

MAHUNGA, PAKIHIWI,
PUKU, HOPE, WAEWAE:
THE IMPORTANCE OF
THE HUMAN BODY TO
INDIGENOUS MĀORI
KNOWLEDGE



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Mahunga, Pakihiwi, Puku, Hope, Waewae

The importance of the human body to Indigenous Māori knowledge



(Keane, 2008)

*Research Report prepared by Courtney Sullivan
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Image on the cover is entitled “Hineahuone, the first woman” (Keane, 2008). The crux of this report is about the human body and its importance to Māori. This image was chosen to represent this work, as the origin of the human body through a Māori worldview, stems from Hineahuone. This report outlines her creation and the paramount role she has in the makeup of the human anatomy.

Te Whakataki Kōrero

Abstract

Entitled ‘Mahunga, pakihiwi, puku, hope, waewae’, this research report looks at the human anatomy, in particular, a Māori perspective and its importance to its people. This research explores *tapu* (sacred, restricted) and *noa* (normal, unrestricted), their importance in Māori society and examples of their position in a contemporary context, especially with reference to the human body. *Tapu* is further investigated with its differing levels of *tapu* of the human body, specifically, the head.

The *whakapapa* (genealogy) of the human body is also looked at, how the body was created and some narratives of the origins of the human anatomy through a Māori lens. The origins are discussed through Hineahuone (the first woman), the story of her creation and her pivotal role to the birth of humankind.

Te Raupapa

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Te Kupu Arataki

Introduction

*Mai i te pane o Pūtauaki maunga
Ko ngā waewae e tautau ana ki ngā wai pātataata o Ōhinemataroa
Rere kau atu ana ki te moana a Toi
Ko Ngāti Awa te toki, tē tangatanga i te rā, tē ngohengohe i te wai
Ka tū whakaiti tēnei nō Ngāti Hokopū
Nō ngā one kōuraura o Whakatāne, o Piripai
Ka peka ēnei ringa kia hā ai ngā hau o Taranaki, o Hauraki
Ko Courtney Sullivan tēnei
E mihi ana*

The researcher is introduced here to contextualise the ensuing sections, as it is through her upbringing and surroundings that form the ideas discussed in this report. The researcher has also utilised parts of the body to intertwine the researcher's *whakapapa*, illustrating the connection between the topic and her environment. This connection is a common thread throughout this research, the *whakapapa* to the human body, to nature and to the *atua* (gods).

This research project is entitled '*Mahunga, Pakihiwi, Puku, Hope, Waewae*', a renowned *waiata* (song) which illustrates the spatial orientation of one's body parts. This *waiata* is commonly taught at *Kōhanga Reo* (Māori pre-school) and primary schools. This repetitive oral method of learning, through song, is an effective way to retain and learn new knowledge, a method used by Māori traditionally and contemporarily. This title highlights the crux of this research report, to explore indigenous knowledge about the make-up of the body, and its importance to Māori. This title also proves the significance of one's knowledge to their body from a young age. *Waiata* such as '*mahunga, pakihiwi, puku, hope, waewae*' and learning the spatial orientation of one's body parts is embedded into society as soon as one can understand.

I remember being asked "*Kei hea ō karu? Kei hea tō ihu?*" (Where are your eyes? Where is your nose) and fumbling about my face until a smile from my mum, dad, older cousin, aunty or uncle confirmed that I was correct in finding my 'eyes' or my 'nose'. I now also use this method to teach my nieces and nephews the spatial orientation of their own bodies. This method of learning not only allows one to become aware of their bodies, but also connects one's surroundings.

My experiences and past education supply my perspective, especially with respect to the human body. Being a previous anatomy student and a current medical student, brings experiences unknown and unwitnessed by most. I have had the honour of working with human cadavers (human body used for learning purposes) for learning, gaining a deeper understanding to the human anatomy. These experiences have ranged from observing human tissue and identifying muscles, tendons, ligaments, nerves, blood vessels and structures, to operating on human cadavers and severing through the many layers of human flesh in a search for knowledge and understanding. These experiences are thoroughly appreciated as it has allowed me to form connections with my learning and gain knowledge that cannot be found in text books alone. As a Māori student, this was initially spiritually uncomfortable, especially only knowing bodies through *tangihanga* (funeral) which were presented well-dressed and life-like.

My experiences create the vehicle to form discussion, the discussion being framed by four primary research questions. These research questions all with the human body as its centre:

- 1) What does *tapu* and *noa* look like in a contemporary world?
- 2) Why is the body tapu? What parts? Why?
- 3) What is the whakapapa of our body?
- 4) Why is the knowledge of the body important to Māori?

As mentioned earlier, the *whakapapa* behind something is crucial to telling the story. This is seen with the researcher giving her places of significance to her upbringing, again, connecting to her surroundings, nature and the environment. This element of connection remains true with the way in which this research was conducted.

Ngā Tikanga Rangahau

Methodology

This report is written through the lens of a Māori *wahine* (woman), rooted in her *Māoritanga* (Māori ‘ness’), with firm knowledge of *tikanga Māori* (Māori custom, Māori tradition) and *Te Reo Māori* (the Māori language). Educated through *Kōhanga Reo* and mainstream schooling, with a firm grasp of her tribal roots. This research was carried out under the guidance of Dr Hauiti Hakopa through consultation. Data collection was through online sources and literature.

The researcher’s knowledge of *tikanga* and *te reo* embed her methods of research, that being, ‘research done by Māori, for Māori, for the benefit of Māori’ (Nepe, 1991, p. 4), known as Kaupapa Māori methodology. The Kaupapa Māori framework ensures Māori knowledge is obtained, researched and treated in such a way that prevents distortion of its meaning, as well as ensuring its safety. This framework is one that does not align to Western methods of research. Therefore, due to this research being Māori focussed, an independently Māori framework is used to mirror the data obtained, therefore the Kaupapa Māori framework was used (Walker, Eketone & Gibbs, 2006). Kaupapa Māori research has customary concepts which facilitate its use. *Te Reo Māori*, *tino rangatiratanga* (autonomy, self-determination) and *whānau* (family) are some of the cornerstones of the Kaupapa Māori method of research. These concepts ensure the correct handling and respect of the information within the research.

As this report is written in English, italics will be used to denote non-English words, exception is when they appear in direct quotes or as proper nouns. Translations of Māori words will be given at its first use only, the translations will also be provided in the glossary at the end of this report.

The layout of this research report will follow a question and answer format. Initially laying out the primary research question, following with discussion and a premise to answer that question. The first research question of ‘what does *tapu* and *noa* look like in a contemporary world?’ initiates this report.

Te Urupounamu Matua Tuatahi

Research Question One

What does *tapu* and *noa* look like in a contemporary world?

Explaining *tapu* and *noa* is difficult, as there are many variations of these concepts. Shirres (1997, p. 33) shares that *tapu* derives from two sources, one from reason and one from faith. Both elements link with *tapu* and *mana* (power, prestige, status). ‘Reason’ points toward *tapu* to mean ‘the potentiality for power’, whereas ‘faith’ renders *tapu* as the ‘mana of the spiritual powers’ (Shirres, 1997, p. 33). The stronghold of the spiritual realm on Māori, utilised *tapu* to control behaviour, as a social ordering tool, ensuring everyday operations ran smoothly (Ka’ai & Higgins, 2004). *Tapu* therefore can be seen as something that holds an element of restriction. Animate and inanimate things have the ability to be in a state of *tapu* and through the process of *whakanoa* (to make unrestricted) can something or someone be neutralised to be used, or live under no restriction. We now look at *noa* to better contextualise *tapu*.

Noa is a state, to be ‘normal’, ‘unrestricted’ or “free from the extensions of *tapu*” (Moorfield, 2004, p. 237-240). *Noa* is a concept that neutralises the harmfulness of *tapu*, to a state safe enough to be manipulated. *Tapu* and *noa* are often misconceived as the opposite of one another, however that is not the case. *Tapu* and *noa*, should rather be regarded as concepts that are complimentary of each other. These concepts are a continuum. Should *tapu* and *noa* be imbalanced, that is when breaches in *tapu* could occur, hence the need for *whakanoa*.

Whakanoa is needed when something is out of balance, or too *tapu* for it to be safely handled. Therefore, *whakanoa* acts to restore the *tapu/ noa* harmony. *Whakanoa* does not act to completely remove the state of *tapu*, but rather, restore what was laden with *tapu* to a point where it is safe enough to be used once again (Barlow, 1991). Certain elements can *whakanoa*, and include water, food (usually cooked), *karakia* (incantation, recitation, prayer) and sometimes women. These elements are used alongside immense *tapu* to restore balance. Such processes of *whakanoa* can be seen where water is left at the exits of *urupā* (cemetery) to “neutralise” oneself from the *tapu* of death upon exiting (Sullivan, 2012). *Tapu*, *noa* and *whakanoa* have important roles within Māori thought processes, and are often the themes that guide action and behaviour amongst Māori.

Contemporarily, these Māori concepts are utilised with the same rhetoric as its past use, the difference being the application of *tapu*, *noa* and *whakanoa* within a contemporary context. Māori culture and practices were not and are not nationally homogenous, the practices were situational, locational and personal. The same notion is evident today. In today's world, there are multiple social facets and avenues to express one's self, not to mention the impact of colonisation and Western views on a Māori mind-set (Ataria, Baker, Langer, Goven, Leckie & Ross, n.d.).

Convenience is a new determinant into changes of application with Māori cultural concepts like *tapu* and *noa*. An example includes the use of *wharemate* (house of the dead/ house of mourning). Traditionally, temporary shelters (*whare tūroro*) were constructed for those that became ill, so that, should they die, the immense *tapu* from death would be contained within that temporary shelter. Once the *tūpāpaku* (deceased, corpse) had been buried, the *whare tūroro* would be burnt to the ground, along with the possessions of the deceased to neutralise the *tapu* (Best, 1921). In a modern world, this practice is no longer routinely performed due to the demands of this practice, as well as the resources required to carry out the rite. Instead, *karakia* and water are used for the same purpose, to dampen the immense *tapu* associated with death and reinstate normality.

Traditionally, there were selected people '*tohunga*' (experts) that carried out 'special' tasks which required expertise in handling *tapu*. Medical or mortuary matters were undertaken by *tohunga*. Ataria et al. (n.d.) discusses hospital, menstrual and mortuary waste as elements that enter the sewerage system. Anybody could acquire these *tapu* fluids, in addition, there is opportunity for these fluids to re-enter the water usage systems before the waste had the chance to transfer from *tapu* to *noa*, and through the correct processes.

Another example of the idea of convenience and its adaptation to the parameters of *tapu*, is the duties, responsibilities and tasks of women during menstruation. Traditionally, women were prohibited from handling, preparing or cooking food if they were menstruating (Goldie, 1905). With the change in times, although Māori women still align with the idea of *tapu* in terms of common sense and hygiene, women did not abandon their duties as mothers, wives or caregivers when feeding and caring for their families (Brooks, 2016). This perhaps may also be in part due to the change in *whānau* structure. Nowadays, families are predominantly nuclear, consisting of only the parents and children, whereas in the past, the wider village could

assist in caring for the family. Families are smaller; therefore, the human resource is too scarce to ensure this *tikanga* (custom, protocol) remains a part of today's society.

Vanessa Edwards (as cited in Brooks, 2016) asserts that *tikanga* is something that maintains the values and sentiments of the culture. *Tapu* ensures the safety of people and their relationships to others and the environment. This relationship continues in the ensuing section, discussing the connection between *tapu* and the body.

Te Urupounamu Matua Tuarua

Research Question Two

Why is the body tapu? What parts? Why?

As explained earlier, *mana* and *tapu* are intimately linked. The fluctuations in levels of either concept will also fluctuate the other. All things are *tapu* into themselves. All things carry an element of *tapu*. In relation to the function and the relationship to the surroundings, all things carry varying amounts of *tapu*, thus, also carrying *mana*. *Tapu* and *mana* are passed down through *whakapapa*. Therefore, by virtue of being born, all human beings have *tapu* and *mana*, inherited by our forebears. As will be discussed later, this *whakapapa* was initially gifted to us by the *atua*, therefore, the *whakapapa* of the human body is in itself, *tapu*.

The question is posed, why is the body *tapu* and, are there any parts of the body that are more heavily weighted with *tapu*? To answer this question, the connection between *tapu* and the human body is first outlined.

Tapu and the body

The sacrality of the body, especially a woman's body due to its life-giving properties, is a well known idea. Respect for one another straddles the notion of the *tapu* of the body. To mistreat, or violate someone's body is to breach this *tapu*. As already mentioned, *tapu* was a social ordering tool, it facilitated the community's behaviour. The *tapu* of the body afforded safety to the community. This sentiment of bodily *tapu* fluctuated throughout life. In times of a higher risk of injury, hurt or distress, the level of *tapu* would increase to keep that person safe. For instance, at the time of sickness, a woman's menstruation, pregnancy and death. *Tapu* is dynamic. Safety is the paramount purpose for placing *tapu* on someone or something at any given time. Different times of life can bring different levels of *tapu*, this same idea is evident with different parts of the body.

Tapu and the head

The head is seen as 'the most *tapu*' of all body parts. The head is the distinguishing feature between each person. The brain is housed within the head and it is the brain that makes the person who they are. The brain contains the skills, attributes, characteristics and personality, as such, the head is the identifying factor.

Traditionally, it was the head that was held as a keepsake of that person. Preservation of heads was a widely-used practice amongst traditional Māori (Beattie, 1994). The preserved heads of loved ones, friends and *whānau* were put on show at important occasions in the village. It was also common practice to procure enemy heads to be insulted by the home crowd (Buck, 1949).

In former times, at times of battle, if a soldier had fallen, all efforts were taken to ensure the acquisition of the head. All efforts were also done by the rival war party to acquire the heads of the most decorated warriors. It was thought that if their body was eaten, especially the heart, eyes and brain, then the consumer would acquire that warrior's skills, essence, power and talents. Figuratively having the 'final word' was marked through consumption of the human anatomy of one's foe. Maynard and Dumas (1937, p. 236) term this act as the 'feast of victory'.

In contemporary times, due to health and safety regulations, practices such as cannibalism is no longer practiced. However, the reverence for the head is still very palpable. Mercy Hospital have 'Tikaka Best Practice Guidelines' that include "not passing food over the patient's head" and "using different flannels for washing the head and the body" (Mercy Hospital, 2018). These guidelines about the *tapu* of the head also hold true for many other health service providers, such as Delamore Support Services (n.d.) and Te Tai Tokerau Primary Health Organisation (n.d.).

The awe and fear associated with the head is something that cannot be extinguished. Upbringing is the founding reason for this personal fear. Always informed never to touch someone's head, not to sit on pillows, not to set down my hat, hair brush, hair tie or hairclips on the table. These instructions forming my awe with the *tapu* of the head. Due to this awe, personal experience with the head in anatomy and dissection laboratories is always a little spiritually and emotionally frightening. An underlying breach of a forbidden and unwritten rule fuels my reluctance to fully engage with the head. Observing the head in the learning environment of a laboratory, is like looking at the life of an aged loved one, whose face and head is at the mercy of my own hands. Something about the experience feels wrong. The head is home to personality, knowledge and the entirety of who that person was. This experience is unfamiliar, and like anything that is unknown, it is feared and usually avoided. Unnerving as it may, an experience like this does not come around often. As our lecturer's continue to tell us, "they [the bodies] wanted to be here", not using them for the purpose that they intended,

would be an injustice to their gift of their bodies. Gifting is a major talking point of the next section, where exploration of the gifts of human anatomy from the *atua* to Hineahuone is the focus.

Te Urupounamu Matua Tuatoru

Research Question Three

What is the whakapapa of the body?

Whakapapa literally means ‘to make layers’, but is translated as genealogy. *Whakapapa* explains the many layers to an entity, whether it be animate or not. The *whakapapa* of the body is complex, as is the heterogeneous nature of Māori. Some tribes note Tiki as the first mortal being, who was also male. Predominantly, Māori narratives point to the creation of Hineahuone as the origin of the human body, therefore the story of Hineahuone will drive dialogue in this section. Hineahuone derives from the words ‘*hine*’, to mean ‘woman’, ‘*ahu*’, meaning ‘to originate’ and ‘*one*’, meaning ‘clay’, ‘soil’ or ‘sand’. Hineahuone therefore meaning ‘woman originating from the soil’. Hineahuone is also known as Hinehauone, ‘*hau*’ meaning ‘wind’ or ‘breath’. Hinehauone meaning ‘woman who breathed from the soil’.

It is through the story of Hineahuone that *te ira tangata* (humankind) came into existence, therefore the *whakapapa* of the body through Hineahuone’s creation is explored. Hineahuone’s story is told in three parts; the seeking of the female element, the creation of Hineahuone, and the breath of life.

In search of the uha

Eons passed and the thought of pursuing the *uha* (female element) arose from the *atua*, to create a race of mortal creatures. The search for the *uha* was necessary for this new race to be produced. The only known elements in existence were supernatural and godly rudiments and predominantly male. The supernatural was undesired and *te ira tangata* could not be found among the world of the *atua* (Buck, 1949).

Tānemāhuta, having succeeded in clothing his mother Papatūānuku in foliage, as well as providing her nourishment, was laden with the task of the search for the *uha*. Tānemāhuta asked his friends Uru-te-ngangana and Roiho to assist his search. They traversed the universe in search of the *uha*, but to no avail. Roake, Haepuru and Haematua joined the search. These *atua* had sided with Ranginui (the sky father) at the separation of the primal parents. They unsuccessfully questioned Ranginui, asking if he knew the location of the *uha*.

These *atua* journeyed to Kurawaka, the location of the *puke* (mons veneris) of Papatūānuku (Buck, 1949). Realisation of Kurawaka being the location in which to fashion Hineahuone, is indicative of the importance of the knowledge of the body, their function, and its spatial orientation.

Papatūānuku (the earth mother) plays a principal role in this story. She is known as the first female figure, although godly, still embodying female attributes. Papatūānuku, uniquely comprising of earthly elements such as rock, mud, stone and clay. Her bodily fluids of lava, river waters and mud flows through her body, just as water flows around our body and blood through our arteries and veins (Meads, 2016). As Tānemāhuta searched for the female element, he was led to Kurawaka. Kurawaka, the location of the *puke*, the fatty tissue above the pubic bone of a woman's reproductive human anatomy. Kurawaka, the locale of the genitalia of Papatūānuku with iron clad fertile soil and rich red in colour. A perfect setting to craft the first woman, Hineahuone (Buck, 1949).

The creation of Hineahuone

Me aro koe ki te hā o Hineahuone.

*Mai te tīmatanga, ko Papatūānuku te whaea whenua,
ko Hineahuone te ira tangata tuatahi, he wahine. Tīhei Mauriora!*

Pay heed to the dignity of Māori women.

From the beginning of time, was Papatūānuku the Earth Mother,
then Hineahuone the first human created, a woman.

I sneezed and therefore I live! (Hamilton-Pearce, 2009, p. A)

The above excerpt was taken from a thesis by Hamilton-Pearce (2009), and speaks of the importance of women. Once woman was created, so too was the ability for life to exist in the form of humankind. The excerpt also alludes to Hineahuone and Papatūānuku being the founding mothers of humankind and the *mana* within that role. As spoken about earlier, with *mana*, *tapu* is also linked. One can therefore imply that the *tapu* associated with the gifted body parts of Hineahuone carry that same *tapu*. Those body parts carry the *mauri* (life essence) of those that gifted them.

The resources needed for the creation of Hineahuone were attained from three bases. From Io (the supreme being), from the *atua* of the heavens and from the children of Ranginui and Papatūānuku (Best, 1995a). It is through the combination and knowledge from these three sources that Hineahuone came to be.

The number of *atua* that assisted in the creation of Hineahuone is variable, some stories say up to 50. These *atua* had different tasks, some gifted the body parts, others gifted and positioned, some ensured the environment was optimal, while others were responsible for assembly (Buck, 1949). The figure of Hineahuone was shaped at Kurawaka. With nothing else to provide a template for her, the outline resembled the *atua*'s own physiques. In some cases, rational thinking aided this task. For example, the lungs provided by Tāwhirimātea (god of the winds and elements), the lungs moistened by Tukapua (personification of clouds), and Punaweko (personified form of birds) providing the hair. Not only were physical body parts gifted, so too were the inner qualities and mechanisms of Hineahuone.

The *wairua* (spirit, soul), *manawa ora* (breath of life) and *toto* (blood), retrieved by Rehua (god of healing) and gifted by Io. The head is a vessel used as containment of one's intellect, constructed by Haematua, Roiho, Roake and Haepuru, all who were also a part of the search for the *uha*. The entities of the uppermost heavens, known as *whatukura*, gifted thought and the *mahara* (thinking power, intellect). Papatūānuku was noted as affording the caring, cherishing and nurturing aspect of a woman, where Tānemāhuta offered the active, pollinating and artistic aspect of a man. The formation of the female genitalia proved cumbersome and complex with an all-male assembly crew (Best, 1995a).

Evidence tells of 17 *atua* participating in the assemblage of Hineahuone's female sex organ. The *raho* (labia majora) formed by Mauhi; Taiepa (god of birthing) and Peketua (god responsible for giving life to a reptilian egg) responsible for the skin and fascia that covered the *raho*; Punaweko and Hurumanu (god of bird feathers) adorned the region with pubic hair; Te Ihorangi (god who personifies rain) and Toro-i-waho provided *te pae o tiki* (cervix) and the *waipipi* (vaginal fluids); Te Kuwatawata (the guardian of the door to the underworld) and Uruao (a star constellation, to enter the world) presented the werewere (labia minora); Uenuku-tawhana-i-te-rangi (god of the bow-like rainbow) afforded the *mokakati* (fallopian tubes); Tānemāhuta positioned the *maunene* (vagina); the *puta hikahika* (ova) fashioned by Rongowhakaata and Uepoto; Tiwhaia putting in place the *timutimu* (vulva) (Buck, 1949; Best 1995a; Best 1995b; Whatahoro, 2011).

Other aspects of the human anatomy also established their rightful place on Hineahuone. Uru-te-ngangana (god of light) gave the glister to the eyes; Ao-kapua (personifies clouds) provided

the sclera of the eye (whites of the eye); Tupai fashioned the bones; Tūmatauenga (god of man, god of war) and Te Akaaka-matua assembled the muscles, and ligaments, cartilage and tendons that held the muscles to the bone; Rongo-maraeroa (god of peace, god of the long courtyard) and Turamarama-a-nuku fashioned the stomach, intestines and colon; Tumata-huki (director of the sacred fire and *karakia* in the upper heavens) and Tumata-rauri formed the kidneys and the liver; the throat and tongue given by Tanga-i-waho and Rua-taumata; Rongomai-tū-waho and Tūmata-kākā the fashioning of the lips and the nose (Best, 1995a; Buck, 1949; Whatahoro, 2011).

As seen here, these parts of the human anatomy are parts that go beyond the common knowledge of a layman, again demonstrating the importance of this knowledge to Māori through *whakapapa*. This knowledge is not a common feature of the contemporary Māori, perhaps only stored in the information troves of medical workers and academics. The *whakapapa* of the human body is pivotal to being human. Now that the fashioning of Hineahuone had been accomplished, the intricate task was to bring her to life.

The breath of life

Deliberation was done between the children of Ranginui and Papatūānuku, to determine who would station themselves on the lifeless figure of Hineahuone. Agreement on Tānemāhuta was the resounding response as Tānemāhuta had already mated with many female deities to produce various offspring, however, none of which were human (Best, 1995a). Tānemāhuta, unaware of exactly what he needed to do to accomplish the task, through many different acts, he penetrated the many orifices of Hineahuone, yielding various secretions such as earwax, mucus, saliva and other bodily fluids (Buck, 1949).

As Tānemāhuta was attempting to bring Hineahuone to life, Tupaia (also known as Paia), known for his prowess in *karakia*, recited a *karakia* paying homage to all parts of her anatomy, with the hope of igniting life in each element. The *karakia* follows:

E hine ... e
Tēnei au, he tama nā Rangī-nui
Iere tū ki tēnei tama
E hine... e
Āhua tō uru tapu, āhua tō tinana puhi
Āhua o kikokiko, o uaua
Āhua o iwi, āhua o waewae, o ringaringa

Āhua i roto, āhua i waho
Ki te toi ora nā Io nui
Nā Io matua, nā Io te waiora
Nā Io te mahara
Ki te hiringa tipua, ki te hiringa tahito nōu

E Io te wānanga ... e ... i
E tupu ō kikokiko, ō iwi, ō uaua, ō toto
Tō manawa, tō ate, tō pukapuka, ō takihi
Ki te toi ora o Io nui
Ki tēnei hine ... e ... i
Tēnei au kei te pū, kei te weu
Kei te hiringa tipua i te atua ki a koe
E hine ... e ... i
Pūrangi tō hiringa, pūrangi ō mahara
Pūrangi tō hauora, pūrangi tō hau manawa
Ki taiao nei, e hine ... e
Purangi aho ō mata, e hine ... e ... i
Ki taiao nei ... e ... i
(Best, 1995a, p. 123).

This *karakia* again shows the importance of the human anatomy. Each body part referenced in the *karakia*, each body part as important as the next, and vital for functioning. The *karakia* states numerous body parts, energies and tissues from the extremities to the inner workings of the body. Tupaia mentions:

- *kikokiko* (flesh)
- *uaua* (muscles)
- *iwi* (bones)
- *waewae* (legs)
- *ringaringa* (hands)
- *toto* (blood)
- *manawa* (heart)
- *ate* (liver)
- *pukapuka* (lungs)
- *takihi* (kidneys)
- *hiringa* (energy, vitality)
- *mahara* (thinking power)
- *hauora* (vigour)
- *hau manawa* (heart beat)
- *mata* (face) (Moorfield, 2011).

Tānemāhuta, tired and gasping for air, blew his *mauri*, his breath into the mouth and nose of Hineahuone, rousing a sigh and then a sneeze (Best, 1995a). *Te ira tangata* had arrived into the world. *Tīhei mauri ora* – alas, the sneeze of life! This common phrase depicts this moment,

the moment wherein Hineahuone came to life. It was a sneeze that awakened her organs and initiated the firing of her brain, the flow of her blood and the beating of her heart, in a way that an electric shock can stimulate a flat lining heart to beat again.

The story of Hineahuone connects humankind to the *atua*. Illustrating the efforts needed to accomplish such a feat, and the input of many to create Hineahuone. This *whakapapa* shows that the parts of the human anatomy, the *manawa ora*, the *mahara* and the feminine and masculine rudiments instilled into Hineahuone, cannot exist in isolation. This idea forms the principal notion as to why the human body is significant to Māori.

Te Urupounamu Matua Tuawhā

Research Question Four

Why is the knowledge of the body important to Māori?

The knowledge of the body and its spatial orientation is vital to Māori. As seen in the previous section, all parts of the body hold *whakapapa*, which through the works of the *atua*, come to be contained within Hineahuone, which in turn, came to be within us. The body is a vessel to get work done, to procreate, to fall in love, to learn, to ensure our customs are upheld and to live and survive. If something is wrong with the *tinana* (body), knowledge of how to fix it is important. Thus, the significance of the *whakapapa* of the body.

Whakapapa aids in ascertaining the links with the people, things and entities around us. Traditionally, *whakapapa* was an avenue to strengthening social constructs and increased the quality of life. A *hapū* (subtribe) with good networks, had opportunities to obtain better access to agricultural, fishing and construction resources, not to mention, the ability to strengthen human resources through allies in war (Rangi, 2017). *Whakapapa* is a notion often misinterpreted as relationships between people. As shown throughout this report, a holistic Māori perspective encourages links to the natural environment, the *atua* and the body. Being in tune with the body connects the mind, spirit and body, increasing the likelihood of a longer and healthier life. Our body is a receptacle of the *atua*, adorning their given elements. All body parts are connected and must function in unity. Therefore, the body, an inter-connected vessel of the mind, the body and spirit, should be addressed as such.

Each rudiment gifted from the *atua* was known; its function, its location and its resources for operation. The in-depth knowledge of the human anatomy was pertinent to Māori. This pertinence is evident in our ritual of encounter, the *pōhiri*. Towards the completion of the *pōhiri*, we *hongī* (pressing of noses). The *hongī* signals a mark of something uniquely Māori. This symbolic gesture is a sign of our origins, re-living and re-telling the story of Hineahuone. The *hongī* gestures the effort of many, the gifting of body parts and the ‘breath of life’ that created human life (Buck, 1949). The *hongī* reminds us of how our anatomy came to be a complete, functioning entity. The joining of two people can be witnessed through sharing their own breath, *mauri* and *wairua* through touching parts of the anatomy. The importance of our body parts continue to perpetuate through generations, evident in the *hongī*. Recreating this

symbolic act embeds its importance and ensures its permanence in Māori culture. The reverence Māori have for the head is another upheld custom.

Previously noted, the head was and still is held in high regard, apparent in the restrictions placed on the head. Unwritten rules related to the head such as, ‘do not touch the head’, ‘do not sit on pillows’, ‘do not pass food over the head’ and ‘do not put any garment or tool for the head, on the table’, are entrenched in Māori life. Knowledge of the spatial variation of the human anatomy, keeps one safe.

The narratives told in the previous section touched on the importance of the body to Māori. Knowledge of voyaging to the *puke* or mons veneris of Papatūānuku was essential in creating Hineahuone. Had the *atua* been unapt to the suitable location to fashion Hineahuone, conception of *te ira tangata* may still be in progress.

The final question personally asked, “why is knowledge of the human anatomy important to me?” As a Māori medical student, surrounded by the teachings of anatomy, this knowledge is imperative. This research has gives the opportunity to align medical teachings with Māori cultural origins through the *whakapapa* of the body. This knowledge allows self-awareness, self-reflection, understanding of my own body and its connection to the environment. Knowing how to communicate this knowledge to others, will not only enhance my role as a student and future doctor, but also enrich my responsibility to myself and to those around me.

Te Whakakapinga

Conclusion

Research questions were used as a framework for this report, wrapped around the core topic, the importance of Indigenous Māori knowledge and the make-up of the human body. This core concept explored the ideas of *tapu* and *noa*, but more specifically, how these concepts are viewed in a contemporary light. Albeit the difficulty of defining *tapu* and *noa*, these concepts form the pillars of traditional and contemporary Māori society. The *tapu* of the body was discussed involving dialogue about fluctuating levels of *tapu* occurring at different periods of one's life, as well as the *tapu* of different parts of the body, such as the head.

Exploration of the *whakapapa* of the body through the narrative of our founding human mother, Hineahuone was then discussed. This narrative spoke of the detailed positioning and assembly of different body parts, as well as the gifting of body parts from many *atua*, an act necessary for her to sustain life, and ultimately birth the existence of *te ira tangata*. The intricacies of Hineahuone's formation unearthed the in-depth knowledge of the human anatomy, something that is contemporarily unseen, unless in the minds of health professionals or libraries of academics.

The *whakapapa* of the body formed the substance in which to examine the importance of the body to Māori, and reasoning behind the *tapu* of the body. The importance of *whakapapa* resonated through this report, then perhaps, *whakapapa* in terms of the human anatomy, should be perceived as an area for future research.

Knowledge of our anatomy, its origins and narratives is something not to be reserved for a select few, but rather something that all individuals can access. *Whakapapa* and its connections to our body, our ancestors, the land and the natural world quantifies being Māori. Without *whakapapa*, we are just a solitary individual with no past, and no future. As Māori, *whakapapa* is pivotal to who we are. All humankind have the human anatomy discussed in this research and as such, possess the *whakapapa* behind it. Consciousness of one's anatomy has the ability to increase self-awareness, self-care and self-worth, especially if coupled with knowledge of the efforts underpinning its creation.

Te Kuputaka

Glossary

<i>ahu</i>	<i>originate</i>
<i>ate</i>	liver
<i>atua</i>	gods
<i>Ao-kapua</i>	personifies clouds
<i>hau</i>	wind, breath
<i>hau manawa</i>	heart beat
<i>hauora</i>	vigour, health
<i>hine</i>	woman
<i>Hineahuone</i>	woman made from soil
<i>Hinehauone</i>	woman who breathed from the soil
<i>hiringa</i>	energy, vitality
<i>Hurumanu</i>	god of bird feathers
<i>hongī</i>	pressing of noses
<i>Io</i>	the supreme being
<i>iwi</i>	bone(s), tribe
<i>kaiure</i>	ovaries
<i>karakia</i>	incantation, recitation, prayer
<i>kikokiko</i>	flesh
<i>mahara</i>	thinking power, intellect
<i>mana</i>	power, prestige, status
<i>manawa</i>	heart
<i>manawa ora</i>	breath of life
<i>māoritanga</i>	Māori 'ness'
<i>mata</i>	face
<i>mauri</i>	life essence
<i>mokakati</i>	fallopian tubes
<i>noa</i>	normal, unrestricted
<i>one</i>	clay, soil, sand
<i>Papatūānuku</i>	the earth mother
<i>Peketua</i>	god responsible for giving life to first reptilian egg
<i>pōhiri</i>	ritual of encounter
<i>pukapuka</i>	lung(s)
<i>puke</i>	mons veneris
<i>Punaweko</i>	personified form of birds
<i>puta hikahika</i>	ova
<i>raho</i>	labia majora
<i>Ranginui</i>	the sky father
<i>Rehua</i>	god of healing
<i>ringaringa</i>	hand(s), arm(s)
<i>Rongo-maraeroa</i>	Rongomātāne, god of peace, god of the long courtyard
<i>Taiepa</i>	god of birthing
<i>Tānemāhuta</i>	god of the forest
<i>tapu</i>	sacred, restricted
<i>Tāwhirimātea</i>	god of the winds and elements
<i>Te Ihorangi</i>	god who personifies rain
<i>te ira tangata</i>	humankind

<i>Te Kuwatawata</i>	guardian of the door to the underworld
<i>te pae o tiki</i>	cervix
<i>Te Reo Māori</i>	The Māori language
<i>tikanga</i>	custom, protocol
<i>tikanga Māori</i>	Māori custom, Māori tradition
<i>timutimu</i>	vulva
<i>tinana</i>	body
<i>tino rangatiratanga</i>	autonomy, self-determination
<i>tohunga</i>	expert(s)
<i>toto</i>	blood
<i>Tukapua</i>	personification of clouds
<i>Tumata-huki</i>	director of the sacred fire and <i>karakia</i> in the upper heavens
<i>Tūmatauenga</i>	god of man, god of war
<i>tūpāpaku</i>	deceased, corpse
<i>uaua</i>	muscle(s)
<i>uha</i>	female element
<i>Uenuku-tawhana-i-te-rangi</i>	god of the bow-like rainbow
<i>Uruao</i>	a star constellation, to enter the world
<i>urupā</i>	cemetery
<i>Uru-te-ngangana</i>	god of light
<i>utu</i>	reciprocity, revenge
<i>waewae</i>	leg(s)
<i>wahine</i>	woman/ women
<i>waiata</i>	song
<i>waipipi</i>	vaginal fluids
<i>wairua</i>	spirit, soul
<i>werewere</i>	labia minora
<i>whakanoa</i>	to make unrestricted
<i>whakapapa</i>	genealogy
<i>whanau</i>	family
<i>wharemate</i>	house of the dead, house of mourning
<i>whare tūroro</i>	temporary shelter for the sick
<i>whatukura</i>	supernatural males of the uppermost heavens

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