

O - BHĀVANĀ

F FALETOLU

O MAUI TE WAKA

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BHĀVA NĀ MENTAL CULTURE

MAORĪ WHA-I BECOMING, ACQUIRING THE APPEARANCE OR CHARACTER [OF]

MA NA WA MIND
WA-NANEA the KNOWLEDGE of the TOKUNGA
NĀ ACTED ON [BY] [INSTRUMENT] POSSESSED BY BY REASON OF ON ACCOUNT OF BY WAY OF
NAHANANA WELL ARRANGED IN GOOD ORDER,

-HAEPĀPA STRAIGHT CORRECT

PĀ HOLD PERSONAL COMMUNICATION WITH. AFFECT the SENSES OPERATE ON

PĀ BE CONNECTED WITH
Reach one's ears be heard.

Note PAHI Ended brought to a conclusion [of the NIVARANAS]
WARAWARA DESIRE CRAVE [of the NIVARANAS]

WAREWARE Thoughtless FORGETFUL FORGOTTEN LOW BORN

WARE IGNORANT

WARAWARA TUPUA UNCERTAIN [TRADITIONS]

Song 37: SONG FOR KIORE (L:20; Book Q)

The composer of this waiata is given in Tutu (f.189) as Te Hinemoa. It was composed for Kiore, a warrior ("he toa": see sub-title below). For a reference to Kiore of Nga Mahanga, who may have been the same person, see Song 27.

WAIATA MO KIORE

E tangi mo Kiore, he toa tenei tangata:

- 1 Kiore, Kiore, taku tane *ra-i*, ko wai ra e Kiore,
Te toa i pou' ai te wai pa[i], he toa taua hoki taku tane *ra-i*.
He aha ra taku tane i kawe' ai ki te wai reporepo te kauri tutu mata.
Taku pokai arawaru, taku pitopito henga.
- 5 Te ika [a] Manaia ko Nukutemaroro,
Utaina ki runga Te Whatarau, kaore e whiti taku tane *ra-i*.
Te uru e, te uru ki taku whenua, te uru, *era-i*.
Te uru e, te uru ki taku kainga, te uru, *era-i*.
Huna houpunitia iho ra Taranaki ki roto te kete whara',
- 10 Tana kete ko Ruatamahine. Taku ra houpuni, *era-i*,
Taku ra houpuni, taku ra to atu ki tai o te moana.
E kia atu ana: Kauraka e whaia te ara o Rongomai e te matua.
Ha iri, ha irihi[a] i runga Te Kauwhakaterere, *era-i*,
Nana i whatiwhati te pakikau o Houmea,
- 15 Tukua kia marepa te kaha o Tokomaru.
Taku manu tu roa ki te huka o te tai,
Ka rutua koa te iwi, *era-ii*.

TARANAKI WAIATA TANGI
AND FEELINGS FOR PLACE

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A time will come for assembling these songs, when it will be possible to make comparisons, to examine the general pattern of composition, the poetic spirit of the composers, and the language used.

Biggs (1964:47) states that "none of the song types ... are still composed", although this is apparently not so in Taranaki where people still look at the sky, the sea, the land and the waters, and create their own expressions as our tupuna did before us (M Karena, pers comm, 10/6/96). Examples of twentieth century waiata compositions include the following from Taranaki kaumatua Billy Mitchell, which goes, in part:

Kua rite au ki te rau 'rekau
 E tere nei i te waipuke [o] Okahu
 I [a] au e w'akarongo nei ki te ia o Makutikuti
 Ka kapokapo au i nga rau o te tutu...
*I am like a raurekau leaf that is swept along
 By the flooded waters of Okahu
 As I listen to the rushing current of Makutikuti
 I clutch at the leaves of the tutu.*
 (transl. mine).

This waiata, composed on the death of a Parihaka kaumatua in 1960, is no less traditional than those recorded in Taranaki a century ago, and confirms that a vigorous compositional style continues as an undercurrent to more modern forms of expression.

5.3. Transitional Elements

Language is like some kind of infinitely inter-fertile family of species spreading or mysteriously declining over time, shamelessly and endlessly hybridizing, changing its own rules as it goes (Snyder, 1992:24).

As well as borrowing songs from other tribal areas, Maori borrowed selectively from languages with which they came in contact (Smith, 1974:4). These borrowings⁴ are also referred to as transliterations,⁵ loan words, or "gain words" (Duval, 1995). Writers have suggested that Maori used loan words as slang (Ryan, 1972:158); as poetic licence, to get a composition to scan better (Karetu, 1981:41); or for novel or "witty" effect, to give an air of education or sophistication (Orbell, 1991:83). The value placed upon such words may help to explain why they were often used in place of already-existent Maori words; a

⁴ Bauer (1995:19) considers that "borrowing" is an inappropriate term to use since "nothing leaves the source language, and nothing will ever be returned to the source by the borrower". Such words are "imitations", in which the sound of the source word is adapted to that of the imitating language (ibid).

⁵ Harlow (1998:75) prefers "loan" to "transliteration" which, he points out, is "the process of transcribing a word from one writing system to another" (e.g., Greek script to English).

practice which Pakeha did not always understand or appreciate. When Wiremu Kingi refused to countenance the sale of Waitara in the tense months before the start of the Taranaki war in 1860 (see 1.3.), he used the phrase "peti ruma" to describe this ancestral block of land. Pakeha who discussed his use of the word saw it as "a corruption of the English word bedroom and devoid therefore of the remotest connexion with any Native tradition or sentiment (AJHR 1861, E-1, pp.16-17, emphasis mine). On the contrary he used a word from the lexicon of those with whom he communicated, so there would be no misunderstanding.

PETI RUMA!

Other statements by Pakeha writers, that the Maori language is defective (Wade, 1842:102), inadequate (Keesing, 1928:62), or limited (Ryan, 1972:162), are disputed by Dewes (1981:47), who maintains that Maori is as capable as any other of creating new words for new objects and ideas. As Sir Apirana Ngata observed (in Ramsden, 1948:99), it was possible to express in "correspondingly good Maori" all but those things that had no counterpart in "the old Maori regime".

The expressive meanings of many loan words taken from English are very often different in Maori from those of their English counterparts, while many English words have changed their meanings since earliest European settlement in this country. Johansen (1954:270-72) advises that loan words should be approached with caution, for while they may introduce a new thought, which would make them of little worth in the present study, they may simply introduce a new meaning as an extension, perhaps, to a traditional thought. He offers as an example a reference to European trade goods such as guns, which "do not change the picture as long as the Maori thinks them into his old thoughts about honour [and] vengeance" (ibid:270). But if the texts reveal new thoughts about fundamental concerns they lose their value as indicators of traditional ways of thinking.

An example of the use of a loan word to express a traditional thought is found in Song 43, composed by the Taranaki woman poet Hurungarangi. In this waiata Hurungarangi incites her tribe to battle by urging them to "stand for New Zealand, and gain the victory" (Kia tu atu koe mo Niu Tireni, kia mau te papa i a koe) (Smith, 1993:30-31). The reference to New Zealand can be understood if it is borne in mind that at the time this waiata was written, in the latter half of the nineteenth century, Maori were still referred to as New Zealanders by the predominantly European-born population (Sinclair, 1991:38). By applying this concept to her people Hurungarangi legitimated them as the rightful occupiers of the soil, and relegated their enemies to non-persons who belonged somewhere other than in their traditional homeland.

Some loan words may be "a pointed criticism of our [sic] slovenly methods of pronunciation" (Williams, 1912:354), and the cause of much scholarly puzzlement (Smith, 1892:411), although their derivations may be arrived at by a process of vowel and consonant substitution. An example of this kind of borrowing, which Williams (1971:xxx) refers to as "barbarous" and which exemplifies the kind of light-hearted approach that Maori delighted in, is found in a haka or pao attributed to the Taranaki composer Ngauruhina (AA:46):

Ka mihi koe e au ki te mihi Ingarihi;
 "Kunaiti" te po, "morena" te ata ...
*I will greet you with English greetings:
 "Goodnight" at night and "good morning" at dawn.*

Not all borrowings were light-hearted though. Te Kahui used them (underlined in the text below), to make a point about the need for separate education for Maori children (see 5.0.1.):

Ko nga tamariki Maori e whakatoitoti ana kia ratou i roto i to ratou ia Ari o to ratou whare kura, kaore he ritenga, ko ratou Maori ano. Ko nga tamariki Pakeha e uru mai ana ki te kura Maori, ko te tamaiti Pakeha e paiti ana ki nga tamariki Maori, ki te toru hona paititanga, me whiu atu ia ki waho o te kura Maori.
For the Maori children who tease each other in the school yard, there's no need for a ruling, they're all Maori together. As for the Pakeha children who enter a Maori school, those that fight with the Maori children, on the third such occasion of fighting they should be expelled.

As with Te Rangitake's use of the word "bedroom" (above), Te Kahui wanted to make his point strongly, and he did this by using the language of those to whom he communicated that point; in itself, an act of courtesy that went unappreciated.

5.4. Language and Meaning in the Texts

Dewes (1981:60) defines Maori in terms of their language, which is "comprehensible amongst themselves throughout the country" despite some regional or tribal differences. Te Kahui gave an example of this when he explained in a letter to Percy Smith in 1893 (Broughton, 1984:13), that an expression of surprise in Taranaki ("hoa") was rendered "hau" by Ngati Ruanui, "hie" by Ngati Awa [sic - Te Ati Awa], and "hue" by Wanganui [or Whanganui]. This suggests that a recognisable variation in sounds existed within Taranaki in a comparatively small geographic area.

Te Kahui occasionally used words such as mohoku and nahaku, although these are not regarded as a Taranaki speciality since they are found also on the East Coast of the North Island. A feature which distinguishes the two tribal areas, however, is Taranaki's

use of the vowel "u" where eastern tribes use "i", e.g., *tupuna*, *tipuna* (Harlow MS, 1998, in Salmond, 1991:355). Another feature is the use of "o" where other tribes use "a" (Smith, 1904:201), e.g., *Kurahoupo* for *Kurahaupo*, and *mounga* for *maunga*. Te Hurinui's statement that it is "poetic license" which has rendered *maunga* as *mounga* is therefore incorrect (NM 300, note 83), as is his claim (NM 298, note 22) that *haunga* was "wrongly recorded" as *hounga* in Smith (1910:414). Dialectal differences are not simply a matter of letter changes within words, however, but involve the use of different words, constructions, interjections, particles, and "all the nuances of idiom which are only acquired by those native to each locality" (Biggs, 1952:182-83).

5.4.1. The Taranaki dialect

A feature of Taranaki's dialect is the dropping of the letter "h", especially amongst the southern Taranaki tribes, who trace back to the Aotea canoe. Te Hurinui wrote concerning this feature:

The Aotea folk sound the aspirate when singing, and in speech the aspirate intrudes in some instance, e.g., *haku* for *aku*.... With some Taranaki tribes the aspirate, which is not sounded in ordinary speech, intrudes in words commencing with a vowel (in Ngata & Te Hurinui, 1970:177,253).

Other writers refer to the dropped aspirate as "a curious stammer" or jerk of the voice (Maunsell, 1894:7; Smith, 1892:400), and "a hesitancy or catch in the voice" (Ngata & Te Hurinui, 1959:279). The dropped "h" is not shown by an apostrophe in formal writings, as with other Polynesian languages where the same characteristic occurs, although it may be shown informally for convenience. This lack of indication makes the identification of Taranaki dialectal forms difficult in considering the meanings of some words (e.g., does *ware* mean ignorant, or does it stand for *whare* [w'are], a house?).

Today, some native speakers in Taranaki appear to pronounce "wh" in the reverse order to the way it is written, so the breathed aspirate precedes the "w", thus: "hw". Other speakers treat the "h" as a glottal stop, or else gloss over it so it becomes almost indiscernible. In most cases the aspirate is still present, although in a different form to the way other tribes see it. Te Kahui exemplified this trend by dropping "h" from the word "he" (some), so that it appears as *ē*. He also added "h" to personal pronouns before the plural form of the word (*hona*, *haku*, etc). In some cases the aspirate also appears before a demonstrative (*henei*, *hetahi*, *haua*), and especially before the nominal prefix "a", thus: "(h)a". It was occasionally omitted from its position within a word, as in the name of Ngati Haupoto's rangatira river, *Punga[h]ere[h]ere*. Conversely, it was sometimes added

within a word, such as w(h)ehe: to detach, divide. Percy Smith (in Hongi, 1898:38, fn) wrote concerning this feature:

The introduction of the "h" is due to the anxiety of the Taranaki and other West Coast tribes to conform to the orthodox spelling of the language as given in the Scriptures; but they often overdo it, and introduce the letter where it has no business. Originally - *i.e.*, in 1840 - these tribes had no "h" in their dialect.

In recording his extensive range of tribal information Te Kahui's concern was not to "conform to the orthodox spelling of the language" as Percy Smith claims, but to do justice to the sounds of his own speech. Placing the aspirate in those places where it rightly belonged was his response, although other family members did not follow his lead in presenting their dialect quite so explicitly, which makes his writings all the more valuable in preserving the distinctive characteristics of the language.

5.4.2. Problems and challenges

Mark (1993:52) highlights the problem of how to tie limited detail in source documents to specific localities, and notes the paucity of local information which is often present in even "the best accounts". Although Mark was writing more specifically of early travellers' accounts this lack of detail is a feature of many waiata in the Kahui Papers, where the challenge lies in grasping the inferences behind local sayings, and in differentiating between references to people or places, and simple statements of fact. In Maori writings the personal "a" before a word or phrase usually marks it as a person's name (unless a personification is involved), which solves the problem of whether to take it literally, or leave it in untranslated form.

Difficulties associated with the meanings of words which are no longer in current use may call for the application of special strategies, if kaumatua assistance is not available and if dictionaries are unable to suggest a meaning. Taranaki texts from the nineteenth century pose particular problems, since words from this area are not well represented in Williams' *Dictionary of the Maori Language* (1971). Williams (*ibid*:xxix) notes, for instance, that his dictionary does not attempt to record all the variants caused by the omission of the aspirate in Taranaki and Whanganui. Nevertheless, an unknown word may be coped with in a text if all else around it is known and the context is clear.

Instances occur in Williams' Dictionary of the use of a single occurrence of a word to postulate a meaning, which a later example may either confirm or modify. A comparative study of other texts from the same or surrounding tribal areas may turn up another

instance of that word, which can be used to suggest possible meanings.⁶ Ideally three or more texts should be used for comparative purposes, as advised by Williams (ibid:xxvi-xxvii), who gives several processes for working out the meanings of Maori words but cautions that these should be checked against each other where possible.

Additionally, a search of likely meanings in Biggs' English-Maori Dictionary (1985), which complements Maori-English dictionaries such as Williams (1971) and Tregear (1891), may turn up a word that could be a dialectal variant, e.g., "wahuta" for "wau", to scold (see Song 76, headnotes).

A further challenge encountered in the Kahui Papers was Te Kahui's use of classical or "deep" Maori - the phrase is one used by Beaglehole (1946:272) - which a native Maori speaker referred to as "a beautiful language.... It painted pictures and you could drift on it" (Takiwa Piahana, in *Te Maori News*, 4(14), July 1995). This "old language" (ibid) is sufficiently different from contemporary Maori to warrant a distinguishing term (Schrempf, 1992:xvii), and needs to be studied to provide a literary and cultural link with the past (Charlot, 1995:142).

5.5. Working with the Waiata Texts

Hermeneutical principles were of value in my approach to the waiata texts, in confirming how the different stages of interpretation might be handled. Before interpretation began, however, I had to be able to read the texts, which required not only a familiarity with the different styles of handwriting but also strategies for coping with the different kinds of illegibility that were encountered.

Some texts may be deciphered by studying the idiosyncratic nature of individual letters in the handwriting until they became familiar, although a recording error may be incapable of solution unless another version of the text is available for checking against (Stuart, 1980:23). This suggests that some texts are preferable to others as sources of raw data, these being in order of preference: a text which exists in translated and preferably published form (having stood the test of time); a text in multiple (untranslated) form; or an untranslated text which stands alone. Where data are drawn from stand-alone texts in this thesis the lack of corroboration from other sources is made evident in the headnotes to the text, and to the coding assigned it from the Kahui Papers.

⁶ The suggestion to use other passages in which a word appears forms part of Schleiermacher's second canon (see Chapter Two, 2.3.). One must, however, "remain within the same linguistic sphere" (Schleiermacher, 1985:90).

	A	SK	AC	
	1		HI	See >>> TO SEND FORTH SET IN]
	2	Int	HE-TA KĀ LA KIYAT	[MOTION] PERSONIFICATION of TIME SMALL SUENT
	3		NIJJHAPAYA	TO BE UNDERSTOOD
	4	SK	NI DHYA PYA DA TVA	Giving Bestowing 100 TRY
1 ✓	5		DĀS KOPANA KAU NAPA KSHAN ANA KSHAP	WORSHIP A GOD passionate wrathful proceeding from corpses hunting & wounding NIGHT
	6		TANHA	DRIVE = DESIRE
	7		KRODĀ-ĀLU	PASSIONATE
	8		ALI-MAT	Covered with Reels
	9		Delete	
2 ✓	10		SĀ SU	HAVING LIFE LIVING
	11		SIC SI d/SĀ	Smit Semen pour out TO BIND TO FETTER
	12	Int	SE TA HI MA	COLD WINTER SNOW
3 ✓	13		ANO RA PĀ RA	HAVING ASHORE NEITHER ON THIS SIDE or the OTHER
	=		KAUMĀRI KU- - -	FEMALE ENERGY of a GOD [as KUI woman] [SAKI 100 See
4 ✓	14		TIN GAPA TI	mutter prayers 100
	15		KHAND-A GŪ	INCOMPLETE DEFICIENT] SPEED [NOT FULL]
	16		DI-DHI SHU	WISHING TO OBTAIN COURTING HUSBAND
5 ✓			DI-DRIK-SHU DĀ SA DĀ-HAKA DĀ-HA-GU	WISHING TO SEE FISHERMAN SAILOR SETTING ON FIRE BURNING BURNING FEVER

GONDA,
ROOT *

AC
AC

adjectives in AC orig compounds
of the ROOT AC - TURN GO
STRONG FORM AN̄C - with prepositions
and some other words they are of
2 TYPES

I*
PRAC

EASTERLY [= REALLY TURNED
TOWARDS]

MIAORI TI - AK - Ā -
PRATY - AC -

KAPI ON THE MERIDIAN of the SUN
WESTERLY [= REALLY TURNED
BACKWARDS, SITUATED BEHIND]

PAR AC -
AR VAC -

TURNED AWAY.
COMING HITHER like

NY AC ->
SAMY AC -
UD AC -

PRATY AC - eg NY AC - =
DIRECTED DOWNWARDS
UNITED COMMON,
DIRECTED UPWARDS NORTHERLY

SEE!
MEAN

AK - E
PAR - AK - I
- RAK - I
- RA - WHI TI
AK - A - AKIA
AK - E

direction to some place See SEBARD
SKf LAND WIND FROM the NORTH
NORTH
SUNRISING SHINE UPON
STATE of TURMOIL [EAST]
GO

✓
*
*
*

AK - E - NEO
AK - I - TO
AK - U - TŌ

KE NEO TOMMORROW [FORWARD]
DRAG OUT TRAIL BEHIND AS A
LACING BEHIND LATE [GARMENT]

AK - I - KŌ
AK - AU

AT A DISTANCE from HOME
Rocky shore or COAST
REEF. WHERE LANDING IS DIFFICULT

AK - I - TU

CLOSE ON IN FIGHT

AK - Ō

LEARN TEACH

* TI

AK - O - RO
AK - A
AK - U

MOON on 5TH DAY
MOTHER
MY

>>>
*

AK - U - ANEI
AK - U - TŌ
AK - A

of TIME FOLLOWING PRESENTLY
LATE SLOW of CROPS [TODAY]
Climbing VINE is twist

AK - I - TŌ

turn is chig = turned towards
DRAG OUT TRAIL BEHIND
AS A GARMENT

SK 1293	HI			TO SEND FORTH SET IN
	HI	NO	TI	MOTION TO ASSIST]
FUT	HE	TA		
Māori	HI			Be affected by DIARRHOEA
	HI	A		DESIRE IMPULSE
	HI	KA		FALL IN LOVE WITH
	HI	HI		COPULATE TO PLANT
	HI	KI		RAY of SUN
	HI	KI	HIKI	JUMP
	HI	KO		SET OUT START
	HI	NO	HO	STAR as BIRDS at DAYLIGHT
	HI	WA		LIVE DWELL to] MOVE AT RANDOM]
	HI	NE		STEERING PADDLE
	AHI			GIRL
	AHI	AHI		FIRE
	AHI	KA	EA *	EVENING
	AHI	KI		1st MONTH of SPRING
	AHI	TERE		MAKE HASTE
SK		KĀ	LA *	CAUSING DISCORD
Māori		KA	RA	PERSONIFICATION of TIME
AI-	-HE	TIA		OLD MAN see MĀKALI
AU-	-HE	KE		BE DRIVEN ASHORE
	HE	I		SURF
	'HE	I		GO TOWARDS
=	AHE	I] BE ABLE
and	HE	I		FOR SKY [SERIAL MOTION]
	HE	KE		MIGRATE
	HE	MO	NEA	Object of Earnest Desire
	HE	MO	KAL	HUNGER
HE	HE	NEI		Blow Gently
	HE	NEI	HENGI	BREATH BREEZE
	HE	RE		GUIDE
AND	HE	RI] CARRY
TAKA	HA	RI] also HĀHĀ SHOW AT TO DRIVE AWAY
	HI			traverse land to claim
	HA	ERE		COME GO BECOME] ownerships]
	HA	NEA		MAKE BUILD and HĀKIKAU = WING
	HA	KURE		SEARCH the HEAD for LICE

<p>SK MĀORI TA</p>	<p>KĀ KA KA</p>	<p>LA RA RA</p>		<p>PERSONIFICATION of TIME OLD MAN COME ROUND as a TIME REVOLUTION CIRCUIT</p>
<p>SK MĀ See MĀ</p>	<p>KA KA KA KA</p>	<p>RA LI RA RA RA</p>	<p>WA NEI HA</p>	<p>MOTHER DIVINE MOTHER See 'FACE, of TIME, [old man] PERIOD of TIME DAY <u>FULL GROWN</u></p>
	<p>KĀ</p>	<p>REHĀ</p>		<p>Day after Tomorrow</p>
	<p>KĀ</p>	<p>RE RE</p>		<p>MESSENGER</p>
<p>HU</p>	<p>KĀ KĀ KĀ KĀ</p>	<p>RO TE TO</p>	<p>RORORI RO TU A</p>	<p>Cold Snow winter FEEBLE DEBILITATED potatoes steeped in water flowing of the TIDES [only]</p>
<p>SK H1</p>	<p>KĀ</p>	<p>-U-</p>	<p>AWHI HOU</p>	<p>FULL GROWN ADULT 3RD MONTH RISE of HEAVENLY BODIES LINE of ANCESTRY PLANT TO SEND FORTH SET IN MOTION [ASSIST]</p>
<p>MĀORI MOENGA SK MĀORI</p>	<p>A TA O</p>	<p>RA RA RA RA RA RA RA</p>	<p>RA RA RA TO RO PU PO</p>	<p>WAY PATH Means of Conveyance A MARRIAGE UNION TILL See love war life, TO [DEATH] ALIVE LIVING Be saved be provided distribute DAY TIME SEASON PUKU Sand FORTH BUDS a woman's first pregnancy</p>
<p>SK MĀORI</p>	<p>KI KI KI</p>	<p>YAT -AT -A</p>	<p>A</p>	<p>SMALL SLIGHT COMPACT IN SMALL COMPASS use in instituting a COMPARISON ie 'AS LARGE AS THIS,!</p>

356 PAU
SV

NIJ JHĀ-PAY
NI-DHYA-PYA

A

TO BE DISCRIMINATED
OR UNDERSTOOD

MĀṬEṬI

HA EPA
HĀ

PA

STRAIGHT CORRECT
TONE of VOICE TENOR OF
[SPEECH]

PIA

FIRST ORDER of LEARNERS
OF ESOTERIC LORE

PAI

GOOD EXCELLENT BE
APPROVED ASSENT

PĀ

GOOD LOOKING ADVANTAGE
Hold private communication with

PA-O-HO

Alarmed on the alert

HA PAI

PA O

RISE of HEAVENLY BODIES
SING

HA PA

BE PASSED OVER [in the
[apportionment of anything]
Be in need of anything
CROOKED

HA PA

PA NEO

of DARK COLOR

HA PA

PA RU

DESECRATE MAKE COMMON

PA-O-A

Be Diffused as scent

HĀ

PI RO

VIOLATION of TAPU

PI-HO

A VARIETY of POTATOE

HA P-

UI

BETROTHED

Ā

PI-TI

FRIEND CURSE

PI-PI

Half grown not matured
[Yielding flabby.]

PI

FLOW of the TIDE SOURCE of a STREAM,
[ORIGIN]

PI PIHA

Spent as a whale snare.

PIHA ROA

IRON AXE

PIHA RONGO

A VERY HARD ROCK USED
FOR MAKING IMPLEMENTS

PI WAI WAKA

Fur tail

PA NATTAHI

ODD NUMBER

SKIIS	DA			EIVING BESTOWING IMPARTING PRODUCING YIELDING INDICATING
MĀORI	TA HUNA	A		GARDEN CULTIVATED LAND
	TA EKE			SET SNARES
	TA IHA	NA		HIS
	TA IAO			WORLD

SK	TVA			THY
SK	TVA T-K	RITA		Made or done by thee CALLED AFTER YOU [NAME]
	TVA T-K	RITE		ON THY ACCOUNT

MĀORI		KIR-I		PERSON SELF
		TĀ		Term of address sometimes = [FRIEND]
		TE NA KOE		Term of address
		TA-U-HARA		odd one having no fellow
	TUĀ			Give a name to a child
		TA-U-IRA		Teacher pupil of a chief
		TA-U-HŌU		STRANGER.
		TA HANA		HIS
		TAUMATA	OKIOKINGA	a great chief [his]
	TUĀ TU			Hospitality to strangers propitiate with an offering fight with
	TVA	HANGATA		familiar name for a hero [for story] = MY GENTLEMAN

SKI19	DA S			WORSHIP A GOD
P	DA SATI			
	DA SHTI			
MĀORI	TA HU			Sacred Rites
	TA KI			Recite
		TI	RI	propitiate a God.

SK	KO P A NA	PASSIONATE WRATHFULL
MĀPĀRŪ	P A NA	ANERY PROVOCATION
	PĀ	DRIVE AWAY EXPELL
	NA NA	BE STRUCK ASSAULT STOCKADE
		RACING IN PASSION
SK	KAU NAP A	PROCEEDING from CORPSES
MĀPĀRŪ	AP A	SPIRIT OF ONE DEAD
	NA	possessed by By Reason of
		Belonging to } on account of }
		Belonging to
SK	KS HA N - ANA	HURTING WOUNDING
SK	KS HA - TA	VIOLATED GIRL HURT WOUND
	TA KA - HI	RAVISH A WOMAN VIOLATE
	HA - E	Cause pain
	TA	CUT BEAT ITO
	TA MA HINE	WOMAN GIRL
TA - K	A - R EPA	TEAR TO PIECES
	HA N - I	WEAPON [MUTILATED]
TA - K	A - K ING	INJURE SPOIL
TA - K	A - M ORI	FONDLE CARESS
	K A - RO	PUD MUL
	K A - RI	WOUND
	K A - RI HIKA	COPULATE
	K A - I - RAU	COURTEZAN
SK	KS HA NA - OĀ	NIGHT
SK	KS HA P	f NIGHT
MĀPĀRŪ	K A P - A RA	A TORCH of Resinous
	K A P - I	[BE OVERSPRED [wood
		[BE COVERED of SURFACE]
	K A P - U RANGA	DAWN
	HA P - ARA	DAWN RISE of,
		HEAVENLY BODIES
	HA G - ATA	DAWN
	A RA	MEAN'S of CONVEYANCE
	A HŪ PO	Dimness of Sight [WAY PAPA]
TA	K A	COME ROUND AS A TIME
		REVOLUTION CIRCUIT
	HA GRE	Come Go Become progressive change

PAU	TA	NHA		DRIVE = DESIRE
MAORI	TA	-E		TOUCH of FEELINGS
	TA	-HA	-E	STEAL
	TA	NE	-O	Take possession of
	TA	NE	-O - HA	NEA BETROTHAL
		NEA	-RE	SEND URGE
		NEA	-RI RI	LOVE
		-HA	-E	Envy Jealousy ill will
SK MAORI		-HA	-NA	HANTA P. MULL
		HA		HAPPYNESS LOVE
		HA	KA RI	Gift present feast
TA		HA	-O	GRASP GREEDILY
	TA	NEA		ALERT READY
	TA	RA		PUD MUL M. VIRILE
	TA	N	HA NEO	Snatch one from another
		NEA		Satisfied
	NEA	-HA	U	infected by example British hearty / DANCE
	NEA	-K	AU	SEAT of AFFECTIONS or FEELINGS MIND DESIRE
	NEA	-KI		AVENGE
	NEA	RA	HU	WAR Dance.

			add	KORO PU name of the SDK ACT IN the game of RURU 7
See	KO	PA		ANGER
SK 77	KRO	DH-	ALU	PASSIONATE
	KRO	DH-	IN	ANGRY PASSIONATE
	KRO	DH-	A	ANGER
	KRO	DH-	ANA	PASSIONATE ANGRY WITH
MBORU)	KO	E	RA	FEARFUL FRIGHTENED
WHAKA	KO	-H-	A	FIND FAULT WITH
	KO	-H-	A -	6 EARNESTLY DESIRE
	KO	-H-	A -	IA GIRL
	KO			girl is term of address
	KO	H -	IM -	U defame backbite
	KO	H -	U	CURSE
	KO	HU	KI	Think over consider
	KO	HU	NU	plunder maltreat
	KO	HU	RU	kill by stealth ill treat
				death treacherously
	KO	IRA		State fiercely
	KO	IWI		PERSON
	KOR	-O-KIKI		QUARREL
	KO	P-E-RE		THROW VIOLENTLY
	KOR	-A-PU		PINCH the HAND as AMOROUS
	KOR	-E		NOT NO [signature
	KOR	-E		Be destroyed be annihilated]
	KOR	-E-RO		TELL SAY speak talk
	KO	R-L-O		PENIS
	KOR	-O		DESIRE INTEND
	KOR	-O-NAKI		PERSUE with all one's MIND
	KOR	-O-	IN - GO	DESIRE
			IN - GO	DESIRE Yearn for
			-ARU	FOLLOW PERSUE
			-ARU -ARU	CHASE WOO
			-NA WG	Be executed of FEELINGS
			A	DRIVE COMPELL [BURN
			AI	Capulate
			AINGA	thing Driven driving free
			i	BESTIRRED of FEELINGS

SK	ALI	N	BEE
SK29	ALI		BEE
	ALI-	KU LA	A SWARM of BEES
		KU RA	SCHOOL
MARU		for BEE	ITO
See NOTES			
SK	ALI-	MAT	COVERED WITH BEES
MARU		MAT - Ā	Heap Layer Receptacle of preserved birds
WHAKA		MAT - Ā	HEAP UP PACK ONE on ANOTHER
		MAT - A	OTE TAU NEW GROWTH [OF SPRING]
		MATA BUAI	SMOKY HAZY
PANGI		MAT Ā HAUARIKI	applied to LAYERS of CLOUD ABOVE the HORIZON
		MAT - A - HORI	DEAF is COVERED of EARS
		MAT - AI	SEA
		MATA - KEREFO	BLIND
		MAT - A - KI	LOOK AT INSPECT
		MAT - A KURA	a method of painting the face with RED OCHRE
		MATA O	COLD
		MATA POREHU	SAONESS
		MATA REHU	MISTY DARK
		MATA RIKI	Superior REEDS FOR LINING the ROOF AND WALLS of a HOUSE
		MATA RIKORIKO	TWYLIGHT
		MATI	OKE NOISE

MĀORI
SK
SK

HŪ RO
SU KKA
SA SU
SA SU-YA
SAS T HI
T I-

JOY
HAPPYNESS
HAVING LIFE LIVING
HAVING ENVY ANGRY AT
HAVING BONES
TARA A FRAMEWORK OF STICKS
BREATH BREATHE TASTE
FLAVOUR ODOUR

10

MĀORI

HA

HA E

ENVY JEALOUS ILL WILL
[CAUSE PAIN]

Ā-HU A

FORM APPEARANCE
[FORM MAKE]

WHAKA

- HU A

FORM FASHION ACQUIRE FORM

Ā-HU A

PREGNANT

Ā-HU NEA RUA

approaching old age.
PEOPLE

HA NEA

HĀ MOE MOE

SLEEPY

HĀ M-U-TI

HUMAN EXCREMENT

HA KU REA

LAZY

HA -KU

COMPLAIN of
dysentery bones of the Dead
before putting in final resting
place.

HA HU

HA ER E

[BECOME COME & GO]
[PROGRESSIVE CHANGE]

HŪ KIKI

SHIVER from COLD

HŪ

DESIRE

HU KA

Cold trouble agitation

HU AURI

Having off spring

HU A

product progeny fruit flowers
[FULL MOON]

WHAKA

T I- KITONA

OS SACRUM

T I- KI

Keep short of food.

- HI AKAI

HUNGER [i.e emaciated]

- HI KOKO STARVED

T I- TARA A FRAMEWORK OF STICKS

T I- REWA SCAFFOLDING

T I- RAU PEE STICK

PA HU NU "BURN FIRE ANXIETY
APPREHENSION

SK	SI	C		EMIT SEMEN POUR OUT
	SE	C-ATE		[DISCHARGE]
	SEK	AM		
	SIK	TA		WATERED SPRINKLED

MARI	HI			BE AFFECTED WITH DIARRHOEA
	HI			DAWN
	HI	K-	A	COPULATE
TA	HE			MENSE'S Abortion Exude
				Drop flow lead of water
			TA E	JUICE
TA	HEK-		E	DROPS liquid waterfall
	HEK-		A	GUM of tree fern.

SIK	SI	q/v	SA	TO BIND TO FETTER
	SI	NO	TI	
Int	SE	TA		
CAUS	SĀ	YA	YAT I	
MARI	HI	-A		BE IN LOVE WITH
TA	HE	RE		ENSNARE TIE
	HI	KA		COPULATE
		TA		NET
	HA	-O		Catch in a Net
	HA	KUI		MOTHER
	HA	NO KO		TRAP A HOUSE
	HA	NGA		make build people.
	HE	I		TIE Around the Neck.
	HE	I NGA		PARENT ANCESTOR
	HE	MO		DIE

SK
SK1298

HI MA

DHA - PUT PLACED INTO

COLD FROST SNOW WINTER
also = A YEAR

SLAW
LATIN
SK

ZI MA
B I HINDS

HI MA-DHA RA
HI MA-RI TU

BEARING SNOW on its HEAD
THE WINTER SEASON

HI MA-KI RANA COLD RAYED THE MOON
-KU TA SNOWY SUMMIT WINTER SEASON
-KSH MA DHARA SNOWY MOUNTAIN
-GU Cold Rayed the Moon.
-JA produced by cold.
-DI DHITI Having cool Rays the MOON
-DRUM Dew dispeller the SUN
MA-EKE COLD

MAEWA

MA TA-RA
MA KA RIRI
RAE

PEAK of a MOUNTAIN
COLD SNOW WINTER
FOREHEAD TEMPLE
PROMONTARY HEADLAND

RI TE
MA RA-MA MOON MONTH
KU-ANU COLO

HI NA DIM LIGHT MOON
TI TI SHIN see DHI-TI
HI - A DAWN ie COLD
HI - MA HOW MANY? SEVERAL
A YEAR

SK
MAEWA

MA MA to connect points of Compass
MA-1 HITHER & Numerals.
MA-1 clothing
MA-HU RU LUNA MONTH SPRING
MA-TA RIKI Pleiades Spring
MA-HUI Gene by of June

SK
MAEWA

SI MA-HI -NA MOON in Ancient Songs dim light
A of Belonging to possessed by [DAWN=cold]

TU R-I WATER Be moist DRIP
TU R URU Cover oneself from Cold.

FOR * KA U MARI AND MAREKURA AOO SKMAR. TOSHINE 13

PALI AN ORA PĀ RA HAVING A SHORE NEITHER
AN+ORA+PA RA ON THIS SIDE & BEYOND

MĀORI

ORA
ORA NEA

Neg pref.
alive living
lively hood.

SK454

PĀ RA

1 road BEYOND OVER ACROSS
2 an meet THE OTHER SIDE
THE OPPOSITE SHORE

PĀ RA-TO

FROM THE OTHER SIDE

PĀ RA-ŋ

accus of PARA BYOND TO
[the other side]

PALI newt

ORA ŋ

THE BELOW THE NEAR SIDE
THIS WORLD

MĀORI

A PA

SPIRIT of ONE DEAD

PALI
from

ORA
AVA

Comparative formation from
= Below inferior posterior away
of from. [MOTION = DOWNWARDS]

MĀORI

RA NE -1

Heaven Gods stay in
[TERURAS]

u

RA RO

the UNDERWORLD

PA RAN-EKI

SOUND of VOICES IN
[the AIR]

PALI

EKI = IN COMPOSITION FOR EKE

PA RA ŋ BY ON TO THE OTHER SIDE

RANGA-A

ATTACK.

PA RA

place of Rites

PA E

HORIZON

MĀORI *

M AR-

EI KURA FEMALE OENIZEN of BESPACE HEAVENS

SK

KA U MARI

FEMALE ENERGY of the GOD

Seas

KU -1

1 TO WOMAN [OF WAR

KA U - KA U

BATHE ANNOINT the HEAD

KA U

ANCESTOR MULTITUDE

KA U - HANGAROA

a RITE performed before Battle

KA U - PAPA

Medium for intercourse with a GOD

KA U - PEKA

OFFERING TO A GOD

KA U - TĀU

ANNOINT

WHAKA

M ARI-E

QUIET APPEASED PEACEFUL

M ARI-E

PROPTIATE [of GOOD OMEN]

M ARI-UNEA

HEAD of AN ENEMY

KP*
SK

TI N
TI N

PARTITION

14

PERSONAL TERMINATION

MIRORI

TI NG- IA

= TII OVERCOME ESPECIALLY
of EMOTION'S

*

TI N- A-

KU TUBERS FOR PLANTING
CULTIVATION GARDEN

SK

KU EARTH

MIRORI

NU

KU THE EARTH PERSONIFIED

PALI

NU

TO PRAISE

MIRORI

NU I

Consider greater important
Rank Sign of Rank

IA

from 3rd person HE SHE
[HIM HER IT]

TI N- ANA

SELF PERSON

TI N- I-

HANGA DECIEVE CHEAT

TI N- A

BEIN SEVERE LABOUR

EXHAUSTED CONSTIPATED

TI - A

MOTHER

TAMBI

TI

CHILD

TI WE-KA

VIA GABOND

TI WHA TI WHA

SAD GLOOMY

HEWAHAE

TI WHE RA

A PERSON RELATED
TO 2 CLANS

A

TI

offspring progeny

PA

TI

try to obtain by flattery

NGA

TI

CLAN PREFIX

SK

GA P

Repeat in an undertone mutter or

GA PA TI

murmur [prayer's

GA PA

WHISPERING MUTTERING

MIRORI

NA P- E

SAY FALTERINGLY MISSAY

NEA EHE

MURMUR

NEA ORI ORI

LULLABY

NEA RI

CHANT

NEA RO

BLOW FLY

PA O

SING

PA

HOLD PERSONAL COMMUNICATION

WITH MAKE SECRET SUGGESTION'S

TI RI offering to a God

SK	KHA	ND-	A	INCOMPLETE DEFICIENT NOT FULL [of MOON] number-quantity multitude group
MFAORI	KAN	-	A-PA	Bright Gleaming
	KAN	-	A-PU	Bright Shining
	KAN	-	E-POJO	SHORT
	KAN	-	E-WHA	UNRIPE IMMATURE
	KAN	-	I-NI	PART of a garment
>*TA	KAN	-	OI	STRAND of a ROPE
	KA			COMB ROUND and TIME or DATE
	KA	-	I	quantity number
	KA	-	I-NGA	Field of operation scaped
	KA	-	I-AROH	LOOK for [work]
	KA	-	I-MATA	UNRIPE
>*RA	KA	UMA	TOHI	MOON ON 18th NIGHT
	KAN	-	E-HE	Anything small
	KAN	-	OTT	Cover up embers with ashes
	KAN	-	I-WHA	BARB of a Fish Hook
	KAN	-	O	Small fruit
		T-	A RA	waned of the Moon Horn of the Moon
102 SK	GU			SPEED
MFAORI	NGU			GREEDY
SK	GUS	HA		TASTE WITH PLEASURE
MFAORI	NGU			Greedy
	HA			taste flavour odour
	HA	KA	RI	FEAST
SK	HA			HAPPYNESS

... TC

SK 119	DI - OHI	SHU		WISHING TO OBTAIN COURTING SUITOR HUSBAND WISHING TO SEE
		SHU		
MÄPÖRÜ		HU		DESIRE STOMACH offspring overcome of emotions
A TI	TIA			ABUNDANCE
TI				Basket of fern Root
TI E				Gather Collect together
WHÄKA	TIH - I			Decoy Bird
	TIK OHI			Cultivated ground garden
	TIM ORI			tuber's for planting
	TI NA KU			Escape
	TI PA			Share portion
	TI RI			Means of discovering something
	TI WHIRI			Lost or hidden
	TI TET			SPY
SK	DÄ	SA		fisherman, sailor
MÄPÖRÜ		HA O		Catch in a Net
	JA - I			Sea
	JA			NET
	JA	KE KE		Net make a Net
	JA	KA		fasten a fish hook to a line
SK 119	DÄ	HA - KA		BURNING SETTING ON FIRE
MÄPÖRÜ	JA	HU		Set on fire
		HA	JE JE	⊙ FIRE
		KA		take fire be lighted burn
SK			GU	= SPEED
SK	DÄ	HA - GU	RIÄ	BURNING FEVER
MÄPÖRÜ	JA	HU		Set on fire
		HA	JE JE	Fire
		NGU		MOAN GROAN
	TA RU			PÄRÄ Expose to the heat for fire
				TA WHAITI = INFLUENZA