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Tika, Pono and Aroha in Three Novels by Patricia Grace

**Massey
University**

Robin J. Peters
Ngapuhi; Te Popoto
Ngati Whatua ki Kaipara

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Frontispiece.

Photo of kete made especially for the presentation of this thesis. This kete was made by Te Iwa Toia, Ngapuhi, Mahurehure. The backdrop is part of an original oil on canvass by Melissa Rusling, Northland College, 1999. It is reproduced with permission. The viewpoint is from Rawene across the Hokianga Harbour to the church at Motukaraka.

The colours used in the kete are tika colours for Oturei Marae. There is a tradition that the ladies of this marae wear white when catering. The gold represents the light and the red ochre represents Papatuanuku. Tane and all living things are represented by the colour green.

“Ki te kore te putake e makukungia
E kore te rakau e tupu.”

*If the roots of the tree are not watered
The tree will never grow.*

Whakatauki by Reverend Herepo Harawira

Ma wai ra e taurima

Te marae i waho nei?

Ma te tika, ma te pono

Me te aroha e.

Who will take care of

The marae here?

Let it be correctness, integrity

And love.

**Tena koutou e nga kai whaka haere
o tenei ohu whakahirahira. Tenei koha
naku, na taku whanau, na oku matua,
oku tupuna ki a koutou.**

*Greetings to you the organisers
of this prestigious group.*

*This is a gift from me, my family,
my parents and my ancestors*

Dedicated with aroha to the memory of

*My father, Mihaka Raniera, Tupari Waata (Mitchell Daniel Tupari Walters)
who personified tika, pono and aroha,*

*My mother, Ruby Maude Walters, whose love of literature started me on this
journey*

And my sister, Lynette Denise Walters, whose aroha was pure and shining

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Abbreviations

The following abbreviations are used within the text:

TF	Tate Facsimile
TP	Tate Papers, unpublished
MMP	Maori Marsden Papers, unpublished
<i>M</i>	<i>Mutuwhemua</i>
<i>P</i>	<i>Potiki</i>
<i>BNE</i>	<i>Baby-No-Eyes</i>
<i>CS</i>	<i>Collected Stories</i>
<i>CSD</i>	<i>Collins Shorter English Dictionary</i>
SH	Shirres
<i>WT</i>	<i>Wahine Toa</i>

This thesis does not use macrons or double vowels to signify long vowels because the writer was not brought up to use these devices. Through continual use by my parents I instinctively knew whether a vowel was long or short. Where Patricia Grace employs the use of the long vowel, however, this is faithfully replicated.

The interviews in this thesis should not be photocopied.

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Preface

This thesis focuses on tika, pono and aroha. While each word is able to stand alone and has been applied to each text in this regard, when considered together they encompass a concept which in translation means *doing the right thing with integrity and in love*. This term, which is an aspect of whanaungatanga, may be described as central to a Maori sense of self and of community. The interpretation of this concept as used in this thesis is attributed to Pa (Father) Henare Tate. His credentials are set out in the Tate Fax, Appendix 2. They include seven years of study for the priesthood and twelve years at Panguru. During his period of duties at Panguru he officiated at the burial of one hundred of the local people and a further two hundred who were brought back to their turangawaewae. His knowledge of Te Ao Maori and Te Wairua Maori (The world of Maori and the world of Spirituality) was gained by sitting at the feet of his elders at Panguru. The period of time he spent with them on a continuous basis would equate to twenty-four hours a day for five years.

In 1989 Pa Tate co-lectured a paper in theology for the Melbourne College of Divinity. He was also appointed Episcopal Vicar of the Auckland Maori Diocese. He now lectures in two theology papers at Auckland University and is Chaplain at Hato Petera College.

Pa Tate is the project leader for the return of Bishop Pompallier's remains in November 2000 and it is largely owing to his initial efforts that this has become a possibility. It is expected that Catholic communities will ask to host the Bishop's casket before it is laid to rest in a crypt at Totara Point, Hokianga, on January 13, 2001.

(Listener, 25 Dec, 1999: 34).

My introduction to Pa Tate's teachings came from Kataraina (Kath) Sarich, nee Toia. She has been an invaluable contact. Further enlightenment has come from the papers of the late Reverend Maori Marsden, elder of Te Aupouri and former Chaplain of the Royal New Zealand Navy. Therefore each major source of information on these important concepts has its origins in the Tai Tokerau (Northern Region).

While pono and aroha are universal, at the heart of each iwi's identity is its own special tikanga. This thesis does not attempt to speak for all of them. It can only speak about those things which have been experienced in "Ngapuhitanga" and "Ngati Whatuatanga", in an upbringing centred on the Oturei marae, near the Northern Wairoa River, Kaipara.

I thank the gentle people of this marae, my whanau, my parents and my ancestors, for the legacy of tika, pono and aroha which has been bestowed, and for the guidance from my elders which keeps this process alive; for learning is a lifetime experience.

Chapter One

Introduction: The Essence of Tika, Pono and Aroha

This introduction gives an overview of the concept of tika, pono and aroha which shows their interrelatedness and then examines each component separately with a view to understanding how they integrate to form the concept of *doing the right thing with integrity and in love*.

They are examined in public as well as private practice. Kaupapa that integrates traditional as well as Christian belief and the whole idea of tapu and mana are then examined.

1. Tika, Pono and Aroha: An Overview which shows their Interrelatedness in

Whanaungatanga

Hutia te rito o te harakeke

Kei hea te komako e ko?

Mau e ui mai,

He aha te mea nui o tenei ao?

He tangata, he tangata he tangata.

If you pluck out the heart of the flax bush

How can the bell bird sing?

You ask me,

What is the greatest reality of the universe?

I reply, it is people, it is people, it is people!

This well-known whakatauki illustrates the importance of affirming each other in tika, pono and aroha. The repetitive link, as well as emphasising the importance of people suggests that there is, or should be, a close relationship among all people. The interrelatedness of tika, pono and aroha is demonstrated in whanaungatanga, which is the relationship of people with people, through their links to God and the whole of creation. Whakapapa which link Maori to each other and back to Atua are as important to Maori as they were to the Jews of the Old and New Testaments. In Tai Tokerau it is possible to link all families through a common ancestor, Rahiri. In fact, there is a saying which is often repeated: "If you are not descended from Rahiri you are descended from a horse". It is usually through Whanaungatanga that people are able to find strength and support. John Rangihau expresses it this way:

To me, kinship is the warmth of being together as a family group: what you can draw from being together and the strength of using all the resources of a family. And a strong sense of whanaunga reaches out to others in hospitality. ...I believe New Zealanders have been influenced by Maori hospitality laws. The whole basis of them is showing concern for your neighbour, concern for him as a person, and therefore sharing his daily life and sharing the things of the community. And caring (Rangihau 222).

The concept of tika, pono and aroha is a three-in-one concept. The closest analogy is that of the Trinity, that is to say, Father, Son and Holy Spirit. There is no disrespect intended in this comparison, and if all tika, pono and aroha originate from the source of Atua, then there can be no disrespect. Each component of the Trinity is separate and at the same time, each component integrates into a whole. The following verses illustrate this:

Koia ano te aroha o te Atua ki te ao, homai ana e ia tana Tama kotahi, kia kahore ai e ngaro te tangata e whakapono ana ki a ia, engari kia whiwhi ai ki te ora tonu (Hoani 3: 16).

For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish but have everlasting life (John 3: 16).

In this verse Atua may be read as God, who gives the kaupapa or tikanga to live by; aroha as God's love made manifest in Christ, because Christ made the ultimate sacrifice of dying on the cross that all might have eternal life; and whakapono as belief in the Son and the Father through the power of the Holy Spirit, who gives the power to put love and belief into action. Jesus had a choice of whether to die on the cross or not. The cup of suffering could have been lifted from him by God, but he chose what was, for him, te ara tika, the right path, through aroha for God and for people. He had whakapono or faith and belief that this was why he came into the world. He also made a promise that He would not leave his followers comfortless, but would send the Holy Spirit to comfort and inspire them.

Another example of this phenomenon is that God gave the Ten Commandments which were a strict list of "dos" and "don'ts", expressed as "thou shalt" and "thou shalt not". This was a list of tika to follow such as: "Thou shalt have no other gods before me....Thou shalt not kill.... Thou shalt not covet..." (Exodus 20: 3, 13, 17). Jesus said that he brought a new commandment, which was that people were to love one another (Mark 13: 31), and this is clearly aroha. When the believers were gathered together at Pentecost they saw the Holy Spirit descend as a dove and manifest itself as flames above the believers. The flame represents the pono, the fire of enthusiasm, or belief and motivating force, which brings tika and aroha into action.

In each of the phenomena described, it is almost impossible to separate tika and pono. It is clear that the three work together and are facets of the same process. There are times when, for example, aroha may appear to be the motivating factor, but upon examination it is not unusual to discover that the act of aroha has been motivated by a person's belief that this is the tika thing to do, and pono, or integrity has given the power to put aroha into action.

Patricia Grace uses this central concept in her fiction to tell the stories which "...show others who we are" (CS 91). Tika, pono and aroha are woven through her story telling. She has used it in her uniquely creative style in a manner that would be worthy of the finest kete makers. In her work tika, pono and aroha may be compared with the central plait at the base of the kete. From this base the pattern moves out, develops, changes and takes on its own beauty and usefulness according to the skill of the artist. Weaving is the traditional art form of Maori women. Other forms of it include clothing and tukutuku panels. Each pattern has its own ethos and spiritual meaning woven into it. Patricia Grace has achieved in writing what the finest weavers have achieved. She has portrayed a sense of self, a sense of community identity and has established wairua as being essential to that identity.

2. Tika, Pono and Aroha: The Separate Components which Combine to Form a Concept

Tika

Pa Henare Tate begins his definition by stating that tika is "the principle for addressing tapu and exercising mana". Tika is described first as "...he mea tika; it is right and proper by reason of nature and being" (TP 1995, 7). He lists the following uses of the word: "correct, upright, in order, right, just (morally, legally), direct, proper, fitting, worthy". These uses and

meanings of the term are implicit in the following phrase “E tika ana ena korero ehara i te whakapae noaiho”. Other facets of tika are as follows:

...kua tika nga mea katoa (in order); Kua tika te tu, kua tika te kawē (be upright); E tika ana maku e mahi (fitting and proper); E tika ana kia mihiā (worthy of address); Haere tika. Kaua e kotiti ke (direct); Kia tika te ara (TP 1995, 8).

The last term is a raranga, or plaiting and weaving expression, which refers to choosing the right path or direction or finding the appropriate way of conducting oneself.

Another term for tikanga is kaupapa. Maori Marsden explains the meaning of kaupapa:

Kaupapa is derived from two words, kau and papa. In this context “kau” means to appear for the first time, to come into view, to disclose, “papa” means ground or foundations. Hence kaupapa means ground rules, first principles, general principles (MMP 2, 8).

A further aspect of this term may be seen in the Tai Tokerau meaning; kau means sole or alone. For example, haere kau ana means going by oneself. This appears to accord with Marsden’s interpretation from the aspect that it refers to something which can “stand alone”. At times a person may also stand alone because of a belief in personal tika. For example, a person may stand in the whareniui and announce that he or she wishes to be cremated, and does not wish to be interred in the whanau urupa, which is not a normal thing to do. The silence which greets such an action, with no one to tautoko the speaker, leaves that person in no doubt that he or she stands alone on this issue.

The active form of tika is denoted by the prefix whaka. Whakatika is translated by Pa Tate as: "put in order, put right, make correct or worthy, arise to action (whakatika ake ra tatou), support, endorse (whakatika ana i nga korero), whakatikatika - frequently arrange things, correct often" (TP 1994, N. pag.).

It is principally at the marae that public tikanga takes place. When manuhiri gather at the gate they first hear the call of the women. This is not because women are considered noa. It is because the tapu of the women is considered to be of such strength that it can fight any tapu forces which may come with the visitors, who are known as waewae tapu, or people with sacred feet. An analogy for the power of the women in this case is that an inoculation contains disease to fight disease. The whole ritual of the powhiri is one of decontamination. The dead are always honoured first, in a time which is largely silent, but during which weeping may be heard. The tangata whenua will begin the speeches, which follow a set pattern. They begin with a tauparapara, which is poetic tribal chant. When the mihi is completed they will signify to the visitors that it is their turn (see Walker 24).

At the end of the formal speeches, the guests move forward to hongis with their hosts and in the mingling of breath the peoples become one. This oneness also means that visiting speakers are classed as locals and may participate in welcoming visitors. This is also part of the decontamination process and this process is completed when the hosts and the manuhiri sit down to partake of a meal together.

There are other public tika which are recognised. An example of this is in the protocols surrounding the cloth used at the unveiling of a tombstone of a family member. At least two women of the immediate family must rise early before dawn on the morning of the unveiling

and place the cloth over the stone before the light of day shines. After the ceremonies have been observed according to the correct tika all the participants stop outside the urupa gate to wash their hands and clear the tapu. On the return to the marae the immediate whanau waits at the gate until the karanga from a woman indicates that they may enter. When the family has been seated at the correct place in the wharenui, the folded cloth will be set out in a deliberate fashion. If the ties are pointing inwards and towards the family, the cloth is to stay in the possession of the family. If the ties are pointing outwards and towards the door, the family is giving permission for others in the wider whanau to request that they take the cloth and use it for their unveilings. Implicit in this is the unspoken acceptance that this will become a treasured taonga, which will be kept in a tika way, and treated with respect (that is to say, in a special place away from food and common household things) and which will always be used with aroha.

There are other tika which are concerned with everyday living and work. When flax is cut to make a kete it is not tika to cut out the middle of the plant as this weakens it. All parts which are discarded should be placed under the flax plant to decay and replenish the plant and the earth. If a woman has her mate wahine she should not cut flax for use in weaving. This latter tika also applies to gardening.

The following are examples of tika which are still observed in some homes. Clothes are not washed in kitchen basins; tea towels are not included in the family wash but are washed separately in the kitchen or boiled in a special pot. Laundry is not folded and then placed on the table. Sitting on a table is a breach of tika, as is sitting on pillows because pillows are for the head, and the head is a very sacred part of the body.

It is not tika to keep the first thing that one has manufactured. The first bone carving, painting, article of clothing, crochet, or other handwork should be given away. In like manner, the first fish which is caught, or the first of the fruit and vegetable crops should be distributed to others.

Pono

Pa Tate's definitions of pono include integrity and faithfulness to tika and aroha:

It is the virtue that motivates and challenges us with regard to both tika and aroha: it challenges tika to action; it challenges us to be tika in what we do and how we do it; it challenges us to be consistent; it challenges the exercise of tika towards the source of tapu, maatua, tupuna, Atua; it challenges aroha to be tika and not to violate tapu; it challenges aroha to action; it challenges aroha to add joy and feeling to actions done by tika only; it challenges the exercise of aroha towards the source of tapu (God) and other creations (TP 1994, N. pag.).

Thus, it can be seen that pono is a motivating force and akin to something like a conscience, that small voice within that motivates a person to do the right thing, such as attending a tangi, not just because it is the tika thing to do, but because it will play upon the conscience if the right actions are not carried out. Furthermore, since this is a spiritual quality, it is also like the motivation of the Holy Spirit, the guide and comforter left by Jesus to those who are faithful. The prefix whaka contributes other shades of meaning to this term and Ryan defines whakaponono as "belief, faith, religion, trust, credence" (Ryan 99).

There may be occasions where a person is asked to attend a tangi because his or her parents are unable to do so, through illness, or because of distance. In this case, there is a whanau and

perhaps a community which is relying on that person to carry out that duty. In effect, by one person being there, the rest of the whanau are there. Pono is the virtue which gives the strength and love to carry out this tika action in aroha on behalf of the whanau, knowing that there will be strength to undertake the task, not because one has to, but because one wants to.

Pono is a virtue which keeps balance. It keeps the balance between excesses of tika and excesses of love. There is a Biblical verse which amplifies this:

Hei kaimahi ano koutou i te kupu, kua hei kaiwhakarongo anake, kei tinihangatia koutou e koutou ano (Hemi 1: 22).

But be ye doers of the word, and not hearers only, deceiving your own selves
(James 1:22).

Pono is the ingredient that gives power, faithfulness and integrity to the practices of tika, so that people become doers of tika and do not just pay lip service to tika.

Aroha

Aroha is all of the following: filia or brotherly love, eros or passionate love and agape or compassionate Christian love. Aroha:

.... is having a regard for oneself that makes one seek one's own well-being, for example to enhance one's being and relate to people who do or can enhance one's well-being. The feeling of well being, even in anticipation, gives us a pleasurable sense of joy, contentment and peace of mind. It is having a regard for people that makes one seek the re-dressing, reconciling of a diminished well being. If it is not accomplished it gives one a sense of grief or sadness that diminishes one's own well-being (TP 1994, N. pag.).

In the Biblical sense, aroha is the greatest thing of all. The following verses from the very well known passage of scripture in Corinthians illustrate this:

1. Ahakoa korero noa ahau i nga reo o nga tangata, o nga anahera, ki te kahore oku aroha, ka rite ahau ki te parahi tangi, ki te himipora tatangi.

2. Ahakoa kei ahau te mahi poropiti, a kitea ana e ahau nga mea ngaro katoa, me te matauranga katoa; ahakoa kei ahau katoa te whakapono, e taea ai te whakaneke i nga maunga, ki te kahore oku aroha, ehara rawa ahau.

3. Ahakoa ka hoatu e ahau aku taonga katoa hei whangai i te hunga rawakore, ahakoa ka tukua e ahau toku tinana ki a tahuna, ki te kahore oku aroha, kahore rawa, he pai ki ahau.

8. E kore rawa te aroha e taka: na, ahakoa mahi poropiti, e memeha; ahakoa reo ke, e mutu; ahakoa matauranga, e memeha.

13. Na, tenei te mau nei te whakapono, te tumanako, te aroha, enei e toru; ko te mea nui rawa ia o enei ko te aroha (1 Koriniti 13: 1-3, 8, me 13).

1. Though I speak with the tongues of men and of angels, and have not love, I am become as sounding brass, or a tinkling cymbal.

2. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not love, I am nothing.

3. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not love, it profiteth me nothing.

8. Love never faileth: but whether there be propheties, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away.

13. *And now abideth faith, hope, love, these three; but the greatest of these is love* (1 Corinthians 13: 1-3, 8 and 13).

(For the purposes of the concept of tika, pono and aroha the word “charity” in the *King James* version has been replaced by the word love).

Expressions of aroha are often of a very practical nature. At a tangi, a koha is given to the whanau pani. This may be on behalf of an organisation, a school, an iwi, a whanau or an individual. As soon as the local people have been notified of a death a succession of tika are put into practice through aroha. A typical example is as follows: A beast will be slaughtered and butchered by a family. Others will bring vegetables, jams, preserves, special cloths and flowers for the hakari. The women who usually take charge of the ordering will contact the local stores and place orders. A multitude of talents will be displayed as different tasks are taken up. Some are experts at making steamed puddings, some excel at sponges and pavlovas and others at presenting nourishing meals for the many visitors who will come. Women will prepare the wharenuī, making up the beds, getting the area ready for the bereaved family and their loved one. The photos and greenery will be put in place. People will sign off from work for the next few days to help in the kitchen, prepare the hangi for the hakari, karanga the visitors, sit on the paepae, welcome the visitors, take the karakia, sit beside the family, tidy the urupa and dig the grave. Each person knows what his or her task is and does it willingly. In this sad time the family knows that all is being taken care of and when the time comes, they will repay the aroha by helping others when their help is needed.

Aroha is sacrificial. It puts itself out for others and does not count the cost. It is the motivating force which causes people to drive for miles to be with others in an hour of need,

bring a contribution of food to a family, take a turn at minding an invalid so that a family member can have some time to themselves, help paint a house or plant a garden, mind children, sit down beside someone and give them support, help prepare a wedding feast or an honouring of age celebration, play the piano for a function, arrange flowers, decorate tables, wash sheets, vacuum the meeting house, mend the church roof, recarpet the church or meeting house floor, help build an ablutions block, lay a concrete path, mend a fence or clear and tidy the urupa and never ask for recompense or brag about its contribution. Aroha is being in tune with someone you love. It has a special knowing.

3. Tika, pono and aroha; their origin in a kaupapa that integrates traditional as well as Christian belief, and the whole idea of Tapu

Tika, pono and aroha come from a spiritual source, and that source is Atua, the Creator. This is the reason why this concept embodies such a strong element of tapu. Anything that was tapu remembered its origins from Te Kore. This was the realm where Io resided, and therefore the realm from which his creations gestated and then came into the light. Io was the supreme God and he dwelt alone in Te Korekore. He was known as:

Io-matamoe, Io-mata-ane, Io-kore-te-whiwhia. Io of the slumbering countenance, Io of the calm and tranquil countenance, Io the unchanging and unadulterated in whom there is no confusion and inconsistency. Nothing existed before Io, for he alone was pre-existent as Io-matua-Kore the parentless, as Io matua the first parent, as Io-taketake the foundation of all things (MMP N. pag.).

The God of Christianity, whom many have been brought up to believe is the same God as that above, has the same sorts of qualities as expressed in Charles Wesley's hymn: "Immortal, invisible, God only wise, / In light inaccessible hid from our eyes,"

Marsden's explanation of the being who created the heavens and the earth has the central thesis of tika, pono and aroha within it, for he describes Io as the foundation, which implies kaupapa, something which stands alone and gives tika or rules to live by. Therefore, this is further support for the premise that tika, pono and aroha have their foundation in beliefs about Io (Atua) and Creation. Although Te Korekore includes meanings that indicate the void, or a place of emptiness, Marsden translates it differently:

The word kore means "not, negative, nothing". When the root of a word is doubled in Maori, it intensifies its meaning...kore is an absolute concept....While it does not entirely emancipate itself from the negative, it does become relatively positive (MMP N. pag.).

The Biblical account of Creation and the Maori Mythological account may be compared:

1. He mea hanga na te Atua i te timatanga te rangi me te whenua.
 2. A kahore he ahua o te whenua, i takoto kau; he pouri ano a runga i te mata o te hohonu. Na ka whakapaho te Wairua o te Atua i runga i te kare o nga wai.
 3. A ka ki te Atua, kia marama: na ka marama (Ko Kenehi 1: 1-3).
1. *In the beginning God created the heaven and the earth.*
 2. *And the earth was without form, and void; and darkness was upon the face of the deep. And the spirit of God moved over the face of the waters.*
 3. *And God said, "Let there be light: and there was light" (Genesis 1: 1-3).*

God then created all living plants, birds, fishes and animals and finally man, as represented by Adam and Eve and gave them dominion over all creation.

In Maori mythology, Rangi the Sky Father, and Papatuanuku the earth mother, were formed. All creation springs from them. After they were separated by Tane, he formed Hine –ahu-one. Her name means the woman created from sand. They had a child called Hine-Titama. When she discovered that Tane, her father, was also her husband, she fled to the underworld and became the goddess of death, being re-named Hine-nui-te-Po. Death had come to the world, as it did when Adam and Eve disobeyed God. Mankind in the Biblical account lost immortality because he disobeyed the tika as set out by God, when he ate of the Tree of Knowledge in the Garden of Eden. In Maori mythology it was because of the transgression of tika, the he that Tane committed when he took his daughter to wife. The tika that comes from this myth is that henceforth Tane will create new life, but life will eventually end, and Hine-nui-te-Po will receive the wairua of the children of Tane. There will be a cycle of birth and death.

Tane is also responsible for knowledge, because it is said that he climbed to the heavens and brought back the three kete of knowledge, as well as a sacred stone, which is used to keep order in the land. From this point on, there were tika involved with seeking and gaining knowledge, and pono was a vital part of this, for only the worthy and the sincere could gain knowledge. Aroha was the third facet in the kete of knowledge, for knowledge is a privilege and must always be used with aroha for the sake of others.

Other children of Rangi and Papa were assigned tasks; for example, Rongo was the god of peace and the god of the fern root. Tu was the only child who was brave enough to fight

Tawhiri Matea, the god of winds, when he attacked the earth. He was angry that his brothers did not help him, so he killed and ate Tane, Tangaroa, Rongo and Haumia. The living things that they represented were birds and trees, fish, kumara, and fernroot respectively. Thus from these mythical figures is born tika or kaupapa. Man is now able to kill and eat plants and animals in order to survive. He also follows the pattern of warfare as instigated by Tu.

At birth, a tohi ceremony was held, where the infant was dedicated to one or more of the gods. The Christian form of baptism has now replaced this. Shirres refers to the tohi ceremony in the following chant, which is often used as an opening to welcome people to a marae:

Tihei Mauriora!

Ki te Wheiao, ki te Ao-marama.

Ka tu kei runga, ko wai koe?

Ko Tu ko Rongo koe, ko Taane koe.

Ko te manuhiri i ahu mai i Hawaiki, nau mai.

This sneeze is the sign of new life, in this world.

And when you are mature, whose shall you be?

You shall be dedicated to Tu, to Rongo, to Tane.

To you who come from Hawaiki,

We welcome your presence (SH 25).

Shirres says that our ancestors brought this model here and that it is the model by which we can understand the universe. It is made of two worlds, the material and the spiritual, and shows the world evolving: "i te kore, ki te poo, ki te ao marama," *out of the nothingness, into the night, into the world of light*. He says that the two worlds are linked, and adds, "And it

sees the human person as having a very particular role in the ordering of this universe, through the power of the word” (SH, 25).

This again shows the connection with Genesis. Word may be translated as God, who commands and is obeyed, and who holds the secrets of the universe in his word. His word is also law, and thus forms the ground rules or kaupapa for both physical and spiritual behaviour. Papa is also the word for earth and this signifies the importance of whenua in the principles of tika, pono and aroha.

Humans are, according to Shirres’s definition, made up of the tangible and intangible. Tapu is an intrinsic part of their makeup. Marsden says that visitors to the marae are greeted in the following way: “Haere mai te ihi; haere mai te wehi; haere mai te mana; haere mai te tapu” (MMP N. pag.). This means: *Draw near o excellent ones; draw near o awesome ones; draw near o charismatic ones, draw near o sacred ones*. Therefore, from the creation myth and tapu comes the rationale which makes the strict observance of marae protocol so important. It must not be taken lightly, for a transgression of protocol will always give offence.

According to Shirres the primary meaning of tapu has two parts. The first is reason and the second is faith. Many people see only a negative connotation for tapu, believing that it means “forbidden or restricted” (SH 33). Marsden’s view is that “... the Maori idea of tapu is close to the Jewish idea translated in the words “sacred” and “holy”, although it does not have the later ethical connotations of the New Testament of “moral righteousness”. He also asserts that “It has both religious and legal connotations.” Like Tate, he translates mana as “spiritual authority and power” and he identifies wehi as awe or fear in response to “a manifestation of

divine power.” Ihi is described as...“personal magnetism.... It is a psychic and not a spiritual force” (MMP N. pag.).

A salient feature of tapu is separateness, yet there is so much more. There is a saying; “Your God is too small”. Implicit in this is that once God has been defined, he has been robbed of his holiness. There is so much that is not understood about tapu, that one might say that there is great temerity in attempting a definition. Tapu embodies not only head knowledge but also the feelings of the body, mind and spirit.

Many people feel that the opposite of tapu is noa but it is actually “he”. Ryan’s dictionary explains it as, “ wrong, err, unjust, fault, inaccurate, fallacy” (Ryan 13). Sometimes a separation occurs because man is tapu and woman is noa. Woman is the receptacle of life and the cradle of the future, so her role is equal in status to that of man. It is complementary, with equal mana and tapu, but noa in certain circumstances. As has already been noted, when visitors come, it is the women who have the special tapu, which makes the situation noa.

Marsden explains the “pure” rites which were a process to “cleanse from tapu, neutralise tapu, or for the propitiation of the gods” (MMP N. pag.). Water was the sacramental element. Children were baptised in pre - Christian times and dedicated to particular gods, who imbued the child with mana. The child was now “ under the tapu of those gods...removed from the sphere of the profane into the sphere of the sacred”. The gods would give their blessing if the child was obedient to them. This has a corollary with Christian baptism as “In the Christian sense, it signifies the ‘dying of the old life, and its burial; and a rising to a new life in Christ’.” (MMP N. pag.). Baptism in Christian ceremony is administered by the recitation of karakia, by total immersion, or by the use of holy water as a cleansing element.

For those brought up with the practice of cleansing the tapu after leaving a cemetery, the washing of hands and a little sprinkle over the head is second nature, and even at a European funeral people may be observed quietly slipping away to find a tap before partaking of any food.

Christianity and Maori tikanga combine in the cleansing of a house after a funeral. This is often known as the "tramping of the house". The priest sprinkles water in every room and recites karakia (prayers) as close members of the family follow, touching part of each room as they walk through, in order that there will be no unquiet spirits left in the house. This blessing of the house means that they are now free to take up their lives again.

Marsden also highlights the merging of pre Christian and Christian tikanga in the modern tangi. In past times the hakari, or feast, held after the burial, was part of the tikanga to make conditions noa, please the manuhiri and to propitiate the gods:

...the various rites, whilst to a large extent retaining their traditional form, have been so Christianised that offerings once made to the gods are now made to Ihowa (Jehovah) or to Jesus Christ as Lord of the dead and the living. Other elements adopted from Christianity (the totally Christian church and funeral services) have become an integral part in the tangi (MMP N. pag.).

Karakia was therefore an important aspect part of the tikanga of pre Christian life, so it is not surprising that Christian tika has been incorporated so readily into modern tikanga. Meetings normally start with karakia, whether they are held at a marae or not. Grace precedes meals, whether it is at a school or an after - match function, at a hotel for a meal, or at the marae.

Tikanga and Christianity merge at the marae and ministers from all faiths are usually welcome to preach there.

It was traditionally at the feet of their elders, in private situations, at wananga, and at the marae that people learnt about tika, pono and aroha. Much of it came in the form of myths in story, speech and waiata. The myths were depicted, along with the ancestors, in the traditional art forms in the whareniui. Marsden says that the myths have given us a holistic view of the universe and provided the kaupapa, or first principle, out of which tikanga has sprung.

4. Conclusion

The intention of this chapter has been to show that tika, pono and aroha should come into every part of daily life and not just be dusted off and paraded for a visit to marae, or on formal occasions. Tika, pono and aroha cannot be separated, as Graham Rankin states in Appendix 2. Pa Tate, Maori Marsden and Pa Shirres assert that they cannot be separated from tapu. That is why karakia forms such a major part of protocol at the marae, on formal occasions, and in homes. Traditional tikanga has come down through the myths, which have given a blueprint for procedure. The knowledge that has been given is for the heart as well as the head and that is why pono and aroha are such an intrinsic part of the process.

In modern times there is no conflict between the myths and Christianity. As Graham Rankin says: "You can't part the Bible and the myths. There are different manifestations of God but one beginning" (see Appendix 2). Kataraina Sarich tautokos this opinion: "In a world of deep

spirituality there are parallels to Te Ao Wairua Maori ki te Ao Wairua o Te Atua brought by Tauwiwi – one set of beliefs complements the other” (see Appendix 3).