Te Pīhopatanga ō Aotearoa Liturgical Theologies

The Theological Impact of 'Word Changes' in te reo Māori liturgical texts of Te Pīhopatanga ō Aotearoa

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A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy,   The University of Auckland, 2010.

Abstract

The focus of this thesis is the theological impact of 'word changes' that are in Te Pīhopatanga ō Aotearoa (abbreviated as Te Pīhopatanga) **te reo Māori** / *Māori language* liturgical texts. This research is *contextual* because it has a specific Māori Aotearoa/New Zealand focus. It is *liturgical* because it focuses on **te reo Māori** liturgical texts. It is *theological* as well for **te reo Māori** 'word changes' are interpreted and evaluated for their theological impact.

I develop an analytical framework to identify, interpret and evaluate the word changes and their theologies. The framework is made relevant to the Māori and Christian context of Te Pīhopatanga. In the process of identifying the word changes I note the existence of a complex relationship between Te Pīhopatanga liturgists and the wider Māori community. This relationship is explored and aspects from this exploration are considered in the theological interpretation and evaluation of the word changes.

In that interpretation and evaluation several theological tensions are identified in some of the experimental texts. The outcome of such tensions is a number of 'questionable theologies' that inadvertently receive a form of Te Pīhopatanga validation.

This research then proposes that theological tensions should be addressed by Te Pīhopatanga community at the liturgical experimentation stage. I propose strategies and tools to further develop the management of liturgical experimentation. I envisage this as a Te Pīhopatanga community engagement in theological self-empowerment. The proposals are drawn from a Te Pīhopatanga context. Liturgical theological insights are aligned to Te Pīhopatanga context. An outcome that emerges from the process of concentrating on 'word changes' in a **te reo** Māori liturgical text is a Te Pīhopatanga liturgical theological method of identifying and evaluating Te Pīhopatanga liturgical theologies.

It is my hope that questions about creative liturgical experimentation are seen as paying the highest respect to God.

Acknowledgements

Te mea tuatahi ko te wehi ki tō tātou Matua kaha rawa. Ko Ia te tīmatanga me te whakaotinga ō ngā mea katoa. Ka huri ki ō tātou mate. Ki a koutou e ngā rangatira te nui me te iti e moe e moe i roto i ngā ringaringa o tō tātou Matua. Ka huri ki a tātou te hunga ora. He mihi whānui tēnei ki a koutou katoa. A koutou kei roto i ō koutou tapu o ō tātou mātua tūpuna. Ki te Hāhi ō Te Pīhopatanga ko tēnei tāu kaimahi e mihi ana ki a koutou mō tō koutou tautoko me te manaaki i ahau i roto i tēnei mahi. E kore e taea te whakaputa i ngā tangi e koropupū nei i roto i tā koutou kaimahi. Engari me pēnei te mihi 'E te Hāhi tēnā koutou, tēnā koutou. Tēnā koutou e ū tonu ana ki ngā tohutohutanga o ō tātou mātua tūpuna.

I would like to thank **Te Hāhi Mihinare ki Aotearoa ki Nui Tīreni, ki Ngā Moutere ō te Moana Nui a Kiwa** / *The Anglican Church in Aotearoa, New Zealand and Polynesia* for supporting me in this research. I sincerely thank Te Pīhopatanga ō Aotearoa: Ki ngā Pīhopa katoa tēnā koutou. Ki ngā kaituhi ō ngā karakia he mihi whānui tēnei ki a koutou. Ko koutou ngā kaipara i te huarahi tapu kia whakakorōria ai e tātou i a Ihowā.

Ka huri ki te mihi ki tōku Pīhopa. E te matua The Right Reverend Te Kitohi Pikaahu tēnā koe mō tāu tautoko i ahau mai i roto i ngā piki me ngā heke ō te wā. Ki a koutou puta noa i Te Pīhopatanga ki te Tai Tokerau tēnā kōutou katoa. Me tino mihi ki ōku hoa mahi puta noa i te Whare Wānanga ō Te Pīhopatanga ō Aotearoa, ā, ki ōku hoa mahi i te Taapapa ki te Tai Tokerau. Ki a koutou e Haakopa Te Whata (te kaitiaki ō *Te Paipera Tapu*), e Robert McKay, e Mark Pikaahu.

It is almost beyond me to express my thanks adequately to my supervisor Dr Neil Darragh. Nō reira e Pā tēnā koe mō tō manaaki, mō tō awhi me tāu mahi whakakoi i ahau. Ka huri ki a kōrua e Dr. Merata Kawharu, e Victor Mokaraka nā kōrua i tautoko ahau i roto i tēnei mahi nō reira tēnā kōrua.

Ki tōku whānau whānui e Ngāti Māhia tēnā koutou. Hei mihi mutunga ka huri ki a koe e tāku wahine e Iriaka. Tēnā koe mō tāu mahi tautoko, pō te rā, ā, ao te rā. Ki a koutou āku kōtiro, ā me āku mokopuna tēnā koutou.

Mā Ihowā e manaaki. Mā Ihowā e tiaki i a tātou katoa. Korōria ki te Tokotoru Tapu. Te Matua, te Tama me Te Wairua Tapu. Āmine.

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Introduction

Overview of Thesis

This thesis begins with an examination of how continuing contextualisation of the liturgical texts of Te Pīhopatanga ō Aotearoa shape its theologies.[1] In the light of this examination, the thesis makes proposals for future liturgical planning within Te Pīhopatanga ō Aotearoa so that continuing contextualisation may be both self-critical and empowering for Anglican Māori.

The term 'contextualisation' is used in this thesis in the specific and confined sense of the integration of Anglican liturgical texts with Māori language and culture. Written liturgical texts provide the material for the study conducted in the course of research for this thesis. The provision of Māori liturgical texts began in a substantial way with the translation of existing English liturgical texts into the Māori language in the 19th century as from the 1830's.[2] 'Contextualisation' has reached a new level in the Māori liturgical texts of the late 20th and early 21st centuries written by Māori liturgists who are experts in both Māori language and Anglican liturgy.

The term 'liturgist' in this thesis refers specifically to the writer of a liturgical text rather than the more usual reference to a scholar of liturgy or a leader of liturgical action. (I shall use the term 'officiant' when referring to the leader of a liturgical action.) What is important here is that the term 'liturgist' is contrasted with 'translator'. In the production of the early liturgical texts in Māori language, Māori experts acted as translators of liturgical texts from English into Māori. In the contemporary liturgical texts, Māori are 'liturgists' not just translators, in that they are the creators of new liturgical texts in Māori language that draw upon Māori theology and epistemology. In doing so they act also as creators of Anglican Māori theologies that did not previously exist in liturgical texts.

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[1] Te Pīhopatanga ō Aotearoa is the Māori Diocese of the Anglican Church in Aotearoa, New Zealand, also known as **tikanga Māori** / *a Māori worldview*. It is responsible to those who wish to be ministered to within **tikanga Māori** / *a Māori style of being ministered to*. It is also responsible for promoting mission within **tikanga Māori**. The other two parts of the Anglican Church in Aotearoa, New Zealand are a) the Dioceses of New Zealand (at times referred to in this thesis as **tikanga Pākehā)** and b) the Diocese of Polynesia (referred to in this thesis as **tikanga Moana-nui-a-Kiwa**).

[2] As indicated from page 35 onwards in, Phil Parkinson and Penny Griffith, *Books in Māori 1815-1900: Ngā Tānga Reo Māori* (Auckland: Reed Publishing, 2004).

This thesis is focused on 'continuing' contextualisation. The first substantial contextualisation of Anglican liturgical texts produced *Te Paipera* and *Te Rāwiri* texts.[3] These are here regarded as the foundational texts. In this case contextualisation mainly took the form of translation but also included some original Māori prayers.[4] These foundational texts are regarded in this thesis as the base line for this investigation. Any subsequent production of Māori liturgical texts is then regarded as continuing contextualisation. The extent and type of continuing contextualisation can then be identified by noting and analysing the word changes in the contemporary texts that differ from words used in the foundational texts.

Contemporary liturgical texts fall into two categories for the purposes of this thesis: current official texts and experimental texts. One of the major tasks undertaken in this thesis is the identification of word changes in these contemporary texts by comparison with the foundational texts. The categorisation of these word changes then enables an exploration of how such word changes contribute to the formulation of new theologies.

The thesis concludes by indicating the implications of continuing contextualisation for future liturgical planning. It makes proposals for the development within Te Pīhopatanga of a proactive and intentional process to provide oversight and encouragement for the continuing contextualisation of the Māori liturgical texts.

The thesis written in the English language

In the rest of this thesis, I shall use the term '**te reo**', rather than what might appear to be the equivalent English term 'Māori language'. There are a number of reasons for this:

Te reo is one of several Māori values that are part of the framework of analysis for this thesis.

- **Te reo** is suggested here as one of the principles that ensure a theological focus in the creation of new Māori liturgical texts.

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[3] These are abbreviated titles that are used throughout this text. There are different versions of these two texts. The full titles of the texts that this thesis quotes from are as follows: The Bible Society in New Zealand, *Ko Te Paipera Tapu: Ko Te Kawenata Tawhito Me Te Kawenata Hou* (Wellington: Bible Society in New Zealand, 1992). Church of England, *Te Pukapuka Ō Ngā Inoi, Me Ērā Atu Tikanga ā Te Hāhi Ō Ingarani Mō Te Minitatanga Ō Ngā Hakarameta: Ō Ērā Atu Ritenga Hoki ā Te Hāhi: Me Ngā Waiata Anō Hoki ā Rāwiri: Me Te Tikanga Mō Te Momotu I Te Pīhopa, I Te Piriti, I Te Rikona* (Ranana: I kiia tēnei kia taia e te Komiti mō te Whakapuaki i te Mohiotanga ki a te Karaiti, 1951).

[4] These Māori prayers are in Parkinson and Griffith, 76. Further reference is made to one of these prayers in the subsections 'Alternative words to address God' and 'Māori issues' in Chapter Three of this thesis.

- **Te reo** is put forward as one of the elements of the methodology of dialogue later proposed in this thesis.

- **Te reo** is essential to the unique formulation of Te Pīhopatanga theologies.

In the context of Te Pīhopatanga, there are arguments to suggest that **te reo** should be given priority so as to counter the influence of the English language.

The full import of these proposals will become more evident in later sections of this thesis. It may be sufficient to note here that the term **te reo** has many associations and implications that are not simply equivalent to the term 'Māori language' as this is commonly understood in English.

It may appear inconsistent that this thesis deals with liturgical texts written in **te reo** and uses a number of Māori words to express Māori concepts, yet the thesis itself is written in English. The main reason for this is to ensure its accessibility to a wider field of readers. Most Māori speakers are also fluent English speakers. The use of English in this thesis does not drastically marginalise **te reo** users at the present time. Perhaps in the future this thesis can be translated into **te reo** if it becomes apparent that **te reo** readers who are unable to read in English are disadvantaged.

Within Aotearoa/New Zealand, academic and public writing often includes Māori words so that many of these are in any case familiar to English-speaking readers even if they are not fluent in **te reo**. I try to increase this accessibility and encourage non-Māori speakers to engage with the content of this thesis by providing English translations within the text and a glossary of Māori terms in an appendix.

Major Texts

Below I outline the major texts used in this study, divided into their origin as foundational, current and experimental texts. I also give the abbreviations I will use for them in the rest of the study.

Foundational texts

1.   *Ko Te Pukapuka Ō Ngā Inoinga, Me Ērā Atu Tikanga, I Whakaritea E Te Hāhi Ō Ingarani, Mō Te Minitatanga Ō Ngā Hakarameta, Ō Ērā Atu Ritenga Hoki a Te Hāhi, Me Ngā Waiata Anō Hoki ā Rāwiri* abbreviated as <u>*Te Rāwiri*</u>.[5]

2.   *He hīmene nā te Hāhi ō Ingarani mō te karakia ki te Atua: Hymns in the Māori Language* abbreviated as <u>*Te Rāwiri Hīmene*</u>.[6]

3.   *Ko Te Paipera Tapu: Ko Te Kawenata Tawhito me Te Kawenata Hou* abbreviated as <u>*Te Paipera*</u>.

Current official texts

1.   *A New Zealand Prayer Book/He Karakia Mihinare ō Aotearoa*[7] abbreviated as <u>*Karakia Mihinare*</u>.

2.   *He Tikanga Karakia Me Ētahi Hīmene: Ētahi whakahaere karakia hei mau i roto i ngā Hui Amorangi puta noa i Te Pīhopatanga ō Aotearoa*[8] abbreviated as <u>*Tikanga Karakia*</u>.

3.   *Hīmene: Waiata Tapu Ētahi Inoi Te Inoi ā Te Ariki Te Whakapono ō Naihia me ngā Āpōtoro Ētahi Waiata ā Rāwiri*[9] abbreviated as <u>*Hīmene*</u>.

4.   *For All the Saints: a Resource for the Commemorations of the Calendar*[10] abbreviated as <u>*For All The Saints*</u>.

Experimental texts

1.   *He Rītani ki a Tangaroa / A Litany to Tangaroa*[11] compiled by Eru Potaka-Dewes. Abbreviated as <u>*Rītani-Tangaroa*</u>.

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[5] Some editions of *Te Rāwiri* also have the book *of He Hīmene nā te Hāhi ō Ingarani mō te karakia ki te Atua: Hymns in the Māori Language* bound to it.

[6] *He Hīmene Nā Te Hāhi Ō Ingarani Mō Te Karakia Ki Te Atua: Hymns in the Māori Language*, (London: Society for Promoting Christian Knowledge, 1951). Note this book is bound with *Te Rāwiri* and is normally seen as being part of the same book.

[7] The Church of the Province of New Zealand/Te Haahi ō te Porowini ō Nui Tireni, *A New Zealand Prayer Book/He Karakia Mihinare Ō Aotearoa* (Auckland: Collins, 1989).

[8] Te Pīhopatanga ō Aotearoa, *He Tikanga Karakia Me Ētahi Hīmene* (Rotorua: Te Pīhopatanga ō Aotearoa, 1999).

[9] Te Pīhopatanga ō Aotearoa, *Hīmene: Waiata Tapu Ētahi Inoi Te Inoi ā Te Ariki Te Whakapono Ō Naihia Me Ngā Āpōtoro Ētahi Waiata ā Rāwiri* (Rotorua: Te Pīhopatanga ō Aotearoa, 1983).

[10] Ken Booth, ed., *For All the Saints: A Resource for the Commemorations of the Calendar* (Hastings: The Anglican Church in Aotearoa New Zealand and Polynesia, 1996).

[11] Eru Potaka-Dewes, "He Rītani Ki a Tangaroa," (Taapapa ki te Manawa ō te Wheke, 2007).

2.   *He Tohu Whakamaharatanga: The Unveiling of a Memorial for Muriwhenua Te Aohanga Tamihana, Saturday 19 November 2005,*[12] written by Wiremu Aotearoa Panapa. Abbreviated as *Hura Kōhatu*.

3.   *Te Inoi Mō Tēnei Hui Amorangi*[13] / **A Hui Amorangi Prayer** written by Waiohau Te Haara. Abbreviated as *Inoi Amorangi*.

4.   *He Karakia mō te Hui*,[14] written by Muru Walters. Renamed as *Te Korowai* / **The Traditional Māori Cloak** because of the theme of the prayer.

5.   *Ngā Kapa Haka ō Tāmaki, Sunday 11 December 2005*[15] / **The Auckland Māori Cultural Groups**, written by Te Kitohi Pikaahu. Renamed as *Hīmene Kirihimete* / **Christmas Carols** because of the theme of the liturgy.

Writing presentation throughout thesis

Most bold Māori words indicate that an English translation is available in the text. The English translation is in italics. An example is **Hākari Tapu** / *The Communion*.

The macron is used for all Māori words which require it.

Translation sources and modifications

The English language translations for *Te Paipera* scriptures are drawn from *The Holy Bible: the New Revised Standard Version*.[16]

Apart from *Te Paipera* translations some textual translations into English are modified for different reasons. Two such reasons are: a) to provide a different translation from the translations in the text,[17] and, b) to ensure that the translation is gender inclusive. An example is the non-gender third person singular pronoun **ia** / *him/her*. For example in reference to the Holy Spirit the **te reo** text reads **E whakapono tūturu ana ahau ki a ia** (*Tikanga Karakia*, 46). The English language translation in the text is *I believe and trust in him*. In this thesis I

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[12] Wiremu Aotearoa Panapa, "He Tohu Whakamaharatanga: The Unveiling of a Memorial for Muriwhenua Te Aohanga Tamihana," (2005).

[13] Te Pīhopatanga ō Te Tai Tokerau, "Hui Amorangi: Agenda and Reports," (2008), 8.

[14] Te Pīhopatanga ō Aotearoa, "Te Rūnganui Agenda Minutes and Reports 3-6 November 2005 Otaki," (Te Pīhopatanga ō Aotearoa), 89.

[15] Te Kitohi Pikaahu, "Ngā Kapa Haka Ō Tamaki," (Te Pīhopatanga ō Te Tai Tokerau, 2005).

[16] Bruce M Metzger, ed., *The Holy Bible: New Revised Standard Version* (Nashville: Thomas Nelson, 1989).

[17] Jenny Te Paa, "From *Te Rāwiri* to the *New Zealand Prayer Book*," in *The Oxford Guide to the Book of Common Prayer: A Worldwide Survey*, ed. Charles Hefling and Cynthia Shattuck (New York: Oxford University, 2006), 345-346. Te Paa illustrates how some English translations of **te reo** liturgies in *A New Zealand Prayer Book* can be read as 'subtle politics' and "'sanitized' for church worship".

change such gender-exclusive translation. Thus my English translation for the immediate above example would be *I believe and trust in the Holy Spirit*.

Chapter One

Analytical Framework: Liturgical Texts and Concepts

Introduction

In this chapter I describe the first two parts of a three-part analytical framework that will be used throughout this thesis. The three parts of the framework consist of a) the **te reo** liturgical texts named in the previous chapter and their historical relationship, b) a set of concepts that help map the word changes between foundational and contemporary liturgical texts, and c) a set of Māori values that indicate the theological impact of these changes.

In the first section of this chapter I describe the main **te reo** liturgical texts and how these provide points of comparison between early and contemporary instances of contextualisation. In the second section, I explain the set of concepts that help map this developing contextualisation.

The liturgical texts

For the purposes of this thesis, the **te reo** liturgical texts may be regarded as falling into three categories: 'foundational', 'current official', and 'experimental'. The extent and type of continuing contextualisation can be identified by noting and analysing the word changes in the contemporary texts ('current official' and 'experimental') that differ from words used in the 'foundational' texts.

The foundational texts

The first substantial **te reo** liturgical text of Te Pīhopatanga was *Te Rāwiri*. In this sense it is regarded as 'foundational'. *Te Rāwiri* is the Māori translation of the *Book of Common Prayer*. There were other written pieces of liturgical texts prior to *Te Rāwiri*. Some of these still exist and I occasionally refer to them in this research. *Te Rāwiri* is much more substantial and has superseded those smaller materials in liturgical use.

Te Paipera, the translation of the Bible into the Māori language, is also a substantial **te reo** text. Since however it is not in itself a liturgical text, it is used in this study as support for the interpretation of *Te Rāwiri* and as a resource for words and Māori concepts not in *Te Rāwiri*.

As the most substantial liturgical text, *Te Rāwiri* remains the starting point for this research in continuing contextualisation.

On the relationship between *Te Rāwiri* and *Te Paipera* it is worth noting further here that in those early days of first contextualisation in the 1830s, *Te Rāwiri* was much more accessible for people than *Te Paipera*. Phil Parkinson, a researcher and author in the field of early Māori printed texts, describes *Te Rāwiri* as '…the quotidian text' in comparison to *Te Paipera*.[1] Within the prayers and liturgical services in *Te Rāwiri* there is some *Te Paipera* content such as the Psalms and some scripture readings from both the First and the New Testaments. The physical size of *Te Rāwiri* also meant that it was far more portable than the larger *Te Paipera*. The assumption from this information is that *Te Rāwiri* had a wider distribution than *Te Paipera*.

The *Te Paipera* content in this study is mainly used to provide an alternative insight to the meaning of particular words used in *Te Rāwiri*. There are some variations in the use of indigenous concepts between *Te Paipera* and *Te Rāwiri*. I have provided examples and reasons for this difference elsewhere.[2] Both these texts are currently used throughout Te Pīhopatanga and are officially acknowledged as belonging to Te Pīhopatanga.

Historically, **te reo** Christianity influenced Māori society through *Te Paipera* and *Te Rāwiri* at many levels. The following are examples of how varied the impact was:

- In 1839 Wiremu Tamihana, a Māori **rangatira** / *chief*, moved from his traditional village with 200 Christian converts to establish another village based on biblical principles.[3]

- The written liturgy of **Te Hāhi Ringatu** / *Ringatu Church* faith contains close parallels to the written content of *Te Paipera*.[4]

- Many indigenous Māori place names were replaced by the place names from *Te Paipera* such as **Hiruharama** / *Jerusalem* (**Ruka**/*Luke* 23:28) and **Pamapuria** / *Pamphylia* (**Ngā Mahi ā Ngā Āpōtoro** / *Acts* 13:13, 14:24).

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[1] P G Parkinson, "A Language Peculiar to the Word of God: The Anglican Liturgy in the Māori Language," *Publishing History*, no. 54 (2003): 19.
[2] Peter William Wensor, "Understanding God in the Māori Eucharistic Text: **Te Whakamoemiti Me Te Whakawhetai** / *Thanksgiving and Praise*" (Unpublished MTheo thesis, University of Auckland, 2003), 20-25.
[3] Booth, ed., 235-239.
[4] Wayne Manaaki Rihari Te Kaawa, "Glory Be to Your Holy Name: A Theological Defence of Te Kooti and Ringatu as an Authentic Expression of Christianity in Aotearoa-New Zealand" (Research Paper, Otago, 1999), 6-7.

- *Te Rāwiri* was used by the early **Te Hāhi Mihinare** / *Church of the Missionaries* the early form of the now Te Pīhopatanga to conduct the various Church liturgies such as funerals, weddings and baptisms.[5]

Te Rāwiri is thus the 'foundational' text in this thesis. It is by contrasting the content of the foundational text that word changes are identified in the two kinds of contemporary texts, namely 'current official' texts and 'experimental' texts.

Following are the three main 'foundational' texts used in this study. These are listed with the abbreviated titles and extra information for each.

1.   *Te Rāwiri*. Mostly a translation of the *Book of Common Prayer*.

2.   *Te Rāwiri Hīmene*.[6]This book is often bound to the back of *Te Rāwiri*. People normally refer to the hymns as those in *Te Rāwiri*.

3.   *Te Paipera*. Translated from Hebrew, Greek and English language versions of the Bible.

Current official texts

'Current official' texts are those more recent **te reo** liturgical texts that, in addition to *Te Rāwiri*, are explicitly sanctioned by Te Pīhopatanga. Elements of the foundational text *Te Rāwiri* were first published in the early 1830s. In comparison, the 'current official' texts as this term is used in this study are those published after 1983.[7] Note that Te Pīhopatanga texts published after 1983 may still contain a significant amount of *Te Rāwiri* text material.

Within this thesis, the criteria for recognising a **te reo** text as 'current official' are either a) the **te reo** text is published by Te Pīhopatanga, or b) the **te reo** / *Māori language* text has been vetted by Te Pīhopatanga even though it belongs to another section of the Anglican Church of New Zealand. Te Pīhopatanga is constitutionally responsible, for example, for vetting the translations of approved New Zealand Anglican services into **te reo**.[8]

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[5] The distinction between Te Hāhi Mihinare and the later Anglican Church is that the Right Reverend Augustus Selwyn (1841) had a dual responsibility; one was to the Māori missionary church known as Te Hāhi Mihinare and the other was to the growing settler church that was identified as Anglican.

[6] *He Hīmene Nā Te Hāhi Ō Ingarani Mō Te Karakia Ki Te Atua: Hymns in the Māori Language*. Note this book is bound with *Te Rāwiri* and is normally seen as being of the same book.

[7] I have selected this date for it is the earliest publication date of the entire listed current official' texts in this research. The text is, Te Pīhopatanga ō Aotearoa, *Hīmene: Waiata Tapu Ētahi Inoi Te Inoi ā Te Ariki Te Whakapono Ō Naihia Me Ngā Āpōtoro Ētahi Waiata ā Rāwiri*.

[8] The Anglican Church in Aotearoa, New Zealand and Polynesia, "Constitution of the Anglican Church in Aotearoa, New Zealand and Polynesia," (2007). Title G Canon X entitled Of Translations of Services no.2.

In the production of 'current official' texts, Māori personnel are 'liturgists', that is the creators of the texts and responsible for the theologies of these texts, not merely translators. This contrasts with *Te Rāwiri* where Māori personnel were mainly translators.

Following are the four main 'current official' texts used in this study. These are listed with the abbreviated titles and extra information for each.

1.   *Karakia Mihinare* (*A New Zealand Prayer Book*) This text contains liturgies in a variety of languages. The main language is English. Some of the English texts have parallel Māori translations and vice versa. There are some Māori texts that do not have any translations.

2.   *Tikanga Karakia* (A Selection of Orders of Services and Hymns). This text contains a substantial amount of material from *Te Rāwiri*, including some word changes, as well as some new material.

3.   *For All The Saints* This mainly English text contains some prayers and **waiata** / *songs* in **te reo** / *the Māori language* for the commemoration of Māori people.

4.   *Hīmene* (Hymns). This text contains a substantial number of **hīmene** / *hymns* from *Te Rāwiri Hīmene* as well as new ones. The **hīmene** do not have the introductory scriptures.

Experimental texts

An 'experimental' text in this thesis is a stand-alone text that has not been sanctioned by Te Pīhopatanga even though it may contain some, even considerable, material from *Te Rāwiri* or the 'current official' texts. Even if it is printed and used at a national church gathering of Te Pīhopatanga this does not mean that it can be regarded as a 'current official' text. Moreover, the fact that it is written for a special occasion means that it is not readily endorsed and distributed throughout Te Pīhopatanga community. For example, some of the prayers that are in **Hui Rūnanganui** / *General Synod meeting for Te Pīhopatanga* conference reports are only accessed by those who are at that particular conference.

The importance of experimental texts is that they are at the cutting face of the church's mission in the contemporary world and are attempts to make the liturgy specific to particular events. The issue inherent in 'experimental' texts is the nature of their relationship to Te Pīhopatanga and whether Te Pīhopatanga should exercise some oversight of these texts. Within this issue is the further question of the relationship between the liturgist and Te Pīhopatanga.

There are many 'experimental' texts written by members of Te Pīhopatanga. I have selected five of these for analysis in this thesis. The basis of this selection is that these 'experimental' texts contain material borrowed from the foundational and current official texts, but they also contain word changes with significant theological implications. In this sense they are 'experimental' and contribute to the future writing of the liturgical texts in Te Pīhopatanga.

The five 'experimental' texts examined in this research are listed with their abbreviated titles:

1. *Rītani-Tangaroa* (*A Litany to Tangaroa*). The liturgist is Eru Potaka-Dewes. This liturgy was conducted as an evening service for **Te Kura Raumati of Te Whare Wānanga ō Te Pīhopatanga ō Aotearoa** (2007) / *the summer school for Te Whare Wānanga ō Te Pīhopatanga ō Aotearoa* at Otaki beach.

2. *Hura Kōhatu* (Headstone Unveiling). Written by Wiremu Aotearoa Panapa. Most of this text is sourced from *He Karakia Mihinare ō Aotearoa / A New Zealand Prayer Book*.

3. *Inoi Amorangi* (A Prayer for the Diocese annual meeting). The liturgist is Waiohau Te Haara.

4. *Te Korowai* (The Traditional Māori Cloak). The liturgist is Muru Walters. This prayer was used in the context of the election process for the 5th Anglican Māori Bishop of Aotearoa.[9]

5. *Hīmene Kirihimete* (A Christmas Carol Service). The liturgist is Te Kitohi Pikaahu. This liturgy was used at the Church of the Holy Sepulchre for a carol service for various **Roopu Haka/Waiata-ringa** / *Māori performing cultural groups*.

A set of concepts to describe word changes

In this section, I describe the second part of the analytical framework that is used throughout this thesis. It consists of a set of concepts that serve as interpretative tools for understanding word changes in the contemporary texts. These concepts are:

- Renaissance and **te ao Māori tūturu** / *the indigenous non-Christian Māori world*

- Traditional and innovative

- **Korowai /** *a traditional Māori cloak*

- **He puāwai āniwaniwa** / *a rainbow revelation* (creativity)

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[9] Te Pīhopatanga ō Aotearoa, "Te Rūnanganui Agenda Minutes and Reports 3-6 November 2005 Otaki," 89.

'Renaissance' and 'te ao Māori tūturu' / *the indigenous non-Christian Māori world*

The concepts 'renaissance' and '**te ao Māori tūturu**'/*the indigenous non-Christian Māori world* describe two distinct ways of recovering 'pre-Christian Māori' words for experimental liturgical texts. The distinction is how the foundational texts are referenced in the process of recovering the 'pre-Christian Māori' words. 'Renaissance' is the recovery of the pre-Christian Māori words in the context of the foundational texts. This highlights the importance of the foundational texts being the first form of contextualisation. Therefore renaissance includes the first form of contextualisation.

The concept **te ao Māori tūturu** / *the indigenous non-Christian Māori world* refers to the process of recovering pre-Christian Māori words without any reference to the foundational texts. Therefore **te ao Māori tūturu** signals a direct relationship between the traditional Māori world and the experimental text, with no reference to the foundational texts.

Traditional and innovative

These two concepts are used relative to each other. The concept 'traditional' refers to words which already occur in existing liturgical texts. 'Innovative' refers to words that are not 'traditional'.

The concepts contain a fundamental tension. I use the philosopher Andrew Benjamin's concept of exploring a site to find the elements that are 'a part of' or else 'apart from' to illustrate this tension. In this study the liturgical text represents what Benjamin calls a site. Benjamin suggests that if a contemporary building contains traditional elements, this is 'a part of' a traditional context and indicates a deliberate effort to maintain a tension between tradition and change. However, if the contemporary building is 'apart from' the tradition it indicates an effort towards innovative change. Benjamin maintains that tradition is adverse to change.[10] Therefore he identifies the challenge of creativity as maintaining the tension between the traditional and innovative.

Liturgical texts also show this tension between 'a part of' and 'apart from'. An alertness to the fluidity between 'traditional' and 'innovative' helps us understand the meaning of word changes in liturgical texts, and therefore also their theological implications. Māori discourse commonly displays such fluidity in the creative use of tradition in contemporary

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[10] Stuart Barnett, *Apart from Philosophy: A Part of a Conversation with Andrew Benjamin* (7 September 2006 accessed); available from www.english.ccsu.edu/barnetts/Benj.htm.

communication. The following example illustrates how a traditional value is made contemporary in the composition of new **whakatauāki** / *Māori proverbs.*

The contemporary **whakatauāki** is **Kia tūpato kei kainga koe e te poāka** / *Be alert, you may be eaten by the pig*. The person who created this **whakatauāki** was a **kaumātua** / *a Māori elder responsible for tribal care* who made his living as a pig farmer. Some of the food that he collected from factories to feed his pigs was of such quality that it was fit for human consumption. Therefore in the gesture of **manaakitanga** / *care for others*, a traditional Māori value, this food was given to the local community. This **kaumātua** then faced a dilemma. He realised that, while the contribution to the community was greatly appreciated, his pigs were starving. In a sense, his pigs were being consumed before being fed.

The creativeness of the **kaumātua** is that he communicated his awareness of the traditional value of **manaakitanga** in contemporary times but that this must be communicated creatively. His responsibility was to ensure that the pigs were fattened in order to feed the people he was responsible for, both the local community and his own family.

Korowai / *A traditional Māori cloak* (focus)

The concept of '**korowai**' is used to signal a focus on a particular part of a text that remains under examination. This protects the text and prevents it from being too readily dismissed.

The **korowai** / *a traditional Māori cloak* as an article of clothing in Māori society often initiates a form of discourse. The discourse often involves explaining why the **korowai** is used in a particular situation. For example, when a **korowai** is placed on the casket of a deceased person it is difficult to ascertain why until it is explained. It may have been brought to the **tangihanga** / *a Māori ceremony of mourning* by another tribe so as to illustrate a tribal affiliation. Or, the deceased may have been of such high ranking that she/he was entitled to this act of respect.

The focus signalled in the concept of '**korowai**' prompts a form of dialogue. It encourages a thorough exploration of that specific part of the text and encourages dialogue and conversation.

A traditional **korowai** requires many hours of effort and dedication to complete. It is acknowledged that this is a task done with love. Such a task requires love and care for the materials and for the person for whom it is made. Furthermore, when the completed **korowai**

is gifted, it is gifted in faith that the new owner will care for it. Ways in which a **korowai** is treasured range from who is allowed to wear it to where it should be stored.

Thus when '**korowai'** as a concept is used in this study it indicates a degree of respect towards the texts that are analysed. One form of respect is to analyse the text fully so as to discover its full potential. This may mean that a part of the text could be put aside for more considered examination. In this study the **korowai** / *a traditional cloak* (focus) reminds those who are examining the text that the liturgist, the liturgical text and the liturgical event should be treated with the greatest respect.

He puāwai āniwaniwa / (The blossoming of the rainbow) / *a rainbow revelation* (creativity)

The concept '**he puāwai āniwaniwa**' / *a rainbow revelation* (creativity) is used to highlight the creativity within the liturgical texts.[11] Whilst **korowai** / *a traditional cloak* (focus) focuses on the need for fuller consideration of the word changes, **he puāwai āniwaniwa** highlights the creativity and potential of word change. It is part of the evaluation process that leads to **te tika me te pono** / *accuracy/truthfulness* of the change.

He puāwai āniwaniwa / *a rainbow revelation* (creativity) can be explained as the 'aha' moment, the 'yes I understand moment'. It is used as a tool to detect and describe how the ordinary becomes extraordinary. An example of such unrecognised creativity where words are not quite what they seem is the explanation of name places such as **Te-Kai-ā-te–karoro** / *the food of the seagulls*. Such a name conjures up a picture of seagulls swooping into a sea of plentiful fish. Yet the origin of the name is nearly the opposite, for this name commemorates a defeat in battle where the battlefield teemed with squawking seagulls that were feeding on the eyes of the slain.[12] Such information is only learnt through the associated narratives.[13] Similarly, with the liturgy, there needs to be a method to detect the unusual and the creative in the text. In other words even the apparently absurd in the liturgical text needs to be considered.

He puāwai āniwaniwa / *a rainbow revelation* (creativity) unlike **korowai** / *a traditional cloak* (focus) favours embracing the new immediately but then seeks verification.

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[11] Frank C Quinn, "Forty Years and Counting: Vatican II and the Transformation of the Liturgy of the Roman Catholic Church," *Liturgy: Forty Years and Counting* Vol.19, no. 2 (2004): 9. Quinn notes the 'unpredictable ways' that can occur in the process of making liturgical changes.

[12] As referred to by Merata Kawharu, *Tāhuhu Kōrero: The Sayings of Taitokerau* (Auckland: Auckland University Press, 2008), 41.

[13] This narrative was originally told to me in 1984 by Fred Wilcox, a **Ngāpuhi kaumātua** / *an elder of the Ngāpuhi tribe*, who had composed a **waiata** / *song* about Hongi Hika.

Conclusion

In this chapter I have described two parts of the analytical framework to identify and interpret word changes in the contemporary Te Pīhopatanga liturgical texts. The first part describes the major **te reo** liturgical texts and categorises them as 'foundational', 'current official' and 'experimental'. The foundational texts establish a historical starting point for the identification of the word changes in the current official and experimental texts. The second part of the analytical framework is a set of concepts that serve as interpretative tools for understanding word changes in the contemporary texts. These concepts are: Renaissance and **te ao Māori tūturu** / *the indigenous non-Christian Māori world*, Traditional and innovative, **korowai /** *a traditional cloak* (focus), **he puāwai āniwaniwa** / *a rainbow revelation* (creativity).

In the following chapter I focus on Māori epistemology. This is the third part of the analytical framework.

Chapter Two

Analytical Framework: Māori Epistemology

Introduction

In Chapter One, I described two parts of the analytical framework for the identification and interpretation of word changes in contemporary liturgical texts. In this chapter, I describe Māori epistemology as the third part of this analytical framework. Māori epistemology provides a basis for interpreting the word changes in relation to the broader Māori worldview, and therefore also their theological implications. Te Pīhopatanga community, the examined texts, Te Pīhopatanga liturgists and the writer of this thesis are Māori. Māori epistemology is the study of Māori worldviews including their values.

This chapter has two parts. The first is a brief background to Māori epistemology as an academic discipline. In this background section I identify two schools of Māori epistemology which I describe as 'open' and 'closed' systems and I associate the viewpoint of this thesis with the 'open' school.

In the second section I present five Māori values that are important to this study. These five values are:

- Tūrangawaewae / *location*

- **Whakapapa** / *forms of relationships/genealogy*

- **Te reo** / *the Māori language*

- **Wānanga** / *schools of thought*

- **Te tika me te pono** / *accuracy/truthfulness*

In the presentation of these values I set them in three different perspectives: a) insights by Māori epistemological writers, b) Te Pīhopatanga experiences, and c) the personal experience of the writer. Finally I describe how each value is applied in this thesis to interpret and evaluate the word changes and their respective theologies within the broader Māori worldview.

Background to Māori epistemology

Academic research into Māori epistemology has developed particularly over the last thirty years. Salmond (1985) was a leading early writer who gathered the thoughts of other writers on Māori epistemology.[1] Other recent writers include Te Ahukaramu Charles Royal, Manuka Henare, and Te Maire Tau.[2] Donna Matahaere-Atariki, and Linda Tuhiwai Smith also refer to Māori epistemology according to their own disciplines.[3]

The 1970's and 1980's may be characterised as a period of Māori renaissance. Many Māori organisations formed national political responses to government policies. They found it necessary to develop particular Māori methodologies to support those responses. Examples of this are **Kohanga Reo** / *early pre-school conducted in* **te reo**, and **Kura Kaupapa** / *primary and post primary schools that are* **te reo** *and Māori values focussed*. Māori epistemology was further developed and defined in this period of renaissance and contestation.[4]

A tension in the discipline of Māori epistemology is that of application. At one level it describes to Māori people what a Māori worldview is. Yet the information is gleaned from the world of Māori people themselves. At times this is seen as prescriptive. A contemporary Māori response to this situation is the assertion of **iwi** / *tribal* epistemologies such as **Tuhoetanga** / *a world view according to the Tuhoe tribe*.

But when Māori epistemology is applied in a wider context there is a general agreement on the description of a Māori worldview. Furthermore there is an agreement on the prescriptive aspect of Māori epistemology. An example of this is Māori epistemological methodologies

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[1] Anne Salmond, "Māori Epistemologies," in *Reason and Morality*, ed. Joanna Overing (London: Tavistock Publications, 1985).

[2] While Te Maire disagrees with the idea that a discipline of Māori epistemology has been developed it appears that he uses the components that other writers on Māori epistemology use. Te Maire states 'The problem is that mātauranga Māori is neither defined nor taught as a discipline,' in Te Maire Tau, "Mātauranga Māori as an Epistemology," in *Histories Power and Loss: Uses of the Past, a New Zealand Commentary*, ed. Andrew Sharp and Paul McHugh (Wellington: Bridget Williams Books, 2001), 66.

[3] The following references indicate the specialist fields of these writers. Donna Matahaere-Atariki, "At the Gates of the Knowledge Factory: Voice, Authenticity, and the Limits of Representation," in *Feminist Thought in Aotearoa New Zealand: Corrections and Differences*, ed. Rosemary Du Plessis and Lynne Alice (Auckland: Oxford University Press, 1998), 68-75. Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London: Zed Books, 1999).

[4] In the following papers Royal has identified renaissance and contestation as an impetus to the development of Māori epistemology: (for example the marginalisation of institutions such as **whare wānanga** / *A Māori form of higher learning* as Private Training Establishments). Te Ahukaramu Charles Royal, "Mātauranga Māori: Paradigm and Politics," (a paper presented to the Ministry for Research, Science and Technology, 13 January 1998), 8. 'Māori operated educational institutions' in Te Ahukaramu Charles Royal, "Recent Developments in Māori Knowledge: Thoughts from Te Wānanga-Ō-Raukawa," (a paper presented to a seminar conducted at the Stout Research Centre, Victoria University Wellington, 21 March 2001), 3. He also maintains that because education has been commodified it requires Māori educational institutions to define their distinctiveness. Te Ahukaramu Charles Royal, "Some Notes on Oral and Indigenous Thought and Knowledge," (a paper delivered to the Otaki Oral History Forum, Te Wānanga-ō-Raukawa Otaki, 2002), 5.

that support **kura kaupapa Māori** / *schools that promote learning with a Māori epistemological focus*. These Māori methodologies are indigenous because they derive from a Māori context and from within a Māori worldview. Yet they have emerged via a rigorous discourse with other international methodologies. Via this discourse Māori are able to establish theories and methodologies unique to the Māori people and the country of Aotearoa/New Zealand.[5]

There appear to be two identifiable schools of Māori epistemology: 'open' and 'closed'. Both schools agree that there is a unique Māori epistemology. Each acknowledges the Māori values of **tūrangawaewae** / *location*, **whakapapa** / *forms of relationships*, **te reo** / *the Māori language*, **wānanga** / *schools of thought* and **te tika me te pono** / *accuracy/truthfulness* as essential and integral to the definition of Māori culture. However, the two schools differ in their view of how Māori epistemologies interact with other epistemologies.

The 'open' school views Māori epistemology as able to interact with other non-Māori epistemologies. It acknowledges that Māori epistemology has the capacity to both incorporate and to evaluate other non-Māori epistemologies. This 'open' view is promoted by writers such as Salmond, Henare and Royal.[6]

Salmond counters the view of early writers that Māori thinking was limited.[7] She maintains that Māori epistemologies were and are flexible and so able to interact with other epistemologies throughout the world. She and Henare source historical documents and events to establish the creative potential and capacity of Māori epistemologies. Henare postulates that the transference of one's daily life experience contributes towards a successful and meaningful dialogue with another epistemology. He uses the encounter of people on a **marae** / *a location where Māori activities take place* to illustrate this point.[8]

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[5] Leonie Pihama and Graham H. Smith are examples of these. Leonie E Pihama, "Tīhei Mauri Ora: Honouring Our Voices: Mana Wahine as a Kaupapa Māori Theoretical Framework" (Unpublished PhD thesis, University of Auckland, 2001), especially Chapter Five, 114-143. Graham H Smith, "The Development of Kaupapa Māori Theory and Praxis" (Unpublished PhD thesis, University of Auckland, 1997), especially section five, 450-494.
[6] Salmond counters other commentators who write about a 'closed epistemological world' in Salmond, 253. Royal writes '…mātauranga Māori is mātauranga Māori because it possess methods, paradigms and ways of analysing, seeing and knowing the world (not just the Māori world).' '…the capacity of **mātauranga** Māori to explain the world.' in Royal, "Recent Developments in Māori Knowledge: Thoughts from Te Wānanga-Ō-Raukawa," 3. Henare states 'Māori knowledge is an open system capable of a form of systematic enquiry, critiquing and evaluating the world of human beings and spiritual beings.' As in Manuka Arnold Henare, "The Changing Images of Nineteenth Century Māori Society - from Tribes to Nation" (Doctor of Philosophy in Māori Studies, Victoria University of Wellington, 2003), 33.
[7] Salmond questions the earlier writers as viewing Māori people as 'living in epistemological darkness and waiting only to be enlightened.' in Salmond, 256.
[8] Henare, 113.

Royal highlights the importance of values as a component in the description of Māori epistemology.[9] The values that he has listed are **rangatiratanga**, **manaakitanga**, **whanaungatanga**, **tohungatanga**, **ūkaipō** and **kotahitanga**.[10] He writes that these values differentiate Māori epistemology from other epistemologies. I take this point of difference and further develop this as a basis for dialogue. When a value such as **whanaungatanga** / *family affiliations*, for example, can be aligned with a value in another epistemology, then there is a basis for dialogue with that epistemology. The need for dialogue becomes even more important when the value is obviously absent from the other epistemological system. An example of this is **kotahitanga** / *co-operation* and *unification*. If this value is apparent the dialogue would be based on the areas of similarity. If it is not evident, the dialogue is then based on differences. The key point is that Māori epistemology has a point of reference to assess the validity of its own components before it interacts with other epistemologies.

The 'closed' school highlights the inadequacies of Māori epistemology in interacting with other epistemologies. Tau, specifically from a Ngāi Tahu (a South Island tribe) perspective, describes the system as debilitating since it is unable to enter into a conversation with other epistemologies that could economically benefit and guarantee the physical survival of Māori people.[11]

This thesis is set within the 'open' school of Māori epistemology as described by Henare, Royal and Salmond. The 'open' school perspective provides a mechanism whereby Māori worldviews and values can engage with other epistemologies.

The Māori values

The five Māori values of **tūrangawaewae** / *location*, **whakapapa** / *forms of relationships/genealogy*, **te reo** / *the Māori language*, **wānanga** / *schools of thought* and **te tika me te pono** / *accuracy/truthfulness* serve in this research as a basis for interpreting liturgical word changes in relation to the broader Māori worldview. They then also help to evaluate the theologies that arise from the word changes.

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[9] Royal describes these as 'worldview values and ethics' as in Royal, "Recent Developments in Māori Knowledge: Thoughts from Te Wānanga-Ō-Raukawa," 10. He also describes these as 'a set of values and beliefs' and that these establish a 'philosophical orientation to the world' in Te Ahukaramu Charles Royal, "Te Ao Mārama: A Research Paradigm," in *Te Oru Rangahau Māori Research and Development Conference* (Massey University: School of Māori Studies Massey University, 1998), 82.
[10] A full description in Royal, "Te Ao Mārama: A Research Paradigm."
[11] As described in Te Maire Tau, "The Death of Knowledge: Ghosts on the Plains," *New Zealand Journal of History* Vol.35, no. No.2 (2001).

I choose these values because these are commonly recognised as Māori and they have each proved valuable in the interpretation of written liturgical texts. Furthermore I can readily recognise these values in my personal experiences and I am therefore able to draw upon these insights. I am aware that there are other Māori values such as **mana** / *authority*/*prestige* and **tapu** / *sacredness* that are intimately linked to these values. I use these other values to a lesser extent to provide support and depth to the five major Māori values used in this thesis.

I present the values from three perspectives: a) insights by Māori epistemological writers, b) Te Pīhopatanga activities that illustrate these values,[12] and c) the personal experience of the writer. The personal experience section signals that my context as a Māori person, a speaker of **te reo**, and a priest of Te Pīhopatanga are an integral part of this thesis.[13] I acknowledge that my early childhood experiences which included immersion in an oral culture are influential in the research and interpretations that make up this thesis.[14]

These values are interrelated. Hence in the description of any particular value I commonly refer also to other values. For example, in the description of **tūrangawaewae** / *location*, the values of **te reo** / *the Māori language* and **whakapapa** / *genealogy* are also used.

The perspectives also illustrate how it is difficult to capture the meaning of each Māori value with only one English word. Therefore throughout this research the English translation of the Māori value may differ so as to retain the essence of the Māori value and yet so that it will read as appropriate for the way in which it is expressed in a given sentence.

Tūrangawaewae

Māori epistemological writers

The value of **tūrangawaewae** / *location* indicates that most Māori people are defined by an association or connection to a physical location. The classic example of this is one's intimate association with named geographical features such as rivers, lakes, mountains, plains and valleys, beaches and bays. Every major physical geographical area in pre-European Aotearoa/New Zealand was named.

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[12] Maxwell Johnson, "Liturgy and Theology," in *Liturgy in Dialogue: Essays in Memory of Ronald Jasper*, ed. Paul Bradshaw and Bryan Spinks (London: SPCK, 1993), 207. Johnson states 'If one wants to understand a particular religious tradition one must not only read its theological texts but experience and consciously study its worship'.

[13] Tau, "Mātauranga Māori as an Epistemology," 70. In reference to Michele Foucault's writing Tau argues that a Māori writer or author belongs to a community and the experiences of that community.

[14] Royal lists points that define an oral culture that embodies and internalises knowledge memory and experience Royal, "Some Notes on Oral and Indigenous Thought and Knowledge," 3.

Occupation and identification with **tūrangawaewae** / *location* became the basis of the early Māori people's narratives. The narratives ranged from how the particular land formations occurred to the historical events and the livelihood that the space offered. The impact of the narratives on the language was that the lexical meaning of some words was retained by the narration of the history of the occupied space. The **whakatauāki /** *proverbial saying* **Ko ahau te awa ko te awa ahau** / *I am the river and the river is I* illustrates a Māori worldview that is based on a geographical location. Tau suggests that because the narratives were created with reference to particular physical geographic features they are selective histories that enhance the **mana** / *authority* of the people. **Tūrangawaewae** / *location* identifies individuals and groups as unique. I also interpret Tau as implying that **tūrangawaewae** situates and explains aspects of **te reo** / *Māori language*.[15]

Te Pīhopatanga

Te Pīhopatanga has many forms of self-identification when **tūrangawaewae** is applied. It is able to claim aboriginal land and people status. This factor alone gives rise to numerous theological interpretations. An instance of this is the suggestion that Te Pīhopatanga **wānanga** / *school of thought* includes that which is pre-missionary.

Te Pīhopatanga has a primary obligation and responsibility to serve people who come from their own **tūrangawaewae** within Aotearoa/New Zealand.[16] Therefore it missions to people who belong to many different Māori epistemologies. The differences are often determined by **tūrangawaewae** / *location*, **whakapapa** / *genealogy*, **te reo** / *language* and **wānanga** / *schools of thought*.

An example of the importance of **tūrangawaewae** for Te Pīhopatanga was evident in the election process for the fourth **Pīhopa ō Aotearoa** / *Bishop of Aotearoa*.[17] This was held in a **marae** / *a location where Māori activities take place* situation. A **marae** location possesses an array of protocols that are unique to Māori. **Marae** protocol includes a degree of reciprocity between hosts and visitors. On this occasion Te Pīhopatanga was hosted by a specific **iwi** / *tribe*. Te Pīhopatanga by selecting a specific **tūrangawaewae** / *location* deemed that it was important to operate within a Māori worldview. Te Pīhopatanga was confident that

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[15] As in Tau, "The Death of Knowledge: Ghosts on the Plains."

[16] As in The Anglican Church in Aotearoa, New Zealand and Polynesia. 'Constitution of the Anglican Church in Aotearoa, New Zealand and Polynesia,' (2007), ix (a), part D, section 1.

[17] As described by John Paterson, "Electing a Bishop - a Māori Experience," in *He Toenga Whatiwhatinga: Essays Concerning the Bishopric of Aotearoa, Written in Honour of the Visit of the Most Reverend and Right Honourable the Lord Archbishop of Canterbury, Dr. Robert Runcie, M C*, ed. John Paterson (Rotorua: Holmes Printing, 1983), 20-23.

its own personnel were versed in and acquainted with operating successfully in a Māori epistemological mode.

Personal experience

Tūrangawaewae as a value in the context of **tangihanga** / *a Māori ceremony of mourning* creates and defines a particular liturgical space. When I am involved in a **tangihanga** as a Māori and a priest, I acknowledge two types of **tūrangawaewae** / *location*. The first **tūrangawaewae** is defined by where the corpse is situated. I name this as a 'cultural' **tūrangawaewae**. It is this 'cultural' **tūrangawaewae** that determines the second **tūrangawaewae** which I name as a 'liturgical' **tūrangawaewae**.

Liturgy is deemed important at death events. Dealing with the occasion of death and recovering from this trauma is dealt with in a structured way in Māori society. The following is taken from my own experiences. These steps do differ in other **tangihanga** / *a Māori ceremony of mourning* situations.

At the time of death a prayer is said. The corpse is then moved to the undertaker's premises where prayer again takes place. The corpse is then dressed and prayers are again conducted. Before the corpse is taken from the undertaker, prayers are again conducted. At times people will use the premises of the undertaker as a cultural **tūrangawaewae**. They farewell the deceased and pay respect to the family in the same manner as if they were at their own physical **tūrangawaewae,** their family **marae** / *a location where Māori activities take place*.[18]

On the day of the funeral, there is a special prayer for the closing of the coffin. Then the normal Christian funeral service takes place. Following the burial, the people return to the **marae**. Some articles that were associated with the **tangihanga** / *a Māori ceremony of mourning* are blessed and then this particular part of the **tangihanga** is closed with a prayer. At times a *blessing of the home* / **Te takahi whare me te whakanoa i te whare** where the deceased had lived will take place if in close proximity.

Liturgical application

Tūrangawaewae / *location* as a Māori value applied to liturgy ensures that words relating to physical locations are considered important. It signals that named locations and physical features should be considered in the analysis of the word changes and the evaluation of their

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[18] **Marae** aspects are fully explained in texts such as, Anne Salmond, *Hui: A Study of Māori Ceremonial Gatherings* (Auckland: Reed, 1974; reprint, 1994).

theological impact. For example, if three words for 'cloak' are found in Te Pīhopatanga texts: a) **koraka** a transliterated word for *cloak* (this is found only in *Te Paipera*), b) **ngeri** /*a traditional Māori cloak* (this is also found only in *Te Paipera*), c) and **korowai** / *another type of traditional Māori cloak* (this is found only in experimental texts). A starting point for a discussion on the most appropriate word could be the value of **tūrangawaewae** / *location***, because the **ngeri** and **korowai** are from the **tūrangawaewae** of Aotearoa/New Zealand; likewise with words such as **Īhu** / *Jesus* and **Karaiti** / *Christ* (because of their non-Māori origin). **Tūrangawaewae** / *location* acknowledges that words too may be associated with or connected to physical locations, and this has a bearing on the theological impact of those words.

Whakapapa

Māori epistemological writers

Whakapapa / *genealogy* is a Māori method of organising information. It operates on the premise that nothing exists on its own and there is interconnectedness between all things in the universe.[19] The information is organised as a layered system so that the layers are interconnected. In the context of oral culture, **whakapapa** / *genealogy* was a mechanism that stored vital information efficiently and then allowed it to be retrieved effectively. Salmond describes Māori knowledge as being retained and expressed in 'genealogical language' and 'genealogical description language'.[20] Royal considers that the very basis of traditional Māori epistemology '…arises out of cosmological whakapapa or genealogies…'[21] Furthermore he maintains that even in its traditional usage, aspects of **whakapapa** continued to be developed.[22] This implies that **whakapapa** has the capacity to be further developed for use in the interpretation of liturgical texts.

Each layer of **whakapapa** is associated with narratives. The narratives provide information and cohesiveness between each layer. For example, a name in a genealogical **whakapapa** has narratives that may range from the exploits of a specific individual to the pan-tribal

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[19] Tau in reference to **mātauranga Māori** / *Māori knowledge* states 'Its purpose was to maintain an established framework that ordered and categorised the world by whakapapa.' in Tau, "Mātauranga Māori as an Epistemology," 66.
[20] Salmond, "Māori Epistemologies," 242, 246.
[21] This is quoted by Royal from the works of Maori Marsden in Royal, "Mātauranga Māori: Paradigm and Politics," 4.
[22] Ibid, 4-5.

associations of that individual with **iwi** / *tribe* and **waka** / *identification with a named canoe*.[23] Salmond describes this as an aid to locating an event for 'tribal scholarship'.[24]

Te Pīhopatanga

An illustration of how Te Pīhopatanga uses **whakapapa** / *genealogy* is illustrated in *Te Whakapapa Ō Te Pīhopatanga ō Aotearoa*.[25] In this publication a **whakapapa**-like diagram is used to describe Te Pīhopatanga association within the Anglican Church structure and within Aotearoa/New Zealand Māori society. Mission, for example, is named as part of Te Pīhopatanga's response to the Mission Statement as set out by the Anglican Consultative Council. This is then further expanded in to another **whakapapa** diagram to describe how it will be applied by Te Pīhopatanga.[26]

Te Pīhopatanga utilises **whakapapa** / *genealogical terminology* such as the word **mātāmua /** *first-born*. This term is used to honour the first ordained Anglican Māori priest and the first Bishop of Aotearoa. The former is Rota Waitoa, '**Te Mātāmua ō ngā Minita Māori**', literally meaning *the first-born Māori priest* and the latter is Bishop Frederick Augustus Bennett, '**Te Mātāmua ō ngā Pīhopa Māori**', also literally meaning the *first-born Māori Bishop*.[27] Such honorific titles, derived from **whakapapa,** have now become irreplaceable.

Te Pīhopatanga ensured that its **whakapapa** / *genealogy* was further strengthened by having **te reo** included as part of the revised Constitution and by including the foundational texts *Te Paipera Tapu* and the *Te Rāwiri* as constitutionally recognised.[28]

 Personal experience

There are many instances of daily life **whakapapa** experiences. Within these experiences are the tensions of belonging to an identifiable group and yet still retaining an element of distinctiveness. In my case I call upon my **tūrangawaewae** and **whakapapa** to establish my distinctiveness. I belong to a **hapu** / *sub-tribe* named **Ngāti Māhia** and a **iwi** / *tribe* named

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[23] An example is the name of **Rāhiri**, a renowned **Ngāpuhi** leader. The narratives and **whakapapa** of **Rāhiri** are presented in Jeffrey Sissons, Wiremu Wi Hongi, and Pat Hohepa, *Ngā Puriri Ō Taiamai: A Political History of Ngā Puhi in the Inland Bay of Islands*, Revised 2nd ed. (Auckland: Reed in association with the Polynesian Society, 2001), 57-79.
[24] Salmond, "Māori Epistemologies," 250.
[25] Te Pīhopatanga ō Aotearoa, *Te Whakapapa Ō Te Pīhopatanga Ō Aotearoa: A Mission Statement and Profile of the Bishopric of Aotearoa* (Rotorua: Ian Bryce Printers, 1992), 7, 8, 10, 12.
[26] Ibid, 8.
[27] Booth, ed., 184,189.
[28] The Anglican Church in Aotearoa New Zealand and Polynesia, "Code of Canons," (2008), iv (a), Further Provisions, Part B, Nos 1 and 3.

Ngāpuhi. My sub-tribe in this example provides the element of distinctiveness from the other sub-tribes of the **Ngāpuhi** tribe.

This **whakapapa** of **hapu** / *sub-tribe* and **iwi** / *tribe* was taught to me by members of my extended family. My ancestors are remembered in oral and printed narratives.[29] **Whakapapa** was learnt by listening to the associated narratives. An example of this is when, in my childhood, my grandparents returned from various events and reported on the people there to the older members of the family. There were questions about how these people were related to our district and our family (**tūrangawaewae** / *location* and **whakapapa** / *genealogy*).

Liturgical application

Whakapapa / *genealogy* as a Māori value applied to liturgy ensures that the sources of the words are considered. The narratives associated with word changes in the liturgical texts are central to this thesis. These narratives explain how the word being discussed is used in other sources such as non-Christian Māori narratives. This then provides further insights to how this word change may shape and create theologies.

Te Reo

Māori epistemological writers

The writers emphasise the importance of **te reo** / *the Māori language*.[30] It is a language that is unique and particular to Aotearoa/New Zealand. It has a history that is Aotearoa/New Zealand Māori and is the very core of Māori epistemology.

Tau describes difficulties associated with **te reo** / *Māori language* and the process of translation. He suggests that although a translator may be competent, a translation loses its full potential when the translator has not directly experienced the context. Tau uses the example of **haka** / *an indigenous cultural dance*. One may listen to a recording and reproduce the sound accurately with a full understanding of the words, but the best translation is by the translator who has performed the **haka** in its original context. The translator in this instance has a pool of experience to call upon to add further to the translation.[31]

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[29] As in Margaret Rose Orbell, *Traditional Māori Stories/Introduced and Translated by Margaret Orbell* (Auckland: Reed Books, 1992), 121-124.

[30] Salmon states 'The reasonableness of **mātauranga** [Māori *knowledge*] rests within Māori language' in Salmond, "Māori Epistemologies," 260. Tau claims that **te reo** includes everything including symbols as in Tau, "Mātauranga Māori as an Epistemology," 68. Royal also views **te reo** as three-dimensional in Royal, "Some Notes on Oral and Indigenous Thought and Knowledge," 4.

[31] Tau states 'The thoughts of a community are not limited to the written word' in Tau, "Mātauranga Māori as an Epistemology," 69.

Some writers emphasise the importance of competency in **te reo**. They identify earlier works that have incorrectly analysed Māori topics because of mistranslation or misinterpretation. Henare illustrates why writers using **te reo** / *Māori language* documents should revisit the original Māori language documents to ascertain the quality of translation.[32]

Te Pīhopatanga

Te Pīhopatanga has a pool of competent **te reo** practitioners. This pool of **te reo** language experts is responsible for translating church texts into **te reo**. Historically people such as the Reverend Kingi Matutaera Ihaka and the Reverend John Tamahori were part of this pool. Ihaka was concerned about Māori language competency. He insisted that translators should be linguistically and theologically capable, meaning that the translators were to be familiar with Māori theological and scriptural terms.[33] This suggests that embedded in **te reo** are grammatical nuances that are epistemologically driven, and may shape the theological outcomes.

Competency in **te reo** is not restricted to clergy. Both men and women among the laity continue to be astute **te reo** users. When Māori Marsden, priest, theologian, and philosopher, wrote to the Reverend John Paterson about the trialling of new written liturgies he stated '…the Te Tai Tokerau mihinare are notorious for their frank and critical comments.' 'Te Tai Tokerau mihinare' refers to both clergy and laity. He also wrote about doing '…some theological writing from a Māori point of view.' Such theological writing would include **te reo**.[34]

Much of Te Pīhopatanga protocol is conducted in **te reo**. This is normally left to a nucleus of **te reo** experts. An example is **Te Rūnanganui ō Te Pīhopatanga ō Aotearoa** / *The Annual General Synod* where the **pōwhiri** / *welcome* ceremony is conducted in **te reo**. Yet the core business of reporting is mostly conducted in English even when the presenter of the report is given the option to use either language.[35] Nevertheless, there is always a competent **te reo** person available who is able to conduct the business in **te reo** if needed.[36]

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[32] Henare, 92-93.

[33] Wensor, 31.

[34] Maori Marsden, "Kinder Library Archives, Auckland, ANG 141/1/153, a letter written to John Paterson. Dated 29th March, 1984.

[35] Evidenced by **Rūnanganui** and **Hui Amorangi** reports, such as Te Pīhopatanga ō Aotearoa, "Te Rūnanganui Agenda Minutes and Reports 3-6 November 2005 Otaki," 1. In this programme it refers to a '**pōwhiri**.' The main language at a **pōwhiri** is **te reo**.

[36] A recent example: when John Hughes and Mere Knight spoke passionately on a particular topic Bishop Te Kitohi Pikaahu continued the matter in **te reo**. He used **te reo** to address the elder Mere Petricivich during the **Hui Amorangi** / *annual diocese meeting* in 2007.

Personal experience

The majority of my early daily life experiences were conducted in **te reo.** I remember as a child being punished for acting out and mimicking the **marae** / *a location where Māori activities take place* rituals. These rituals were conducted in **te reo.** Such mimicking was seen as inviting misfortune upon the family. Yet my times of intentional learning are associated with Church matters such as memorising the **Katikihama** / *Catechism*, **inoi** / *prayers*, **karakia** / *church services* and **hīmene** / *hymns*. All of these were conducted in **te reo**. My assumption at that stage was that this was Māori knowledge for it was conducted in **te reo**. This idea continues with me nowadays in that a topic has a sense of Māori significance when it is discussed in **te reo.**

Liturgical application

Te reo as a Māori value applied to liturgy ensures that the grammatical structure of **te reo** and the 'fluidity' of **te reo** are considered when interpreting and evaluating the word changes and their theologies. The 'fluidity' of **te reo** in this study means that **te reo** permeates all that is Māori. For example I suggest that an 'in-depth' study of a Māori matter includes a **te reo** perspective. Therefore the daily life experiences of the liturgists are considered as influential in the analysis of word changes and their theologies.

Te reo can blur the boundary lines between discussion of the secular and the theological, especially when the same word is used in each area. In order to clarify the discussion in this study, I make a distinction between **te reo** as 'cultural' **te reo** and as 'liturgical' **te reo**. This is to make sure that the 'cultural' **te reo /** *the Māori language* lexical meaning is not just simply transferred to the 'liturgical' **te reo**.[37] Liturgical **te reo** for the purposes of this study is defined as the **te reo** that is used in Te Pīhopatanga liturgical text until it is redefined as cultural **te reo**.

There are many instances throughout the liturgical texts where cultural **te reo** words are used in the liturgical texts. An example is **marae** protocol **te reo** (cultural) such as **Te Whakaoho** / *the preparation*, **Kawa** / *protocol*, **Te Karanga** / *the welcome*, **Te Mihi** / *the address of welcome* and **Poroporoaki** / *an address of farewell* (*Karakia Mihinare*, 499-510). These words are taken as liturgical **te reo** and the cultural **te reo** provides important insights to why these are used liturgically. The word **karanga** / *a beckoning call performed by women as part*

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[37] Muru Walters, "Lambeth 2008 and a Way Forward for Upoko," (Te Pīhopatanga ki te Upoko ō te Ika, 2008), 4-6. Walters uses the descriptors '**Māori'** and '**Rongopai** / *Gospel'* to distinguish the 'cultural' and 'liturgical' meanings.

of a formal protocol of welcome is described as a liturgical **karanga** until it can be proven otherwise. Yet I do call upon aspects of the cultural **karanga** to help describe the theological implications of the liturgical **karanga**.

Wānanga

Māori epistemological writers

Wānanga is a verb and a noun. The former is discussion on specific topics. In pre-European traditional Māori society formal discussion was essential. Speaking protocols were established to ensure meaningful and deliberate discussion. These protocols continue nowadays. For example, a designated uninterrupted space and time is given to the speaker. The speaker is expected to speak clearly and at times to pause or repeat the message in several different ways. The practical factor in this is that it allows the speaker to gather his/her thoughts during the discourse and the listener is given the space and time to comprehend what the speaker has said. Both speaking and listening are part of the **wānanga** / *discussing* (as a verb).

Wānanga as a noun, that is as a *school of thought* with a specific body of knowledge, is meaningless to a Māori community if it is not discussed. Key to the survival and maintenance of the **wānanga** / *school of thought* are the personnel who lead **wānanga**.[38] Often these people are experts. These experts are able to conduct the protocols according to their **wānanga** to ensure that the body of knowledge is relevant for the well being of the community. **Wānanga** / *school of thought* is not a static body of knowledge, but it is continually questioned and tested.

Because traditional **wānanga** was orally based, major additions or alterations to the body of knowledge were made cautiously. However, now that the technology of writing allows the **wānanga** / *school of thought* to be analysed in isolation from the experts, writing has provided **wānanga** with the capacity to expand and retain information.

The written text makes it easier to identify different **wānanga** as primary sources. An example of this is the Te Whatahoro **wānanga**.[39] Aspects of this **wānanga** can be detected in the writings and **whaikōrero** / *formal speech making* of other people. A recent developing **wānanga** / *school of thought* is that attributed to Maori Marsden. Recently an elder

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[38] Salmond named **tohunga** / *experts in particular fields of knowledge* as interpreters of signs and this interpretation was done in **wānanga** in Salmond, "Māori Epistemologies," 242.

[39] Agathe Thornton, *The Birth of the Universe/Te Whānautanga Ō Te Ao Tukupū* (Auckland: Reed, 2004). Thornton analyses written material of this **wānanga**.

commented to me '**Te nuinga ō āku kōrero nā Maori**' / *Most of what I say is derived from the **wānanga** of* [the Reverend] *Maori* [Marsden].[40] Another example of identification through content is the Te Tai Tokerau Hokianga **wānanga** of 1924.[41] Its unique content includes the idea of a three-day traverse of the Pacific Ocean to New Zealand. It also uses words that can only be sourced to Te Tai Tokerau, such as **Te Aewa**.

Te Pīhopatanga

Te Pīhopatanga **wānanga** differs from **iwi** / *tribal* **wānanga**. Tribal **wānanga** is related to definite geographical areas, whereas Te Pīhopatanga **tūrangawaewae** / *location* ranges throughout Aotearoa/New Zealand. Furthermore various **iwi wānanga** are brought within Te Pīhopatanga community via Te Pīhopatanga personnel who are themselves strongly identified with distinct **iwi wānanga**. Thus each **wānanga** informs the other. A contemporary example of this is when a tune for a particular hymn is decided upon. The choice can be determined by the location of the liturgical event, the people who are present, or the tribal affiliation of the person who starts the hymn.[42] Te Pīhopatanga **wānanga** draws upon the **wānanga** of Christianity and the **wānanga** that have always existed in Aotearoa/New Zealand. It is a **wānanga** that draws upon other **wānanga** to create a distinctive Te Pīhopatanga **wānanga**.

Wānanga / *discussion* as discourse occurs throughout Te Pīhopatanga in many forms. This ranges from the local church level where sermons are evaluated and commented on in the process of **whaikōrero** / *formal speechmaking* to the national Te Pīhopatanga bodies such as **Komiti Whāiti** / *a select committee that discusses Te Pīhopatanga issues*.

Part of the **wānanga** / *school of thought* content of the Te Pīhopatanga, such as its liturgical texts, is defined constitutionally.[43]

Personal experience

My grandparents' attitude towards hosting visitors illustrates **wānanga** as both *schools of thought* and *discussion*. Often they invited people who passed by to share a cup of tea. Now with the luxury of looking back, I am able to recall the depth of the interesting information shared by the passers-by. The information was drawn out by my grandparents in their

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[40] Te Ahukaramu Charles Royal, ed., *The Woven Universe: Selected Writings of Rev. Maori Marsden* (Otaki: Te Wānanga ō Raukawa, 2003). This book contains insights to this **wānanga**.

[41] Private papers held by the writer.

[42] For example, **hīmene** / *hymn* 116 in *He Hīmene Nā Te Hāhi Ō Ingarani Mō Te Karakia Ki Te Atua: Hymns in the Māori Language*. The options are known as Bishop Panapa (Te Tai Tokerau), Ngāti Porou and Te Manawa ō te Wheke.

[43] The Anglican Church in Aotearoa New Zealand and Polynesia, Constitution, iv (a)-v (a).These are *Te Rāwiri*, *A New Zealand Prayer Book*/*He Karakia Mihinare ō Aotearoa*, and *Ko Te Paipera Tapu*.

responses to what was said. They were able to draw upon various **wānanga** and associate these with what was discussed. For example, if a name was mentioned they would then verify who the person was by applying questions concerning **whakapapa** / *genealogy*.

These stories did not remain only with my grandparents as they were also shared at community events. Members of the community would then add to the stories. This illustrates how **wānanga** / a *school of thought* is adapted by a community when the stories of others are retold as relevant to their own community.

Liturgical application

Wānanga / *discussion* and a *school of thought* as a Māori value when applied to liturgy encourages the interpretation and evaluation of the word changes through deliberate dialogue within the community of Te Pīhopatanga. Thus if new insights are discovered in the exploration of the word changes, these are then related to the other word changes found in Te Pīhopatanga liturgical texts. The value of **wānanga** / *discussion* also points to how other **wānanga** may contribute towards interpreting word changes. In this study Te Pīhopatanga words and their changes are compared to words and changes in the texts of other Māori church denominations, such as **Te Hāhi Katorika** / *The Catholic Church* and **Te Hāhi Rātana** / *The Church of the Rātana Faith*.

Te tika me te pono

Māori epistemological writers

Te tika me te pono is perhaps best translated by the words *accuracy* and *truthfulness*. This may be illustrated by the following conversation between an adult and a child. The adult asks the child '**E tika ana tāu kōrero**?' / '*What you are saying is it accurate*?' The child replies '**Ae e tika ana** / *Yes it is accurate*'. The adult seeks further verification by asking '**Ka pai engari e tino pono ana koe**?' / '*Very good but are you wholeheartedly truthful*?' A conversation such as this reveals that the messenger as well as the content of the message is assessed.

Matahaere-Atariki puts forward the ethical issue of how Māori people in positions of responsibility should be **tika me te pono** / *accurate*/*truthful*. She draws attention to those Māori women who claim to be speaking on behalf of the disadvantaged yet they, the writers, are not themselves in the position of pain they describe. She maintains that, ethically, the

speakers should clearly identify their relationship to the people they are talking about. It is dishonest not to do this.[44]

The above illustrates a situation where someone unethically builds their own **mana** / *prestige* at the expense of the **tapu** / *sacredness* of others. It is not **tika** / *accurate* and neither is it **pono** / *truthful* when one does not state one's position in relation to the issue.

Te Pīhopatanga

I present two examples to describe **te tika me te pono** / *accuracy/truthfulness* in relation to Te Pīhopatanga. The first is an illustration of when Te Pīhopatanga acknowledges its constitutional responsibilities. Thus in 1978 Bishop Manuhuia Bennett spoke of keeping Te Pīhopatanga 'within the law of the Church'.[45] That is, part of **te tika me te pono** / *accuracy/truthfulness* is being aware of communal and constitutional responsibilities.

The second example comes from the restructuring of Te Pīhopatanga. Te Pīhopatanga appointed four assistant bishops. In the report of the discussion surrounding these appointments, reference is made to the **mana** / *prestige* of each bishop and **amorangi** / *diocese*.[46] This reference illustrates the operations of **te tika me te pono** / *accuracy/truthfulness* towards the bishops. It acknowledges the bishops and their associated **whakapapa** / *position* in the church structure, **tūrangawaewae** / *location* and **iwi** / *tribal* affiliations.

Personal experience

Throughout this study I put forward my own personal experiences of my grandparents as examples of **te tika me te pono** / *accuracy/truthfulness*. For example I describe the paradoxes in how my grandfather dealt with threatening issues. In such situations he encouraged his grandchildren to approach these issues with Christian prayer; however, he used both Christian prayers and non-Christian Māori prayers.

Liturgical application

Te tika me te pono / *accuracy/truthfulness* as a Māori value promotes a sense of ethics and authenticity in the interpretation and evaluation of the word changes and their theologies. It counteracts that which is **teka, he kōrero pōhauhau /** *mischievous misinformation and that which is invented*. Part of this counteraction is achieved by quality research. **Te tika me te**

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[44] Matahaere-Atariki, 70.
[45] Te Pīhopatanga ō Aotearoa, "Te Rūnanganui Agenda Minutes and Reports 3-6 November 2005 Otaki," 201.
[46] Ibid, 130-131.

pono / *accuracy/truthfulness* is a reminder of our responsibilities as writers and liturgists towards the **mana** / *prestige* and **tapu** / *sacredness* of others, as for example, towards other liturgists and their texts.

Conclusion

In this chapter I have described the third part of the three-part analytical framework that will be used throughout this study. The previous two parts of the analytical framework as described in Chapter One were the **te reo** liturgical texts and a set of concepts. The **te reo** texts were listed as: 'foundational', 'current official' and 'experimental'. These texts provide points of comparison between the foundational text and word changes in the current official and experimental texts. The set of concepts comprised: renaissance; **te ao Māori tūturu** / *the indigenous non-Christian Māori world*; traditional; innovative; **korowai** / *a traditional cloak* (focus); and **he puāwai āniwaniwa** / *a rainbow revelation* (creativity). These concepts help to map the word changes in the later texts.

Chapter Two describes how Māori epistemology and its values provide a broader Māori worldview within which to interpret and evaluate liturgical word changes and their theologies. To clarify this broader Māori worldview, the values are described from the perspectives of the insights of Māori epistemological writers, Te Pīhopatanga activities, and the personal experience of the writer of this thesis. The Māori values described in this chapter are **tūrangawaewae** / *location***, whakapapa** / *forms of relationships***, te reo** / *the Māori language***, wānanga** / *schools of thought* and **te tika me te pono** / *accuracy/truthfulness*.

The next three chapters will be concerned with identifying, then interpreting, in some detail the word changes that are evident in contemporary liturgical texts. In this they differ from the foundational text and this study will be concerned with how we might understand such changes. The analytical framework so far explained and discussed has been a necessary prelude to this detailed examination of texts. It gives us the tools for a coherent and systematic interpretation not only of the word changes but also of their theological implications.

Chapter Three

Word Changes in the 'Current Official' Texts: Replacements and Additions

Introduction

In the previous chapters, I have established an analytical framework that provides a tool for interpreting word changes in contemporary liturgical texts. Chapters Three, Four and Five are a detailed examination of those word changes. Chapters Three and Four deal with 'current official' texts. Chapter Five deals with the 'experimental' texts.

Word changes in the current official texts fall into two main groups. The first group, considered here in Chapter Three, are replacements for or additions to words in the *Te Rāwiri* text. The second group, discussed in Chapter Four, includes word changes with less direct correspondence to the words of *Te Rāwiri*.

I remind the reader that the term 'current official' refers to four texts:

1. *He Karakia Mihinare* (*A New Zealand Prayer Book*)

2. *He Tikanga Karakia* (A Selection of Orders of Services and Hymns)

3.   *For All The Saints*

4. *Hīmene* (*Hymns*)

In this chapter I develop a series of categories that help make sense of the kinds of replacements or additions that current official texts make to the *Te Rāwiri* text. There are five such categories, each of which has a number of subsections:

- **Aotearoa/New Zealand proper nouns**, Geographic names, Personal Māori names, **Poi** chant: **Iwi** / *tribal* **tūrangawaewae** / *location* and **whakapapa** / *genealogy*

- **Alternative words**, Alternative words to address God, Alternative titles

- **Māori issues**, **He inoi mō te reo Māori** / *A Prayer for the Māori Language*.**Te Tikanga karakia mō te Takahi whare** / *Order of service for the blessing of a house*.

Word changes in the 'current official' texts: replacements and additions

- **Replacement of words**, Replacement of Transliterated words, Replacement of 'Constructed' Māori words

- **'Māori philosophical' concepts,** **Mauri** / *life force*, **Ahi kā** / *the keeper of tribal narratives*

- The rest of this chapter explains these categories. For each of them I give an explanation of the category followed by examples.

Aotearoa/New Zealand proper nouns

Te Rāwiri contains a number of references to geographic places. The geographic references on the title page of *Te Rāwiri* refer to **Ingarani** / *England*, **Rānana** / *London* and London (in English). On the spine it states 'Māori Prayer & Hymns.' The words on the spine are not part of the title page. The use of the word 'Māori' implies that the content of *Te Rāwiri* is for the Māori people who are indigenous to Aotearoa/New Zealand, but it does not contain specific references to geographic places within Aotearoa/New Zealand.

Nor are there specific personal Māori names in *Te Rāwiri*. Some of the personal non-Māori names in *Te Rāwiri* are **Hōri**/**Erihāpeti**/**Meri** *George*/*Elizabeth*/*Mary* in reference to the British Royal Family (*Te Rāwiri*, 26). The other personal names are biblical characters and saints. The origins of the names written in *Te Rāwiri* are from another **tūrangawaewae** / *location* and **whakapapa** / *genealogy*. The current official texts have clear references to places within Aotearoa/New Zealand **tūrangawaewae** and to Māori people.

Geographic names

As distinct from *Te Rāwiri*, the place names 'Aotearoa or New Zealand' are printed on the covers of three current official texts (*Karakia Mihinare*, *Tikanga Karakia* and *For All The Saints*). *Karakia Mihinare* has the word 'Aotearoa' on its spine. The **tūrangawaewae** / *location* is explicitly Aotearoa/New Zealand. The presumption is that some content of these texts will be unique to Aotearoa/New Zealand.

Detailed **tūrangawaewae** information is on the cover of *Tikanga Karakia*. Its sub-title states **Ētahi Whakahaere Karakia hei mau i roto i ngā Hui Amorangi puta noa i Te Pīhopatanga ō Aotearoa** / *Some Orders of Services for the associated Dioceses belonging to Te Pīhopatanga ō Aotearoa*.[1] This ascribes the text to a specific **tūrangawaewae** / *location*.

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[1] Te Pīhopatanga ō Aotearoa, *Te Whakapapa Ō Te Pīhopatanga Ō Aotearoa: A Mission Statement and Profile of the Bishopric of Aotearoa*. The five **Hui Amorangi**/ *Dioceses* are listed on page 10 and illustrated on the

The boundaries of the **Hui Amorangi** / *Dioceses of Te Pīhopatanga* differ from those of the other two **tikanga** / *sections of the Anglican Church of Aotearoa/New Zealand* (the Dioceses in New Zealand and the Diocese of Polynesia). Contemporarily the boundaries of Te Pīhopatanga **Hui Amorangi** are hotly debated within Te Pīhopatanga . Often these claims are based on **iwi** / *tribal* boundaries which imply that each **Hui Amorangi** has a unique **te reo** / *Māori language*, **whakapapa** / *genealogy*, **tūrangawaewae** / *location* and **wānanga** / *school of thought*.

Personal Māori names

Again in distinction from *Te Rāwiri*, the contributions of some personal Christ-like experiences of individual Māori people are reported in *For All The Saints*. These Māori experiences are interspersed with the experiences of Christian thinkers from other places, such as Thomas Aquinas.[2] Additional to the description of the individuals' experiences are some suggested *Te Paipera* readings and prayers written in **te reo** for use in the services of commemoration of these individuals. An example of this is Ihaia Te Ahu (*For All The Saints*, 160-163).

Poi chant: iwi / *tribal* tūrangawaewae / *location* and whakapapa / *genealogy*

A good illustration of something new in the current official texts that was not even envisaged in *Te Rāwiri* is the '**poi** chant'.[3] *Te Rāwiri* does not contain any **poi** chants. **Poi** chants contain names of places and of people, and are indigenous to Aotearoa/New Zealand. The current official text, *Karakia Mihinare*, does contain a **poi** chant. This **poi** chant was composed by the Reverend Matutaera Ihaka (*Karakia Mihinare*, 154-156). His church **whakapapa** / *genealogy* is parish priest, Arch-deacon, liturgist and **hīmene** / *hymn* composer. He was key to steering the **te reo** component of *A New Zealand Prayer Book* / ***He Karakia Mihinare ō Aotearoa***. His skill and interest in liturgy are noted as early as 1960 when he rewrote a Eucharist liturgy to make the *Te Rāwiri* material parishioner friendly.[4] He was also

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front cover and page 29. These are: Hui Amorangi ki te Tai Tokerau, Hui Amorangi ki te Manawa ō te Wheke, Hui Amorangi ki te Tairawhiti, Hui Amorangi ki te Upoko ō te Ika and Hui Amorangi ki te Waipounamu.

[2] Booth, ed., 40.

[3] The **poi** is described as 'A light ball with a short string attached to it, which was swung and twirled rhythmically to the accompaniment of a song', in Herbert W Williams, *A Dictionary of the Māori Language*, Seventh ed. (Wellington: A R Shearer Government Printer, 1971), 288.Traditionally the **poi** is known as a symbol that represents the messenger. The content of the song is the message. At times the **poi** is likened to a bird that flits from one tree to another singing the tune that is particular to its own species. That is, the song of the **tui** bird does not represent the song of the **kōmako** bird. Likewise with the content of the **poi** song: it normally contains a specific theme and message.

[4] Ihaka states in the introduction that this is a manual to assist others to follow the Māori form of the Eucharist found in *Te Rāwiri*. Kingi M Ihaka, *The Service of Holy Communion* (Masterton: 1959), 1.

a renowned Māori orator, Māori philosopher, Māori historian and composer of Māori **waiata** / *traditional Māori songs* and *chants*. This **poi** chant is not only indigenous to Aotearoa/New Zealand but it also contains specific place names and names specific persons.

In the **poi** chant Ihaka names the starting point of Christianity in Aotearoa/New Zealand as having been with the **Ngāpuhi** / *a tribe that is historically identified with the area north of Auckland*. It states **Ka tau ki Ngāpuhi** / *The poi lands at Ngāpuhi*. The content of the **poi** chant creates a history, **whakapapa** / *genealogy* and a **tūrangawaewae** / *location* of the Māori. It is worth looking more closely at some of the details of this **poi** chant to see how it accomplishes this. This is an instance of the application of the **korowai /** *a traditional cloak* (focus) concept.

The following lines provide such information: **Kei reira te toka kei Rangihoua /** *The rock is there at Rangihoua*; **Kei Oihi rā, ko te toka tēnā i poua iho Te Rongopai** / *The Gospel was established on the rock at Oihi* (*Karakia Mihinare*, 155). The name place of Rangihoua and Oihi are name places associated to **Ngāpuhi**. These are in the Bay of Islands in Aotearoa/New Zealand. Rangihoua and Oihi are not literally rocks but are **kāinga** / *places of settlement*. The Reverend Samuel Marsden conducted the first official recorded church service at Oihi on December 25th 1814. This is only part of a narrative that began in 1809 when Marsden found an ailing Ruatara in Britain.[5] Within this **poi** chant are references to other **wānanga** / *schools of thought*, such as that of the pre-Christian Māori Ruatara who was intent on travelling the world.

The term **te toka** / *the rock* in the **poi** chant may be a reference to *Te Paipera* (**1Koriniti**/1 *Corinthians* 10:4b **a taua Toka rā ko te Karaiti** / *and the rock was Christ*. But in any case, pre-Christian Māori used the concept of rock as symbolising strength. An example of this is in the description of people who speak on behalf of their **iwi** / *tribe* as **Toka Tūmoana** / *A rock that withstands the ravages of the sea*.[6] This particular imagery of **toka** / *rock* is also used in current official texts other than the **poi** chant (such as *Karakia Mihinare*, 478).

Throughout the **poi** chant personal names are quoted and with each name is an associated tribal area. Some examples are Rota Waitoa, associated with Ngati Raukawa, and Te Wera, associated with Ngāti Kahungunu. In order to understand the **poi** chant, the reader needs some historical information, such as information on the persons named in the chant. For

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[5] Booth, ed., 152-156, 157-160. Pages 152-156 refers to Ruatara and pages 157-160 to Samuel Marsden.
[6] Hirini Moko and Neil Grove Mead, *Ngā Pepeha ā Ngā Tīpuna: The Sayings of the Ancestors*, 2nd ed. (Wellington: Victoria University Press, 2003), 393.

example Ihaia Te Ahu is named with the tribe of **Te Arawa**. This reference is to Ihaia as a missionary. He was born in Ngāpuhi and after serving in Te Arawa for more than fifty years he returned to die in Ngāpuhi.[7]

Christ is not named specifically in the **poi** chant, but the acts of the Māori Christian missionaries are. This is illustrated in the two missionaries Te Manihera and Kereopa who are described as **I whakamatea nei. Mō te Whakapono** / *Who were martyred for the Faith.*[8]

The **tūrangawaewae** / *location* named places are physically of Aotearoa/New Zealand. The **whakapapa** / *genealogy* of the named people is Aotearoa/New Zealand based. The **whakapapa** of Ihaka, the liturgist of the **poi** chant, is Aotearoa/New Zealand Māori.

Alternative words

Alternative words are those in the current official texts that are alternative to the words in *Te Rāwiri*. The *Te Rāwiri* words often remain in the current official texts alongside the new alternatives. The original word is not replaced; rather a choice is given as to which words are used. For example, a common form of addressing God in *Te Rāwiri* is **Matua** / *Father*. In the current official texts, alongside **Matua** are other alternatives such as **Matua Kaha Rawa** / *Almighty Father*, **e te Matua Aroha** / *Loving Father* (*Karakia Mihinare*, 500,507).

The way we use words about or to God and their alternatives is important in **te reo** liturgies, because in Māori society there are subtle and elaborate protocols used to address people. Let me illustrate one form of protocol from my own experience. My grandmother insisted at times when her family visited her that there should be a formal three stage procedure when meeting. The first stage was a **karanga** / *a beckoning call performed by women as part of a formal protocol of welcome*. This was initiated by my grandmother and responded to by the visiting family member. The second stage was a **hōngī** / *where the host and visitor touch noses*; this was accompanied with wailing. The last stage was that of **mihimihi** / *informal speeches*; both my grandmother and the visitors spoke.

There were reasons for each stage of the protocol. The first stage was a public statement of a mother's happiness to see her children. It also reminded all who were present that the **karanga** included an act of farewell to those who had died. The second stage was a physical expression of sharing all the past experiences that could be recalled. In the last stage, more detail was shared, such as recalling the names of those who had died.

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[7] As described in Booth, ed., 160-163.
[8] Ibid, 85-90.

Word changes in the 'current official' texts: replacements and additions

The above personal experience illustrates that protocols of address for many Māori people are deeply embedded in and informed by tradition. The protocols, including the words, we use to address God in liturgy are likewise deeply significant in expressing our relationships to God.

Alternative words to address God

Pā / *Father*

The term of address, **Pā**, is not used in *Te Rāwiri*. It is however used in the current liturgical text, *Tikanga Karakia*. God is addressed there as **E Pā** / *Father* (*Tikanga Karakia*, 9, 80, 105). This is not a common Anglican **te reo** form of address. The Anglican Māori **whakapapa** / *source* of **Pā** can be traced to the use of Abba and Father by Jesus in *Te Paipera* such as in **Māka** / *Mark* 14:36, **Ka mea ia,** '**E Apa, e Pā**' / *He said 'Abba, Father'*.

Pā evokes a sense of familiarity. In **te reo, pā** is the shortened form of **pāpā** / *the father of the family*. **Pāpā** is also a form of address of respect towards an older male person such as **e te pāpā e Hēmi** / *I address you the elder Hēmi*. Yet **pāpā** is not as formal as other forms of address such as **e te kaumātua** / *to you the elder*. In clergy situations the shortened form is used by some denominations such as **Te Hāhi Katorika** / *The Catholic Church* as a formal acknowledgment of respect towards their ordained priests, for example **Pā** Tate / *Father* Tate.

The use of **Pā** is a **puāwai āniwaniwa** / *a rainbow revelation* (creativity) that indicates a confidence that the sacred and the ordinary are intertwined. It also recalls the Christ-God relationship. It was a loving relationship between father and son.

He Rangatira / *A Chief*

Te Rāwiri clearly recognises the role of **rangatira** / *chief* in its liturgical texts. It has a prayer specific to the **rangatira** / *chiefs*. This is titled **He Inoi mō ngā Rangatira Māori** / *A Prayer for the Māori Chiefs* (*Te Rāwiri* 33). Furthermore the King of England is addressed as **e to mātou Rangatira, e te Kīngi** / *Our Chief the King* (*Te Rāwiri* 32). But *Te Rāwiri* does not address God as **he Rangatira** / *a chief*. The current official text, *Tikanga Karakia* on the other hand, does.

There are two instances in *Tikanga Karakia* where God is addressed as **he (R)rangatira** / *a chief/leader*. In the first instance, the word **rangatira** / *chief/leader* in reference to God is capitalised. Thus it states **te Rangatira me te Kaihāpai ō te ao** / *The Chief and Sustainer of the world* (*Tikanga Karakia*, 44).The second instance is **he rangatira nō tēnei whānau** / *as a chief of this family* (*Tikanga Karakia*, 99). In this example the word **rangatira** is not

capitalised. Either this was a mistake or else it was intentional. If the non-capitalisation of the word **rangatira** is intentional this possibly alludes to the full humanity of God-Christ. This lack of capitalisation is significant because the immediate following address to Christ in the same prayer is capitalised, **he Kaiwawao** / *an Intercessor* which may allude to a transcendent divinity.

Hei hoa kōrerorero / *A conversational friend*

Te Rāwiri has a formal style of addressing God, whereas in one of the current official texts the style of address is informal and friendly. There is a sense of informality in *Te Rāwiri* but this is not in addressing God. Rather it occurs, for example, when the bishop addresses the congregation as **E hoa mā** / *friends* (*Te Rāwiri*, 468).

In *Tikanga Karakia* God is sometimes addressed informally. The example that illustrates this is, **tēnā anō kei a koe, kei te Matua pai, ētahi whakaaro** / *perhaps you, caregiving Father, will have something to offer* (*Tikanga Karakia*, 11). God is addressed on a personal level as if a grandchild (the petitioner) is consulting a grandparent (God) for advice and wisdom. The use of the phrase **tēnā anō kei a koe** / *well have you got* is a softer approach than the emphatic **kei a koe /** *have you got*. This is a **te reo** idiomatic form. Some **te reo** idiomatic expressions are **te aroha hoki** / *oh how sad* and **wāna anō** / *oh the misfortunes for that person*. These are interjections within a conversation to indicate that the listener is listening actively.

Tēnā anō in the liturgical text indicates an understanding of God as personally close to those who pray.

Alternative titles

In *Te Rāwiri*, the Lord's Prayer is named **Te Inoi ā te Ariki** / *The Lord's Prayer* (*Te Rāwiri* 10). There is no indication of some different authorship other than **te Ariki** / *Christ*. *Te Paipera* indicates that Christ is the composer of this prayer as in **Matiu** / *Matthew* 6:9-13 and **Ruka** / *Luke* 11:2-4. In the current official text, *Tikanga Karakia*, however, the name of this prayer is **Te Inoi ā Te Atua** / *The Prayer of God.* (*Tikanga Karakia* 39, behind the back cover). Authorship is ascribed to God.

At first this alternative title might seem to be an error. However the **whakapapa** / *genealogy* of the liturgist, the Right Reverend Whakahuihui Vercoe, is very 'Anglican Māori'. He was **Te Pīhopa ō Aotearoa** / *the Bishop of Aotearoa* and Archbishop of Aotearoa/New Zealand.

It is unlikely that he would have made a mistake with the word **Atua**. Therefore we need to view this as an intentional change to create an alternative title.

The **puāwai āniwaniwa** / *a rainbow revelation* (creativity) of the word change from **Ariki** / *Christ* to **Atua** / *God* is that it is a possible confirmation of the Trinitarian doctrine. Vercoe liturgically confirms the incarnation of God in Christ by highlighting that the words **te Ariki** / *Christ* and **te Atua** / *God* are interchangeable as in the case of *Te Paipera*.

Māori issues

Within the category "Māori issues", I include prayers for matters of concern to Māori that are not simply changes of proper names and alternative words as discussed in the previous two sections. Examples are prayers for Māori chiefs, for Māori language, and a blessing for a house. The 1951 edition of *Te Rāwiri* used in this study contains only one liturgical text that refers to a Māori issue. This *Te Rāwiri* text is **He Inoi mō ngā Rangatira Māori** / *A prayer for the Māori chiefs* (*Te Rāwiri*, 33). It was first written for the 1833 edition of *Te Rāwiri* to replace the Prayer for the King.[9] In 1848, the Prayer for the Queen was reinstated next to the Prayer for the Māori Chiefs. Furthermore in the 1839 edition there was a collect for the relatives of the Māori chiefs.[10]

In contrast, the current official texts contain several prayers that relate to Māori issues. These address Māori issues from within a Māori worldview. The **whakapapa** / *genealogy*, **tūrangawaewae** / *location* and **te reo** of these Māori issues are unique to Māori and Aotearoa/New Zealand.

He inoi 'Mō Te Reo Māori' / *A prayer 'For the Māori Language'*

Te Rāwiri does not contain a prayer for **te reo** / *the Māori language*. Yet **te reo** is clearly crucial in *Te Rāwiri*. The current official texts do contain a prayer for **te reo**. The prayer for **te reo** in the current official text *Hīmene* emphasises the importance of continuing to learn **te reo** (*Hīmene*, iii). This prayer situates **te reo** with God. It insists that God created **te reo** for the Māori people. In this prayer, indigenous languages were given to people at the time of the creation of the world—given therefore to Māori prior to the arrival of Christianity. Based on this premise **te reo** is a symbol of God. The prayer is explicit that this gift of **te reo** from God should be reciprocated by Māori by ensuring that it continues to be a living language.

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[9] Parkinson and Griffith, *Books in Māori 1815-1900: Ngā Tānga Reo Māori*, 41 note 19.
[10] Ibid, 66.

Te tikanga karakia mō te takahi whare / *a liturgy for the blessing of a house*

There is no liturgy in *Te Rāwiri* for the blessing of a house after a burial. It may be that this liturgy was not in *Te Rāwiri* because it was considered to be firmly entrenched in Māori society anyway. There is such a liturgy in the current official texts (*Karakia Mihinare*, 871-875). This indicates a confidence that such a liturgy can be seen as appropriately Christian.

Traditionally, Māori considered the property of the deceased to be highly **tapu** / *sacred*. To protect the living from such sacredness most of the property was disposed of either by burying, burning, or assigning to a special area. The buildings and possessions that were not disposed of underwent a form of cleansing. There were two parts to this cleansing. The first part assigned the deceased to the realm of the dead. The second part claimed the property of the deceased as acceptable for use by the living.

In my early experience in my home area of Awarua, the personal possessions of the deceased such as bedding and clothing were all disposed of. However, the larger possessions such as furniture, houses and vehicles were retained to be used by others. All of these possessions were included in the ceremony known as **takahi whare** / *tramping the house*. People walked through the house touching and viewing the possessions of the deceased. A person was assigned to say appropriate prayers, which were not necessarily Christian, while the people walked through the house as a group. At times the possessions were sprinkled with water or breadcrumbs so as to remove the **tapu** / *sacredness* that was seen to imbue the possessions.[11]

This traditional ceremony has become an Anglican Māori liturgy. The water is blessed invoking the Trinitarian God and the prayers throughout the ceremony are distinctly Christian. Yet the intent of making the possessions useable and assigning the deceased to God's mercy is similar to that of the traditional Māori ritual.

Replacement words

In the current official texts there are words that have replaced particular words in *Te Rāwiri* . These words have come to be considered unsuitable for a variety of reasons. I present two examples here where indigenous words have replaced particular words in *Te Rāwiri*.

Replacement of transliterated words

There are many transliterated words in *Te Rāwiri*. Some of these are replaced in the current official texts with indigenous words.

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[11] Traditionally, cooked food was seen as a form of counteracting **tapu** / *sacredness*.

The replacement of the word **Tēpara** / *Tables for lessons and calendar* in *Te Rāwiri* (*Te Rāwiri* vii) with the word **Maramataka** / *Calendar* (*Karakia Mihinare*, 1) is one example. **Tēpara** is the transliterated word for *tables*. The replacement word **Maramataka** contains more than what it replaces. I base this on the understanding of **maramataka** in daily life experience.

Maramataka is a Māori calendar system of naming the phases of the moon. It continues naming the days when the moon is not seen until it reappears. On its reappearance the **maramataka** then repeats the naming of each phase of the moon.

Many daily activities are still based on such a calendar system. Both the geographic location and the phases of the moon determine what daily activity should take place. Because of such preciseness, a **maramataka** which applies to one district may be unsuitable for another. In my own area within a radius of thirty miles there are three different **maramataka**.[12] Thus the word **maramataka** contains various shades of different **tūrangawaewae** / *location* and **wānanga** / *schools of thought*

Replacement of 'constructed' Māori words

'Constructed' Māori words in this study are those that were created by the translators of the *Te Rāwiri* and *Te Paipera*.[13] These words appear to be indigenous words. Yet when an exploration of their origin is made there is no evidence of the existence of the word in traditional writings. An example of such a constructed word is **wāhina** / *virgin*. In the current official texts **wāhina** is replaced with **puhi**. **Puhi** means *virgin* and it is also a status title. Throughout the research the **korowai /** *a traditional cloak* (focus) is applied to this word '**puhi'**. A full description of the meaning of **puhi** is given in Chapter Eight of this thesis.

The *Te Paipera* translators struggled to contextualise the concept of virginity. In **Ruka** / *Luke* 1:27 virgin reads as **Ki tētahi wāhina** / *to a virgin* and **te wāhina ko Meri** / *The virgin's name was Mary*. Yet in **Ruka** / *Luke* 1:34 while the English language Bible continues to use the word virgin the Māori translation does not use **wāhina**. Thus the English version reads 'How can this be, since I am a virgin?' The Māori translation is '**E pēheatia tēnei, Kāhore nei hoki ahau e mōhio ki te tāne**?' / '*How did this occur I have not yet experienced a male*?'

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[12] An example of one **maramataka** is provided by Cleve Barlow, *Tikanga Whakaaro: Key Concepts in Māori Culture* (Auckland: Oxford University, 1991; reprint, 1999), 75-78.

[13] The word **wāhina** is retained in the latest edition of *Te Paipera* as in The Bible Society in New Zealand, *Te Kawenata Hou: The New Testament* (Wellington: Bible Society in New Zealand, 2008).

It seems likely that the liturgists of *Te Rāwiri* were aware of the existence and significance of the word **puhi** and avoided using it. Furthermore they were aware that the word **puhi** had several different theological implications (these are discussed in Chapter Eight of this thesis). They were aware of different status titles in both English and Māori. For example, four titles are used in one sentence in *Te Rāwiri*. The sentence reads, **Ko koe te Kīngi ō ngā <u>kīngi</u>, te Ariki ō ngā <u>ariki</u>, te tino <u>Kāwana</u> ō ngā <u>rangatira</u>** / *You are King of kings, the Lord of lords, the only Ruler of princes* (*Te Rāwiri*, 11). All of these status titles were understood in the then Māori society.

The idea of king was understood by people such as Hongi Hika who had visited King George IV.[14] The second status, **ariki** / *lord*, is an indigenous word. The third status **Kāwana** is a transliterated word for governor; it draws upon the international context of the time such as the Governor of New South Wales. The last status, **rangatira** / *chief*, is indigenous.

The current official texts now use the status title **puhi**. **Wāhina** is intentionally replaced with **Puhi Tapu**. The texts with this replacement are: **Te Waiata ā te Haahi** / *The Song of the Church* (*Karakia Mihinare*, 45-46), **Te Whakapono ō Naihia** / *The Nicene Creed* (*Karakia Mihinare*, 494-495), **Te Waiata ā te Puhi Tapu a Meri** / *The Song of the Blessed Virgin Mary* (*Karakia Mihinare*, 42) and **Te Whakapono ā ngā Āpōtoro** / *The Apostles' Creed* (*Karakia Mihinare*, 496). There are no alternative words given in the Māori texts. The intent is the discontinuation of the use of the word **wāhina** in conveying the meaning of virgin.

'Māori philosophical' concepts

The category 'Māori philosophical' concepts refers to a specific group of indigenous words which are constantly used by Māori when analysing Māori society and discussing a Māori worldview. Such words require more than one English word to describe their significance in Māori society. These words are not geographic or personal names. Nor are they alternative or replacement words.

Te Rāwiri contains such 'philosophical' words. Examples are **tapu** / *sacredness*, **mana** / *authority*, and **muru** / *compensation*. Cleve Barlow, a **te reo** expert, translates **mana** as *power*, *authority* and *prestige*.[15] Some illustrations of how this word is used in *Te Rāwiri* are as follows:

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[14] Dorothy Urlich Cloher, *Hongi Hika: Warrior Chief* (Auckland: Penguin, 2003), 119-148.
[15] Barlow, 61.

Word changes in the 'current official' texts: replacements and additions

- **Kia riro i a koe te Wairua Tapu, kia whai mana ai tāu mahi i te mahi ā te Piriti i roto i te Hāhi ā te Atua** / *So that you would have the power of the Holy Spirit so as your tasks as a priest would have power and authority*. (*Te Rāwiri*, 462)

- **te mana i tukua ki a ia e tō mātou Rangatira, e te Kīngi** / This refers to the Governor/Governor-General who is given the authority by the King (English Royal family). (*Te Rāwiri*, 32)

The current official texts have a number of 'Māori philosophical' words that are not in *Te Rāwiri*. An example of this is **mauri** / *life force*.

Mauri / *life force*

Mauri / *life force* is not in the foundational text *Te Rāwiri*. However, it is in *Te Paipera*. There are three references to **mauri** in *Te Paipera*. All three refer to the spirit of a person and how it was disturbed. **Mauri** is in the current official text *Karakia Mihinare*.

Mauri as a 'philosophical' concept is deeply ingrained in Māori society just as **tapu** / *sacredness* and **mana** / *power/authority/prestige* and **muru** / *compensation* are. Traditionally **mauri** refers to a *life force* that is in both inanimate and animate objects. There are many variables that can influence the **mauri** / *life force* of an object. That is, there are varying qualities of **mauri**. Therefore when the **mauri** of an object is discussed factors such as **tūrangawaewae** / *location* and **whakapapa** / *genealogy* are considered. It is through **wānanga** / *school of thought* and **wānanga** / *discussion* that the quality of the **mauri** / *life force* of a particular object can be ascertained. **Mauri** as a force is not static.

The most extreme nature of **mauri** is encapsulated in the saying **Tīhei mauri ora tīhei mauri mate** / *the sneeze of a living life force and the sneeze of a dying life force*. This is said at a **tangihanga** / *a Māori ceremony of mourning* as it captures the two extremes of **mauri**, that is, the fullness of and the disintegration of **mauri**. According to my immediate **whānau** / *family* understanding **mauri** does not disappear. Its quality alters. Thus **tīhei mauri mate** is a state of confusion and realignment where transformation then takes place. The corpse contains another **mauri** that still calls upon **tūrangawaewae** / *location* and **whakapapa** / *genealogy*. This applies even when cremation occurs.

In my personal experience, the word **mauri** was not used in general conversation. However, many of my daily experiences did reflect this philosophical concept. My grandparents used the word **mauri** as part of their **whaikōrero** / *formal speech making*. Yet even informally, the

concept of **mauri** was apparent in their daily expressions. They attributed human qualities to inanimate objects such as a light bulb. Thus we were reprimanded that **Kei whara te raiti** / *the light maybe injured* meaning that the light bulb may be broken. Whilst my grandparents were aware of other words such as **pakaru** / *break* they intentionally chose the word which implied a *life force*.

In another instance, I saw my grandmother extremely distraught and weeping in the style of a **hui mate** / *mourning for the dead*. When asked why this was so she replied that she was weeping for her brother who was drowning. At that very moment it was raining very heavily and it was that afternoon when her cousin's husband was buried. In this circumstance, although she did not mention the word **mauri** / *life force*, it was just presumed that she wept for the life force evident even in the event of death.

Contemporarily I have heard the statement **Kua heke tōna mauri** / *Her/his mauri has decreased*. Such a comment implies that it is possible to alter the quality of **mauri**. For instance, the **mauri** of the person can be enhanced if he/she is removed from a **tūrangawaewae** / *location* that is negative.

An example of the use of **mauri** in a current official text is in **Ngā Inoi Takawaenga** / *Intercessions*. Here God is petitioned to **whakahāngia mai tōu mauri ki te iwi** / *imbue your people with your life force* (*Karakia Mihinare*, 496). The Māori concept of **mauri** is attributed to God for God has a uniqueness that is only God. God is implored to impart and imbue this divine life force. Another example occurs in a liturgy which begins, **Tīhei Mauriora: Ki te wheiao, ki te ao mārama** / *Good health and wellbeing to the unfolding world and to the world of light* (*Karakia Mihinare*, 499). **Mauri** in the liturgical texts brings the life force of God next to the life force of humanity.

Ahi kā / *keeper of the fires*

An example of a 'philosophical' concept that is not in *Te Rāwiri* or in *Te Paipera* is **ahi kā** / *keeper of the fires*. This concept is however contained in the current official text, *Karakia Mihinare*. God is described as **te ahi kā ō te whakapono** / *the ancient keeper of the faith* (*Karakia Mihinare*, 388).

Ahi kā in traditional Māori society referred to an assigned role and a symbolic action. The symbolic action was to maintain the burning of a fire in one's tribal territory so as to indicate continued occupation and habitation. The fire could as well symbolise a claim to occupation

of another's territory. Thus, if a **hapu** / *sub-tribe* had entered a territory with no obvious signs of a burning fire, the lighting of their own fire indicated ownership.

The **ahi kā** / *keeper of the fire* did not venture far from their **iwi tūrangawaewae** / *tribal location*. They were the keepers of tribal history such as **whakapapa** / *genealogy* and **wānanga** / *schools of thought*. These were the people who were consulted by other members of the tribe. An **ahi kā** was capable of making traditions meaningful to contemporary situations. This role was assigned to those who were capable of carrying out such duties.

Nowadays the designation of **te ahi kā** is not an assigned role. It is recognition by **hapu** / *sub-tribes* and **whānau** / *family* members of the responsibilities that a person has fulfilled on behalf of the community. This person restricts himself/herself physically to their **tūrangawaewae** of **whānau** / *family*, **hapu** / *sub-tribe* and **iwi** / *tribe*.

This role of **ahi kā** is ascribed to God in the current official baptismal liturgy.

Conclusion

This chapter identifies and interprets the first of two groups of word changes in the 'current official' texts. The focus (**korowai /** *a traditional cloak* concept) has been on identifying and interpreting those words in the current official texts that have replaced or are alternatives to words in *Te Rāwiri*. In comparison to the content of *Te Rāwiri* the content of the current official texts strengthens the Māori content of the texts and makes it more obvious that these are texts for Māori people and are about Māori people. This activity of liturgical word change points towards a sense of empowerment in that Te Pīhopatanga as a community is engaged in creating its own **whakapapa** / *genealogy*, **tūrangawaewae /** *location* and **wānanga** / *school of thought*. Furthermore, it is also creating its own theologies.

In the next chapter I continue with the second part of the identification and interpretation of the word changes in the current official texts.

Chapter Four

Word Changes in the 'Current Official' Texts: Responses to trends in Contemporary Society

Introduction

Chapters Three and Four of this thesis are concerned with word changes in the current official texts. The previous chapter (Chapter Three) focused on word replacements and alternatives. This chapter (Chapter Four) focuses on those word changes that have been made in response to changing trends in contemporary Māori society.

I have developed five categories that help with the interpretation of such word changes:

- The distinction between Christian and non-Christian texts: **Hīmene** / *hymns*, Biblical **Waiata** / *Biblical Songs/Psalms*, and traditional **waiata** / *traditional songs and chants*

- Styles of **te reo** expression: **Whaikōrero** style

- Generic protocols: **Whakatau manuhiri** / *Welcoming visitors*

- Cover words: the word **karakia** / *Prayers/Incantations/Orders of Services*

- English language translations of **te reo** texts

The Distinction between Christian and non-Christian texts

The first recorded Christian service in Aotearoa/New Zealand illustrates the distinction between Christian and non-Christian texts. This service took place at Oihi on 25th December, 1814. The majority of the people at that service were Māori people. They invited the Christian missionaries into and onto their 'cultural' **tūrangawaewae** / *location*. However, the majority of the Māori listeners who were at that liturgical event did not understand the English words. It was reported that one of those asked Ruatara[1]

E pēhea mai ana te Pākehā nā (*What is the meaning of the Pākehā's words?*) Ruatara replied, "**Kāore koutou e mārama inaianei; taro ake nei**." (*You do not understand what he is saying now, but you will by and by*).[2]

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[1] Ruatara was a Māori chief who was instrumental in establishing the missionaries of the Church Missionary Society in New Zealand/Aotearoa. Refer to Booth, ed., 152-156.
[2] Ibid., 154.

Word changes in the current official texts: responses to trends in contemporary society

In this example there are two **tūrangawaewae** / *location*s. The first is the physical **tūrangawaewae** at Oihi, the 'cultural' **tūrangawaewae** of the Māori people. The second is the 'liturgical' **tūrangawaewae** created by the Christian liturgy conducted in English by the non-Māori missionaries. The boundary lines between Christian and non-Christian were determined by **tūrangawaewae** / *location*, **wānanga** / *school of thought* and **te reo** / *language*. There was a clear distinction between Christian and non-Christian.

This distinction between Christian and non-Christian applied to **hīmene** / *hymns* and traditional **waiata** in the earlier period of Christianity and Māori contact. In Māori society, **waiata** is the generic term for songs and chants. There are many sub-categories of **waiata**.[3] Often these sub-categories are based on the content of the **waiata**. For example, a **waiata** that is appropriately sung after a **whaikōrero** / *formal speech* at a **tangihanga** / *a Māori ceremony of mourning* refers to loss and loneliness. This **waiata** is called a **waiata tangihanga** / *a song for lamenting*. **Hīmene** / *hymns* and Biblical **Waiata** / *Psalms/Songs* belong to the generic category of **waiata**. But they are distinguished from other kinds of **waiata** by their Christian content.

Hīmene / *hymns* and Biblical Waiata / Biblical *Songs* in the foundational texts

The **waiata** / *songs* in the foundational texts *Te Rāwiri* and *Te Rāwiri Hīmene* all belong to the sub-categories of **hīmene** / *hymns* and Biblical **Waiata** / *Psalms/Songs*.[4] There are no traditional **waiata** / *songs*. *Te Rāwiri* and *Te Rāwiri Hīmene* thus make a clear distinction between **hīmene** and Biblical **Waiata** on the one hand and traditional **waiata** on the other.

Furthermore, in *Te Rāwiri* the initial letter of **hīmene** / *hymns* is written as either upper case or lower case; the word '**hīmene**' itself, as a transliterated English word, distinguishes these from traditional **waiata**. However, the initial letter of the word **Waiata** / *Psalms*/*Songs* is always upper-case. An example is **te Waiata ā te Wāhina, a Meri** / *the Song of the Blessed Virgin Mary*. The upper-cased word '**Waiata**' indicates that the **Waiata** / *Psalms*/*Songs* of *Te Rāwiri* are different from the traditional **waiata** / *songs*/*chants* in non-liturgical situations.

In the other foundational text, *Te Rāwiri Hīmene*, the hymns are listed according to the Christian calendar such as **Mō te Petekoha** / *For Pentecost* and **Mō Ngā Wā Katoa** / *Hymns for all occasions*. This then associates the **hīmene** with a specific Christian event. These

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[3] The following text provides an extra insight to such categories - Mervyn McLean and Margaret Orbell, *Traditional Songs of the Māori*, 3rd ed. (Auckland: Auckland University Press, 2004).
[4] The term Biblical Songs includes the Psalms.

associations do not refer to traditional Māori events such as **pōwhiri** / *a form of welcoming visitors* or **tangihanga** / *a Māori ceremony of mourning*.

Hīmene / *hymns*, Biblical Waiata / Biblical *Songs*, and traditional Māori waiata in the current official texts

Nowadays, within Māori society, there is a crossing of the boundaries between the 'cultural' and the 'liturgical' in the use of **hīmene** and Biblical **Waiata.** An example of this is when a **hīmene** is sung as a traditional **waiata tautoko** / *a support song* at a **tangihanga**. Yet that same **hīmene** may also be sung as part of a Christian funeral liturgy. In such cases the boundaries established in the foundational texts have been crossed.

The foundational texts *Te Rāwiri* and *Te Rāwiri Hīmene* exclude such crossovers. They contain only **hīmene** and Biblical **Waiata**. On the other hand such crossovers of **hīmene**, Biblical **Waiata** and traditional **waiata** do occur in the current official texts, *Hīmene*, *For All The Saints*, and *Tikanga Karakia*. These are illustrated as follows.

 Hīmene

The long title, *Hīmene: Waiata Tapu, Ētahi Inoi, Te Inoi ā Te Ariki, Te Whakapono ō Naihia me ngā Āpōtoro, Ētahi Waiata ā Rāwiri*, indicates that **hīmene** is a generic term. A break down of the sub-title shows that the term **hīmene** includes:

- **Waiata Tapu** / *Sacred Songs*. There are no biblical songs in this text other than the Psalms. Here then, **waiata tapu** may be understood as an alternative to the term **hīmene**.

- **Inoi** / *prayers* such as **Te Inoi ā Te Ariki** / *The Lord's Prayer*.

- **Whakapono** / *Creeds* such as the Apostles' Creed.

- **Waiata ā Rāwiri** / *Songs of David* (Psalms) such as Psalm 23.

If the above are considered as belonging to the category of **hīmene** / *hymns*, this broadens the category of **hīmene**. **Hīmene** / *hymns* are now seen to include **Waiata** / *Biblical Songs*, **Inoi** / *Prayers*, **Whakapono** / *Creeds*, and **Waiata ā Rāwiri** / *Psalms*. This is different from *Te Rāwiri* in which **Hīmene** is a special category distinct from all the others. This is an internal crossing of former boundaries in that **hīmene** now means more than it did in *Te Rāwiri* and *Te Rāwiri Hīmene*.

Word changes in the current official texts: responses to trends in contemporary society

For All The Saints

This text contains **waiata** aligned with individual Māori people who are commemorated for their contribution towards the Anglican Church in Aotearoa, New Zealand and Polynesia. *Te Rāwiri* and *Te Rāwiri Hīmene* contain no **waiata** of this kind. There are two **waiata** of this kind, however, in the current official text *For All The Saints*:

1.   **Te waiata mō Ihaia Te Ahu** / *The song for Ihaia Te Ahu*. (*For All The Saints*, 161-162). This contains elements of **hīmene** and traditional Māori **waiata**. The content is Christian for it names **te Atua** / *God* and **Īhu Karaiti** / *Jesus Christ*. It is about a Māori person who is a Christian in Aotearoa/New Zealand. But it is sung in a traditional **waiata** style. I have heard this sung as a **waiata tautoko** / *song of support* by Te Arawa **iwi** / *tribes* at Māori occasions but not yet liturgically. I will use the term **waiata-hīmene** / *hymn-like Māori chant* as a way of naming this kind of **waiata.**

2.   **Manihera Tangi Whakamutunga** / *Manihera's Last Lament* (*For All The Saints*, 88). This **waiata** has no explicit Christian content and is sung in a traditional **waiata** style. Yet it features in a liturgical text and Te Manihera is one of the first Māori martyrs.

Tikanga Karakia

Tikanga Karakia contains some **hīmene** / *hymns* and Biblical **Waiata** / Biblical *Songs* as in *Te Rāwiri* and *Te Rāwiri Hīmene*. The sub-headings are similar to those in *Te Rāwiri Hīmene* such as **Mō te Ahiahi** / *for evening services* and **Mō Rēneti** / *for Lenten services*. There are two **waiata**, however, listed under the sub-heading 'More **Hīmene**' (*Tikanga Karakia*, 146) that, in contrast to *Te Rāwiri*, do not contain Christian content. These are:

1.   **Homai** (*Tikanga Karakia*, 146). This **waiata** does not have any explicit Christian content although it could be seen to be implicitly Christian in that it asks for the spirit to be renewed.

2.   **Māku** (*Tikanga Karakia*, 148). This **waiata** likewise does not have any explicit Christian content although its reference to the cry of a bird and the heart of a person responding could possibly be interpreted as a Christian theme.

Styles of te reo expression

The current official texts contain a wider variety of styles of **te reo** expression than those in *Te Rāwiri*. A **te reo** 'style of expression' in this research is mainly identified through usage in particular situations. With regular usage these styles have become deeply rooted in Māori

society. I have already alluded to the idiomatic and traditional **waiata** styles in Chapter Three.

The **poi** chant discussed in Chapter Three is in the style of traditional **waiata**. Part of this style includes a distinct beat throughout its performance. There is a cluster of words in the **poi** chant that help to create and maintain this distinct beat. These words are **taupatupatu, taupatupatu, taupatupatu** / *twirl and strike* (*Karakia Mihinare*, 155). The impact of these words can have no direct translation into English.

Whaikōrero / *formal speech making* **style**

A good example of a 'style of expression' that is contained in the current official texts is **whaikōrero** / *formal speech making* style. There is no obvious **whaikōrero** style in *Te Rāwiri*. There are different elements that make up the **Whaikōrero** style. One of these elements is the deliberate repetition of words. In a non-**whaikōrero** situation a person is welcomed into a home with a phrase such as **Tēnā koe, hou mai ki roto** / *Greetings, please enter*. In a **whaikōrero** situation the style of language is elaborate; thus welcome is expressed as **Haere mai**, **haere mai**, **nau mai** / *Welcome, welcome, welcome*. That is, **haere** and **mai** are decisively repeated. This use of repetition sounds pleasing to those who are aware of **whaikōrero te reo** styles of expression.

The style of repetition in a liturgical text likewise sets a rhythm to which most Māori people are accustomed. An example of repetition in the current official text *Karakia Mihinare* is, **Nōu e Ihowā te wehi, te mana, te ihi, te tapu** / *God, the awe, the authority, the power and the sacredness belong to you* (*Karakia Mihinare*, 504). In this example the repetition of the word **te** / *the* establishes a rhythm and emphasises the attributes of God.

Generic protocols

The current official text *Karakia Mihinare* draws on the generic protocol of **whakatau manuhiri** / *formally welcoming visitors*, an important and traditional Māori ritual. Such protocol is not in *Te Rāwiri*. 'Generic' protocols in this study are those protocols that have a degree of set structure but which can be applied flexibly in different situations.

The following example illustrates how the inherent values of the protocol move from one situation to another, that is, from a cultural usage into a liturgical usage. Again I use experiences to illustrate this protocol.

Word changes in the current official texts: responses to trends in contemporary society

Whakatau manuhiri / *welcoming visitors*

Whakatau manuhiri / *welcoming visitors* is a **tikanga** / *protocol*. **Tikanga** (also known as **kawa**) expresses the sense of rules and regulations. When people are formally welcomed to a **marae** / *a location where Māori activities take place* the **manuhiri** / *visitors* and **tangata whenua** / *hosts* are aware of this **tikanga**. Both visitors and hosts are obligated to adhere to the set protocol. Values such as **manaakitanga** / *care*, **mana** / *respect*, **tūrangawaewae** / *location* and **whakapapa** / *genealogy* take effect in this protocol. Most **manuhiri** make preliminary investigations of what the **tikanga** is before they visit the **marae**.

A **tikanga** of the **tangata whenua** is to inform and remind the **manuhiri** about the names of their own **maunga** / *mountains*, **hapu** / *sub-tribes* and **awa** / *river* in their **whaikōrero** / *formal speeches*. At times in my **hapu** if we are aware that the **manuhiri** do not know our **tikanga** we then publicly explain our **tikanga** to them. The **manuhiri** / *visitors* are then given the option to explain their own **tikanga**. We the **tangata whenua** then allow them to make a decision on which protocol they would prefer to follow and we the hosts would engage with it.

The key expression from our point of view is in the saying **Te mea e māmā ana ki a koutou** / *that which does not burden you*. This is an expression of our **aroha** / *love* and *care* and **manaaki** / *care* to the stranger and her/his **mana** / *prestige* and **tapu** / *sacredness*. We consider this as a **tika me te pono** / *accuracy/truthfulness* response towards the visitor. Our **mana** and **tapu** (as **tangata whenua** / *hosts*) cannot be diminished as we are in immediate contact with our physical **tūrangawaewae /** *location* features such as the **wharenui** / *meeting house*, **maunga** / *mountain* and **awa** / *river*. Therefore we see the care of **manuhiri** / *visitors* in the protocol of **whakatau manuhiri** / *welcoming visitors* as paramount.

This protocol of **whakatau manuhiri** is used in several sections of *Karakia Mihinare*. Two elements of this protocol are **ngā whaikōrero** / *official speech making*, and **karanga** / *a beckoning call performed by women as part of a formal protocol of welcome*.[5] The sub-section entitled **Ngā Whaikōrero** in *Karakia Mihinare* contains the reading of the scriptures and the sermon (*Karakia Mihinare*, 480). The **whaikōrero** / *formal speeches* in a 'cultural' **whakatau manuhiri** / *welcoming visitors* situation involves the sharing of past historical events and self-identification. The **Ngā Whaikōrero** sub-section of scripture reading and

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[5] The following text describes the protocol of karanga in detail Salmond, *Hui: A Study of Māori Ceremonial Gatherings*, 137-141.

sermon involves, in a parallel way, the sharing of the Christian stories and the self-identification of the participants.

The sub-section entitled **Te Karanga** / *The Invitation* (*Karakia Mihinare*, 509) in *Karakia Mihinare* involves calling people forward to receive communion. In the cultural **whakatau manuhiri** protocol the 'cultural' **karanga** / *a beckoning call performed by women as part of a formal protocol of welcome*. It occurs in two places within the **whakatau manuhiri** / *welcoming visitors*. The first place is close to the beginning of the procedure. The host initiates the **karanga**. It normally begins with an introductory line and the standard words are **E te manuhiri**, **haere mai**, **haere mai**, **haere mai** / *Vistors welcome, welcome, welcome*. The line that follows the introductory line is then varied. Normally three basic themes are expressed in three different sets of **karanga** / *a beckoning call performed by women as part of a formal protocol of welcome*. These are: a general welcome to the setting of the host, a reference to the purpose of the gathering, and an acknowledgement toward those who have died. Each set refers to themes that can be shared between the **manuhiri** / *visitors* and the **tangata whenua** / *hosts*.

The second place of the cultural **karanga** in the set protocol is close to the end of the procedure. The purpose of the second **karanga** differs from the first **karanga**. The second **karanga** is not about those who have passed away, or about the purpose of the meeting; it is simply an invitation to partake in a meal.

The second 'liturgical' **karanga** in *Karakia Mihinare*, that invites people to communion (*Karakia Mihinare*, 509), occurs in the position of the second 'cultural' **karanga**. There is more to this second 'liturgical' **karanga** than there is to the second 'cultural' **karanga**. While it does retain the essence of the idea of partaking in a meal, it includes elements of the first set of the 'cultural' **karanga**, such as reference to those who have died. In the second liturgical **karanga** there is an element of this because the 'meal' is particular to the remembrance of the life and death of Christ.

Cover words

The current official texts *Tikanga Karakia* and *Karakia Mihinare* have words written on their covers. These 'cover' words are, by their position, high profile in that they provide a brand for the organisation. In Te Pīhopatanga liturgical texts, these words are normally **te reo** words. Furthermore the importance of such high profile words to the organisation can be ascertained by its consistent and regular use in its texts.

The word 'karakia' / *prayers/incantations/order of service*

The word **karakia** / *prayers/incantations/order of service* is an example of a 'cover' word. The word **karakia** is found throughout the main body of *Te Rāwiri*. However, it is not written on its covers or the title page. The word **karakia** is now, however, on the covers and title pages of the current official texts and is found throughout its body of text.

The word **karakia** is an indigenous Māori word. It was deeply ingrained in Māori society well before the arrival of Christianity in Aotearoa/New Zealand. In traditional Māori society, **karakia** is always associated with a person, an occasion and a purpose. **Karakia** consisted of many forms of supplications, pleas and intercessions. It was a mode of communication between the physical and the spiritual world of humanity. The **karakia** was conducted by specific assigned people capable of expressing it competently.

The meaning of **karakia** varies according to where it is used in *Te Rāwiri*. In one instance **karakia** expresses the idea of an order of service. For example in the rubrics for **Te Tikanga Mō Ngā Inoi ō te Ata** / *The Order for Morning Prayer* (*Te Rāwiri* 1) it states . . . **te tīmatanga ō te Karakia ō te Ata** / *At the beginning of Morning Prayer*. The word **karakia** is an essential part of *Te Rāwiri*, yet, to repeat, this importance is not profiled on the covers or title pages of *Te Rāwiri*. This can be contrasted to a similar Catholic Māori text which states on its cover **Pukapuka Karakia** / *A book of prayers and order of services* and on its title page it states **He Pukapuka Karakia me te Ako Poto ō te Hāhi Katorika** / *A book of prayers and the shortened Catechism of the Catholic Church*.[6]

Two of the current official texts have the word **karakia** / *prayers and order of services* as part of their titles. These are *He Karakia Mihinare ō Aotearoa* and *He Tikanga Karakia Me Ētahi Hīmene*. The word **karakia** affirms the **tūrangawaewae** / *location*, **whakapapa** / *source* and **wānanga** / *school of thought* of the content of each text as being of Aotearoa/New Zealand.

The English language

English language is almost non-existent in the foundational texts when compared to the current official texts. In *Te Rāwiri* most of the English words appear on the title page, such as the English word "London". In *Te Rāwiri Hīmene* below the **te reo** title there is additional information written in English explaining that the hymns are in the Māori language. Likewise

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[6] Te Hāhi Katorika, *He Pukapuka Karakia Me Te Ako Poto Ō Te Hāhi Katorika* (Akarana: Te Epikopo ō Akarana, 1915).

next to the individual **hīmene** there are references to tunes for each hymn in English and other languages.

The societal expectation that surrounded the time of the foundational texts was that God's word was in **te reo**. Māori people of that time related to God who spoke to them as Māori and in that era the language was **te reo**. *Te Paipera* was highly valued and sought after when first printed. There is no evidence that the Māori people wanted another language version of the Bible other than *Te Paipera*.

The English language in the current official texts appears as translations of the **te reo** texts and as English hymns. For example, *Tikanga Karakia* contains *Te Rāwiri*-type liturgies, most with English translations from the *Book of Common Prayer* on the opposite page to the **te reo** text. There are also three English language hymns that do not have a **te reo** translation. In *Karakia Mihinare* there are parallel English translations for some Māori liturgical texts (*Karakia Mihinare*, 476).

The increase over about the last 25 years of English translations reflects the situation of **te reo** in the wider Māori society. The translations address the varying **te reo** competency of Te Pīhopatanga clergy and those missioned to by Te Pīhopatanga. In the first instance, the clergy who have difficulty understanding **te reo** are now able to comprehend what they are saying in **te reo** because of the availability of the English translations. In the second instance, the English translations help those in the congregations who do not understand **te reo**.

Conclusion

This chapter has identified word changes in current official liturgical texts that have been prompted by changes in the contemporary Māori society, namely, the distinction between Christian and non-Christian texts, styles of **te reo** expression (**whaikōrero** style), generic protocols (**whakatau manuhiri**), 'cover'words (**karakia**), and English language translations of **te reo** texts. These word changes may be considered as a Te Pīhopatanga mission response to contemporary Māori society.

Chapters Three and Four together have identified marked word changes between the foundational and the current official texts. This has been the first stage in the larger project of this thesis to investigate the new theologies that may result from word changes in liturgical texts. These two chapters were concerned solely with current official texts. The next step, carried out in Chapter Five, will be concerned with more recent experimental texts.

Chapter Five

Word Changes in the 'Experimental' Texts

Introduction

In the previous two chapters I identified where words in the current official texts differed from those in the foundational texts. In this current chapter, I identify where the words in a number of 'experimental' texts differ from both the foundational texts and the current official texts. In Chapter One I defined an 'experimental' text as one which is a stand-alone text that has not been sanctioned by Te Pīhopatanga. These texts are at the cutting face of the church's mission in the contemporary world and are attempts to make the liturgy specific to particular events.

The five experimental texts examined in this chapter are representative of other experimental texts that contain similar word changes.[1] The five experimental texts are:

1.   *Rītani-Tangaroa* (*A Litany to Tangaroa*)

2.   *Hura Kōhatu* (Headstone Unveiling)

3.   *Inoi Amorangi* (A Prayer for the annual meeting of a diocese)

4.   *Te Korowai* (The Traditional Māori Cloak)

5.   *Hīmene Kirihimete* (A Carol Service)

I examine each of these texts in turn using the following format:

- An introduction to the text which includes a) a description of its relationship to Te Pīhopatanga in line with the values of **whakapapa** / *genealogy*, **tūrangawaewae** / *location* and **wānanga** / *school of thought*, and b) its relationship to the foundational text *Te Rāwiri*.

- **Word changes corresponding to those in the current official texts**. These are word changes in the experimental texts that occur in categories already established in the current official texts and described in Chapters Three and Four, namely,

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[1] An example of another experimental text is 'Eucharistic Celebration for Taapapa' written by the Reverend Bill Tuhiwai. Of particular interest in this experimental text is his reference to the ancient Māori concept of heaven. He refers to heaven as **Rangi Tuhāhā** / *a traditional Māori reference to a heaven*. God is referred to as **te Rangatira ō te Rangi Tuhāhā** / *the chief of the ancient heaven*.

> Aotearoa/New Zealand proper nouns, alternative words, Māori issues, replacements words, Māori philosophical concepts, the distinction between Christian and non-Christian texts, styles of **te reo** expression, generic protocols, cover words and English language translations of **te reo** texts.

- **New categories of word change**. These are word changes in the experimental texts that fall into a different category of word change from those established in the current official texts.

- Each section concludes with **He puāwai āniwaniwa** / *a rainbow revelation* (creativity) to briefly capture the sense of new theologies created by the word changes.

Experimental Text One: *Rītani-Tangaroa / A Litany to Tangaroa* by Eru Potaka-Dewes

The Reverend Eru Potaka-Dewes is an ordained Anglican priest of 37 years. He is a theologian and writer on Anglican Māori issues. Potaka-Dewes is a graduate of St. John's theological college. His writings indicate that he is a sacramental theologian. He is director of the **Atuatanga** / *a study of Māori theologies* programme of Te Taapapa ō Te Manawa ō Te Wheke.[2]

The information on the cover of the liturgy credits this liturgy to Te Taapapa ki te Manawa ō Te Wheke. It states that it was "compiled by The Reverend Eru Potaka-Dewes" for use at the Summer School 2007.

At this service there was a full representation of Anglican Māori such as laity, clergy and bishops. The bishops were the Right Reverend Rahu Katene, the Right Reverend Muru Walters and the Arch-Bishop who is also the Bishop of Aotearoa, the Right Reverend Brown Turei.

Rītani-Tangaroa is based on **Te Rītani** / *The Litany* service in *Te Rāwiri* (*Te Rāwiri* 24-29). The experimental text has 20 sets of petitions. **Te Rītani** in *Te Rāwiri* has 41 sets of petitions. Petitions 1-4 in both texts are exactly the same. These petitions establish a relationship between humanity and the Trinitarian nature of God. Petitions 17 and 19 in *Rītani-Tangaroa* are also the same as the 38th and 40th in **Te Rītani** in *Te Rāwiri*. These petitions appeal to the mercy of Christ.

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[2] A campus of Te Whare Wānanga ō Te Pīhopatanga ō Aotearoa. This campus is situated in the Rotorua region. Te Whare Wānanga ō Te Pīhopatanga ō Aotearoa is a theological educational provider of Te Pīhopatanga ō Aotearoa. **Atuatanga** is a Te Pīhopatanga study of Māori theologies.

The writing protocol as in *Te Rāwiri* is maintained, such as the capitalisation of key words such as **Matua** / *Father*.

Word changes corresponding to those in the current official texts

Word replacements

The word **Ihowā** / *Jehovah/Lord* is replaced by a) **Tangaroa** / *the creation force of the sea* and b) **te Atua** / *God*. A detailed exploration of these word replacements is as follows.

a)   In the sixth petition **Tangaroa** / *the creation force of the sea* replaces **Ihowā**. Thus it states **E Tangaroa aua rā e mahara ki ā mātou hē, ki ngā hē ō mātou tīpuna…aua rā e riri ki a mātou** / *Remember not, Tangaroa, our offences, nor the offences of our ancestors…be not angry with us forever* (*Rītani-Tangaroa*, 1). The equivalent petition in *Te Rāwiri* reads, **E Ihowā, aua rā e mahara ki ō mātou hē, ki ngā hē o ō mātou tūpuna…aua rā e riri tonu ki a mātou** / *Remember not, Lord, our offences, nor the offences of our forebears…be not angry with us for ever* (*Te Rāwiri*, 24-25).

b)   All the responses that refer to **Ihowā** / *Jehovah/Lord* are replaced with **te Atua** / *God*. The significance of **te Atua** as a word replacement word for **Ihowā** is associated with how it is paired with the word **Tangaroa**. Petitions 6-10 are addressed to **Tangaroa** / *the creation force of the sea.* The corresponding responses of the petitioner are addressed to **E te Atua** (petitions 6-10). By replacing **Ihowā** there is an implicit suggestion that **te Atua** means more than God of *Te Paipera*. The implication can be that it refers to **te atua** meaning an indigenous form of divinity. This then implies that **Tangaroa** bridges the **te atua** of **te ao Māori tūturu** / *the indigenous non-Christian Māori world*. and the **te Atua** of *Te Paipera*. This implication is plausible as **Ihowā** and **te Atua** are combined as an address for God, for example, in **Kenehi** / *Genesis* 2:7-9. However, I do not see the same application to **Tangaroa** and **te Atua**. I question this in Chapter Nine.

Māori issues

The Māori issue that this liturgy addresses is **kaitiaki** / *guardianship*. **Kaitiaki** is a concept of assigned roles of responsibilities.[3] There are **kaitiaki** for institutions such as the site of the Anglican theological college in New Zealand, the College of St. John the Evangelist, or a **kaitiaki** of family **whakapapa** / *genealogy* and **wānanga** / *schools of thought*.

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[3] Barlow, 34-35.

Word changes in the 'experimental texts

In this liturgy **Tangaroa** is guardian of all that is associated with the sea. **Tangaroa** / *the creation force of the sea* is called upon to deliver humanity from their sinful actions towards **Tangaroa** (*Rītani-Tangaroa*, 8th petition, 2). These sins are **whakaparuparu** / *pollution* in particular the everlasting damage of **tuku hamiti** / *sewage*, and nuclear testing at Mururoa.

Aotearoa/New Zealand proper nouns

The new Māori personal names are **Tangaroa** / *creation force of the sea* and **Tāwhirimātea** / *creation force of the weather* (*Rītani-Tangaroa*, 1). These are personal names of divinity forces in the Māori creation stories. **Ranginui** / *creation force of the sky* and **Papatuanuku** / *creation force of the earth* are the Māori creation personal names in the current official text *Karakia Mihinare* (*Karakia Mihinare,* 477). In this current official text the personal names of **Ranginui** and **Papatuanuku** are referenced to God. In *Rītani-Tangaroa* there are sections that do not express a relationship with God. For example the fifth petition states **E te Rangi, Papatuanuku, Tāwhirimātea, ki a koe Tangaroa: Tohungia mātou te hunga pōuri rawa i te hara** / *Rangi, Papatuanuku, Tāwhirimātea and you Tangaroa. Have mercy upon us miserable sinners.* This is discussed in Chapter Nine.

English translations

There are a lot of English translations, such as for the indigenous **karakia** / *prayers*/*incantations* and the non-Christian Māori **waiata** / *songs* (*Rītani-Tangaroa*, 4). The translation of the **waiata** makes it clear that the **waiata** / *songs* has a Christian theme. Likewise with the indigenous **karakia**.

New categories of word change

In the previous section I identified word changes within the categories familiar in the current official texts and described in Chapters Three and Four. The changes identified in this current section are new categories that are additional to or different from those in the current official texts.

Waiata / *Māori non-Christian songs* **replaces hīmene /** *hymns*

Hīmene / *hymn* in this thesis is defined as a song of praise to the Christian Trinitarian God. At all times there is a **whakapapa** that is related to Christ by such words as **Īhu Karaiti** / *Jesus Christ*, **te Atua** / *God* and **Wairua Tapu** / *Holy Spirit*.

This category differs from the word change described in Chapter Four as '**Hīmene**, Biblical **Waiata**, and traditional **waiata** in the current official texts'. The major difference is that

hīmene and biblical **Hīmene** in *Rītani-Tangaroa* are totally replaced with **waiata**. There are no **hīmene** and no Biblical **Waiata**.

Three of the four **waiata** / *Māori non-Christian songs* are translated into English. They all contain a reference to the sea. The first **waiata** 'Rimurimu' (*Rītani-Tangaroa*, 6) has a footnote explaining that a mother grieves for her deceased child who moves 'back to the original homeland of the Māori.' If it were not for this explanation in English the **waiata** as it stands would not contain a Christian theme. The Christian theme is that of helplessness. However, unlike a Christian **hīmene** / *hymns*, there is no reference to God as the means of addressing such helplessness.

The second **waiata** 'Tai Timu Tai Pari' (*Rītani-Tangaroa*, 6) in contrast to 'Rimurimu' puts forward a means to address the experience of pain which is to cling to the knowledge of love. Yet the source of such love and comfort is not named. Again this is in contrast to other **waiata** / *Māori songs* in the wider Māori community that refer to love and where the love originates from. For example, the **waiata hīmene** entitled 'E Toru Ngā Mea' names *Te Paipera* as the source of love. Another example is the **waiata** 'Ehara i te mea'. In this **waiata** the source of love is the ancestors. Neither of these **waiata** is used as a liturgical **hīmene**. Yet unlike 'Tai Timu Tai Pari' these examples do specify where love can be drawn from.

The third **waiata** was composed by the **Kaumātua** group.[4] '**Nō Tangaroa Te Moana**' (*Rītani-Tangaroa*, 7). It is a glorification of **Tangaroa** as the creator of the sea that is **Nō Tangaroa te moana** / *the sea belongs to Tangaroa*. The sea is also inhabited by **Tangaroa** that is **kei roto i te moana** / (*Tangaroa*) *lives in the sea*. It also celebrates the abundance of seafood such as **kina** / *sea urchins*, **pāua** / *abalone*, **koura** / *crayfish* and **ika** / *fish*. Again there is no reference to the creator as known to Christians who is God.

The fourth **waiata** 'Tīramarama mai rā e' (*Rītani-Tangaroa*, 7) refers to Venus the morning and evening star. Venus is described as the messenger of the world. It breaks through darkness to lighten both day and night. The birds celebrate this occurrence. Everything is alight. Again, like the previous **waiata** / *Māori songs*, there are no direct references to **Īhu** / *Jesus* or **te Atua** / *God*. The last verse in this **waiata** relates to content in the current official text *Karakia Mihinare* (*Karakia Mihinare*, 477). This reads **kia hora te marino, kia whakapapa pounamu te moana, kia tere te kārohirohi i mua i tō huarahi** / *may peace be*

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[4] The **kaumātua** group consists of elders who are either competent **te reo** speakers or are able to understand **te reo**.

widespread, may the sea glisten like greenstone, and may the shimmer of light guide you on your way.[5]

The juxtaposition of karakia mihinare / *Christian prayers* and karakia ō te ao Māori / *indigenous prayers.*

There are two indigenous **karakia** / *traditional indigenous prayers* sandwiched between two Christian liturgical texts that are significant in most Te Pīhopatanga liturgies. These Christian texts are the Lord's Prayer and the Bishop's blessing. A distinct difference between the **hīmene** and **poems** in this liturgy, from the two indigenous **karakia** is that the **karakia** / *traditional indigenous prayers* are not options. The **karakia** are integrated securely into the liturgical text.

The **karakia** by the **kaumātua** / *elder* Hohepa Kereopa contains the word 'Rangiatea' (*Rītani-Tangaroa*, 4). This could possibly evoke thoughts about the Church of Rangiatea at Otaki.[6] Note the liturgical event was at the Otaki beach. The second **karakia** / *traditional indigenous prayers* by the **kaumātua** / *elder* Anaru Kira does not contain Christian religious language but it does have a Christian theme (*Rītani-Tangaroa*, 4). It explains that the essence of life can be pared down to a single grain. This has echoes of the mustard seed, and the Julian of Norwich concept of the acorn.

The secular challenges the theological

The Hone Tuwhare poems in this liturgy are in English with some Māori words strategically interwoven (*Rītani-Tangaroa*, 8-12). These poems are written with similar writing protocols to those in *Te Rāwiri*, such as capitalisation. Thus in the poem entitled '(A living verse) A 'Life-source', indeedy!' it speaks of 'a Holy Sense of seizure…' (*Rītani-Tangaroa*, 8). At times capitalisation expresses the poet's case against Christianity. Thus in the poem entitled 'Tangaroa (betcha)' it states, 'OUR good & kind Gods (MĀORI ones)' and 'So, I must behave & pay my proper respects & ancient prayers (NOT PĀKEHĀ ones)!)' (*Rītani-Tangaroa*, 9). In the poem entitled 'Kina!' it states 'I do not forget to sing a Tapu Hymn of, THANK YOU-to our Sea God, TANGAROA for its Life-giving…' (*Rītani-Tangaroa*, 10)

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[5] Hirini Moko Mead and Neil Grove, *Ngā Pepeha ā Ngā Tīpuna: The Sayings of the Ancestors*, 2nd ed. (Wellington: Victoria University Press, 2003), 210.
[6] The significance of the Rangiatea church to the Anglican Church is in the following text Eric Ramsden, *Rangiatea: The Story of the Otaki Church Its First Pastor and Its People* (Wellington: A.H. & A.W. Reed, 1951). *Rangiatea: Ko Ahau Te Huarahi Te Pono Me Te Ora*, (Wellington: National Library of New Zealand, [1997]).

The poem entitled 'WOT!!! Not enough to go around?' states 'A 'Karakia' of heartfelt Aroha…to our Sea God 'TANGAROA' (*Rītani-Tangaroa*, 12).

Te reo

Different **te reo** dialects are acknowledged; thus both **tūpuna** (*Rītani-Tangaroa*, 12) and **tīpuna** (*Rītani-Tangaroa*, 6) are included to mean *ancestors*.

English language liturgies

The liturgical service contains a 'Closing prayer' which is written in English (*Rītani-Tangaroa*, 5). The only **te reo** words are references to **Tangaroa** / *creation force of the sea*. This is different from the current official **te reo** liturgies as this is not an English translation of a **te reo** text.

He puāwai āniwaniwa / *a rainbow revelation* **(creativity)**

Potaka-Dewes adapts a traditional order of liturgy to confront a current environmental issue that concerns Māori people. The title of the experimental text signals that this service is only one of a kind and it is not **Te Rītani** which is in *Te Rāwiri* (*Te Rāwiri*, 24). He creatively signals this by replacing the definite particle **te** / *the* with the indefinite particle **he** / *one of many or one* thus indicating that this is one type of Litany from the genre of Litanies.

Experimental Text Two: *Hura Kōhatu* by Wiremu A. Panapa.

The Reverend Wiremu Aotearoa Panapa is the eldest son of the second Bishop of Aotearoa, the Right Reverend Netana Panapa. Wiremu was ordained in 1982 and is a senior priest of the Hui Amorangi ki te Tai Tokerau.

Te Pīhopatanga ō te Tai Tokerau crest is on the cover of this liturgy.[7] Most of this liturgy is from the foundational and current official texts *Karakia Mihinare*, *Hīmene*, *Te Rāwiri* and *Te Paipera*.

The numbers and introductions to the **hīmene** / *hymns* are similar to those in *Te Rāwiri Hīmene*. The only difference from *Te Rāwiri Hīmene* is that the scripture reference in the introduction is in English. An example is No. 122: Kei riri tonu mai. E Ihowā tohungia ahau: e ngoikore ana hoki ahau. Psalm 6:2 (*Hura Kōhatu*, 8). In *Te Rāwiri Hīmene* this reads as Waiata vi. 2 (*Te Rāwiri Hīmene*, 122).

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[7] This crest has four **mangō pare** / *hammer head shark* **kōwhaiwhai** / *Māori pattern* designs. It also contains a bishop's mitre.

Te Inoi ā te Ariki / *The Lord's Prayer* is as in *Te Rāwiri*. It does not have an English translation (*Hura Kōhatu*, 4).

Word changes corresponding to those in the current official texts

English translations

The translations are highlighted by being presented in italics. These translations are interwoven within the Māori texts of the two prayers that are sourced from *Karakia Mihinare* (*Hura Kōhatu*, 6). This is different from how the translations of these prayers are presented in *Karakia Mihinare*. In this current official text the English translations are on the opposite page (*Karakia Mihinare*, 883). The words **whānau** / *family* (*Hura Kōhatu*, 6,7) and **hīmene** / *hymns* (*Hura Kōhatu*, 2) are presumed by the liturgist to be understood by all as no translations are provided, as illustrated in the following example: 'The Blessing of the *Whānau*-Te Manaakitanga ā te *Whānau* [my italics and highlighting]*' (*Hura Kōhatu*, 7).

New categories of word change

(The changes identified in this current section are new categories that are additional to or different from those in the current official texts.)

The prominent juxtaposition of secular whakapapa / *genealogy* with liturgy

I have named this as a new change because of the amount of **whakapapa** / *genealogy* information. The **whānau whakapapa** / *family genealogy* envelops the order of liturgy as some of it is inside the front cover and rest of the **whakapapa** is on the last page of the order of service. The **whakapapa** that surrounds the liturgy adds a myriad of Māori philosophical concepts and values to the liturgical text. Examples of such philosophical concepts and values are: **mana** / *authority*/*status*, **tūrangawaewae** / *location*, **tapu** / *sacredness* and **whanaungatanga** / *family obligations*.

Examples of these in the text are:

a)   The **mana iwi** / *tribal prestige* and **mana tūrangawaewae** / *land-based prestige* of Muriwhenua Te Aohanga Tamihana is acknowledged. His **iwi** / *tribe* **Te Arawa** / *a tribe in the area of Rotorua* and his **hapu** / *sub-tribe* **Rangiwewehi** / *a name of a sub-tribe* are named (*Hura Kōhatu*, inside front cover). This is significant, for the liturgical event is held away from his ancestral **tūrangawaewae** / *location* of **Te Arawa** and **Rangiwewehi**. It is held at Dargaville (a different tribal area from **Te Arawa**).

b)   The importance of **tapu** / *sacredness* and **whakapapa** / *genealogy* of names is signified by the indication in the written **whakapapa** of how the names are inter-related. For example the grandchildren of Muriwhenua and Mereana have names such as Mereana and Muri. (*Hura Kōhatu*, 9)

c)   **Kotahitanga ō te whānau** / *the expression of the unity of family* is expressed in how the **whakapapa** includes all those who are associated to the family. An example of this in the liturgy is the listing of the **whānau** of the four marriages of Samuel Marsden. (*Hura Kōhatu*, 9)

English language liturgies

There are several English language prayers throughout this liturgical text, for example the 'Prayers of Remembrance'. There are five **te reo** words in these prayers that are not translated into English. The prayers are not translations of a **te reo** liturgical text.

He puāwai āniwaniwa / *a rainbow revelation* **(creativity)**

Panapa has made **whakapapa** / *genealogy* an integral part of a liturgical text. He has moved **whakapapa** from a secular context into a liturgical text. He is aware that a **whānau** / *family* do not live in isolation and even if they did attempt to live in isolation **whakapapa** has the capacity to challenge this. The secular **whakapapa** strengthens the concept of **te whānau ā te Karaiti** / *the family of Christ*.

Experimental Text Three: *Inoi Amorangi* by Waiohau Te Haara

The Right Reverend Waiohau Te Haara was the first Bishop of the **Hui Amorangi ki te Tai Tokerau** / *a diocese from Auckland to Cape Reinga*. He is a theologian whose expertise is in the field of **te reo** and **te reo** liturgies.

This prayer is in the **Hui Amorangi ki te Tai Tokerau** / *a diocese of Te Pīhopatanga* agenda and reports booklet for their annual **Hui Amorangi** / *diocese meeting*. The content of this booklet is determined by the Bishop of the **Hui Amorangi ki te Tai Tokerau**. In the table of contents this prayer is described as **Te Inoi ō Te Hui Amorangi** / *The diocese prayer*. It is entitled as, **Te Inoi Mō Tēnei Hui Amorangi** / *The Prayer for this Hui Amorangi* (Hui Amorangi ki te Tai Tokerau).[8]

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[8] A conference named **Hui Amorangi** / *a gathering of a diocese* is a formally constituted forum of laity, clergy and the Bishop. It is an annual meeting of a **Hui Amorangi** / *diocese* that deals with matters of organisation.

I have not seen an equivalent English language translation of this prayer. I categorise this fact of non-translation as a characteristic of *Te Rāwiri*. Other *Te Rāwiri* characteristics are transliterations such as **Pīhopatanga** / *Bishopric* and **Āmine** / *Amen*. There is only one instance of capitalisation. This is the word **Ariki** / *Lord God/Lord Jesus/God-Christ*.

Word changes corresponding to those in the current official texts

Styles of te reo / *Māori language* expression

The style of **te reo** expression in this experimental text is that of repetition. The word that is repeated is **tuia** / *bind/sew*. **Tuia** is at the beginning of six of the eleven lines. These six sentences are between **E te Ariki** / *Lord God/Christ* and **Te mana, te tapu, te ihi, te wehi** / *The authority, the sacredness, the power and the awe*. Therefore the word **tuia** connects **E te Ariki** and the named attributes that belong to **te Ariki**. The word **tuia** is in the current official text *Karakia Mihinare* (*Karakia Mihinare,* 488). It also means to *bind*.

'Māori philosophical' concepts

The concepts of **mana** / *authority*, **tapu** / *sacredness*, **ihi** / *power*, **wehi** / *awe* and **mauri** / *life force* are in the foundational and current official texts. The new concept introduced in this prayer is the expression of the various meanings of **whakaaro** / *thought*. In traditional Māori **whakaaro** is not static knowledge. It is fluid and contains varying qualities. **Whakaaro** cannot be neutral.

The concept of **whakaaro** is combined with the image of a **here** / *thread*. **Whakaaro** as a new Māori concept is highlighted when it is seen next to the word **here** / *thread*. **Here** is an established word in the foundational and current official texts, for example, in **hīmene** 80 (*Te Rāwiri Hīmene*, *Hīmene*, 80).

The word **whakaaro** is repeated in three consecutive lines (*Inoi Amorangi*, lines seven to nine). Each line describes a different quality of **whakaaro**. Thus line seven states **whakaaro pai**, which is a positive and empowering way of thinking. Line eight states **whakaaro nui**, which is a supreme way of thinking and is the basis for wisdom. The final line of the three lines is **whakaaro hōhonu**, which is an in-depth means of thinking.

Generic protocols

The marked generic protocol is the application of a **whakapapa**-like structure. *Inoi Amorangi* begins with **te Ariki** / *God-Christ* and then moves to creation which includes the intercessors. The notion of creation is conveyed by lines two to four. Lines two and three state **Tuia te**

rangi e tū nei / *bind the sky above* (line two) and followed by **Tuia te papa e takoto nei** / *bind the land that lays here* (line three). In these two lines there is a play upon the words **rangi** meaning *sky* and **papa** which means *earth.* In the Māori creation narratives **Ranginui** / *the creation force of the sky* and **Papatuanuku** / *the creation force of the earth* are major forces that represent the male and female elements of creation. Therefore it is easy to move the meanings of **rangi** and **papa** in lines two and three to refer to **Ranginui** and **Papatuanuku**. Line four refers to all those who belong to Te Pīhopatanga who are bound to the Creator God. The **whakapapa** / *genealogical* line then reads as God, sky, earth and then humanity.

New categories of word change

An indigenous karakia / *prayer/incantations* rhythm and intonation

The indigenous **karakia** / *prayers/incantations* rhythm and intonation are created by the combination of some of the current official text categories. These main categories are 'styles of **te reo** expression', 'Māori philosophical concepts' and 'generic protocols'. This combination produces a rhythm and intonation which is similar to pre-Christian Māori **karakia**.

He puāwai āniwaniwa / *a rainbow revelation* (creativity)

This is an example of the interweaving of elements from the foundational and current official texts with indigenous Māori images to convey a Christian Māori message. The words **rangi** / *sky* and **papa** / *earth* are capable of provoking thoughts of the **te ao Māori tūturu** / *the indigenous non-Christian Māori world*. However these words also relate to other Anglican Māori texts such as **ki runga ki te whenua kia rite anō ki tō te rangi** / *on earth as in heaven* which is found in **Te Inoi ā Te Ariki** / *The Lord's Prayer* (*Karakia Mihinare*, 49). These are images that explain an Anglican Māori understanding of the world as a Māori person who is Christian.

Experimental Text Four: *Te Korowai / The traditional Māori cloak* by Muru Walters

The Right Reverend Muru Walters is the Bishop of the Hui Amorangi ki te Upoko ō Te Ika.[9] He is a recognised artist, lecturer, writer, philosopher, and theologian. Walters has written articles on **te reo** liturgies.

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[9] A diocese that spans the area between Wellington and Taranaki.

This prayer is found in two books. One is a publication of Christian essays.[10] The other book is the reports and agendas for **Te Pīhopatanga Hui Rūnanganui** / *Te Pīhopatanga annual general synod meeting*.[11] It is in this book that the prayer is specific to Te Pīhopatanga **whakapapa** / *genealogy*, **tūrangawaewae** / *location* and **wānanga** / *school of thought*.

Te Rāwiri capitalisation is applied in this text. Two words are capitalised: **te Atua** / *God* and **te Iwi** / *God's people*. The capitalisation of these words indicates that these are more than generic references to **atua** / *indigenous Māori forms of divinity* and **iwi** / *tribe/people*. If capitalisation in the text is seen as an indication of divinity, it then means that the prayer is about God and God's people.

There is one transliteration, which is **korōria** / *glory*. If one did not know the liturgist, the liturgical writing protocols, and the book in which it occurs, this prayer can almost be understood as non-Christian. However, the transliterated word **korōria** strongly indicates it is a Christian Māori prayer.

Word changes corresponding to those in the current official texts

English translations

The English translation has helped to explain that this is a Christian prayer. It is the translation which confirms that the capitalisation of the word **iwi** / *tribe/people* was not a typing mistake. The word **Iwi** is translated as *God's people*. Therefore in conjunction with the transliterated word **korōria** / *glory* the English translation confirms the prayer as Christian.

Styles of te reo / *Māori language* expressions

There are three styles of **te reo** expressions applied in this text. The first style is that of **whakatauāki** / *proverbial sayings*. There is a marked difference in the application of this style from that of the current official texts. In this text there are words that hint of several other **whakatauāki** whereas in the current official texts the **whakatauāki** references are apparent. An example in the experimental text is the word **miro** / *thread*. This triggers a reference to the **whakatauāki** composed by Kīngi Potatau which states, **Kotahi te kōhao ō te ngira e kuhuna ai te miro mā, te miro pango, te miro whero. I muri, kia mau ki te aroha, ki te ture, me te whakapono** / *There is but a single eye of the needle through which white, black and red threads must pass. After I am gone hold fast to the love, to the law, and*

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[10] Muru Walters, "Te Upoko Ō Te Ika Karaitianatanga," in *The Future of Christianity: Historical Sociological Political and Theological Perspectives from New Zealand*, ed. John Stenhouse, Brett Knowles, and assisted by Antony Wood, ATF Series (Adelaide: ATF Press, 2004), xiii.

[11] Te Pīhopatanga ō Aotearoa, "Te Rūnanganui Agenda Minutes and Reports 3-6 November 2005 Otaki," 89.

to the faith.[12] Walters also references to specific **whakatauāki** / *proverbs*. For example **Mā te huruhuru te manu ka rere** / *Only by its feathers is the bird able to fly*. This **whakatauāki** encourages and acknowledges the value of contributing to a cause.[13]

The second style of **te reo** expression is repetition. The word **miro** / *thread* is stated in lines two, three and five. In line two it is used three times. He states that **rerekē atu te miro ō tēnā i tēnā** / *there are many qualities of threads* (line two). Then three qualities of threads are defined: **he miro tui aroha** / *threads of love*, **he miro whakaū** / *threads of support* (line two) and **ngā miro pirau** Walters translates this as *the rotting threads* (line three). The *rotting threads* are the frayed threads of the **korowai** fabric.

The third style is Māori imagery. The **korowai** / *a traditional Māori cloak* is an understood Māori image in Māori oratory. Similarly **te pou herenga waka** / *a mooring stake for canoes* is a metaphor for centrality. Thus in *Karakia Mihinare*, Christ is referred to as **te pou herenga waka** (*Karakia Mihinare*, 479). In Walter's experimental text, the art of **korowai**-making is a metaphor for putting the Gospel message into action.

New categories of word change

A Māori image with a cluster of whakatauāki / *proverb* references

This prayer focuses on the single image of the care and upkeep of a **korowai** / *traditional Māori cloak*. Associated with the central image of the **korowai** are several **whakatauāki** / *proverbs*. These **whakatauāki** layer the image of the **korowai** with various indigenous Māori insights, such as the care of all people who are identified as **Iwi** / *those people who are God's people*.

He puāwai āniwaniwa / *a rainbow revelation* (creativity)

Walters draws the **te ao Māori tūturu** / *the indigenous non-Christian Māori world* and the Christian elements together in several ways. First he confronts the reader with three distinct traditions, a) the tradition of weaving **korowai**, b) the tradition of **whakatauāki** and c) the traditional stories in *Te Paipera*. The **korowai** / *cloak* draws the traditions together. The indigenous Māori **korowai** of the **kākahu māhiti** / *dog skin cloak* is put next to the **korowai** of *Te Paipera*. The significance of the dogskin cloak in traditional Māori society is that it was

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[12] Mead, 246. An added note on this page is that the faith that is referred to is Christianity.
[13] Hirini Moko Mead and Neil Grove, 286. This **whakatauāki** / *proverb* is described as being part of another **whakatauāki**.

a highly prized cloak worn only by nobility.[14] In contrast there is no such thing as a traditional **kākahu āniwaniwa** / *rainbow cloak*. Therefore the only conclusion to draw is that **kākahu āniwaniwa** refers to the *Te Paipera* story of Joseph and his colourful cloak.

The second technique is that he forces the reader to recognise that **iwi** now crosses all tribal boundaries. The **iwi** / *tribe* he has created is a Christian **iwi**. This was established by his capitalisation of **iwi** to read as **Iwi**.

Experimental Text Five: *Hīmene Kirihimete / A Christmas Carol Service* by Kitohi Pikaahu

The Right Reverend Kitohi Pikaahu is the Bishop of the Hui Amorangi ki te Tai Tokerau.[15] His field of expertise is liturgy and he chairs the Aotearoa/New Zealand Anglican Liturgical Commission.

On the cover of the text is the crest of Te Pīhopatanga ō Te Tai Tokerau.[16] The venue is the Church of the Holy Sepulchre. This church belongs to Te Pīhopatanga ō Te Tai Tokerau. The title of the liturgy is **Ngā Kapa Haka ō Tāmaki** / *The Māori Cultural Groups of the Auckland region*. The Anglican Māori Club promoted this service.[17]

An indication that this service was designed for those new to an Anglican Māori **tūrangawaewae** / *location* was the early instructions given at the liturgical event. The congregation was instructed to stand for the processional hymn and to remain standing. Most practising Anglican Māori are aware of the first instance to stand at the processing of the Bishop.

The Lord's Prayer is from *Te Rāwiri*. The readings are from *Te Paipera* and the English language Bible. Five of the **hīmene** were from *Te Rāwiri Hīmene*.

Word changes corresponding to those in the current official texts

Hīmene / *hymns*, Biblical Waiata / Biblical *Songs* and traditional Māori waiata

The liturgical text states that the liturgy consists of **hīmene kirihimete** / *Christmas Carols* and **waiata** / *songs*. On the cover it states that each club was to have assigned a reader for a

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[14] As in Kawharu, 13,15.
[15] This diocese ranges from Auckland to Te Reinga (North Cape).
[16] An alternative title for the diocese Hui Amorangi ki te Tai Tokerau.
[17] This club actively promotes Māori Anglicanism by performing the material composed by its founder, the late Matutaera Kingi Ihaka. In preparation for this service the Māori cultural clubs were visited by the tutor of the Anglican Māori club to instruct how the service was to be conducted and which choral pieces were to be performed by all of the groups.

particular scripture. They were then expected to sing a **hīmene** or **waiata** / *a song other than a hīmene* following the designated reading. In the order of service there are designated **hīmene** after each reading. It appears these were for the situation where the designated group did not have their own **hīmene** or traditional **waiata** / *a Māori song other than a hīmene*.

Generic protocols

The new generic protocol is that of **waiata tautoko** / *song of support*. **Waiata tautoko** is a **waiata** / *song* performed after a **whaikōrero** / *a formal speech*. The types of **waiata-tautoko** that follow speeches are carefully selected. There are numerous reasons for why a particular **waiata** is chosen. Some reasons can be that the **waiata** contains an element which was omitted in the speech or else it contains similar words to those used in the speech.

In this liturgy the concept of 'liturgical' **waiata tautoko** challenges the normal placement of **hīmene**. The standard liturgical use of **hīmene** / *hymns* is that it is often before a specific section of the liturgy. For example the offertory **hīmene** occurs before the offertory prayer, or the Gospel **hīmene** is prior to the Gospel reading.

New categories of word change

The new category of word change is the choice given to the participants. They are given the responsibility to choose an appropriate **waiata tautoko** / *song of support*. There is no insistence by the liturgist on what the content of the **waiata** / *song* should be. A space is made in the liturgy by the liturgist. In this case the congregation determines what the change will be. In the foundational and current official texts, the choice is determined by the officiant prior to the beginning of the liturgical service.

He puāwai āniwaniwa / *a rainbow revelation* (creativity)

This is an Anglican Māori moment where it shares its **wānanga** / *school of thought*, **tūrangawaewae** / *location* and **whakapapa** / *genealogy* with fellow Māori participants. Māori people are given the opportunity to share being Māori in an Anglican Māori context.

This is an example of how one's liturgical **tūrangawaewae** / *location* and **Hāhi wānanga** / *Church school of thought* does not need to be radically changed to accommodate others with **he tika me te pono** / *accuracy/truthfulness*.

The space for **waiata tautoko** encourages **whanaungatanga** / *family obligations* and **kotahitanga** / *unity* by acknowledging the **mana** / *prestige* and **tapu** / *sacredness* of those who contribute through **waiata**.

Experimental spoken instructions

So far in this chapter I have discussed five experimental texts. There is another kind of change that is not textual in the sense so far described. There is no written text that provides evidence of the word change in this case. Yet these are 'experimental' in the sense that they have not been sanctioned by Te Pīhopatanga and are instigated as intentional changes to the official Te Pīhopatanga liturgy. They are changes in the official rubrics done on the instructions of the officiant during the course of a liturgy rather than changes in written texts.

The following example illustrates such a change. The official rubrics state **E tū te katoa, ka mea te kai-pānui Rongopai** / *Then, all standing, the reader of the Gospel says* (*Karakia Mihinare* 480). At some Te Pīhopatanga services the congregation is instructed to sit while the Gospel is read. The reason given for such a change is that this accords with Māori cultural understanding of appropriate posture.

The officiant, in such cases, stresses that the **tūrangawaewae** / *location* of the Gospel is now Māori-based because the officiant/liturgist and the majority of the congregation are of Māori heritage. It is explained as a Māori way of honouring the Gospel. I have not yet heard any officiant appealing to a non-Māori explanation such as that standing for the Gospel reading is too tiresome or that there are other church denominations that do not to stand for the Gospel reading.

Two Māori cultural reasons are sometimes given for not standing. First, the proclamation of the Gospel is similar to a **whaikōrero** / *formal speech making* situation. In this situation the majority of people are seated. The second explanation sometime given is that in a **marae** / *a location where Māori activities take place* context Māori people do not stand up for the Gospel reading.

The change in spoken instructions in this example indicate that the rubrics for the Gospel reading should be changed to read as **I ngā karakia Māori me noho tonu** / *Remain seated at Māori services* or else **E āhei ana kia noho kia tū rānei koutou** / *You may either sit or stand*.

This example of changes in rubrics illustrates that liturgical changes introduced to modify the current official texts can take place, not only in written texts but also in a spoken form during the course of a liturgy service.

Conclusion

In this chapter I have identified two broad kinds of new word change in the experimental texts. One of these is word changes that are obviously different from the words in the current official texts, for example, the 'replacement of **hīmene** / *hymns* with **waiata** / *traditional Māori songs*. The other kind of change is more subtle. Here the word changes may seem similar to the current official texts but there are expansions and shifts of emphasis. For example, there is an expanded use of 'styles of **te reo** expression' such as 'repetition' and '**whakatauāki'** / *proverbs* in some of the experimental texts. There are also references to *Te Rāwiri* that make subtle changes to this foundational text. The word changes in these experimental texts, along with the current official texts described in Chapters Three and Four, provide important insights into theologies that are specific to Te Pīhopatanga. I deal more fully with these theologies in Chapters Eight and Nine of this thesis.

These experimental texts belong to a community, namely Te Pīhopatanga. This is clear in their reference a) to *Te Rāwiri* and the current official texts, and b) to the values of **whakapapa** / *genealogy*, **tūrangawaewae** / *location* and **wānanga** / *school of thought*.

Along with this relationship to Te Pīhopatanga community, I have also detected in this chapter a relationship to the wider Māori community. This relationship is evident in how the liturgists have drawn upon their daily life experiences from their wider Māori community. These daily life experiences are the indigenous creation stories, societal **whakapapa** / *genealogy*, the philosophical concept of '**whakaaro'** / *thought*, the art of **korowai** / *traditional cloak* making and the importance of **waiata tautoko** / *songs of support*.

In the next two chapters (Chapters Six and Seven) I explore the two communities, a) Te Pīhopatanga, and b) the wider Māori community, for insights to assist with the later theological interpretations and evaluations.

Chapter Six

Te Pīhopatanga Liturgical Community

Introduction

In Chapters Three, Four and Five I identified the word changes in the current official and experimental texts. These will be theologically interpreted and then evaluated in Chapter Eight and Nine. However, prior to interpreting and evaluating these word changes I explore Te Pīhopatanga and the wider Māori communities for insights that will assist with the later theological interpretation and evaluation of the word changes.

In this chapter I describe a basic textual strand in the foundational and current official texts. This strand illustrates, from a historical perspective, the interweaving of Christianity and Māori culture in Te Pīhopatanga texts. I therefore draw examples from the foundational and current official texts to describe this strand. My thesis is that this strand provides a basis for the interpretation and evaluation of the word changes in liturgical texts. In the second section of this current chapter I present a variety of theological evaluations that occur throughout Te Pīhopatanga community. These illustrate that there is a Te Pīhopatanga community of bishops, clergy and laity who are aware of liturgical experimentation. It also illustrates that it is a community prepared to engage with theological evaluation.

A Te Pīhopatanga textual strand in the foundational and current official texts

Te Pīhopatanga textual strand is a double-threaded strand. It can be seen as being made up of two intertwined threads. I name these two threads, the 'Christian thread' and the '**te ao Māori**' / *the indigenous Māori world* thread. Historically, the **wānanga** / *school of thought* of the 'Christian thread' came into contact with the **wānanga** of the **te ao Māori** thread through the activity of the early missionaries. This was the first form of contextualisation as evidenced in Te Pīhopatanga foundational texts *Te Paipera* and *Te Rāwiri*.

The two **wānanga** merged to form a new **wānanga**. In Chapter Two this was named as Te Pīhopatanga **wānanga**. It is distinct from all other **iwi** / *tribal* **wānanga**. The material that is drawn from each **wānanga** is expressed differently when it enters Te Pīhopatanga **wānanga** in the form of liturgical texts. Historically, everything associated with the name of Christ came to Aotearoa/New Zealand from another **tūrangawaewae** / *location*. When this

Christian **wānanga** arrived it was then contextualised to form the early beginnings of a new **wānanga** / *school of thought*, Te Pīhopatanga **wānanga**. For example, prior to the arrival of Christianity in Aotearoa/New Zealand there was no name known as **Īhu Karaiti** / *Jesus Christ* or **Īhu** / *Jesus* in any of the **iwi wānanga** / *tribal schools of thought*. The words **Karaiti** and **Īhu** represent the Christian thread. The **te ao Māori** / *the indigenous Māori world* thread in this example is **te reo**. Another example is **te Ariki** / *Lord God/Lord Jesus*. In this example, the word **Ariki** represents the **te ao Māori** thread. The reason is that **ariki** is an indigenous status in Māori society. The Christian thread is in evidence in the capitalisation of the word **ariki**. This is a writing protocol associated with the *Book of Common Prayer* which has then been translated into *Te Rāwiri*.

The next section provides illustrations of Te Pīhopatanga textual strand in the foundational and current official texts. While I describe each thread separately, they need to be seen as intertwined. Each sub-section represents emphasis rather than separation.

The Christian thread in *Te Paipera* / the Bible and the current official texts

The content of *Te Paipera* makes it clear that the **wānanga** of the Christian thread originates from outside of Aotearoa/New Zealand. Much of the content of the New Testament refers to Jesus Christ the Galilean who proclaimed the name of God as he lived in his community. Jesus had a particular **tūrangawaewae** / *location*, **reo** / *language* and **wānanga** / *school of thought*. In his community Jesus commissioned his follower to do as he did. However, it was only after his death and the resurrection event that his followers were committed to form the organisation called Church so as to fulfil what he commanded (**Ngā Hīperu** / *Hebrews* 3: 1-6).

Te Pīhopatanga community acknowledges *Te Paipera* as one of its major texts and a basis for its current official texts. For example, it is stated in *Karakia Mihinare*, **E te Ariki, nāu nei mātou i karanga ki āu mahi** / *Lord [God], you have called us to serve you* (*Karakia Mihinare*, 415). This is only one of many texts that illustrate that the Anglican Māori people recognise that God calls them as God had called Christ.

God is also acknowledged as one who nurtures, sustains and defends. Thus it is stated, **He rama tāu kupu ki ōku wae** / *your word is like a lamp for my feet* (*Karakia Mihinare*, 498). The 'word' in this example is *Te Paipera*. Likewise, when God is referred to in a baptism service as **te Rangatira me te Kaihāpai ō te ao** / *The leader and sustainer of the world*

(*Tikanga Karakia*, 44). All of the attributes of God as leader, guide and defender are found in *Te Paipera*.

In *Karakia Mihinare* Christ invites humanity to develop a relationship with Christ-God. Thus it states **i runga i te reo pōwhiri ā tō tātou Ariki** / *On the invitation of our Lord (Christ)* (*Karakia Mihinare*, 501). This is similar to the *Te Paipera* story in which Christ calls Saul (**Ngā Mahi ā Ngā Āpōtoro** / *Acts* 9:4-5). In the liturgical text the language and protocols of the **te ao Māori** / *the indigenous Māori world* strand confirm that the Christian thread associated with *Te Paipera* is an integral part of Te Pīhopatanga community. Christ invites humanity through the actions and words of the cultural **pōwhiri** / *an indigenous protocol of welcoming visitors*. However, because it is now part of a liturgical text that belongs to Te Pīhopatanga community this cultural **pōwhiri** can best be described as a liturgical **pōwhiri**. The **te reo** and cultural **pōwhiri** from the **te ao Māori wānanga** becomes a particular thread which is the **te ao Māori** thread. This thread is intertwined with the *Te Paipera* understanding of Christ. Hence the Christian thread and the **te ao Māori** thread are intertwined to form the distinctive Te Pīhopatanga double-threaded textual strand.

Te ao Māori / *the indigenous Māori world* thread in *Te Rāwiri*

I present three perspectives to illustrate how the **te ao Māori** / *the indigenous Māori world* thread of Te Pīhopatanga community is intertwined with the Christian thread in *Te Rāwiri*. These are as follows:

The capacity of te reo / *the Māori language*

The content of *Te Rāwiri* illustrates that **te reo** is capable of expressing complex theological concepts. An example is the Creed of Athanasius (*Te Rāwiri*, 21-24). This creed, in explaining personhood, contains only one non-Māori word which is **Karaiti** / *Christ*. There is one word which may have been constructed which is **Atuatanga** / *divinity*. Nevertheless, when these words are put next to words such as **Tangatatanga** / *Personhood* it illustrates that the **te reo** vocabulary and sentence constructs are capable of expressing complex theological concepts.

Some *Te Rāwiri* prayers contain indigenous concepts, so much so that these prayers can possibly be classed as **te ao Māori wānanga** / *indigenous Māori school of thought* friendly and especially those that are non-Christian Māori. An example is the Prayer of Chrysostom (*Te Rāwiri*, 12). There are only two Māori words in this prayer that have a non-Māori basis, and these are **Ihowā** / *Lord* and **Āmine** / *Amen*. The rest of the prayer is imbued with

indigenous concepts such as **hui tahi** / *gathering as one*, **mana** / *authority* and **inoi** / *supplications*. If the two introduced Māori words **Ihowā** and **Āmine** were replaced with indigenous words, for example if **Matua Kore** / *Parentless One*[1] replaced **Ihowā** and **tautoko** / *agree* replaced **āmine,** I suggest it would be possible to see this Christian prayer as a Māori non-Christian **karakia**.

Effective concepts from traditional Māori society

Some of the *Te Rāwiri* words have remained effective and appropriate because the Māori societal contexts for the words have not disappeared. Thus, while some of the English words appear to be outdated, the Māori equivalents are still liturgically and theologically appropriate for example the word **kāhui**. **Kāhui** is the Māori translation of the English word *flock.* In a Māori context the word **kāhui** means assemblage, cluster or swarm.[2] Contemporarily it describes the assembly of important people such as **kāhui ariki** / *the gathering of important chiefs.*

In my experience the only time I have heard **kāhui** used as flock was in reference to a flock of flying birds. A flock of sheep was always described as **ngā hipi** / *the sheep* (plural). Thus when **kāhui** is used liturgically in *Te Rāwiri* such as in **ki te whāngai i tō kāhui** / *feed your people* (*Te Rāwiri*, 174) this means more than the English translation which is feed thy flock (*Book of Common Prayer*, 271). A movement of meaning is created by the **te ao Māori** / *the indigenous Māori world* thread. The image of shepherd and sheep is replaced by the image of a select group of people graciously cared for by God. In this example, the **te ao Māori** thread when intertwined with the Christian thread re-images the idea of flock. Thus a unique Te Pīhopatanga textual strand is formulated.

The translators of *Te Rāwiri* were aware of the cultural usage of the then contemporary Māori words in their translation of the liturgical text. For example, the word Catholic is not translated as **Katorika**. At the time of translation the word **Katorika** referred to the Catholic Church denomination and was not used with the generic meaning of 'universal'. Therefore the phrase The Holy Catholic Church was translated as **Te Hāhi tapu puta noa i te ao** / *the*

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[1] This is one name of the Supreme Being named as **Io**. The concept of **Io** is described in Elsdon Best, *Māori Religion and Mythology Part 1*, Dominion Museum Bulletin No. 10 (Wellington: Museum of New Zealand Te Papa Tongarewa, 1995; reprint, 3rd). 142-161. There is a list of other names for **Io** on page 144.
[2] Williams, 85.

holy universal church (*Te Rāwiri*, 10). The Māori Catholic texts use the word '**katorika'**.[3] When attempts have been made to insert **Katorika** to replace **te Hāhi tapu puta noa i te ao** these have been vehemently rejected by most Anglican Māori liturgists. This is because it is felt as pertaining to the Catholic Church denomination, rather than simply meaning 'universal'. Again this is an expression of uniqueness and difference from other existing **wānanga**.

Word choices

The weaving of the **te ao Māori** / *the indigenous Māori world* thread and the Christian thread to form Te Pīhopatanga textual strand involves a process of word selection. An example of this is the search for a suitable **te reo** word for Eucharist bread. In a liturgical text draft written by the 1839 translation committee, the original word in the script was **rohi**. **Rohi** is the transliteration of the English word *loaf*. This word was crossed out and replaced with the word **taro** which is now commonly used in Te Pīhopatanga texts.

In contemporary times the word **parāoa** / *bread*, a transliteration from the word flour, has been experimented with. Te Pīhopatanga and **Te Hāhi Katorika** / *the Catholic Church* have experimented with the word **parāoa**.[4] It is interesting to note that the current official texts do not use either **rohi** or **parāoa** and have opted for the *Te Rāwiri* word of **taro**. The **Hāhi Katorika** has the capacity to acknowledge different **te reo** versions for a standard English language liturgical text for example there are two versions of the Apostles' Creed.[5]

In my experience **taro** is not the Māori word for bread. I have never met any Māori speaker who refers to bread for daily consumption as **taro**. **Taro** is a cultivated plant to be eaten. The rejection of **rohi** / *loaf* as the word for the liturgical bread cannot be accredited to the word being a transliterated word. *Te Paipera* is full of transliterations such as **tāima**, the transliteration of *time*, whereas the Māori word **wā** / *time* fits appropriately as a suitable indigenous replacement wherever **tāima** is used.

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[3] As in **Ko te Whakapono ā Ngā Āpōtoro** / *The Apostles' Creed*. The Catholic Church, *Ko Ngā Karakia Ō Te Miha Me Ngā Hīmene /Māori-English Mass Book* (Wellington: International committee on the Liturgy, 1972), 8.

[4] The Church of the Province of New Zealand, *The Order of Holy Communion: The Liturgy or Eucharist of the Church of the Province of New Zealand* (Auckland: Association of Anglican Bookrooms, 1966), 29. Pā Teo and Pā Mikaere, "Ko Ngā Karakia Ō Te Miha (with Mass Prayers in English)," 9. In the latter text they have experimented with 'Hehu Kerito' written as 'Īhu Karaiti'. This is an obvious movement from their **Hāhi Katorika wānanga**/*Catholic Church school of thought* (**te reo Māori**).

[5] The Catholic Church. On page eight one of the variations is entitled '**I te takiwā ō Pōneke**'/'*In the district of Wellington*'.

Nevertheless, there may be reasons why the word **taro** could be theologically preferred over **rohi**. In my district, Awarua, **taro** was food set aside for the **rangatira** / *chiefs*. Children did not eat it and neither did the animals. It was not a common food and much care had to be taken with its cultivation. When this cultural understanding of **taro** is challenged by the Gospel message it then becomes associated with humbleness. The cultural **mana** / *authority* associated with the **taro** as a food is transformed by the actions of Christ. The food of chiefs is humbly designated as suitable for all who are baptised. This includes the poor and the meek within the Church.

This example also illustrates that when the **te ao Māori** / *the indigenous Māori world* thread entwines with the Christian thread the theology of the text should be explored from both perspectives.

Te Pīhopatanga community: liturgical expectations and theological evaluations

Te Pīhopatanga community already engages in liturgical experimentation and the evaluation of such experimentation. These experimentations and evaluations range from those with the canonical responsibilities to the **whānau** / *extended family* level. In this section I present examples of how each of the three orders of Te Pīhopatanga engages in this liturgical activity.

Most of the examples I present here are drawn from my experience. The liturgical experiments and the discussion that surround them are sometimes seen as a clash between clergy who have a personal agenda to 'change things' and those who oppose such changes. Discussion remains at a surface level. It consists of traditional action versus new actions and does not go below the surface to consider the associated theologies. Yet these liturgical experiments and their evaluations need to be given serious consideration from a theological perspective.

Canonical responsibilities

Te Pīhopatanga is constitutionally vested with the responsibility of mission within its own **tikanga** / *a term that describes each section of the Anglican Church in Aotearoa/New Zealand*. It also has a corporate Christian responsibility that includes international mission. Te Pīhopatanga constitutional responsibility in the wider context of the Anglican Church in New Zealand and the wider Christian body is as in the 'Preambles' of the Constitution. It

states that the Church 'provides for all of God's people, the tūrangawaewae, the common ground.'[6] It is also '…sent to carry Christ's mission to all the world.'[7]

One mission of the Church is described as '…teaching, baptising and nurturing believers within Eucharistic communities of faith.'[8] The Church is encouraged that it '…advances its mission…within the different cultures of the people it seeks to serve and bring into the fullness of Christ.'[9] Te Pīhopatanga as part of the corporate body is also '…called to offer worship and service to God…'[10]

Following are some canonical references specific to liturgical experimentation. In the Standing Resolutions there is a reference that the Church authorises continuing liturgical experimentation.[11] This is also evident where one of the functions of the Common Life Liturgical Commission is described as, 'To encourage the preparation of new liturgical resources for the Church.'[12]

Oversight for liturgical experimentation in Te Pīhopatanga is conducted by **Te Pīhopa ō Aotearoa** / *The Bishop of Aotearoa* and the Bishops of the **Hui Amorangi** / *Dioceses of Te Pīhopatanga* .[13] There is a rider to the liturgical experimentation conditions which is that it should not '…contradict in principle the teaching in the Formularies.'[14] **Te Pīhopa ō Aotearoa**, in consultation with **Te Rūnanga Whāiti**, is responsible for checking the translation of approved services into **te reo**.[15] **Te Rūnanga Whāiti** is a national body that is charged with conducting the affairs of Te Pīhopatanga. Its membership consists of the three Orders of Bishop, Clergy and Laity.

In summary, Te Pīhopatanga is canonically part of a corporate community. It shares various responsibilities with the other **tikanga** of the Anglican Church of Aotearoa/New Zealand. These other **tikanga** are the Dioceses of New Zealand (**tikanga Pākehā**) and the Diocese of Polynesia (**tikanga Moana-nui-a-Kiwa**). One of its responsibilities to the corporate community is the vetting of **te reo** translation. It is also held responsible for vetting liturgical experimentation in its own **tikanga**.

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[6] The Anglican Church in Aotearoa New Zealand and Polynesia, The Constitution, i (a), Preambles 1(c).
[7] Ibid, i (a), Preambles 2 (d).
[8] Ibid, i (a), Preambles 3 (b).
[9] Ibid, i (a), Preambles 4 (a).
[10] Ibid, i (a), Preambles 1 (b).
[11] Ibid, Standing Resolutions, SRL.3 (SR 22).
[12] Ibid, Title B, Canon XXX, 4.2.
[13] Ibid, Standing Resolutions, SRL. 3 (SR.22).
[14] The Formularies are the doctrines and Sacraments of Christ as in the *Book of Common Prayer*.
[15] The Anglican Church in Aotearoa New Zealand and Polynesia, 'Code of Canons,' Title G, Canon X, No. 2.

The following are forms of evaluation that occur within Te Pīhopatanga community.

Clergy retreat

At the **Hui Amorangi ki te Tai Tokerau**[16] priest retreats the theologies of some liturgies are sometimes discussed. In October 2006, Potaka-Dewes presented a paper that proposed that the Eucharist liturgy should be considered with the concept of the **whenua** / *placenta*. He suggested that Christ is the very **whenua** / *placenta* that feeds and nourishes **te iwi Māori** / *the Māori people*.[17]

At the March 2007 retreat, two liturgies were presented for discussion. These were the experimental text *Rītani-Tangaroa* and the current official text **Te Hākari Tapu: Te Whakawhetai me te Whakamoemiti** / *Eucharistic Liturgy: Thanksgiving and Praise* (*Karakia Mihinare*, 476). The first liturgy (discussed in Chapter Five of this thesis) was quickly dismissed with the comment that it was theologically unsound. The second liturgy (a current official text) was thoroughly discussed.

At the most recent March 2009 retreat, all clergy present were asked to contribute liturgically to the opening service of the retreat. They were to choose their own liturgical text and to explain its personal significance to them and then its significance to the nature of retreat.

In all of these retreats there was a strong element of theological evaluation of existing liturgical texts.

Theological educational institutions

Te Whare Wānanga ō Te Rau Kahikatea and Te Whare Wānanga ō Te Pīhopatanga are two important educational institutions of Te Pīhopatanga.[18] Each institution challenges its students theologically. These challenges are many and diverse. Of the two theological educational institutions, Te Whare Wānanga ō Te Pīhopatanga, offers a broad variety of courses with a specific emphasis on contextualisation. However, in both institutions courses on the theologies created through the process of liturgical word change receive little attention. Yet some of the most prolific writers of experimental liturgical texts work within these institutions. The Reverend Hone Kaa, of Te Whare Wānanga ō Te Rau Kahikatea has written

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[16] This is one of the five dioceses of Te Pīhopatanga. Its boundaries are from South Auckland to Te Reinga.

[17] Eru Potaka-Dewes, "Atuatanga: A New Theological Voice," (Presented to Clergy Retreat Te Tai Tokerau, October 2006), 28.

[18] Te Whare Wānanga ō Te Rau Kahikatea is part of the Anglican Theological College of St John the Evangelist. It specialises in teaching matters pertaining to **tikanga Māori** / *that which concerns Te Pīhopatanga.* Te Whare Wānanga ō Te Pīhopatanga is a theological provider of Te Pīhopatanga. It has four campuses throughout Aotearoa/New Zealand. It also focuses on matters that pertain to **tikanga Māori**.

many experimental liturgical texts such as prayers. He inserts these prayers in the current official liturgies. The Reverend Eru Potaka-Dewes also produced experimental texts such as *Rītani-Tangaroa* for Te Whare Wānanga ō Te Pīhopatanga liturgical events.

Between Colleagues

The majority of Te Pīhopatanga priests are constantly making theological evaluations. This is evident in their liturgical actions. As illustrated in the last section of Chapter Five, the officiant often makes word changes during the course of a service. Rarely is any change discussed with the congregation. It is only after the liturgical event that the congregation may have the opportunity to respond to the change. At times this is through **mihi tautoko** / *a speech of thanks and evaluation* (this form of evaluation is discussed in Chapter Seven).

Some senior priests make liturgical changes that differ from those normally known to Te Pīhopatanga. An example is when a priest attending a funeral service wore a violet-coloured stole. He was then told by the senior priest that he could not participate unless he wore a red one. His theological reason was that the violet colour was an English concept, whereas the red colour was appropriate to the Māori people. The same priest insisted that a priest in training was to pronounce a word as written in the liturgical text. The issue arose because of dialectical differences. The priest in training had difficulty pronouncing the printed word **kāore** / *not* because he was familiar with the word **kāhore** / *not*.

These examples may appear to be small, perhaps even trivial. Nevertheless, they illustrate discussions between colleagues which have underlying liturgical and theological reasons worthy of serious consideration.

The officiant is questioned directly

The following two examples are typical. These examples highlight how the laity has a sense of what may be called Te Pīhopatanga theology. This includes a sense of what elements define Te Pīhopatanga community. Often the questioners do not say that there is a theological difference when an officiant makes a change in the liturgy. It is actions and words that are unfamiliar to them which prompt the challenges.

The first example is about a priest taking communion after serving the members of the congregation. A lay person protested about this. He argued that a true leader had to be fully prepared before she/he could serve others. Part of this preparation was the consumption of the communion elements before serving the other communicants. It was the act of consuming the

elements that was seen to move the priest further into the state of **tapu** / *sacredness*. The priest was then able to serve those who were still in the state of **noa** / *ordinariness*. This lay person viewed the consumption of the bread and wine as analogous to anointing.

The above example is similar to the second example where the priest declares the absolution. The normal textual declaration is **Mā te Atua e muru ō** *koutou* **hara** / *God forgives your sins*. When this was declared as **Mā te Atua e muru ō** *tātou* **hara** / *God forgives our sins* it was queried by a lay person. The priest was challenged in that he had not prepared himself prior to the Eucharist service. The lay person considered that it was the responsibility of the priest to prepare himself. He was to declare his own sins in quiet prayer well before the Eucharist service. Then he could concentrate during the Eucharist service on the declaration of forgiveness of sins for the congregation.

Conclusion

In this chapter I have described Te Pīhopatanga community as one that views itself as a community. This sense of community is apparent in the way in which its members readily enter liturgical evaluations. They are aware of a community **mana** / *authority* and **tapu** / *sacredness*. Such **mana** and **tapu** evolved with the unique development of a Te Pīhopatanga community that has a unique **whakapapa** / *genealogy*, **tūrangawaewae** / *location* and **wānanga** / *school of thought*. I have described elements of this uniqueness in the description of Te Pīhopatanga textual strand.

The elements that provide further insights for the interpretation and evaluation of liturgical word changes that I will undertake in Chapters Eight and Nine are a) Te Pīhopatanga textual strand, and b) the sense of a unique **whakapapa** / *genealogy*, **tūrangawaewae** / *location* and **wānanga** / *school of thought* that requires constant discussion.

In the next chapter, I describe the relationship between Te Pīhopatanga community and the wider Māori community. In this exploration I search for further insights to assist in the theological interpretation and evaluation of the word changes.

Chapter Seven

Te Pīhopatanga Community within the wider Māori Community

Introduction

In Chapter Six I described Te Pīhopatanga community as being aware of their uniqueness (their **tapu** / *sacredness* and their **mana** / *authority*). Part of this is illustrated in their engagement with different forms of theological evaluation. In this chapter (Chapter Seven) I now examine some aspects of the wider Māori community that may possibly influence the liturgist in the activity of word change. Up to this stage in this research there are indications of a relationship between the two communities. For example, in the word changes in the experimental texts, the liturgist of each text drew upon subjects deeply embedded in the wider Māori community. These embedded topics are indigenous creation stories, societal **whakapapa** / *genealogy*, the philosophical concept of **whakaaro** / *thought processes*, the art of **korowai** / *traditional cloak* making and the importance of **waiata tautoko** / *songs of support*.

In this chapter I focus particularly on the paradoxes that exist in daily life experiences[1] and the various theological evaluations that occur in the wider Māori community.

Paradoxes in daily life experiences

'Daily life experiences' is to be understood in this research as those daily living experiences that are not analysed in depth. Often there is no written text to explain how these are lived. These experiences are only analysed when they do not contribute to the well-being of the community. The analysis of these experiences is from a historical perspective. Paradoxes in daily life experiences only become apparent when they are intentionally analysed. Within each of the following examples I illustrate paradoxes by describing inconsistencies.

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[1] Russell Bishop, *Collaborative Research Stories: Whakawhanaungatanga* (Palmerston North: The Dunmore Press, 1996), 238. Bishop highlights the importance of cultural awareness through the researcher participating in the research. I attempt to capture this sense of cultural awareness by exploring 'daily life experiences'.

Whānau / *extended family* **daily life experiences**

My grandparents spoke and prayed in **te reo** / *the Māori language*. They lived a very Māori way of life. They confidently instilled in their grandchildren that the God of the *Te Paipera* was a **kākano** / *seed* within each person. We were taught that it was a seed which, when respected, provided fellowship, wholeness, and healthiness to us as Māori people. The Christian Māori God that was expressed in the foundational texts *Te Paipera* and *Te Rāwiri* was considered as sufficient for our spiritual wellbeing.

However, the actions of my grandfather proved otherwise. For example, there were many conflicting messages when we observed him. Following are some examples of this contradiction:

As a safety measure to counteract evil spirits in his travels he had tiny pieces of **hāngī** stones[2] in his suitcases. Traditional Māori viewed any thing associated with cooked food or the cooking of food as capable of removing the **tapu** / *sacredness* of an object. My grandfather's actions were in direct contrast to the instructions that he gave to say Christian travelling prayers. When he had nightmares, a Christian prayer was insufficient. Before sunrise he would go to the river to cleanse himself with river water.

In his **whaikōrero** / *formal speech* at a **tangihanga** / *a Māori ceremony of mourning* he referred to both Christian and pre-Christian texts. For example, the immediate opening to his **whaikōrero** was a reference from *Te Paipera*. Thus he stated, **Kei roto i** *Te Paipera Tapu* **e toru ngā mea, ko te tumanako, te whakapono, me te aroha**. **Ko te mea nui rawa atu ko te aroha** / *The Holy Bible states that there are three things, hope, faith and love. The greatest one of these three is love*. He would then turn to address the deceased by saying **E hoki ki Hawaiki nui Hawaiki roa Hawaiki pāmamao** / *Return to the great Hawaiki, the long Hawaiki and distant Hawaiki*. These various **Hawaiki** are ancient spiritual worlds.

This paradox was also apparent at our Anglican Māori family services. During the service the format was that every prayer was dedicated towards Christ. The songs of worship were not traditional **waiata** / *songs/chants* but **hīmene** / *hymns* and **waiata hīmene** / *Māori songs that contain Christian content but are not sung as a hymn in a church service* that contained *Te Paipera* material. However the **mihi tautoko** / *speeches of thanks* following the Christian service contained non-Christian Māori **karakia** / *prayers/incantations* and **waiata**.

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[2] Stones that were used in a traditional form of cooking. Cooked food and their associated cooking utensils in traditional Māori society are capable of counteracting **tapu** / *sacredness*.

Another personal example is one slightly removed from my immediate family. My Mormon relatives at family gatherings have always clearly delineated **whakapapa** / *genealogy* as belonging to two different streams. One stream was **whakapapa ō te Hāhi** / *the genealogy of the church* and the other was **whakapapa ō ngā tūpuna** / *genealogy of the ancestors*. Each **whakapapa** had a common starting point which was from the person in the present moment. It then changed at a certain point so that the **whakapapa ō te Hāhi** then included the names of *Te Paipera* and the other branch the **whakapapa ō ngā tūpuna** did not deviate to any *Te Paipera* names. The second branch contained only the names of ancestors. There was no query if one **whakapapa** was correct and the other incorrect. Difference was accepted and there was no attempt to bring both together.

Liturgical differences in a marae context

This section is specific to **marae** / *a location where Māori activities take place* in **Ngāpuhi** / *a major tribe north of Auckland*. Each **marae** organises its business independent from other surrounding **marae**. A **whakatauāki** / *proverb* that alludes to this concept of difference is **Ngāpuhi pukepuke rau** / *Ngāpuhi of a hundred hills*. This encapsulates the idea that with each of the hundred hills there is a different form of protocol. However in contemporary times, this difference is not highlighted when a liturgical event takes place at a **marae** setting.

The contemporary development is that there is an implicit cultural imperative which insists that interdenominational church activity must occur at the **marae**. That is, the liturgical services held at a **marae** should acknowledge all denominations that are present at that time. To do this the members of the different church denominations are asked to participate in the one liturgical service such as that for a **tangihanga** / *Māori ceremony of mourning*. Such insistence arises more from the people who are associated with the **marae** / *a location where Māori activities take place* than from the different Māori Christian denominations in attendance at the event at the **marae**.

It appears to be a conscious effort to portray unity when diversity is apparent. Thus there are exhortations such as **Kaua e tuku mā ngā hāhi e wehewehe i a tātou te iwi Māori** / *Do not allow the denominations to separate us the Māori people*. This is often quoted by speakers at the **marae** to portray this sense of unity. There are other exhortations; some that resonate with *Te Paipera* sentiments. For example, **kei ia whetū tōna anō korōria** / *each star has its own uniqueness*. The *Te Paipera* equivalent is **He korōria kē tō te rā, he korōria kē to te marama, he korōria kē hoki ō ngā whetū: nā poka kē te korōria ō tetahi whetū i tō**

tetahi whetū / *There is one glory of the sun, and another glory of the moon, and another glory of the stars; indeed, star differs from star in glory*. (I **Koroniti** / 1 *Corinthians* 15:41)

Therefore it is possible for at least three church denominations to be involved in the one liturgical service. The liturgical service is directed by the principal church denomination which is established according to its association with the **marae** event. This principal church denomination then invites the other church denominations that are present at the **marae** / *a location where Māori activities take place* to contribute to specific parts of the liturgy. In this case, age and status in cultural terms are not important as a young minister is able to invite and direct senior ministers of other church denominations. However, once the liturgy section is designated for a particular church denomination that section is then shaped according to the particularities of that denomination.

The Māori community is aware that each church denomination has its own written text. For example there is an expectation that Mormons will quote from *The Book of Mormon* and the **Te Hāhi Rātana** / *The Church of the Rātana Faith* will mention **te Māngai** /*the Mouthpiece*[3] and **Ngā Anahera Pono** / *the Holy Faithful Angels*.[4] The members of the community that is being ministered to, in these situations, do not protest about what is said. I have yet to hear a speaker question the theology of another church denomination. It is understood to be polite to just follow the instruction of the different officiating priests. The different usages of the various denominations are normally accepted as belonging to those denominations' **wānanga** / *school of thought*.

Māori communities expect such denominational differences and are highly critical of ministers who attempt to deliver something different from what is expected of them. Each **hāhi** / *church denomination* is expected to display its own **mana** / *authority* through its own liturgical uniqueness, and this is not seen as affecting the **tapu** / *sacredness* of another denomination.

Moreover, next to the Christian interdenominational services are the non-Christian Māori **karakia** / *prayers*/*supplications* and *incantations*. Because the conclusion to a **marae** event such as a **tangihanga** / *a Māori ceremony of mourning* takes place at the **wharenui** / *a meeting house*, at that time non-Christian Māori **karakia** are said as part of the **whaikōrero** /

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[3] This is the spiritual name of the founder of **Te Hāhi Rātana**. This name embodies the intercessory role assigned to the founder Tahu Potiki Wiremu Ratana.
[4] Te Hāhi Rātana, *Pukapuka Whakamoemiti a Te Hāhi Rātana: I Roto I Te Korōriatanga Ō Te Matua, Tama, Wairua-Tapu Anahera Pono Me Te Māngai* (Wanganui: Weeks Field Ltd [for the Rātana Church], 195?).

formal speech proceedings. These **karakia,** like their Christian counterparts, are never questioned and analysed in depth at the liturgical event.

Sometimes male Te Pīhopatanga persons engage with such paradoxes.[5] For example, when a male priest officiates during a Christian service there is absolutely no non-Christian Māori **karakia**. Yet immediately following the church service during their **whaikōrero** / *formal speeches*, the Māori clergy at times use non-Christian Māori **karakia**.[6] At times I have heard of others who comment about the competence of those clergy who are able to recite ancient Māori **karakia**. The paradoxes are lived and not questioned.

Liturgical evaluations within the wider Māori community

While some of the following forms of evaluations do involve Te Pīhopatanga, the main purpose for presenting these examples is to illustrate how these occur in a wider Māori context. In other words, the wider community like Te Pīhopatanga does have a sense of what is right or wrong and they are prepared to voice it. I consider that in this engagement with the different forms of evaluations the wider Māori community is also defining Te Pīhopatanga community.

Mihi tautoko / *speech of thanks and evaluation*[7]

This form of liturgical evaluation is common in Te Tai Tokerau.[8] The **mihi tautoko** / *speech of thanks and evaluation* occur after a church service that is held at a **marae** / *a location where Māori activities take place*. A person present at the church service thanks the ministry team for conducting the service. During this speech often the speaker comments about the liturgical service. An example is a comment about the sermon. However, if there is a dispute about what the first speaker said, a following speaker may then critique the comments of the first speaker.

There are occasions when the first speaker attempts to question the content of the service but this is not continued by the following speaker. This may mean several things. First it may be of no significance; or secondly, perhaps the forum concerned is not the appropriate place to discuss the matter. An instance of this second reason was a criticism that a particular service had so many changes in it that it might as well have been a service directed to the worship of

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[5] A **whaikōrero** / *formal speech* is often conducted by males rather than females.
[6] The **whaikōrero** are said after a church service by a member of the community to acknowledge those who have attended the church service. Within the acknowledgment is the '**mihi tautoko**'. In the **mihi tautoko** specific references are made about the church service.
[7] A **mihi tautoko** can be either a stand alone speech or else a part of a **whaikōrero**.
[8] The region that is north of Auckland.

te atua ō te kumara / *the god of the kumara*.[9] Whilst the challenge was controversial, no further discussion occurred because there was not enough time for other speakers to respond.

As a form of evaluation, **mihi tautoko** / *speech of thanks and evaluation* creates active involvement, especially for those who may be called upon to thank the ministry team. They are consciously evaluating the liturgical event so that their comments are specific and particular. This also means that many of those who do conduct the **mihi tautoko** are aware of the different church traditions and are able to comment if there is a marked change.

I have witnessed many deep theological issues being discussed in such forums. However, the weakness of this form of evaluation is that the then pertinent and significant comments are not recorded in writing form. This is unfortunate for there are many able oral Māori theologians who have honed their skills at this level of critical debate, and their considered thoughts would be of value to discussion of future Te Pīhopatanga theological issues.

Evaluations within the whānau / *extended family*

From my experience, most families engage in some form of liturgical analysis. I present two examples that occurred before my ordination as priest. As children we overheard remarks about liturgical changes. If the service was shortened, sometimes this was attributed to the priest planning to attend a rugby game. Even as children we were aware of the adults' discussion of the places in the liturgy that were shortened. At the heart of the matter is the fact that the liturgy was questioned and an explanation was expected.

A second example illustrates that church interdenominational discussions take place at a **whānau** / *extended family* level when members of the **whānau** belong to various denominations. A person who belonged to **Te Hāhi Rātana** / *The Church of the Rātana Faith*, asked if I believed in ghosts. He mentioned that his church strongly objected to the acknowledgement of ghosts. However, his experiences contradicted this church directive. He and I then discussed our respective denominations' approaches to such a topic.

As a priest I am forever approached by family members to explain many things such as why should one baptise their child. However, there are some occasions when the older members of the extended family would discuss with me certain theological points rather than simply asking for my explanation. It is in these discussions that I am aware they have already formed a theological stance based on their previous liturgical experiences. An example is my aunt

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[9] The implication was that the liturgical service was non-Christian. The **kumara** / *sweet potato* is indigenous to Aotearoa/New Zealand.

who was saddened that the candles were not lighted at a Eucharist service. She noted that there were only a few people at the service. Her first interpretation was that the priest did not think it was affordable to light the candles because the offertory would possibly be small. Her theological concern was that the light of God was not physically displayed, and this should not be compromised on the basis of the number of people attending.

Obviously theological evaluation sits within the very basic structure of Māori society which, is the **whānau** / *extended family*. Theology, whilst it is not referred to as such, occupies the thoughts and conversations at a **whānau** level. This indicates that there are places in the wider Māori community where people care about theology. They may not voice their concerns as theological but these concerns do have theological undertones. Often these concerns are sparked by liturgical changes.

Officiant as a public theological face of Te Pīhopatanga

Te Pīhopatanga theological face exists within the deep structures of Māori society. Often it is not Te Pīhopatanga that throws itself into the public forums but it is invited. I take this as an indication that Te Pīhopatanga is considered to be offering something theologically different to the occasion. The examples below may help establish how the wider community defines Te Pīhopatanga community.

Anglican Māori bishops and clergy are called upon to conduct a variety of public church services. Examples of these services range from the consecration of the Māori king, ANZAC services, and to the blessing of public buildings. These church services can be classed as public liturgical events in that there are often other church denominations involved with them. The key point is that Te Pīhopatanga is open to public scrutiny. For example, I was asked by someone from another Church denomination why **Te Pīhopa ō Aotearoa** / *the Bishop of Aotearoa* was selected to consecrate King Tuheitia.[10] I use this to illustrate that the public event gave cause to raise a theological question that is particular to Te Pīhopatanga. There were other church denominations that had different roles at the consecration. The question put to me was why was Te Pīhopatanga selected over and above the other church denominations.

Māori society often places demands upon Te Pīhopatanga clergy that can be read as part of a process of defining Te Pīhopatanga. Many situations indicate that the demands are based on a prior understanding of what can be associated with Te Pīhopatanga. I have attended a

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[10] Consecration at Tūrangawaewae, August 21 2006.

tangihanga / *a Māori ceremony of mourning* to pay my personal condolences. Prior to this attendance, the day, the time of burial and the officiant from a certain denomination to conduct the burial service were already set. However, when I arrived two hours before the time of burial, I was asked to conduct the service. What I read from this is that the prayers and liturgy of Te Pīhopatanga were considered to be different from those of other officiants of other denominations. I name this as a form of liturgical and theological evaluation based on what was previously observed as being particular to Te Pīhopatanga.

These examples illustrate that there is a broad understanding in the wider Māori community that there is a particular body called Te Pīhopatanga. The wider community then calls upon Te Pīhopatanga to participate in their activities with the full knowledge that Te Pīhopatanga would contribute with a unique Te Pīhopatanga expression of identification.

Conclusion

This chapter, in conjunction with Chapter Six, illustrates the existence of a complex relationship between Te Pīhopatanga community, Te Pīhopatanga liturgist and the wider Māori community. In this chapter one of the complexities is how Te Pīhopatanga community is defined by the wider Māori community. Often there is a push by the wider Māori community for ecumenism and inclusiveness. Yet when the boundary lines between the church denominations are breached, the wider community then pulls each denomination back into their own unique expression of identification.

There is a constant push-and-pull action between inclusiveness and exclusiveness that is initiated by the wider Māori community. While this is happening within the wider community, self definition continues within Te Pīhopatanga community as well. The interaction between this complexity of community influences and word changes in liturgical texts that occur are rarely acknowledged. More often these community influences are just lived without any form of evaluation.

These different forms of evaluation and the paradoxes in daily life experiences will assist in the theological interpretation of the word changes to be undertaken in Chapter Eight, and in the theological evaluations undertaken in Chapter Nine.

Chapter Eight

Theological Interpretation of the Word Changes

Introduction

In Chapters Six and Seven I described a complex relationship between Te Pīhopatanga community, Te Pīhopatanga liturgist and the wider Māori community. This included the detection of a unique Te Pīhopatanga textual strand with a unique **whakapapa** / *genealogy*, **tūrangawaewae** / *location* and **wānanga** / *school of thought*. Furthermore, this textual strand was described as subject to a constant push-and-pull action between inclusiveness and exclusiveness that is initiated by the wider Māori community.

In this current chapter, I interpret the liturgical word changes identified in previous chapters through the lens of Te Pīhopatanga community in interaction with the wider Māori community. From this interpretation there result a number of theologies which I name and discuss in this chapter, namely: Māori issues theologies, Māori concept theologies, Māori creation language theologies, theologies that draw on Māori cultural experience, a **mihinaretanga** theology, **iwi** / *tribal* dialect **te reo** / *the Māori language* theologies, English language theologies, and **tūrangawaewae** theologies.

The theologies (except one) are named in the plural to indicate that there may be several shades of the theology. It should also be understood that these are Te Pīhopatanga theologies, not necessarily those of other Māori churches.

I use the following format in interpreting these word changes:

- **The liturgical word changes,** in their respective categories, that combine to produce the named theology

- **Information from the wider Māori community** that bears on the interpretation of the word changes. Examples are: contemporary issues, traditional tribal narratives, Māori creation stories, daily life experiences and other Māori church denominations.

- **He puāwai āniwaniwa** / *a rainbow revelation* (creativity). This section makes explicit the theologies created by these word changes and how these are unique Te Pīhopatanga theology. Within this section some theological differences and tensions are also noted.

Māori issues theologies

The word changes

The word changes that these theologies draw upon are those categorised in Chapter Three as 'Māori issues'. The Māori issues are from within a Māori worldview. Thus the **whakapapa** / *genealogy*, **tūrangawaewae** / *location* and **te reo** of the Māori issues are unique to Māori and Aotearoa/New Zealand. The 1951 edition of *Te Rāwiri* used in this study contains only one liturgical text that refers to a Māori issue. This prayer is entitled **He Inoi mō ngā Rangatira Māori** / *A prayer for the Māori chiefs* (*Te Rāwiri*, 33). In contrast, the current official and experimental texts contain several prayers that relate to Māori issues.

An example from a current official text (discussed in Chapter Three) that does address Māori issues is the prayer, **Mō Te Reo Māori** / *For the Māori Language* (*Hīmene*, iii). An example from an experimental text (Chapter Five) is the role of **kaitiaki** / *guardian* of the environment (*Rītani-Tangaroa*).

Information from the wider Māori community

Liturgical word changes in the case I deal with here are related to contemporary issues discussed within the wider Māori community. Understanding this wider discussion helps to interpret the meaning of the word changes and their theological significance.

The issues associated with **Mō Te Reo Māori** / *For the Māori Language* are historical and topical. The historical issue is that **te reo** is a language unique to Aotearoa/New Zealand. The topical issue is that **te reo** has now become an endangered language. Major strategies have been put forward to counteract the loss of **te reo**. Some of these strategies are **Kohanga Reo** / *Early pre-school education units that conduct their syllabus in **te reo*** and radio and television stations that promote **te reo**. Within these strategies Māori people are challenged to use **te reo** and to identify with it. There are, for example, many modern **whakatauāki** / *proverbs* formulated, such as **Ko te reo te mauri ō te tangata** / *language is the **life force** of a person*. **Te reo** is at times given status. For example, it is addressed as **te reo rangatira** / *a chiefly language*. Sir James Henare, Māori elder and expert in all that which pertains to **te reo**, challenged the Māori people. He wanted to know what would their response be if they were asked by God, **I aha koe ki tōku reo?** / *What have you done with my language*?

He puāwai āniwaniwa / *a rainbow revelation* **(creativity)**

What then are the theologies that emerge from liturgical word changes in the context of contemporary Māori issues?

The prayer **Mō Te Reo Māori**, in the current official text *Hīmene***,** engages with the above issues. In this prayer the specificity and uniqueness of **te reo** to the **whakapapa** / *genealogy* of the Māori people and the **tūrangawaewae** / *location* of Aotearoa/New Zealand is credited to the Creator God. Thus it states **ko te reo Māori i homai e koe mai i te orokohanganga ō te ao** / *You gave the Māori language [to us] from the beginning of the creation of the world*. At this time of creation **te reo** is described in this prayer as one of the many other languages that were created. It states **nāu i homai ki ngā iwi ō te ao ngā reo huhua** / *You [God] gave all people of this world the many languages*. Associated with the languages was the action of the Holy Spirit as it states **nā tōu Wairua Tapu i tuku mai** / *Your Holy Spirit sent*. These last two references to the many languages and the Holy Spirit echos with *Te Paipera*. It appears to refer to the Spirit that hovered over the waters (**Kenehi** / *Genesis* 1:2).

In this prayer**, te reo** is accorded a theological status. It is established by referring to **te reo** as **taonga** / *treasure* and **koha** / *gift* (used twice). The first application of the word **koha** to **te reo** is that it is a treasure and gift from God. The second application of the word **koha** is that the preservation of **te reo** should be considered as a gift from humanity to God. The challenge to the Māori people within the prayer is that the preservation of **te reo** is a form of reciprocation for God's gifting of **te reo** to humanity. This is similar to the challenge of Sir James Henare in that the Māori people are made answerable to God the creator of **te reo**.

Mō Te Reo Māori speaks of the Māori people's dependence upon the Trinitarian God who is responsible for **te mauri ō te iwi Māori** / *the life force of the Māori people*. It is firmly established that **te reo** was and still is part of **te rangatiratanga ō te Atua** / *the Kingdom of God*. This is an example where Māori issues can be addressed theologically within a Te Pīhopatanga **wānanga** / *school of thought*, from a Te Pīhopatanga **tūrangawaewae** / *location* and a Te Pīhopatanga **whakapapa** / *genealogy*.

It is apparent that the liturgist is aware of the issue of the endangerment of **te reo** and its uniqueness to the community. His liturgy taps into the Māori community's awareness of these issues and creates a theology appropriate to them. The current official text is innovative when compared to *Te Rāwiri*. The innovative aspects of the text are balanced by Te

Pīhopatanga tradition such as capitalisation and **te reo** which are part of the foundational text *Te Rāwiri*.

In the experimental text, *Rītani-Tangaroa*, the issue of **kaitiakitanga** / *guardianship* illustrates how an environmental issue was historically addressed. **Kaitiaki** is a concept of assigned roles of responsibilities.[1] There are **kaitiaki** for institutions such as the site of the Theological College of St John the Evangelist, or a **kaitiaki** of family **whakapapa** / *genealogy* and **wānanga** / *school of thought*.

Key to the theological interpretation of this text is that environmental issues were historically the concern of the wider Māori community. However, now in contemporary society the issue of pollution is a concern of the whole society. Furthermore the types of pollution are far more damaging to the environment. These forms of pollution as in the experimental text *Rītani-Tangaroa* are **tuku hamiti** / *sewage*, and nuclear testing at Mururoa.

The liturgist uses a historical Māori form of addressing a contemporary environmental issue. Thus the **kaitiaki** / *guardian* of the sea **Tangaroa** is called upon to deliver humanity from their sinful actions towards **Tangaroa** (*Rītani-Tangaroa*, 8th petition, 2). The relationship between humanity and God differs from how it is established in **Mō Te Reo Māori**. I address this more fully later in Chapter Nine.

Māori concept theologies

The word changes

The word changes that these theologies draw upon were categorised in Chapters Three, Four and Five as 'replacement words', 'Māori philosophical concepts', and 'cover words'. There are many reasons why *Te Rāwiri* words are replaced. Two of these, as described in Chapter Three, are 'the replacement of transliterated words' and 'the replacement of constructed Māori words'. The point of interest is that, when words in the foundational texts are replaced with indigenous words, often the indigenous words add to the theologies of the liturgical text. The theology becomes more than that of the foundational text. Often associated with the new word is a large amount of traditional Māori thinking. This then requires an in-depth explanation to situate theologically the replacement word in the liturgical text. At times the replacement word may also take on elements of being a 'cover word'.[2] This means that the

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[1] Barlow, 34-35.
[2] A 'cover word' is a word that appears on the cover of the text that signals to the reader the intent of the liturgical text. These words are drawn from out of the content of the liturgical text. An example of this is the

word change becomes significantly associated with a particular church denomination and in this instance it is Te Pīhopatanga.[3]

An example here is the replacement of the constructed word **wāhina** / *virgin* with the indigenous word **puhi** / *a female of noble birth* (as in Chapter Three). I noted in Chapter Three that the word **wāhina** is replaced in all of the following Te Pīhopatanga liturgical texts: **Te Waiata ā te Haahi** / *The Song of the Church* (*Karakia Mihinare*, 45), **Te Whakapono ō Naihia** / *The Nicene Creed* (*Karakia Mihinare*, 494), **Te Waiata ā te Puhi Tapu a Meri** / *The Song of the Blessed Virgin Mary* and **Te Whakapono ā ngā Āpōtoro** / *The Apostles' Creed* (*Karakia Mihinare*, 496).[4] I now continue by placing the **korowai** / *a traditional cloak* (focus) once again on the word '**puhi'**.

Information from the wider Māori community

The translators of the *Te Rāwiri* text were aware of a number of status titles such as **rangatira** / *chief*, **kāwana** / *governor*, and **ariki** / *lord*. They would also have been aware of the status title of **puhi**. It may be that they were not prepared to allow the traditional meanings of **puhi** to shape the theology of the liturgical texts. Now, because the current official texts do use the word **puhi,** we can consider how the traditional meaning of **puhi** reshapes the existing theology of the liturgical texts that once contained the word **wāhina**.

A starting point for this exploration is the wider Māori community's understanding of the word **puhi**. At the surface level of the word replacement, it appears that the word **puhi** is a simple replacement for **wāhina** with virtually the same meaning. The constructed Māori word '**wāhina**' was constructed to translate the English word *virgin*. But does the word **puhi** merely mean virgin? In Williams's dictionary of the Māori language, one of the several meanings of **puhi** is virgin. He illustrates this with the following example, '**He puhi te wahine nei, Kāhore he tāne i pā noa ki a ia.**'[5] I translate this as; *this woman is of a high status she has not yet been touched by a male*. **Puhi** is a female status title. It was cultivated from the time of birth and it was foundational to the survival of the **iwi** / *tribe*. In Williams's dictionary it explains that 'young women of high rank' were strictly guarded in respect to

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word **karakia** / *prayers*/*supplication*. When this word is found on the cover of a Christian liturgical text this applies to the word as used in a Christian context.
[3] An example of cover words for another Māori church denomination is that, for **Te Hāhi Katorika** / *The Catholic Church* the word for Jesus Christ is **Hehu Kerito** / *Jesus Christ*. In **Te Hāhi Rātana** / *the Rātana Faith*, **Te Māngai** / *the Mouthpiece* is regarded as a cover word that belongs to them.
[4] An exception is **Te Whakapono ā Ngā Āpōtoro / *The Apostles Creed*** in the official current text *Hīmene* (iv). This still contains the constructed Māori word **wāhina**.
[5] Williams, 304.

retaining their virginity. There are times when the concept of virginity is cross-referenced to the status of **puhi**. However, **puhi** as a status in Māori society does not necessarily imply virginity, as a **puhi** retains her status after she has given birth.

To set the theological importance of the word **puhi** as a status I share one story that explains the origin of the tribe I belong to. In this story the **puhi** is Arikitapu. Although she did bear a child the **Ngāpuhi** tribe still consider Arikitapu as a **puhi**. The story is presented in full so as to capture the various nuances of **puhi**

Ka moe a Arikitapu i a Tamakitera. Ko teenei wahine he mea puhi mā Kareroaitu. Nā Tamakitera i tango māna, araa, a Arikitapu. / *Arikitapu was betrothed to Kareroaitu. However, it was not finalised, for Tamakitera claimed her.* **I te hapunga ō Arikitapu ka mea ia ki a Tamakitera, me hua taa rāua tamaiti ko Puhi, araa "Ko tooku puhinga maa Kareroaitu."** / *When Arikitapu became pregnant she said to Tamakitera "Let us name our child Puhi so as to commemorate my betrothal to Kareroaitu."* **Ka hiakai a Arikitapu, ka mea a Tamakitera, he aha tāna kai e hiahia ana. Ka mea a Arikitapu, "He tangata. Ko te ngākau ō Rangiuruhi, he kootiro."** / *Arikitapu craved due to her pregnancy and Tamakitera asked her what she craved for. Her reply was "Human flesh and especially the heart of the girl, Rangiuruhi.* **He mea tunu ko te tinana, he mea kawe ki te moanarua, ki te ruanuku ō ngaa taniwha. Huaina iho taua waahi ko Moana-Ariki.** / *The body was cooked and taken to a lagoon where taniwha lived.[6] That place was named Moana-Ariki.* **I te whānautanga ō te tamaiti, ka mauria ki te Moana-Ariki tohi ai. Ka huaina te ingoa ko Puhimoana-Ariki**. / *When the child was born he was taken to Moana-ariki to be baptised. He was named Puhimoana-Ariki.* **I te hokinga mai ki uta, nā ngā taniwha i mau mai ki uta. Ka huaina anō te ingoa ō taua tamaiti, ko Puhi-Taniwharau**. / *This child was brought ashore by the taniwha and was then given an additional name, that is Puhi-Taniwharau* **Nō Hawaiki raa anō taua ingoa. Puhimoana-Ariki: Ko te ingoa ō Ngāpuhi Nui Tonu**. / *This name is from Hawaiki and is the name of Ngāpuhi Nui Tonu.*[7]

The above narrative illustrates a cluster of meanings of the word **puhi**. First there is the status of the woman named Arikitapu. Her actions indicate that she is a **puhi** / *a woman of high societal ranking*. For example a **puhi** had the right to demand that her requests be obeyed.[8] This status was so powerful it overrode other societal constructs such as murder. Throughout the narrative the **puhi** Arikitapu negotiates and establishes her own **mana** / *authority*. The **mana** was not about her virginity. Arikitapu was a woman of high rank, high status and therefore a woman of **mana** / *authority*.

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[6] **Taniwha** are mythical animals that contain supernatural powers. The **taniwha** are normally associated with living in or else next to bodies of water.

[7] Ngarangikamaea Taurau, *Horahia: Horahia Te Kupu Kōrero* (Whangarei: Horahia Māori Publications, 1994), 23-24. (my translation interposed).

[8] Examples of this authority are described in relation to Te Puea Herangi and her mother Tiahuia as in Michael King, *Te Puea: A Life*, Fourth ed. (Auckland: Reed, 2003), 31-43.

The second associated meaning of **puhi** in the above narrative is betrothal. In the **Ngāpuhi** story the betrothal is challenged. However, the importance and significance of the act is acknowledged as the name of the tribe **Ngāpuhi** contains the reference to the event of the annulment of the first betrothal. Thus the child's first name was **Puhi** so as to commemorate the dissolution of the first betrothal. The child then had three other names. Each name is associated with the **puhi** status of his mother Arikitapu. She was the person who initiated the actions. Thus his three names are Puhi, Puhimoana-Ariki and Puhi-Taniwharau.

He puāwai āniwaniwa / *a rainbow revelation* (creativity)

What then are the theologies that emerge from liturgical word changes that introduce traditional Māori concepts not used in either *Te Paipera* or *Te Rāwiri*?

In Chapter Three I illustrated how the *Te Paipera* translators struggled to contextualise the meaning of virginity in **te reo**. Further to this point of struggle, is that the word **puhi** was not used in *Te Paipera* or *Te Rāwiri* to mean virgin. Let us return then to the above Ngāpuhi narrative to fathom further insights. The word **puhi** meaning virgin is insignificant when compared to the meaning of **puhi** as a status. In the Ngāpuhi narrative the **puhi** did not lose her status after giving birth.

If the meaning of **puhi** means more than virgin, the theological vista of the word in the liturgical text broadens. The concept of a virginal conception is immediately challenged, for a **puhi** does not necessarily have to be a virgin. It appears that Te Pīhopatanga liturgists are adding to the *Te Paipera* understanding of Mary. They have added to this understanding via the liturgical texts rather than directly in *Te Paipera*. The recent edited New Testament section of *Te Paipera* still uses the word **wāhina**.[9]

The liturgists have anticipated the significance of Mary. Her low status in Jewish society as narrated in *Te Paipera* is elevated by the liturgist to the status of **puhi.** The contemporary liturgist has put her status in a different perspective. The status of **puhi** cannot be diminished. Her decision to accept the will of God to become the mother of Christ is an act of **mana** / *authority*/*prestige*. Mary is a significant person for the Christian church, and the decisions made by her should be considered as made for the well being of the family of Christ. The relationship between Mary and God provides an example of how Māori should relate to God.

In the replacement of **wāhina** with **puhi**, a part of the **te ao Māori** / *the indigenous Māori world* thread is replaced. That is, **puhi** replaces **wāhina** and it has added to Te Pīhopatanga

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[9] The Bible Society in New Zealand, *Te Kawenata Hou: The New Testament*, printed in 2008.

liturgical textual strand. The concept of renaissance is appropriate to describe this word change for the liturgist has inserted a traditional Māori word with consideration for the meaning of the foundational texts. The tension between the innovative word '**puhi**' and the word that traditionally belonged to the liturgical text has added soundly to the theology of that text.

There are some cases in the experimental texts where the word change 'replacement words' does not directly add to Te Pīhopatanga liturgical textual strand. An example is where **Ihowā** / *Jehovah* is replaced with the name of **Tangaroa** / *the creation force of the sea* and **te Atua** / God. This at first appears to contain the concept of renaissance. That is, the replacement adds to the service that the experimental text *Rītani-Tangaroa* is based on. The **Te Rītani** / *The Litany* service as in *Te Rāwiri* (*Te Rāwiri*, 24). In **Te Rītani**/*The Litany* of *Te Rāwiri* there are constant references to the *Te Paipera* God as it refers to **Ihowā** / *Jehovah*. But this name is replaced in *Rītani-Tangaroa*, thus creating theological tensions which will be further explored in Chapter Nine.

Creation language theologies

The word changes

The word changes that these theologies draw upon are those previously categorised as 'Māori issues', and 'personal Māori names'. The Māori issue in *Rītani-Tangaroa* is that traditional Māori did in fact manage environmental issues and there are specific Aotearoa/New Zealand Māori names associated with such issues. These word changes have a **whakapapa** / *genealogy*, **tūrangawaewae** / *location* and **wānanga** / *school of thought* unique to Aotearoa/New Zealand. Chapter Three noted that the foundational text *Te Rāwiri* refers to only one Māori issue and does not have any Aotearoa/New Zealand proper names. Proper names from the Māori creation narratives are now found in both the current official texts and the experimental texts.

The Māori creation proper names of **Ranginui** / *the creation force of the sky* and **Papatuanuku** / *the creation force of the earth* are named in the current official text *Karakia Mihinare* (477). In this example, God is given thanks for the existence of both **Ranginui** and **Papatuanuku**. Likewise in the experimental text *Rītani-Tangaroa* liturgy, the closing prayer, which is in English, situates **Tangaroa** / *the creation force of the sea* in a relationship with God the Creator.

Information from the wider Māori community

Knowledge of the role of Māori creation stories in the wider Māori community provides extra information to formulate the theologies that arise from the inclusion of Māori creation proper names in Te Pīhopatanga liturgical texts. The Māori creation stories are a major component of Māori society. These stories were already entrenched in Māori society prior to the arrival of Christianity to Aotearoa/New Zealand and still continue to infiltrate every section of the contemporary Māori society. A contemporary example is that a meeting house is referred to as **te whakaruruhau a Tāne-Mahuta** / *Tāne-Mahuta* (*the creation force of the forest*) *who shelters*. Traditionally all of the material for the construction of the meeting house came from the forest. This continues to apply nowadays regardless of what the building material consists of.

Associated with each creation force are various stories which at times are interrelated with other creation forces. Within each story there are associated **karakia** / *prayers*/*incantantions*.[10] Traditionally these **karakia** were deeply embedded in Māori society. Nowadays the importance of saying such **karakia** has lessened.

A basic theme in the creation stories is competition.[11] Each force contains elements to counteract any other creation force. For example, **Rongo-mā-tāne** / *the creation force of cultivated food* was often represented as burying itself as a tuber to prevent itself being attacked by **Tumatauenga** / *the creation force of conflict*. There were associated **karakia** to thank **Rongo-mā-tāne**.[12] Nowadays the forces are still referred to without the associated **karakia** and knowledge of its **whakapapa** / *genealogy* and **wānanga** / *school of thought* seen as necessary. For example, **Tangaroa** refers to all that of the sea. **Tāwhirimātea** refers to all that which is associated with the weather. If someone says, '**Kei te riri a Tāwhirimātea**' / '*Tāwhirimātea is angry*'. They mean the weather is nasty.

He puāwai āniwaniwa / *a rainbow revelation* (creativity)

What then are the theologies that emerge from liturgical word changes that introduce Aotearoa/New Zealand proper names not used in either *Te Paipera* or *Te Rāwiri*?

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[10] Examples of these **karakia** are throughout books such as the following-Elsdon Best, *Māori Religion and Mythology Part 1: An Account of the Cosmogony, Anthropogeny Religious Beliefs and Rites, Magic and Folk Lore of the Māori Folk of New Zealand* (Wellington: Museum of New Zealand/Te Papa Tongarewa reprint, 1995).

[11] Examples of these can be noted in the stories as in Antony Alpers, *Māori Myths and Tribal Legends*, Second ed. (Auckland: Longman, 1995), 15-27.

[12] As in Best, *Māori Religion and Mythology Part 1: An Account of the Cosmogony, Anthropogeny Religious Beliefs and Rites, Magic and Folk Lore of the Māori Folk of New Zealand*, 179-180.

These theologies are full of tensions. These tensions may be attributed to the various ways that the creation forces are referred to in the wider Māori community as illustrated immediately above. When people are confronted with the names of the creation forces in the liturgical text, they bring their own understanding of these creation forces to the text. For example, they may believe that the liturgy also refers to the narratives and **karakia** that are associated with the named force.

In the instances of **Ranginui** / *the creation force of the sky* and **Papatuanuku** / *the creation force of the land* named in the current official text *Karakia Mihinare* (477), and **Tangaroa** / *the creation force of the sea* in the experimental text *Rītani-Tangaroa*, especially the closing prayer, the tension does not exist. The liturgists put the creation forces into a Christian context. In other words, the Māori creation stories do not compete against the Christian stories.[13] In the current official text *Karakia Mihinare* (477), God is given thanks for the existence of both **Ranginui** and **Papatuanuku**. In the experimental text *Rītani-Tangaroa* (5), **Tangaroa** is related to God the Creator. In this closing prayer of this text, the first sentence praises God in celebration of God's creation, and God is acknowledged as the one who provides humanity with the resources from **Tangaroa**. The people then appeal to God to allow them to see God interacting with creation. Hence it states, 'that we may watch you dash along wash white wave tops'. The third, fourth and fifth lines petition God to heighten humanity's senses to fully acknowledge **Tangaroa**, to taste the energy of **Tangaroa**, to hear its sound and to see its beauty.

In these instances, the creation forces and God are inter-related. The concept of renaissance applies here as the creation forces are described in relation with the God of *Te Rāwiri* and God of *Te Paipera*. This is especially so when the names **Ranginui**, **Papatuanuku** and **Tangaroa** are understood to refer to the realm that they represent, that is, to the sky, the earth and the sea. This theology highlights God's presence in the specific traditional Māori realms.

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[13] The following example is another form of address that puts the creation forces into a Christian context. A priest escorted a funeral party to a rural area. On their arrival in the district the people opened the casket to mourn the deceased. However, this was done contrary to Māori custom for the casket was out in the open air and there was no covering available. In the burial service the **te reo** word symbols that the priest concentrated on were **Papatuanuku**, **Tāne-Mahuta** and **Ranginui**. Each described and captured the essence of the **wharenui** / *meeting house* and **marae** / *locations where local Māori community matters are conducted* setting. **Papatuanuku**, the earth, now represented the floor of the **wharenui**. **Tāne-Mahuta**, the trees that surrounded them, now represented the timber structures of the **wharenui**. Lastly **Ranginui**, the overarching sky, was now the roof of the **wharenui**; he described these elements as being embraced by God the Creator. In the above situation there were three **tūrangawaewae** elements; the immediate physical surroundings, a priest and the deceased. Each made a claim to be part of the narrative, and it was the priest who created the liturgical **tūrangawaewae** narrative.

While in some places of his text, *Rītani-Tangaroa*, Potaka-Dewes has set **Tangaroa** into a relationship with God, there are other sections of *Rītani-Tangaroa* where this does not happen. Rather than 'renaissance', the concept appropriate to these sections of this text is that of **te ao Māori tūturu** / *the indigenous non-Christian Māori world*. (see Chapter One) in that the recovery of the Māori creation concepts bypasses reference to the God of *Te Rāwiri* and *Te Paipera*. In fact, rather than entering a relationship with God, **Tangaroa** / *the creation force of the sea* replaces the role of God. This is a tension which requires an in-depth analysis that is further explored in depth in Chapter Nine.

Theologies that draw on Māori cultural experience

The word changes

The word changes that these theologies draw upon are, 'the distinction between Christian and non Christian texts' (Chapter Four), 'the juxtaposition of **karakia Mihinare** / *Christian prayers* and **karakia ō te ao Māori**' and 'the prominent juxtaposition of secular **whakapapa** with liturgy' (Chapter Five).

The distinction of **karakia Mihinare** from a non-Christian context was illustrated, in Chapter Three, by referring to the historical event of the first recorded Anglican Māori liturgical service. I described this as the creation of distinct **tūrangawaewae** / *location*. That is a liturgical **tūrangawaewae** established by the missionaries and a cultural **tūrangawaewae** established by the Māori physical *location*. In Chapter Five, examples of the word changes of juxtaposition and prominent insertion in the experimental texts were the cultural experiences of personal **whānau** / *family* **whakapapa** / *genealogy* (as in the experimental text *Hura Kōhatu*) and the replacement of **hīmene** / *hymns* and **psalms** with poetry and **waiata** (as in the experimental text *Rītani-Tangaroa*). **Whānau whakapapa** / *family genealogy* of Māori families and **waiata** are of course not in the liturgical texts of *Te Rāwiri*.

Information from the wider Māori community

In Chapter Seven I described a number of daily life experiences that contain paradoxes. In some instances these paradoxes were just lived. They were not analysed and named as paradoxes but allowed to happen next to each other. One of the examples is the application of **whakapapa** by my **Moromona** / *Mormon* relatives. They, my **Moromona** relatives had two categories of **whakapapa**. These categories were; **whakapapa ō te Hāhi** / *the genealogy of the church* and the **whakapapa ō ngā tūpuna** / *genealogy of the ancestors*. Names were either removed or inserted to ensure that the **whakapapa** was either church or ancestor

orientated. If these **whakapapa** were analysed closely the paradox is that the **whakapapa ō te Hāhi** / *the genealogy of the church* goes beyond that of the **whakapapa ō ngā tūpuna** / *genealogy of the ancestors*. The **whakapapa ō ngā tūpuna** belong to a wider group of family members other than those who belong to the Mormon faith. However, when this paradox is seen from a wider Māori perspective of **whakapapa** it then can be named as a lived paradox.

One Māori perspective of **whakapapa** is associated with responsibility. It is the responsibility of those in the present generation to retain the histories and stories of their ancestors. And it is through the genre of **whakapapa** / *genealogy* that these histories are retained. The life experiences of the ancestors are then seen as providing building blocks for the survival of the future generations. The differing church **whakapapa** and ancestor **whakapapa** maybe viewed as paradoxes by those relatives who are not of the Mormon faith. Yet, for my **Moromona** / *Mormon* relatives these **whakapapa** are relevant and essential for the survival of their church and their families. Thus these paradoxes in the wider Māori society are left to be lived successfully.

He puāwai āniwaniwa / *a rainbow revelation* (creativity)

What then are the theologies that emerge from liturgical word changes that introduce non-Christian secular texts into a Te Pīhopatanga liturgical text?

Theologically it is possible to claim that daily life experiences do inform people about their relationship with God. Theologically the creative action of the divine is highlighted by the inclusion of Māori activities such as **whakapapa** and **waiata**. The **whakapapa** elements in the '**poi** chant' (*Karakia Mihinare*, 154-156), and *Hura Kōhatu* are congruent with the *Te Paipera* which contains numerous **whakapapa**. Thus in the **poi** chant, each Māori missionary is associated with a tribal area in which they mission. Their personal **iwi** / *tribal* **whakapapa** are not highlighted. It is their **whakapapa** as a missionary that takes precedence. An example of this is Ihaia Te Ahu. This Māori missionary belonged to the Ngāpuhi tribe. He was born and buried in Te Tai Tokerau a geographic area associated with Ngāpuhi. Yet the tribe that takes precedence in the **poi** chant for Ihaia Te Ahu is **Te Arawa**. This tribe is in the centre of the North Island and it was in that area that Ihaia Te Ahu missioned.

The **poi** chant illustrates a theology of action. The **whakapapa** element encourages a form of dialogue to take place. An example of this is it does not contain any direct reference to the name of Christ such as **Īhu Karaiti** / *Jesus Christ* or **te Karaiti** / *Christ*. Therefore one is

encouraged to further examine the text to discover that the emphasis is on the actions of the Māori missionaries.

In Chapter Five the **whānau whakapapa** / *family genealogy* in *Hura Kōhatu* is described as imbuing the liturgical text with Māori philosophical concepts and values. The **whakapapa** of the **whānau** of the liturgist Panapa envelops the liturgical text. Some of the **whakapapa** text comes before the beginning of the liturgy, that is, on the inside cover. The rest of the **whakapapa** text is immediately after the end of the liturgy, that is, on the last page of the order of service booklet. The philosophical concepts and values that can be detected in the **whakapapa** as imbuing the liturgical text are: **mana** / *authority*/*status*, **tūrangawaewae** / *location*, **tapu** / *sacredness* and **whanaungatanga** / *family obligations*. Through **whakapapa** these are brought next to the Christ and the God who are of the foundational and current official texts.

The **whakapapa** of the **poi** chant and of *Hura Kōhatu* do not stand as isolated names for historic narratives are associated with the names so that there may be a full understanding of how each **whakapapa** name relates to Te Pīhopatanga community. This is similar to the different **whakapapa** of Christ as in **Matiu** / *Matthew* (1:1-17 and **Ruka** / *Luke* (3:23-38). Each of these *Te Paipera* **whakapapa** requires discussion so as to set the names in the **whakapapa** in relation to the **tūpuna** / *ancestors* of Christ.

Pikaahu in *Hīmene Kirihimete* allows the cultural experience of **waiata** to be put next to the **hīmene**. He allows the participants to make a choice of either using the **hīmene** as printed in the liturgy or else a **waiata** that they have chosen. The theology is that of inclusion as both **hīmene** and **waiata** are included at a Te Pīhopatanga liturgical event. The innovative concept is that **whakapapa** and **waiata** are woven into Te Pīhopatanga liturgical textual strand. The Christian thread and **te ao Māori** / *the indigenous Māori world* thread are intertwined to form a theological statement of inclusion.

The various shades of this theology are difficult to distinguish. The reason is that the subject matter that appears in the liturgical text is also found in the wider Māori community. At times the immediate assumption is that when an experience is part of the liturgical text, the theology that is associated with the experience in the wider Māori society then becomes the theology of the liturgical text in which it is placed. That is, the theology of the Māori community experience is mirrored in the liturgical text. I have illustrated in Chapters Six and Seven that some daily life experiences contain paradoxes. There is a push-and-pull upon Te

Pīhopatanga by the wider Māori society. Thus the church denominations are encouraged at a **marae** liturgical event to be inclusive of all other denominations. However, if one of the denominations crossed the boundary line of another denomination, the people of the **marae** would 'rein in' the offending denomination.

There are some theological differences and tensions created when the daily life experiences are juxtaposed and inserted in the liturgical texts. Sometimes the inclusion of the experiences is to create a Māori ambience rather than to stress a theological point. Yet even then the paradoxes that are in the lived experience become part of the theologies of the text. In the wider Māori community **hīmene** and **waiata** are inter-changeable. There are no questions asked about the appropriateness of this interchangeability. Yet I question this when the balance between **hīmene** and **waiata** is lost as in *Rītani-Tangaroa*.

These differences and tensions of such paradoxes are further examined in Chapter Nine.

A mihinaretanga / *missionary foundation* theology

The word changes

The word change that this theology draws upon is the retention of *Te Rāwiri* words. This is a significant category of word change that was confirmed after the identification of all the word changes in the current official and experimental texts. In the process of identifying the word changes it was seen that the *Te Rāwiri* words were part and parcel of the current official and experimental texts because the texts included a substantial amount of *Te Rāwiri* texts. However, there appears to be an intentional effort by the liturgists to adapt *Te Rāwiri*-like words and writing protocols. It is this intentionality that has led to the categorisation of the word change as 'the retention of *Te Rāwiri* words and writing protocols'.

Information from the wider Māori community

To illustrate how the *Te Rāwiri* words have the potential to create theologies I explore how another Māori church denomination has re-adapted *Te Rāwiri* words to formulate a particular theology. This is described in detail because of the particularity of the word change. The word change from *Te Rāwiri* that is emphasised in this example is capitalisation. The significance of this word change is that it cannot be heard and it must be seen in the written form.

The following example is part of a prayer. The first column is that of a **Te Hāhi Rātana** / *The Church of the Rātana Faith* prayer and the second column is from *Te Rāwiri*.

No.	**Te Hāhi Rātana**[14]	*Te Rāwiri*[15]
1	Whakatuwheratia ō mātou ngutu e **T**'Ariki.	Whakatuwheratia ō mātou ngutu, e **te** Ariki.
2	A, Rūnanganui ō mātou māngai e whakapai atu kia **K**oe.	A, Rūnanganui ō mātou māngai e whakapai atu ki a **k**oe.
3	E whakapai atu ana mātou kia **K**oe e Te Matua, e whakaae ana mātou ko **K**oe anō a Ihoa.	E whakapai atu ana mātou ki a **k**oe, e te Atua: e whakaae ana mātou ko **k**oe anō a Ihowā.
4	E koropiko ana te **W**henua katoa ki a **K**oe e **T**e Matua Ora tonu, e kaha ana te karanga, ā ngā Anahera Pono ki a **K**oe, ā ngā **r**angi me ō reira **k**aha katoa.	E koropiko ana te **w**henua katoa ki a **k**oe: e **t**e Matua ora tonu. E kaha ana te karanga ā ngā Anahera katoa ki a **k**oe: ā ngā **R**angi, me ō reira **K**aha katoa.
5	Hono tonu te karanga ā ngā Anahera Pono ki a **K**oe e Ihoa.	Hono tonu te karanga ā ngā Kerupima: ā ngā Herupima, ki a **k**oe.
6	Tapu-Tapu-Tapu rawa e **IHOA Ō NGĀ MANO**-Tuauriuri Whāioio, **k**ii tonu te Rangi me te Whenua i te **n**ui ō **T**ōu Korōria.	Tapu, Tapu, Tapu rawa: e **Ihowā**, e te Atua **ō ngā Mano t**uauriuri **w**hāioio; **K**i tonu te Rangi me te Whenua i te **N**ui ō **t**ōu Korōria.

Comparison of Te Hāhi Rātana and *Te Rāwiri* prayers

Te Hāhi Rātana capitalises all references to God, including the personal pronouns. For example, **Koe** / *you* (singular) is capitalised. This is not so in the *Te Rāwiri* script. This clearly differentiates the status of whoever is being referred to. Therefore when other **Te Hāhi Rātana** / *The Church of the Rātana Faith* liturgical texts refer to 'you' as an ordinary person the lower case is applied, for example, **e iriiri ana ahau i a koe** / *I baptise you*.[16]

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[14] Te Hāhi Rātana, 77.
[15] Church of England, 5-6.
[16] Te Hāhi Rātana, 11.

In the script the words **te Ariki** and **te Matua** are converted to be personal names. Thus in No.1 **te Ariki** is written as **T' Ariki** and in No.4 **te Matua** is written as **Te Matua**. Furthermore in No.6 the **Hāhi Rātana** liturgist deemed it necessary to write **IHOA Ō NGĀ MANO** / *Jehovah of the multitude* completely in the upper- case form. In this instance the inference is that the *Te Rāwiri* liturgical expression is considered to be inadequate for the purposes of **Te Hāhi Rātana**. Therefore the use of capitalisation and upper case is a more exclamatory use of the words.

In No.4 of **Te Hāhi Rātana** liturgy the word **Kaha** / *loud* is not capitalised. It appears that the liturgist wants the focus to be on that which surrounds the major concept that **Koe** / *You* refers to, namely **Ihoa** / *Jehovah*. The word **whenua** / *created land* is also capitalised whereas *Te Rāwiri* does not capitalise the word **whenua** as in No.4. However, *Te Rāwiri* does capitalise **whenua** in No.6. Theologically for **Te Hāhi Rātana** / *The Church of the Rātana Faith* this consistency in the capitalisation of **whenua** may be interpreted as treating **whenua** as a divinity that imbues this land created by God.

In some places it appears that capitalisation emphasises that **Te Hāhi Rātana** / *The Church of the Rātana Faith* text is different from *Te Rāwiri* text. For example, in No.4 and No.6 of *Te Rāwiri* liturgy the word **rangi** / *heaven* is capitalised. Yet in **Te Hāhi Rātana** liturgy **rangi** is not capitalised in No.4, but it is capitalised in No.6. This may possibly be a writing technique like the non-capitalisation of the word **kaha**, which allows the focus to be on those words that are capitalised in that line.

He puāwai āniwaniwa / *a rainbow revelation* (creativity)

What then are the theologies that emerge when *Te Rāwiri* words are considered?

This is described as a **mihinaretanga** theology because the liturgists, liturgical texts and the liturgical event have a **Mihinare whakapapa** / *Te Pīhopatanga genealogy*. This is in direct contrast to **Te Hāhi Rātana** text. In that case, the liturgist, the liturgical event, and the liturgical text have **Te Hāhi Rātana whakapapa** / *The Church of the Rātana Faith* genealogy. In the case of a **mihinaretanga** theology every part of the text can be traced to Te Pīhopatanga community.

The experimental texts of Pikaahu, Te Haara and Walters illustrate a **mihinaretanga** theology. Their texts use *Te Rāwiri* words and writing protocol to stress their theological intent. Pikaahu has six **hīmene** that are drawn from *Te Rāwiri Hīmene*. This partly indicates to the other non-Anglican participants to how Te Pīhopatanga carol services are normally

celebrated, and that the carol service that they are participating in is an exception. The exception is other **waiata** are put next to the **hīmene**. Thus, while Te Pīhopatanga community is offering their church building as a venue, they are also sharing an element of their form of worship with others.

Te Haara has one transliterated word in his text, which is **Pīhopatanga** / *Bishopric*. He does not bother to create another indigenous-like word to replace the word **Pīhopatanga**. He draws upon words in the foundational texts such as **here** / *bind*/*thread*/*shackle* (*Te Rāwiri Hīmene*, 80). It is likewise with Walters, who applies capitalisation three times in his prayer. It is applied to indicate that the prayer is addressed to God, named as **te Atua**. He names the people associated with God as **Iwi** / *tribe*. By capitalising the word **iwi** / *tribe* this tribe is now exclusive to all other **iwi** for it draws upon the Christian **wānanga**. In the case of Te Pīhopatanga this means that God's **Iwi** are those who identify with the God of *Te Paipera*.

Each liturgist interweaves the Christian and **te ao Māori** / *the indigenous Māori world* threads of Te Pīhopatanga liturgical strand. They interweave indigenous **waiata** / *songs*, **whakatauāki** / *proverbial sayings* and imagery such as the **korowai** / *traditional cloak*. Pikaahu has left spaces between the **hīmene** and scripture readings for each cultural group to fill according to their own form of expression in **waiata**. The words of Te Haara allude to traditional **whakatauāki** and metaphors. For example, the word **tuia** can be associated with the traditional **whakatauāki** / *proverbial saying* **Tui Tui Tuituia. Ka rongo te ao ka rongo te pō** / *Bind everything together, including the seen and unseen*. God-Christ is in this activity as the prayer appeals to **te Ariki**, a form of address to God-Christ throughout *Te Rāwiri* and *Te Paipera*.

Walters produces a new imagery to the liturgical texts of Te Pīhopatanga. The imagery is that of **korowai**. The **korowai** / *traditional cloak* was a common garment when *Te Rāwiri* and *Te Paipera* were printed. However, the word **korowai** is not in either text. The preferred words in the foundational text *Te Paipera* are the transliterated word of *cloak*, which is **koraka**, and **ngeri** / *a traditional type of cloak*. Some differences between the **ngeri** and **korowai** are the quality of material. For example, the material of the **ngeri** is mostly undressed flax whereas the **korowai** is made from dressed flax. Another difference is that the **korowai** is decorated and the **ngeri** is not.

Walters has translated the insights that are specific to traditional cloak-making and its care into a liturgical theological statement. Thus if the frayed and decaying threads which are

normally found on the edges of the cloak are left unattended the whole cloak will fall apart. To rectify this situation one must return to the threads to ensure that these are rewoven and thus strengthened. This is an action that is expected from God and God's people as it is an empowering action. The quality of the fabric of human society is dependent on action by humanity and especially the care for those at the margins. Part of this theological statement by Walters is his retention of *Te Rāwiri* words and writing protocols.

This theology signals to the worshipping community that the foundational texts of *Te Rāwiri*, *Te Paipera* and *Te Rāwiri Hīmene* are significant to the community. Theologically when the current official and experimental texts utilise aspects of the foundational texts this indicates that God, while central to Māori, is not captured and contained merely through the **whakapapa**, **tūrangawaewae** and **wānanga** of Aotearoa/New Zealand Māori but also through the various **whakapapa** / *genealogy*, **tūrangawaewae** / *location* and **wānanga** / *school of thought* as contained in *Te Paipera*. In Chapter Nine instances of where God is restricted to only an Aotearoa/New Zealand Māori location are described and named as a theological tension.

Iwi / *tribal* dialect theologies

The word changes

The type of word change that underlies this theology is 'styles of **te reo** expression'. In Chapter Four I described this category of word change as being different to that in *Te Rāwiri*. A current official text example was the idiomatic and traditional **waiata** style applied in the '**poi** chant' as in *Karakia Mihinare*, 154-156. Some examples from the experimental texts were the **karakia-**type structures of the prayers by Te Haara and Walters. I now turn to the **te reo** style of expression, which is **iwi** dialect.

Information from the wider Māori community

This theology is not obvious to a person who does not venture out from their tribal area and who does not read the liturgical text. Dialect differences are noticeable when other dialects are seen or heard. There is a definite dialect bias in *Te Rāwiri* which is towards the **Ngāpuhi** dialect. In one of the current official texts there is an attempt to include other dialects. For example, in *Tikanga Karakia* an alternative word for **peia** / *push/repel* is shown in parentheses as **panaia** (*Tikanga Karakia*, 90).

From my experience in travelling throughout Aotearoa/New Zealand and interacting with other tribes I have observed the importance of dialect to individuals. In some cases elders have deliberately included my tribal dialect when they have spoken to me. I have understood this as their awareness that I was from another **iwi** / *tribe*. In other instances they have asked me if I have understood certain words that they have used.

The following example is one of many which can be related to a liturgical text. In one dialect, if I were encouraged to take a drink it might be expressed as **Unumia** / *please drink it*. However, in my own dialect it is expressed as **Inumia** / *please drink it*. The words **inu** and **unu** both mean drink. One word is preferred over the other by different tribes. However, the most distinguishing point for the Ngāpuhi tribe is that the word **unu** has another meaning. It means to *undress* or *strip off*. Therefore, while other tribes may have the word **unu** for drink, Ngāpuhi prefers **inu**. **Inumia** is written in the liturgical texts for those **iwi** / *tribe* who consider that the similar sounding word **unumia** has another meaning. This example is not about a different pronunciation, for the words are spelt differently and have different meanings.

He puāwai āniwaniwa / *a rainbow revelation* (creativity)

What then are the theologies that emerge from **iwi** dialect that were not clearly acknowledged in *Te Rāwiri*?

Data taken from events in which I have participated indicate that **iwi** / *tribes* find it important to express the liturgical text according to their dialect. Often a change to the written dialect is made by an officiant as a spoken modification. The officiant does not make a statement to why the words are not spoken as in the text. Likewise there is no query by the people at the liturgical event about why the alternative is spoken by the officiant. Yet there is a deep theological call by both the officiant and those present for a difference in dialect to be addressed.

It is evidenced in the written experimental texts that the dialect of the **iwi** that conducts the service is now considered. Thus in *Rītani-Tangaroa* the dialect differences for the word 'ancestor' are acknowledged, as both **tūpuna** and **tīpuna** are in the text. No **iwi** / *tribe* is now marginalised by having to voice alternative words. It is a form of contextualisation that recognises the particularity of language, as it provides each **iwi** with an innate deep connection with God.

Te reo dialects illustrate that language referring to God can be specific. A dialect arises from a specific **iwi** / *tribal* **tūrangawaewae** / *location*, **whakapapa** / *genealogy* and **wānanga** / *school of thought*. This theology goes beyond any claim that Māori people are one identifiable national body. There is a theological form of empowerment when different **iwi** are able to share their uniqueness with other **iwi** in proudly displaying how God has created them as unique beings.

English language theologies

The word changes

Two English word changes give rise to such theologies. The first is the English translations of Māori liturgical texts as in the current official texts and experimental text. These translations are presented in many ways, such as in the same font and on the opposite page to the Māori text, for example in *Karakia Mihinare* (*Karakia Mihinare*, 476). In the experimental texts some English translations are intertwined into the Māori text (*Hura Kōhatu*). The second type of English word change is the inclusion of pieces of English language liturgies in the Māori liturgical text. This is particularly noticed in the experimental texts of *Rītani-Tangaroa* and *Hura Kōhatu*. English language is almost non-existent in the foundational texts when compared to the current official and experimental texts.

Information from the wider Māori community

The societal expectation that surrounded the time of the foundational texts was that God's word was in **te reo** / *the Māori language*. Māori people of that time related to God who spoke to them as Māori, and in that era their language was **te reo**. Therefore it is necessary to note the differences between contemporary society and the society that was satisfactorily served by **te reo** as in *Te Paipera* and *Te Rāwiri*.

Much of the difference hinges on the application of **te reo** as a living language of communication throughout Māori society. In the early 1970's a decline in the use of **te reo** by Māori people was noted. This decline in **te reo** competence throughout Māori society has impacted upon Te Pīhopatanga community. As referred to earlier, the wider Māori community created strategies to encourage **te reo** as a daily form of communication. Hence the establishment of **kohanga reo** / *form of early education conducted in the Māori language* and **kura kaupapa** / *primary and post primary education conducted in the Māori language to ensure the survival and revival of te reo*.

The English language translations and liturgies can be associated to **te reo** competency. The translations assist the officiants who have difficulty with **te reo**. They are able to understand what they are saying. Similarly the English language translation assists those who do not understand **te reo** to follow the **te reo** liturgy. This includes those of the other two **tikanga** / *sections of the Anglican Church in Aotearoa/New Zealand*. The English translations are a means of inclusion so that **tikanga Pākehā** and **tikanga Moana-nui-a-Kiwa** are aware of the intention of the Māori text at combined liturgical services.

He puāwai āniwaniwa / *a rainbow revelation*

What then are the theologies that emerge from liturgical word changes that insert large amounts of English translations and parts of English language liturgies into a Te Pīhopatanga liturgical text?

These theologies are described as English language theologies because the English language translations and the inserted English liturgical texts are capable of producing their own theologies. This is without referring to the **te reo** text. In the case of translations I have referred to the translation of **waiata** that translates the **waiata** content as Christian themes. At times it appears that the English language translations are an effort to include. In other words the intent is to indicate God does not want anyone to be marginalised by the use of **te reo**.

It is very difficult to interpret theologically the insertion of parts of English language liturgies. The reason is that each liturgy is capable of bringing many different theologies. Perhaps again the theology is that of inclusiveness, as different theological perspectives are placed in the texts to remind the Māori people that God is immensely gracious. While these words may sound grand and all-encompassing, I do detect a tension about **te reo** and theologies. If the concept of 'innovative' (as described in Chapter One) is applied to this word change it means that the traditions of **te reo** foundational texts are abandoned at the expense of innovation. I fully discuss this in Chapter Nine as a tension between theological inclusiveness and exclusiveness at the risk of diminishing **te reo**.

Tūrangawaewae action theologies

The word changes

The word change that these theologies draw upon is experimental spoken instructions made by the officiant. This is specific to the rubric that instructs all people to stand for the proclamation of the Gospel. The officiant calls upon his/her **tūrangawaewae** / *location* as an

officiant. Location in this situation refers to the officiant's tribal epistemological values. This means the officiant claims the right of making the decision about standing and non-standing because he/she is in charge of directing the liturgical event. There is also an associated indigenous reason that arises from the customs of his/her **tūrangawaewae** because it differs from the **tūrangawaewae** of the others at the liturgical event.

Information from the wider Māori community

This theology is associated with difference. The Māori values in this research point towards how differences in communities are identified through the values of **whakapapa**, **tūrangawaewae**, **te reo** and **wānanga**. Yet these Māori values with their differences do have the potential to interact with other worldviews.

The Māori world view of **tūrangawaewae** / *location* is that when an individual identifies himself or herself, his/her association with a particular geographic area is stated and claimed so that he/she is distinctive as an individual. Associated with **tūrangawaewae** are the values of **wānanga** / *school of thought* and **whakapapa** / *genealogy*. Yet the individual's **mana** / *prestige* and **tapu** / *sacredness* differ at the different levels of the wider Māori community. The individual does not stand alone. There are three distinct levels: these are **iwi** / *tribal*, **hapu** / *sub-tribe* and **whānau** / *extended family*. There are many different **iwi**, **hapu** and **whānau** throughout Aotearoa/New Zealand, each claiming its own distinctiveness from the others.

When a person challenges an idea from the perspective of **tūrangawaewae** this is often difficult to counteract. The difficulty is to identify from which part of the value of **tūrangawaewae** the officiant is putting his/her claim. For example the claim can possibly be drawn from one of the three levels of **iwi**, **hapu** and **whānau**. Additional to this are the associated values of **mana** / *prestige* and **tapu** / *sacredness* of the distinctiveness of the individual.

He puāwai āniwaniwa / *a rainbow revelation* (creativity)

What then are the theologies that emerge from liturgical word changes that are spoken so as to replace what is written in the current official text?

This is a **tūrangawaewae** / *location* theology because the reasons that are given for the word changes are often indigenous ones. **Tūrangawaewae** theologies are specific to a relationship between God and an individual. The individual's relationship with God is described from

his/her worldview. For example, those who challenge the rubrics may do so, from their own understanding of the cultural significance of posture (in Chapter Ten under the principle of research I explore certain aspects of posture in Māori society.). They then accord the Word and God the highest form of respect as it is understood from their **tūrangawaewae**. At times I have seen the same officiant giving different **tūrangawaewae** / *location* reasons at different liturgical events.

This theology is about potential. **Tūrangawaewae** theologies are able to create further liturgical actions that show the greatest respect for God and the Word. An example of the potential is that the Gospel reading section of a liturgy can possibly be addressed on the protocols of **whaikōrero** / *formal speech making*, and **pōwhiri** / *a ceremony of welcome*. Therefore, rather than having the Gospel hymn before the reading, it can take place after the reading as a **hīmene tautoko** / *hymn of support*. This is similar to when a **whaikōrero** in a cultural situation is supported with a **waiata tautoko** / *song of support*. There is even the possibility that the Gospel reading maybe introduced with a **karanga** / *a beckoning call performed by women as part of a formal protocol of welcome* as in the protocol of **pōwhiri**. These two protocols in a cultural context are accorded to important **manuhiri** / *visitors*.

The tension and difference in this theology is that often it is driven by individuals' appeal to their understanding of **tūrangawaewae** / *location*. Therefore there is a sense of imposition from two angles. The first is that the officiant is in a position to direct the congregation and thus to impose his or her own **tūrangawaewae** version of the liturgy. The other reason is that the officiant may claim that what he/she does is in accordance with the **tūrangawaewae** of all the Māori people, when in fact it is only in accordance with his/her own. In this case there is a tension as God is made particular in a liturgical text to a specific **tūrangawaewae** when in fact God is described in *Te Paipera* as associated with other **tūrangawaewae.**

Conclusion

This chapter illustrates that new word changes create new theologies. In light of this thesis the interpretation of the word changes is a starting point for the identification of Te Pīhopatanga theologies. The information from the wider Māori community in the formulation of the theologies highlight the importance that this research should continue to reference instances of interaction between the wider Māori community and Te Pīhopatanga community.

In the brief evaluations of these theologies I have noted a number of theological tensions. The indication at this stage of this research is that these are also related to the new word changes. These theological tensions are fully evaluated in the following chapter (Chapter Nine).

Chapter Nine

Theological 'Differences' and 'Tensions'

Introduction

In Chapter Eight, I discussed a number of Te Pīhopatanga theologies. Part of the discussion referred to theological differences and tensions. These theological differences and tensions are examined in detail in this current chapter. The differences and tensions are examined under three broad headings. These are a) Te Pīhopatanga textual strand unravelled, b) the insertion of non-Christian material, and c) the English language in **te reo** liturgies. The primary experimental text to illustrate these theological differences and tensions is *Rītani-Tangaroa*. The word changes in this experimental text are representative of those in other experimental texts.

- I use the following format in evaluating the word changes and the theological differences and tensions:

- A broad description of how the differences and tensions are created.

- Examples to illustrate how such differences and tensions are created by word changes.

- **He puāwai āniwaniwa** / *a rainbow revelation*. This section describes why the theologies that emerge from the word changes are termed as 'differences' and 'tensions'. These theologies are compared to those theologies in the foundational and current official texts and some of the experimental texts.

The rest of this chapter is concerned with the implications of these differences and tensions for liturgical planning in Te Pīhopatanga. These implications are specific to the writing of future liturgies and the oversight of the writing of experimental texts.

Te Pīhopatanga liturgical textual strand unravelled

Te Pīhopatanga textual strand is a basic component of the foundational and current official texts. This textual strand consists of two intertwined threads, namely the Christian thread and the **te ao Māori** / *the indigenous Māori world* thread. In this section I show how in some sections of the experimental text, *Rītani -Tangaroa*, the intertwined threads of Te Pīhopatanga textual strand are prised apart. At times this is difficult to detect, because the

instances of where the threads are prised apart stand next to those where they are intertwined. When the Christian and **te ao Māori** / *the indigenous Māori world* threads are prised apart they run parallel to each other.

The consequences of this are that a) Te Pīhopatanga is disconnected from its foundational text, *Te Paipera,* and b) Māori creation divinities fulfil the roles of God-Christ. There are examples of both these consequences in *Rītani-Tangaroa*.

Disconnection from *Te Paipera* / the Bible

This disconnection from *Te Paipera* can be created through replacement words, such as the replacement of proper names that are associated with *Te Paipera*. An example is, the proper name **Ihowā** / *Jehovah*. **Ihowā** is an example of Te Pīhopatanga textual strand. Its identifiable Christian thread is that the word **Ihowā** has a **whakapapa** / *genealogy* (trace) that originates beyond the **tūrangawaewae** / *location* of Aotearoa/New Zealand. Its identifiable **te ao Māori** thread is that it is adopted by the Māori people within their foundational and current official liturgical texts as a **te reo** proper name. Both threads are intertwined and can be claimed to be representative of Te Pīhopatanga textual strand.

In Chapter Five, the word change or replacement that illustrates the disconnection of Te Pīhopatanga from its foundational text *Te Paipera* is the replacement of the proper name **Ihowā** with **te Atua** / *God* and **Tangaroa** / *creation force of the sea* in the experimental text *Rītani-Tangaroa*. A section of that liturgy is based on **Te Rītani** / *The Litany* in the foundational text *Te Rāwiri* (24). While **Ihowā** is used in **Te Rītani** / *The Litany*, in *Rītani-Tangaroa* it is replaced with **te Atua** / *God* and **Tangaroa**. The proper name **Ihowā** in the *Te Rāwiri* **Te Rītani** / *Litany* explicitly indicates a *Te Paipera* association.

The replacement of **Ihowā** with **Tangaroa** / *creation force of the sea* in *Rītani-Tangaroa* removes the connection of Te Pīhopatanga with *Te Paipera*. The name **Tangaroa** is not used in *Te Paipera*. This disconnection from *Te Paipera* when **te Atua** replaces **Ihowā** requires a detailed explanation. Both **te Atua** and **Ihowā** are used in *Te Paipera*. In *Te Paipera* God is sometimes addressed as **te Atua** and sometimes as **Ihowā** ((**Kenehi** / *Genesis* 2:7-9). There is a problem with this, and it is that the replacement of **Ihowā** with **Tangaroa** changes the *Te Paipera* understanding of **te Atua.**

I put this perspective forward on the basis of a Māori societal understanding of the word **atua**. **Atua** is the generic word for a god or gods and that which is beyond one's comprehension. The Māori creation forces are at times referred to as **atua**. The distinct

difference between the Christian Māori concepts of **te Atua** / *God* and **atua** / *gods* is the capitalisation of **Atua**. When the names of **Tangaroa** and **te Atua** are placed successively near to each other there is doubt about which meaning **te Atua** has. An example is an intercession addressed to **Tangaroa** and its response addressed to **te Atua**. The doubt is the ambiguity of the word '**atua'**, because in spite of the use of the capitalised form in the written liturgy, its use in close proximity to the name of an **atua**, Tangaroa, may cause people to feel that Tangaroa rather than '**te Atua'** is being referred to. **Tangaroa** is an **atua** that has its own **whakapapa** / *genealogy* and **wānanga** / *school of thought* which are very different from **te Atua** of *Te Paipera*.

I view this word replacement of **Ihowā** with **Tangaroa** and **te Atua** as the prising apart of the two intertwined threads that make up Te Pīhopatanga textual strand that exists throughout its foundational and current official texts. What now exists in that section of the experimental text is a **te ao Māori** / *the indigenous Māori world* thread of the **Tangaroa whakapapa** and **wānanga** that runs parallel to all that which is Christian. Te Pīhopatanga liturgical textual strand is unravelled. If the name **Ihowā** had not been replaced this would not have broken a *Te Paipera* connection.

The roles of Māori creation forces replace the roles of Christ-God

A further consequence associated with the same section of the liturgical text *Rītani-Tangaroa* that replaces the proper name **Ihowā** is the marginalisation of the role of Christ-God. Other sections of the same text do not marginalise the role of Christ-God. For example, the Lord's Prayer in *Rītani-Tangaroa* is as in *Te Rāwiri*, and this validates the text as being from Te Pīhopatanga strand. Yet when **Tangaroa** is petitioned rather than the usual Christian *Te Paipera* God, an element of tension is created. **Tangaroa** is petitioned:

- Not to be displeased with humanity (6th and 7th petitions). For example **Tangaroa** is petitioned **aua rā e riri ki a mātou** / *be not angry with us*. Humanity's actions are viewed through a relationship with **Tangaroa**.

- To remember when humanity was overcome by evil and those times when humanity was deemed to have been good. Then **Tangaroa** is requested to teach and guide humanity to the **ara tika** / *correct pathway*.(10th petition)

- To ensure that humanity show reverence towards Tangaroa in prayers and action. As it states in the 11th petition **kia pai koe ki te ū tonu i a mātou ki te karakia pono ki a koe** / *that it may please you (Tangaroa) that we worship you in righteousness*.

Theological 'differences' and 'tensions'

- To enlighten humanity through the narratives and stories of **Tangaroa**. The 12th petition states **Kia pai koe ki te whakamārama ki a mātou ki ngā mōhio, ki āu kōrero, ki āu purākau**…/ *That it may please you to illuminate us with your words and legends…*

- To bless and care for humanity in their endeavours, including the belief in **Tangaroa**. The 13th petition states **Kia pai koe ki te whakawhiwhi ki te manaaki, ki te tiaki tā mātou e whakarite ana tae rawa ki te whakapono ki a koe** / *That it may please you to grant us your care and blessings for endeavours, including our belief in you (Tangaroa).*

- To give humanity a heart that is loving and yet fearful so that the laws of **Tangaroa** are seen clearly. The 14th petition states **Kia pai koe ki te homai ki a mātou he ngākau e aroha ana, e wehi ana, e āta whakakitea mārie ana hoki i āu ture** / *That it may please you to give us a loving and yet fearful heart so that we would see the truth in your laws.*

- To give all the people of **Tangaroa** an increase of grace, to bring forth the fruits of the sea as sustenance for humanity. (15th petition).

- To care for all those involved in sea-related activities (16th petition).

The indigenous creation forces, **Rangi** / *the creation force of the sky[1]*, **Papatuanuku** / *the creation force of the land*, **Tāwhirimātea** / *the creation force of the weather elements* and **Tangaroa** / *the creation force of the sea* are put forward as the triune God which is in the *Te Rāwiri* **Rītani** / Litany (*Te Rāwiri*, 24). Thus the fifth petition states **E te Rangi, Papatuanuku, Tāwhirimātea, ki a koe Tangaroa: Tohungia mātou te hunga pōuri rawa i te hara** / *The creation forces of the sky, earth, weather elements and the sea (Rangi, Papatuanuku, Tāwhirimātea and you Tangaroa). Have mercy upon us miserable sinners.* The response is exactly the same as the petition, and this reinforces the effect of using these names.

Tangaroa is simply imposed upon a community which associates itself with Christ-God of *Te Paipera*. The specific roles of Christ-God are now undertaken by **Tangaroa**. Furthermore, the other creation forces that normally compete against one another are put forward as similar

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[1] **Rangi** is a shortened form of **Ranginui**.

to the triune God.[2] The liturgist puts forward the theology that these forces are capable of forgiving the sins of humanity as does the triune God.

He puāwai āniwaniwa / *a rainbow revelation*

The theological tension created when the *Te Paipera* names are replaced and the roles of Christ-God are replaced by the creation forces is that a new reality is created. This new reality has only one **tūrangawaewae** / *location*. It is a Aotearoa/New Zealand **tūrangawaewae**. The suggestion is that **te ao Māori tūturu** / *the indigenous non-Christian Māori world* has always used Christian-like ways of addressing matters such as sin, forgiveness and hope. These were always present within the Māori creation **wānanga** / *schools of thought*. **Tangaroa** now takes on the responsibilities of Creator. Furthermore, Tangaroa now works in conjunction with the other creation forces of **Papatuanuku** and **Ranginui** to form a triune Godhead.

Therefore in *Rītani-Tangaroa* the Christian and **te ao Māori** threads of Te Pīhopatanga strand are prised apart as each thread competes for the attention of the participants at the liturgical service. An example is the reference to **aua ture** / *those laws*. In the Christian thread of Te Pīhopatanga textual strand **aua ture** refers to scriptural imperatives such as the Commandments or directives by Jesus. In the experimental text *Rītani-Tangaroa* **aua ture** / *those laws* refer to those laws and narratives set by **Tangaroa** as in the indigenous creation stories.

From a **wānanga** / *school of thought* and **whakapapa** / *genealogy* perspective **Tangaroa**, **Rangi**, **Papatuanuku** and **Tāwhirimātea** each have a unique **whakapapa** / *genealogy*, and **wānanga** / *school of thought*. Their **whakapapa** and **wānanga** reveal that they are competing forces. They each represent different aspects of creation. They are not different names for the same force. This is in contrast to Te Pīhopatanga **wānanga** which maintains the oneness of **Matua Atua**, **Tama Atua** and **Wairua Tapu** / *God the Father, God the Son, and God the Holy Spirit*.

Sections of the *Rītani-Tangaroa* experimental text highlight the creation forces as equivalents to Christian components. This then portrays *Te Paipera* as a foundational text of Te Pīhopatanga community as superfluous. The Christian thread appears to be included as a token gesture to the Christian faith.

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[2] An example of **Tangaroa** as a competing force is that it attacks **Tāne**-**Mahuta** / *the creation force of the forest* through the act of land erosion.

The word change is not that of 'renaissance' for the foundational text *Te Paipera* is not acknowledged. The liturgist bypasses the foundational texts and retrieves that which is indigenous and traditional and applies it to a new Gospel. Thus the liturgist adopts the **te ao Māori tūturu** / *the indigenous non-Christian Māori world* concept. This concept ignores the foundational texts (as described in Chapter One). Furthermore, the innovative application of the proper names used in the creation stories separates Te Pīhopatanga from its connection with the traditional words of *Te Paipera* and *Te Rāwiri*. The driving force for creative mission has created a new theology that distances Te Pīhopatanga community from its foundational texts and current official texts.

Insertion of non-Christian texts

The insertion of non-Christian texts differs from the prising apart of the intertwined Te Pīhopatanga strand. Insertion of non-Christian texts refers to liturgical texts which are peppered with other texts. These other texts range from secular to theological. I use the word 'insertion' to signal that this category of word change often does not dominate the text. Yet it has the potential to create differences and tensions that may lead to a major theological shift.

The following are two of many examples of the insertion of other texts.

The insertion of non-Christian waiata / *songs*

To briefly recap, I have referred to **hīmene** and **waiata** in relation to word change in Chapters Four and Five. **Hīmene** / *hymns* is a subsection of the genre of **waiata** / *Māori songs*. Considerable thought is given to which **waiata** / *song* should be sung at different occasions. In Māori daily life experiences there is a crossover use of **hīmene** as **waiata**. A **hīmene** is often selected as a **waiata tautoko** / *song of support* because of the speaker's Christian values. This type of crossover does not occur in the foundational texts. They only contain **hīmene** and Biblical **waiata** such as Psalms. There are no non-Christian **waiata** in these texts.

There are some elements of crossover in the current official texts. For example in Chapter Four the current official text *For All The Saints* is identified as containing a **waiata** that has no explicit Christian content and is sung in a traditional **waiata** style (*For All The Saints*, 88). Furthermore, the current official text *Tikanga Karakia* is also described as containing two **waiata** listed as **hīmene**. These **waiata** can only be described as thematically the equivalent of Christian **hīmene**. There are no words in the **waiata** that are identifiable with the *Te*

Paipera narratives. It is only the English translations that imply that these **waiata** are equivalent to **hīmene**.

This crossover is taken to another level in *Rītani-Tangaroa*. In this experimental text there are no **hīmene**, for **waiata** are now inserted within the liturgical text.

There is no pretence that these are **hīmene**. Two of the **waiata**, 'Rimurimu' and 'Tai Timu Tai Pari' enhance the experiential moment of being by the sea. Each **waiata** contains symbolism that describes the movement of the tide, for example **Rimurimu, tere tere** / *The seaweed that drifts* and **Tai timu tai pari** / *The tide that ebbs and flows*. There is the sense of the emotional tides of the participants in acting as one with the physical tides of the Otaki beach, where the service was held. These **waiata**, unlike **hīmene**, do not refer to Christ or to God. There is no element of dependence upon the *Te Paipera* God.

Yet these **waiata** are familiar to most Māori as they are sung at many different Māori functions. Such **waiata** do not look out of place when they are included in the liturgical text. In fact they provide a strong Māori ambience to the text. However, I question this replacement of **hīmene** and the insertion of non-Christian **waiata**, as the liturgical event and liturgical text is about the triune God. The **waiata** do not refer to any *Te Paipera* narratives.

Māori issues and contemporary non-Christian Māori experiences inserted

This method of insertion differs from the replacement of Christian texts because the material does not replace but adds to the Christian text. The decision as to what the material is and where it should be placed in the text is made by the liturgist. I liken this to daily life experiences in which for Māori the indigenous sacred can easily sit next to Christianity. No questions are asked about the relationship between the indigenous sacred and Christianity in the wider Māori society. However, in this study when daily life experiences, such as strategies to deal with environmental issues, are written into a liturgical text, they are open to scrutiny. The resulting paradoxes may then be detected in the analysis of the text.

In *Rītani-Tangaroa* the liturgist inserts material to address two Māori issues. The primary issue is that of **kaitiakitanga** / *guardianship*. **Kaitiakitanga** is a Māori concept of self-responsibility. Individuals are called upon to follow the indigenous creation forces that are responsible for different aspects of Māori society. The secondary issue is the relationship of Christianity with **te ao Māori karakia** / *prayers of the indigenous non-Christian Māori world*. He brings other Māori voices of poetry and ancient Māori **karakia** in to *Rītani-Tangaroa* to support his views. The poetry and **karakia** are written by Māori people. The

poet is Hone Tuwhare and the **karakia** are provided by Anaru Kira a **kaumātua** / *elder* from the Whangaroa area and Hohepa Kereopa, a **kaumātua** versed in ancient Māori **karakia**. This in itself gives a form of validation to the content of the material, since the poetry and **karakia** were written by contemporary Māori people who have specific Māori views on Māori issues.

Tuwhare challenges the very being of Te Pīhopatanga community. He states his case against Christianity as he states 'OUR…Gods (MĀORI ones)' and 'So, I must behave & pay my proper respects & ancient prayers (NOT PĀKEHĀ [3] ones)!)'. He relates the Christian concept of hymn on the other hand to **Tangaroa** as he writes 'I do not forget to sing a Tapu *Hymn* [my italics]of THANK YOU-to our Sea God, TANGAROA for its Life-giving…'

The liturgist through inserting the material pushes and proclaims that the Māori issues, such as **kaitiakitanga** and the relationship of Christianity with **te ao Māori karakia** / *prayers of the indigenous non-Christian Māori world*, are wider than the liturgy and the liturgical event.

He puāwai āniwaniwa / *a rainbow revelation*

In both examples the theological tension is about how one should address deep angst and experience of loss which are felt by Māori people. In the foundational and current official texts of Te Pīhopatanga community this is addressed by developing a relationship between humanity and Christ-God. God-Christ is presented as the source of hope and reconciliation. In the *Rītani-Tangaroa* example of the replacement of **hīmene** by **waiata**, the relationship is distinctly between humanity and creation. In the **waiata** hope is seen in the regular drifting in and out of the seaweed and the sea tides, while in **hīmene** it is Christ-God who is the source of hope. Likewise, in the example of the insertion of Māori issues and non-Christian Māori experiences the deep angst of the people is addressed by the Māori poet and the Māori **karakia**. Christ is in the poem but a preference is given to **Tangaroa**. The God of *Te Paipera* is again marginalised.

Such marginalisation does not immediately spring out of the experimental text because of other factors. The first factor is that there are similarities between what is inserted in the text to what exists in the wider Māori community. Both **hīmene** and **waiata** are sung at Māori events. I call this the mirroring in the liturgical text of paradoxes which are in the wider Māori community. I suggest that such mirroring is acceptable until Te Pīhopatanga

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[3] The term 'Pākehā' refers to people who have originated from Great Britian. It generally includes the culture that came with these people such as the English language and Christianity.

theological focus is compromised. At times the singing of **waiata** and voicing protests can dominate the liturgical text at the expense of developing a relationship between humanity and God-Christ.

The insertion of other texts gives rise to another theological challenge. It is the creation of 'theological choices'. These are created by the insertion of non-Christian texts. The individuals who are present at the liturgical event are given theological choices. The irony is that the theological choice is between the theologies that are historically associated with Te Pīhopatanga and the theologies that question the very basis of Te Pīhopatanga community. A further irony is that whatever theologies the participant chooses these are automatically perceived as belonging to Te Pīhopatanga. The reason is the experimental text is definitely that of Te Pīhopatanga for the liturgist, the liturgical event and textual content point to this factor of ownership.

The English language

Word change is evidenced in English translations and the use of the English language in parts of **te reo** liturgical texts. To recapitulate, I have put forward in Chapter Four and Chapter Eight several reasons for using the English translations, these being: a strategy to mission to those who do not understand **te reo**; to assist those who have difficulties with **te reo**; a form of inclusiveness enabling the other **tikanga** of the Anglican Church in Aotearoa New Zealand to understand, since English is a common language, it also reassures some readers that the **te reo** words they see such as **Papatuanuku** / *the creation force of the land*, **Ranginui** / *the creation force of the sky*, **whaikōrero** / *formal speech making* and **karanga** / *a beckoning call performed by women as part of a formal protocol of welcome* are confirmed as Christian-Māori theological concepts. An outcome of this reliance upon the English language is the creation of English language liturgies. It is through the description of such liturgies that I aim to illustrate the theological tensions created by the word change of English language.

English language Māori liturgies

These are liturgies that are conducted by a Te Pīhopatanga officiant at a Te Pīhopatanga liturgical event with a Te Pīhopatanga liturgical text that contains a large amount of English language. There are many reasons for this type of text. One reason is the **te reo** competency of the officiant or the congregation. These are called 'English language Māori liturgies' as they often include only three **te reo** liturgical components. These are **Te Inoi ā te Ariki** / *The Lord's Prayer*, some **hīmene** / *hymns* and the final blessing. Furthermore, these three **te reo**

components are not translated into English. The rest of the liturgical service consists of English language liturgical components such as the prayers, the sermon and the scripture readings. These also are not translated into **te reo**. It is the three **te reo** liturgical components that validate the English language Māori liturgy as a Māori liturgy, as far as the Māori congregation is concerned.

The experimental texts *Rītani-Tangaroa* and *Hura Kōhatu* contain elements of English language Māori liturgies. As mentioned in Chapter Five in *Rītani-Tangaroa* the closing prayer is in English apart from the word **Tangaroa**. In the other experimental text *Hura Kōhatu* most of the text is in the English language.

He puāwai āniwaniwa / *a rainbow revelation*

The English translations and English language Māori liturgies have the potential to marginalise **te reo**. The most extreme possibility is the implication that **te reo** is no longer important as a means of expressing Māori Christian thought. The capacity for creativeness in **te reo** seems as if it has been capped by **hīmene**, **Te Inoi ā Te Ariki** / *Lord's Prayer* and extra spoken prayers in **te reo**.

It signals that perhaps it is possible to express Māori theologies liturgically with a minimum of **te reo**, even when the theological fullness of the liturgical text is in the **te reo** text and the English translation is just that, a translation from what has been composed in **te reo**. The lack of proficiency of the officiant in **te reo** appears to accidentally marginalise the existing **te reo** theologies. When English translations are available some officiants who are weak in **te reo** read the English translation regardless of its quality. I have seen officiants default to the English translation even when the smaller print size indicates that it is there to explain what is written in **te reo**.

The English language Māori liturgies have the potential to present any number of liturgical theologies. The reason for this is that the liturgist has a wide range of existing English language liturgies to draw from. The use of them immediately undermines the existing theologies of Te Pīhopatanga community. The use by liturgists of the English text implies that the text is theologically sound because the material is drawn from other Christian contexts that have accepted such theologies. Again the situation is that these English language theologies when seen in the experimental text will also be identified as those of Te Pīhopatanga community.

The differences and tensions reveal the need for a sense of responsibility from the liturgist who belongs to a **tikanga** that values **te reo**. He/she should consider how this is honoured. When a large amount of English is used, **te reo** / *the Māori language*, **wānanga** / *school of thought* and **tūrangawaewae** / *location* of Te Pīhopatanga community are sidelined. That is, the concepts of innovation and tradition are placed at opposite poles. The innovation of the use of the English language has dismissed the tradition of **te reo**. The possible inference then is that God in a Te Pīhopatanga liturgical event is not fully expressed or understood unless the English language is used. Therefore the **whakapapa** / *genealogy* and **wānanga** / *school of thought* are disjointed and results in a disconnection of Te Pīhopatanga community from its foundational texts *Te Rāwiri* and *Te Paipera*.

Summary of the theological tensions

There are three major outcomes from this discussion of the theological tensions.

Te Pīhopatanga wānanga / *school of thought* is marginalised

This research indicates that the application of some word changes disconnects Te Pīhopatanga community from its foundational texts of *Te Rāwiri*, *Te Rāwiri Hīmene* and *Te Paipera*. This disconnection takes place in sections of the experimental liturgical text, *Rītani-Tangaroa*, that is, the theological tensions are nestled within the foundational and current official text material in the experimental text. There are bundles of Te Pīhopatanga liturgical textual strands such as references to the triune God as **e te Matua, e te Tama, e te Wairua Tapu** / *The Father, The Son and The Holy Spirit* and **e te Tokotoru Tapu** / *The Holy Trinity*. Next to these bundles of Te Pīhopatanga textual strands are the instances of the concept of **te ao Māori tūturu** / *the indigenous non-Christian Māori world*. An example of this is the suggestion that the creation forces of **Rangi** / *the creation force of the sky*, **Papatuanuku** / *the creation force of the land*, **Tāwhirimātea** / *the creation force of the weather elements* and **Tangaroa** / *the creation force of the sea* can also be considered to be the equivalent of the Trinity. These instances do not take into account the foundational texts. In this research this is called the unravelling of the threads of Te Pīhopatanga double-threaded liturgical textual strand.

The foundational texts are replaced with **te ao Māori tūturu** texts / *the indigenous non-Christian Māori* texts. The material of the **te ao Māori tūturu** texts is brought into the experimental text with no form of integration with the Christian components. This implies that the secular material has the capacity to address the spiritual needs of the Māori Anglican

without any reference to Christ-God of *Te Paipera*. Panapa, Pikaahu, Te Haara and Walters on the other hand, have added to Te Pīhopatanga liturgical strand by constantly referring in their texts to the foundational texts of Te Pīhopatanga.

The tension between the liturgist as a missionary and Te Pīhopatanga community he/she represents

The theological tensions point towards the responsibility of the liturgist. This research indicates that there is a fine line between missioning to others and being faithfully responsible to the parent body, Te Pīhopatanga, that the liturgist is associated with. Much of this can be associated with the passion for mission. Yet it is within this very passion that the theological focus that is historically associated with Te Pīhopatanga can be lost.

What often emerges is a generic type of Māori theology. It is a theology that is designed to appeal to all Māori people. The liturgist uses the same word changes as those in the current official texts, such as those to do with the daily life experiences of Māori creation stories (references to the proper names of the creation forces), Māori issues (such as a prayer for **te reo**) and the English language (such as translation). However, these word changes are applied differently from how they are applied in the current official texts and some experimental texts. The outcome of this is the creation of generic Māori theologies that challenge the existing Te Pīhopatanga theologies.

At times it seems that the liturgical text and the liturgical event become a platform for the personal agenda of the liturgist.[4] In the case of Potaka-Dewes his theological intentions in *Rītani-Tangaroa* can be aligned to his theological writing. He states while writing about indigenous theology, 'While accepting the Anglican tradition, there comes a time when the child comes of age and seeks its own cultural origins, spirituality, traditions and customary practices'.[5] He describes **Tangaroa** as 'a living entity at work creating, sustaining, nurturing and protecting his domain'.[6] In the articles from which the above comments are drawn Potaka-Dewes is concerned that the political world impacts upon Māori spirituality and separates Māori people from their own traditions and creation stories.[7] In his endeavour to establish this point he leads towards the abandonment of the foundational liturgical texts of Te Pīhopatanga.

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[4] Gabe Huck, "Implementing the Constitution on the Sacred Liturgy: Forty Years Is a Start," *Liturgy: Forty Years and Counting* Vol.19, no. 2 (2004): 11-12. He writes about how liturgy has 'become the battleground for other agendas'.

[5] Eru Potaka-Dewes, "Ngā Kete Ō Te Wānanga," *Mai i Rangiatea* Vol.1 (January 2003): 55.

[6] Eru Potaka-Dewes, "The Foreshore and Seabed Controversy," *Mai i Rangiatea* Vol.2 (January 2005): 52.

[7] As in Potaka-Dewes, "Ngā Kete Ō Te Wānanga.", Potaka-Dewes, "The Foreshore and Seabed Controversy."

I view this as a challenge set for Te Pīhopatanga to assist experimental liturgists with their liturgical writing. Some form of oversight should be required by Te Pīhopatanga.

The relationship between the experimental texts and Te Pīhopatanga community

So far this thesis has shown that there is a strong connection between Te Pīhopatanga community and the experimental texts. These texts can almost be seen by members of that community as being in the same category as the current official texts. To highlight the similarities I revisit my definition of what an experimental text is in Chapter One. It is defined as,

'…a stand-alone text that has not been sanctioned by Te Pīhopatanga even though it may contain some, even considerable, material from *Te Rāwiri* or the 'current official' texts. Even if it is printed and used at a national church gathering of Te Pīhopatanga this does not mean that it can be regarded as a 'current official' text. Moreover, the fact that it is written for a special occasion means that it is not readily endorsed and distributed throughout Te Pīhopatanga community'.

I initially began this research with the notion that there was no form of sanction by Te Pīhopatanga for the experimental texts. However, at this stage of the research I detect that an implicit form of sanction does occur. With this form of sanction the theologies are also sanctioned. This form of sanction begins with the **whakapapa** / *genealogy* and **tūrangawaewae** / *location* of the text, liturgist and liturgical event. Following are some other factors that formulate a sense of sanction.

The electronic digital form of communication of texts

The electronic digital form of communication allows a text to be quickly communicated throughout Te Pīhopatanga community without any form of official evaluation. When it is printed as a hard-copy text, this can be taken to be a form of endorsement. The theology of the text becomes embedded wherever it is used in Te Pīhopatanga community. In theory experimental texts should be used only for the occasions for which they are originally written, but the reality is that when such texts are printed they are then available for distribution and for use and scrutiny by a wider audience.

Previous word changes as exemplars

It is evident that Te Pīhopatanga liturgists do build upon the previous categories of earlier word changes. For example, the addition of the Māori philosophical concept of **mauri** / *life*

force as used in the current official text *Karakia Mihinare* is a logical extension to the other philosophical concepts used in *Te Rāwiri*, such as **tapu** / *sacredness* and **mana** / *authority*. The word **mauri** in addition to **tapu** and **mana** adds to the understanding of God. Experimental texts likewise use all that were previously used plus an addition to those word changes. *Rītani-Tangaroa* word changes of personal names and replacement words are similar to those word changes in the current official texts. Yet the marked difference is the final theology that the text expresses. This is because the word changes are applied slightly differently from the way they are applied in the current official texts and a new theology is then created. The similarities of the word change make it appear that the theologies in the experimental text are similar to those in the current official text which are sanctioned by Te Pīhopatanga community.

Secular daily life experiences

When the secular daily life experiences are included in the liturgical text they create a sense of deep ownership. The people at the liturgical event are able to identify with the daily life experiences. However, as illustrated in Chapter Seven, these daily life experiences contain paradoxes. These paradoxes should be questioned if identified in a Te Pīhopatanga liturgical text. If the **mana** / *authority* and *prestige*, **tapu** / *sacredness*, **whakapapa** / *genealogy* and **wānanga** / *school of thought* of Te Pīhopatanga community are compromised by these paradoxes, questions should be asked. At times it is difficult to detect the paradoxes of daily life experiences when they are in the liturgical text. Because these life experiences are shared by Te Pīhopatanga community and the wider Māori community, this often implies sanction by Te Pīhopatanga community, for some of these instances are closely associated to **te ao Māori tūturu** / *the indigenous non-Christian Māori world*.

The tūrangawaewae / *location* **of the liturgical text**

The **whakapapa** / *genealogy* of the liturgist and the particularities at the liturgical event evoke a strong sense of validation. For example if a bishop is present at the liturgical event this implies a sense of sanction even when the bishop did not have anything to do with the writing of the text. Therefore there is a sense of imposition by the liturgist upon those who are at the liturgical event (**tūrangawaewae** / *location*). Often most people do not have the opportunity to critique the text that they are confronted with.

What are the implications for Te Pīhopatanga liturgical planning?

It is crucial for the members of Te Pīhopatanga community to ask themselves whether it really matters that these experimental liturgies, with their differences and tensions are accepted in the ways described above. If it does not matter then Te Pīhopatanga community must be prepared to accept all theologies produced by their liturgists regardless of what these theologies mean. Let us imagine what the outcome would be for Te Pīhopatanga community if it agreed to the discussed tensions.

The new theologies would provide a basis for the creation of a new Church. It is a new Church with a new set of foundational texts as the existing foundational texts would be replaced by the texts of **te ao Māori tūturu** / *the indigenous non-Christian Māori world*. The prime language would most likely be English with a smattering of **te reo**. Because the evidence from this reseach is there is an increase in the English language within the **te reo** liturgical texts. The Christ of *Te Paipera* would be non-existent as new Christian revelations would be in the new foundational texts. It would be as if the 'Holy Grail' for Te Pīhopatanga community could be explained as having been hidden in the pre-European non-Christian **wānanga** now newly revealed.

On the other hand if it matters that the experimental texts are of concern then Te Pīhopatanga must further develop its existing structures as described in Chapter Six that deal with liturgical experimentation. Part of this development should be strategies and tools able to:

1. Identify the theologies of the experimental texts.

2. Assist liturgists with their engagement in liturgical experimentation and mission.

3. Develop a dialogue 'culture of theology' throughout Te Pīhopatanga community.

These strategies would counteract the dismissive responses when the theologies of experimental texts are questioned. Some-one off responses are 'it is only an experimental text', 'it is about the immenseness of a creative God', 'it is about the grace of God towards all others' and 'this is a Māori response'. The strategies should be capable of giving considered theological responses and throughly examining and critiquing all that is in an experimental text.

Conclusion

In this chapter I have described a number of theological tensions created by word changes in the experimental text, *Rītani-Tangaroa*. One major tension results in the unravelling of Te Pīhopatanga liturgical textual strand. The non-Christian content of the liturgical text is treated as if it is capable of addressing the spiritual needs of the Māori Anglican without any reference to Christ-God of *Te Paipera*. This is in direct contrast to the theologies of *Te Rāwiri*, the current official texts and other experimental texts.

It is apparent that the theologies of the experimental texts can be easily embedded throughout Te Pīhopatanga community without any form of oversight or sanction by Te Pīhopatanga. The experimental texts are like billboards displaying Te Pīhopatanga community theologies to other communities. While there are Te Pīhopatanga structures to manage liturgical experimentation, I suggest that these are underdeveloped and underused.

The implication for Te Pīhopatanga community is that it must develop strategies and tools to manage liturgical experimentation. By this strategising, Te Pīhopatanga community takes on the responsibility for what is displayed on the theological billboard.

In Chapter Ten I propose a set of principles to create theological focus as Te Pīhopatanga community engages in the activity of word change, whether in producing liturgies or in critiquing them.

Chapter Ten

Principles to ensure Theological focus

Introduction

In Chapter Nine, I described a number of theological tensions associated with the word changes in the *Rītani-Tangaroa* experimental liturgical text. A direct result of the tensions is the disconnection of Te Pīhopatanga community from its foundational texts. Furthermore, **te reo**, the very language that is an important component of Te Pīhopatanga, may be replaced by the English language. In the light of these tensions I propose that Te Pīhopatanga community further develop their strategies to manage experimental texts with a focus on word change and theologies.

This would mean that Te Pīhopatanga community of bishops, clergy and laity would be engaged in a process of self-empowerment in developing a set of tools that:

- Identify the theologies of the experimental texts.

- Assist liturgists in their engagement with liturgical experimentation and mission.

- Develop a dialogue 'culture of theology' throughout Te Pīhopatanga community.

In the rest of this research I put forward a three-part proposal as a basis for the development of a set of tools that deals with liturgical experimentation and its theologies. These proposals are:

1. A set of principles to ensure theological focus

2. Liturgical education to facilitate informed experimentation

3. A method of dialogue to undergird the application of the principles and liturgical education

In this chapter, a set of principles is put forward to provide a theological focus for those who write and critique new liturgies. The set of suggested principles is concerned with:

- The element of risk in that the liturgist should be aware that their liturgies will be constructively criticised.

- The use of **te reo**.

Principles to ensure theological focus

- The establishment of a Te Pīhopatanga provenance through the application of **tūrangawaewae** / *location* elements.

- The utilisation of the body of knowledge that is described in this research as Te Pīhopatanga **wānanga** / *school of thought*.

- To carry out 'due diligence' and appropriate research when introducing new theological concepts.

Each principle is presented with elements of the following:

- The principle within the context of the wider Māori community.

- The principle in relation to the liturgical texts of Te Pīhopatanga.

- The theological foci that the principle creates.

To lead in to the discussion of the suggested principles, two instances of Te Pīhopatanga decision-making are presented. These are related to the topic of this research.

The first instance is a historical experimental text, *He Tikanga Karakia*. This experimental text was written by Ihaka prior to the publication of the current official texts (1983-1999). Pieces of this liturgical text were included in the current official texts while others were excluded. This indicates that there was a form of selection as to what could be included in the current official texts.

The second instance is the insights of Te Pīhopatanga writers in respect of theologies and contextualisation. They suggest different approaches to the formulation of Māori theologies.

i)   The historical experimental text (*He Tikanga Karakia*)

This is a generic type of order of service which may have been written for clergy training purposes for those competent in **te reo**. There are no English translations, but it contains different grammatical structures of **te reo** to those in the current official texts. An example of this is the phrase **kia tapu tō Ingoa.** In the foundational and current official texts it is written **kia tapu tōu Ingoa** / *hallowed be your name* (**tō** is slightly less formal than **tōu**). From this it appears that the reader of this historical experimental text was expected to be **te reo** competent as he/she would understand that both **tō** / *your* and **tōu** / *your* meant the same in the context of the prayer.

Three of the prayers of this historical experimental text are in the current official texts. The first two are unchanged from Ihaka's text. These are:

a)   **Mō Te Ātipīhopa** / *For the Archbishop*. Then Archbishop Paul Reeves is referred to by his given name, **Paora** / Paul (*Hīmene,* iii).

b)   **Mō Te Pīhopa ō Aotearoa** / *For the Bishop of Aotearoa*. There is a request in this prayer that the Bishop of Aotearoa should ensure that the prayers formulated by Te Pīhopatanga should contain a Māori essence (*Hīmene*, iii).

c)   **Mō te Hāhi i roto i te iwi Māori** / *For the Church amongst the Māori people*. In the current official text it is changed to read **Mō te Iwi Māori** / *For the Māori people*, omitting the reference to the church (*Tikanga Karakia*, 100).

The daily life experience of the liturgist Ihaka is apparent in this experimental text. He was an expert in Māori cultural dance and Māori oratory. He suggests that the Apostles' Creed should be introduced with a cultural introduction similar to an intonation. This introductory sentence is **Maranga e te whānau tātakingia mai ngā kupu o tō tātou Whakapono** / *Arise family and recite the words of our Creed*, which is to be said by the designated leader. The leader then voices the first half of the first line of the Creed, and the congregation then joins in to recite the rest of the Creed. This suggested form of introduction cannot be found in any of the current official texts.

The exploration of this historical experimental text illustrates the existence of a selection process.

ii)   Te Pīhopatanga writers of non-liturgical texts

Te Pīhopatanga writers set parameters and principles from different perspectives as they explore the contextualisation of Māori spirituality and Christianity.

Turi Hollis, Anglican priest and theological educator, cautions about independent freedom to formulate theology when that theology in fact includes some people but excludes others.[1] He also reminds Māori theological writers that the Church traditions that formed the Christian faith in New Zealand must be kept in mind.[2] Jenny Plane-Te Paa, author and principal of Te Rau Kahikatea theological college, while writing about theological education, identifies the

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[1] Turi Hollis, "Developing a Māori Understanding of the Christian God: Must the Christian God Remain Pākehā?" (Research Essay, Melbourne College of Divinity, 1991), 55.
[2] Ibid, 61-62.

need for Te Pīhopatanga to engage in the field of the recovery of indigenous theologies. She questions previous theologies of Pākehā theologians.[3] She then critiques those who are responsible for the recovery,[4] for she is conscious that within the very process of recovery there are forms of elitism.[5] Te Paa maintains that Māori theology should reflect the best of both traditions, that is both Christian and Māori, and the process of recovery should be vigilantly monitored.

Moeawa Callaghan, author and lecturer in Māori theology, states that there is a tension that exists between Christian practices and Māori spirituality.[6] Furthermore she detects the lack of a distinct written Māori Christology.[7] Rangi Nicholson, Anglican deacon and lecturer in **te reo**, notes in his research of the regeneration of **te reo** the concern of the interviewed Anglican clergy with the abandonment of Māori Christianity for indigenous Māori beliefs.[8]

Robert McKay, Anglican priest, director of Atuatanga and designated theologian for Te Pīhopatanga ō Te Tai Tokerau[9], encourages writers and theologians to engage robustly with the activity of contextualisation and to be aware of the dangers of cultural romanticism and intellectual laziness.[10] He insists that Māori Christianity requires a rigorous and methodological process to formulate a Māori theology.[11] In his later writing McKay clearly enters the debate and proffers a method of comprehending the combination of Māori Christianity with Māori indigenous spirituality.[12]

Te Waaka Melbourne, senior Anglican priest, ministry educator, and expert in **te reo**, insists that the adaptation of Māori spirituality to Māori Christianity is preferable to adopting transplanted religions from outside of Aotearoa/New Zealand.[13] Hone Kaa, senior Anglican

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[3] Jennifer Plane-Te Paa, "Kua Whakatūngia Anō a Te Rau Kahikatea: An Historical Critical Overview of Events Which Preceded the Re-Establishment of Te Rau Kahikatea Theological College of Te Pīhopatanga Ō Aotearoa" (Master of Education, University of Auckland, 1995), 146-147.

[4] Jennifer Plane-Te Paa, "Contestations: Bicultural Theological Education in Aotearoa New Zealand" (Doctor of Philosophy, Graduate Theological Union Berkley, 2001), 129-133.

[5] Ibid, 193-196.

[6] Moeawa Callaghan, "Theology in the Context of Aotearoa New Zealand" (Master of Theology, Graduate Theological Union 1999), 1.

[7] Ibid, 84.

[8] Wayne Rangi Nicholson, "Hei Tīmatanga Kōrero: Māori Language Regenesis and Mihinare Clergy" (Master of Arts in Linguistics, University of Canterbury, 2000), 149.

[9] An alternative title for **Hui Amorangi ki te Tai Tokerau** / *the northern dioceses of Te Pīhopatanga*.

[10] Robert Ihaka McKay, "From Galilee to Chalcedon to Aotearoa New Zealand: Māori Deconstruction and Indigenisation in Relation to Jesus the Jew" (Master of Theology, University of Auckland, 2001), 139.

[11] Ibid.

[12] Robert Ihaka McKay, "Atuatanga: A Māori Theology and Spirituality," *Mai i Rangiatea* 2 (January 2005): 5-20.

[13] Te Waaka Melbourne, "Wairua Māori Rua Mano: Māori Spirituality" (Master of Philosophy, Massey University, 2000), 2.

priest, commentator on Anglican Māori issues, and lecturer in Māori studies, explicitly answers the challenge of the marriage of Māori spirituality and Māori Christianity by suggesting a form of symbiosis.[14] Muru Walters compares **karakia Māori** (Christian) and **karakia Māori** (traditional).[15] He acknowledges that both are used in the daily life experiences of Māori people. However, this does not mean that these are equally acceptable. His defining point is that the name of Christ is not used in the traditional Māori liturgies.[16] Walters insists that the name of Christ is a requirement in the **karakia Māori** (Christian).

The following set of principles is presented with similar sentiments to those of the above Te Pīhopatanga writers. These are principles to ensure that a theological focus is maintained by those who engage in the activity of liturgical word change.

The set of principles

The principles are drawn from a Te Pīhopatanga context. That is, they are from a core of material that can be identified as belonging to Te Pīhopatanga community. This includes the words and word changes in the foundational, current official, and experimental texts.

Principle one: the engagement with risk in constructive criticism

This principle alerts the liturgist that their liturgies will be constructively criticised. *Te Paipera* contains many stories that describe the risks taken by Christ, his followers and others. They were constantly criticised and challenged as they sought to comprehend God. In *Te Paipera* stories there is a constant stream of questions. Likewise this principle reminds the liturgist of the element of risk. It reminds those that critique the liturgies that they should recognise and honour the intention of the liturgists.

Critique and risk in the wider Māori community

Historically, Christians put themselves at risk as they were critiqued by the early 19th century Māori society. Māori societal concepts such as slavery were challenged by early Christians. Hongi Hika, a renowned Ngāpuhi chief and warrior was non-Christian, however he protected and interacted with the early missionaries. During this period of interaction he continued in his ventures of **utu** / *physical retribution*, tribal wars and slavery. These early Christians and

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[14] Hone Kaa, "A Journey of Hope and Liberation," *First Peoples Theology Journal* Vol.1, no. 1 (2000): 48-63.
[15] Muru Walters, "Mihingare and Karakia Māori: An Anglican Perspective on Māori Religious Incantations," *Stimulus* 6, no. 2 (1998): 76-81.
[16] Ibid, 80.

their interaction with Māori society are still questioned and critiqued.[17] Critique of Te Pīhopatanga by the wider Māori society occurs nowadays as illustrated in Chapters Six and Seven.

Critique and risk in the liturgical texts

Risk permeates Te Pīhopatanga writing of liturgies. This is in both the foundational and current official texts. It may be a simple matter such as the naming of trees in *Te Paipera* to the Māori names of Aotearoa/New Zealand native trees for example cypress and plane become **rimu** and **kauri** (**Ihaia** / *Isaiah* 60:13). The risk in this translation is the implication that the geographical areas described in *Te Paipera* are likened to those in Aotearoa/New Zealand where the **rimu** and **kauri** trees are native. Likewise, in the contemporary text *Karakia Mihinare*, the use of the words **Ranginui** and **Papatuanuku** runs the risk that these Māori creation divinities will be taken as Christian equivalents.

Associated with the concept of risk is the element of **whakaiti** / *humility*. All of Te Pīhopatanga texts examined in this study that use similar *Te Rāwiri* material are implicitly engaging in **whakaiti** / *humility*. The use of a transliteration such as **korōria** for '*glory*' may indicate that at the time of writing the liturgy there was no equivalent Māori word that could capture the essence of 'glory'. This is an admission of the inadequacy of **te reo** at that time. The expression of **tohunga nui** / *high priest* is another display of **whakaiti** / *humility* by the liturgists of the contemporary texts. **Tohunga nui** was used to translate '*high priest*' in *Te Paipera*. This referred to the high priests of the Jewish temples and to Jesus Christ. There appears to be only one liturgical text that refers to Christ as **Tohunga Nui** / *High Priest*. **Tohunga nui** in the wider Māori society is a standard reference to people who are outstanding in their field of interest. The liturgists of the current official texts have not used this expression which can be taken to be a stance of **whakaiti** / *humility* by the liturgists who perhaps consider that this title belongs to the non-Christian indigenous Māori sector.

The theological foci that the principle creates

These foci should remind all who engage in liturgical writing and theological evaluation that these tasks concern the God of *Te Paipera*. It is an activity that should embody the sense of obedience, holiness, sacredness and reverence towards God-Christ.[18] The principle should

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[17] Dorothy Urlich Cloher, *Hongi Hika: Warrior Chief* (Auckland: Penguin, 2003). Cloher constantly refers to the various interactions of Hongi and the missionaries.

[18] Evelyn Underhill and Louis Bouyer refer to similar concepts in Evelyn Underhill, *Worship*, The Library of Constructive Theology, ed. W R Matthews and R Wheeler Robinson, (London: Nisbet & Co. Ltd, 1943). See

remind liturgists that their theologies should represent those of Te Pīhopatanga community. It is a community that has developed a specific liturgical text tradition. In their awareness that what they write will be constructively criticised the liturgists should bear in mind that the experimental text and its theologies also sit next to the **mana** / *authority* and *prestige* of previous texts.

Equally, those who may critique any liturgy must be rigorous but fair in their criticism. For example, it may be that a liturgy has promoted a personal ideological issue. This does not mean that the text should be immediately dismissed, for its retention could give rise to future liturgical creativity.

Principle two: the use of te reo / *the Māori language*

The use of **te reo** as a principle is essential. Whilst this point may be considered to be obvious, it must be explicitly stated that the use of **te reo** is vital. This principle would ensure that **te reo** would appear in all of Te Pīhopatanga liturgical texts. If **te reo** were abandoned by Māori liturgists, a part of the very historic basis of Te Pīhopatanga would be abandoned as well.

Liturgical use of te reo in the wider Māori community

In this study I have explained concepts related to **te reo** / *Māori language* by referring to my wider Māori community experiences. The use of **te reo** as a principle reminds the liturgist about engaging with the wider Māori community at the three levels of **whānau** / *family*, **hapu** / *sub-tribe* and **iwi** / *tribal*. In this research, I have shown that when **te reo** has been used in liturgies, it has ensured that theological discussions include the wider Māori community to which **te reo** belongs.

The knowledge that **te reo** is endangered as a language should also signal to the Māori liturgists that in using **te reo** they are able to contribute towards its revitalisation for the wider Māori society.

The use of te reo / *the Māori language* in the liturgical texts

The very historical basis of Te Pīhopatanga is that the Gospel was originally communicated to the Māori people through the medium of **te reo**. In part 5 of the preamble of the 1992 Constitution of the Anglican Church it describes the initial mission activity as having taken

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also Louis Bouyer, *Liturgical Piety*, Liturgical Studies, Vol One, ed. Michael A Mathis, (Notre Dame: University of Notre Dame, 1955).

place 'in the medium of the Māori language and in the context of tikanga Māori…' As this study has shown, some complex Christian concepts such as the Trinity are explained in **te reo** in the foundational texts. Furthermore **te reo** is unique to Aotearoa/New Zealand which then results in the expression by the Māori people of theologies which are unique to them.

Yet a marked trend associated with the contemporary **te reo** texts is the increase of the use of English translations and the insertion of English language texts. This has been described earlier in this thesis as marginalising **te reo** and the historical basis of Te Pīhopatanga.

The theological foci that the principle creates

The use of **te reo** as a principle for theological focus reminds all that **te reo** has the potential to express and underpin various theologies. Using **te reo** counteracts the concept of a single Māori theology which some writers treat as a 'given'. It expresses many types of theologies which are unique to Aotearoa/New Zealand. Some of these **te reo** theologies are:

1.   **Te reo** church denomination theologies, for example **Te Hāhi Rātana** / *The Church of the Rātana Faith*.

2.   Various **iwi** / *tribal* theologies produced within any one church denomination.

3.   Te Pīhopatanga theologies that should be clearly identified as such among many others in Aotearoa/New Zealand, so that for example, one church's liturgical theologies should not be claimed as representative of 'Māori Christianity'.

The use of **te reo** as a principle reminds Anglican Māori liturgists about their responsibility to a community that is underpinned by **te reo** / *Māori language*. This aspect of the principle should act as a corrective to those liturgists who do not realise the richness of **te reo** as a theological focus. It should encourage the liturgist to revisit the **te reo** foundational and current official liturgical texts so as to utilise these texts as basic building blocks for future liturgical texts. **Te reo** reminds Te Pīhopatanga liturgist and their community of their past, present, and future theological ventures when engaging in liturgical experimentation.

Principle three: the establishment of a Te Pīhopatanga provenance through the application of tūrangawaewae / *location*

The establishment of a Te Pīhopatanga provenance through **tūrangawaewae** / *location* elements such as the name of the venue and the officiants creates an awareness of the **mana** / *authority* and **tapu** / *sacredness*. There is an inherent tension of inclusiveness and exclusiveness associated with **tūrangawaewae**. In Chapter Seven of this research I have

referred to an instance that I describe as the push-and-pull of the wider Māori community upon Te Pīhopatanga. In this action the provenance of Te Pīhopatanga is determined by the wider Māori community.

Provenance created by tūrangawaewae in the wider Māori community

The awareness of **tūrangawaewae** / *location* differences creates definition within the wider Māori community. **Hapu** / *sub-tribe* and **iwi** / *tribe* are defined by their **tūrangawaewae** differences. In my **hapu** of **Ngāti Māhia** we proudly speak of the stories and experiences that make us unique and different from all other **hapu**. We are able to converse with other **hapu** with an acute awareness of our differences. When we interact with other **hapu** we are mindful of their **mana** / *authority* and **tapu** / *sacredness*. **Tūrangawaewae** as a principle ensures that self-respect and respect of the other is maintained.

Provenance through tūrangawaewae / *location* elements in liturgical texts

The **tūrangawaewae** elements in a Te Pīhopatanga liturgical text that explicitly define a Te Pīhopatanga provenance are the names of the location of the liturgical event, the association of the liturgical event to Te Pīhopatanga and the personnel associated with the liturgical event. The experimental text *Hīmene Kirihimete* has a Te Pīhopatanga provenance as it names the location of the liturgical event. It was conducted at a Te Pīhopatanga church named the Church of the Holy Sepulchre. Likewise with *Rītani-Tangaroa* this experimental text is explained as an evening service for the summer school of Te Whare Wānanga ō Te Pīhopatanga ō Aotearoa.

The theological foci that the principle creates

The principle of the establishment of a Te Pīhopatanga provenance through the application of **tūrangawaewae** / *location* elements would ensure that the theologies within the liturgical text would be clearly identified as belonging to Te Pīhopatanga community. This would then mean that there would be a set of responsibilities associated with the writing of liturgical texts. One responsibility is towards Te Pīhopatanga community to ensure that its **mana** / *authority* and **tapu** / *sacredness* are nurtured within the text. The other responsibility is to understand that if the text is put forward as that of a Te Pīhopatanga provenance, a form of evaluation by the community should be expected. The theologies of the text can then be clearly described as unique to Te Pīhopatanga. For example, if an **iwi** / *tribal* theology is identified within a Te Pīhopatanga liturgical text, it must then be signified as a Te Pīhopatanga **iwi** theology. This is in contrast with claiming that it is a pan-Māori **iwi**

theology. Whilst a text may be claimed to belong to all Māori people, the reality is that this is not so, because the **tūrangawaewae** elements provide provenance.

The theologies of Te Pīhopatanga liturgical texts are different from those of the other Māori church denominations such as **Te Hāhi Katorika** / *The Catholic Church* and **Te Hāhi Rātana** / *The Church of the Rātana faith*. Panapa and Pikaahu have illustrated that it is possible to maintain **tūrangawaewae** differences within the one liturgical text while including a **tūrangawaewae** awareness of others in the liturgical texts. Panapa does this when, in his text *Hura Kōhatu*, he refers to the **iwi** / *tribe* and **hapu** / *sub-tribe* of people who are away from the geographical area of their **iwi** and **hapu**. He includes their **tūrangawaewae** without losing the **tūrangawaewae** of Te Pīhopatanga.

Principle four: the utilisation of Te Pīhopatanga wānanga / *school of thought*

This principle of the utilisation of Te Pīhopatanga **wānanga** / *school of thought* points to the richness of difference. In Chapter Eight I illustrated the way in which **Te Hāhi Rātana** / *The Church of the Rātana Faith* adapted a *Te Rāwiri* text to express a particular theology. This textual analysis is an insight into the **wānanga** / *school of thought* of **Te Hāhi Rātana**. The theologies of its liturgical texts are part of this **wānanga**. Māori church denominations such as **Te Hāhi Katorika** / *the Catholic Church*, and **Te Hāhi Ringatu** / *the Ringatu Church*[19] would likewise have their own **wānanga** with their own particular theologies.

The utilisation of wānanga in the wider Māori community

Wānanga in this principle refers to bodies of knowledge. There are many different **wānanga** throughout Aotearoa/New Zealand. At times, if there is information in one **wānanga** that is considered to be of value for another tribe's **wānanga,** the information is simply absorbed and made relevant to the new **wānanga**. All information is brought to the **wānanga** to ensure its continuance. For example, those who deem the **Io wānanga** to be vital for their survival would then argue for the inclusion of the information from that **wānanga** to be included in their own **wānanga**.[20]

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[19] Theological insights of te **Hāhi Ringatu** are in the following works, Irvine Roxburgh, *The Ringatu Movement: A Phenomenological Essay on Culture Shock in New Zealand/Aotearoa* (Christchurch: Cadsonbury Publications, 1998). Te Kaawa, 19-20.

[20] Simpson describes the debates that surround the **Io wānanga** in Jane Simpson, *Io as Supreme Being: Intellectual Colonization of the Māori* (21st October, 1999 accessed); available from http://web2.infotrac.galegroup.com

The utilisation of wānanga / *school of thought* **in liturgical texts**

Te Pīhopatanga **wānanga** has a history that includes a definite set of historical foundational texts. In this research, these texts are seen to have provided a basis for other Te Pīhopatanga liturgical texts. There is no evidence that the liturgists of the current official texts have abandoned their foundational texts. The liturgists have maintained Te Pīhopatanga liturgical strand. This is also evident in the experimental texts of Panapa, Pikaahu, Te Haara and Walters. Te Pīhopatanga textual strand found in all of the foundational and current official texts and some of the experimental texts is an example of a of Te Pīhopatanga **wānanga**. The liturgists who belong to Te Pīhopatanga **wānanga** should maintain the textual strand in future Te Pīhopatanga liturgical texts. It is this strand that contains the two intertwined Christian and **te ao Māori** threads that now belong to Te Pīhopatanga **wānanga** / *school of thought*.

The theological foci that the principle creates

The utilisation of Te Pīhopatanga **wānanga** / *school of thought* as a principle for theological focus would ensure that there would be a core of theologies that are not ignored. The liturgist should have a sense of responsibility towards the theologies of Te Pīhopatanga community whilst engaging in writing experimental liturgical texts. It would be irresponsible of the liturgist to ignore Te Pīhopatanga **wānanga** and to delve in to his/her own **wānanga** that is in no way closely associated with theTe Pīhopatanga **wānanga**. Te Pīhopatanga **wānanga** / *school of thought* is one of many other other Aotearoa/New Zealand **wānanga**. Because **wānanga** is about differences it then follows that the concept of a pan-Māori theology is inconsistent with Māori epistemology. The liturgist should be prepared to engage in the formulation of a Te Pīhopatanga theology that fully utilises Te Pīhopatanga **wānanga**.

Principle five: to carry out 'due diligence' and appropriate research

This principle applies to the introduction and the critique of new theological concepts. It is equal in importance to the Māori value of **te tika me te pono** / *accuracy/truthfulness*. Experimental texts are often loaded with Māori ambience. That is, some novel, inventive and often inappropriate ideas are incorporated into a liturgical text with no consideration for the theological outcomes. Hone Kaa, senior priest and lecturer at Te Whare Wānanga ō Te Rau Kahikatea, is concerned that Māori writers even invent Māori concepts so as to support their thesis. He notes that non-Māori people are fascinated with Māori epistemologically driven

concepts and they accept these without any scrutiny.[21] Implicit in what he says is that Anglican Māori must scrutinise what their fellow liturgists are proposing and the validity of such proposals. Because of the requirement for **te tika me te pono** / *accuracy/truthfulness* Te Pīhopatanga community should ensure that the necessary research is done in the formulation of liturgical theologies.[22]

An example of research that refers to the wider Māori community and the liturgical texts of Te Pīhopatanga

The principle to carry out 'due diligence' and appropriate research would ensure that the 'off the cuff' explanation for a word change is no longer acceptable. An example of what I consider to be such a response is the reason which may be given for non-standing at the Gospel reading. In Chapter Five I described this as a form of experimental word change. An instance of such change is at some Te Pīhopatanga services the congregation is instructed to sit while the Gospel is read. The official rubrics in the current official text *Karakia Mihinare* state **E tū te katoa, ka mea te kai-pānui Rongopai** / *Then, all standing, the reader of the Gospel says* (*Karakia Mihinare* 480). The change in spoken instructions in this example indicates that the rubrics for the Gospel reading should be changed to read **I ngā karakia Māori me noho tonu** / *Remain seated at Māori services,* or else **E āhei ana kia noho kia tū rānei koutou** / *You may either sit or stand*.

The reason given by those who favour non-standing is that non-standing is a specific Māori way of acting. This implies that the rubrics do not capture any sense of being Māori. Non-standing is associated with situations on the **marae** / *a location where Māori activities take place* where sitting is an acceptable posture or else associated with **whaikōrero** / *formal speech* making protocols, according to which it is customary that people are seated while listening.

I question the two reasons on three points. These points are:

a)   the significance of posture in a Māori context.

b)   the purpose of a **whaikōrero**

c)   the utilisation of **marae** space.

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[21] Stated at a clergy retreat held at Vaughan Park Retreat Center, 10-11 October 2006 especially concerned with the definition of the word **atuatanga**.

[22] Frank C Senn, "Liturgical Reconnaissance 2000," *Liturgy: What's New about the Past?* Vol.16, no. 1 (2000): 4. Senn also emphasises the need for research. He writes about liturgists and liturgical revision and states 'We sometimes acted too precipitously on too little information or on insufficient digging'.

Principles to ensure theological focus

To illustrate these points I draw upon my personal experiences of **whaikōrero** and **marae** situations.

Historically, as people were steeped in Māori epistemology, standing was associated with alertness and survival. The following **tauparapara** / *a form of Māori poetry* was often used by my grandfather to introduce his **whaikōrero** / *formal speech making*:

Kia hiwa rā ki tēnei tuku. Kia hiwa rā ki tēnā tuku. Kei whakapurua ki te toto. Kei whakapurua. Paneke paneke. Turuki turuki. Tēnei te tangata pūhuruhuru nāna i tiki mai whakawhiti te rā / *Be alert. If you are not alert you will choke on your own blood. This blood will also be spilt so as to cause you to slip and slide…*

This **tauparapara** awakened the listeners. The word **hiwa** speaks of physically being alert and ready to engage in conflict. In other words, if the people were not alert the **hapu** / *sub-tribe* would then suffer.

Furthermore, as well as signifying the need to be alert, standing also signifies respect and honour. Thus at the initial part of the **pōwhiri** / *a ceremony of welcome* (which involves various formal protocols) of important guests to a **marae** the majority of people stand. It is unimaginable for everyone to be seated when the **karanga** section (this is described in Chapter Four) of the **powhiri** occurs. However, depending on the context and event, at times because of age and infirmity, or their relative status some people remain seated. When a community expresses their support of a particular matter that is spoken of, they will stand with a song to support that speaker. In this situation the physical act of standing and doing the action indicates commitment. An example is when a **Ngāti Porou** / *a tribe in the east coast region that includes Gisborne* speaker is speaking away from his/her tribal area. The speaker will be supported by those people who identify themselves with the speaker as from the **Ngāti Porou** tribe. This support is shown by their standing and singing a distinctive **Ngāti Porou** song.

At a **tangihanga** / *a Māori ceremony of mourning* situation in a **Ngāpuhi** / *a tribe from the northern region of Aotearoa/New Zealand* context, a time of obligatory standing for all **tangata whenua** / *hosts* is when the **tūpāpaku** / *deceased* is brought into the **wharenui** / *meeting house* where the **tangihanga** would take place. My experience as a priest, when I have officiated on the occasions of taking the **tūpāpaku** / *deceased* into a **wharenui**, is that everyone remains standing for brief prayers. This is a momentous occasion for those of the **marae** / *a location where Māori activities take place*. Standing is an act of celebration for the

homecoming of the deceased. Likewise, on the departure of the **tūpāpaku** from the **wharenui** all stand to honour the moment of departure.

Because of the above understanding of posture, I am perplexed when some contend that the most appropriate Māori response to a Gospel reading is to be seated. I maintain that the Gospel is like a **manuhiri** / *visitor* it is distinctive and its reading is a momentous occasion.

Let us now move to the second point, which is the comparison of the Gospel reading to a **whaikōrero** situation. In this situation, the greatest form of respect towards the speaker is that of being lower in posture than the person speaking. There are many ways of displaying this, such as sitting, or, if one is standing, one's body and head is in a bowed position. These postures acknowledge that the speaker at that moment has speaking rights. Even movement within the immediate vicinity such as walking in a bowed position is not denying that right.

Some claim that the Gospel reading is the equivalent of a **whaikōrero** / *formal speech*, but I question this implication. When the purpose of the **whaikōrero** is compared to the purpose of the Gospel reading, there are stark differences. The content of a **whaikōrero** is principally the thoughts of the speaker. There is a minimum of recitation such as **tauparapara** / *a form of Māori poetry* and **whakapapa** / *genealogy*. The Gospel reading is a recitation and not a speech. Therefore the reader is just the reader and does not add personal opinions and thoughts to the Gospel reading. The content of the reading defines its context. I suggest that the Gospel reading should not be compared to a **whaikōrero.** It is a different genre. The **whaikōrero** concept is more similar to the sermon, in which the speaker expresses an opinion based on the Gospel reading.

The third point is likening not standing for the Gospel reading to what may happen in a **marae** / *a location where Māori activities take place* situation. In my own district, the protocols of the **marae** are constantly adapted to suit events that occur at the **marae**. Therefore, when it is used for a church service, such as the normal monthly Eucharist service, the **wharenui** / *meeting house* furniture is arranged so that it has a church-like layout. The focus is on the table with the Eucharist elements on it, and the chairs are arranged so that the people are facing towards the table. In this **marae** situation, in the case of Anglican Māori, all the people are expected to stand for the Gospel reading.

Yet when the **marae** situation is a **tangihanga**, rather than a normal service, at which an Anglican Māori priest conducts the funeral service, there is no requirement in my district for all to stand for the Gospel reading. There are many reasons for not standing in this particular

marae situation. The service is conducted in the **wharenui** which also is used for accommodating those who are at the three day ceremony of mourning. One reason for not standing is a practical one; many of the people are sitting on mattresses and, especially for the elderly it is difficult to stand up quickly. Another reason is that there are members of other church denominations in attendance and there is no expectation for them to stand if it is not their custom. Yet it must be pointed out that some Anglican Māori do stand for the Gospel reading in these situations when there is no expectation for them to do so.

Those who suggest that not standing for the Gospel reading is based on a **marae** / *a location where Māori activities take place* situation do not take into account that this new form of contextualisation occurs in a church situation. Usually the building is organised for a church service. There are no problems such as the aged having to stand (since chairs are used) or the respect for other church denominations, since the service is that of one denomination. It should be noted that for a **tangihanga** a church building is occasionally used as a **marae** / *a location where Māori activities take place* in the context of a **tangihanga**, and **marae** protocols are appropriate.

It is obvious that I disagree with the reasons given above for non-standing. My preference is based on my experience and research in this matter. The Gospel has the highest possible status and can be likened to a very important **manuhiri** / *visitor*, and thus should be duly respected in a Māori cultural fashion by standing. It should be accorded all the **mana** / *authority* and *prestige* that a Māori person is able to give it. To be seated does not give that **mana** in a Māori context.

The theological foci that the principle creates

Doing appropriate research as a principle of theological focus should encourage the liturgist to realise that word change does more than adding a Māori ambience to the text. Associated with the Māori ambience should be theological focus. Adequate investigation and information are required so that liturgical change is made with an intentional process, in order to ensure that the cultural and theological are both serving the theological purposes of Te Pīhopatanga.

Critical analysis must take place. This requires research. For example, if a word change is made from earlier liturgies, even foundational texts the contextualisation of these earlier forms should have been researched. Some such changes may be found to be theologically unsound when carefully analysed.

A liturgical text may unnecessarily be dismissed because of its theological weakness. However, this study suggests that with research there may be an element of liturgical creativity in such a text that can be developed further, and it should not be dismissed out of hand. The best example in this study is that of *Rītani-Tangaroa* in that the Litany form is used creatively and has the potential to be developed for other contemporary Māori issues.

The requirement of research has the capacity to support the innovative liturgist, for it means that the liturgist has done her/his homework. It is with research that the liturgist is able to explain the theologies that do arise. For example, if a liturgical text is not in accordance with the liturgical theologies of the foundational and current official texts then the theologies underlying this new text need to be explained.

Conclusion

In this chapter I have put forward a set of principles to provide theological focus in the activity of liturgical writing and the theological evaluation of the written text. Associated with each principle is an element of dialogue. To ensure theological focus, a form of dialogue must occur between the liturgist and all that which belongs to Te Pīhopatanga community. The principles of risk in constructive criticism, the use of **te reo**, the establishment of a Te Pīhopatanga provenance through **tūrangawaewae** elements, the utilisation Te Pīhopatanga **wānanga** and the need for due diligence and appropriate research should be considered as a set of tools drawn from within Te Pīhopatanga community. Adopting these principles leads to self evaluation and the empowerment of all those involved in the activity of word change.

This concept of Te Pīhopatanga community self definition and empowerment is further developed in Chapter Eleven as part of the strategy of liturgical education.

Chapter Eleven

Liturgical Education specific to Liturgical Experimentation

Introduction

In Chapter Ten a set of principles was proposed with the purpose of providing theological focus in the activity of liturgical experimentation. This was the first of three strategies for managing liturgical experimentation. In this chapter, I present the second of the three strategies. This is the strategy of liturgical education. I propose this strategy because I believe that it would ensure that the theologies of the experimental texts would be given serious consideration throughout Te Pīhopatanga community. Part of this strategy is the utilisation of the structures and concepts that already exist in Te Pīhopatanga community.

In this chapter I make suggestions about practical application and focus of liturgical education specific to liturgical experimentation and resultant theologies. These are as follows:

1.   The creation of a liturgical forum specific to the examination and discussion of experimental texts

2.   The development of liturgical courses by Te Pīhopatanga theological providers.

3.   Liturgical education and a creativity focus.

4.   Liturgical education that includes a wider Māori community focus.

1.   A liturgical forum

National forums have occurred historically within Te Pīhopatanga. National summer schools and national tutor training programmes are examples of such forums. This suggested liturgical forum would focus principally on experimental texts but would include the exploration of existing current official Te Pīhopatanga theologies. Such a forum must be representative of all those who belong to Te Pīhopatanga community, that is, the three orders of bishops, clergy and laity, each with its own specific commitment to Te Pīhopatanga community made in the liturgies of consecration, ordination and confirmation. The forum

would be concerned with (a) the voices of Te Pīhopatanga community, (b) the liturgists and (c) the formation of a data bank.

(a)   The voices of Te Pīhopatanga community

The forum would provide space for the voices of each house of Te Pīhopatanga to be heard. For example, the laity would have a place to question any new liturgical texts. The insights of both the liturgist and the congregation could be presented and heard. The bishops' voices would be brought closer to the community and not be lost at the committee and international forum levels. It is important that the bishops should be heard, especially where theologies are concerned, because of their experience and their oversight of Te Pīhopatanga. It should be noted that three of the experimental texts discussed in this thesis were written by bishops of Te Pīhopatanga.

This is an opportunity for the community to agree on certain theologies that can be identified with Te Pīhopatanga. It also gives liturgists the opportunity to fully explain their theologies. As part of this process it should be possible to identify a specific pool of liturgical theologians both past and present. These are the liturgists who have already contributed to new liturgies in the current official texts. An example is Ihaka, who has written canticles, **hīmene,** orders of services and individual prayers. These have not yet been collated and researched with the object of ascertaining the theologies of these texts. This is also an opportunity for the community to identify liturgists who are not academic theologians, such as the female liturgists of **Kāhui Wāhine** / *a women's group of Te Pīhopatanga* and Mothers Union.

In such a forum, Te Pīhopatanga community would also have the opportunity to develop strategies that come from the community, and to enable the community to have its say.

(b)   The liturgists

The liturgical forum is a place to honour Te Pīhopatanga liturgists by acknowledging their skills in the field of liturgical experimentation. Te Pīhopatanga liturgists are at the cutting edge of the Church and its theology, and the array of word changes identified by this thesis in the current official and experimental liturgical texts indicates their skills and talents. This is an opportunity for them to further develop themselves in the skills of liturgical change. They would have an opportunity to present their ideas and liturgical texts to the forum for debate and discussion. The end product would be a body of informed Te Pīhopatanga liturgists and consequently of informed liturgical theologians.

(c)   A data bank of liturgical texts and minutes

The forum would be an ideal situation for the creation of a data bank of liturgies and minutes for Te Pīhopatanga community. The forum discussions should be comprehensively recorded. These records would have the potential to honour the continuum of Māori knowledge evidenced by word changes in **te reo** liturgical texts. The retention of the data would allow the debates to be acknowledged and may help to avoid the repetition of basic arguments.

A data bank of all the varieties of liturgies used throughout Te Pīhopatanga would resource Te Pīhopatanga community. This study has studied only a small number of experimental texts. The word changes in the experimental texts provide a rich resource for the development of future current official liturgical texts. The raw data should be recorded in the form of true and correct minutes, as this would allow future liturgists to access unaltered and genuine data. The liturgist would become properly informed about past debates.

The data would also ensure that new Te Pīhopatanga liturgies would be created with deliberate theological care and that they would be sanctioned by Te Pīhopatanga .

2.   Liturgical courses by Te Pīhopatanga theological providers

There are several Te Pīhopatanga theological educational providers. The major ones are Te Wānanga ō Te Rau Kahikatea[1], Te Whare Wānanga ō Te Pīhopatanga ō Aotearoa[2], Te Maara / *a national youth training organisation*, and **Te Kāhui Wāhine** / *a women's focus organisation*. I focus on two of the educational providers, Te Wānanga ō Te Rau Kahikatea and Te Whare Wānanga ō Te Pīhopatanga ō Aotearoa.

There are several reasons for such a focus on these two theological education providers. In their teaching of candidates for ordination, they use the liturgical texts of Te Pīhopatanga. Te Whare Wānanga ō Te Pīhopatanga uses *Te Paipera* at its intensive **te reo** language courses and practises **te reo** liturgies using the foundational and current official texts. Te Wānanga ō Te Rau Kahikatea uses *Te Paipera* / The Bible as one of its texts, for teaching **te reo**. Its weekly liturgical service has a foundational text *Te Rāwiri* basis. If a new course that deals with experimental liturgical texts were introduced, as I propose, this would be an extension to the already established courses in the two theological education providers.

A second reason is that the majority of the students who attend do so either as candidates for Te Pīhopatanga ministry or by way of in-service training for clergy. Presumably it is in such

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[1] A section of the Theological College of St John the Evangelist in Auckland, Meadowbank.
[2] A national organisation that has four campuses throughout the North Island.

institutions that a course with an emphasis on liturgical experimentation may have its greatest impact.

The majority of the members of the teaching staff of these providers are of Māori ethnicity. Therefore, each provider has the capacity to deliver courses that engage with a methodology that is based on theological and Māori values. Furthermore, among these teachers is a body of capable Māori theologians who are aware of their theological differences. Examples of those who have differing viewpoints are Walters and Potaka-Dewes, who constantly argue for different starting points when they speak on the subject of **Atuatanga** / *a Te Pīhopatanga study of Māori theologies*.[3] It should also be noted that most of Te Pīhopatanga writers that I have referred to earlier and will continue to reference in Chapters Twelve of this thesis have a connection with these two educational providers.

Another particularity about the staff members of these educational providers is that many of them have other responsibilities in Te Pīhopatanga. These responsibilities include serving on church-related bodies, local, national and international. When these people participate in the proposed liturgical forums, liturgical experimentation can be informed from different Te Pīhopatanga perspectives. This points to the way the discussion of word changes and other aspects of liturgical experimentation and their associated theologies could lead to an informed community.

The third reason is that these theological providers are able to access the particular insights of the different **iwi** / *tribes* associated with Te Pīhopatanga. Informed liturgical experimentation then reaches to the grass-root levels of Te Pīhopatanga community. An example of this is Te Whare Wānanga ō Te Pīhopatanga ō Aotearoa. It has four campuses throughout Aotearoa/New Zealand. Each campus is influenced by distinctive local communities such as **iwi** / *tribes* and **hapu** / *sub-tribes*. Most of the staff members at each campus have a link to the immediate tribal area they work in. This again highlights that changing liturgical texts is not simple but needs to wrestle with peculiarities such as **iwi** / *tribal* contexts.

3.   Liturgical education and a creativity focus

In this study the concept of **he puāwai āniwaniwa** / *a rainbow revelation* (creativity) has embodied the notion of creativity. In many chapters the sections titled **he puāwai āniwaniwa** are those in which new theological insights are noted. Creativity as a focus for liturgical

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[3] As in their course material such as Eru Potaka-Dewes, "Atuatanga: An Introduction," (Te Whare Wānanga ō te Pīhopatanga ō Aotearoa, 2007). Muru Walters, "Atuatanga: An Introduction with a Compilation of Readings," (Te Whare Wānanga ō te Pīhopatanga ō Aotearoa, 2007).

education is a reminder that liturgical change is a frontier exercise. There is the possibility that a word change, while being creative, may yet be theologically questionable. It is in such situations that a creativity focus is useful.

Such a focus allows a possibility that, while the word change may be theologically questionable, it may still be further developed for future liturgical purposes.[4] This study has identified many creative liturgical gems within the examined experimental liturgical texts. Potaka-Dewes in his experimental text *Rītani-Tangaroa* has taken the foundational text *Te Rāwiri* Litany out of the church building and closer to where the intercessions become meaningful, that is next to **Tangaroa** (the sea), where *Rītani -Tangaroa* was recited. This use of a *Te Rāwiri* litany form (as discussed in Chapter Five) is a timely reminder to Te Pīhopatanga about the value of the liturgical forms of *Te Rāwiri*.

Panapa stated that his inclusion in his liturgy of **whānau whakapapa** / *family genealogy* (as described in Chapter Five) was simply to inform the **whānau** / *extended family* about their **whakapapa** / *genealogy*. He then viewed it differently when there was a positive response from those at the service, because the **whakapapa** was considered by many as a liturgical gift. Panapa was impressed by how the children of the **whānau** were conscious of their names being in print in the order of service. It was then that he realised that the **whakapapa** section of his liturgical text was a theological statement. The **whakapapa** confirmed God as being with those in the past present and future, by virtue of their ancestors' names being set out in the order of service.

A creative focus on liturgical education would also call upon Te Pīhopatanga to consider future liturgical changes. I now propose a creative word change for consideration by Te Pīhopatanga community. This is the inclusion of words that are voiced throughout Māori society at **tangihanga** / *a three day mourning ceremony* and in **whaikōrero** / *formal speech making* and yet have not been included in any of Te Pīhopatanga liturgical texts. An example is a form of address to those who have died. This example states '**E hoki ki Hawaiki nui Hawaiki roa, Hawaiki pāmamao**'/ '*Return to the Great Hawaiki, to the Long Hawaiki, to the Distant Hawaiki.*'This refers to a mythical land that the Māori people consider that they originated from. There is considerable debate in Māori society about **Hawaiki**.

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[4] James F White, "How Do We Know It Is Us?" in *Liturgy and the Moral Self: Humanity at Full Stretch before God*, ed. E Byron Anderson and Bruce T Morrill (Collegeville: The Liturgical Press, 1998), 65. White highlights this openness: 'We must be open, too, to accept God's gifts in whatever form and from whatever source to create authentic Christian worship'.

I have seen Anglican priests on the completion of an Anglican Māori burial service remove their stole and then address the deceased as above. Note this is after they have committed the deceased to God and heaven. These words are said with pride and finality. Thus at the **tangihanga** of Bishop Whakahuihui Vercoe he was so addressed by a senior Anglican Māori priest.[5] It is at occasions such as the suggested forum and by the theological providers that the question should be asked 'Should these words **E hoki ki Hawaiki nui Hawaiki roa, Hawaiki pāmamao** be written into the Anglican Māori written funeral liturgies?'

This question then leads to another associated focus that liturgical education should encompass. It is the relationship of Te Pīhopatanga liturgical changes with the wider Māori community.

4.   Liturgical education and a wider Māori community focus

A Māori community focus is similar to that of a creativity focus in that it should remind all who engage with liturgical change that it is a frontier exercise. This research has described instances of interactions between Te Pīhopatanga community and the wider Māori community. Through this interaction each community influences the other. Thus the **marae** communities in the wider Māori community expect those who represent Te Pīhopatanga to be inclusive of members of other church denominations who may be present at the church services of the **marae** and yet not to go beyond the boundary of what is expected of Te Pīhopatanga by altering their own liturgies to accommodate them. The wider Māori community consists of many different **wānanga** / *schools of thought* and it is with this focus on liturgical education that I see these differences being debated in relation to word change.

This focus is a reminder of the importance of respect between Te Pīhopatanga **wānanga** and the other the **wānanga**. Often the other **wānanga** are Māori and non-Christian. The non-inclusion of the saying **Hawaiki nui Hawaiki roa, Hawaiki pāmamao** in Te Pīhopatanga liturgical texts appears to express an ethical respect for the non-Christian Māori **wānanga**. Christian Māori are recognising that this is a traditional statement to address those who have died, and pertains to the passing of the deceased from one state to another. The Anglican Māori understands that there are two forms of committal. These are that of an Anglican Māori and that of a Māori of a non-Christian tradition. Both forms are deeply felt in the psyche of most Māori people. The difference is not about the purpose of the words but the appropriate time to say them.

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[5] In a **whaikōrero** during the **tangihanga** of Bishop Vercoe at Torere near Opotiki, 15th Sept. 2007.

It appears that daily life experience has informed the speakers where and when these words should be voiced. In other words the times where these words are uttered have been historically set. It is as if there is an unvoiced boundary line that has been set by all Māori people regarding appropriate times. Thus all people are able to voice these words in a **whaikōrero** or at a **tangihanga** regardless of their religious affiliations. They are also able to voice these words when their focus is on that of being one with the wider Māori community. Thus the priest who removes his stole is no longer a clergyman but becomes as of one with the other non-clergy Māori as they all voice their farewells as a Māori community.

With this wider Māori community focus I am suggesting that there should be discussion of liturgical change which fully considers such Māori community lived experiences. Even traditional words should be considered theologically before they are used liturgically. This study has shown that the translators and liturgists of the foundational texts were aware of the traditional sacred in the daily life experience of the Māori people. To manage this they at times avoided the liturgical use of such terminology as **tohunga nui** / *high priest*.[6] Nowadays Māori liturgists are comfortable with their understanding of the traditional sacred and their challenge is to decide upon the ethical boundary lines concerning how much one **wānanga** should draw from another.

In focusing on the wider Māori community, Te Pīhopatanga should be cautious about such matters as the place of **iwi** / *tribal* liturgical texts. An **iwi** theology is not only about dialect differences but it also includes **wānanga** / *school of thought*, **whakapapa** / *genealogy* and **tūrangawaewae** / *location* content identified with the particular **iwi** / *tribe*. An example is a **Ngāti Porou /** *a Māori tribe from the east coast area near Gisborne* **haka** / *an indigenous cultural dance* pertinent to the **Ngāti Porou** tribe, that Hone Kaa inserts in his liturgy. The question to be asked is whether it is valid for the **haka** to be performed or led by a person who is not aware of the history of the **haka**.

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[6] **Tohunga Nui** is used in a prayer in The Church of the Province of New Zealand, *The Order of Holy Communion: The Liturgy or Eucharist of the Church of the Province of New Zealand* (New Zealand: Association of Anglican Bookrooms, 1966). 69. This is the only liturgical instance in which, I have seen Christ referred to as **Tohunga Nui**. Christ is referred to as **Tohunga nui** in *Te Paipera* **Ngā Hiperu** / *Hebrews* 3:1.

Conclusion

In this chapter I have proposed a strategy of liturgical education as a practical method for Te Pīhopatanga community to engage in liturgical experimentation. The two foci of creativity and of engaging the wider Māori community is a reminder that liturgical education should grapple with other issues such as the appropriateness of including non-Christian concepts in new liturgies.

This strategy of liturgical education is a form of self-evaluation similar to the principles set out in Chapter Ten. Both of these proposals would lead to an empowered Te Pīhopatanga community, for each puts the responsibility for Te Pīhopatanga theologies upon Te Pīhopatanga as a community. The principles and the forms of liturgical education involve face-to-face critical dialogue. This is a challenge that needs to be addressed, since critical dialogue may lead to the personalisation of the debates and the focus on theologies may be lost.

A method of dialogue is developed in Chapters Twelve to undergird the practice of the principles and liturgical education.

Chapter Twelve

A method of dialogue: Māori values and Liturgical Theology

Introduction

In Chapters Ten and Eleven, a set of principles and a process of liturgical education were proposed as strategies for Te Pīhopatanga. These strategies were proposed with the object of ensuring a critical theological focus in liturgical experimentation. These strategies required a process of critical dialogue.

In this chapter I explain in a more systematic way this process of critical dialogue. I develop a method of dialogue that maintains the relationships between

a)   Te Pīhopatanga community

b)   the **te reo** liturgical texts

c)   the theologies of those texts

The Māori values 1) **tūrangawaewae** / *location*, 2). **Whakapapa** / *genealogy***,** 3) **te reo** / *Māori language*, 4) **wānanga**/*school of thought* and 5) **te tika me te pono**/*truthfulness*/*accuracy* are foundational blocks for this method. I use the following format to describe how each value contributes to the method:

- A summary of the value as described in earlier chapters of this thesis

- Insights from Te Pīhopatanga and liturgical theology literature that are pertinent to the value.

- **He puāwai āniwaniwa**. This describes the special contribution of the value to the method of dialogue.

1.   Tūrangawaewae / *location*

In this research **tūrangawaewae** is associated with the concept of location. The locations are particular to named physical geographical places. **Tūrangawaewae** is applied in two ways to the text. The first is the explanation of the **tūrangawaewae** information in the liturgical texts.

The second is the **tūrangawaewae** information associated to the liturgical event where the liturgical text was used. An example of the first instance is the categorisation of the word changes in the current official texts. In Chapter Three the inclusion of Māori place names and Māori personal names that originated from Aotearoa/New Zealand were categorised as word changes. An example of the second instance is the establishment of how a text related to Te Pīhopatanga community. In Chapter Five the **tūrangawaewae** of the experimental liturgical texts were considered such as the **tūrangawaewae** of *Hīmene Kirihimete*. The location of the liturgical event was the Church of the Holy Sepulchre (a Te Pīhopatanga church) and the service was conducted by the Right Reverend Te Kitohi Pikaahu (a Te Pīhopatanga bishop from Aotearoa/New Zealand).

In Chapter Six the threads of Te Pīhopatanga liturgical double strand were described on a **tūrangawaewae** basis. The **tūrangawaewae** of the Christian thread is described as originating from outside of Aotearoa/New Zealand. The Christian thread intertwines with the **tūrangawaewae** of the **te ao Māori** / *the indigenous Māori world* thread. When both are intertwined they form Te Pīhopatanga liturgical strand. The strand belongs to Te Pīhopatanga **tūrangawaewae**.

With **tūrangawaewae** there is a tension between inclusion and exclusion. In Chapters Five and Eight I describe how Panapa bridges the **tūrangawaewae** of those attending the liturgical event (since they were from two different tribal areas). This was bridged through the application of **whakapapa** in the experimental text *Hura Kōhatu*. It was obvious that some of the people at the liturgical event were away from their personal **tūrangawaewae**. In the **whakapapa** of this experimental text Panapa names specific **iwi** and **hapu** in order to be inclusive of those people.

The literature of Te Pīhopatanga and liturgical theology

Tūrangawaewae is set theologically with passion by most Te Pīhopatanga writers. They refer to the land as the **tūrangawaewae** that gives rise to theologies. The Right Reverend Bishop Manuhuia Bennett, who was the third Bishop of Aotearoa, describes land as a seat of emotion for his tribe.[1] Mckay writes that creation 'is sacred - a living sacrament'.[2] This concept of sacred and sacramental is not only a Te Pīhopatanga perspective. Manuka Henare,

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[1] Manuhuia A Bennett, "Kaitiaki," *First Peoples Theology Journal: Creation and Other Stories* Vol.2, no. 1 (September 2001): 85.
[2] McKay, "From Galilee to Chalcedon to Aotearoa New Zealand: Māori Deconstruction and Indigenisation in Relation to Jesus the Jew", 135.

a Catholic Māori theologian, infers that a concept of sanctity was associated with the land immediately outside the British Residence in Waitangi prior to the signing of the Treaty of Waitangi.[3]

Melbourne moves from Bennett's description of land to a specific type of land, naming the **marae** / *location where Māori activities take place* as 'a sacramental vehicle.'[4] The **marae** for Melbourne is more than a place of gathering. It is a spiritual sanctuary for contemporary spirituality. Hone Kaa also adds **tūrangawaewae** specificity as he refers to the land which is associated with the **Ngāti Porou** tribe.[5] These two writers develop the value of **tūrangawaewae** as a basis to establish that each **tūrangawaewae** is unique. They confirm that the narratives of the many **marae** and **iwi** / *tribes* throughout Aotearoa/New Zealand are not broad generic stories. These narratives are specific and unique.

Potaka-Dewes specifically writes about how narratives are associated with land.[6] His concept of Māori spirituality is that it is land-based and thus he laments those lands and waterways which are lost to Māori ownership.[7] His hope is that Māori will continue their attachment to their sacred creation stories, and that these will always connect to the geographic Aotearoa/New Zealand.

I note a similarity between how this research has utilised **tūrangawaewae** to describe the liturgical event of the experimental text with the thoughts of Graham Hughes. Hughes is a liturgical theologian writer who questions the methods of liturgical theology that fail to recognise the society in which the liturgical act is performed.[8] A weakness that Hughes detects in many of the liturgical theology methodologies is the incestuous type of relationship of the church with its liturgies. He sees the church as divorcing itself from the existing society, in particular during what he calls 'late modernity'. In his method of liturgical theology he proposes that it is essential to establish and identify the interaction between the church and the cultural society. He proposes that the liturgists should be aware that worship is

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[3] Henare, 113.

[4] Melbourne, 119,120.

[5] Hone Kaa, "A Stained Glass Window: What Do You See When You Look through It?" *First Peoples Theology Journal: Remembering God: Indigenous Scholars Share Sacred Memories* Vol.1, no. 3 (January 2005): 10-13. Kaa refers to place names that are found specifically on the lands that are identified with **Ngāti Porou**.

[6] Potaka-Dewes has formulated a Māori indigenous theology of the Holy Communion. The theology is land based with reference to a traditional Māori custom of recognising the placenta (**whenua** means both *land* and *placenta* as both provide nourishment). Thus he compares the Holy Communion to the placenta. The Holy Communion is the placenta of Christ in that the Sacrament is life-giving and life-bearing.

[7] Potaka-Dewes, "The Foreshore and Seabed Controversy," 51-58.

[8] Graham Hughes, *Worship as Meaning: A Liturgical Theology for Late Modernity*, ed. Colin Gunton and Daniel W Hardy, Cambridge Studies in Christian Doctrine (Cambridge: Cambridge University Press, 2003), 253-254.

a 'boundary event' in that it is a contact point between church and society, and must not fall back into the mundane.[9] The liturgist must also take risks to include that which belongs to and is identified as belonging to the present cultural context.[10] These insights of Hughes are similar to those of Te Pīhopatanga writers and this thesis. **Tūrangawaewae** breaks down the boundary between the wider Māori society and Te Pīhopatanga.

He puāwai āniwaniwa / *a rainbow revelation*

What then should **tūrangawaewae** bring to the method of dialogue?

Consciousness of **tūrangawaewae** should lead participants to acknowledge the tension between exclusiveness and inclusiveness. They should make sure to name the boundary lines that they are speaking to. There are three broad **tūrangawaewae** associated with the theologies of the liturgical texts. These are local, national and international. Each contains particularities. A local **tūrangawaewae** example is those theologies formulated at a **marae** / *location where Māori activities take place* by those who are of the **marae** but not of Te Pīhopatanga community. An example of national **tūrangawaewae** is **iwi** / *tribal* dialect. An example of international **tūrangawaewae** is when Te Pīhopatanga theologies are shared at indigenous conferences overseas.[11] This also requires the acknowledgement that it is only one of the many Māori theologies produced in Aotearoa/New Zealand.

The participants should declare from which **tūrangawaewae** they are speaking. For example, it may be from the point of view of a layperson, or of an ordained person, or of a certain tribe, or from a woman's point of view. Hone Kaa and Melbourne in their writings establish their **tūrangawaewae** as that of their respective **iwi** and **marae**. However, this also means that the individual's **tūrangawaewae** perspective should be considered in relation to the **tūrangawaewae** of Te Pīhopatanga community. Part of this latter **tūrangawaewae** is defined canonically and by the content of its foundational and current official texts. It is a special **tūrangawaewae**. Such a special **tūrangawaewae** provides a focal point for all the participants to engage in 'adding to' this existing **tūrangawaewae** rather than in the 'tearing down' and rejection of it.

Consciousness of **tūrangawaewae** should remind Te Pīhopatanga community that when they engage with liturgical change they are entering into a relationship with God and it is not

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[9] Ibid, 295.
[10] Ibid, 299.
[11] An example is the Anglican Indigenous Network gatherings.

about their individual or even their local ideologies. The risk is also that they may, so to speak, restrict God to a local **tūrangawaewae**.

2.   Whakapapa / *Genealogy*

In this research, **whakapapa** is a form of tracing all aspects of the liturgical text to a source. In Chapter Five, the value **whakapapa** was applied to both the liturgist and the words of each experimental text. A proven relationship between the liturgist and the text to Te Pīhopatanga was taken to indicate that the word changes and theologies in the experimental texts were then a Te Pīhopatanga community responsibility. The **whakapapa** of some of the words in the experimental texts confirmed that Te Pīhopatanga liturgists drew upon the foundational and current official texts of Te Pīhopatanga.

The application of **whakapapa** to the liturgical words emphasises that the discussion of liturgical change goes beyond the boundaries of Te Pīhopatanga community. For example, in Chapter Three the word **Pā** / *Father* was identified as a new form of addressing God. The **whakapapa** of this word was first discussed in relation to *Te Paipera*. It was then discussed according to a cultural context (the wider Māori community). Lastly, it was viewed in the context of a **Te Hāhi Katorika** / *The Catholic Church* usage. Each source for the word '**Pā**' provided a different perspective to be considered in the theological interpretation of this word change.

In this thesis the value **whakapapa** is applied to large sections of liturgical texts. In Chapter Eight, for example, a **Te Hāhi Rātana** / *The Church of the Rātana Faith* text was compared to a similar text found in *Te Rāwiri*. The comparison illustrated the power of the foundational text *Te Rāwiri* as a basis for creating new theologies. The works of Pikaahu, Walters and Te Haara, discussed in Chapter Eight, illustrated that their works contained distinctive traces to *Te Rāwiri* and the other foundational texts.

The literature of Te Pīhopatanga and liturgical theology

The value of **whakapapa**, both cultural and liturgical, is central to Te Pīhopatanga. Te Pīhopatanga writers such as H. Kaa, Hollis, Mckay and Potaka-Dewes name both of these **whakapapa** as essential starting points for theology. H. Kaa describes how his cultural **Ngāti Porou whakapapa** defines and empowers his relationship with Christianity.[12] Hollis, in his

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[12] Kaa, "A Stained Glass Window: What Do You See When You Look Through It?" 9-10. The window contained images of Christ and two others of **Ngāti Porou** tribal descent. The implication of that is seen by Kaa as being that Christ belongs to the **Ngāti Porou whakapapa**. Hone Kaa, "Te Whakaika: The Seedbed" (Master of Arts in History, University of Auckland, 2000), 40.

description of **Wairua Māori** / *Māori spirituality*, highlights the necessity of the cultural construct **whakapapa**.[13] He relates **whakapapa** to a drive for national Māori identity. Hollis maintains that, because Māori people are Māori values-based, their **whakapapa** relates to only one country which is New Zealand.[14] He advocates that pre-Christian Māori terminology should be perfectly acceptable in Māori liturgies. McKay aligns Māori **whakapapa** and identity with the Jewish Jesus of the Bible.[15] He is conscious of deliberately deconstructing that which does not connect Māori and the Jewish Jesus. Potaka-Dewes maintains that the very basis of **whakapapa** is the beginning of life, which is with **Io Matua Kore** / *Io the Parentless One*[16] and this **whakapapa** is immanent within creation.[17]

The distinguishing feature of the use of **whakapapa** in this study is that it is the liturgical text that is the starting point of the application of **whakapapa**.

By way of comparison with overseas studies in liturgical theology, there are two liturgical theology writers, Robert Taft and Paul Bradshaw, who could be identified as using **whakapapa**-like values. Robert Taft maintains that liturgical theology must be done in combination with the study of liturgical traditions. He proposes that the methods of history help to illuminate the present as well as the future. He describes the application of a historical methodology as a genetic trace of the structure of a liturgy.[18] For example, while the meaning of a liturgy may change due to history and context, within the liturgy there is a structure that is 'genetically' oriented. The task is to identify the 'DNA' of the structure which can then help in the interpretation of the current liturgy.[19] Similarly, this study has discovered strands in the changing of words that has its foundation or, as Taft states, its 'genetics', in the foundational text *Te Rāwiri*. This concept of a *Te Rāwiri* 'DNA' was the basis in Chapter Eight for the examination of a **Te Hāhi Rātana** / *The Church of the Rātana Faith* text and the follow-on suggestion that *Te Rāwiri* can be a basis for a '**Mihinaretanga** theology'.

A second overseas liturgical writer who can be identified as using **whakapapa**-like values is Paul Bradshaw. He maintains that the use of historical referencing should be done

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[13] Turi Hollis, "What's the Problem?" *Anglican Taonga* (Winter 2002): 13-14.
[14] Ibid, 12.
[15] McKay, "From Galilee to Chalcedon to Aotearoa New Zealand: Māori Deconstruction and Indigenisation in Relation to Jesus the Jew", 113.
[16] A Māori concept of creation as in Te Rangi Hiroa, *The Coming of the Māori* (Wellington: Whitcombe and Tombs, 1949; reprint, 1974), 531-535.
[17] Potaka-Dewes, "Ngā Kete Ō Te Wānanga," 51. Potaka-Dewes, "Atuatanga: A New Theological Voice," 28.
[18] Robert Taft, *Beyond East and West: Problems in Liturgical Understanding* (Washington: The Pastoral Press, 1984), x.
[19] Ibid, 152. Taft states 'structure outlives meaning'.

rigorously.[20] He is aware of the danger of a recovery process that overlooks the pluriformity of liturgical traditions. This pluriformity is effectively denied in the contemporary push for uniformity.[21] He calls the claim for authenticity based on tradition a romantic notion. For example, the original meaning of a text is renamed and redefined by later ecclesiastical authorities. An example provided by Bradshaw is the *Book of Common* Prayer of the Church of England. This book was written to provide a Low Church type of language, but it was later claimed by some churchmen as expressing a higher doctrine.[22]

In this thesis, the Māori epistemological values have a potential to provide an alternative to uniformity. Thus **iwi** / *tribal* dialect theologies are a form of pluriformity. *Te Rāwiri* did not acknowledge such pluriformity, yet my experience indicates that spoken **iwi** dialect word changes in any case provided such alternatives. Contemporarily, pluriformity is now written into texts such as in *Rītani-Tangaroa* with the provision of alternative dialect words.

He puāwai āniwaniwa / *a rainbow revelation*

What then does consciousness of **whakapapa**, both cultural and liturgical, bring to the method of dialogue?

Applying **whakapapa** would ensure that the dialogue would have a historical focus. This focus should be supported by a structure that organises the topics into manageable inter-related units. Within the historical focus of **whakapapa** would be an expectation that the participants are entering the dialogue with a historical knowledge of the development of Te Pīhopatanga liturgical texts.[23] An example is if a claim were made that a word had a Te Pīhopatanga **whakapapa** this would indicate that the speaker was aware of its existence in other Te Pīhopatanga texts. A situation such as this will encourage continuing dialogue, for the opportunity is provided for other participants to engage in the dialogue. In this engagement other values may be included. Thus if the **tūrangawaewae** of a liturgy contained a word with an apparent **Te Hāhi Katorika whakapapa** / *Catholic Church genealogy*, the dialogue may then have to determine whether it was theologically driven or whether it was a form of **whanaungatanga** / *family values*. For example, a liturgy may have taken place in an

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[20] Paul Bradshaw, "Difficulties in Doing Liturgical Theology," *Pacifica: Journal of the Melbourne College of Divinity* Vol.11 (June 1998): 193-194.

[21] Ibid, 185.

[22] Ibid, 189-190.

[23] Michael B Aune, "Liturgy and Theology: Rethinking the Relationship - Part 2," *Worship* 81, no. 2 (2007). Aune writes about how improved historical research recovers the awareness of God in the study of liturgical theology.

isolated community and the word was used in order to acknowledge a visiting relative who was of **Te Hāhi Katorika**.[24]

Having a **whakapapa** as a value would provide a terminology that would ensure that the dialogue participants work with a full understanding of the value of **whakapapa** and its purpose in the dialogue. For example, if the topic of the dialogue were referred to as a liturgical **whakapapa** this would mean that the focus is a liturgical text. However, if the discussion were to shift away from a liturgical **whakapapa** to a cultural **whakapapa**, this may signal that the discussion was broader but still theologically related. In this discussion cultural matters that are related to the text should be put forward for consideration.

Consciousness of **whakapapa** would set a tone to the recovery process of historical material for experimental liturgical texts. It would ensure that there is a methodical approach. The importance of a methodical approach is that an experimental text is a bridge from the present current official texts to official texts yet to be created.[25] The responsibility of the liturgist would be to establish the DNA links of the experimental texts to the foundational texts.

This engagement with **whakapapa** would remind those in dialogue of an ethical responsibility towards fellow participants, the texts that they examine, and the sources from which any word changes are drawn. Participants in the dialogue would all engage with the **mana** / *authority* and **tapu** / *sacredness* of their **iwi** / *tribe* and **hapu** / *sub-tribe*. Some of the word changes would be drawn from **wānanga** that contain their **mana** and **tapu**. No text that is submitted for scrutiny should be summarily dismissed, but its **mana** and **tapu** should be shown due respect through accepting it for discussion. **Whakapapa** in a method of dialogue ensures that all aspects of the text is considered.

3.   Te reo / *the Māori language*

The use of **te reo** is a major part of this research, since the research topic is specific to **te reo** liturgical texts of Te Pīhopatanga. Part of the analytical framework was **te reo** liturgical texts. The foundational texts were written in **te reo**. When Christianity was introduced to non-Christian Māori in the early nineteenth century the Māori people of that time still lived and

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[24] A reference was made at a service by an Anglican priest to a part of a **Te Hāhi Katorika** / *Catholic Church* liturgy. He openly stated that it was to acknowledge those of Hokianga who were of the Catholic Church and attending the service. This occurred at Matangirau 31 December 2009.

[25] Frank C Senn, "The Constitution and the Lutheran Book of Worship: What Was Renewed?," *Liturgy: Forty Years and Counting* Vol.19, no. 2 (2004): 30. Senn expresses the concept of the past informing the writing of liturgies by stating 'we need to remember that Christian meaning is found not just in re-presenting the past, but in re-presenting the future'.

thought in **te reo**. I have explored the theological impact of **te reo** from different perspectives, and examined the cultural nuances of individual **te reo** words. for their theological impact. In Chapter Eight the replacement of the word **wāhina** as in *Te Paipera* to translate '*virgin*' by the word '**puhi'** (used in an indigenous narrative of a Ngāpuhi **wānanga**) in the Creeds and biblical Songs has added to the theological understanding of the biblical Mary.

The grammar of **te reo** has also been referred to in order to establish certain points. In Chapter Ten a historical experimental text was determined to have been written for a **te reo** competent reader. This was established by how the possessive pronouns were written.

The literature of Te Pīhopatanga and liturgical theology

There are two groups of Te Pīhopatanga writers: those who write about **te reo** with reference to a specific **te reo** liturgical text or texts and, those who write of instances which allude to **te reo** usage and theology. The writers that are in the first group are, Hone Kaa,Wiremu Kaa, Walters, and Wensor.

Hone Kaa and Wiremu Kaa both analyse **te reo** texts particular to a specific **iwi** / *tribe* to which both belong. The texts are associated with **haka** / *an indigenous cultural dance*. The writers refer to different texts to explain why these **haka** texts should be read as liturgical texts applicable to Te Pīhopatanga. The first writer, Hone Kaa, explains how a **haka** written by his father embodies both indigenous spirituality and Anglican Māori Christianity.[26] The second writer, Wiremu Kaa, senior Anglican priest, **te reo** Māori expert and **kaumātua** / *elder*, uses another **haka** / *an indigenous cultural dance* to illustrate three points. His first point was particular to pre-Christian Māori religious concepts. He then identified some Anglican Māori historical events. His third point was to integrate the first two concepts as part of contemporary living.[27] Both of these writers in their analysis of **haka** as a liturgical text use **whakapapa** / *genealogy* and **tūrangawaewae** / *location* values.

Walters and Wensor methodically use Anglican Māori language liturgies from the current official texts to formulate an understanding of God. Of these two writers I mainly focus on Walters because of the volume of his writings. Walters claims that it is **te reo** that provides

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[26] Kaa, "Te Whakaika: The Seedbed". The **haka** is on pages 10-12 and the reference to **karakia** is on page 12. Page 13 refers to 'changing and transformation'. Hone Kaa also introduces his thesis and concludes it with the text of a **haka**.

[27] Wiremu Kaa, "He Haka Te Waka Ko Tōna Hua He Whakapono Māori," *Mai i Rangiatea* Vol.1 (January 2003): 57-64.

him with a sense of a Māori spirituality.[28] It appears that Walters' understanding is that there is a vast difference between what an English language liturgical text and a **te reo** liturgical text can offer a person who understands **te reo**.

In his earlier writings (1983) he is specifically concerned about the liturgy, its contents and its form of delivery, but he does not refer to the **te reo** content.[29] However, because he writes about worship as a Te Pīhopatanga responsibility he implies that **te reo** is part of that worship. In 1998 he uses a specific **te reo** liturgical text from the current official text *Karakia Mihinare* to establish a point of authenticity.[30] Rather than dealing with what I describe as an internal matter, as in his 1983 writing, now he is reacting in a defensive mode to the accusation that Māori Christian **karakia** / *prayers* are unauthentic while Māori non-Christian **karakia** are authentic. He suggests that both forms of **karakia** are authentic, for authenticity is determined by the person who has asked for the **karakia** to be performed. At times a **karakia** Māori (Christian) is requested over that of a **karakia** Māori (traditional) and vice versa. Walter concentrates on the text of two Te Pīhopatanga liturgical texts to illustrate why these are to be considered authentic **karakia** Māori (Christian).

The later writings of Walters (2004) illustrate a far more expansive application of liturgical theological thought.[31] He moves from the position of apologetics (1998) to that of contextualisation. In this article he uses **te reo** instances to illustrate how the Māori people were transformed by Christianity. Part of this was the development of a 'new language'. He lists **te reo** words such as 'rangimāriē – peace' and 'whakaiti – dignity and humility.'[32]He then describes a model that has evolved through the Māori people's experiences. The values that underpin this model are given in **te reo** words with the explanations in English.[33]

Wensor refers specifically to **te reo** Māori Anglican liturgies and identifies a Māori spirituality that infiltrated the Anglican Māori texts via the translation process and the activity of contextualisation instituted by the Anglican Māori liturgists.[34] His main thesis is that **te reo** constructs set particular theologies. He uses the foundational texts of *Te Paipera* and *Te Rāwiri* to compare how word usage sets a particular theology in Te Pīhopatanga Eucharist

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[28] Walters, "Mihingare and Karakia Māori: An Anglican Perspective on Māori Religious Incantations," 81.

[29] Muru Walters, "Let's Put the Joy into Our Worship," in *He Toenga Whatiwhatinga: Essays Concerning the Bishopric of Aotearoa Written in Honour of the Visit of the Most Reverend and Right Honourable the Lord Archbishop of Canterbury Dr Robert Runcie M.C*, ed. John Paterson (Rotorua: Holmes Printing, 1983), 49-52.

[30] Walters, "Mihingare and Karakia Māori: An Anglican Perspective on Māori Religious Incantations," 76-81.

[31] Walters, "Te Upoko Ō Te Ika Karaitianatanga."

[32] Ibid, 6.

[33] Ibid, 14.

[34] Wensor, 82.

text **Te Whakamoemiti Me Te Whakawhetai** / *Thanksgiving and Praise* (*Karakia Mihinare*, 476).

Often some of the literature does not refer directly to a **te reo** liturgical text and yet it can be read as literature about a liturgical text. Maori Marsden, Anglican priest, writer and philosopher, uses liturgical text throughout his writings to illustrate specific points.[35] While he does not state that he is writing about liturgical texts, he uses examples of liturgical texts to illustrate a form of potential transformation.

Many Te Pīhopatanga writers strongly position **te reo** as part of Te Pīhopatanga and the Gospel message. Melbourne views **te reo** as being inclusive in the way it represents a Māori worldview which includes Christianity in a Māori context.[36] Other writers, while not using **te reo** liturgical texts to illustrate their arguments, do allude indirectly to a **te reo** importance. They refer to situations where the action can be clearly identified as taking place with **te reo** as the primary language. Te Paa writes of those who have learnt at home rather than at a theological education institution.[37] Callaghan writes about Māori concepts retained by Te Kooti.[38] Matenga Papuni refers to Christian **karakia** for a pastoral situation.[39]

Nicholson has uniquely situated **te reo** and liturgy in the area of usage. At times he calls for discipline in liturgical writing but is more concerned with the survival of the language rather than liturgical purposes.[40]

Anscar Chupungco, a Catholic overseas writer, clearly views acculturation as a mission of the Church.[41] He does not state that his field is liturgical theology but rather he concentrates on liturgical reform. Chupungco likens acculturation of a liturgy to a dialogue between Church and culture. The initiative must come from the Church, for it must mission to the person who embodies a particular culture. The translation of liturgies is key to Chupungco's

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[35] An example is his explanation about Cardinal Spiritual Values as in Royal, ed., *The Woven Universe: Selected Writings of Rev. Maori Marsden*, 40.

[36] Melbourne, 120.

[37] Plane-Te Paa, "Kua Whakatūngia Anō a Te Rau Kahikatea: An Historical Critical Overview of Events Which Preceded the Re-Establishment of Te Rau Kahikatea Theological College of Te Pīhopatanga Ō Aotearoa", 147. I name these people as 'home theologians'. These people are normally competent **te reo** speakers who express their theological views publicly at **marae** / *a place where Māori events are held* events.

[38] Callaghan, 17-19. Te Kooti is the founder of Te Hāhi Ringatu and at that time all of his liturgies were in **te reo**.

[39] Matenga Rangi Papuni, "'We Answer the Call to Arms': War Experience and Its Toll on the Spirituality of the Māori Soldier Post-World War Two" (Master of Theology, University of Auckland, 2004). The assumption is when he writes about Christian **karakia** they are necessarily in **te reo**.

[40] Nicholson, 22. A reference to poor **te reo** translation of liturgies is evidence of the dying language.

[41] Anscar J Chupungco, *Liturgies of the Future: The Process and Methods of Inculturation* (New York: Paulist Press, 1989), 211.

understanding of acculturation. Chupungco emphasises that the use of the vernacular encourages an informed and active participation in the liturgy.[42] He says that it is the responsibility of the translator to ensure the Christian authenticity of translations. There is the fine line between the Christian traditions and the traditions of the culture.[43] He views an indigenised liturgy as authentic when it is able to address three points. These are the theologies, the historical context and the pastoral effectiveness of the text.[44]

He puāwai āniwaniwa / *a rainbow revelation*

What then would the recognition of the importance of **te reo** bring to the method of dialogue?

Recognising **te reo** in the method of dialogue would guarantee the retention of a Te Pīhopatanga uniqueness. I suggest that if **te reo** were the language of default in the process of dialogue, several matters of importance would be addressed. These are as follows:

- The primacy of the use of **te reo**, which was the language used historically to discuss theological issues.

- The need for support of the **te reo** movement in the regenesis of the language.

- That **te reo** provides options as to how a thought is expressed. Some Māori speakers find it much easier to express their inner thoughts fully if they use **te reo** only. I have found that when a theological debate is conducted only in English the focus on a Māori theological issue can be lost, for the engagement has often moved to theological issues beyond those which are relevant to a Te Pīhopatanga **tūrangawaewae**.

- That participants should ensure that **te reo** particularities are considered. For example, *Te Rāwiri* was written with a **Ngāpuhi** tribal dialectal bias, and all other tribes have had to accommodate this since it was first written. Writers such Hone Kaa, Melbourne and Wensor highlight the unique faith expression that is contained within tribal parameters.[45] It would disturb me, for example if most of the liturgical texts used in my region generally contained the word **tipuna** / *ancestor* rather than the word of my

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[42] Ibid, 40-47.

[43] Ibid, 44.

[44] Ibid, 28-35.

[45] Hone Kaa, "A Stained Glass Window: What Do You See When You Look Through It?" Te Waaka Melbourne, "Māori Spirituality in the New Millenium" *First Peoples Theology Journal: Remembering God: Indigenous Scholars Share Sacred Memories* Vol.1, no. 3 (January 2005): 101-113. Peter Wensor, "Understanding God in the Māori Eucharistic Text: Te Whakamoemiti Me Te Whakawhetai/*Thanksgiving and Praise*" (Unpublished MTheo thesis, University of Auckland, 2003), 75-76.

own **iwi** / *tribe* **tupuna**. A sacred liturgical time of communing with God can be easily spoilt by non-local word symbols.

- It should be acknowledged that theologies can be created through the choice of grammatical constructs in **te reo**. I have noted some examples of this in earlier works.[46] The debate that I enter into is for Te Pīhopatanga to consider whether they should develop a **te reo** theological liturgical language which varies from the grammatical cultural norms of the language.[47] The following is a recent example from my own observation which illustrates how some **te reo** users regard the importance of grammar. The matter of concern was that two speakers were accused of using the incorrect possessive particle because they used **tō tātou hīmene** / *our hymn* rather than **tā tātou hīmene** / *our hymn*.[48] The 'ā' possessive marker such as 'tā' in this case indicates that the congregation produces the **hīmene** / *hymn* as an act of intentional worship towards God. If the 'ō' category is used this shows that worship towards God is not intentional as the **hīmene** may have been produced by people other than the congregation and for reasons other than the worship of God.[49] This indicates that some people of Te Pīhopatanga are concerned about how their relationship with God is expressed in **te reo**.

- That it is vital to contribute to maintaining a core of competent **te reo** users within Te Pīhopatanga community. This should be a body of specified theological **te reo** experts which would be able to empower Te Pīhopatanga community by dealing with **te reo** challenges such as clearly defining the difference between cultural **te reo** and liturgical **te reo** usage.

4.   Wānanga / *school of thought*

Wānanga has sometimes been used as a noun and sometimes as a verb. A **wānanga** is a distinct body of knowledge. Examples of one such distinct body of knowledge are the foundational texts of Te Pīhopatanga. This research has then identified a textual strand that is particular to Te Pīhopatanga foundational and current official texts. This strand is referenced

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[46] Ibid, 64-69.

[47] Ibid, 75.

[48] At a Te Whare Wānanga ō Te Pīhopatanga ō Aotearoa training **hui** / *conference* at Gisborne May 29th and 30th 2008.

[49] Patu Hohepa describes one aspect of the possessive markers as indicators of the control or else no 'control from the perspective of the possessor of the possession. As in Patu Hohepa, "The Use of Possessives," in *English-Māori Dictionary*, H.M. Ngata (Whanganui aa Tara/Wellington: Te Pou Taki Koorero/Learning Media, 1993), 541-543.

in the theological interpretation of the word changes (as in Chapter Eight) and in the evaluation of the theologies (as in Chapter Nine). In Chapter Six, **wānanga** is used with the meaning of evaluation and discussion and in the context of Te Pīhopatanga community was illustrated by describing a number of theological evaluations, such as the questioning of an officiant by a member of the congregation about aspects of a service.

The historical element of **wānanga** has been a constant of this research. The liturgical changes in the current official and experimental texts have been referenced to the foundational text *Te Rāwiri*. In Chapters Three, Four and Five the evidence is that Te Pīhopatanga liturgists do not abandon the textual links of Te Pīhopatanga to *Te Rāwiri*. I have acknowledged this as faithfulness by the liturgist to the history of Te Pīhopatanga **wānanga**. The word retention associated with this faithfulness is categorised as '*Te Rāwiri* non-change' and the theology that emerges from this category is termed as 'a **mihinaretanga** theology' (as in Chapter Eight).

The literature of Te Pīhopatanga and liturgical theology

Te Pīhopatanga writers on the subject of liturgies refer less often to *Te Rāwiri* than they do to *Te Paipera*. This is significant as it is evident that the *Te Rāwiri* words and writing protocols such as the use of capitalisation are an integral part of the current official and experimental texts. In Chapter One I have referred to Parkinson who has identified *Te Rāwiri* as '…the quotidian text' in comparison to *Te Paipera*[50] While Te Pīhopatanga writers uphold the centrality of the Bible it is difficult to ascertain whether they are referring to the Bible as written in the English language or to *Te Paipera*. While some writers do refer to *Te Paipera*, their scripture references are in the English language.

When Walters insists that including the name of Christ is essential to a Christian **karakia** / *prayers/church services* I understand this as Walters establishing the importance of *Te Paipera*. McKay suggests that Māori spirituality is the starting point from which Māori theology should be defined.[51] Whilst he states that the Bible is central, his description is not that of Māori Christian spirituality, it is just Māori spirituality. He paints a picture of Māori spirituality that swirls around the Gospel message. Furthermore he acknowledges *Te Paipera*

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[50] Parkinson, "A Language Peculiar to the Word of God: The Anglican Liturgy in the Māori Language," 19.
[51] McKay, "Atuatanga: A Māori Theology and Spirituality," 5.

but returns to the English language Bible.[52] Hollis likewise refers to the centrality of 'the Bible,' but not to *Te Paipera*.[53]

Potaka-Dewes points to a different set of texts and thus a different **wānanga**. He is regretful that even Māori clergy are reluctant to accept the **Io wānanga** / *an indigenous school of thought that develops **Io** as equivalent to the Te Paipera God* as a starting point for Māori theology.[54] He is also concerned that the current political world impacts upon Māori spirituality as Māori are separated from their land and water-ways.[55] Whilst Potaka-Dewes writes for an Anglican Māori journal and is an Anglican Māori priest who lectures at a Anglican Māori theological educational institution, he continually advocates the use of a different set of texts to replace those that are historically associated with Te Pīhopatanga community.

The liturgical theological writers such as Alexander Schmemann, Aidan Kavanagh and David Fagerberg maintain that liturgical theology must seriously recognise the Church community. Fagerberg writes of a Church community as having a history with developed principles that are applicable to the contemporary.[56] Lathrop names the biblical text as essential to liturgical theology as worship is biblically based and since the initial form of Christian worship as described in the Bible there have always been new forms of worship.[57] He further states that the biblical text prevents polarity because whenever there is an attempt to create exclusivity, Jesus counteracts it when the biblical narratives are placed next to narratives of the one who is marginalised.[58] That is, the biblical text acts in one sense to stabilise the dialogue and yet it is able to destabilise it creatively.

This study maintains that the biblical text, namely *Te Paipera*, should remain central for the liturgists. This is the text that introduced Christianity to the early Te Pīhopatanga church (at

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[52] Ibid, 6.

[53] Hollis, "Developing a Māori Understanding of the Christian God: Must the Christian God Remain Pākehā?" 53.

[54] Potaka-Dewes, "Ngā Kete Ō Te Wānanga," 50.

[55] Ibid. and in Potaka-Dewes, "The Foreshore and Seabed Controversy." 54.

[56] David W Fagerberg, *Theologia Prima: What Is Liturgical Theology?*, Second ed. (Chicago: Hillenbrand Books, 2004), 93-100.

[57] Gordon W Lathrop, *Holy Things: A Liturgical Theology* (Minneapolis: Fortress Press, 1993), 16-20. See also Gordon Lathrop, "'Ō Taste and See': The Geography of Liturgical Ethics," in *Liturgy and the Moral Self: Humanity at Full Stretch before God: Essays in Honor of Don E Saliers*, ed. E Byron Anderson and Bruce T Morrill (Collegeville: The Liturgical Press, 1998), 51.

[58] Lathrop, *Holy Things: A Liturgical Theology*, 20-24.

that time known as Te Hāhi Mihinare).[59] Full *Te Paipera* scripture references are throughout the *Te Rāwiri* text and this study treats that as an important indication that a Māori form of liturgical theology should reference *Te Paipera*. I have put forward the concepts of 'renaissance' and '**te ao Māori tūturu**' / *the indigenous non-Christian Māori world* concepts (as in Chapter One). The concept of 'renaissance' in this research acknowledges that in the process of word change the foundational texts of *Te Rāwiri* and *Te Paipera* should be referenced whereas the concept of **te ao Māori tūturu** / *the indigenous non-Christian Māori world* highlights the lack of reference to these foundational texts. The concept of **te ao Māori tūturu** illustrates that the liturgists' focus is on non-Christian Māori texts while they are creating Christian liturgical texts.

He puāwai āniwaniwa / *a rainbow revelation*

What then would **wānanga** / *school of thought* bring to the method of dialogue?

Wānanga would bring the concept of the need for the participating liturgists to declare their starting point for engaging in the process of liturgical change. This would be the opportunity to find out how the dreams and wishes of liturgists are related to those of Te Pīhopatanga community. The liturgists would bring their own **wānanga** experiences next to the **wānanga** of Te Pīhopatanga community. Part of this acknowledgment of **wānanga** will be the responsibility of the liturgist to fully comprehend Te Pīhopatanga **wānanga**. If a participant refuses to reference the foundational texts of Te Pīhopatanga, this may mean that the liturgist is committed to creating a different Te Pīhopatanga community. I have described such a community as a new church with new theologies and a new set of texts (Chapter Nine). In this new community questions about the relevance of Christ, as in *Te Paipera*, could well be non-existent as new 'Christian' revelations would be in new foundational texts.

For a **wānanga** to survive it must be involved in creativity. Part of this process of creativity would be the drawing upon other **wānanga**. Within this process of creativity there would be a tension as the information cross over from one **wānanga** to the other **wānanga**. The result of **wānanga** as part of critical dialogue would be that it would have the potential to manage such tension. This is a matter of ensuring that there is care for the **mana** / *prestige*/*authority* and **tapu** / *sacredness* of each **wānanga**. As suggested in Chapter Seven, the **wānanga** of the wider Māori community has been drawn upon by Te Pīhopatanga **wānanga**. A **wānanga**

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[59] The impact of the Bible written in the different Pacific vernacular on the receipients of such a Bible is discussed in Raymond Rickards, *In Their Own Tongues: The Bible in the Pacific* (Suva: The Bible Society in the South Pacific, 1996), 399-407.

technique to manage the tensions where the **wānanga** are in conflict is simply for each **wānanga** to accept the other or others. For example the **Io** traditions do not have to be included in Te Pīhopatanga liturgical texts for they have their own **wānanga**. Each **wānanga** has its own **whakapapa** / *genealogy*, **tūrangawaewae** / *location*, **te reo** / *Māori language* and **te tika me te pono** / *accuracy*/*truthfulness* that makes it unique.

The people who belong to a **wānanga** should make the final decisions about what the use of their **wānanga** should be. Te Pīhopatanga community should listen to the suggestions from other **wānanga**. However, the final decision as to what should be included and excluded in a liturgical text should be a Te Pīhopatanga community decision made by the three orders of bishops, clergy and laity.

5.   Te tika me te pono / *accuracy and truthfulness*

The value **te tika me te pono** / *accuracy*/*truthfulness* throughout this research has provided a basis for my proposing that *accuracy* and *truthfulness* should be a requirement in liturgical change. Thus, for example, Chapter Ten proposed **te tika me te pono** as a principle to ensure that all matters concerning any word change and its theologies had been thoroughly researched. In Chapters Eight and Chapter Nine the application of this value ensured that the process of analysis and evaluation would be conducted considering all the available information.

The literature of Te Pīhopatanga and liturgical theology

The value **te tika me te pono** is implicit in the writings discussed in Chapter Ten, such as those of Hollis, McKay, Potaka-Dewes and Te Paa, that set parameters for the formulation of theologies in Te Pīhopatanga. Two other Te Pīhopatanga writers raise a particular issue associated with **te tika me te pono**. This issue concerns the relationship between Christianity and Māori spirituality. H. Kaa and Potaka-Dewes both hint at the disadvantages of the relationship. Kaa implies that it is on account of the necessity for **te tika me te pono** that Māori spirituality be acknowledged. He writes that the Church is obligated to recognise the goodwill of the contribution made by the **iwi** / *tribes*, and that Māori 'charity was our undoing'in that Māori have been too accommodating to the Church.[60] Potaka-Dewes, in some of his writing, is forthright in stating that the time has come for Te Pīhopatanga to be independent of its Christian history. He has then taken this and applied it liturgically. *Rītani-Tangaroa*, via inserted material written by other Māori, implies that Te Pīhopatanga

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[60] Kaa, "A Journey of Hope and Liberation," 53.

community's God is a Pākehā rather than a Māori God, and that Māori spirituality should be preferred over Christianity.

In both instances, Hone Kaa and Potaka-Dewes are challenging Te Pīhopatanga community to apply the value of **te tika me te pono**. This is in contrast to another Māori writer who does not write from the perspective of Te Pīhopatanga , Mereana Hond as she is not a member of Te Pīhopatanga.[61] She refuses to allow Māori spirituality to be compromised by Christianity. She does not see why Māori should even bother with Māori Christianity. Her solution is that Christianity should bow out gracefully rather than wait to be ejected from Māori society.[62] While it appears that Hone Kaa and Potaka-Dewes might implicitly support her sentiments, they do leave room for the value of **te tika me te pono** to be part of the debate.

There are similarities between the value **te tika me te pono** in Māori theology and concepts discussed in liturgical theology in other parts of the world. Joseph Monti, for example, an American liturgical writer, uses the concept of 'decenter and recenter'[*sic*]. He describes how the content of the liturgy creates the movement from a 'decentered' position to that of a 'recentered' position. He refers specifically to the way that a liturgy may be particular to the Church and yet the symbols are drawn from the universal world.[63] Monti gives the example of a liturgy that was conducted at an air base. The air base represented violence. Yet the performing of a Christian liturgy there by peace protesters 'recentered' what the air base stood for to include a Christian understanding of peace. In the context of Te Pīhopatanga community, **te tika me te pono** is essential in a process similar to Monti's 'decentering and recentering'.

Another North American writer, Kevin W Irwin (1990), maintains that one of the roles of liturgical theology is to be critical of the process of adapting liturgical rites to contemporary church and cultural contexts.[64] He notes that changes of symbols affect the theology and spiritual content of the liturgy. Liturgical theology has traditionally been associated with liturgical reforms and he suggests that the historical processes that revised existing rites in the past may act as a standard for carrying out current revisions.[65] Irwin uses the idea of

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[61] Mereana Hond, "An Uncomfortable Union," *Stimulus* 6, no. 2 (1998): 57-59.
[62] Ibid, 59.
[63] Joseph Monti, "A Just Making Presence: Worship and the Moral Life," in *With Ever Joyful Hearts: Essays on Liturgy and Music Honoring Marion J Hatchett*, ed. J Neil Alexander (New York: Church Publishing Incorporated, 1999), 375-376.
[64] Kevin W Irwin, "Liturgical Theology," in *The New Dictionary of Sacramental Worship*, ed. Peter E Fink (Collegeville: The Liturgical Press, 1990), 727.
[65] Ibid, 727-728.

historical processes in a way that parallels the critical function of **te tika me te pono** in Te Pīhopatanga context.[66]

He puāwai āniwaniwa / *a rainbow revelation*

What then does **te tika me te pono** bring to the method of dialogue?

The requirement of **te tika me te pono** would signal that the activity of dialogue should include seeking consensus. To arrive at a consensus, all voices need to be heard with respect. This entails having a deliberate plan for acknowledging each contributor. I suggested in Chapter Eleven, that for example, debates in the liturgical education forums should be recorded. This would acknowledge the **mana** / *prestige* and **tapu** / *sacredness* of all those who contributed, and the worth of each of their contributions.

Each participant will have been given the opportunity to voice opinions supported with research. They will have arrived with the understanding that challenging questions would be asked, with the expectation that there would be challenging responses. Creativity is found in such dialogue.

If the participants keep **te tika me te pono** in mind what is eventually decided upon will become part of the common understanding of Te Pīhopatanga community, as each participant takes on a corporate responsibility towards the community they all serve.

Conclusion

The inclusion of the Māori values in the method of dialogue would provide a sense of care and respect for the participants without losing its critical capacity. Care and respect would translate into respect for the liturgists, respect for the work of the liturgists, and respect for the process. In the end the result of the dialogue that accompanies the analysis and interpretation of the texts will be an empowered Te Pīhopatanga community. This means that Te Pīhopatanga theologies may then be proudly claimed as the collective effort of the community of bishops, clergy and laity.

Adhering to the values, **tūrangawaewae** / *location*, **whakapapa** / *genealogy*, **te reo** / *the Māori language*, **wānanga** / *school of thought*, and **te tika me te pono** / *accuracy*/*truthfulness* would ensure that the method has the capacity for self-evaluation. The

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[66] Likewise with Michael B Aune who suggests that history and the contemporary observations are essential to be considered in the study of liturgical theology as expressed in his two part article. Michael B Aune, "Liturgy and Theology: Rethinking the Relationship - Part 1," *Worship* 81, no. 1 (2007). Aune, "Liturgy and Theology: Rethinking the Relationship - Part 2."

values themselves provide a capacity for mutual critique and sensitivity to the interaction between them in the operation of the method. Through these values, the dialogues also give the participants the capacity to consider all that is in the liturgical text, including its paradoxes and creativity. Dialogue does not mean the wholesale acceptance of theologies. It implies and requires a process of selection.

Conclusion

Te Pīhopatanga is a young church with a background of 2000 years. In light of this, Te Pīhopatanga is challenged to address this deep history theologically in its liturgical texts. This thesis puts forward a specific starting point for this young church to determine its theological position. The starting point is the examination of the word changes in its contemporary texts ('current official' and 'experimental' texts). This is Te Pīhopatanga encountering its own theologies. The results of this encounter would provide a basis for Te Pīhopatanga community to engage in the activity of creating liturgical theology. It is a process that would engage with and address theological challenges by drawing upon its own community resources. This process would lead to the self-empowerment of Te Pīhopatanga community.

This concluding chapter reviews how each stage in this research addresses the thesis question, 'How does liturgical "word change" shape Te Pīhopatanga ō Aotearoa theologies and what are the implications of these theologies for future liturgical planning?' This concerns:

a)   liturgical 'word change'

b)   the influence of the changes on Te Pīhopatanga theologies

c)   the implications of these theologies for planning for the future writing of liturgies

Throughout this research the immediate Te Pīhopatanga context provides a constant resource, namely, a) **te reo** / *Māori language* liturgical texts themselves, b) Te Pīhopatanga liturgists,
d)   the relationship of Te Pīhopatanga with the wider Māori community.

The identification of the word changes

The first stage of the research required the development of an analytical framework as a tool for the identification of the word changes. The components of this analytical framework were a) the liturgical texts of Te Pīhopatanga, b) a set of concepts to map the liturgical word changes, and c) a set of Māori values.

The liturgical texts

The 'foundational' liturgical texts provide a point of comparison for identifying word changes in the 'current official' and 'experimental' texts of Te Pīhopatanga (Chapter One). These different kinds of texts provide distinctive perspectives. The 'foundational' text *Te*

Rāwiri provides a historical perspective. The study of the 'current official' texts shows that the role of the liturgist in making changes in words is important. It should be acknowledged, for example, that these liturgists are of Māori ethnicity and have written these liturgies for Māori. The 'experimental' texts represent the perspective of future developments in word change.

The set of concepts

The concepts that map the development of the word changes in the liturgical texts are: traditional, innovative, **korowai** / *a traditional cloak* (focus), **puāwai āniwaniwa** / *a rainbow revelation* (creativity), **te ao Māori tūturu** / *the indigenous non-Christian Māori world*, and renaissance (Chapter One). For example, the concept of **puāwai āniwaniwa** promotes the idea of creative new theologies, while the concept of 'renaissance' captures the sense in which the foundational texts are a lens between the Christian and **te ao Māori** / *the indigenous Māori world* concepts in liturgical change.

The set of Māori values

The Māori values **tūrangawaewae** / *location*, **whakapapa** / *genealogy*, **te reo** / *the Māori language*, **wānanga** / *schools of thought* and **te tika me te pono** / *accuracy/truthfulness* provide a basis for the theological interpretation and evaluation of the word changes in relation to a broader Māori worldview (Chapter Two). The **te reo** texts, Te Pīhopatanga liturgists, Te Pīhopatanga community, the wider Māori community and the writer of this thesis, all share a Māori worldview.

Applying the analytical framework: word changes in the current official texts

Word changes in the 'current official' texts

Chapter Three identifies the main groups of word changes in the current official texts. In the first group are word changes as replacements for or additions to words in the *Te Rāwiri* text. The second group has less direct correspondence to *Te Rāwiri*. These are word changes made in response to the changing trends in contemporary Māori society (Chapter Four). Most of these trends existed in some form when *Te Rāwiri* was written but are not included in the *Te Rāwiri* text.

Word changes in the 'experimental' texts

The experimental texts contain substantial content from *Te Rāwiri* and current official texts (Chapter Five). The word changes in the experimental texts are identified by comparing these texts with the *Te Rāwiri* text (e.g. the Litany service, the capitalisation of key Christian words), and also by applying the same categories that identified word changes in the current official texts (e.g. Māori philosophical concepts, Māori issues). A point of interest that emerges from these word changes is the continuation of *Te Rāwiri* words and writing protocols. Some of the word changes in the experimental texts are similar in kind to those in the current official texts, but taken to another level; for example, the complete replacement of **hīmene** / *hymns* with **waiata** / *non-Christian Māori songs*.

Immediate findings from the categorisation of the word changes

In the process of categorising the word changes it was apparent that the relationship between Te Pīhopatanga community and the wider Māori community would be of significance to this research. Within this mix was the role of the liturgist. They enthusiastically drew upon both communities in their writing of liturgies, thus redefining Te Pīhopatanga **whakapapa** / *genealogy*, **tūrangawaewae /** *location* and **wānanga** / *school of thought*. It was then necessary to further explore whether there were additional factors in these communities that would help to address the thesis topic.

Te Pīhopatanga community

In further exploring Te Pīhopatanga community (Chapter Six), the following points are relevant to the thesis topic:

- Te Pīhopatanga community is canonically defined as a **tikanga** / *as one of the three strands* of the Anglican Church in Aotearoa/New Zealand and has a responsibility for liturgical experimentation within its own **tikanga**. It is also responsible for the oversight of **te reo** translations.

- Te Pīhopatanga liturgical textual strand, within its foundational and current official texts, consists of two intertwined threads. These are a Christian thread and a **te ao Māori** / *the indigenous Māori world* thread. While these threads draw from different **wānanga** / *schools of thought*, when the threads are intertwined they form Te Pīhopatanga liturgical textual strand. This double-threaded strand is unique to Te Pīhopatanga **wānanga**. It is a unique **wānanga** amongst other **wānanga** of Aotearoa/New Zealand.

- Te Pīhopatanga community engages in numerous forms of theological evaluation. These are often prompted by word changes, but are not normally regarded within Te Pīhopatanga as theological.

The wider Māori community

Through further exploration of this community, in Chapter Seven, the following points were noted as relevant to the thesis topic:

- Theological paradoxes were acceptable as lived daily experiences.

- There were inherent forms of evaluations that implicitly defined different **wānanga**. Te Pīhopatanga is one of the many different **wānanga**.

- There is a tension between inclusiveness and exclusiveness that is related to **whakapapa** / *genealogy*, **wānanga** / *school of thought*, **te reo** / *the Māori language* and **tūrangawaewae** / *location*. There is a push-and-pull effect between Te Pīhopatanga community and the wider Māori community. Often this is initiated by the wider Māori community. The church denominations are points of difference within the extended family unit, for example at a sub-tribe level. Within this mix the **whakapapa**, **wānanga**, **te reo** and **tūrangawaewae** of church denomination and the sub-tribe are acknowledged as being important to maintain within the **iwi** / *tribe* (e.g. **mihi tautoko** / *a speech of thanks* as in Chapter Seven).

The theologies that emerged from the word changes

In Chapter Eight the word changes are interpreted for their theologies. The liturgical word changes are interpreted by considering all that which belongs to Te Pīhopatanga community and the wider Māori community. The following are the theologies identified in this research. The brackets show examples of the associated word change categories.

- Māori issues theologies (Māori issues).

- Māori concept theologies ('replacement words', 'Māori philosophical concepts', and 'cover words').

- Māori creation language theologies ('Māori issues', and 'personal Māori names').

- Theologies that draw on Māori cultural experience ('the distinction between Christian and non-Christian texts', 'the juxtaposition of '**karakia mihinare'** (*Christian*

prayers) and **karakia ō te ao Māori**' (*indigenous non-Christian prayers*), and 'the prominent juxtaposition of secular **whakapapa** with liturgy').

- A **mihinaretanga** theology ('the retention of *Te Rāwiri* words and writing protocols').

- **Iwi** dialect theologies ('styles of **te reo** expression').

- English language theologies ('English language translations' and 'English language liturgies').

- **Tūrangawaewae** theologies ('experimental spoken instructions').

The evaluation of the theologies

In Chapter Nine the word changes and their associated theologies are evaluated with a specific focus on theological tensions. The theological tensions are identified from two perspectives. The first is the comparison of how a similar category of word change is applied differently from text to text. For example, in the experimental text *Rītani-Tangaroa* the word change 'creation language' is applied differently from the way it is applied in the current official text *Karakia Mihinare*. The second perspective is how the word changes produce theologies that greatly differed from those in the current official texts. From these two perspectives the theological tensions fall under three broad headings:

Te Pīhopatanga liturgical textual strand unravelled

In this tension, the Christian thread of Te Pīhopatanga textual strand is marginalised when a non-Christian text replaces a **te reo** Christian text. Within *Rītani-Tangaroa*, there are two distinct narratives running parallel to each other. These narratives are the *Te Paipera* narratives and the **te ao Māori tūturu** / *the indigenous non-Christian Māori world*. narratives. A tension of competition and choice is created when these distinct narratives are not intertwined, but stand separately within the experimental text, e.g. the Māori creation forces in *Rītani-Tangaroa* are put forward as equivalent to the Christian Trinitarian doctrine.

The insertion of non-Christian texts

In this tension, the liturgical text mirrors the paradoxes in the wider Māori community. For example, the experimental text *Rītani-Tangaroa* contains Māori **waiata** / *traditional indigenous songs* and ancient Māori **karakia** / *traditional indigenous prayers* that have Christian-like themes. These are offered as alternative ways of addressing human angst and sorrow. The authors of these inserted materials are of Māori ethnicity. This authorship and

mirroring is a form of validation of the theologies in the experimental text. The foundational text *Te Paipera* is marginalised because the Māori poetry, Māori **waiata** and ancient Māori **karakia** are put forward as alternatives to it. The foundational, current official and the other experimental texts (as this thesis attempts to show) clearly point to the *Te Paipera* God as the source of hope while the inserted material does not. Theological spaces are left for the participants to fill. This research considers that the insertion of non-Christian texts is acceptable up to the point that Te Pīhopatanga theological focus is lost.

The English language

The substantial increase of the use or inclusion of the English language in the current official and experimental texts is noted as a tension. The tension is that it may lead towards undermining Te Pīhopatanga **wānanga** / *school of thought* and **tūrangawaewae** / *location*, for example, the marginalisation of the foundational texts *Te Paipera* and *Te Rāwiri*. There are numerous English language liturgical texts available for the liturgist to draw upon. This implicitly assists the liturgist to avoid **te reo** texts that are pertinent to Te Pīhopatanga.

Matters of concern associated with the tensions

In Chapter Nine Te Pīhopatanga community is challenged to ask themselves whether it really matters that these experimental liturgies , with their differences and tensions are accepted. This summary of the matters of concern provokes a series of further questions. These are as follows:

With the marginalisation of Te Pīhopatanga wānanga, is Te Pīhopatanga community prepared to accept the possibility of changing the nature of their Church? This new Church would have a new set of theological texts drawn from **te ao Māori tūturu** / *the indigenous non-Christian Māori world*. English would be its primary language with a smattering of **te reo**.

To whom are the liturgists of the experimental texts responsible? In the field of mission to the Māori people, the liturgists at times create a Māori ambience in the liturgical text at the expense of a theological focus. For example, a national Māori environmental issue has the Māori creation forces addressing the issues that humanity faces. In a liturgical text, the focus on a generic Māori issue then creates a generic Māori theology. In discussions with some Te Pīhopatanga liturgists regarding word changes, the statement that they are responsible only to 'the immense grace of God' is sometimes made. This research challenges such a claim

because the liturgies are in fact produced for Te Pīhopatanga liturgical events and are commonly understood to be agreed to by Te Pihopatanga community.

Should Te Pīhopatanga oversight occur at the level of the composition of the experimental texts? An experimental text with its theologies has a life of its own nowadays, whereas formerly a new text would have slowly infiltrated the organisation nationally. Nowadays, the experimental texts with their associated theologies are easily seeded and embedded throughout Te Pīhopatanga community because of the combination of the following points: a) the effect of the electronic digital form of communication and the speedy dissemination of new liturgies, b) word changes from current official texts are included in the new texts, c) secular daily life experiences are included in the text, d) the **tūrangawaewae** / *location* of the text (such as the fact that the liturgist is an ordained priest of Te Pīhopatanga) validates the text. This being so, how can the experimental texts be developed as a theological focus point for Te Pīhopatanga future liturgical planning?

Implications for future liturgical planning

The implication of this thesis is that there is a need for Te Pīhopatanga community to further develop its management of experimental liturgical texts. This is a form of empowerment of Te Pīhopatanga community. Further development is seen by this research as involving the following three points:

1.   Changes in words and wording in existing texts and the writing of experimental texts should be developed as a Te Pīhopatanga community activity.

2.   The new theologies from experimental texts should be recorded centrally and disseminated throughout Te Pīhopatanga community.

3.   Te Pīhopatanga community should be aware that its theologies are redefining its **whakapapa** / *genealogy*, **wānanga** / *school of thought*, **tūrangawaewae** / *location* and **te reo** / *the Māori language*.

I have put forward three proposals to promote these three points. The proposals are as follows:

A set of principles

These principles are put forward, in Chapter Ten, to ensure that in future a theological focus is maintained in the activity of liturgical writing and any changes in words which are made. The principles are:

1. The engagement with risk in constructive criticism.

2. The use of **te reo**.

3. The establishment of provenance through **tūrangawaewae** / *location*.

4. The utilisation of Te Pīhopatanga **wānanga** / *school of thought.*

5. To carry out 'due diligence' and appropriate research.

These principles should remind the liturgists that they belong to a community that has a specific pool of theologies. Their new theologies should be considered as part of a community that has a strong theological tradition. The principles should remind those who are evaluating the theologies that creativity has always been a part of Te Pīhopatanga. Therefore, all that is in a creative liturgical text should be examined and discussed and should not be dismissed out of hand before being seriously considered.

Liturgical education

In Chapter Eleven, liturgical education is proposed to build upon structures that exist in Te Pīhopatanga . The structures are the national forums of Te Whare Wānanga ō Te Pīhopatanga and the educational providers of Te Pīhopatanga. These structures already employ an element of liturgical experimentation and a representation of Te Pīhopatanga community.

The national forum, proposed in Chapter Eleven, and the development of courses within the educational providers, would focus on liturgical experimentation. Within these structures, aspects of word changes such as creativity and the relationship between Te Pīhopatanga and the wider Māori community would be explored.

A method of dialogue

The construction of the method is set out in Chapter Twelve. It enables critical dialogue when the principles and liturgical education are put into practice. Thus it is weighted towards a dialogue focused on the word changes and theologies of the experimental texts. Like the analytical framework and principles this method of dialogue draws upon the immediate Te Pīhopatanga context. This includes Te Pīhopatanga theological writers and the values as applied to the identification, interpretation and evaluation of the word changes. The insights of overseas liturgical theology writers are then taken into consideration. This method is unique to Te Pīhopatanga. It arises from Te Pīhopatanga community, its writers and the Māori values that it shares with the wider Māori community.

The wider implications of this study

The formulation and application of the analytical framework, the set of principles and the method of dialogue as developed in this thesis have wider application beyond Te Pīhopatanga. It is a process in which the liturgical community addresses its own issues by drawing upon its own resources. This is a form of empowerment of the community by the community.

This is addressed in this thesis as follows:

- The Māori values drawn from the wider Māori community are applied to liturgical change throughout the thesis.

- The principles are drawn from sources that Te Pīhopatanga community are familiar with such as the foundational and current official texts. These principles are not drawn from beyond the community and then imposed upon the community.

- The method of dialogue would encourage the sense of corporate responsibility. This mechanism of critique has a specific starting point which is the experimental texts. Both the method and its focus are drawn from Te Pīhopatanga community. However, an extra dimension is added to the method as it would call upon the insights of the liturgical theology writers. These insights would become part of Te Pīhopatanga context. It is a Te Pīhopatanga ō Aotearoa concept of liturgical theology.

The strategies have a strong historical bias. This firmly sets the concerns and the means of addressing them within the concerns specific to the church denomination of Te Pīhopatanga. This also ensures that creativity does not abandon its historical roots. In the case of this thesis *Te Paipera* and *Te Rāwiri* are part of the historical roots. A historical understanding of theologies counteracts sweeping claims by liturgists to the all-embracing nature of God or the expansiveness of God as providing validation for formulating questionable theologies.

The strategies and tools provide a platform for further application as follows:

- In establishing the theological outcomes of changes in the use of physical symbols, such as the replacement of existing liturgical clothing such as the surplice with indigenous forms such as the **korowai** / *traditional Māori cloak*.

- The use of them by other Māori church denominations in determining their theologies.

- As a basis for dialogue between Te Pīhopatanga and other Māori church denominations.

- The formulation of liturgical theology that will be specific to a church denomination. It will be historically based and engage with all other immediate societal influences. Therefore this form of liturgical theology invites others in the community to share their theological insights.

Final thoughts

God is never still in our liturgical texts. The discussion and examination of liturgical texts and their theologies are a means of paying the highest respect towards God of *Te Rāwiri* and *Te Paipera*. The process of oversight of liturgical texts by Te Pīhopatanga community is an action of respect towards God.

Kei a Ia tōna mana, tōna mauri. Kei a Ia te korōria. Kei a Ia tōna tūrangawaewae, tōna wānanga, tōna whakapapa, tōna reo. Ko ēnei katoa kei roto i tōku ao Māori. I whakatinanangia e ngā mātua tūpuna i roto i tō rātou whakapono ki ngā kupu ō *Te Paipera* me *Te Rāwiri*. *Authority is of God. God's essence is of God. God's glory is of God. God's location, school of thought, genealogy and language are of God. These are all within my Māori world. The elders faithfully engaged with and embodied that which is in Te Paipera and Te Rāwiri.*

I tae mai a Īhu Karaiti ki roto i ōku mātua tūpuna. Nā rātou i whakatinana te Atua Matua, te Atua Tama, te Atua Wairua Tapu. He Atua kotahi tonu Rātou ko te Tokotoru Tapu. *Christ came within my elders. They then embodied God as Father, God the Son and God the Holy Spirit. They are but one God the Holy Trinity.*

Korōria ki te Matua Kaha rawa / *Glory to Amighty God*.

Āmine   *Amen*   **Tautoko**

Glossary

Transliterations from English to Māori are italicised.

A

ahi kā	The keeper of tribal narratives
Āmine	Amen
Amorangi	Diocese
āniwaniwa	Rainbow
ao	World
Aotearoa	A modern Māori name for the country of New Zealand, used since the 19th century.
ariki	Māori status title. When capitalised refers to either God or Christ.
aroha	Love (agape)
atua	Indigenous Māori forms of divinity (note this is when the word begins with a lower-case letter. When it begins with an upper-case letter it refers to God)
atuatanga	A study of the nature of God from a Māori point of view, conducted by Te Pīhopatanga. Substance or divinity as associated with the Trinity.
awa	River
Awarua	A name place. Situated south of Kaikohe

H

hāngī	A traditional method of steam cooking food
hāhi	Church denomination
Hāhi *Katorika*	The Catholic Church
Hāhi Rātana	The Rātana faith formed by Wiremu Tahupotiki Rātana

haka	An indigenous cultural dance
hapu	Sub-tribe
hākari	Feast
here	Thread, bind
hīmene	Hymn. The abbreviated title for *Hīmene: Waiata Tapu Ētahi Inoi Te Inoi ā Te Ariki Te Whakapono ō Naihia me ngā Āpōtoro Ētahi Waiata ā Rāwiri*
hīmene kirihimete	Christmas carols
hipi	Sheep
hoki	Return
hōngī	A Māori greeting where two people make contact by touching their noses together
huarahi	Pathway
hui	A gathering of people
Hui Amorangi	The equivalent of a diocese. There are five Hui Amorangi of Te Pīhopatanga. Sometimes this refers to the annual general meeting of a diocese.
Hui Rūnanganui	The general synod meeting of the five Hui Amorangi (dioceses) that make up Te Pīhopatanga
Hura kōhatu	The title of the liturgy for the unveiling of a memorial stone.
I	
ihi	Power
Ihowā	Jehovah and Lord
Īhu	Jesus
ingoa	Name
inoi	Supplications, prayers

Io	The name of an all encompassing god put forward by some **Māori wānanga** / *schools of thought*
iwi	Tribe there are many different Māori tribes in Aotearoa/New Zealand. Each iwi is described with a unique **whakapapa** / *genealogy*, **wānanga** / *school of thought* and **te reo** / *Māori language*.

K

kāhui	Gathering, assemblage of important people
Kaiwawao	Intercessor
kaitiaki	Guardian
kākahu	Clothing, cloak
kākano	Seed
Karaiti	Christ
karakia	In reference to Christian Māori, **karakia** refers to orders of service, church services or prayers. In reference to indigenous Māori, this also refers to incantations associated with the individual creation forces.
Karakia Mihinare	The abbreviated title in this research for *A New Zealand Prayer Book/He Karakia Mihinare ō Aotearoa*
karanga	Part of a welcome ceremony, mainly enacted by females. The females call aloud to the visitors using a formal protocol, inviting them to proceed on to a marae
Katorika	Catholic, e.g. **Te Hāhi Katorika** / *The Catholic Church*, **he Katorika**, that which is associated with the Catholic Church.
kaumātua	A spokesperson for a family, sub-tribe or tribe. Often this person is knowledgeable about tribal matters. Such people are normally elders.
kawa	Protocol that is particular to an **iwi** / *tribe*

Kāwana	Governor
Kīngi	King
Kirihimete	Christmas
kōrero	Noun: speech, conversation, talk, Verb: to speak, to converse, talk
korōria	Glory
korowai	A traditional Māori indigenous cloak
kotahitanga	An expression of unity
kumara	Sweet potato
kupu	Word

M

marae	A location where Māori activities take place. Consisting of several buildings such as kitchen and dining room. A gathering place for community activities. There are many different types of **marae**. Some are very large and organised for catering for national gatherings, while others are only capable of catering for extended family gatherings.
maramataka	A Māori calendar system
maranga	Arise
mana	Has many meanings such as power, prestige, influence and authority.
manaakitanga	Care on a reciprocal basis
manuhiri	Visitors
Māori	An indigenous person of Aotearoa/New Zealand. Used as an adjective to describe an object that is uniquely identified with Māori people.

matua	Father
maunga	Mountain
mauri	A 'life force' in both inanimate and animate objects
Meri	Mary
mihi	A form of speech that addresses and greets others
mihi tautoko	A speech of thanks
Mihinare	Missionary. The early formation of Te Pīhopatanga is closely associated with the Church Missionary Society. What is now Te Pīhopatanga church was known as **Te Hāhi Mihinare**/*The Missionary Church*. Nowadays, Mihinare is one of the **te reo Māori** references to the Anglican Church of Aotearoa, New Zealand and Polynesia
Mihingare	An alternative of **mihinare**
Mihingaretanga	All that which is associated with the historic **Hāhi Mihinare**
miro	Thread
mō	For
moana	Sea, ocean
muru	A form of compensation

N

Ngāpuhi	A tribe based in central Northland
Ngāti Māhia	A sub-tribe of Ngāpuhi
Ngāti Porou	A tribe based on the east coast in the area of Gisborne
nui	Large, big, many

O

Otaki   Place name of town and beach close to Wellington

P

pā   A shortened form for **pāpā** / *father*

pai   Good

pāmamao   Distant

papa   Ground, earth

pāpā   Father

Papatuanuku   The creation force of the earth

parāoa   Bread

Pīhopa   Bishop

Pīhopatanga   Bishopric

pirau   Rotten, decay

poi   A ball attached to a string which is twirled during a form
                                   of dance

pono   Truth

poroporoaki   A formal farewell speech

pōwhiri   A set formal Māori protocol for welcoming people

puāwai   Blossoming

puāwai āniwaniwa   'The emerging of a rainbow', communicating the concept
                                   of creativity thus translated as a rainbow revelation (of
                                   creativity)

puhi   A Māori societal status that applies to females and
                                   contains the sense of virginity

R

rangatira	A leader of a tribe, a person who is esteemed highly
rangatiratanga	Self-empowerment, heaven, Kingdom
rangi	Refer to Ranginui, sky
Ranginui	The creation force of the sky
Rangiwewehi	A name of a sub-tribe in the area of Rotorua.
rimurimu	A type of seaweed
Rītani	Litany
Rītani-Tangaroa	Abbreviation of **He Rītani ki a Tangaroa** / *A Litany to Tangaroa*
rohi	Loaf, bread
Rongopai	Gospel

T

tai	Tide
takahi whare	A ceremony after a funeral to ensure that a house where the person had lived is blessed so that the living people may feel confident that it is a safe environment.
Tāne-Mahuta	Creation force of the forest
Tangaroa	Creation force of the sea
tangata	Person
tangata whenua	The indigenous people, hosts
tangihanga	A Māori ceremony of mourning. It normally takes place over a period of three days. The funeral is only one part of this ceremony.
tapu	A sense of sacredness

taro	A plant, the tuber is eaten, liturgical bread for the Holy Communion
tauparapara	A type of Māori poetry
tautoko	To support a proposal
Tāwhirimātea	The creation force of the weather elements
Te Aewa	An ancient tribal name associated with the Ngāpuhi tribe
Te Arawa	A collective reference to the people who descended from those who originally arrived in Aotearoa/New Zealand in the ancestral **waka** / *canoe* named **Te Arawa**. Their **tūrangawaewae** / *location* is in the region of Maketu and Rotorua.
Te Ariki	The Lord
te ao Māori	'The Māori world'- that which is indigenous to Māori society
te ao Māori tūturu	That which is derived from pre-European and pre-Christian society
Te Atua	The Christian God as in *Te Paipera*.
Te Hāhi *Katorika*	The Catholic Church in Aotearoa/New Zealand
Te Hāhi Rātana	The Church of the Rātana Faith that was formed by Tahu Potiki Wiremu Rātana
Te Hāhi Ringatu	A Māori church formed by Te Kooti
Te Hāhi *Mihinare*	The Missionary Church, the Māori name for the early form of Te Pīhopatanga ō Aotearoa. This sense of missionary church and historicity is included in the Māori translation of The Anglican Church in Aotearoa, New Zealand and Polynesia. Its translation is **Te Hāhi Mihinare ki Aotearoa ki Niu Tireni, ki ngā Moutere ō te Moana-Nui-a-Kiwa.**

Te Hāhi *Moromona*	A transliteration used in my district for the Mormon Church (the Church of Jesus Christ of Latter Day Saints). This name is used by my Mormon relatives to refer to their Church.
Te *Paipera* **Tapu**	The Holy Bible translated in to the Māori language. Abbreviated in this thesis to *Te Paipera*
Te *Pīhopa* **ō Aotearoa**	Bishop of Aotearoa. The senior Māori bishop of Te Pīhopatanga ō Aotearoa.
Te *Pīhopatanga* **ō Aotearoa**	Bishopric of Aotearoa. A section of The Anglican Church in Aotearoa, New Zealand and Polynesia. It was established in 1978 and became constitutionally recognised in 1992, also becoming an Arch-bishopric but still being known as 'Te Pīhopatanga'. It comprises five Hui Amorangi/dioceses. Its historic name was Te Hāhi Mihinare.
Te *Rāwiri*	An abbreviation of ***Ngā Waiata ā Rāwiri*** / *The Songs of David* (The Psalms). The *Book of Common Prayer* is referred to as *Te Rāwiri* because of the people's love for the Psalms and the chanting of them.
Te *Rāwiri Hīmene*	This book is often bound to the back of *Te Rāwiri*. It contains **te reo** hymns.
te reo	This is the abbreviated form of the name of the Māori language, **te reo Māori**, the indigenous language of Aotearoa/New Zealand.
Te Rūnanga Whāiti	A national standing committee of Te Pīhopatanga ō Aotearoa
Te Tai Tokerau	An area that broadly covers the region north of Auckland
Te tika me te pono	Truth and accuracy

Te Whare Wānanga ō Te *Pīhopatanga*

> A theological education provider of Te Pīhopatanga. It consists of four campuses that are associated with a Hui Amorangi of the Te Pīhopatanga.

Te Whare Wānanga ō Te Rau Kahikatea

> A theological education provider of Te Pīhopatanga. Part of the Theological College of St John the Evangelist, in Meadowbank, Auckland.

tika   Correct

tikanga   Protocol, custom, habit, rule, practice. For example, there are protocols for a **marae** / *a location where Māori activities take place* thus these are named as **marae tikanga** / *protocols of the marae*. In reference to the Anglican Church of Aotearoa, New Zealand and Polynesia, by its 1992 Constitution it consists of three partners ordering their affairs within their own cultural context (**tikanga**).

Tikanga Karakia   The abbreviated title in this research for *He Tikanga Karakia Me Ētahi Hīmene: Ētahi whakahaere karakia hei mau i roto i ngā Hui Amorangi puta noa i Te Pīhopatanga ō Aotearoa*

Tikanga Māori   Te Pīhopatanga**,** comprises the five Hui Amorangi (Dioceses) of Te Pīhopatanga ō Aotearoa, with different boundaries from those of Dioceses.

Tikanga Moana-nui-a-Kiwa The Diocese of Polynesia and also named as Tikanga Pasifika, includes Fiji, Tonga, and the Cook Islands

Tikanga Pākehā   The Dioceses of New Zealand, comprises seven dioceses

tipuna   Ancestor

tohunga   Priest, expert

toka   Rock

tuia	Bind, sew
tūmanako	Hope
tūpāpaku	The deceased, corpse
tupuna	Ancestor
tūrangawaewae	The physical context of a person such as place of birth or tribal territory, location
tūturu	Original

U

utu	Physical retribution

W

wā	Time, season
wahine	Woman, female
wāhina	Virgin (a coined or constructed word derived from **wahine** / *woman*)
waiata	Song(s), capitalised **Waiata** refers to the Biblical songs
Wairua Tapu	Holy Spirit
waka	A generic term for traditional Māori canoes
wānanga	A gathering of experts to discuss matters pertaining to specific topics, a collection of information; a school of thought
wehi	Awe
whakaaro	Thought
whakaiti	Humility
whakaoho	Exhortation. For example, a tribe would be exhorted to be prepared before going to battle

whakapapa	All that which pertains to genealogy. It also refers to a layer form of organising information
whakapono	Faith, creed
whakaruruhau	To shelter, to protect
whakatau manuhiri	A protocol of welcoming visitors
whakatauāki	Māori proverbs
whaikōrero	A form of formal speech-making
whānau	Extended family. Often refers to all those who are associated with the family, which may include friends of members of the family. To give birth.
whanaungatanga	Family values, family associations, relationships
whara	Injure
wharenui	A particular building usually part of a 'marae complex' that is used by a Māori community for community activities, often finely decorated with carvings
whenua	Land, placenta

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