those living within the Ngāti Awa area although not so for those living overseas or out of the area. With changes our culture, language, and identity come under pressure hence becoming a struggle to survive. Planning for the future of the hapū and marae is not about one person, it is about the hapū.

Māori are born of greatness; each having their specific healing attributes that when awakened will be shared and spread through the whānau, the hapū, the iwi and all who come into contact. If collaboration within the people can be achieved, a new world will be created for our future generations to come. 'Ka pū te ruha, ka hao te rangatahi - *As a old net withers another is remade*'

***Figure 18*: Te Pāroa marae (Wana, 2017)**

7.5 Chapter Summary

This chapter concluded the outcome of this study. It provided a summary of the findings combined with a brief acknowledgement of the discussion chapter. It suggests further recommendations of how we can move forward into the future without fear of losing any more of our identity through further potential integration of outside influence. This research provides an outcome that I did not foresee when I decided to write about tangihanga. Prior to this study I believed that the practice of tangihanga today was not much different to the practice of tangihanga in the day of our ancestors. I now know that this is far from the true reality.

This chapter suggests that we continue to uphold what we now know as tangihanga practice. I conclude that the foundation and traditional purpose of tangihanga are still alive albeit the process has changed. Tangihanga is one hui that can unite Māori and give a sense of belonging to whānau, hapū, and iwi. Tangihanga connects people back to their marae, their tūrangawaewae and their whakapapa. Together as one we can strengthen our whānau and hapū. The world is waiting for Māori to rise up, so stand up and be counted.

GLOSSARY

Anamata	Future
Ariki	High Chief
Aruhe	Fern root
Ātamira	Platform
Atua	God
Awa	River, stream, creek, canal, gully, gorge, groove, furrow
Hā	Breath
Hahunga	Exhume, exhumation
Hākari	Feast
Hāngī	Earth oven
Hapū	Subtribe
Hara	Issues, problems
Hariru	Shaking hands
Hau	A rite of presenting, an offering or incantation
Hau kainga	Locals from the marae
Hawaiki	Ancient homeland
Hihiri	To eagerly desire, long for, spring up, rise up (of thoughts)
Hīmene	Psalm
Hongi	Greeting
Hui	Gathering
Hunga mate	The deceased
Hunga ora	The living
Hura kohatu	Unveiling
Inoi	To beg, pray, request, appeal, prayer
Iwi	Tribe
Kaikaranga	Caller
Kaimahi	Worker
Kaitiaki	Guardian
Kaiwaiata	Singer
Karakia	Prayer
Karakia tawhito	Ancient prayer
Kaumātua	Elders
Kaupapa	Topic
Kiore	Bush rat
Kirimate	Mourner, close relative of the deceased
Koha	Gift
Kōrero tuku iho	Intergenerational transmission
Koroua	Elderly male, grandfather
Kotahitanga	Unity
Kuia	Elderly woman
Kūmara	Sweet potato
Mangopare	Hammerhead shark
Mana	Authority
Manaaki	Care

Manaaki manuhiri	Care for the visitors
Manuhiri	Visitors
Marae	Courtyard in front of the main house
Marae ātea	Ceremonial courtyard
Māramatanga	Understanding, awareness
Mātauranga	Knowledge, wisdom, understanding
Mate	Death, dead
Maunga	Mountain
Mauri	Life force
Mihi	Greet
Mōhiotanga	Knowledge, awareness
Mōteatea	Laments
Nehunga	Burial, interment, committal
Noa	Unrestricted, unprohibited
Oneone ki te oneone	Dust to dust
Opihi Whanaungakore	Opihi of no relatives (Ngāti Awa Cemetery)
Pāeke	The speaking procedure or structure
Paetapu	Male orators
Pānui	Narrative
Papatūānuku	Mother Earth
Pō whakamutunga	Final night
Poroporoaki	Farewell
Pou	To appoint, anoint
Pou Pirau	Decaying post
Pouaru	Widow
Pungarehu ki te pungarehu	Ashes to ashes
Pūrākau	Ancient legend
Rangatira	Chief
Ruruku	Band, bond, commitment
Takahi whare	House blessing
Tangaroa	God of the Sea
Tangihanga	Weeping, crying, funeral
Tapu	Restricted/sacred
Taro	A plant with edible, fleshy leaves
Te ao Māori	The Māori world
Te ao mārama	The world of light
Te ao pōuri	The world of darkness
Te Hāhi Ringatū	The upraised hand
Te Puku o Te Wheke	The stomach of the Octopus
Te reo Māori	The Māori language
Te Rerenga Wairua	Cape Rēinga, leaping place of spirits
Tika	Correct
Tikanga	Process
Tikanga Māori	Māori custom
Tipuna whare	Ancestral house
Tohunga	Priest, expert

Tuku wairua	Releasing the spirit
Tūpāpaku	Deceased body
Tūrangawaewae	Standing, place where one has the right to stand
Uhunga	To cry over, lament, funeral rites
Ūkaipō	Origin, real home
Urupā	Cemetery
Waiata	Songs
Waiata koroūa	Traditional chant
Wairua	Spirit
Wairua poke	Unclean spirits
Wānanga	Discuss
Whaikōrero	Speech
Whakaeke	Entrance to the marae
Whakamoemiti	To praise, express thanks
Whakamorimori	Suicide
Whakapapa	Genealogy, lineage
Whakawhetai	To give thanks, be grateful
Whānau pani	Bereaved family
Whanaungatanga	Relationship, kinship, sense of family connection
Wharau	Temporary shelter
Wharekai	Dining hall
Wharemate	House of mourning
Wharenui	Meeting house
Whata	Storage place

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8.0 Oral Sources

Participant 1 (personal communication 26 June, 2017)

Participant 2 (personal communication 26 June 2017)

Participant 3 (personal communication 26 June 2017)

Participant 4 (personal communication 23 August 2017)

Participant 5 (personal communication 01 May 2017)

Participant 6 (personal communication 23 August 2017)

Participant 7 (personal communication 23 August 2017)

Participant 8 ((personal communication 26 June 2017)

Te Whare Wānanga o Awanuiārangi

Date 19th October 2016

Shonelle Wana
9 Peter Snell St
WHAKATĀNE

Tēnā koe,

Re: Ethics Research Application EC2016.01.049

At a meeting on 19TH October 2016, the Ethics Research Committee of Te Whare Wānanga o Awanuiārangi considered your application. I am pleased to advise that your submission has been approved.

You are advised to contact your supervisor and the Ethics Research Committee wishes you well in your research.

Ngā mihi nui

A.P Nathan Matthews
Chairman
Ethics Committee
Te Whare Wānanga o Awanuiārangi

TE PĀROA MARAE
Taiwhakāea Road, Pāroa
WHAKATANE

'Whiro ki te pō, Taiwhakāea ki te ao'

11th October 2016

The Ethics Committee
Te Whare Wānanga o Awanuiārangi
13 Domain Road
Whakatane

Tēna koutou,

On behalf of our hapū, we wish to confirm our support for the research project that our mokopuna Shonelle Wana is undertaking to complete her Masters Degree.

Shonelle has presented her kaupapa to us and has discussed at length her kaupapa with our pākeke from Ngā Taiwhakāea.

We wholeheartedly tautoko Shonelle in her research as her kaupapa will be a resource for our hapū and especially for our future generations.

Ngā manaakitanga o te Runga Rawa.

Committee Member
Te Pāroa Marae

Pungarehu ki te Pungarehu, Oneone ki te Oneone:
Ashes to Ashes, Dust to Dust
By Shonelle Te Kahupake Wana

CONSENT FORM

THIS CONSENT FORM WILL BE HELD FOR A PERIOD OF FIVE (5) YEARS

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

I understand that the information being provided is for the purpose of the research project.

I agree/do not agree to the interview being audio taped.

I agree/do not agree to being identified in this research/thesis.

I agree to participate in this study under conditions set out in the Information Sheet , but may withdraw my consent at any given time.

Signature: _____ **Date:** _____

Full name – printed: _____

FORMAT FOR THE CONFIDENTIALITY AGREEMENT

NB. Adapt the Confidentiality Agreement to the needs of your particular project and its procedures

This is to be printed on Awanuiārangi letterhead by you the student once approval has been received

Pungarehu ki te Pungarehu, Oneone ki te Oneone:
Ashes to Ashes, Dust to Dust
By Shonelle Te Kahupake Wana

CONFIDENTIALITY AGREEMENT

THIS CONSENT FORM WILL BE HELD FOR A PERIOD OF FIVE (5) YEARS or MORE AS SIGNED BELOW BY THE PARTICIPANT

I _____(Full Name – printed)

agree to keep confidential all information concerning the project.

I agree to the information being held for 5 years then returning the information the participant or their immediate family. YES / NO

I agree to the researchers holding all information for (unlimited time) for the benefit of our hapū and future generation. YES / NO

Signature: _____ Date: _____

Full name – printed: _____

INFORMATION SHEET

Pungarehu ki te Pungarehu, Oneone ki te Oneone: Ashes to Ashes, Dust to Dust by Shonelle Te Kahupake Wana

Ko Mataatua te waka
Ko Pūtauaki me Maungapōhatu ngā maunga
Ko Te Orini me Te Whakatāne ngā awa
Ko Ngāti Awa me Ngāi Tūhoe ngā iwi
Ko Ngāi Taiwhakāea me Ngāti Raka ngā hapū
Ko Shonelle Wana tōku ingoa

Tēna koe,

I am a student currently studying at Te Whare Wānanga o Awanuiārangi. In 2017 I will be in my final year and writing a thesis for a degree in Master of Indigenous Studies. I am also currently employed at Te Whare Wānanga o Awanuiārangi .

For my thesis I am required to undertake a reseach project. I have chosen the topic of tangihanga on my marae Te Pāroa which is an important part of my life and death too I suppose, but also because I believe this process needs protecting.

There is very little research of this nature pertaining to Te Pāroa marae and I would like to research the voices of our kaumātua who have learnt from their kaumātua. I would also like to capture the spiritual side of the tangihanga process in the hope of teaching our future generation and those currently unaware of this aspect.

I hope that this will be a useful taonga firstly for my hapū Ngāi Taiwhakāea, my iwi Ngāti Awa and te iwi Māori.

The use of the data obtained will be for the specific purpose of this research and the benefit of Ngāi Taiwhakāea only if agreed upon by the individual participant as per the consent form which is attached seperately.

Storage of the data will be on a portable external drive that is password protected and locked in a storage cabinet in my home. As a participant you are welcome to access your information by contacting me to arrange a time.

The interviews can be arranged anywhere that makes you comfortable, be it at your house or my house or where ever and as a koha I will provide food and drinks. If you agree I would like to audio record our interview sessions to ensure I capture the data accurately which I will then transcibe myself and provide you with a copy for your benefit and also editing/corrections if required. I assume we will need a minimum of at least 2 sessions/hui. You have the right as a participant to ask for the audio recorder to be turned off at any time.

At the completion of the research project, you will also be given a copy of the summary of the research report. The final copy of the research project will be presented to TWWoA as part of my Masters of Indigenous degree.

As a participant you have the right to decline participation at any time and you have the right to not answer any particular question. You are also able to withdraw from the project without notice or reason.

Should you have any further questions please do not hesitate to contact me on 07 3063354 or my supervisor Dr Agnes McFarland on 07 3063303 or email as per below:

Shonelle.Wana@wananga.ac.nz
Agnes.McFarland@wananga.ac.nz

I will confirm your participation by phone and if agreed we can arrange a time and date for our first meeting.

Ngā mihi mahana,

Shonelle Wana

Ethics Committee Approval Statement

- This project has been reviewed and approved by Te Whare Wānanga o Awanuiārangi Ethics Committee, ECA # eg. 09/001. If you have any concerns about the conduct of this research, please contact the Ethics Committee administrator as named below.

Contact Details for Ethics Committee administrator:

Marama.Cook@wananga.ac.nz

Postal address:
Private Bag 1006
Whakatāne

Courier address:
Cnr of Domain Rd and Francis St
Whakatāne