Whakapapa (genealogy), a hermeneutical framework for reading biblical texts:

A Māori woman encounters rape and violence in Judges 19-21.

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CONTENTS

SUMMARY

This thesis weaves together a reading framework drawn from the worldview of indigenous Māori to read biblical texts. To date Māori voices have been either silent or rarely heard within biblical scholarship so there is an urgent need for Māori to construct and apply ways of reading the bible.

This project develops a Māori hermeneutical framework that proffers a new reading strategy drawn deep from within te āo Māori (the Māori world). By employing the reader-response criticism of Wolfgang Iser (1926-2007) and Stanley Fish this thesis situates a kaupapa Māori (Māori protocol) and mātauranga Māori (Māori knowledge) within the landscape of biblical scholarship, thereby allowing a Māori reading tool to emerge. The interpretative tool, whakapapa (genealogy), is then applied to Judges 19-21, a difficult text in which biblical scholars have struggled to find God.

Using the metaphor of weaving, multiple textures, approaches, theories, values and beliefs, are gathered, discussed, and synthesized to develop a whakapapa (genealogy) hermeneutic drawn from a Māori view of the world. One of the special features of this hermeneutic is its five different characteristics, which are used in the interpretation process: classifying; narrating; including; reciting; and analysing. These tools interactively explore the world of the implied author, the world of the text and the world of the present reader. The reading framework also uses five Māori elements that are intrinsically linked to whakapapa, namely i) atuatanga (knowing of God), ii) kaitiakitanga (stewardship), iii) mauri (life principle) and iv) tapu (sacred) and noa (ordinary/free from tapu).

The biblical text I have chosen to apply the hermeneutic of whakapapa to is Judges 19-21. This choice of text is deliberate because, according to Phyllis Trible, it is one of the most disturbing texts in the Hebrew Bible.[1] Every time I have looked at scholarly readings of this text the focus seems to rest on the namelessness and voicelessness of the characters and the invisibility of the Divine. I have been disturbed by such interpretive themes because they feel foreign to my way of reading.

Reading Judges 19-21 as a Māori woman through the lens of whakapapa the characters in the text prove not to be nameless because of identities grounded in genealogy. Though they are “voiceless” they are not always silenced. And God is

[1] Phyllis Trible, *Texts of Terror: Literary-Feminist Readings of Biblical Narratives*, (Philadelphia: Fortress Press, 1984), 65-87.

very much present. Furthermore, a character neglected by others – Papatuanuku, earth mother -- is both named and engaged.

Biblical interpretation developed by Western interpretative tools, rather than a hermeneutic shaped by a Māori reader's worldview, is incapable of speaking into the realities of inequality, oppression, assimilation, and exploitation experienced by Māori people through colonization.

I can only hope that my whakapapa (genealogical) reading of Judges 19-21 has the potential to locate new meaning between biblical text and Māori indigenous context – a meaning that resists colonial exegesis and contributes to the empowerment of Māori readers.

DECLARATION

I certify that this thesis does not incorporate without acknowledgment any material previously submitted for a degree or diploma in any university; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

Signed

Date 7th November 2016.....

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Ehara taku toa, he takitahi, he toa takitini
This is not the work of one but the work of many.

This thesis has been brought to birth in the company of a great many friends, family and colleagues. I dedicate this thesis to you all.

I owe my deepest gratitude to my father Heiwari Rangihoua Mete-Smith who sat me on his shoulders so I could reach up and touch the sky. You captured my imagination with your childhood stories and memories of you continue to be my source of inspiration. I will be eternally grateful for my mother Aniwaihoroia Wynyard who showed me the gift of love. I am truly blessed, you were my first teachers, medics, historians, scientists, psychologists, missionaries and kaitiaki (guardians). Thank you.

To my ancestors who gave me the spirit of my whakapapa (heritage) and a turanga (place) to stand proudly in this world.

> Moe mai i roto i ngā ringaringa o tō tātou Matua Nui i te Rangi.
> Ka huri ki a tātou, te hunga ora.

Thanks to my family for sisterly and brotherly love – to Rangi (my whāngai boy) and his children – I love you all. Your support, encouragement and challenges continue to shape and define me. My thanks to the late Right Reverend Whakahuihui Vercoe who first encouraged me to take up Biblical Studies and believed I could one day become a candidate for PhD biblical studies.

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I am indebted to all the authors whose books and other writings I have used for this thesis. I offer my voice into the chorus of knowledge already existing. Hopefully some great minds and hearts will read my story and know the beat of my indigenous heart.

To all of you I say thank you.

And to our God, I bow before you in deep adoration. I lifted my eyes to the hills from whence cometh your help.

E Matua, ki te Matua ki te Tama, ki te Wairua Tapu
mai i te tīmatanga, ki tēnei wā, ā haere ake nei. Āmine

Glory to the Parent, the Son and the Holy Spirit;
from the beginning to this time and henceforth for ever. Amen

ABBREVIATIONS

CMS	Church Missionary Society
ISBL	International Society Biblical Literature
JBL	Journal Biblical Literature
JPS	Journal Polynesian Society
JSOT	Journal for Study of Old Testament
JSOTS	JSOT Supplement Series
KJV	King James Version
MSS	Manuscripts
MT	Masoretic Text
NIV	New International Version
NRSV	New Revised Standard Version
NZJH	The New Zealand Journal of History
NZCEE	New Zealand Centre for Ecological Economics
PJT	Pacific Journal of Theology
P(p)	page(s)
SBL	Society Biblical Literature
SemeiaSt	Semeia Studies
SRR	Seminary Ridge Review
MT	Masoretic Text

Māori Titles

TWWOTPoA	Te Whare Wānanga o Te Pīhopatanga o Aotearoa
TMOTW	Te Manawa o Te Wheke

PROLOGUE

He kotuku rerenga tahi

A white heron flies once

Like the white heron, my grandmother was a person of mana (magnitude) and sheer beauty. She was known to enter people's lives (often only once) with a presence that changed them forever.

My grandmother Merekingi (1893-1963) was Māori with Pakeha (European) ancestral links. She was strongly influenced by Māori values of whakapapa (genealogy), manaakitanga (hospitality), whanaungatanga (sense of belonging), mauri, (divine energy), kaitiakitanga (stewardship), atuatanga (a knowing of God), and tapu and noa (sacred and free from tapu). Although Merekingi was steeped in Māori culture she was devoted to Hāhi Mihingare (Church of England) and through her grandfather John Edmonds, connected to the Church Missionary Society.[2] My grandmother lived and loved in two worlds.

Merekingi was a tohunga, a professional expert in the art of healing.[3] Like other tohunga she focused on both body and mind in the process of healing. She understood physiological principles and appreciated the healing properties of plants. Merekingi used plant-based medicines for healing and had varying degrees of experience with mirimiri (massage), karakia (incantation or prayer), wai tapu (water therapy) and heat applications.

As well as gifts of healing, Merekingi was skilled in midwifery, weaving, planting and harvesting. She also possessed the natural ability to communicate with both the spiritual and temporal realms, drawing them together through karakia (prayers), paatere (chants), and waiata (songs). In conversation with local kaumatua (elders) it is clear that as a healer she understood karakia as the manipulation of mauri (life principle), which apparently is one of the central principles of being a tohunga.[4]

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[2]John Edmonds Story, Claudia Orange, "Northland places – Kerikeri," *Te Ara – the Encyclopaedia of New Zealand*, (2016), http://www.teara.govt.nz/en/photograph/7791/the-Edmonds-ruins.

[3] A Tohunga was/is highly respected by the community and was considered very tapu (sacred). It was the duty of a Tohunga to pass on his/her knowledge so this knowledge would remain. Most of the 20th century Tohunga took his/her knowledge to the grave as it was believed that the younger generation did not have the wisdom to use the knowledge wisely. For further reading on the skills of Tohunga refer to Samuel Timoti Robinson, *Tohunga: The Revival Ancient Knowledge for the Modern Era,* (Auckland: Reed Publishing, 2005), 75-83.

[4]Mauri is the divine power that is possessed by Io Matua Kore (the Supreme God) that binds together living things making existence possible within their own realm and sphere. Everything, therefore has a mauri, including people animals, birds and fish, forests, land and

Mauri is the energy or power of Io (the Supreme god)[5] According to Māori the manipulation of mauri is used by Io to make visible in the physical world what Io is doing in the spiritual world. It is this knowledge that particularly assisted her skills of healing.

In 1925, at the age of two, my mother Aniwaihoroia while crawling around in a nearby paddock, was caught up in a grass fire that caused third degree burns over her entire upper body.[6] She was taken to the Pewhairangi (Bay Of Islands) hospital and for many weeks her family kept a vigil over her tiny blistered and bleeding body as she lay motionless in the hospital bed. According to stories told over the years to my family by Uncle Dave, Uncle Wiremu and Uncle Paepae (Ani's brothers), Aniwaihoroia's burns were so severe that she required large amounts of intravenous fluids. Her tiny body was unable to cope with the different treatments, which resulted in significant leakage of fluids caught up in the body tissues causing infection. Finally, the doctors and specialists at the hospital decided there was nothing else they could do. They asked the family to take Aniwaihoroia's unconscious body home to die. Aniwaihoroia's family took her home but her mother Merekingi was determined her daughter would live.

Once Ani was home Merekingi covered her body with shiny green kawakawa leaves and chanted karakia (prayers) over Aniwaihoroia. The family never knew whether her prayers were Christian or ancient Māori rituals, but her siblings and other whanau (family) members believed that Merekingi had the gift of summoning the power of God and her ancestors through her karakia (prayers). After many months Aniwaihoroia's body began to heal and although she carried the scars over her body for the rest of her life she always remembered the stories told to her about her recovery and her mother Merekingi's gift of healing.[7]

My mother would recall the many nights Merekingi was "called" by the sick to carry out her healing practices.

> Poor mama she could hear a sick person calling her. Somehow, someway she could hear. She never told us how. Sometimes she got a vision as though she had matakite [second sight]. Then she would wake up and get

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waters. Refer to Cleve Barlow, *Tikanga Whakaaro: Key Concepts in Māori Culture*, (South Melbourne: Oxford University Press), 82-3.

[5] Io, a name of a Supreme Being, arguably goes back to pre-Christian Māori tradition. Io will be discussed more fully in Chapter 3.

[6] Aniwaihoroia Wynyard lived from 1923-2015.

[7] These stories are taken from the Wynyard Reunion book kept by Lorna Wynyard, Secretary for the Paddy and Merekingi Wynyard Trust. Merekingi worked with earth products for healing sessions. Moreover she was often engaged in weaving harakeke, karakia, purakau and moteatea while working with people. Refer to, Aniwaihoroia Wynyard *My Story in Te Pewhairangi*, (Karetu: Winiata whanau, 2003),1-8

> dressed. It used to be so dark and yet she knew she had to go. Papa would get her a hot drink, put her pikau [bag] on her back and wrap her in a blanket, say a karakia (prayer) and then mama would go out into the night. Sometimes she walked for up to four hours. Poor mama she used to get so tired and yet she never grumbled or moaned. She knew she had a special gift so she gladly went out to heal her people. She must have had really good karakia (prayer).[8]

When telephone lines came to Karetu valley Merekingi struggled to hear the cries of the sick who needed her healing gift. The telephone caused interruptions to the airwaves. Also, as the number of telephones in the area increased, the demand for her healing gift declined. In 1907 the government passed the Tohunga Suppression Act that forbade those like Merekingi practicing their craft. Merekingi abstained from healing and only did midwifery in cases of emergency.

Despite these limitations on her life Merekingi continued to work with mauri (life principle). The family remembers that Merekingi often placed a stone in the garden representing an immaterial mauri that protected the plants from deterioration or other harm. This tangible mauri stone was used for a variety of purposes, but primarily it provided a source of life, energy and sustenance for an object, a place or a kaupapa (protocol).

Merekingi was renowned for her gardens and orchards and care of the land. My mother and her siblings tell me she was the strongest, most hard working-woman they have ever known. Merekingi was a mother like Papatuanuku (Mother Earth), always freely giving life to all her creatures without expecting anything in return. [9] For her family Merekingi was a "reflection of the land, nurturing, active, life giving and alive with expressions of new growth, fertility and creative power."[10]

My grandmother spent many days and sometimes weeks looking after her Smith mokopuna (grandchildren) while my mother was in the Kaitaia hospital Annex birthing a child, so we shared her many private thoughts. As a result, I imbibed much of her worldview as a child and growing into womanhood. I have memories of her reciting ancient karakia (incantations) particularly around gardening, weaving and other family ceremonies.

When I look back I get this sense that my grandmother was in many ways helping her grandchildren recognise the value of ancient knowledge that has formed over

[8]Recounted in personal communication with Aniwaihoroia Smith at the Mete-Smith family homestead in Manukau, Kaitaia (18 April 2014).
[9] Recounted in personal communications with Aniwaihoroia and her brothers, Pae and Wiremu Wynyard, at a hui (family meeting) the home of Lorna Smyth at Opua, Te Pewhairangi October, 2014.
[10] Aniwaihoroia Smith, (2014).

many generations. As a child and teenager I often walked with Merekingi across the ancient lands of Karetu. With each footstep I came to know the intimacy of Papatuanuku (Mother Earth) by pushing against her earthen body, smelling her clothing, hugging her, and hiding beneath her many different folds. As I look back I see how my grandmother provided me with similar human comforts, but this land introduced me to the energies of life.

As we roamed across the hillsides and the open spaces aware that the land around us was engaged in an endless cycle of renewal, I listened to Merekingi talking with the birds of the forest. As her mokopuna, I was often reminded that the kereru (wood pigeon) was our Ngapuhi tribal kaitiaki (guardian).[11] She strongly believed that the land and her creatures were a means of communicating with our ancestors, our people, and our god. My grandparents' home strongly reflected an environment steeped in things Māori.

In her later years Merekingi spent a great deal of her time weaving harakeke (flax). She was an expert weaver and as a child I marvelled at the way she prepared and produced an exceptional range of weaving kete (baskets) with such precision and quality. I regret now that at that time I had little understanding or appreciation of the effort she put into producing such fine woven products. What I do recall, however, is her basic method from planting to harvesting and finally weaving.

Merekingi was a gatherer, and gathering the finest harakeke (flax) leaves was important to her finished kete (baskets). As we walked alongside the waterways she carefully selected the leaves from the planted flax. Once selected, karakia (prayer) was performed over the plants and the leaves were cut and bundled up to take back to the atea (open space) in front of the old homestead. On arrival the fibre was scraped, soaked, and dried ready for weaving. More karakia (prayer) took place before the actual weaving of the foundation of the kete.

Merekingi's worldview was steeped in the spiritual and earthly realm. It was influenced by the essential elements of the Māori creation narratives, genealogies, rituals, waiata, and karakia. It used symbols of childbirth, growth of trees, thought, energy, and the fertile earth to convey the idea of a constantly renewed creation.

At the same time, she was a profound Christian who had an intense passion for reading Te Paipera Tapu (The Holy Bible). Given that the schooling experiences of both my grandparents were relatively brief and, on the whole, not particularly

[11] Our Te Rarawa tribal kaitiaki (guardian) is the ruru (morepork) which will be discussed further in Chapter 4.

positive, I was fascinated by her deep desire to capture the meaning of the scriptures and grow her relationship with, as she put it, the "Pakeha Atua" (European God). Her Bible served as a diary, a notebook, birth and death register and a much-loved storybook. In her tender voice Merekingi often read stories to her grandchildren from the "Good Book." Her passion inspired me and fostered in me a love for the Holy Scriptures, with their message of a Supreme God who would speak to humanity, enter creation and die for it. This kind of God was not part of the Māori worldview.

As recipients of her readings we were aware the arts of reading and writing were seen by Merekingi to be almost magical. To her and many others of her time, the art of literacy was further proof of the divine source of the missionaries' teachings.[12] Like many others of her generation, Merekingi learned to read by reading Te Paipera Tapu. Like many Māori also at that time she interpreted it from her own basis of understanding, via her own worldview.[13]

Merekingi was so hungry for the Christian message that across her life she travelled many miles with her family to hear the proclamation of the gospel. The nearest preacher was often twenty kilometres away, and this was in a time before cars.

Merekingi, steeped in Te Ao Māori, was passionate about Te Paipera Tapu (The Holy Bible). Her worldview, passed down to me is part of my heritage, along with her passion. This is the gift I now bring to biblical scholarship.

[12] Bronwyn Elsmore, *Like Them that Dream: The Māori and the Old Testament,* (Auckland: Moana Press, 2000), 29-30.
[13] Ibid, 57.

1. INTRODUCTION

Putting the project into context

Whaia te iti kahurangi, ki te tuohu koe me he maunga teitei.

Seek the treasure you value most dearly, if you bow your head let it be to a lofty mountain.

My turanga (standing place)

Ko Te Rarawa raua ko Ngapuhi nga iwi
Ko Ngatoki-mata-whaorua te waka
Ko Orowhana te maunga
Ko Rangiheke te awa
Ko Tapokapoka a Tāwhaki te moana nui
Ko Pomare II te rangatira
Ko Muriwhenua te wahine rangatira
Ko Manukau te marae [14]

Te Rarawa and Ngapuhi are the affiliated tribes
Ngatoki-mata-whaorua is the canoe
Orowhana the mountain
Rangiheke the river
Tasman Ocean the sea
Pomare II the chief
Muriwhenua the chieftainess
Manukau the gathering place

I am woman and Māori and, through whakapapa (genealogy), I have connections to Te Rarawa and Ngapuhi ancestry that flows from tupuna such as Whatoi Pomare II, Te Ruki Kawiti, Nuku Tawhiti, Waimirirangi, Rahiri and others whose lineages can be traced from numerous Pacific locations to their living descendants today.[15]

As a female Māori biblical scholar who now resides in Aotearoa, New Zealand, I proceed by briefly exploring Māori women in the academy, I describe

[14] This is my pepeha or introductory speech. It is the way one introduces oneself at the beginning of a hui (gathering). During this time people usually explain where they come from, their tribal aphorism and many significant parts of their whakapapa (genealogy).
[15] Whetoi Pomare 11 (1775-1850) was chief of Uri Karaka hapu (clan) of the iwi (tribe) Ngāpuhi and the third chief to sign the Treaty of Waitangi. Te Ruki Kawiti (1770-1854) gained a reputation as a fighting Ariki (Lord). He was a notable warrior who was also a peace-maker among his people. He resisted the introduction of British rule and refused to sign the Treaty of Waitangi. Waimirirangi is held in particular regard and is often referred to as 'Te Kuini-o-Te-Tai-Tokerau' (the Queen of the Northern Tide). Rahiri is the founding ancestor of Ngāpuhi. Nukutawhiti was also a Ngāpuhi ancestor and captain of the Ngatokimatawhaorua canoe. I am a direct descendant of the prominent Ngāpuhi Ariki and Warrior Chief Pomare 11 (1760-1826) whose grandson Albert Victor born in 1863 was the godson of Queen Victoria. Refer to "Little Albert: Queen Vic's Ngāpuhi Godson," in *The Northern Advocate* (2015): 1. Refer to, www. northern advocate/nz/herald, 2015. Accessed May 2016.

autobiographical aspects of my personal life story and how particular places and defining moments of my narrative influenced the development of a Māori reading framework that contributes to the way I, a Māori woman approaches biblical texts. In acknowledgement that my Māori woman's proposed reading approach is influenced by te ao Māori (the Māori world) and kaupapa Māori Māori protocol) I now weave together aspects of my life story which provides a context to my Māori woman's worldview that prepares the ground for the rest of this study.

This study is a culmination of all my life experiences drawn mainly from Te Rarawa the tribal lands of my tupuna (ancestors).

> Te Rarawa are a coastal people who are fiercely connected to their surrounding waters the Herekino and Whangape harbours, the powerful tides of Kāririkura which daily crash onto Te Oneroa a Tohe (90-mile beach). All the rivers and waters meet and provide sustenance to the people and have constantly shaped Te Rarawa as an iwi (tribe) of the sea, blessed with the gifts of Tangaroa (god of the sea) and Tane (god of the forest, bush and trees). The mountains of Panguru, Orowhana, Te Reinga and Whangatauatia are the keepers of each hapū (clan) within the iwi (tribe). It is truly Māori to gain mana (prestige) from whenua (land) and moana (sea).[16]

Te Rarawa tribal lands are a place where God's manifestation is expressed in a sweeping panorama of nature, the bush, the mountains, the waters and the enormous expanse of sea and sky. Such imagery contrasts with the impermanence of my humanity, even while it provides insight into one-ness with the Creator.

The landscape described is important to this project. The argument of naming the lands in the text builds on the features of naming our own tribal lands. At the same time, the loss of land in our valley has caused a spiritual, physical, emotional and psychological destruction of well-being for Māori. Most people in the valley live fragmented lives. Most live on welfare benefits and die of heart disease, diabetes or cancer. Many young people die as a result of car accidents, suicide or drug overdose. Most people are struggling to take care of themselves, trying hard to survive, let alone thrive on a land scarred by poverty, erosion and dispossession. As a result, Māori continue to feel powerless because their mana (spiritual authority), genealogically connected to their whenua, has been trampled upon. Loss of land has challenged Māori throughout the nineteenth century and still challenges them today. The instability of Māori law established during colonial acquisition remains and the savagery of the Māori land courts, while making decisions for Māori land owners, has superseded customary law when the oratory of the rangatira (chief)

[16] Refer to "Traditional Boundaries" in *Te Runanga o te Rarawa's Constitution Draft* 22nd August 2016. Located in Te Rarawa: www.terarawa.iwi.nz/te-rarawa-te-iwi.html. Accessed June 2016.

was relied on to give voice to the (hapu) clan or iwi (tribe) and most land decisions were made through a collective process.[17]

A voice in the academy

For many years Māori women have engaged in the struggle of how to live in the multiple worlds created by our colonial history. While subconsciously imbibing Western standards of scholarship in the academy, Māori women's voices have been silenced in the field of research, denying them the ability to recover their own epistemologies and theories on empowerment.[18] To explore from a distinctly Māori knowledge base, Māori women have had to struggle against Westernised discourses and hierarchical realities founded in the academy. Many Māori female scholars argue that Māori women must develop their own ways of working and presenting research because Western theories are inadequate in analysing and understanding Māori women's epistemologies.[19]

As far back as 1992, Kathie Irwin, Māori scholar and research supervisor for Te Wānanga o Aotearoa (University of Aotearoa, New Zealand), identified the need for Māori women to explore and develop their own tools of analysis:

> We don't want anyone else developing the tools which will help us to come to terms with who we are. We can and will do this work. Real power lies with those who design the tools – it always has – the power is ours. Through the process of developing such theories we will contribute to our empowerment as Māori women moving forwards in our struggles for our people, our lands, our world, ourselves."[20]

Irwin neatly sums up the need to develop Māori women's analytical tools in order to gain empowerment in the intellectual academy. Naomi Simmonds a Māori academic scholar, delineates a similar aspect of Māori women developing their own theoretical tools. As recent as 2011, she offered a reading "Mana Wahine: Decolonizing

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[17] In fact, the setters carried as sense of cultural superiority with a belief they had more right to New Zealand that Māori and should be grateful for the advantage of civilisation. According to Isaac Featherstone, the "duty of the colonists was to smooth the dying pillow and the only way to civilise Māori was to exterminate them. Refer to Tony Simpson, *Te Riri Pakeha: The White Man's Anger,* (Wellington: Publication Graphics, 1979), 83-84.

[18] Pihama has dedicated her PhD thesis to Māori women working towards decolonisation. Through her writings Pihama argues for the positioning of Māori women within academia. Leonie E. Pihama, *Tihei Mauri Ora: Honouring Our Voices*, (University of Auckland, 2001), 46-77, 110.

[19] Refer to Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous People,* (Dunedin: University of Otago, 1999), 166-168; Pihama, *Tihei Mauri Ora*; Naomi Simmonds, Mana Wahine, "Decolonising Politics," *Women's Studies Journal* 2 (Dec 2011): 1-25; Kathie Irwin, "Te Ihi, Te Wehi, Te Mana o Ngā Wahine Māori," *Toi Wahine: The Worlds of Māori Women*, (Auckland: Penguin Books), 7-13.

[20] Kathie Irwin, "Towards Theories of Māori Feminisms," *Feminist Voices in Women's Studies Texts for Aotearoa/New Zealand,* (Auckland: University Press, 1992), 5.

Politics" in the *New Zealand Women's Studies Journal*.[21] According to Simmonds "there is still not enough intellectual space that engages with Māori woman's knowledge from an explicitly Māori woman's perspective."[22] Simmonds acknowledges that Māori women such as Patricia Johnston, Kathy Irwin, Linda Tuhiwai Smith and Leonie Pihama have created openings for Māori women's theoretical frameworks using Mana wahine (Māori women's feminist discourses), but they still insist on the pressing need for more conversations about Māori women's participation.[23] Simmonds maintains that applying Mana women's discourses not only challenges the dominant power that continues to O/ther Māori women but, and more importantly, she validates mātauranga wāhine (Māori women's knowledge) and subsequently mātauranga Māori (Māori knowledge).

This issue of finding intellectual space for Māori women in the academy is crucial to this current project. The discussion has provided me with the stimulus for finding a gap in biblical scholarship. As a result, I have a pressing need to develop a Māori woman's reading framework for interpreting biblical text.

Highly influenced by a Kaupapa Māori theoretical framework Moeawa Callaghan's PhD thesis provides a comprehensive background of how kaupapa Māori influences her postcolonial theology.[24] Callaghan also offers the principle of whakapapa that provides an appropriate research framework for "privileging the women's voices and epistemologies because whakapapa establishes the authority of the speakers and addresses the many layers of relationships that shape identity and belonging".[25] In addition the thesis claims a Mana Wahine research framework of "whakapapa" as an appropriate framework.

Whakapapa from my perspective shapes our culture within and/or beyond the Māori church context. Whakapapa is in the social or collective memory of the

[21] The article weaves together a number of important threads regarding Māori women's progress in developing Māori based analytical tools in the space of the academy.
[22] Naomi Simmonds, "Mana Wahine: Decolonising Politics," *Māori Studies Journal* 2 (Dec 2011): 1-25.
[23] Kathie Irwin, "Towards Theories of Māori Feminism in Feminist Voices," and Linda Tuhiwai Smith, "Māori Women Discourses: Projects and Mana Wahine," *Women and Education in Aotearoa* 2 (Wellington: Bridget Williams Books, 1992); Patricia Johnson, "What Counts as Difference and What Differences Count: Gender, Race and the Politics of Difference," *Toi Wahine: The Worlds of Māori Women*, (Auckland; Penguin Books, 1995). Pihama, *Tihei Mauri Ora*.
[24] Moeawa Callaghan, *Te Karaiti in Mihingare Spirituality: Women's Perspectives*, (New Zealand: The University of Auckland, 2011).
[25] Ibid, 30-34.

narrative of my iwi (tribe), Ngapuhi, a narrative that (now) includes the biblical tradition.[26]

As Pihama claims:

> Whakapapa as a key element in Kaupapa Māori theory requires us to explore relationships, how they are played out, how power is constructed within those relationships, and the layers of knowledge that are a part of those relationships.[27]

During my five years at Auckland University, while training in biblical studies, I struggled with exegetical exercises, analysing biblical materials in accordance with source and form criticism, exploring tradition history and other historical-critical methods, as well as learning the basics of Hebrew and Greek languages to gain a degree majoring in Biblical Studies. I admit I became totally overwhelmed with my accumulation of new knowledge, particularly in gaining two biblical languages to assist with exegetical tasks. Being trained in historical criticism, the world behind the text opened windows to reveal a people with social values, cosmologies and theologies that would have been readily understood by my ancestors.

While cautious in reading biblical text using historical criticism, I found myself struggling to read with a postcolonial optic. During my studies, I realised that traditional historical-critical analysis influenced by Western European values can exclude any appreciation of non-Western hermeneutical approaches, including those of Māori oral traditions, postcolonial perspectives, etcetera. As Susanne Scholz argues, "biblical criticism allows interpreters to position biblical literature in a distant past far removed from today's politics, economics or religion."[28] Today I understand that historical-critical approaches are inadequate to recapture the spiritually meaningful interpretations of the Bible through the experience and culture of indigenous Māori, although they offer a glimpse into the world of the original author, the original readers and original societies of that world behind the text.

It is also true that the biblical interpretive landscape has changed in recent years and readers like myself have found comfort in reading biblical text through a contextual lens largely influenced by postcolonial criticism. Although it was difficult to

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[26] Bronwyn Elsmore, "The Early Reactions," *Mana from Heaven: A Century of Māori Prophets in New Zealand,* (Auckland: Reed Books, 1999), 7-21.
[27] Pihama, *Tihei Mauri Ora: Honouring Our Voices: Mana Wahine as a Kaupapa Māori Theoretical Framework*, 135.
[28] Susanne Scholz, "'Tandoori Reindeer' and the Limitations of Historical Criticism," *Her Masters' Tools? Feminist and Postcolonial Engagements of Historical-Critical Discourse,* ed. Carolyn V. Stichele and Todd Penner (Atlanta: Society Biblical Literature, 2005), 47-69.

acknowledge, being Māori is inherently tied to colonial history in which Māori have a strong bond with the coloniser. Albert Mimi claims "the bond between the coloniser and colonised is destructive and creative."[29]

Observing how the Bible is interpreted in some communities, I became aware of a strong need to develop a Māori woman's interpretative tool shaped by Māori cultural, political and religious values. An important feature of this interpretative tool is recapturing the sacred world of Judaism and Christianity in the world behind the text and the literary tradition in the world within the text while standing in the world in front of the text as a Māori woman.

The primary aim of this research is to design a reading framework drawn from the worldview of indigenous Māori women, which can be used to read biblical texts. This interpretative tool will then be applied to a particular biblical text, Judges 19–21, a difficult text in which biblical scholars have struggled to find God.

My Place – Implications

The choice of my research topic is deeply connected to my own experience as a Māori woman living in Aotearoa (New Zealand). To elucidate, through my parents I belong to two main tribal groups: Ngapuhi and Te Rarawa. On my father's side I am also affiliated to Te Aupouri and the tribal lands of Te Rarawa. My mother is from Te Pewhairangi (the Bay of Islands) and is tribally affiliated to Ngati Manu and the tribal lands belonging to Ngapuhi.[30]

I was raised in the Manukau Valley, a small rural community on the West Coast in the Far North of Aotearoa, New Zealand. The valley is set in a densely forested gorge with undulating hill slopes, dairy paddocks and natural flowing waters. The valley nestles between the Herekino Harbour and the Orowhana Mountain near the coastline of te Tapokapoka a Tawhaki (the Tasman Sea). Manukau claims the tribal lands of Te Rarawa.[31] The valley's rich history is not always easy to express. It is a place steeped in wairuatanga (spirituality), matauranga Māori (Māori knowledge)

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[29] Albert Memmi, *The Coloniser and the Colonised,* (London: Oxford University Press, 2007), 144-145.

[30] Ngāpuhi is the main Māori tribe located in the Northland region of New Zealand and is centred in the Hokianga, the Bay of Islands and Whangarei. Ngāpuhi has the largest affiliation of any New Zealand tribe. It is formed from 150 sub-tribes and 55 marae (meeting institutes).

[31] Te Rarawa means "violence" and is referred to as the rite of cannibalism. Kairarawa denotes the consumption of the life-force and the spiritual and psychic fore of the enemy. The tribal name Te Rarawa derives from the act of cannibalism. Refer to Māori Marsden, "God, Man and Universe: A Māori View," *Te Ao Hurihuri: The World Moves On,* ed. Michael King (Wellington: Hicks Smith and Sons Ltd, 1975), 191-220.

and pain.[32] It is the pain of poverty, isolation, disease, inequality and oppression. I feel this pain when I return home. Despite this, our mountain, Orowhana, has always protected my footsteps. When I wander through the valley I catch myself often walking toward the urupa (cemetery). It is here that I feel the warm humanity of my tupuna (ancestors) as I carry in me this longing for their presence and the need to listen to their stories (kōrero), their waiata (songs) and their moemoea (dreams) of prosperity and justice.

Preserving memories

In the liminal space between the cultivated lands and the wild, the mountain maintains its vigil watching over us, while the awa (river) meanders slowly through our valley flanked by ngahere (bush) and hills covered in a never-ending carpet of green, all providing us with a powerful sense of the presence of my ancestors. Their history is made up of stories of husbands, wives, daughters, sons, mothers, lovers and fathers; stories of pride, of desire, of thoughtful encounters, revival, anguish and pleasure. So many stories of richness, fullness and vibrancy, and yet so much knowledge went with the passing of our ancestors for they did not write down their whakaaro (thoughts) or their words. Their stories, I believe are, like the land, our sacred trust and asset. We are the kaitiaki (guardians/keepers) of their words and it is incumbent upon us to tell their stories, their truth. At the same time, it is important to acknowledge others who have gifted the world with the stories, myths and legends belonging to our ancestors. As Helene Cixous, a French feminist writer, has said, “we are the ignorant caretaker of several memories and when I write, language remembers without my knowing.”[33] It is wise to be intentional.

Being Māori

As a Māori woman academic I approach this study from a position that says to be Māori is a valid way of being, and therefore a new hermeneutical framework will be created using a theory based upon Matauranga Māori (Māori knowledge).[34] The epistemology is situated in te Ao Māori (the Māori World). Māori knowledge systems are characterised by being holistic, having a connected view of people and nature,

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[32] According to Professor Whata Winiata, Māori have an ancient history of knowing and creating knowledge in physical, energy and spiritual domains. He adds “In the years after 1775 and the arrival of tauiwi (foreigners) Māori were confronted with a new kind of knowledge that substantially and rapidly changed their worldview. It was a worldview created in pre-history and quite different from today. Refer to Winiata’s lecture notes, *Accounting and Reporting for the Hapu - A Working paper*, (Otaki, New Zealand Te Wānanga-o-Raukawa, 2005), 1.

[33] Helene Cixous, *The Helene Cixous Reader*, ed. Susan Seller (London: Routledge, 1994), xxi.

[34] “Being” in terms of cultural aspirations; mātauranga Māori (Māori knowledge), tikanga (Māori customs), and ahuatanga Māori (Māori characteristics).

and include a wide range of social well-being values.[35] In order to be true to te ao Māori (the Māori world) these characteristics are central to the research process and analysis and do not depend on Western theories. I am committed to making the Bible more accessible as an empowering, rich, vibrant and spiritual resource for Māori readers, particularly Māori women.

From the Coloniser's location

This study has its roots at Auckland University where I completed my Bachelor and Masters of Theology degrees as part of my academic journey into theology. Despite having received education degrees from New South Wales and Macquarie Universities, Sydney, Australia, I continue to despair at having to write in English, my second language, knowing I will never be as competent in the academy as my Pakeha (European) peers for whom English is their native language. This sense of standing in the shadow of the conqueror's language rather than my native one has deep-rooted significance for my reading of biblical text. How do I express my full understanding of the text when I speak from the coloniser's location yet not having fully adopted his culture, mindset or worldview?

Fortunately, having lived in other countries, and holding both a New Zealand and Australian passport, my life experiences have broadened my worldview and enabled me to enter easily into different worlds of other people who have strengthened my thoughts, and in some ways inspired my thinking. I will explain later how this particular aspect influenced my hermeneutical reading lens.

A language remembers

In a European-colonized country like Aotearoa, New Zealand, the decline of the indigenous language went hand in hand with economic loss of resources, land, autonomy and sustainability. The effects of progressive language dominance in Māori homes was further exacerbated by direct assimilative policies employed by government agencies during the 1950s. One such policy was "pepper potting."[36]

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[35] These values formulated by TWWOTPoA are central to a Māori worldview. They are whakapapa (genealogy), kotahitanga (unity), te reo (Māori language), pukengatanga (gifts/talents), wairuatanga (spirituality), manaakitanga (hospitality), whanaungatanga (relationships), ukaipotanga (nurturing), rangatiratanga (authority), and kaitiakitanga (stewardship). For more information on Māori values, refer to Robert Mckay "Atuatanga: A Māori Theology and Spirituality," *Mai i Rangiatea*, ed. P. Aratema, K. Radovanovich. C. Rooderkerk and L. Spargo; Rotorua (Te Whare Wānanga o te Pīhopatanga o Aotearoa, 2005), 5-20.

[36] The policy of "pepper potting" was introduced in Aotearoa during the 1950s and 1960s and was designed to better integrate Māori families into non-Māori communities. The idea was that placing urban Māori migrants within non-Māori communities (pepper potting) would hasten the process of assimilation by inducing Māori to adopt Western lifestyles. Te Kani Kingi, *Te Mata o te Tau: Māori Health Development* (paper presented at the Māori Health

Added to these policies was the instruction from a well established Western curriculum in which every subject – history, geography, mathematics and science – was delivered to students in the Queen's English.

I am well assimilated into Western ways of seeing the world, and cannot deny the colonised baggage I carry. This complexity is pertinent to the way I read biblical text. Negotiating with the text I am face to face with the language of the coloniser who does not know my thoughts, my values, my beliefs. The dilemma is that while I read in the language of the coloniser I think in my native language, Māori, even when I cannot write or speak it with the fluency it demands. As I will later discuss, while clinging fiercely to family and kinship structures I was nurtured by the English language, histories, books and values. From this hybrid location I identify closely with my rich indigenous culture yet I continue to adopt Western values and practices that help me compromise and live harmoniously in a Western world.

Despite my less than perfect command of te reo (Māori language), I agree with Cixous when she explains that a "native language is not lost, but rather it remembers previous generations, and its heirs and witnesses."[37] On a number of occasions my mother explained to her children that the language of our ancestors was sitting deep within our souls and the onus was on us to bring it forth and use it.

Finding a Gap in biblical scholarship

During my five years studying theology and grappling with a Western theological model of God I realised that this model did not resonate with what I was seeking, namely, a tupuna (ancestor) Māori knowing of God. Out of this experience and deep reflection I became convinced that biblical scholarship drawn from typical Western approaches remains problematic for the ordinary Māori reader.[38] I draw attention to this matter because while I was kaihautu (principal) of the Māori Theological School, Te Whare Wānanga o te Pīhopatanga o Aotearoa (TWWOTPoA), staff were still practicing and teaching using multiple approaches from varying positions that inscribe Western experiences, aspirations and destinies.[39] According to most Māori staff members academic biblical study does little to enrich the spiritual, political and

Conference at Copthorne Resort, (Waitangi, 25, November, 2006).
[37] Cixous, *The Helene Cixous Reader*, xx.
[38] "Ordinary" in this instance means "average" or "grassroots" reader.
[39] The Level 101 Biblical Studies Paper primarily for Māori undergraduates was taught in Rotorua for TWWOTPoA, the academy for training Māori Anglican priests. The postgraduate degree *Tāhuhu Mātauranga o Aotearoa* (TMoA) was taught at Palmerston North, Aotearoa, New Zealand. From 2009–2013 I was the Kaihautu (principal) of these two theological colleges.

cultural contexts of the Māori reader.[40] Such a view challenged me to develop a hermeneutic that finds a way to articulate the text's meaning from a Māori cultural perspective. My research will necessarily be shaped by my life, my beliefs and experiences as a Māori indigenous woman.

I am convinced that Māori women need to read the Bible from within a Māori context that is truly relevant to Māori women. I will therefore use a "reader response" approach to the text, which honours the reader's expectations, life experiences and value systems. I will employ an interpretive or hermeneutical tool that seeks to weave through traditional and contemporary matauranga Māori (Māori knowledge), accompanied by key elements of the worldview to which it belongs.

Recovering our stories

Part of this research is about recovering stories, legends, myths and whakaaro (thoughts) that belong to our tupuna (ancestors), one that will assist the development of the hermeneutical tool. At the same time, I wish to acknowledge our education institutes, libraries and scholarly research that collects information about our myths and legends, even though our history has often been constructed from the perspective of the colonised. I also acknowledge those who have written about our people, for without these scholars our myths, narratives, legends and stories would have been lost.[41] Among these people are my family, friends, teachers, colleagues and kaumatua (elders) who have brought me their own gifts of stories, thoughts and ideas that motivate and inspire me, giving me purpose by adding clarity and definition to my thinking and writing. All these contributors add to my thinking beyond the valley and the imposed boundaries it sets on one's own values and desires.

God in the Valley

In spite of hardship and poverty, the valley is a place where I had a "knowing of God." It was expressed every morning through the sounds of the ngahere (bush) teeming with birds and insects, the flight of nga kuaka (godwits)[42] as they start their long journey to northern Europe, the glistening mountain mist on our grasslands, and embroidered colours of the landscape that evoke the relationship between

[40] Many Māori students attend Kohanga Reo, Kura Kaupapa and Whare Wānanga total immersion Māori language schools in Aotearoa NZ, in which the curriculum program is delivered from within kaupapa Māori (Māori protocol).
[41] Pihama, *Tihei Mauri Ora*, 34.
[42] The kūaka (godwit) is a symbol for the Muriwhenua tribes. Godwits migrate from the northern hemisphere at the beginning of each spring and flock in the harbours of Muriwhenua territory. They leave together in autumn, just as Tūmatahina's people had moved together when escaping from the besieged pā (village). Refer to www.terarawa.iwi.nz/te-rarawa-te-iwi. Accessed June 2016.

Ranginui (Sky father) and Papatuanuku (Earth Mother). A "knowing of God" was also included in the many stories passed on to us by our grandparents by my mother Aniwaihoroia and most particularly my father Heiwari who often took us through the bush toward the coastline pointing out the bush creatures and the tidal and landscape changes on the way. Under his tutelage I developed a deep consciousness of my surroundings. He developed in me a spiritual relationship to our lands, forests and waters and a poetic appreciation of the created world. So we blessed the land, we prayed over the land, we paid attention to the sounds of the land and we rejoiced in her providence.

Atua-tangata-whenua: God-people-land

A consequence of my childhood walks with Heiwari was that I came to understand the relationship between Atua (God), tangata (people) and whenua (land). Pa Henare Tate, one of the best known kaumatua (elder) of Te Rarawa, explains how, in Māori consciousness, these three entities constitute who we are.[43] As will be seen, a Māori reading of biblical text supports the matrix of relationships between Atua (God) tangata (people) and whenua (land). The relationship of the whenua (land) to Atua (God) is the relationship of the created with the creator. "Tangata (humanity) enhances the tapu (sacredness) of the whenua (land) when he/she acknowledges respects and renews the links of the land with God…It is on the whenua (land) that the encounters between Atua (God) and tangata (people) occur."[44] To illustrate this relationship, I reflect on my mother Aniwaihoroia (1923–2015) who was in many ways a portrayal of the land – active, nurturing, life-giving and alive with expressions of new growth, fertility and creative power. Her enduring relationship with her whanau (family) describes a similar relationship with Atua (God) and whenua (land). Like our father, she taught her children that if we respected and cared for the land it would in turn provide life and nourishment.

Wahine kē – woman and different

In the year 1948, Aniwaihoroia moved to the Manukau Valley having married my father Heiwari. For many years she was looked upon as a wahine kē (different woman) who did not belong to the local tribal lands and was considered a stranger with strange ways. My reading of biblical text finds supports in my mother's tauhouness (strangeness) or unfamiliar ways that were attributed to her social position, religious upbringing, independence and her natural gifts of midwifery, birthing,

[43] Pa Henare Tate, *Towards Some Foundations of a Systematic Māori Theology: He Tirohanga anganui ki etahi kaupapa hohonu mo te whakapono Māori,* unpublished Doctoral Dissertation (Melbourne College of Divinity, 2010), 38.
[44] Ibid*,* 58.

nurturing and caring for all the newborn of the extended family. Because of her skills my mother was initially not readily invited to take part in communal life. Like so many women in the Bible she felt disconnected from the rest of the extended family and community.

Looking back, I gained an appreciation of Aniwaihoroia's deep faith in Karaiti (Christ) early in life. Every Sunday, following in my mother's footsteps, my siblings and I attended the traditional Church of England service, conducted entirely in te reo (Māori Language) by the presiding priest. After the church service we went home inspired and strengthened by the Word of God.

Reflecting on Aniwaihoroia's relationship with the land, God and people, I seek out the thoughts of Jessica Hutchings, a Māori environmentalist, who suggests that "our cosmology connects Māori women with Papatuanuku (Mother Earth) and te Taiao the (the Environment) reaffirming women's "inherent" connection to the land."[45] This affirmation provides support for my position that land, people and God play an important role in formulating a reading framework.[46]

Assimilation – implications

Many of us born and bred in the Manukau valley have little knowledge of our ancestors' struggle for land and survival. We do know that they believed in the "great assimilation dream" whereby they hoped that absorbing themselves into a homogenous community with one set of social, political and cultural mores would make a difference to their disadvantaged, marginalised and dispossessed lives. According to Robert Consedine, an Irish Catholic from Christchurch, the policy of assimilation was "underpinned by conscious and international institutional racism at every level."[47] As a consequence of the institutional policies, the behaviours and values of the Māori were dominated or replaced by those of the Pakeha (Europeans).

[45] Jessica Hutchings, *Te Whakaruruhau, te ukaipo. Mana Wahine and Genetic Modifications*, unpublished Doctoral Dissertation (Victoria: University of Wellington, 2000), 49-51.
[46] Women have an inherent connection to the land because they are part of nature, with their biological properties such as birthing, reproducing and nurturing.
[47] The notion of assimilation as a social policy developed from the nineteenth-century European belief that the races of the world were arranged hierarchically, from savage races to civilised. Predictably, the British Empire saw themselves at the pinnacle. Refer to Robert Consedine and Joanna Consedine *Healing Our History: The Challenge of the Treaty of Waitangi,* (Auckland: Penguin Books, 2001), 124.

Kōrero Pakeha – Speak English

The assimilation of Māori into Pakeha (Western) cultural norms has played out historically through the legitimation and reinforcement of Western culture and the English language throughout every facet of New Zealand life.[48] Speaking te reo (Māori language) was officially discouraged for many years and Māori themselves questioned its relevance in achieving academically in a Pakeha (European) dominated world. My mother and her siblings often recalled the many times they were punished for speaking Māori while attending school. They were often struck with a leather strap or with tree branches for speaking te reo (the Māori language). "Kōrero Pakeha" (Speak English) was the catch cry in New Zealand schools in the 1920s to 1950s.

Acing the three Rs

At the same time, my parents were extremely proud of their ability to read and write English in order to pass the three Rs (Reading, Writing and Arithmetic) examinations at the end of each year. My father recalled his joy and absolute pride when he achieved his "Standard Six Primary School Leaving Certificate" at the age of thirty-four. He could now gain a New Zealand Road Service Bus Driving License. He considered himself "one of the elite." He had a government job, and more than that, he could read and write fluently in the language of the British Queen named Elizabeth. At that time, we, his children, felt good to have parents who could read and write proper English. The upshot of my father's achievement was more books for our book-deprived home and a drive towards speaking and writing proper English. In hindsight, I am grateful that I have been able to experience the English literary tradition but I often regret the opportunities missed in learning about my own rich culture.

By all accounts, New Zealand education texts mirrored the thinking of the British and in hindsight I realise that my parents, particularly my father, had become more aware of Western ways and took action to educate his children in Pakeha (Western) knowledge. In my parent's striving for their children to become well educated we became isolated from our own cultural traditions.

Becoming Westernised

As a consequence, we were caught in a hybrid space, a location Melinda Webber believes is the third space, where the half-caste resides – half Māori and half-

[48] Patricia Johnson, *What Counts as Difference and What Differences Count: Gender, Race and the Politics of Difference*, 75-86.

Pakeha.[49] Oddly, my siblings and I are not considered half-castes, although most of us have Western Christian names and in our whakapapa (genealogy) we have European ancestry as well as tribal.[50]

While I was living overseas I realised the significance of being Māori and indigenous to New Zealand. Rather than use my English name(s) I used my Māori name, so that to my many friends particularly those living overseas I am Moana. During one of my many conversations with my mother, she explained that her children's names were tupuna (ancestral) names although our ancestors were christened with English names. For instance, I am named after my mother's sister Dawn whose name in Māori is Atapo – "ata" meaning "morning" and "po" meaning "night," so dawn is the combination of the morning and night. My brother Richard Paul was named after our uncle, Richard Smith, a 28th battalion soldier who was killed during World War 11. My brother David was named after my uncle David who in turn was named after King David in the Bible.[51]

I learnt a lot about English history from school books, including songs and poetry. I became familiar with King Arthur and the knights of the round table, Sir Lancelot and Lady Guinevere, Robin Hood and Lady Marion, Helen of Troy, to name a few. Apart from my parents' storytelling I had no knowledge of our own history with its own brand of heroes such as Hongi Hika, his wife Turikatuku, Hone Heke, Chief Pomare II, Panekareao and others.[52] Evidently the loss of our history and tupuna names was

[49] Melinda Webber, *Walking the Space Between: Identity and Māori/Pakeha,* (Wellington: NZCER Press, 2008), 21-25.

[50] During a Mete-Smith whare waananga (learning school) hui gathering in 1992, we listened to stories of John Smith (our father Rangihoua's grandfather) who was—according to our elders—a sea faring captain on an English whaling ship. At the Wynyard reunion in 2005, our elders provided the whakapapa of Paddy Wynyard, our grandfather. Paddy's grandfather Robert Wynyard came from a family notable for its military traditions. Robert (1802-1864) was a Lieutenant General born at Windsor. Robert's father was Lieutenant General William Wynyard, deputy Adjutant and Equerry to King George III. Robert Wynyard's brothers, father and great grandfather were also Generals.

[51] Many men and women are nameless in biblical texts, so the issue of naming is pertinent to this study.

[52] Hongi Hika (1772-1828), a northern chief, was a most feared and famous leader, trader, military warrior and campaigner. He used European weapons to overrun much of Northern New Zealand in the first of the Musket Wars. Hongi Hika was the foremost Māori leader during the years of early European settlement. He travelled to Sydney on the *Active* in 1814, a visit which encouraged Samuel Marsden, the chaplain of New South Wales, to go ahead with his plan to establish a Church Missionary Society mission at the Bay of Islands. The mission was set up in the same year, under Hongi's protection. For more information on Hongi Hika, refer to Dorothy Urlich Cloher, *Hongi Hika: Warrior Chief,* (Auckland: Viking Publishing), 2003. Turikatuku was Hongi Hika' senior and favourite wife, and chief war advisor. She had the gift of calming the waters by chanting while holding a special jawbone (see rangihou.wordpress.com). "Hone Heke, was a powerful Ngāpuhi leader. He was noted for his prowess as a warrior, but also for his enterprise, intelligence and energy in looking after his people's interests. He was the first rangatira (chief) to sign the Treaty of Waitangi. Heke was probably born around 1808." *Hōne Heke*, http://www.nzhistory.net.nz/people/hone-heke, (Ministry for Culture and Heritage, 2016).

another part of the assimilation process. Being Māori was something Māori did not always want to be identified with.

Colonial violence

In hindsight I realise it is the tribal stories that remind us of our history as well as our ancestors' struggles within the history of colonial oppression and of racial ideologies that identified Māori as inferior. Their struggles were unrelenting as they continued to experience the devastating effects of colonial violence. At every level in society Māori were ignored and denied on the basis of their apparent inferiority and as a means to achieve assimilation. This historically entrenched mindset is the root cause of the oppression of Māori people.

Consedine cites the following,

> Whites form by far the most important race for they have the best laws, the greatest amount of learning and the most excellent knowledge of farming and trade…white men are the best scholars, and the best workers. In their lands the people have more peace and enjoy more freedom than the inhabitants of other lands.[53]

My primary school was the Manukau Native School. Here I experienced the assimilation policies in which Pakeha (European) values and custom were embedded into Māori thinking and practices. Linda Tuhiwai-Smith has compared native schools to Trojan horses placed in the heart of the Māori community, "their ultimate goal to dominate and destroy the less visible aspects of Māori life, beliefs, values systems, and the spiritual bonds that connected people to each other and their environment."[54] Reflecting on my primary school years, I realise the truth of Tuhiwai-Smith's words who argues that Māori values were replaced by another set of values that contributed to a society "based on class stratification subjugation and exploitation."[55] As tools used by the coloniser, an understanding of assimilation practices and Western influences are fundamental to this project. I will demonstrate how this particular aspect of my social location has influenced my Māori woman's reading of the text.

Pomare II, was a young man, was born in the latter part of the eighteenth century. He lived in the southern Bay of Islands, in the territory of Ngati Manu, of Ngā Puhi. Chief Panekareao was one of the most influential chiefs in the 1830s-50s.

[53] Consedine and Consedine, *Healing Our History*, 125-26.

[54] Linda Tuhiwai Smith, "Is 'Taha Māori' in Schools the Answer to Māori School Failure?" *Ngā Kete Wānanga: Māori Perspectives of Taha Māori*, ed. G.H. Smith (Auckland: College of Education, 1986), as cited by Pihama *Tihei Mauri Ora*, 216.

[55] Linda Tuhiwai-Smith, "Māori Education: A Reassertion," *Puna Wairere: Essays by Māori,* (Wellington: New Zealand Planning Council, 1990), 62-70.

Longing for home

As a consequence of their dream for equality, my parents persuaded me to leave Manukau Native School to attend Auckland Girls' Grammar as a full residential student. To attend a "boarding" school meant an added burden to an already impoverished family. My parents were adamant there were no plans in place for my "not making it," no room for failure, for sports or for social events. Furthermore, they reminded me that if I wanted to become employed or gain admission to a university I was to abandon all the things I knew, my whanau, my culture, my language, my beliefs and my identification with Māori ways. I was to learn new Pakeha (European) ways, how to dress, how to study, talk and even how to sit and walk.

As a result of my family's commitment to my education I entered the corridors of the school with a huge sense of responsibility. The days that followed were the beginning of a lonely and frightening journey. I suffered prejudice, rejection and shame because I was Māori, industrious, marginalized and Ngapuhi. As my confidence and sense of self grew, however, I realised that a good education would make a difference to my impoverished life.

Te Ao Hurihuri: The Changing World

In the 1960s, Auckland Girls' Grammar School had a particular modus operandi; school uniforms were designed to impose order and a Western ideology.[56] The few Māori students were located firmly within dominant Pakeha (Western) structures, practices and knowledge. The matauranga Māori (Māori knowledge) provided by my elders was often denied or marginalised. To add to my frustrations, there were too few brown faces in a sea of white ones. Looking back, my high school years were difficult and culturally unsafe. As a Māori student in a Pakeha (European) world I was expected to act humbly and submissively and always to treat Pakeha as superior to myself and deserving of special treatment. To complicate things further, I am affiliated to the Ngapuhi tribe, known for its arrogance and fierceness, so my parents also expected me to show pride, to speak out and not humble myself to anyone unless it was someone noble and grand. I was young, impressionable and trusting and I did not have the courage to embrace my parents' wishes, or make

[56]I was placed in a home-craft class –"3 General"– with other Māori girls until my father challenged the principal, Ms Rua Gardner. I was then placed in an academic class, albeit unwillingly. William Bird, inspector for schools, cited by Leonie Pihama, considered Māori girls should only be taught the basics believing the roles for girls should be centred upon the domestication of women. In colonial thinking Māori girls' education should be in domestic economy, and boys should be taught agriculture and woodwork. This gender difference was developed in all aspects of Native schooling. For information on Native and Māori Boarding schools refer to, Pihama *Tihei Mauri Ora*, 210-211.

sacrifices for them or for my ancestors' myths, language, stories or beliefs. Indeed, I learnt a lot through trial and error and the fear of failure.

Education - a high price

My journey into a "white" school was extremely lonely, isolating and confusing. I felt a sense of powerlessness being surrounded by Pakeha (European) students and teachers who spoke the Queen's English with skill and confidence. I ached for my siblings, my whanau, my aunts and uncles who had all come to the railway station to see me depart for the big Pakeha (European) school in the city. They were all so proud of my having "won" an academic scholarship to attend one of the most prestigious colleges in the land. To survive I had to dress and behave like Pakeha (Europeans) and more than that I had to fit myself into the Pakeha experience. As a consequence of my parents' and whanau (family) expectations I excelled in my formal classes striving for academic excellence but there was a high price to pay. Because of the curriculum that underpinned assimilation policies, I totally ignored my tikanga (cultural) upbringing and I missed out in knowing my Māori heritage with its literary traditions. To assimilate was a mechanism for survival in a Western influenced school.

The assimilation process exacerbated my passion for reading. My bedroom was filled with books such as those written by the Bronté sisters, Jane Austin, Robert Louis Stevenson, Rudyard Kipling, Lewis Carroll, J.R.R. Tolkien and a man called William Shakespeare. I was infatuated with the young English women from these storybooks who lived in big houses. They had white skin, blue eyes, long blonde hair neatly tied with beautiful coloured ribbons. I longed to be like them, not because I did not like being Māori but somehow people with white skin were deemed good looking and treated with respect and worthiness. I often cried myself to sleep yearning to have possession of all these physical attributes. These encounters were not my first encounter with blue-eyed, blonde people. A painting of Jesus hanging in our Church in the valley, there since the early nineteenth century, portrays him with blue eyes and blonde hair with one hand placed on a white girl and the other hand reaching across coloured children from around the world. At the time I did not realise the implications of the picture that set out quite consciously to remind viewers of the superiority of the white man in a patriarchal world.

Ultimately, my high school years away from my parents and siblings were filled with the loss of my wairuatanga, (spirituality), reo, (language) tikanga, (culture) and a profound loss of identity. However, words from Proverbs in Te Paipera Tapu (the

Holy Bible), singled out by my grandmother Merekingi, urged me on towards receiving a good education.

> The fear of the Lord is the beginning of knowledge, fools despise wisdom and instruction. Hear, my child, your father's instruction, and forsake not your mother's teaching, for they are a graceful garland for your head and pendants for your neck. (Prov 1:7-9).

Apart from these heartening words, I had experienced the spirit of education in my earliest days, planted by my mother Aniwaihoroia and father Rangihoua with missionary zeal. So it was not difficult to isolate myself from the tutua (herd). I first sought solace in the Bible and then in the library books.

Attending a Western education institute was to be so much more complicated than farewelling the whanau (family) at the railway station. In fact, it was about losing one's self to find the other. That way you learn to respect both. If you do not respect both you will not get the opportunity to heal and move on. I was in pain, I was hurting and, in response, like bell hooks, an African American writer, "I turned to theory."[57]

The healing begins

> I came to theory because I was hurting – pain within me was so intense that I could not go on living. I came to theory desperate, wanting to comprehend – to grasp what was happening around and within in me. More importantly I wanted to make the hurt go away. I saw in theory then a location for healing.[58]

For bell hooks, theory was a location for healing.[59] Theory was also a place in which I too found balm for my pain, a place that kept me re-energised, restored and allowed me to come back from the space of loneliness that caused so much pain and sadness. I was able to see more clearly the effects the theories of assimilation had on my people. Although assimilation theories were clearly based on Western philosophies and worldviews that worked against Māori, I became aware of the reason I was "sent" to a Pakeha (Western) school: my parents wanted me to confront the white man's world so that I could learn his ways.[60] Theory allowed me to confront and re-shape my thinking.

In hindsight, I always had theories in my head. I was able to organise and summarise what was happening around me, theories that provided a way of

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[57] Bell Hooks, *Teaching to Transgress: Education as the Practice of Freedom,* (London: Routledge, 1994), 61.
[58] Ibid.
[59] Ibid.
[60] In Te ao Māori (The Māori world), the European or white man was always addressed as "he/his."

explaining the world through the use of given understandings. Such theories were drawn out of fear – the fear of not belonging, fear of academic failure, fear of social ineptness and poverty. Initially my fear increased when confronted with theories of a colonised curriculum teaching new stories, new myths and new histories of unfamiliar places. I learned, however, that in this "theorising" space I could make the fear(s) disappear. I suffered shame so I turned to theory because I was trying to work out what was happening around me. I spent my time imagining what it would be like to create theories out of my head and live with them. My journey as a Māori girl in a White man's world was painful and brutally empty. Theory saved me. It showed me a way of understanding and combatting the realms of the colonizer's world. It forced me to succeed within a colonised curriculum informed by peering through Western theoretical frameworks while continuing to hold on tightly to an indigenous heritage.

Much of my modified ways of thinking and my on-going search for knowledge helped me make sense of reality. It also enabled me to make assumptions, predictions and conclusions about the world I lived in. In these ways, theory sustained and nourished my life. There is no doubt in my mind that the pain of physical poverty, classism, racism and isolation can be eased by the power of theory.

During my childhood years I came to know the pain and abandonment handed out from a culture assaulted by the processes of brutal assimilation. Fortunately, the discourses of assimilation that constructed a social and economic role for Māori that was subordinate to Pakeha (White New Zealanders) changed during the 1970s with the Māori renaissance and Māori activism, which challenged the policies of assimilation.[61] Today I feel sadness and a deep understanding of my parents' dream for equality. In my story, my journey as a young Māori child travelling through a Western world bred with pain ultimately created a powerful context for my development into a theoretical journey.

My Theoretical journey

In part, this project is a journey into theory, a way of developing a form of analysis that is well-founded in my identity as a Māori, and which is carefully thought through. It thus becomes a means by which I can, as a Māori woman, up-hold the knowledge of our ancestors who have always engaged in theorising about their world.

[61] D. Helene Connor, "Reclamation of Cultural Identity for Māori Women: A Response to Prisonisation," *Bitter Sweet: Indigenous Women in the Pacific*, eds. Alison Jones, Phyllis Herda and Tamasailau M. Suaalii (Dunedin: University of Otago, 2000), 125-136.

Leonie Pihama, Director of Māori and Indigenous Studies at Waikato University, New Zealand, argues that theory "is a tool that Māori women can use actively to explain and debate in and with the world." [62] Pihama encourages Māori researchers, particularly women, to control and promote theory for ourselves in terms of our own agenda and concerns.[63]

I propose to do this by utilizing whakapapa, an interpretive tool lying deep within te Ao Māori (the Māori world) by which Māori explain and interpret reality. Significantly, however, whakapapa is a process that constructs theory as well as being the product, the theory or principles by which life is lived. To employ it is to offer a way for Māori to think and engage as did our ancestors. Pihama argues that we have a right to be affirmed in the use of understandings and explanations that have been handed down to us by our tupuna (ancestors).[64]

Why is the Bible important?

I am Māori and woman connected in "blood memory" to a cultural past, present and future, [65] albeit deeply influenced by colonial experiences that included karaititanga (Christianity). The introduction of Christianity into Aotearoa (New Zealand) resulted in alienation from land, culture and nga atua (Māori gods). According to the tohunga (priestly expert), Te Matorohanga, in the school of learning 1865, "when the gods were lost, the world itself was confused and the people and lands were in a state of whirling chaos." [66]

Some historians claim that "the missionary enterprise was understood as taking the Gospel of God to savages lost in epistemic murk, and raising them up to enlightenment."[67] In the face of this relationship between Māori and the missionaries Christianity challenged Māori to develop the concept Atua (God) in a new way. Atuatanga (a knowing of god) was passed down from one generation to the next generation in an unbroken genealogical line that had its genesis in te tua-atea (the spiritual realm). Traditionally, Māori religious beliefs were concerned with maintaining physical and spiritual wellbeing.

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[62] Pihama, *Tihei Mauri Ora*, 235.
[63] Ibid, 235.
[64] Ibid, 295. Pihama insists the "reclaiming of Māori women's stories is an act of bringing our voices more fully forward in a society that continues to deny us."
[65] Bonita Lawrence, *Real Indians and Others: Mixed Blood Urban Native Peoples and Indigenous Nationhood,* (Vancouver: British Columbia Press, 2004), 303.
[66] Matorohanga, cited by Anne Salmond *Between Worlds: Early Exchange Between Māori and Europeans 1773-1815,* (Auckland: Penguin Books, 1997), 404.
[67] Ibid.

While trying to capture their own sense of Christian spirituality, the colonial missionaries viewed my ancestors as potential agents of salvation, imposed upon them by policies of assimilation and the Christian faith.[68] In many ways then, I regard myself as carrying the affects of colonialism in my flesh and in my soul that constitutes me as a real flesh and blood reader.[69] Angeline Song a Peranakan biblical scholar living in New Zealand, contends "a flesh and blood reader-interpreter is one who engages from one's own socio-economic, politically and historically conditioned location."[70] As such I endeavor to read the Bible from my Māori indigenous lens, which can be difficult given the Western influence in my biblical studies training. As a consequence of my training, I feel I have often journeyed with a sense of injustice and emptiness throughout my own Christian life. At the same time, however, I acknowledge the great dangers the missionaries faced, entering a world of tattooed faces, utu, (revenge) cannibalism and warring tribes to bring the good news.

In his doctoral dissertation, Pa Henare Tate sets forth a wero (challenge), whereby it is time for the indigenous faith to seek its own understanding.[71] With Tate I agree that it is timely to proclaim the gospel message or read biblical text using the Māori symbols, stories, myths, values and metaphors that formed a major part of our culture in the past and still have huge significance today. My grandmother "proclaimed" the gospel to her grandchildren using Māori myths and legends, artwork and weaving. I realise her engagement with the Bible is a challenge and will shape and influence my particular Māori woman's reading optic.

Merekingi – deeply Māori, deeply Christian

Merekingi was devoted to the Church of England with strong ancestral links to the Church Missionary Society.[72] She often read stories to us, her grandchildren, from the Paipera Tapu (Holy Bible), which resonated with us on a deep level hence we would immerse ourselves in this far-away land with its people similar to ourselves who captured our imaginations. Mysteriously this book with all its sophistication appeared to undermine our sacred stories yet in many ways it created a coming

[68] J.M.R. Owens, "Christianity and the Māori to 1840," in *The New Zealand Journal of History* (1968): 18-50.
[69] Fernando F. Segovia, "Biblical Criticism and Postcolonial Studies: Toward a Postcolonial Optic," *The Postcolonial Bible Reader*, ed. R.S. Sugirtharajah (Malden: Blackwell Publishing, 2006), 33-44.
[70] Angeline Song, *A Postcolonial Woman's Encounter with Moses and Miriam* (New York: Palgrave Macmillan, 2015), 78.
[71] Tate, *Towards Some Foundations of a Systematic Māori Theology,* (Melbourne: Melbourne College of Divinity), 1-10.
[72] CMS is the abbreviation for Church Missionary Society.

together between my grandmother's religion and her son in-law, my father's, wairuatanga (spirituality).

Listening to real life stories told by my tupuna (ancestors) I sometimes read the biblical texts looking through the lenses of my English tupuna (ancestors) that once gazed at the New Zealand savages seeing their wretched souls that seemingly deserved salvation so they could become children of God. During these times I found myself trying to expose the colonial intentions hidden beneath the written word. Then I remember that my English tupuna travelled thousands of miles across the seas with faith, hope and love to bring the gospel to Māori.

Regardless of historical challenge(s) regarding the propagation of a monotheistic Christian God, the biblical texts remain a major influence on my life and the searching and seeking for the biblical truth goes back a long way. Fortunately, my upbringing has been rich with stories of the Christian or Hebrew God coupled with a Māori knowing of God shaped by a Māori worldview.

According to Māori, before Christianity the written word of Atua (God) was in nature. This is not something I disbelieve because as a young child growing up in the Orowhana valley I was aware of particular ancestors taking "walks" especially early in the morning to the sand hills, bush or beaches to spend time with God. Seemingly, the word of God was communicated to a select group of tangata (people) to ensure the continuance of Matauranga Māori (Māori knowledge). According to our grandparents, God's presence was communicated through visiting ancestors, sea or bush animals even in the rocks and soil. It is possible to have such experiences of God's presence particularly before the sun rises.

In 2008 I was preparing to take my ordination vows to become an Anglican Deacon. Before sunrise around 4.00 am I was walking along the windswept coastline of Te Kaha on the East Coast of the North Island Aotearoa, New Zealand. Within that liminal space between night and day I felt deeply troubled. I had no real sense of enjoyment or satisfaction about my new spiritual journey. I had grown up in the Anglican Church and I carried a deep sense of respect and awe for the position of priesthood. At that precise moment in time I found myself totally unprepared, ill-trained and not befitting for such a reverential position. I looked out at the dark skies and with prayer I appealed to God for a sign of approval or not. With incredible timing I experienced the fusion of the morning and night as it came together at that particular moment. The sun rose from the eastern horizon in all its beauty and appeared from the heavens with glorious and overwhelming affirmation.

Experiences such as these have inspired my taking a journey into theology. Central to atuatanga or a Māori knowing of God is the matrix of Atua (God), tangata (people) and whenua (land). Atuatanga aims to retell the biblical message from a Māori perspective, which is the focus of this study.

Journey into Theology

Although I can see the fruits of an intellectual knowing of God, the deep things that resonate with me as a Māori woman are drawn from the holistic worldview of the Māori in that the sacred, the subject and the object are all inextricably related. To date there have been no other Māori biblical writers. With the large number of Māori priests and a growing number of Māori PhD theologians one has to ask the question, why not? Moreover, to my knowledge Māori have been so deeply embedded with European supremacy that they have considered their values and beliefs less important than their white counterparts. Most missionary texts taught racial superiority and convinced some Māori that the Māori way of life was unacceptable.

Many Māori writers argue that biblical texts are powerful rhetorical instruments of colonisation. In her book *Like Them That Dream*, Bronwyn Elsmore, one of New Zealand's well known literary historians, argues that the missionaries attempted to destroy Māori spiritual beliefs by imposing their own brand of religion on a culture very different from their own.[73] Likewise according to Mikaere, "all spiritual beliefs had to be destroyed and replaced with individualism, with English and with Christianity as a matter of urgency."[74] As a consequence Māori sought salvation on the principles of the colonisers. Therefore, many Māori church followers considered it unwise to read the Bible using Māori values. Whilst I draw insights from Mikaere, Pihama, Tuhiwai-Smith and other Māori scholars, I will create my own space for reading biblical text.

Enrolling in hermeneutics

It was not until I was enrolled in a hermeneutics class at the Auckland School of Theology that I was invited to think seriously about how best I could read the biblical text from my own social location, cultural and literal heritage, and the richness of my cultural past and experiences. This experience was entirely new. I began to pay attention to the otherness both of the text and of other readers of the text. Drawing on my cultural ideology and other ways of engagement I began to bring a fresh set

[73] Elsmore, *Like Them That Dream*, 20.
[74] Ani Mikaere, *He Rukuruku Whakaaro: Colonising Myths Māori Realities,* (Wellington: Huia Publishers, 2011), 206.

of questions to the Bible. For example, what is the social location of the author of the text? What questions and concerns does the author bring to the text? Whose is the dominant ideology? What questions and concerns arise from one's context when interpreting the text? How is my reading different from that of others? How will my reading of biblical text shape the future of our church? What Māori values serve as valid concepts for interpretation? I filled my library with the writings of Kwok Pui-lan, a Korean feminist theologian, who argued that "the Bible is too important to be only one norm or model of interpretation,"[75] and Musa Dube, a Motswana feminist scholar, who argues that the historical-critical reading tool is an imperialistic instrument of the West.[76] She also argues that to read the Bible through a Western lens, is to relive the painful equations of Christianity with civilization, and paganism with savagery.[77]

Unravelling the strangeness

I realised that the Bible read by my ancestors was indeed a Western book, bound through the paths of translation to the European history of colonization, subjugation and oppression.[78] The teaching of biblical interpretation shaped by Western interpretative tools rather than a hermeneutic shaped by a Māori worldview is incapable of explaining the realities of inequality, oppression and exploitation experienced by Māori people. Māori still perceive these scriptures as sacred because they related to the spiritual realm and were greatly revered by those who could grasp the insights, decode the parables and recognise the living truths through personal revelation,[79] the Bible, from a Māori worldview, remains a strangely unfamiliar text unless there is a determined attempt to bridge the gap between reader and text. To unravel the strangeness and unfamiliarity of the Bible and its interpretation I seek to utilise a hermeneutic that helps me find a way to articulate a biblical text's meaning from within my own worldview. It is not possible in this study to articulate a Māori worldview in its entirety. It is not even possible to use the term "worldview" in the "singular" within a whanau (family) hapu (sub-tribe) and or iwi

[75] Kwok Pui-lan, *Discovering the Bible in Non-Biblical World*: *Bible and Liberation*, (Maryknoll, New York: Orbis, 1995), 86.
[76] Musa Dube, *Postcolonial Feminist Interpretations of the Bible,* (Louisville: Chalice, 2000), 20.
[77] Ibid, 13.
[78] The West has considered itself the political and religious centre. Segovia argues that those "culturally subordinated to the centre must be brought into religious submission as well." Refer Fernando Segovia, *Decolonizing Biblical Studies: A View from the Margins,* (Maryknoll, Orbis Books, 2000), 128.
[79] Keith Newman, *Bible and Treaty: Missionaries Among the Māori, A New Perspective,* (Rosendale: Penguin Books, 2010), 314-315.

(tribe) context. My aim is to focus attention on key elements of a Māori worldview, those that are particularly important to me as a Māori woman of Ngapuhi descent.[80]

My life story described in this chapter helps explain why the hermeneutic I am developing has two distinct phases to it, the first is to explore aspects of a Māori worldview that might inform a Māori woman's biblical reading and the second to test this tool on the text of Judges 19–21.

Summary of chapters to come

I Have set the kaupapa (protocol) for this thesis by sharing Merekingi's story with the reader to show that many Māori like Merekingi are devoted to two worlds, the world of the Pakeha (European) and te ao Maori (the Maori world). Merekingi's story immersed in te Paipera Tapu (The Holy Bible) and her strong Maori beliefs involves my having to critically re-examine the on-going effects of reading the bible with the effects of colonisation in my life. Ultimately, however I have come to realise that my way of interpreting biblical texts are true to my identity as a Māori female reader.

I will now turn in Chapter Two to explain the methodology and research design, tracing the sweep of biblical hermeneutics, identifying reader-response as the appropriate location for my work, and exploring and explaining the place and significance of whakapapa (genealogy). I will draw on my grandmother Merekingi's weaving skills, to construct an image useful to readers, particularly Māori.

Chapters Three to Six focus on four elements of worldview that are essential to understanding whakapapa: Atuatanga (God experiences), kaitiakitanga (stewardship), mauri (genealogy of life principle) and tapu and noa (sacred and free from tapu). Initially I offer a systematic definition and then discuss the aspects of the elements in relation to developing a reading framework. The chapters aim to illuminate a Māori woman's knowing of God in preparation for the use of this understanding in interpreting biblical text later in this thesis.

Chapter Seven prepares for a close reading of Judges 19–21 by reviewing the work of other scholars in interpreting Judges 19–21. The chapter explores the nature of scholarly issues concerning violence, the namelessness of the characters, the silences within the text, the absence of God and the recognition of hospitality as a dominant motif. It also considers a number of readings which engage with contemporary contexts.

[80] Ngāpuhi is a Māori tribe centred in Hokianga and the Bay of Island. Most people who originate from or live in the Northern regions of New Zealand are affiliated to Ngāpuhi, the largest of the tribes in New Zealand with 150 hapu (sub tribes).

In Chapter Eight a whakapapa (genealogy) reading framework is employed to read Judges 19–21 through the lens of a Māori woman. The special features of this whakapapa framework are the five different characteristics used in interpretation, namely, classifying, narrating, including, reciting and analysing. A whakapapa reading framework identifies and uses five Māori values or elements, which are intrinsically linked to whakapapa: atuatanga, kaitiakitanga, mauri, tapu and noa. In essence, whakapapa (genealogy) has the capacity to explore all three worlds of the text.

Chapter Nine summarises the study's central arguments in finding a place for and developing the Māori hermeneutic that is whakapapa (genealogy). New questions are raised for future research.

2. RESEARCH DESIGN AND METHODOLOGY

Introduction

E kore au e ngaro te kakano ruia mai i Rangiatea.

I will never be lost, for I am a seed sown in Rangiatea.

This whakatauki (proverb) reminds us that we are the seed of Rangiatea (primordial). As such we are direct descendants of the heavens and earth and can trace our whakapapa (genealogy) back through to the very beginning of time, to the creation of the universe.[81] This is especially significant because it is whakapapa, underpinning and unifying our origin, that lies at the very core of what it is to be Māori.

Defining whakapapa

Whakapapa is

> the genealogical descent of all living things from the gods to the present time. The meaning of whakapapa is 'to lay one thing upon another' as, for example, to lay one generation upon another. Everything has a whakapapa: birds, fish, animals, trees, and every other living thing; soil, rocks, and mountains also have a whakapapa.[82]

Whakapapa is often translated using the English term "genealogy," but it is much more than that. It is the very essence of who we are as Māori. Whakapapa is the umbilical cord, the link that remains unbroken from before the created world into eternity. Whakapapa is belonging. Whakapapa is collective. Whakapapa is distinctiveness. Whakapapa is mana (authority). Whakapapa is our language, the house of our being.[83] Whakapapa is our lineage, our heritage, our duty, our history and eons upon eons of existence. "Whakapapa is the heart."[84] Whakapapa is the

[81] Joseph S. Te Rito, "Whakapapa: A Framework for Understanding Identity," in *MAI Review*, (2007). R. J Walker, "A Paradigm of the Māori View of Reality," *David Nichol Seminar IX Voyages and Beaches: Discovery and the Pacific 1700-1840*, conference paper (Auckland 1993).

[82] Barlow, *Tikanga Whakaaro: Concepts in Māori Culture*, (South Melbourne: Oxford University Press, 2001), 173-174.

[83] I borrowed this thinking from Heidegger's quote in Martin Heidegger, "Brief Über den Humanismus, Letter on Humanism," *Basic Writings*, ed. David F. Krell (London: Routledge, 1964), 217-218. Heidegger writes" language is the house of being, and in its home man dwells". Similarly, for Maori who believe that whakapapa is the house of being: it is not only a construct, it is an edifice, the soul of humanity.

[84] Api Mahuika (1934-2015) was an articulate tribal leader, and the chairperson of Te Runanga o Ngati Porou. He was also a Treaty of Waitangi scholar and an articulate speaker in both the Māori and the English languages. He believed strongly and often spoke of whakapapa as "the heart of everything Māori."

fundamental attribute and gift of birth. Whakapapa is voices from our past, memorized and transmitted orally by our ancestors from generation to generation in pre-European times. Whakapapa is rituals, song, poetry, ceremonies, beliefs and ways of behaving. Whakapapa is layers upon layers of oral tradition(s). Whakapapa is our chain of family of blood and of birth. It has remained, unbroken, from the beginning. Whakapapa is identity, our past, present and future. Whakapapa shapes our culture. Whakapapa is in the social or collective memory of the narrative of my iwi (tribe), Ngapuhi, a narrative that (now) includes the biblical tradition.[85] Whakapapa is the establishment of our truth.

Weaving – a metaphor

My grandmother, Merekingi, whose spirit breathes into this thesis, was an influential part of my growing up. Her skills in weaving nga kete (baskets) provide the metaphor for structuring this thesis. As a kai raranga (weaver) she was particularly attentive in organizing and creating a solid foundation for the designing of kete (baskets). This involved everything from planting, selecting, cultivating, harvesting and preparing the harakeke (flax) to weaving the ridge or backbone of the kete, its essential frame.

This backbone holding the kete together will be used as a metaphor for the interpretive whakapapa, which for many people helps to us to make sense of the world. Whakapapa, provides a spiritual connection for a person to their tribe, ancestors, land and Atua (God). Through whakapapa this multiplicity of threads is woven together, gathering individuals and created beings into a whole.

In order to develop a Māori woman's framework for reading biblical text using the tool of whakapapa (genealogy) multiple textures, approaches, theories, beliefs, values and actions will be gathered, discussed and synthesized. This chapter will first explore biblical interpretations, the three worlds of the biblical text and te ao Māori (the Māori world) through the lens of whakapapa (genealogy). It will then describe the significance of whakapapa for interpretation within te ao Māori before detailing five ways in which whakapapa is expressed. The final part of the chapter, taking each of those five characteristics in turn, will demonstrate how whakapapa is no stranger to the biblical text.

[85] Refer to the chapter on The Early Reactions in Bronwyn Elsmore, *Mana from Heaven: A Century of Māori Prophets in New Zealand* (Auckland: Reed Books, 1999), 7-21.

Whakapapa: Te rito[86]

During the weaving process Merekingi was always mindful of the presence of tapu (sacredness) embedded in the genealogy of the harakeke (flax). Gifted from God to the land and its people, the harakeke is deemed a dynamic and vibrant plant. The preparation of the flax is comparable to the groundwork required for interpreting text.

> Te whakapapa o te harakeke, te rito, nga taonga whakarere iho. O te rangi, o te whenua, o nga tupuna.[87]

According to the above karakia (prayer) whakapapa is the rito or central shoot of the harakeke (flax). In whaikōrero(speeches) the rito (central shoot) is described using the metaphor of a young child. In Māori thought the rito (central shoot), is considered the whakapapa, the origin of the harakeke. It serves as a link between plant and humanity ensuring the life cycle of the flax. The leaves either side of the rito are the matua (parent) leaves. These leaves must not be severed or cut as they are left in place to protect and nurture the central shoot. The outer leaves are the tupuna (ancestor) leaves and it is these particular leaves that are selected for cutting and weaving.[88] In a variety of ways the harakeke plant symbolizes the whanau (family). As such it is believed to be a gift from the heavens, and it is passed down from our ancestors through the oration of whakapapa.

Situating whakapapa in scholarship[89]

Herbert Williams, best known for his scholarship in the field of Māori language, defines whakapapa, as placing layer upon layer of recited historical narratives, genealogies and legends in sequential order.[90] Within these oral compositions is a landscape different from one seen through any Western lens. Ranginui Walker, former Professor of Māori Studies at Auckland University, writes of whakapapa "as a sequence of myths, traditions, and tribal histories that trace the origin of humanity

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[86] The rito is likened to the central shoot of the harakeke (flax), and it represents the world of human whanau: families within families. Refer to the Museum of New Zealand website: collections.tepapa.govt.nz.

[87] The prayer's literal translation is "the genealogy of the flax, the centre, the treasures flowing down, from the heavens, the land and the ancestors."

[88] Erenora Puketapu-Hetet, *Māori Weaving* (Auckland: Pitman Publishing, 1999), 4.

[89] Whakapapa—in broad terms—is the systematic and orderly record of not only human, but cosmic and primordial causes and effects which establish(ed) the relational framework around which all normative behaviours are constructed and understood. Refer to Barlow, *Tikanga Whakaaro: Concepts in Maori Culture,* (South Melbourne: Oxford University Press, 2001), 173-175.

[90] Herbert W. Williams, *A Dictionary of the Māori Language,* 7th Edition (Wellington: A.R. Shearer, 1975), 259.

from the creation of the universe."[91] Mere Roberts and Peter Wills, who are both in the field of physical biochemistry, maintain whakapapa acts as a means for Māori to locate things in time and space and forms the basis for Māori connecting with themselves and others.[92] These things apply to individuals, clans, tribes and all other animate and inanimate things including knowledge itself. Oratory such as this provides the means by which Māori learn of their past. Through songs, dances, speeches and stories we enter a universe where the present and future world of Māori is configured within the past.[93]

An oral dimension

As an oral culture Māori myths and other stories survived only as long as they were transmitted in a genealogical form from one generation to the next. Māori Marsden, Anglican priest, tohunga (expert), Ngapuhi elder, scholar, healer and philosopher of the latter part of 20th century, explains how myths and legends are held together by whakapapa.[94] A model example is provided by the late Revd. Kingi Ihaka who composed a poi chant (ancient Māori art form) to relate the gospel's journey throughout Aotearoa.[95] By using whakapapa as recitation and narration the gospel begins in the Bay of Islands, Ngapuhi country, at Oihi Bay where it "landed" and completes its journey in Ngati-Kahungungu Hawkes Bay. Several early Māori prophets are named and each one tells a unique story of how they became the possessors of Te Rongopai (The Good News). Here we observe how Māori used whakapapa (genealogy) as narration and recitation to communicate the gospel to the listening communities.

> Patu patu taku poi, ka rere taku poi, rere tika atu ana. Ka tau ki Ngāpuhi, kei reira te toka, kei Rangihoua kei Oihi rā, ko te toka tēnā. I poua iho ai, Te Rongopai rā e – Kā mau.
>
> *I strike my poi, my poi flies landing in Ngāpuhi country for there stands the rock at Rangihoua even at Oihi that is the rock on which was established. The Gospel – and became fixed.*[96]

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[91] Ranginui Walker, "A paradigm of the Māori View of Reality," *The David Nichol Seminar IX: Voyages and Beaches: Discovery and the Pacific 1700-1840*, conference paper (Auckland, 1993).
[92] Mere Roberts and Peter Wills, "Understanding Māori Epistemology – A Scientific Perspective," in *Tribal Epistemologies: Essays in the Philosophy of Anthropology,* ed. H. Wautischer (England: Ashgate Publishers, 1998), 43-77.
[93] Te Maire Tau, "Kakariki, Powhaitere: The Beauty of the Canoe Traditions," in *Huia Histories of Māori: Ngā Tāhuhu Kōrero,* ed. Danny Keenan (Wellington: Huia Publishers, 2012),13-32.
[94] Māori Marsden, *The Woven Universe: Selected Writings of Rev. Māori Marsden*, ed. Te Ahukaramu Charles Royal (Otaki: The Estate of Rev. Māori Marsden, 2003), 31.
[95] Kingi Ihaka, "Poi," in *He Karakia Mihinare o Aotearoa: A New Zealand Prayer Book* (Christchurch: Genesis Publications, 1989), 154-156.
[96] Ibid, 154-156.

> Hei whakakororia, Te Atua i runga rawa. Ka mau te rongo ki Aotearoa. Tēnā anō rā ko ana purapura I ruiruia rā I roto ngā iwi Ka kupu ka hua e –
> Hua nei! Whiti rawa atu koe
> Ki a Raukawa Ko Rota Waitoa Hei Mātaamua
>
> *To give glory to God in the highest and peace was declared throughout New Zealand and its seeds have been broadcast among the tribe and have grown and borne fruit bears now. When you have crossed tō Raukawa country it is Roto Waitoa the very first Māori ever tō be ordained tō sacred ministry.*
>
> Kei roto Wanganui, Ko te Tauri, Ka tae ngā rongo, Ki Ngāti – Ruanui. Ko Manihera rā, Ko Kereopa hoki. I whakamatea nei Mō te whakapono e - Ka tau ka rere taku poi Ki te Tairāwhiti Kei reira e ngaki ana Ko Taumatākura
>
> *And at Wanganui there is Wiremu te Tauri the first person tō introduce Christianity there. And the news has also reached the Ngāti -Ruanui people among whom are Mānihera and also Kereopa the first Christian martyrs for the faith in New Zealand – Indeed! My poi flies tō the Eastern seas and there strives Piripi Taumatākura who introduced Christianity tō Ngāti Porou.*
>
> Kei Mātaatua, Ko Ngākuku rā Kei Te Arawa Ko Īhāia kei roto Kahungungu Ko te Wera rā e…Te Wera! Ka tuhi, ka rarapa, ka uira. Te rangi e tū iho nei Tōia te waka Te utunga o runga. Ko te aroha; Paiherertia mai Te Rangimārie, Auē Hei!
>
> *While in Mātaatua country in Ngākuku and in Arawa country is Īhāia and in Ngāti -Kahungungu country is Te Wera…Yes, te Wera. The lightning glows and flashes well above the heavens drag the canoe, with its cargo of love; bind it with peace Auē! Hei!*

While the message of the Bible was delivered to Māori through oral stories, chants, song and riddles it was the different whakapapa structures that help(ed) Māori explore the theological, spiritual and historical aspects of the text.[97] The stories of the Bible lend themselves naturally to the structure(s) of whakapapa. The new reading and writing knowledge crossed traditional boundaries and challenged the precedence of whakapapa.[98] For example, Judith Binney, Professor of history at the University of Auckland, notes that the parable was a device used by Māori in oral traditions as a device to give meaning to stories or to demonstrate the lesson to be taught. She notes that the parable is a test set by those with "ultra-human" in its source and the answer was known only to those with faith.[99] As will be discussed later in more detail, whakapapa is the backbone for reading biblical text.

[97] We will explore these structures more fully in Chapter 8.
[98] Bradford Haami, "Ta Te Ao Māori: Writing the Māori World," *Huia Histories of Māori: Ngā Tāhuhu Kōrero*, ed. Danny Keenan (Wellington: Huia Publishers, 2012), 164-195.
[99] By "ultra-human" Binney means a person with divine power similar to Jesus. Māori believed Tohunga had the power to prophesy, heal and communicate with te Atua (God). Refer to Judith Binney*, Stories Without End: Essays 1975-2010,* (Wellington: Bridget Williams Books, 2010), 76.

Oral Tradition: a cultural map

The biblical world reflects a traditional society steeped in oral tradition. Hermann Gunkel, a German Old Testament scholar writing early last century, noted that the "Hebrew Scriptures and the New Testament began life as oral tradition passed down through the generations."[100] In the ancient world memorization was a major means of education; accurate memorization was important and encouraged.

Gunkel, whose major works cover Genesis and the Psalms, focused his study on the oral tradition behind written sources.[101] In his view most of the basic genres of Israel's literature were formed in an oral period.[102] He suggested that oral composition and the sacred tradition of Israel underwent a long process of transmission before they were written down in scripture.[103] It is similarly argued that between the death of Jesus and the writing of the gospels Jesus' words and stories of his deeds were handed down orally.[104]

In his book, *Ngapuhi Narratives*, Hone Sadler explains that through word of mouth Māori retained all knowledge.[105] The information received was put forward for discussion in a whare wānanga (esoteric learning school) where it was debated, sometimes over years or generations, and weighed with a deep sense of responsibility. [106]

Pei Te Hurinui Jones, a Māori scholar, translator and genealogist, defends the capacity of the Māori memory and its place in Māori oral tradition. In 1958 he observed that the study of Māori traditions, based on genealogies, appeared to be in conflict with Pakeha (Western thinking). "To my mind," he wrote, "the difficulty stems from the fact that the Pakeha is confronted by complex oral accounts comprising strange names, unfamiliar constructs and unexplained variations of whakapapa" (genealogies)."[107] It is this unfamiliarity with oral culture that dominated the push for change from the early 1840s from oral to written documents.[108] To Māori, written

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[100] Herman Gunkel, *Creation and Chaos in the Primeval Era and the Eschaton*, trans. William J.R. Whitney (Gottingen: Vandenhoeck and Ruprecht, 2006), xxv.
[101] Ibid.
[102] Ibid.
[103] Susan Niditch, *Oral and Written Word: Ancient Israelite Literature,* (Louisville: Westminster John Knox Press, 1996), 2.
[104] Eric Eve, *Behind the Gospels: Understanding the Oral Tradition,* (London: SPCK, 2013), xiii.
[105] Hone Sadler, *Ko Tautoro Te Pito O Toku Ao: A Ngāpuhi Narrative,* (Auckland: University Press, 2014), 148-149.
[106] Ibid.
[107] Don Keenan, "Aversion to Print: Māori Resistance to the Written Word," *A Book in Hand: History of the Book in New Zealand,* (Wellington: University Press, 2000), 20.
[108] Jane McRae, *Book and Print in New Zealand: A Guide to Print Culture in Aotearoa,* ed. Harvey, Maslen and P. Griffith (Wellington: Victoria University Press, 1997), 1-40

communication conveyed the magical power of the missionaries' teachings and the divine power of the European God.[109]

Māori oral tradition

In Māori culture, truth is passed down through generations orally. The stories are not memorized or repeated word for word but are adapted to a particular context. In many tribal ceremonies – tangihanga (funerals), hui (meetings), powhiri (welcome ceremonies) – the oral tradition to this day still remains a major part of our culture. The meaning of the discourse is generally achieved through the interaction between the listener and the speaker. See, for example, the legends that concern the origin of the world, the ancestors of humanity, narratives of Tane nui-a-rangi procuring the three baskets of knowledge and of Io the Supreme God. These historical narratives are still recited by elders on the marae (meeting places) and are told back and forth in time from past to present and vice-versa. Not only do they remind us of something bigger than ourselves but the stories provide a point of entry into the mental world of our ancestors who passed these stories on because they found something of themselves in them. As Mereana Hond, Māori lecturer and journalist, points out,

> My cultural framework for living is passed on to me in oral tradition, through waiata, karakia, mythology, whaikōrero, and karanga. Deny me my oral tradition and you deny me my cultural map.[110]

Her words help to highlight the importance of oral tradition, which promotes an intrinsic connection between past and present. The cultural map provided in fact lays a template for the future.

In Aotearoa New Zealand, biblical knowledge was initially given orally to its first Māori listeners in te reo Māori (Māori language) becoming honed and understood as a community's faith. Indeed Māori ability to memorize whakapapa equipped Māori to grasp the insights and recognize truth. [111]

Passion for the scriptures

Within the scriptures Māori people found stories, parables, songs, poems and historical events of a people of another time and place that resonated with their own

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[109] Elsmore, *Like Them That Dream*, 30.
[110] Mereana Hond, "An Uncomfortable Union," *Stimulus: The New Zealand Journal of Christian Thought and Practice* 6 (1998); cited by Rob Mckay, "Atuatanga: A Māori Theology and Spirituality," *Mai I Rangiatea,* vol. 2*,* ed. Pare Aratema, Kaye Radovanovich, Cecilia Rooderkerk, and Lisa Spargo (Rotorua: Te Whare Wānanga o te Pīhopatanga o Aotearoa (2005), 5-20.
[111] Judith Binney*, Stories without End*, 323-351.

traditions. Many Māori responded to the scriptures with such passion it inflamed their imagination, conveying deep truths within their lives.[112]

According to Elsmore, in the 1830s and 40s Māori people interpreted the scriptures from their own basis of understanding and on many occasions new converts adhered so seriously to the Word that they conducted themselves in a manner far beyond the letter of the new religion.[113]

Māori people's desire to understand the biblical language and its message is reflected in the life of one of our Te Rarawa chiefs; Nopera Pana-kareao.[114] In 1836, as a young man, he was baptised a Christian. He later procured a copy of the Māori New Testament and travelled between neighbouring villages proclaiming the gospel news and inviting people to join the Christian movement. During that time he was responsible for converting many northern New Zealand groups to Christianity.[115] From all accounts Pana-kareao engaged the listeners/readers with the biblical narratives on the basis of their experiences.

Seeking a methodology

Biblical scholarship over the years has done important work in exploring the role of different worldviews in the process of interpretation, in particular enabling new insight and appreciation into the worlds of biblical texts.[116] In reading the biblical text, we are in chorus with three textual worlds. Sandra Schneiders distinguishes these three worlds as: i) the world behind the text; ii) the world in the text; and iii) the world in front of the text.[117] These three worlds focus on how the narrative structures (world of the text), set the stage for a reader to make interpretive decisions (world of the reader), based upon some knowledge of the worldview of the ancient Israelites (world behind the text). In this thesis it will be argued, that whakapapa as a reading lens has the facility to focus on how the narrative structure (world of the text) sets the stage for a reader to make interpretive decisions (world of the reader) based upon the worldview of ancient Israel (world behind the text).

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[112] Ibid, 92.
[113] Elsmore. *Like them that Dream*, 57.
[114] In the Far North of New Zealand, during one six-month period during the 1830's, 229 people were received into the Christian church. Across the country, 30,000 or more attended CMS (Christian Mission Society) public worship services during the 1938-1940s. Refer to Newman, *Bible and Treaty*, 116.
[115] Angela Ballara. "Nopera Pana-Kareao," *Dictionary of New Zealand Biography*. *Ministry or Culture and Heritage,* (2015), http://www.teara.govt.nz/en/biographies/1p3/pana-kareao-nopera.
[116] Sandra Schneiders, *The Revelatory Text: Interpreting the New Testament as Sacred Scripture* (San Francisco: Harper Collins, 1991), 127.
[117] Ibid, 97-179.

The *world behind the text* is author centred and refers to the historical context of the text's production and the events that occur within it. When applying historical criticism to the biblical text scholars try to determine the intent of its author. Historical critical approaches include source, redaction, tradition and form criticism. Such approaches offer valuable tools for understanding the worldview held by the original authors of the text and the societies of the historical world.[118] Some readers use the text as a "window on the ancient world which one can discern to some extent, the author's and her or his historical theological and ideological agenda as well as the community to which the text was originally addressed and the ancient world in which that community lived."[119] In order for the text to give meaning to subsequent readers/listeners it must be interpreted i through various methods which are used to clarify the meaning of the text. Historical criticism does hold a place in a Māori hermeneutic since historical interpretations provide insights for people who read the Bible through lens of the past and the present.

The world within the text, a text-centred lens, is explored through the forms of literary composition. Text-centred approaches are concerned with the way language is used as a means of communication.[120] By looking at the world within the text one achieves a better understanding of the literary methods that play a role in the interpretative process.

The textual world includes story, plot, events, and persons within the text that are interpreted in terms of their relationship to the world within the text rather than in terms of their connection to the world of the author.[121] The world of the author is the actual world in which the author lived, including its patterns of behaviour, social institutions, ideological, economic and religious structures.[122] Rather than locating meaning in the world of the author, text- centred approaches argue that events, characters and places found in the text can only be understood within the world of the text itself. So it is time for the Māori reader through the process of imagination to construct new theories and new methods that plays an important role in actualising the meaning of the world within the text.

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[118] Anne F. Elvey, *An Ecological Feminist Reading of the Gospel of Luke: A Gestational Paradigm* (Lewiston: The Edwin Mellen Press, 2005), 6-8.
[119] Sandra Schneiders, *The Revelatory Text*, 113.
[120] K. Vernon Robbins, *Exploring the Texture of Texts: A Guide to Socio-Rhetorical Interpretation* (Pennsylvania: Trinity Press, International, 1996).
[121] W. Randolph Tate, *Handbook for Biblical Interpretation*: *An Essential Guide to Methods, Terms, and Concepts* 2nd edition (Grand Rapids: Baker Academic, 2012), 474
[122] Tate, *Biblical Interpretation: An Integrated approach*, 84.

As a final observation, according to Tate, "the Hebrew narrative contains history which is mimetic rather than historical narrative. It uses gaps, perspective, characterisation, patterned repetition, setting, plot and a host of other literary devices to communicate it message."[123] The reader is challenged to actualise the meaning in the text, and, as such, the reader cannot remain outside the text. Rather he/she becomes a participant, making connections, evaluating new perspectives and thus allowing the narrative to speak truths as narratives.[124] The text means nothing until someone means something by it. In light of this, we now turn to the role of the reader in the world in front of the text.

The *world in front of the text* is centred around the reader or reading community and refers to the world created as a result of engagement in the interpretive process. The present reader or reading community in conversation with or in opposition to other contemporary worldviews is embedded in the reading of the text.[125] The reader brings to the text a vast world of experience, presuppositions, methodologies, interests and competencies.[126]

This world invites the reader to enter and to examine what the text says to the present reader.[127] The text is re-contextualised through the lenses of the reader. What we observe is that meaning results from a conversation between the world of the text and the world of the reader which is, in a way, informed by the world of the author. It offers a framework of how the three worlds of author, text and reader intersect to produce meaning.

Without an author there is no text; without a reader, a text does not communicate. In a real sense, an unread text carries no meaning, because it can mean nothing until there is a mutual engagement between reader and text. Meaning involves a process of signification in the act of reading.[128]

Thus texts must be read and made sense of within the reader's complex world. As we read a text we infer meaning and that meaning is in some measure determined by our own understanding of our own world. But the problem with this is interpretation begins with the presence of the reader in which we might have the same terms but different contexts. But where does that leave the text?

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[123] Ibid, 103.
[124] Ibid.
[125] Paul Ricoeur, *Interpretation Theory: Discourse and the Surplus of Meaning* (Fort Worth: Texas Christian University, 1976), 80-88.
[126] Tate, *Biblical Interpretation*, xiii.
[127] Hans-Georg Gadamer, "The Historicity of Understanding," *The Hermeneutics Reader,* ed. Kurt Mueller Vollmer (New York: Continuum, 1985), 256-292.
[128] Tate, *Biblical Interpretation: An Integrated Approach*, 157.

Building upon this thought I turn to Gadamer, who argues that meaning must be re-awakened to spoken language by the reader. In other words, to understand text is not to reason one's way into the past but to have a present involvement in what is said.[129] At the same time, Gadamer insists, interpretation is not an action of one's subjectivity but a historical act, a placing of oneself within a process of tradition in which past and present are fused.[130]

Fusing horizons

In the 1900s, Hans-Georg Gadamer (1900-2002), the most influential figure in the development of twentieth century hermeneutics and best known for his 1960 magnum opus *Truth and Method*, advocated that interpreting a text involves a "fusion of horizons" where the reader interprets the text from their his/her worldview.[131] When we read a text, at a certain point there is a converging of the author's horizon and the reader's horizon.[132] In the process of interpretation there is a dialogue between two worlds where a fusing of horizons occurs between past text and present reader.[133] The horizons of the text and the reader meet and fuse as they both focus upon their object of concern which is the thing said or pointed to in the text.[134] While a detailed critique of the theories of Gadamer is beyond the scope of this study, Vanhoozer notes that it was Gadamer and also Ricoeur who spearheaded the turn away from the author to the matter of the text.[135] Gadamer makes it clear that whatever speaks to and challenges us through the text is not purely the author's voice.[136] It is instead a conversation in which two people attempt to come to a common understanding about some matter, which is of interest to both. It is a meeting of two worlds – the world of the text and the world of the reader.[137] Interpretation therefore proceeds mindful of the reader's social location.

According to Ricoeur, the reader brings pre-understanding to text and then must configure the world of the text following the cues of the text. At the point of re-

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[129] Hans-Georg Gadamer, *Truth and Method* (trans. Joel Weinsheimer and Donald G. Marshall: London: Sheed and Ward, 1998), 258.
[130] Ibid.
[131] Ibid, 269-270.
[132] Ibid, 253.
[133] Tate, *Handbook for Biblical Interpretation*, 174.
[134] Gadamer, *Truth and Method*, 292.
[135] Paul Ricouer (1913-2005) was an influential French philosopher who developed the field of phenomenology and hermeneutics. His understanding of text and his concept of distanciation is related to Gadamer's principle of the "fusion of horizons." Refer to Gadamer, "The Historicity of Understanding," 256-292.
[136] Ibid.
[137] Other authors who discuss "fusion of horizons" in this way include Luis Alonso Schökel and Jose Maria Bravo, *A Manual of Hermeneutics,* (Sheffield: Academic Press, 1998), 92-93; Jan Edward Garett, "Hans-Georg Gadamer on Fusion of Horizons" in *Continental Philosophy Review* Journal 11007. Edited by A. Steinbock, (1978): 392-400.

configuration Ricoeur brings in a reader-response theory, one that grew out of phenomenology as a description of the experience of reading. It is at this point of re-configuration that reader-response theory applies. [138] Some reader-response theorists argue that the literary work comes into existence only through an interaction between text and reader. But there are other critics who impose limitations on the reading process by postulating a reader who is presupposed by the text - an implied reader. The implied reader or intended reader is not fixed in the text, but rather he/she exists merely in the mind of the author. This reader belongs exclusively to the real author in whose imagination he or she exists.

A reader-response approach to reading biblical text seeks to challenge the role of the author and the text and emphasizes the role of the reader in constructing meaning. The shift to a focus on the reader leads to an expansion of methodologies to accommodate ideological approaches such as liberation, feminist, post-colonial, ecological and eco-feminist hermeneutics. These methods serve as a reminder that all readers bring to the biblical text their own context, experience and conceptual frames of reference, and that these shape and determine the meaning making process. The type of approach advocated by reader-response provides the mandate for interpreting the text from a Māori woman's worldview.

Engaging with reader-response criticism

One of the ways that Māori voices may be heard is through the use of reader response approaches to the text which privilege the world-views of the reader. Reader-response interpreters often draw on historical, socio-cultural and literary critical analyses as starting points and then employ a hermeneutic that focuses on the world in front of the text. This world is represented by the worldviews or cosmologies of the reader or reading communities in conversation with other worldviews embedded in the text.[139]

The difficulty for me as a Māori woman has been that while I am invited to benefit from the work of biblical scholars working to discover the world behind the text and the world within the text I have to inhabit white, Western, often male worlds in front of the text. Reader-response approaches, however, assist Māori readers. I am able to legitimately draw on Kaupapa Māori (Māori protocol) so that I, a Māori reader, am

[138] Paul Ricoeur, *Time and Narrative*, (Chicago: University of Chicago Press, 1984), 70-87.
[139] Schneiders, *The Revelatory Text*, 97-179.

no longer caught up in Western ways of reading. Instead I am able to bring my own worldview to the biblical text for interpretation.

Reader-response criticism, which developed in the late 1960s, focuses on the reader and his/her experience of a literary work. It is in contrast to other schools and theories that focus attention primarily on the author or the content and form of the work as the primary determinant of reading.[140] This approach to biblical studies provides an entry point into biblical interpretation because it takes a Māori worldview seriously. It allows Māori readers the freedom to become actively engaged in reading the scriptures and experiencing God from within their own context.

Most reader-response critics assume that literary works come into existence only through an interaction between text and readers, but there are in fact varying degrees of difference in the role attributed to the world in the text versus the world in front of the text. Two of the most prominent reader-response critics are Wolfgang Iser (1926-2007) and Stanley Fish (1938-). Both have something to offer to this particular reader-text encounter.

Iser and Fish

Iser held two positions that defined his approach to reader-response criticism. He believed the meaning of a text is found in its content and that the meaning of the content is a supposition of the reader. Iser also maintained that the author's intention should be considered but not without the intention of the reader being combined with it.[141] For Iser meaning was a productive, creative process set in motion by the text that involved the imagination and perception of a reader.[142] Of particular interest here is his emphasis on meaning as a creative process and his linking of a past writer with a present reader.

Fish, however, believes reader-response criticism should primarily revolve around the act of reading rather than on the history of the text.[143] Meaning is thus firmly within the arena of the reader's psyche, or that of the reading community. He argues that a reader's judgments are not individual but, rather, are socially constructed.[144] The reader's interpretation therefore conforms to the assumptions of the community whose members share historically conditioned expectations based on culture, values and so on. As a Māori reader, from a culture that is deeply communal, how I

[140] Ibid, 365-367.
[141] Ibid.
[142] Ibid.
[143] Edgar V. McKnight, "Reader-response Criticism," *To Each Its Own Meaning*, ed. Steven McKenzie and Stephen Haynes (Louisville, Westminster John Knox Press, 1999), 230-252.
[144] Stanley Fish, *Is There a Text in This Class? The Authority of Interpretive Communities,* (Cambridge: Harvard University Press, 1980), 171-173.

read the text must be shaped by the belief system of my whanau (family), hapu (clan) and iwi (tribe). We inherit and inhabit a unique and ancient past. Our ancestors are our contemporaries. Our community is therefore past and present, dwelling together. It is my intention to allow past and present voices to speak. A holistic reading of this kind will form an important theoretical and narrative contribution to existing biblical reader-response methods.

Who determines the reading?

It is noted that Fish's later work on reader-response is epistemological in that it deals with how one comes to know. What one thinks and knows is an interpretation that is only made possible by the social context in which one lives. He posits that "meaning is not in the text but in the reader, or rather the reading community."[145] In other words readers control the text but the interpretative community in a sense control the reader.[146] Fish takes the idea of the hermeneutical circle seriously, the idea that the whole meaning of the text is grasped only after each of the parts has been understood and by referring to the individual parts of the text the reader then gets a sense of the whole meaning.[147]

My objective in embarking on a reader-response approach is to bring questions to the biblical text from a Māori worldview in order to inform the twenty first century reader/hearer. As an interpreter, I am not seeking to stand on any one discourse but to bring about a dialogue that weaves together the insights of Māori principles with literary and biblical perspectives. Fish's approach is helpful because the text can be read from a spectrum of positions and it has the capacity to persuade the reader – in this case, Māori – to make a judgment based on his/her value system.

As indicated earlier, Iser also maintains that meaning in the text is found in its content, thus both the reader and the author create the meaning of the text.[148] Unlike Fish, Iser uses a phenomenological approach.[149] He stakes his theory on the dialogic nature of words (the imagination of other texts) and insists the reader focus on different perspectives offered by the text, for in the process the text engages with

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[145] Robert M. Fowler, "Who is 'The Reader' in Reader Response Criticism?" *Beyond Form Criticism: Essays in Old Testament Literary Criticism*, ed. Paul R. House (Lake Winona: Eisenbrauns, 1992), 374-394.
[146] Ibid.
[147] For the assumption that a reader can understand a part of the text only after the whole has been grasped and that the whole can be grasped only after each of the parts has been understood, see Tate, *Handbook for Biblical Interpretation*, 193.
[148] Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (London: Routledge and Kegan Paul, 1978), 37.
[149] Iser, Wolfgang. "The Reading Process: A Phenomenological Approach" in *New Literary History,* vol. 3 (Baltimore: Johns Hopkins UP, 1972), 274-294.

the reader's feelings, emotions and imagination, making the text active and creative, like a piece of art.[150]

Text: a piece of art

Iser argues that literature should be viewed as a performing art in which each reader creates his or her own unique text-related performance.[151] The meaning originates within the mind of the reader and becomes the subject of the text. So the reading of the text involves the intention of the reader and the intention of the author. His reader-response theory recognizes the reader as an active agent, one who activates the meaning structures of the text to formulate real meaning. He/she imparts real existence to the work and completes its meaning through interpretation.[152] For Iser, reading is a game of imagination and, like a piece of art, the reader can shade in and animate the text so that it takes on a reality of its own. Thus, the text is endowed with textures that incorporate beliefs, values, emotions and activities.

Text: Active and Creative

For Māori, with oratory as their history, written texts were more than symbols or marks on a blank piece of paper. Instead they were works of art that communicated different social situations, norms, values and worldviews. The literary forms yielded new meanings to their whaikōrero (speech making), whakatauki (proverbial sayings), moteatea (poetry), purakau (stories), waiata (songs), haka (dance), whakairo (carvings) and raranga (weavings).[153] All these texts rank alongside the reciting of whakapapa, karakia (prayer) and incantations as both sacred and prized knowledge.[154] They comprise a complex set of beliefs, values, customs and knowledge, transmitting guiding principles for Māori over time as dictated by one's environment.[155] Their importance lies in the various social functions that they serve and their artistic quality. This is akin to Iser's claim that, "a text is pleasurable only when it is active and creative."[156]

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[150] Tate, *Handbook for Biblical Interpretation*, 367.
[151] Iser, *The Act of Reading*, 37.
[152] Tate, *Handbook for Biblical Interpretation*, 374.
[153] Kuini Jenkins gives a very descriptive account of the printed word: "Seeing marks on the page that can talk and last through time and space and can be repeated from one person to another was seen as a miracle for Māori people". Refer to Kuini Jenkins, *Te Ihi Te Mana, Te Wehi o te Ao tuhi: Māori Print Literacy 1814-1855: Literacy Power and Colonization*, unpublished Masters Dissertation (New Zealand: University of Auckland 1991), 38.
[154] There are a vast number of karakia and recitations that come down to us from the separation of Ranginui and Papatuanuku that reflect this prized knowledge. Refer to Michael P. Shirres, *Te Tangata: The Human Person*, (Palmerston North: Accent Publications, 1997), 65-74.
[155] Māori Marsden, *The Natural World and Natural Resources: Māori Value Systems and Properties - Working Paper 29*, (Wellington: Ministry for the Environment, 1988).
[156] Iser, cited by Tate, *Handbook for Biblical Interpretation*, 368.

I find that this correlation of reading and artistic imagination provides a means for me to interpret the visual imagery of Māori conceptual tools in dialogue with literary imagery. Māori language is profoundly metaphorical. Skilled Māori orators are constantly using metaphors in their delivery of speech primarily because they are describing phenomena to the "ordinary listener."[157] A metaphor epitomizes what a great delivery of speech or text should be. "It presents an alternative world, which the listener/reader enters through a suspension of the ordinary world."[158]

Engaging with the gaps

While as a reader I am permitted to bring my worldview into reading the text, Iser also challenges me to engage with the "gaps" in the text claiming, "reading is not a matter of making sense of what is there but what is not there."[159] This allows the reader an opportunity to bring to the text something new and previously non-existent. I can critically engage with this theory of filling the gaps and move towards the imaging of a world not identified by the text. As Iser claims, "the written part of the text gives us the knowledge, but it is the unwritten part that gives us the opportunity to picture things."[160] Elsewhere Iser notes that "the gap functions as a kind of pivot on which the whole text-reader relationship revolves. Hence, the structured blanks of the text stimulate the process of ideation to be performed by the reader on terms set by the text."[161]

Where is the Māori voice?

To date, Māori voices have been either silent or rarely heard within biblical scholarship so there is an urgent need for Māori to construct and apply ways of reading text.[162] The difficulty for Māori is the residual effects of a brutal policy designed to assimilate Māori into one race to the point of discouraging our own language and denying our theories, myths and historical narrative. This has muzzled our indigenous voice. As a minority group in Aotearoa New Zealand since the early nineteenth to twentieth century, it has been a painful struggle to exercise what is viewed as a fundamental right to represent ourselves.

This project is about developing a Māori hermeneutical framework for reading biblical text, but it is equally about offering the non-indigenous world our beliefs, our

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[157] Sallie McFague, *Metaphorical Theology,* (Philadelphia: Fortress Press, 1982), 21-29.
[158] Ibid, 59.
[159] Janice Capel Anderson and Stephen Moore, *Mark and Method: New Approaches in Biblical Studies,* (Minneapolis: Fortress Press, 1992), 50-83.
[160] Iser, *The Reading Process*, 279-299.
[161] Iser, Act *of Reading*, 86.
[162] To my knowledge once completed this will be the first ever PhD presented by a Māori scholar working in biblical hermeneutics.

stories, our values and our indigenous knowledge. In this sense it is both a responsibility and a yearning to find out how my ancestors understood the worlds of the biblical text. Drawing on my ancestors' longing to understand the scriptures it is important to read the Bible in a way that acknowledges their myths, language, stories, beliefs and wairuatanga (spirituality).

A Māori hermeneutical reading offers a creative dialogue with the text by drawing upon key Māori values from within social and cultural ideology. Matauranga Māori (Māori knowledge systems) are characterised by being holistic, having a connected view of people and nature and including a wide range of social well-being values. To read in this way, not being dependent on Western theories, promises to make the Bible a more accessible, empowering spiritual resource for indigenous readers.

Toward a Māori hermeneutical lens

Whether reader-response criticism of the biblical text is viewed positively or negatively depends on the worldview of the reader and the authority and inspiration that is attributed to the Bible in that worldview. The primary objection to reader-response is that it is the reader who ultimately determines the meaning of the text, not the author, so it is the reader who fills the gaps within the text.[163] Literary criticism argues that the reader can undermine the authorial intent of the text because the reader brings his/her pre-suppositions to the text. [164] In other words the source text is considered an expression of the author's values the text but the reader is not tied to the author's values. Unlike a piece of art, the text is not linked to the artist's intentions. Instead the "artist comes back as a guest who is not necessary in the interpretation process."[165] So the interpreter can be said to be a creator trying to negotiate with the author to reveal the hidden message in the source text. In fact, as will be revealed by using a Māori woman's hermeneutical lens the text as a formal entity does not exist apart from the reader's interpretive task.

As a Māori reader I would argue that biblical interpretation developed by Western interpretative tools, rather than a hermeneutic shaped by a Māori reader's worldview, is incapable of speaking into the realities of inequality, oppression, assimilation and exploitation experienced by Māori people through colonization. So this project is about offering a different way of reading text from a Māori hermeneutical mindset.

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[163] Ibid, 86.
[164] Chris Lang, *Brief History of Literary Theory*, (Xenos Christian Fellowship), 2007.
[165] Grant Osborne, *The Hermeneutical Spiral: A Comprehensive Introduction to Biblical Interpretation* (Illinois: InterVarsity Press, 1991), 377.

The undeniable reality is that the Māori soul is "culturally displaced and yearning for a sense of place."[166] As Māori readers seek this place we must not allow dominant discourses or scientific approaches to history to rob us of our stories and our collective memories.

While I agree that text can be interpreted with many different interpretative tools, as a Māori reader I believe reader-response provides the freedom to dispense with Western reading practices so dominant within biblical scholarship. A reader-response approach validates, dignifies and engages with Māori perceptions, experiences and insights.

Through a reader-response approach, Māori can read biblical text on our own terms and read from and for our own specific locations. A reader-response approach validates, dignifies and engages with Māori perceptions, experiences and insights. Approaches to interpreting text like historical-critical methods, for example, are too limited in that they exclude the reader's imagination in determining meaning. Through a reader-response approach, Māori can read biblical text on our own terms and read from and for our own specific locations.

As previously noted, whakapapa brings all aspects of te ao Māori (the Māori world) into focus. Te Aro-nui, the world around us, Tua-uri (the spiritual world) and Tua-atea (the eternal realm that of the gods). Whakapapa is the mechanism for establishing for Māori a place in the world and relationships with one another. Whakapapa informs relationships between Te Atua (God) tupuna (ancestors), whenua (land) and tangata (people).[167] Thus Whakapapa can mediate between worlds within the biblical text.

The Reading Community

In McKnight's words the "Bible is read in the context of continuing communities of faith and even readers who do not share the faith of those communities are influenced by the fact."[168] Fish maintains that "we interpret texts because each of us is part of an interpretive community so the text as a formal entity does not exist apart from the reader's interpretive act that gives us a particular way of reading text."[169]

[166] Like the Tongan reader, Māori also yearn for his/her whenua (a place to stand). Vaka'uta claims a tua reading is conceived from the Tongans concept of place. Refer to Nasili Vaka'uta, *Reading Ezra 9-10 Tu'a-Wise* (Atlanta: Society of Biblical Literature, 2011), 69.
[167] Callaghan, *Te Karaiti in Mihingare Spirituality: Women's Perspectives,* 246.
[168] McKnight, *Reader-Response Criticism*, 230-252.
[169] Osborne, *The Hermeneutical Spiral*, 378-380.

Fish highlights that reading is firmly set in the psyche of the reader or the reading community. It is the reader or the reading community and not the author who determines what the text means.[170] Interpretation is socially constructed because the ideology of the community plays a part in the experience of hearing or reading.

By way of example, within Māori life a kauwhau (sermon) or whaikōrero (speech) given at a tangi (funeral) is designed, delivered and understood quite differently to one given in one's church as a Bible study. At the tangi (funeral) or the urupa (cemetery) the text is addressed to the deceased, the dead and ancestors. The listening or interpretive community unites with the text and produces meaning. According to Fish, "the reading situation dominates the text, which guides but has no identity outside the mind of the reader."[171] The implication here is the reader or interpretive community produces meaning but there is the possibility that the text has more than one meaning for different readers/listeners.

Speaking as a Māori reader, a reader-response methodology is a way forward for reading biblical text through a whakapapa (genealogical lens). As a Māori who inhabits two worlds, the physical and the spiritual, reading the text as an ancient document with original meaning as well as reading it for contemporary significance is expected. Using whakapapa, the act of interpretation becomes a present engagement with the past – a fusion of past and present – with relevance for the future. It also requires that I inhabit the worlds behind, within and in front of the text simultaneously.

A Māori worldview

A worldview is in many ways a collection of beliefs about life and the universe that are held by an individual or social group.[172] These assumptions about reality constitute a system of co-ordinates or a set of reference points that can be theoretically defined.

Contemporary Aotearoa New Zealand is a multi-cultural society, but our founding covenant recognises the existence and different needs of two cultures, two worldviews Māori and Pakeha. Melanie Cheung, a Māori scientist, claims that these two worldviews contain fundamental assumptions that are the cause of the political and social instability associated with modernisation during the past two centuries.[173]

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[170] Ibid, 379.
[171] Ibid, 378
[172] Diederik Aerts, Leo Apostel, Bart De Moor, Staf Hellemans et al., *World Views: From Fragmentation to Integration,* (Brussels: VUB Press, 1994), 9.
[173] Melanie Cheung, "The Reductionist-Holistic Worldview Dilemma," *MAI Review* 3.5 (2008): 5.

The more dominant western scientific worldview has been well articulated in written form. By contrast, relatively little has been written about a Māori worldview.[174]

My aim is to focus attention on key Māori values that play an important role in elucidating key characteristics of a Māori worldview – those that are particularly important to me as a Māori woman of Ngapuhi descent, for these and whakapapa are tightly bound up in one another. Mere Roberts expresses it this way

> Multiple kinships are expressed as ontologies within the web of whakapapa, which acts as a cognitive template for ordering and assigning relationships to purpose and context. A worldview based on the notion of kinship between and among all things, including humans as well as the knowledge arising from it cannot be other than cultural - hence there is no nature - culture divide.[175]

Hence the use of whakapapa as a cognitive framework for understanding the world and making sense of it is not consigned to history, rather it is employed by Māori as a tool for understanding the world. Marsden claims that a Māori worldview is the central systemisation of conceptions of reality which members of its culture assent to and from which their value system stems.[176] A Māori worldview is central to the ways that Māori experience and make sense of the world by shaping the kaupapa (values) and tikanga (codes of behaviour) that Māori live by.[177] Encounter with European settlers has challenged traditional Māori values and ways of life.[178] Many modern Māori scholars think that a return to core values is an essential part of achieving the goal of Māori renaissance and survival. There are several values that are fundamental to Māori cultural concepts including: atuatanga (knowing of God); tapu (sacred) and noa (ordinary); wairuatanga (spirituality); whanaungatanga (kinship); kaitiakitanga (guardianship); manaakitanga (generosity); mauri (the life principle); and kotahitanga (unity).[179] Similar values are embedded in other indigenous cultures. According to Mead these are not just values and principles, but also ways of being and of relating to others.[180]

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[174] Marsden, *The Woven* Universe, 55-72.
[175] Mere Roberts, "Revisiting the Natural world of the Māori," *Huia Histories of Māori*: *Nga Tāhuhu Kōrero,* ed. Danny Keenan (Wellington: Huia Publishers, 2012), 52.
[176] Marsden, *The Woven Universe*, 56.
[177] Hirini Mead, *Tikanga Māori: Living by Māori Values,* (Wellington: Huia Publishers, 2003), 13-28.
[178] Newman, *Bible and Treaty*, 169-179.
[179]Refer to the following texts. Mason Durie, *Nga Tai Matatu*: *Tides of Māori Endurance* (Victoria, Australia: Oxford University Press, 2005),151-159; James Henare, *Sustainable Development in Tai Tokerau West, Ngati Kahu*, research report (New Zealand: University of Auckland, 1995).
[180] Mead, *Tikanga Māori*, 27-32.

A three-tiered structure

Traditional Māori thinking presents us with three sources of knowledge. Marsden refers to these three sources of knowledge as a three-worldview. [181] It is a three-tiered structure. The first world is "Te-aronui," which translates as "the world before us," the space where all people live. The second world is "Tua-uri," which translates as "beyond in the world of darkness." This is the spiritual world, the real world, which encompasses all tupuna (ancestors). The third world is "Tua-atea" the realm of ultimate reality (realm of the gods), which is entered only through karakia (prayer). "These three realms are not closed systems; they interpenetrate each other. When put together they give a cosmic picture, which constitutes the original world-view of Māori."[182] Whakapapa is the interconnectivity between these three sources of knowledge.

A foundational Māori legend informs this worldview, metaphorically describing its three realms as three baskets of knowledge.

> According to Māori mythology it was Tane-nui-arangi (Tane) who ascended to the highest heaven in a bid to obtain the three baskets of knowledge from Io, the Supreme Being and Creator. Such sacerdotal and esoteric knowledge was to be sent down to earth as an important gift for the children of Papatuanuku (Mother Earth) and Ranginui (Sky Father), to enhance their mana (personal authority) for all time.
>
> The legend relates how Tane called upon Tawhiri-matea, (God of winds), to help carry him on his journey to the uppermost realm of Io (Supreme God) to acquire the three baskets. Although the spiritual demons challenged him, Tawhiri-matea's off-springs protected him until he reached the entrance to the penultimate heaven. There he underwent ritual ceremonies provided by Rehua the priest God of exorcism and purification. Tane was then conducted to the uppermost heaven; the abode of Io (Supreme God). Face to face with Io Tane received the three baskets of knowledge together with two small stones, Hukatai (Sea form) and Rehutai (Sea spray). Tane escorted by Tikitiki-o-Rangi descended to Earth carrying his precious gifts. After intense purification rites to remove the sacredness Tane entered the whare wānanga (learning school) on the seventh realm and deposited the three baskets of knowledge above the taumata (seat of authority) and the two stones on either side of the rear ridgepole. [183]

Māori believe that the knowledge deposited in the three baskets concerning the three-world view passes through the inner world of the mind and is then processed by whakapapa (genealogical tables).[184]

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[181] Marsden, *The Woven Universe*, 19-20.
[182] James Irwin, *An Introduction to Māori Religion,* (South Australia: Australian Association for the Study of Religions, 1984), 17.
[183] Elsdon Best *Some Aspects of Māori Myth and Religion,* (Wellington: Dominion Museum Monograph No.1, 1924), 13.
[184] Marsden, *The Woven Universe*, 60-62.

Whakapapa is more than simple genealogy. It is a way of doing, a way of learning, a way of storing knowledge. It is inscribed in virtually every aspect of our worldview. As such whakapapa is held to be sacred as it is the cognitive framework whereby things are known, ordered, stored and transmitted.[185] Whakapapa can also point to the located-ness of readers, which shapes the way that readers interpret the text. This process holds the possibility for our culture to transform our reading of biblical text.[186]

When entering the Bible's textual worlds, whakapapa can explore the text in a systematic way, paying attention to history and narrative, while positioning the text and the reader/listener in relationship to the iwi (tribe) and wider relationships, whenua (land) and nga atua (gods). Whakapapa therefore has the capacity to enter all three worlds in one process taking into account the culture and values of all three biblical worlds. In doing so the Māori reader honours all the horizons of the text.

Kaupapa Māori (Māori protocol)

> Kaupapa is derived from key words and their conceptual bases. Kau is often used to describe the process of coming into view or appearing for the first time, to disclose. Taken further kau may be translated as representing an inarticulate sound, breast of a female, bite, gnaw, reach, arrive, reach its limit, be firm, be fixed, strike home, place of arrival. Papa according to Williams, is used to mean 'ground, foundation base.[187] Together kaupapa encapsulates these two concepts, and a basic foundation of it is ground rules, customs, the right way of doing things. [188]

Using these definitions, the term kaupapa is seen as a process of holding firm to one's basic foundations. So kaupapa Māori is the practices, the principles, the values and protocol that Māori live by. It maintains the right for Māori to reclaim these principles and the right to be Māori within Aotearoa New Zealand.

Kaupapa Māori theory

In the last twenty years Kaupapa Māori theory has been developed as a way of framing and discussing cultural practices, offering a clear methodology or philosophy that guides Māori researchers.

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[185] Roberts, "Revisiting the Natural world of the Māori," 33-56.
[186] David Holgate and Rachael Starr, *Biblical Hermeneutics,* (London: SCM Press, 2006), 173.
[187] Williams, *Dictionary of the Māori Language*, 259.
[188] Ibid, 464.

Pihama explains to her readers,

> Kaupapa Māori is not new, what is relatively new is the academic terminology of Kaupapa research and theory. It is the development of a framework as a means of informing our practice that has been articulated in the struggles of the past twenty years. Kaupapa Māori is itself extremely old, ancient in fact. It predates any and all of us in living years and is embedded in our cultural being.[189]

Moreover, Pihama's writings on Kaupapa Māori theory view it as aligning itself with Critical Theory in that it seeks to expose power relations that perpetuate the continued oppression of Māori people. She also contends, "it is not a theory in the Western sense and does not fit itself in with Western philosophical endeavours, which construct and privilege theory."[190]

Kaupapa Māori theory allows us to acknowledge that the research we undertake as Māori researchers has different epistemological and metaphysical foundations than Western orientated research. According to Graham Hingangaroa Smith, a prominent Māori educationalist, kaupapa Māori theory is:

> The systematic organisation of beliefs, experiences, understandings and interpretations of the interactions of Māori people upon Māori people and Māori people upon the world.[191]

While Kaupapa Māori (Māori philosophy) theory is an important framework for academic writing, in this thesis I will be necessarily mindful of kaupapa Māori (Māori protocols) but will not be utilising the theoretical form.

Because the research falls within a Māori woman's epistemology it is culturally correct to approach this task using kaupapa Māori (protocols). Kaupapa Māori principles and practices are inseparable and we are reminded of this in Smith's 1997 doctoral research, which stressed the need for kaupapa Māori principles to be in active relationship with practice.[192] Smith locates Kaupapa Māori theory within the political initiatives driven by Māori. It is providing for Māori the right to to be Māori on our own terms and to draw from our own source to provide understandings and explanations of the world.[193]

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[189] Pihama, *Tihei Mauri Ora*, 78.
[190] According to Pihama "kaupapa Māori theory is 'ancient.'" , see *Tihei Mauri Ora*, 304.
[191] Graham Hingangaroa Smith, *The Development of Kaupapa Māori: Theory and Praxis,* unpublished Doctoral Dissertation (Auckland: University of Auckland, 1997), 473.
[192] Ibid, 453.
[193] Ibid, 37-38

The term "Kaupapa Maori" describes "the practice and philosophy of living a 'Maori', culturally informed life."[194] Kaupapa Māori theory "has evolved out of Māori communities as a deliberate means to comprehend, resist and transform… the ongoing erosion of Māori language, knowledge and culture as a result of colonisation."[195] Smith recalls several leaders who worked closely with kaupapa Māori to articulate their own reality and experience and their own truth in the seeking of justice. He names Te Kooti Rikirangi, a prophet for the Ringatu Movement. During the wars of the 1860's Te Kooti was employed as an ammunition carrier by government forces opposing Pai Marire rebels. Te Kooti went through a series of religious experiences in which the spirit of God spoke to him. He founded a religious community. In the structure and doctrine of the Ringatu Church in its early days the parallels with the Old Hebraic system are striking. Te Kooti in fact saw himself as an Old Testament style prophet.[196]

Following the death of Te Kooti, Rua Kenana also became a prophet-like leader. Rua Kenana took up the leadership and devoted himself to being a prophet. The alienation of land was his prime concern. Like Te Kooti, his predecessor, he identified himself with Moses and took the name Iharaira (Israelites). His followers viewed him as the new Christ. In 1907 Rua formed a non-violent religious community at Maungapohatu the sacred mountain of Ngai Tuhoe o the Urewera. The community known as New Jerusalem included a farming co-operative and a savings bank. Rua's movement, embedded in kaupapa Māori, was seen as a turning point in the response to European culture.[197]

Wiremu Tamihana (1805-1866), a key contributor to kaupapa Māori principles was a leader of the Ngati-haua Māori tribe in the Waikato region. He converted to Christianity in the 1830s, learning to read and write in the Māori language. A highly intelligent and creative man, he is sometimes known as the kingmaker for his role in helping to found the Māori King Movement. He provided a statement of laws based on the Bible and he became a diplomat and publicist for the King movement.[198] Te Kooti, Kenana and Tamihana were all struggling against the notions of injustice but doing so from the frame that kaupapa Māori offered.

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[194] Ibid, 453.
[195] Ibid, 27.
[196] Bronwyn Elsmore, *Mana from Heaven; a Century of Māori Prophets in New Zealand,* (Auckland: Reed Publishing, 1999), 200-203.
[197] Keith Newman, *Beyond Betrayal: Trouble in the Promised Land: Restoring the Mission to Māori*, (Auckland: Penguin, 2013), 221-234.
[198] Duncan Roper, "The Legacy of Wiremu Tamihana: An example of an Indigenous Transforming Vision of Culture," *Colonisation and Christianity,* (Wellington: Tamihana Foundation, 2003), 13-52.

It is important to note that kaupapa Māori is always in play when Māori gather together but it is whakapapa that embraces the complexities as the mechanism that can explore the relationships within relationships and the layers of knowledge that are part of those relationships. Kaupapa Māori provides the procedural context within which whakapapa operates.

Whakapapa: strangely familiar

In its truest form whakapapa can analyse each and every phenomenon of the world pertaining to heaven and earth.[199] "Whaka" can mean to create, to cause, to bring about, to action. "Papa" can refer to firmament, ground, solid base. From one perspective and understanding, whaka-papa can be seen to mean "to bring about grounding, to provide a solid base." Sir Apirana Ngata (1874-1950), a superb Ngati Porou parliamentarian and skilled debater, and Ahukaramu Royal (Ngapuhi and Ngati Raukawa) a composer, musician and researcher, have an interesting take on whakapapa. They show that while the literal translation of whakapapa is to build layers, there are multiple layers, metaphors and interpretations that support constructions of identity, value-systems and belief systems.[200] These systems, according to Marsden, are instruments by which Māori view the world, interpret, experience, analyse and make sense of it.[201]

In discussing the formation and reformation of knowledge, French philosopher Michael Foucault says of science is that it is "a fundamental arrangement of knowledge that orders the knowledge of beings so as to make it possible to represent them in a system of names."[202] This insight applies equally to the Māori concept of whakapapa. Foucault was influential in drawing attention to formation and reformation of knowledge.

Cleve Barlow (Ngapuhi), a lecturer at Auckland University, explains more fully: "whakapapa in broad terms is the systematic and orderly record of not only human but cosmic and primordial causes and effects, which establish(ed) the relational

[199] Hone Sadler, *Ko Tautoro te Pito o Toku Ao: A Ngapuhi Narrative,* (Auckland: University Press, 2014), 151-152.
[200] Apirana Ngata, *The Religious Philosophy of the Māori*, (Auckland: Kinder Library: Te Puna Atuatanga), an unpublished MSS.
[201] Marsden, *The Woven Universe*, 61-64.
[202] Michael Foucault, *Power/Knowledge: Selected Interviews and Other Writings,* ed. Colin Gordon, trans. C. Gordon, Marsh, K. Soper and J. Mepham (New York: Pantheon Books, 1980), 157.

framework around which all normative behaviours are constructed and understood."[203]

Anne Salmond, an anthropologist noted for her writings on Māori history, explains the same phenomenon in the following way:

> categories for describing relationships were complementary and relative…Links between named ancestors and descendants Po and Ao (world of darkness and light), men and women. They were remembered in genealogies, chants, oral histories, epitomised in whaikōrero and marae laid down in layers (whakapapa) each generation upon the last, layered sky on layered earth, in a stratigraphy of being.[204]

As an interpretive tool, whakapapa locates the land or place and the beliefs and/or worldviews that shape the place and the people within that place. Moreover, whakapapa tries to anticipate what lies ahead and how the present moment relates to moments remembered from the past as well as anticipated in the future. Mindful of this, Iser's writings remind me of the process of re-creation.

> We look forward, we look back, we decide, we change our decisions, we form expectations, we are shocked by their non-fulfilment, we question, we muse, we accept, we reject; this is the dynamic process of recreation.[205]

There are five ways in which the hermeneutical tool that is whakapapa operates: classifying; narrating; inclusion; reciting; and analysing. These will now be explored and explained in turn.

Classifying

Whakapapa provides a way of ordering and classifying that links animate worlds back to God via the creation narratives that form the basis of Māori mythology, thereby making sense of the world.[206] Through classification whakapapa is able to describe and recite historical narratives in genealogical order and organising names within those genealogies. Most writers including Mohi, Salmond, Marsden and Royal, claim Māori have an extensive genealogical table of all flora and fauna in the natural world. Matauranga Māori (Māori knowledge), which has its own whakapapa, provided a taxonomic framework for ordering and classifying all flora and fauna in a fashion similar to biological systems, as outlined in the genealogical chart of Tane-nui-a-Rangi, the god of the forests and birds.

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[203] Barlow, *Tikanga Whakaaro: Key Concepts in Māori Culture*, 173-174.
[204] Salmon, *Between Worlds*, 172.
[205] Wolfgang Iser, as cited in Robert M. Fowler, "Reader-Response Criticism: Figuring Mark's Reading" *Mark and Method*, eds. Janice Capel Anderson and Stephen D. Moore (Minneapolis: Fortress Press, 2008), 59-93.
[206] Roberts, *Revisiting the Natural World of Māori*, 33-56.

Whakapapa used in this way allows people to locate themselves in the world both figuratively and in relation to their human ancestors. It links them to ancestors whose dramas played out on the land and invested it with meaning. By recalling and classifying these events people lay meaning and experiences onto the land. This intimacy with the land is recognised in the term tangata whenua (people of the land). These ties are deepened by the identification of the earth with the founding ancestor Papatuanuku through the burial of the afterbirth or the placenta – itself called whenua.[207] Whakapapa serves as an acknowledgement and a reminder of whence we came, of our lineage and our heritage, of our history and of the eons upon eons our chain of being has existed.

Whakapapa as an interpretative tool makes it possible to understand the ideology of the community and how Māori manage complex problems within their iwi (tribe) and hapu (clan), particularly by naming relationships. The tuakana (older) and teina (younger) relationships within a group have both cultural and political significance and must be understood and adhered to whenever Māori gather. Some scholars draw heavily on the ideology of a community to justify its hierarchical ordering, ethic and political-ideological interests.[208]

Classifying is characterised as holistic, having a connected view of people and nature. It conveys iwi (tribal) and hapu (clan) social norms such as respect for all life, sharing, reciprocity and humility. Māori have been managing complex problems within their iwi and hapu since the beginning of time and they still hold valuable knowledge for dealing with such things through whakapapa.[209]

Narrating

Narration (written or spoken) conveys a story to an audience in a number of different ways. Danny Keenan explains how the Great Fleet (Māori migration to New Zealand), an expedition readily acknowledged by Māori, was carefully narrated and maintained with vigorous oral forms, such as chants, waiata (song) poi (dance) and whaikōrero(speeches).[210] Traditionally, narration was also used to recount the facts

[207] Jim Williams, "Papatuanuku: Attitudes to Land," *Ki te Whaiao: An Introduction to Māori Culture and Society,* ed. Tania M. Ka 'ai et al (Auckland: Pearson Education, 2004), 50.
[208] Eryl.W W. Davies, *Biblical Criticism: A Guide for the Perplexed,* (London: Bloomsbury: T. and T. Clark, 2013), 64.
[209] According to Durie, who writes on Māori ancestral laws, Māori saw/see themselves as the land as they were/are direct descendants from the Earth mother. Māori right to the land is accorded by descent from the gods, and from the original ancestors of that place. Thus, whakapapa plays a vital part in the establishing of land rights. Refer to E.T. (Eddie) Durie, "Ancestral Laws of Māori: Continuities of Land, People and History," *Huia Histories of Māori: Nga Tāhuhu Kōrero*, ed. Danny Keenan (Wellington: Huia Publishers, 2012), 2-11.
[210] In 1350 the Great Fleet of seven canoes—Aotea, Mataatua, Tainui, Kurahaupo, Tokomaru, Te Arawa and Takitimu—all departed from their homeland at the same time,

of a tribal story or legal cases, in order to put them into context and structure them in the best possible light for the speaker's purpose.

Through narration – adding stories to the "bones" provided through classifying – whakapapa can be used for reclaiming the past by giving full testimony to the injustices experienced and offering strategies to contest any disparities with other narratives. Colonialism, for example, was based on a desire for power and domination and the atrocities committed in the name of empire included land seizures and economic exploitation. Whakapapa and the stories it gathers is now used to assist researchers in the preparation of historical data for land claims. This particular tool remains with us because it performs a task that is not available through written records.[211] It deals with orality, voices, silences, struggles and longings of a Māori community. In Aotearoa New Zealand it is accepted as a legitimate legal tool for proving whanau (family) hapu (clan) and tribal (iwi) connections.

Whakapapa is often a key part of iwi (tribal) submissions to the Waitangi Tribunal as a way of proving connection to land and recalling grievances needing correction. In his 2007 review article, "Whakapapa and Whenua", Joseph Te Rito, Senior Advisor for Tikanga Māori at Auckland University, describes a framework and methodology of whakapapa to understand his lineage.[212] The whakapapa commences with Papatuanuku in mythical times forty-six (46) generations ago. Te Rito uses it as a genealogical narrative using narration told layer upon layer and ancestor upon ancestor to the present day.[213] He presents this genealogical framework for understanding identity to re-claim ownership of whanau (family) and hapu (sub-tribe) land. The legalities fought in court showed the complications of narration in language, principles and cultural traditions between indigenous Māori and Pakeha (British) settlers.

So many dreams and desires from within our communities are drawn from narration passed down from our Māori ancestors. Many of our sacred stories, thoughts and words were narrated but they disappeared with the passing of our ancestors

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bringing the people now known as Māori to New Zealand. Refer Danny Keenan, "The Past from the Paepae: Uses of the Past in Māori Oral History," *Māori and Oral History: A Collection*, ed. Rachael Selby and Allison Laurie Wellington (New Zealand: National Oral History Association of New Zealand, 2005), 54-61.

[211] Charles Royal Te Ahukaramu, "Oral History and Hapu Development," *Māori and Oral History: A Collection*, ed. Racheal Selby and Allison Laurie (Wellington: National Oral History association of New Zealand, 1993), 16-18.

[212] Te Rito, *Whakapapa: A Framework for Understanding Identity*, 8-10.

[213] Ibid, 8-10.

because they did not write down their thoughts or their words.[214] While some narratives are accorded a sacred status many of the legends were well known mythical stories told as entertainment at whanau (family) or hapu (clan) gatherings, while prose narratives form the great bulk of Māori legendary material. Nevertheless, these mythical narratives should not be regarded simply as myths to be enjoyed. These myths were set in the remote past and their content often has to do with the supernatural. They present Māori ideas about creation and the origins of gods and people. The mythology accounts for natural phenomena, the weather, the stars, the moon, the fish of the sea, the birds of the forests and the forests themselves. The Māori myth was important not only as entertainment but also because it embodied the beliefs of the people concerning such things as the origin of fire, of death and of the land in which Māori lived. The ritual chants concerning fire making, death and fishing make reference to Maui the demi-god ,and derive the power from these references.[215]

Inclusion

Whakapapa gathers up the details and stories of all created things, and men as well as women. Here it is the including of women that is of particular interest to me. As Māori women there are multiple ways in which our positions, roles and obligations can be viewed. In her writings, Tuhiwai Smith argues that as a result of colonisation Māori women are seen as inferior and subordinate to men.[216] Kathie Irwin, Senior Lecturer in Māori Studies at Victoria University, believes that "Māori women and their stories have been hidden by the processes of oppression to render Māori women invisible and kept out of records."[217] Yet our reality as Māori women grounds us in our genealogy to the land and earths us in our role as progenitors and storehouses of generational knowledge. A woman's womb, called te whare tangata (the house of humanity), is the same as the womb of the earth. Ani Mikaere, a barrister and solicitor teaching Māori law and philosophy at Te Wānanga-o-Raukawa, affirms the importance of te whare tangata by noting Māori views pertaining to the whare ngaro, which literally means "lost house." This describes a

[214] Pihama, *Tihei Mauri Ora*, 34.
[215] Joseph Selwyn Te Rito, *Whakapapa and Whenua: An Insider's View*, 8-10.
[216] Linda Tuhiwai-Smith, "Māori Women: Discourses, Projects and Mana Wahine," *Women and Education in Aotearoa*, ed. S. Middleton and A. Jones (Auckland: University Press, 1997), 33-51.
[217] Irwin, *Towards Theories of Māori Feminism*, 1-21.

woman who cannot carry a child in her womb. A whare ngaro meant the end of a descent line and was considered a tragedy for the entire whanau (family).[218]

The following whakatauki (proverb) associates women with land and expresses the length to which men will go to protect the mana (status) of their women and land

Ma te wahine, ma te whenua, ka ngaro te tangata
By women and land do men perish

Inherent in every Māori woman is land, earth, birthing, nurturing, growth and a deep respect for the sanctity of life.[219] There is an undeniable connection between women and land in Māori philosophy and language. For Māori people "whenua" is both the land that nourishes us and gives us life, as well as the womb and placenta within the mother that nourishes the foetus allowing it to develop and be born.

Aroha Yates-Smith, senior lecturer for Māori Studies at Waikato University, brings together research regarding atua wahine (goddesses) and calls into question the ethnographers' obsession with Māori male figures as the primary figures in Māori society. Incorporating the research of other Māori female writers, Yates-Smith brings together evidence from karakia, waiata, kōrero, moteatea and a range of oral accounts from tribal authorities to highlight the presence of atua wahine/goddesses as critical in understanding Māori worldviews.[220.]

This is central in terms of locating whakapapa within Māori women in that it recognises that there are distortions that currently exist that must be engaged with. The engagement is through a process of recognising whakapapa that affirms the place of Māori women. There has been a tendency by those who have documented whakapapa to utilise the anthropological form of genealogical tables. Yates-Smith argues the relative dearth of material directly related to Māori women renders invisible the role of the feminine.

Meanwhile it is worth noting that in many of the Northern tribes of New Zealand the status of Māori women as rangatira (high-ranking leaders) is clearly established within whakapapa. Consequently, powerful female figures appear in Māori

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[218] Ani Mikaere, *The Balance Destroyed: Consequences for Māori Women of the Colonisation of Tikanga Māori*, (Auckland: The International Research Institute for Māori and Indigenous Education, 2003), 33-34.
[219] All women are part of nature because of biological properties such as menstruation, pregnancy, birthing, reproduction and nurturing. Refer to Jessica Hutchings, *Te Whakaruruhau, te ukaipo: Mana Wahine and Genetic Modifications*, unpublished Doctoral Dissertation (Wellington: Victoria University of Wellington, 2006),15.
[220] Greta Aroha Yates-Smith, *Hine! E Hine! Rediscovering the feminine in Māori spirituality*, unpublished Doctoral Dissertation (New Zealand: University of Waikato, 1998), 5-20.

cosmology. Because Māori relationships can be defined through whakapapa this in turn relays the complexities of Māori women's experiences. As Māori women we have multiple ways in which our positions, roles and obligations can be viewed.

Reciting

> Recitation is the transmission of speech or narrative from either oral or written tradition in the exact words in which the person has received the speech or in different words.[221]

The practice of recitation was a central part of Māori life. Young people were taught to memorise higher forms of speech which contained references to myths, legends, genealogy and tradition enhanced with metaphors, figures of speech and appropriate chants. The whare wānanga (esoteric learning schools) played a crucial part in maintaining this oral tradition.

As mentioned earlier, before the written word arrived with the missionaries in the nineteenth century, oral tradition was expressed through genealogical recital, poetry and narrative prose. "The reciting of whakapapa unified all Māori myth, tradition and history from distant past to the present."[222] It linked people to the gods and the legendary heroes. By quoting genealogical lines a narrator emphasized his or her connection to the ancestors, listeners, or the whenua (place) he was standing upon. In cosmology genealogy is revealed as a true literary form, an elaborate recital beginning with the origin of the universe, the primal parents, and then the descent of living and non-living material and immaterial phenomena.[223]

Reflecting on recitation, evidence exists that expert tohunga had phenomenal memories. There is some evidence that genealogies were learned in metric patterns for example the creation genealogy that started with Rangi and Papa in union. Among these recitals required to be learnt were the names of seventy sons. The recitals involved changes of pitch, tone and similar to the intonation of waiata (song) in patterns designed to aid memory.[224]

Skilled Ngapuhi orators Māori Marsden (1924-1993), James Henare (1911-1989) and Pereme Poata (1935-2014) carried the mana (personal authority) and expertise to recite whakapapa to entertain and to persuade with the eloquence and imagery of words. Through recitation, orators could invoke incantations to appease the gods and open disconnected elements in a story to set up a new narrative. Orators were able to utilise natural resources such as star patterns, ocean current landmarks and

[221] Robbins, *Exploring the Texture of Texts*, 41.
[222] Joseph Selwyn Te Rito, *Whakapapa and whenua: An Insider's view,* (2007), 1-8.
[223] Roberts, *Revisiting the Natural World of the Māori*, 40-42.
[224] Robinson, *Tohunga*, 108, 113-123.

knowledge passed down to interpret sacred God knowledge. Their understanding was told and re-told to listeners who might later open themselves to new possibilities. At the most fundamental level they recited cosmological narratives using genealogical frameworks, tying the relationships between humankind to all other things that exist in the world. Through recitation, therefore, whakapapa serves another function for the storage, retrieval and creation of knowledge.

In delivery, orators were and are always very mindful of their audience. Their choice of material would be influenced by the relationships they held with the listeners and what they knew and discerned the people were able to hear and receive. Knowledge given in traditional whare wānanga (schools of learning), for example, was very different from what those not chosen to attend would receive. Recited genealogies could take the paternal or maternal line, depending on which of these connected the speaker to the listeners.

Genealogies appear in many forms, though with several symbolic themes constantly recurring. Evolution is compared to a series of periods of darkness (po) or voids (kore), each numbered in sequence or qualified by some descriptive term. In some cases, the periods of darkness are succeeded by periods of light (ao). Another form likens evolution to the development of a child in the womb, as in the sequence of seeking, pursuing, the groping towards, the conception, the lengthening the increasing, the desire, the form, the shape, the quickening, the space, the culminating in pure knowledge.[225] The cosmogonic genealogies are usually brought to a close by the two names Ranginui (Sky father) and Papatuanuku (Mother Earth). The marriage of this celestial pair produced the gods and coming forth from these celestial parents are the living things of the earth.[226]

Recitations allied with an explanatory narrative can open us to why things come to be the way they are. From a perspective of land and people similar attention may open spaces for re-thinking relationships between humanity. While Māori and people from ancient Israel live in two different worlds, the myths, legends and stories of both people have a similar form. Both cultures had a relationship with God and the environment through their lived experiences.

Whakapapa is a story that takes years to unfold. It is always being added to through the recounting of genealogies and stories, the waiata (songs) and chants. Whakapapa, according to Ngapuhi elders, begins with the cosmic, with the creation.

[225] Shirres, *Te Tangata*, 115-117.
[226] Irwin, *An Introduction to Māori Religion*, 13-14.

It then moves into an evolutionary whakapapa during which the creation of creatures and other life forms are told, then into human whakapapa.

Whakapapa is more than a collection of dry fact. It contains repositories of special knowledge through which the speaker takes a spiritual journey to times and places that are locked into the collective memory of the hapu (clan) or iwi (tribe).[227] Hence whakapapa has the capacity to explain everything from the ordinary to the mysterious.

What seems clear from the above is that whakapapa provides an intellectual template of great utility in Māori communities. To this template are added layers of information in the form of names and relationships with both animate and inanimate things. A great orator in whakapapa provides further layers by adding accompanying narratives, which explain why things happen the way they do. In that sense by utilizing whakapapa when reading text there is a re-reading of text or a re-telling of stories. It can be a form of transformation, resistance or re-visioning of the text depending on the orator and their delivery or the nature of the listening community and its resonance with them.

Analysing

Foucault taught that

> as soon as people begin to have trouble thinking things in the way they have been taught, transformation becomes at the same time very urgent, very difficult, and entirely possible.[228]

In Māori thinking whakapapa is an earthly construct that has the capacity to explain everything from the ordinary to the mysterious. According to Wharehuia Hemara, a Ngapuhi/Ngati Maniapoto educator, "whakapapa is utilised for gathering historical events, property rights and codes of behaviour of all that exists. More than that, it is a tool for locating phenomena, describing trends in phenomena, inferring and predicting future phenomena."[229] Hence whakapapa is traditionally employed by Māori to analyse the origin of phenomena and their relationships to other phenomena. But to understand whakapapa as a way of analysis our attention is drawn to mauri (life principle), the whakapapa of life, that is found in refined forms such as divine energy.[230] Mauri is the sacred life principle of humankind. The Greek

[227] Joan Metge, *Tauira: Māori Methods of Learning and Teaching,* (Auckland: University Press, 2015), 143-188.
[228] Michel Foucault, *Power: Essential Works of Michel Foucault 1954-1984,* (New York: New York Press, 1981), 454-458.
[229] Wharahuia Hemara, as cited by Paul Whitinui, *Ka Tangi Te Titi: Permission to Speak,* (Wellington: NZCER, 2011), 126.
[230] Within the Māori creation period mauri (divine energy) evolved from three stages: i) the natural world of the cosmos, ii) the world of the spirits, and iii) the natural world of humanity.

equivalent for mauri is thymos, and thymos is literally described as "activity within" or "inward activity." As Marsden concurs all things cohere in nature.[231] So mauri binds parts together and makes them what they are.

Whakapapa was and still is something that has been employed by our people as a means by which to understand our world and its complex web of inter-relationships. This thinking is not new. In such a framework it appears that whakapapa is both a vehicle for and an expression of matauranga Māori (Māori knowledge) and invites us to use multiple skills of intuition, knowing and reasoning.

Whakapapa in the biblical narrative

While whakapapa is central to how Māori interpret the world it is intriguing to note that there appears to be extensive parallels with whakapapa across the biblical narrative in both the Old and New Testaments. Elsmore suggests that whakapapa prepared Māori for their encounter with biblical Hebrew stories, narratives and poetry.[232] Rather than looking for the differences between stories in biblical text, our ancestors looked for sources of commonality and found them.[233]

Whakapapa as classification

The creation narrative in the first chapter of the book of Genesis articulates a framework of classification. On the "first" day God separated the light from the darkness. On the "second" day God made the dome and separated the sky and water. The "third" day God separated the earth and the seas and the earth put forth vegetation and plants yielding seed. On the "fourth" day, sun, moon, and stars to preside over day and night to bring about the seasons and to mark the days and years. On the "fifth" day God created swarms of living creatures, fish and birds to fill the waters and the sky. On the "sixth" day, God created man and woman to care for the earth and to commune with God. On the "seventh" day, God rested and was pleased (Gen 1:1-31).

Thereby, mauri connects the physical, the spiritual and the cosmos giving the spark of life to all living things. Refer to Marsden, *The Woven Universe,* 24-53.

[231] Māori Marsden, *The Natural world and Natural Resources: Māori Value Systems and Perspectives in The Woven Universe: Selected writings of Rev. Māori Marsden*, ed. Te Ahukaramu C. Royal (Ōtaki: The estate of Rev. Māori Marsden, 2003), 24-53.

[232] In Elsmore's study of the Māori and Old Testament, she discusses the impact of the Old Testament on many Māori, emphasizing similarities between their prophets (such as Te Kooti). Refer to Elsmore, *Mana from Heaven*, 204.

[233] When Te Kooti died he was buried secretly similarly with Moses, and the site of his burial place is unknown. Ibid, 209.

The narrative articulates the chronological protocol for God's creational work that extends into the history of the world and its creatures.[234] The seven layers of the narrative are focussed on Divine acts which invoke structural cosmos out of chaos. The repetitive formulaic language used for creating the world is heard from the first day.

Further into the Genesis story chapters 4, 5 and 11 list the traditional descendants of Adam and Eve through to Abraham, including the age at which each patriarch fathered his named son and the number of years he lived afterwards. Chapter 4 contains the two genealogical branches for Cain and Seth while chapter 5 gives the book of the generations from Adam through to Noah, thereby detailing the early parts of the genealogical line through which the Messiah will come. Chapter 5 begins by recalling the creation of Adam using language that echoes the creation story in Genesis 1. The description in Genesis 5:3 that Seth bore a son in the likeness of his father implies that the promise of humankind at creation continues from generation to generation. The reader is taken through to chapter 6 where we find the descendants of Noah, and then in chapter 10 the descendants of Noah's sons.

Genesis 11:27-32 gives the generations of Terah who fathered Abram, Nahor and Haran. Ishmael's line is inserted after the history of Abraham's death (Genesis 25:12-18). Next we have in Genesis the genealogy of Esau (Genesis 36). In the first few verses of the book of Exodus, Jacob's sons are named. We are told, "All those who were descendants of Jacob were seventy persons" (Exodus 1:1,5).

Later into the Pentateuch a census is conducted of the Levites – those descending from Levi's three sons – in Numbers 3:17-37 before a census is taken of the remainder of the new generation of Israel in Numbers 26. These records place layer upon layer of the people of Israel, providing genealogical tables – whakapapa as classification. More lists continue across the Old Testament. Joshua 12 gives a list of conquered kings subdued by the sword of Israel. Ruth 4: 13-22 provides the genealogy of David. In 1 Chronicles 1-9 is the ancestry of the nation of Israel from Adam and Saul in Ezra 2 and Nehemiah 7:5-73 are lists of the returned exiles.

These genealogies are not only about providing a list of names for the sake of historical records, however. Behind these births and deaths are multiple literary, social and political functions that enable the people to tell their own stories. These

[234] William P. Brown and S. Dean McBride, "Divine Protocol: Genesis 1:1-2:3 as Prologue to the Pentateuch," *God Who Creates*, ed. W.P. Brown and S.D. McBride (Grand Rapids: William B. Eerdmans Publishing, 2000), 3-41.

genealogies also provide clear boundaries as to who belonged to Israel in order to construct its identity as people set apart from the O/thers.[235]

An interesting moment in the Pentateuch is the absence, initially, of Moses' genealogy. In Exodus 2:1-10 the names of his parents and siblings are not recorded. We are merely informed that he is from the tribe of Levi. Only later in Exodus 6:20 do we find out that Moses' parents were named Amram and Jochebed, alongside much additional information about his lineage and family, including how long certain of his ancestors lived (Exodus, 6:16, 18, 20) and the name of Aaron's wife (6:23).[236]

Whakapapa as narration

In Genesis 2 a greater story is told of creation than the more classifying form given in Genesis 1. We are told that it was the Hebrew God Yahweh who formed and breathed life into the first human Adam. According to the Bible, Adam was our first ancestor, the highlight of God's creation. By contrast it is interesting to note that for Māori the first created human was a woman, Hine-ahu-one (come from dirt). And in Māori mythology Io the Supreme God was not present at the creation which was "undertaken" by nga atua (departmental gods).

> Io the Supreme God lived eternally in "i te kore" the absolute nothingness, the infinite realm of the formless and undifferentiated. It is the realm of potential being, the realm of the primal and latent energy from which the stuff of the universe and from which all things evolve.[237]

The Māori genesis narrative describes the procreation of multiple progeny by the primeval parents. In the narrative Ranginui (Sky Father) and Papatuanuku (Earth Mother) were the primary parents. From within their embrace, up to seventy children were born who were personified as recognisable elements of the created order.[238]

In the New Testament, the prologue to Matthew's gospel (Matt 1:1-17) provides an excellent illustration of whakapapa as narration as the lineage of Jesus is explained in a vertical genealogy. While the genealogies in Genesis introduce new narratives in God's unfolding plan, this genealogy situates Jesus within the ongoing story of the people of Israel and especially its patriarchs and Davidic king. Names recorded

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[235] F. Volker Greifenhagen, "The Pentateuch and the Origins of Israel: Ideological Leakage around the Master Narrative," *Voyages in Uncharted Waters: Essays on the Theory and Practice of Biblical Interpretation in Honour of David Jobling*, ed. Wesley J. Bergen and Armin Siedlecki (Sheffield: Phoenix Press, 2006), 110-122.
[236] Traditional scholarship attributes different sources to these accounts.
[237] Irwin, *An Introduction to Māori Religion*, 15.
[238] Te Rangi Hiroa, Sir Peter Buck, *The Coming of the Māori*, (Wellington: Māori Purposes Fund Board, 1987),438-440.

there evoke stories from what would have been a well-known narrative to the hearers and readers of the gospel. By locating Jesus within the ongoing story of the people of Israel, Matthew emphasises that Jesus is descended from the patriarch Abraham whom God had chosen to be the father of a great nation and through whom the whole world would be blessed (Gen12:1-9). In order for Jesus to qualify as the Messiah, he must be a literal, physical descendant of David. The Matthean genealogical framework serves to establish Jesus as the legitimate Messiah firmly within Israel's sacred history (cf Luke: 3:23-38).

In Luke's gospel (3:23-38), Jesus' genealogy is traced back to Adam and through Adam to God, demonstrating the relationship of Jesus to all of humanity and his descent from the Creator. In Matthew and Luke's genealogies we see Jesus as a descendant of King David qualifying him, according to Messianic prophecies, as the Messiah. In Matthew 1:16 the text mentions Mary by name as the wife of Joseph, and thus declares Jesus' Jewishness (received from one's mother). In giving Joseph's ancestral line, Matthew is making certain that his audience is also clear of his descent from the royal line of Judah. For Jews their whakapapa was very important. It told you who your people were, what tribe you came from, what role you might take on and most importantly that you were one of the promised people.[239]

In the books of Genesis, Exodus, Leviticus, Numbers, Deuteronomy, Joshua and Judges, Ruth, 1-2 Samuel, 1-2 Kings, 1-2 Chronicles, Ezra, Nehemiah and Esther the whakapapa of a people and their land is given. In the New Testament is the whakapapa of a people and their faith. The books of Kings and Chronicles, whose frame is the whakapapa of the royal line of David and beyond, are devoted to narration adding onto the genealogical tables stories of wars, political and military manoeuvres, romances, intrigues and historical events.

Within Māori thinking, poetry, song and speeches are included in the characteristic of "narrating" so arguably the wisdom and prophetic literature of Israel is part of the whole. Additionally, the epistles of the early church, sorting disputes and forming the theology and the practice of those who followed Christ also, from a Māori perspective, inform the story and thus the whakapapa of a people of faith.

Whakapapa as inclusion

Throughout the Genesis narrative is the overarching theme of te kakano (the seed) of the woman. The role of women as bearers of past, present and future generations

[239] Moses himself is excluded from the Promised Land, despite his heroic leadership.

begins at Eve's creation and continues across the whole biblical text. Chapters 5 and 11 of Genesis reveal which family lineage will carry the obedient seed line and in chapters 12-50, which of these sons will carry the seed line. It is through whakapapa (genealogy) that the importance of women is recognised in biblical text.

In Te Ao Māori (Māori world view), it is women who play an important role in preserving the lines of descent from nga atua (Māori gods) to the future generations. Intriguingly in Jesus' whakapapa (Matt 1:1-16), four women including Mary are mentioned. Two of them are foreigners – Rahab and Ruth – possibly three. Other "outsiders" mentioned in the biblical text bring their own lessons about inclusion into the overarching story of the people of God.

Rahab: O/ther to Israel (Josh 6:17-25).

The Canaanites were one of the hated enemies of Israel. As such Rahab is O/ther to Israel, but as she is also a harlot so she is most likely O/ther to Canaan as well. Her story is tied in with the larger story of Joshua's conquest of the walled city of Jericho. When Joshua sent spies into the city, Rahab hid them in her house. In exchange for safe passage out of the city, they promised to spare her and her household when the invasion took place. All she had to do was to hang a scarlet cord from her window so the Israelites could identify her house. She agreed, hid the spies and when the king of Jericho sent messengers asking her to bring out the men, she lied and said they had already left the city (they were hiding on the roof). She let them out of a window with a rope, whereupon they returned to Joshua. In many ways, Rahab crossed boundaries, transferring power from Canaan to Israel. Despite Rahab's "other" status to Israel, she was a key to the Israelite tribes' legendary capture of Jericho. Hebrews 11:31 records her as a woman of faith.

Ruth the Moabite

Ruth is celebrated in the book named after her as an example of the loyalty and faithfulness God expected of Israel despite the prohibition of her people from the assembly of Israel (Deut 23:3-6) and thus her status as an outsider. In the story of Ruth, we have a positive portrayal of a woman from a foreign country that is known for its enmity toward Israel. Despite being an outsider Ruth gives birth to the immediate ancestors of Israel's most powerful leader, King David.

The Canaanite Woman

In Matthew 15:21-28 we encounter another Canaanite woman who claims a shared whakapapa to Jesus. The "Canaanite" identity marks her as a person associated with images of sacred prostitution, polytheism (Gen 24:2-3; Deut 7.1-4; Exod 34.11-17) and land annihilation (Josh 11:12-20). The woman has a desperate need to have her daughter healed while Jesus has a mission to the “lost sheep of the house of Israel.” She calls out to Jesus, “have mercy on me Lord, Son of David” and in so doing claims a genealogical link or kinship with Jesus. As a Canaanite, the woman’s genealogy goes back to Rahab the foreign prostitute, ancestress of David, who was a key to the Israelites’ legendary capture of Jericho (Josh 2:1-24). She married Salmon of the tribe of Judah and thus was grafted onto Jesus own whakapapa through his father Joseph (Matthew 1:5).[240]

Daughters of Zelophehad

In Numbers 27:1-11 the five daughters of Zelophehad are left destitute, having neither father nor brother to inherit any land. These women appear to have been in the eighth generation from Jacob. Following the death of their father, the daughters of Zelophehad raise before Moses the case of a woman’s right and obligation to inherit property in the absence of a male heir in the family. They do not ask for any share of what had been their father’s but for the lands that would have been assigned to their father in the settlement of Canaan. Moses took their case to God and God told Moses that the plea of Zelophehad’s daughters was just and that they should be granted their father’s hereditary lands. The women’s detailed whakapapa teaches that not only were these women great in their own right but their father and Jacob from whom they descended were people of stature and authority. Some would argue that these women were favoured because their whakapapa lineage extended back to Jacob.

Whakapapa as recitation

Like other poetry, the book of Psalms consists of an array of creative language and human perception in which we can recognize our own experiences. In many ways the Psalms re-present the stories of the people of God, inviting the community to participate in their liturgical recitation by listening, joining in and inviting long and thoughtful reflection. They are an excellent example of whakapapa as recitation.

[240] Beverley M. Hall-Smith, “Mathew 15:21-28 through the Lens of the Treaty of Waitangi,” *Mai i Rangiatea* 4 (Rotorua: Te whare Wānanga o te Pīhopatanga o Aotearoa, January 2009): 31-36.

The first half of each verse is sung by the leading singer, while the second half is the community's response. Asaph is noted as one such leader. He was a prophet (1 Chronicles 25:2) and a poet. Like many skilled kaumatua reciting whakapapa, Asaph begins in a unique manner, demanding everyone's attention. In Psalm 78, he cries out, "O my people, hear my teaching; listen to the words of my mouth." Typically, a kaikorero (speaker) begins with a whakaarara (warning shout), which catches the attention of the audience. The most common shout is "Tihei…mauri ora" ("sneeze, it is life").

In Psalm 78, as with whakapapa, Asaph sets forth the history of Israel (v.4). It is a story of his tribe from their going out of Egypt (v.13), to the entering of the Promised Land to the reign of King David (v.70). Asaph says that this extended parable or story teaches us a lesson "from of old." In other words, the application is timeless.

Psalm 136 cites often from other Scriptures, particularly Deuteronomy, with ("God of gods" or "Lord of lords") and uses repetition to stress that the "steadfast love of the Lord endures forever." The reference to God's strong hand and outstretched arm (136:12) also comes from Deuteronomy (4:34; 5:15; 7:19; 11:2; 26:8). Many expressions in the psalm come directly from other Old Testament Scriptures. There is an echoing sound of thanksgiving in the first three verses that reverberates throughout the psalm. Like a whakatauki, (saying) that is often used during a whakapapa recital these lessons are used to shape our worldview and guide us carefully into the future.

During this whole process of recitation, an intrinsic connection between the past and the present is understood and resonates with the listener. This connective device indicates that whakapapa holds together the community, particularly when gathered for formal reasons. It reflects the community, its influence, its mana and its worldviews. An extreme example of recitation would be the description of Numbers 7:12-83. There gifts are brought to the sanctuary by the princes of the twelve tribes. Each tribe offers an identical set of gifts but those have to be enumerated twelve times in an identical sequence of verses, only the names of the princes and tribes being changed for each sequence.

Of course there are also a number of times across the biblical text when people, in large or in very small groups, are gathered and an orator – a priest, a leader or a preacher – recalls for them something of the historical and faith story and, expounding in ways that teach them what they now need to understand, speaks in such a way that they are moved to respond. Ezra's reading of the law (interestingly

one time in the text when the written word was drawn upon), which results in weeping and repentance, is one example (Nehemiah 8).

Jesus' sermon on the Emmaus road is another (Luke 24:13-35). Beginning with Moses and going through the Prophets, Jesus presents a genealogical framework with interpretation to Cleopas and his unnamed companion to help them understand the who, what and why of the Messiah. Of course they do not recognize Jesus until the point of the blessing over the food at the end of the journey, at the point of manaakitanga (hospitality) given and received. In offering a framework that makes genealogical connections from Scripture to the events they had recently experienced, Jesus offers the theological pivot to pair with his own genealogy listed in Luke 3. And the reaction of the two listeners is to register together that their "hearts (were) burning within us while he was talking to us on the road, while he was opening the scriptures to us" (Luke 24:32) and to turn around and go all the way back to Jerusalem to share what they had seen and heard.

Such recitation of the whakapapa of the Messiah, Jesus Christ, with theological interpretation is also offered through the preaching of Peter to a large crowd, three thousand of whom come to faith, in Acts 2:14-42, of Stephen to the Council, whose reaction is to stone him to death (Acts7), and of Paul in his defense of The Way in the last chapters of Acts, which meets with varying responses.

Whakapapa as analysis

In the Matthew 17:1-8 narrative the divinity of Christ is revealed to the disciples. The story resembles divine visions and epiphanies, easily understood in Te Ao Māori (the Māori World). The divine voice which proclaims Jesus as the Son of God (17:5) reaffirms the identification made at the baptism (3:17), the calming of the storm (14:33) and Peter's revelation (16:16). The transfiguration narrative demonstrates the whakapapa of mauri where the fabric of the universe is separated from the divine realm and James and John are able to see Jesus in communion with the ancestors, Moses and Elijah. So there is an understanding that at the transfiguration of Christ, Moses and Elijah were in Tua-tea (the realm of God).

There are other examples of how God has the power to manipulate mauri (divine energy) in any way that suits God's divine plan. The ten plagues described across Exodus 7:15 -12:29, for example, are a divine demonstration of power and displeasure to persuade Pharaoh to "let my people go." These plagues include such things as turning the land's water supply to blood, plagues of insect swarms, contagious boils, hail storms, locust infestation and death to all the firstborn. In the parting of the Red Sea, God or the prayers of the people manipulate the mauri of the

waters of the Red Sea so the Israelites can go through (on a dry sea bed) to flee from the Egyptian soldiers. Whakapapa is the interpretative tool that analyses the theory behind the phenomena.

Summary

This chapter has argued for the significance of whakapapa as a hermeneutical framework for Māori which I will be applying to my interpretation of Judges 19-21 in chapter 8.[241] In the first section of this chapter my main concern was to seek out whakapapa, define it, and situate it within the terrain of biblical scholarship. I attempted to capture the essence of whakapapa by referring to several of its most notable proponents. In my seeking it became clear that it was the different whakapapa structures/characteristics that assisted Māori explore the theological, spiritual and historical aspects of biblical texts. It was at this point that I realised a whakapapa reading demands basic historical and literary character of the biblical text. As an interpretive tool whakapapa has capacity to enter all three worlds of the biblical text. I therefore argued for the significance of the biblical textual worlds - *world behind the text, of the text, and in front of the text* as a context for a reader-response approach.

Consequently, I advocated that the message of the Bible was delivered to Māori in whakapapa form through an oral tradition. Furthermore, I reflected on the biblical world that also had a traditional society steeped in oral tradition. In the interest of advocating for whakapapa as a hermeneutical tool, I engaged with reader-response criticism because a reader-response approach emphasizes that texts are read and made sense of within the reader's complex and multi-layered world and thus privilege the claims of the world before the text in which the reader is located. [242]

One of the special features of this whakapapa hermeneutical framework is its five different characteristics, which are used in the interpretation process: classifying; narrating; including; reciting; and analysing. These tools interactively explore te ao Māori (world of the Māori), the world of the author, the world of the text and the world of the present reader. Whakapapa connects multiple layers of past, present, and future relationships and thus it affirms the centrality of whanau (family) hapu (clan) and iwi (tribe)in a Māori epistemology. The way of ensuring correctness to Māori research in this thesis has been to apply Kaupapa Māori (Māori protocol).

[241] I will establish a distinctive Māori woman's optic, by drawing on the insights of a Māori worldview.
[242] Tate, *Handbook for Biblical Interpretation*, 474.

In addition, I stressed that as the research has the capacity to fall within a Māori woman's epistemology, it is relevant to approach this task using Kaupapa Māori principles and practices and a Māori woman's lens. As stated kaupapa Māori is not new, since it means Māori being Māori, in all the diverse realities experienced. This has been assumed in the research and writing for this study. Nevertheless, in the current university academic environment, Kaupapa Māori theorists have to constantly prove that Kaupapa Māori theory is a valid approach to academic research. Such is the environment within which I have approached this study.

A whakapapa reading framework locates, identifies and constructs the text using five Māori values/elements that are intrinsically linked to whakapapa, namely i) atuatanga, ii) kaitiakitanga, iii) mauri, iv) tapu and noa. The following chapters will take each one in turn. If whakapapa is to be employed effectively as a hermeneutical framework for reading biblical texts these values need to be understood, for they go toward making up the worldview within which whakapapa (genealogy) operates.

3. ATUATANGA: A KNOWING OF GOD

Introduction

> Hutia te rito o te harakeke kei hea te komako e ko? Ki mai ki ahau he aha te mea nui i te ao? Maku e ki atu: He tangata, he tangata, he tangata.
>
> *If the centre shoot of the flax is pulled out where will the bellbird sing? If you were to ask me What is the most important thing in the world? I would reply: It is people, it is people, it is people.*

In terms of Māori philosophy the rito (centre shoot of the flax) acknowledges this symbiotic relationship between the harakeke (flax plant), land and people.[243] This whakatauki (proverb) explains how humanity is placed above all in creation. But the bellbird expresses humanity's fragility and dependence on the rest of creation. Thus the whakatauki elucidates that the tangata (humanity) and whenua (land/creation) relationships cannot hold together without the rito - the centre or te Atua (God).

As a child I was increasingly impressed with the insight(s) I gained while observing the different ways Merekingi made connections to God while she was weaving harakeke (flax). This awareness was heightened as I heard the karakia (prayer), waiata (song), moteatea (poetry) whakatauki (proverbs) and Kōero pakiwaitara (oral stories) recited by the weavers as they tuned into the heavens and the natural world.

> Ka piritahi nei tatou, na kotahi te whakaaro, kotahi te wairua, ano, he tinana kotahi
>
> *Within the realm of the gods (nga atua) the weavers they come together in one mind, one spirit and body.*

Elements of whakapapa

The hermeneutic being developed uses weaving as its metaphor. Intrinsically linked to the foundational (whakapapa) strand are four key elements of a Māori worldview. While there are many others that could be included these four are the ones I am choosing to focus on. In this section I will briefly mention the threads in relationship to the weaving process before spending the rest of this chapter looking at the first element, atuatanga. Subsequent chapters will explore and explain the other three in turn.

Whakapapa, as described in chapter two, is being understood as the backbone or foundation strand in the weaving of a kete (basket) that lays out its essential frame

[243] In other words, the relationship between creation and people is imaged in the harakeke (flax). Refer to Puketapu-Hetet, *Māori Weaving*, 3.

and shape. From there, further threads are woven in to assist with the development of the kete (basket).

Atuatanga - te aho tapu (the sacred thread) in weaving, and the first element of a Māori worldview profiled here, connects the weaver to the realm of the gods, through prayer (karakia) and song (waiata). According to Erenora Puketapu-Hetet, who was a noted New Zealand weaver and author, "weaving is endowed with the very essence of the spiritual values of Māori people and the artist is a vehicle through whom the gods create."[244]

The second element is kaitiakitanga (guardianship), which gathers and denotes relationships across creation. This is represented in weaving by the warp and the weft. The warp is the horizontal strand that metaphorically links the weave to the parallel lay of the land. Acting like a net it captures other threads so as not to unravel the weave. The weft is the vertical thread that binds the warp threads together and fills them in. The way the warp and the weft interlace each other is called the weave.

The third element is mauri, the principle life force that interpenetrates all the strands used in the weaving process. The very nature of mauri in its refined form is hihiri or pure energy that links us metaphorically to atuatanga (knowing of God). Mauri is the force that permeates all things to bind and knit them together each to its own kind creating unity in diversity. Thus, mauri makes it possible for the kete to exist within the structure and design of its own creation.[245]

During the weaving process boundaries pertaining to tapu and noa set the correct tikanga (protocol) of weaving, which involves careful attention to harmony and balance.[246] During weaving there are ritual prohibitions that need to be observed so that everything is in the correct order and the tapu (the sacredness) of the original arrangement is not trampled upon.

According to Julie Paama-Pengelly artist and weaver, "the initial weave is called the whakapapa, as it determines the subsequent design of the woven item." [247] With whakapapa these four elements are utilized in the framing of the hermeneutic out of which emerge the voices, stories, prayers, sayings and arguments used to develop the overall kete on offer.

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[244] Ibid, 3.
[245] Barlow, *Tikanga Whakaaro*, 82-83.
[246] Roberts, *Revisiting the Natural World of the Māori*, 65.
[247] Julie Paama-Pengelly, *Māori Art and Design: Weaving, Painting, Carving and Architecture,* (Auckland: New Holland Publishers, 2010), 43.

Te aho tapu: the sacred thread

The meaning of Atua with a capital "A" refers to the supreme god Io Matua-Kore (Parentless One) and is also used to refer to Yahweh the god of the Hebrew Bible and the Christian God. When using a lower case "a" it recognises te atua Māori (the departmental gods of creation) and their place in te ao Māori (the Māori world). Joan Metge, an anthropologist and leading scholar on Māori topics, points out that "without the capital, the word atua indicates something or someone imbued with spiritual power, without specifying whether it is human or non-human, male or female."[248]

The term Atuatanga was not a familiar word in the time of H.W. Williams or Apirana Ngata, significant Māori leaders of the early twentieth century. Ngata campaigned for the recognition of Māori language as a subject for study in the University of New Zealand and it was finally listed for the degree of Bachelor of Arts in 1928. Williams had responded to the criticism that there was no original Māori literature by editing a new edition of the Māori text of George Grey's *Polynesian Mythology.* This book, *Ngā mahi a ngā Tupuna* (1928), and Ngata's collection of song texts, *Ngā moteatea* (1928) remain the most important collections of Māori traditional literature. [249]

a/Atuatanga: both ancient and new

The concept of a/Atuatanga is both ancient and new because it draws upon ancient Māori understandings of Io the Māori Supreme God, nga atua (Māori gods) and the Hebrew or Christian God. Thinking along these lines were three leading tutors in Atuatanga for TWWOTPoA, the educational institution of the Anglican Māori Church in Aotearoa.[250] First, Turi Hollis, a priest for the Anglican Church claims Te Atuatanga is the interconnection between Christianity and Te Wairua Māori (Māori Spirituality). [251] Moeawa Callaghan, a Māori theologian argues that "Atuatanga undergirds all things Māori, and is not a new theology, nor is it the translation of the English word theology, rather it is Māori spirituality."[252] Eru Potaka-Dewes, contends that the seed of Atuatanga (a knowing of God) stems from Rangiatea (the ancient

[248] Joan Metge and The Diocese of Christchurch Bicultural Education Committee, *Tui Tui Tuia: The Use of Māori Worship in Tikanga Pakeha* ,(Christchurch, NZ: Diocese of Christchurch, 2005), 10.
[249] George Grey, *Polynesian Mythology*, (Christchurch: Whitcombe and Tombs, 1854); and *Ko nga Mahinga a ngā Tūpuna Māori*, (London: Wills, 1854).
[250] TWWOTPoA Whare Wānanga was the undergraduate and postgraduate college for training Māori Anglican priests.
[251] Turi Hollis, *Te Atuatanga: Holding Te Karaitianatanga and Te Māoritanga Together Going Forward*, unpublished Doctoral Dissertation (Christchurch: Canterbury University, 2013), 170-183.
[252] Moeawa Callaghan, *Mai i Rangiatea,* vol. 4 (Rotorua: Te whare Wānanga o te Pīhopatanga o Aotearoa, 2009), 20.

home of Māori) and yet its authenticity is grounded in the history of the Anglican Church.[253] The theories of these tutors have inspired and set me on the path toward this developing new reading lens for interpreting biblical text. As Walters so fittingly puts it "one of the tasks of Atuatanga is to assist Māori living in the twenty-first century by bringing together the 1986 New Zealand Prayer Book and Te Paipera Tapu (The Holy Bible) with their understanding of the pre-European/pre-Christian world."[254]

a/Atuatanga: an ancient word

The term a/Atuatanga has found its way into a more modern contemporary use, particularly through the work of TWWOTPoA. However, if one unravels the word a/Atuatanga it is ancient, as revealed in the word a/Atua. The first "a/A" in a/Atua is the breath in front of a verb. The word "tua" refers to time in any of the following meanings: beyond; out of reach; before time; past; and future. The final "a" in a/Atua refers to the physical manifestation of something – a reality – brought into being. Unconfined by time and space a/Atua can therefore be translated as, that breath, thought, or being which before now /before time was physically manifested. Similarly, in John 1:1-3 and Col 1:17, the Word existed before creation and was before all things.

There are a variety of English renderings of the word "tanga" relating to people: assembled; a row or tier; a division, a company, or relay of persons. Given these interpretations a/Atuatanga is that breath, that word, that thought, that wisdom being manifested in time and space in relationship with people. Atuatanga is more of a "knowing" of God/god(s) rather than the English word "theology," which means a study of God.[255] a/Atuatanga draws upon ancient Māori understandings of Io Matua-Kore (Māori Supreme God), nga atua (Māori gods) and the Hebrew/Christian God. Atuatanga is also God's relationship to O/ther than God.

a/Atuatanga: a knowing of God

According to the Postgraduate students for Tāhuhu Matauranga o Aotearoa,[256] Atuatanga is te aho tapu (the sacred thread) in weaving that holds everything together – the weaver and the harakeke – and from which the various forms,

[253] Eru Potaka Dewes, "Creation and Te Tiriti O Waitangi: An address to Te Wanangā a Rangi," *Mai I Rangiatea*, vol. 4, ed. Jim Biddle, Sherre Hunter, Eru Potaka Dewes et al (Rotorua: Te Whare Wānanga o Te Pihopatangā o Aotearoa, 2009), 9-16;
[254] Muru Walters, *Taking a Stance on Teaching Atuatanga,* (Te Whare Wananga o te Pihopatanga o Aotearoa: Otaki, 1997).
[255] Theology is a Greek word: *theos* meaning god(s) and *logos* meaning word(s), therefore theology in this instance means study of god(s).
[256] Te Tāhuhu Mātauranga o Aotearoa (TMAo) was the postgraduate centre for TWWOTPoA.

elaborations and decorative borders in the woven cloth are established. Metaphorically speaking, this sacred thread is linked to all the different strands in this woven piece attained through karakia (prayers), waiata (songs), whakatauki (proverbs), moteatea (chants/laments) and pakiwaitara (stories).[257] When the weaver observes these practices he/she is living out the very faith that is required to have a knowing or knowledge of God.

> Atuatanga is a knowing of God connected to tangata (humanity) the land, the mountains, waterways and forests through karakia (prayer) waiata (song) and pakiwaitara (stories), in a whakapapa (genealogical) structure. In ancestral thinking it is Divine wisdom tuku iho (passed down), through a series of interconnected realms to the present generation.[258]

When our tupuna (ancestors) came from Rangiatea they brought with them a knowing associated with nga atua (Māori gods) and a knowing of God that was associated with a spiritual connection to the natural world. Our tupuna were in tune with nature, and through nature, to the Supreme Being Māori refer to as, Io Matua Kore. "Nothing existed before Io, for Io alone was existent as Io Matua Kore, the Parentless, and then as Io Matua, the first parent. Similarly with the Bible "in the beginning God alone is before creation."[259]

As I mentioned earlier the word a/Atua in this project is referred to as: Io the Supreme god, the Hebrew god (Yahweh) or the Christian god (God). The early missionaries chose the word with an uppercase A, as a naming word for the Christian God. It was to show the difference between te Atua (the Christian God) and nga atua (the Māori gods).

The cult of Io

Io Matua-kore: A Supreme Being

> Tēnei au, tēnei au, tēnei au te hōkai nei i taku tapuwae, Ko te hōkai -nuku, ko te hōkai -rangi, ko te hokai. Ā tō tupuna a Tāne -nui-a-rangi pikitia ai. Ki te rangi-tū -hāhā, ki Trihi-o-Manono, I rokohina atu rā ko Io-te-matua-kore anake. I riro iho ai ngā Kete o te Wānanga; Ko te Kete Tū -a-uri; Ko te Kete Tū -ātea; Ko te Kete Aronui, Ka tiritiria ka poupoua ki Papa-tū -a-nuku, Ka puta te ira tangata ki te whaiao, Ki te Ao mārama!
>
> *Here am I, here am I, here am I quickly moving by the power of my karakia (prayer) for swift movement, swiftly moving over the earth, swiftly moving*

[257] The strands being atuatanga (knowing of God), kaitiakitanga (stewardship), mauri (divine energy), and tapu and noa (sacred and ordinary).
[258] Taken from my own lecture and power point notes for Atuatanga TMA 401 tutorials (2012). Atuatanga was one of the 12 papers studied as part of a specialisation learning strand of Tāhuhu Matauranga o Aotearoa, the postgraduate qualification offered by TWWOTPoA.
[259] Tate, *Towards Some Foundations of a Systematic Māori Theology*, 70.

> *through the heavens, the swift movement of our ancestor Tane-nui-a-rangi who climbed up to the isolated heavens, the summit of Manono, and there found Io-the parentless. Alone, he brought back down the baskets of knowledge, the basket named Tuauri, the basket named Tuaatea, the basket named Aronui. Portioned out and planted in Mother Earth, the life principle of human beings comes forth into the dawn, into world of light*.[260]

In this karakia (prayer), we observe Tane-nui-a-range's journey in search of understanding. He leaves this world Te Aronui (the natural world around us) and journeys to Tuatea (realm of the Divine) and comes face to face with Io the Supreme God.[261] It is of much interest that Io speaks not with a human being but with Tane, a supernatural being. No mortal has looked upon Io. This is unlike Yahweh who came to earth and spoke with mortals including Abraham (Genesis 18) and Moses (Exodus 33:11; Numbers 12:8). He also met people in visions (1 Kings 3:5-14; Isaiah 6). And of course he "became flesh and lived among us" in Jesus (John 1:14).

> Io on the other hand was an uncreated undying deity who brought forth the universe, a god who was never born who had no parents, no offspring, not the ghost of of a dead man or development of such a spirit. He was a creator and creative aloof from all other beings.[262]

In his account, Marsden claims Io as truly the exalted one, the parentless one, the unchanging and unadulterated in whom there is no confusion and inconsistency.[263] Marsden, a student trained in a traditional wānanga (learning school), was taught the existence of Io the Supreme Being. Io's description resonates with the eternal one, the omnipresent, the all-seeing one, the wise, the supreme one of heaven and parent of all located in Psalm 139. Io also resonates with the everlasting God and creator (Isaiah 40:28), the almighty power, unlimited or infinite power (Isaiah 40:29). The God is the all-powerful Lord who has created all things and sustains them by His Word.

In both the Bible and Māori creation story God existed before the heavens and the Earth, the creation of which was God's first act. In Māori thought the creator is referred to as Io Matua kore (Io the parentless), Io te pukenga (the source of thought), Io te wānanga (the source of all knowledge), Io mata ngaro (the face hidden and unseen) and Io te waiora (the giver of life).[264] In the Io tradition Io existed alone in the void of Te Korekore (Nothingness). His essence flowed forth to fertilise

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[260] Shirres, *Te Tangata,* 15.
[261] It is highly debatable whether Io was a Supreme god. This argument will be developed further in this chapter.
[262] Elsdon Best, *Māori Religion and Mythology Part 1,* (Wellington: Dominion Museum 1924), 154.
[263] Marsden, *The Woven Universe*, 16-17.
[264] Te Rangi Hiroa, *The Coming of the Māori*, (Wellington: Māori Purpose Fund Board, 1987), 438-453.

the void and called into being the night realms.[265] He spoke again and the rock foundation of the earth and of the waters was increased. And so the essential foundations of the universe were laid. Io spoke and illuminated the nights with soft light and there was daylight – te Ao Marama (the world of light).[266]

In the biblical account of creation, we see how Yahweh brought the universe into existence from chaos.

> In the beginning when God created the heavens and the earth, the earth was a formless void and darkness covered the face of the deep. Gen 1:1

Io never played an active part in the affairs of humanity unlike nga atua (the tutelary deities) like Tane-Mahuta, who defeated and banished the powers of darkness, created the first woman and produced humanity.[267] The others represented certain things, or activities and conditions, for example, Tangaroa (god of seas and oceans), Tawhirimatea (god of the winds), Tumatauenga (the principle war god) and Rongo (god of peace).[268]

In discussing Io, Marsden believed that Io encompassed both active (Io-mata-kaka) and passive elements (Io-mata-ane).[269] Marsden explains that Io held intercourse with himself between the active and positive thought and between the passive and negative self.[270] Te Paipera Tapu (The Holy Bible) also alludes to this connection within the Godhead by naming three persons sharing the Parent, Son and Holy Spirit.

> But when the Counsellor comes, whom I shall send to you from the Father, even the Spirit of truth, who proceeds from the Father, he will bear witness to me [John 15:26].

This verse depicts the Holy Spirit proceeding from the parent and the son ("whom I shall send"). Here the outward operations of the Persons of the Trinity reflect their mutual relations with each other.

Records of Io Matua-Kore can be traced back to New Zealand's foremost ethnographer, Elsdon Best, who lived from 1856-1931. According to Tate, Best wrote "the cult of Io [is] the highest form of Māori religious belief and he claims it

[265] Marsden, *The Woven Universe* 2-23.
[266] Ibid, 17.
[267] Elsdon Best, Some Aspects of Māori Myth and Religion, 12-13.
[268] Elsdon Best, *The Māori Vol 1* (Wellington: Polynesian Society, 1941), 234-240.
[269] Michael P.J. Reilly, "Te Timatanga Mai O Ngā Atua," *Ki Te Whaiao: An Introduction to Māori Culture and Society,* (Auckland: Pearson Education, 2004), 2.
[270] Marsden, *The Woven Universe*, 16.

was secretly conserved by the higher classes of priests."[271] There are, however, well known contemporary scholars like Hirini Moko Mead who express doubts as to the authenticity of the Io cult. Scholars like Mikaere refer to the Io tradition as an imitation of our European colonisers and that after two centuries of Christianity we "come to mimic our invaders, thereby cementing our own cultural inauthenticity."[272] On the other hand there is an equally strong argument amongst other scholars who support the Io cult as being an authentic belief. At this point it is pertinent to set out the arguments for and against the existence of the Io cult.[273] This aspect of Atuatanga (knowing of God) will yield a clearer understanding of a Māori worldview. It will help formulate this particular reading with a whakapapa hermeneutic.

A respectable body of knowledge argues that information about Io was influenced by the introduction of Christianity. James Irwin, drawing on knowledge dating back to 1860, included Io in his book on Māori religion. Drawing on the cult of Io Irwin alleges the doctrine of Io resonates strongly with the Old Testament descriptions of Yahweh.[274]

In the appendices to his book *He Puna Iti i Te Ao Marama,* Tate draws on Pei Te Hurinui, a Waikato historian, who confirms the Io religion.[275] Apparently during King Potatau's coronation in 1859, the karakia (prayer) recited by Tapihana the high priest acknowledged the presence of Io. It could be said that Christianity influenced the karakia but Pei Te Hurinui Jones describes Tapihana as "high Priest of the ancient Io (Supreme Being) cult of the Tainui tribe."[276] It is difficult to ignore or deny the Io cult when individuals such as Pei Te Hurinui Jones and others support the tradition. Dr Pei te Hurinui Jones JP, DHons, OBE (1898-1976) was also a well-known Maniapoto leader, advisor, interpreter, land officer, scholar, writer, translator and genealogist. He was a prominent figure in the revival and retention of the Māori language and of Māori cultural knowledge and heritage in the 20th century.[277]

Teone Tikao, who was trained in the ways of the tohunga (specialised priest), supports Io as the greatest of many gods. According to Samuel Robinson, who was

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[271] Ibid, 99.
[272] Ani Mikaere, *Colonising Myths Māori Realities: He Rukuruku Whakaaro,* (Wellington: Huia Publishers, 2011), 245.
[273] According to Robinson, the Io tradition has belonged to the Māori race since time immemorial, and so few spoke of Io because the Io religion was too sacred. To read more on the philosophy of Io religion refer to Robinson, *Tohunga*, 272-277.
[274] Irwin, *An Introduction to Māori Religion*, 33.
[275] Tate, *He Puna Iti i te Ao Marama: A Little Spring in the World of Light,* 231-239.
[276] Pei Te Hurinui, *King Potatau: An Account of the Life of Potatau Te Wherowhero the First Māori King,* (Carterton: The Polynesian Society, 1959), 225.
[277] Bruce Biggs Jones, "Pei Te Hurinui" *Dictionary of New Zealand Biography. Te Ara – the Encyclopaedia of New Zealand,* (2015) http://www.TeAra.govt.nz/en/biographies/4j11/

educated in tribal lore and has close family connections with legendary tohunga Teone Tikao, “the reason few people knew of the Io religion was that it was too sacred to speak of particularly to those who were not initiated into its mysteries.”[278]

Sir Apirana Ngata (1874-1950), a prominent New Zealand politician and lawyer known as protector for Māori culture and language, argued for the existence of the Io cult in Pre-European times. He believed the Io cult was practiced widely across the East Coast of the North Island though there were secrecy laws surrounding it.

While Peter Buck asserts that the doctrine of the Io cult owes much to the biblical account of creation and to Old Testament descriptions of Yahweh, he maintains our Māori ancestors have endowed us with a rich legacy. [279] I acknowledge the Ngapuhi tradition and the Kōrero (discussions) drawn from my elders. Much has been been lost but there are those such as Cleve Barlow and and Māori Marsden who did write down their thinking and to them we owe much. Himiona Kamira (1880-1953) was also a prolific writer who recorded the life of his community in detail, the weather, child birthings and the hours of these births, baptisms, planting, weeding and fishing according to the Māori calendar.

A few Te Rarawa, Ngapuhi and Ngati Whatua elders confirm the Io traditions whereby our ancestors worshipped Io the Supreme God.[280] A number of my Māori elders express a sense of discomfort with sharing knowledge of Io. Tom Poata, an Anglican Priest and accomplished Ngapuhi leader who embraces Christianity, is of the mind that Io’s very name is best left to the pre-Christian world. At no time does he dispute the existence of Io, but it was clear that Io and other prized knowledge that was passed on was extremely tapu (sacred).[281] We need only look at the recitation of whakapapa. If Māori had had a written system, the sacred nature of this high learning knowledge would still not have been recorded by pen and paper. Best believes the cult of Io was not known or made known to ordinary people in order to protect it from becoming tainted with lower ideals and practices and selected people were trained in the art of sacred rituals pertaining to Io.[282] This knowledge belonged primarily to the office of the priests, termed tohunga ahurewa. For these reasons one can understand why the cult was known by so few.

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[278] Robinson, *Tohunga,* 276.
[279] Ibid, 526.
[280] Tate, *He Puna i te Ao Marama,* 235-239.
[281] Pereme Poata (1935-2014) was an Anglican Priest and expert genealogist, who believed the object of the original Whare Wānanga (School of Learning) was to preserve all sacred knowledge and other traditional lore, in order to hand it down to future generations unaltered, and to keep it from deterioration. The school called for vigilance and commitment from the keepers of such knowledge.
[282] Best, *The Māori*, 234-235.

An interesting story is told by Marsden after his return from the Second World War. Referring to experiences in the war, Marsden mentioned the dropping of the atom bomb upon Nagasaki and Hiroshima in Japan. Marsden explains to his audience the construction of the atom and the splitting of the atom by Ernest Rutherford. He even recalls Einstein's concept of the real world behind the natural world that was similarly made up of rhythmical patterns of pure energy. He then exclaimed that the politicians managed to split open the fabric of the universe but they could not "sew it back together again." His elders told him "when tapu (sacred) knowledge is shared with the tutua (herd/commoners), tutua will always abuse it."[283]

In his book *Te Tangata: The Human Person,* Michael Shirres (1929-1997), an ordained Dominican Priest who received his PhD in Anthropology and Māori Studies in 1974, remarked on Io as the supreme uncreated being, whose name was held to be so sacred that none but the priest might utter it at certain times. He saw Christian Māori today drawing their spiritual strength from both streams, the Io tradition and the European Christian tradition, and that the two traditions are complimentary rather than contradictory. Our ancestors could see Christianity did not conflict with but rather converged with their own religion. According to Shirres this was the attitude of King Potatau, who died in 1860, as can be seen in the Hirinui-Jones manuscripts.[284]

When the early missionaries arrived in New Zealand they were quick to denounce Māori religion. William Colenso wrote,

> "According to both the true and popular meaning of the word, they (the Māori) had none…they had neither doctrine nor dogma, neither cultus nor system of worship. They knew not of any being that could properly be called God."[285]

According to Te Rangi Hiroa (recorded in 1949), the Io tradition originated amongst the Kahungungu people late in the eighteenth century as a reaction to Christianity. He notes the Io version of creation was an addition after Māori knew of the biblical story of creation.[286] In an article written in 1993 Walters rejects the Io tradition and suggests there was no need for one supreme god because the Māori gods had co-equal status amongst themselves. He maintains Māori were more concerned with achieving balance in relationships rather than having domination.[287] Walters further

[283] Marsden, *The Woven Universe,* xiii.
[284] Shirres, *Te Tangata,* 108-110.
[285] William Colenso, "On the Māori Races of New Zealand," *TPNZI* 1 (1868): 385-86, as cited in Elsmore. *Like them that Dream,* 20.
[286] T. R. Hiroa, *The Coming of the Māori,* 443-526.
[287] Muru Walters, "What is Atuatanga?" *Lecture Notes for TWWOTPoA undergraduate Students* (Otaki: 2009).

argues that the Io traditions developed after the arrival of Christianity and are adaptations of aspects of the Christian religion, particularly monotheism, into the Māori world.[288] This is in contrast to Marsden who, as has been seen strongly supports Io the Supreme God as the foundation of all things. Marsden claims "all existent beings are derived from a common cause; Io-taketake (Io the first cause), therefore in the form of a genealogical framework nga atua (Māori gods) are realised."[289]

Walters' argument that expresses his doubt about the existence of the Io cult is highly debatable, as one can argue that the ritual chants pertaining to Io could be articulated by intellectual minds with the ability to think in the abstract. The tohunga (prophets and high priests) of the Io cult possessed these gifts and acquired an extraordinary understanding of the narratives within the Bible, which accorded precisely with the Māori tradition of matakite (prophecies), karakia whakanoa (purification rituals) and ngā merekara (miracles).[290] In his discussion for the existence of Io, Tate does not challenge whether Io is an authentic pre-Christian Māori naming of God. Rather he concludes that the Io tradition is well founded and because Atua transcends all names it seems appropriate to accept Io as the one Christians call Atua (God). [291]

Atuatanga: Māori theology?

Finding material concerning Atuatanga has been difficult as there is little work written on it, though its essence is so important to a Māori worldview. Essentially Atuatanga is the theory of God in the lives of our ancestors and ourselves today as Māori.[292] As a term it came into common usage only in 1996, even while "atuatanga" (knowledge of god) has been around before the arrival of Christianity. Reading through the literature on Atuatanga demonstrates the many nuances the word holds today as Māori scholars debate the degree to which Christianity has influenced its contemporary understanding.

[288] Ibid.
[289] Marsden, *The Woven Universe,* xiii.
[290] Judith Binney, *Stories Without End 1750-2010*, (Wellington: Bridget Williams Books, 2010), 115-125.
[291] Tate, *He Puna Iti i te Ao Marama,* 239.
[292] Muru Walters, 'Taking a Stance on Teaching Atuatanga,' *Lecture notes for TWWOTPoA* (New Zealand: Otaki, 2009).

Seeking accreditation

In 1996, Te Whare Wānanga O Te Pīhopatanga O Aotearoa (TWWOTPoA) was seeking accreditation for its programmes from the New Zealand Qualifications Authority (NZQA). In an attempt to provide an alternative Māori name for the English word "theology," Muru Walters, the elected Māori Anglican Bishop for Te Upoko o te Ika (the region covering the lower North Island), tabled the word Atuatanga.[293] Initially it was not supported by the Pakeha (European) theologians on the NZQA panel who deemed the name "inadequate" for a Theology degree.[294] It was to take another three years before NZQA approved of TWWOTPoA's application to use the term Atuatanga for Māori theology.

The word "theology" is not a word I use to describe Atuatanga as it suggests to me a Western way of God-talk that includes Western doctrines and beliefs. In choosing a definition and a location for the word, I prefer Walters' definition of Atuatanga that focuses attention on a holistic and indigenous knowing of God, which is an alternative to what is for me an incomplete intellectual knowing of God. I would want to see what we know of pre-colonial thinking included in this, however.[295]

Walters is noted as the most prolific writer of Atuatanga. He has achieved postgraduate qualifications in anthropology and archaeology from Otago University. He is competent in speaking te reo (Māori language) and has skills as an artist and educationalist. All these proficiencies have influenced his theology and his contribution to Atuatanga

Walters' concept of Atuatanga is based on the experiences of God's people on the whenua (ground). Walters' inspiration for his thinking on Atuatanga is drawn from his life experiences in Te Kao, a very diverse and close community in the Far North region of Aotearoa, New Zealand, a place that was not separated by denominational boundaries. Walters time at St John's Theological College in Auckland gave him the setting in which to forge his ideas. He realised the staff at this theological college had an intellectual knowing of God rather than a practical one. Hence, the first articulation of Atuatanga created by Walters was a practice-based knowing of God.

There are a number of unpublished articles written by Walters that provide some reflective work on Atuatanga. These have been challenged vigorously by both

[293] Te Upoko o te Ika is one of the five Māori Anglican dioceses in Aotearoa, New Zealand. It is located in the southernmost part of the North Island.
[294] Parehuia Aratema, "Reflections on the beginnings of a Whare Wānanga," *Mai I Rangiatea*, vol. 1, ed. Rachael Selby, Jo Winiata and Cecilia Rooderkerk (Rotorua: Te Whare Wānanga o te Pīhopatanga o Aotearoa, 2003), 8-17.
[295] Walters, *Taking a Stance on Teaching Atuatanga*, 1.

Western theologians and Māori Church scholars.[296] The critics argued that because there were no Māori scholars qualified to teach theology Atuatanga was devised and developed to fill the gap.[297]

Walters, with forty years teaching experience in a number of education institutions, including ten years at a theological college, maintained that Atuatanga coupled with Christianity embedded with Matauranga (Māori knowledge and skills) was the way to a Māori knowing of God.[298] Walters dismisses all pre-Christian Māori religious beliefs and argues that Atuatanga is located in the missionary stories of Māori.[299] The reference he builds this from is a Poi chant that tells the whakapapa (genealogy) of Atuatanga of Te Rongopai (Gospel) in Aotearoa written by his uncle the late Kingi Ihaka. Taking an ancient Māori art form Ihaka relates the Gospel journey throughout Aotearoa.[300]

The challenge that Atuatanga has for Māori is whether they want to enculturate the Christian Atua (God) into their world and, if so, then how can it be carried out. From my perspective a/Atuatanga is grounded in whakapapa, therefore indigenous and unique to Aotearoa/New Zealand. This forms the basis for a new hermeneutic. This creates and gives life to Māori worldviews that are grounded in the daily experiences of Māori people living in the context and environment of Aotearoa/New Zealand. Atuatanga can be liberating because it encourages Māori to value their own tikanga values when reading or listening to biblical text.

Engaging with Contemporary Weavers

Rob Mckay, Anglican priest and a former tutor for Atuatanga at Taitokerau (Northern Diocese) Taapapa (undergraduate Māori training institute for Māori priests), claims that "Atuatanga consists of its own indigenous language, cosmology, history and religion." He poses a set of four axioms for its construction: i) te Paipera Tapu (the Holy Bible); ii) Māori spirituality; iii) Modern methods of biblical scholarship; and iv) the contribution of science and philosophy.[301] McKay tells us Atuatanga encourages us to reclaim our reo, (language) our whakapapa, (genealogy) our whakatauki, (sayings) and purakau, (myths) while affirming the values intrinsic to both

[296] Hollis, *Te Atuatanga*, 144.
[297] Ibid.
[298] Muru Walters, *The Study of Atuatanga 101,* unpublished paper presented to Te Taapapa ki Te Upoko o the Ika (New Zealand: Otaki, 2010).
[299] Muru Walters, *Atuatanga: An Unpublished Paper*, unpublished paper presented to Te Runanganui o te Pīhopatanga o Aotearoa (Rotorua: 2009).
[300]Kingi Ihaka, Poi in *A New Zealand Prayer Book: He Karakia Mihinare o Aotearoa* (Christchurch, Genesis Publications, 1989), 154-156.
[301] McKay, *Atuatanga: A Māori Theology and Spirituality*, 5-20.

Christianity and te ao Māori.[302] McKay does, however, see Atuatanga as "a theology that has been shaped by a Māori spirituality characterised by Christian theology," so like Walters understands it as more of a post-colonial enterprise.[303]

While I agree with McKay's argument that the link between Māori spirituality and a Māori theology is Te Paipera Tapu (the Holy Bible), I would argue that if we are to gain a deeper Māori spirituality we need to be de-colonised and re-contextualised. I cannot propose there is a deeper spirituality for Māori than the one they experience during the ritual encounters on a marae (gathering place). The ritual encounters include i) waerea, (protective incantation. ii) wero, (ritual challenge) iii) karanga, (call) iv) powhiri, (chant of welcome) v) poroporoaki, (farewell to the dead) vi) whaikōrero, (oratory), vii) hariru/hongi (shaking hands/pressing noses), followed by the hakari (meal).[304] These will be discussed more fully in chapter six. Through the rituals of encounter one can envisage Māori cosmology coming into focus a situation that is often criticised by Christian leaders/scholars. Often during tangihanga (funeral ceremony) Māori elders will refer to the soul going to God in heaven and/or to one's ancestors in the underworld – te po.

Of the ongoing work facing any understanding and construction of Atuatanga, Reverend Dr Hone Kaa once observed that

> To develop a Māori theology, it is also necessary to separate the Christian message from the bearers of that message. There is too much white baggage with Christianity. It mirrors too much of the oppressors who brought it here.[305]

One reason for developing a Māori woman's reading framework is precisely because of that "white baggage" within biblical scholarship. It is a challenging birthing that requires careful discernment of what to keep and what to reject.

Jackie TeAmo a postgraduate student for TMoA (Tāhuhu Matauranga o Aotearoa) and Anglican priest, argued in an unpublished paper that Atuatanga is the gospel seed sown deeply into the hearts and minds of our ancestor's. For TeAmo, this seed provides an expression of our faith that reveals a reciprocal relationship between our tupuna (ancestors) and the Gospel.

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[302] Ibid.
[303] Ibid.
[304] Anne Salmond, *Hui: A Study of Māori Ceremonial Gatherings*, (Auckland: Penguin Group, 2004), 115-178.
[305] Hone Kaa, a priest of the Anglican Church, was searching for a theology shaped by indigenous spirituality, rather than Pakeha Christianity. See McKay, *Atuatanga: A Māori theology and Spirituality*, 5-20.

Te Amo draws on several important aspects that provide her with an understanding of Atuatanga. She argues that in traditional Māori society the roles of men and women were complimentary. Men and women were important to one another as reflected in whakapapa (genealogy). Te Amo believes that this balance changed with the advent of colonisation by the missionaries and settlers who demonstrated patriarchal domination. In relation to Io and nga atua, TeAmo suggests that when the missionaries proclaimed Jesus as the redeeming Christ our tupuna rejected their own gods and opted for what they believed was a more liberating God. This new God was the one who had come to love, heal and forgive, and this overruled any other system of faith and worship they might have had. Te Amo argues that Atuatanga is about transformation between culture and Gospel, and liberation through the risen Christ. She uses the history of the Pīhopatanga o Aotearoa (Māori Bishopric of New Zealand) as an example of transformation. Te Amo notes that as early as 1877 there was a Māori cry for a Māori bishop but this was ignored until 1928 when Frederick Augustus Bennett became the first Māori bishop of Aotearoa/New Zealand.

Te Amo brings into her conversation regarding Atuatanga the belief that the Christian message is immersed in wairua Māori (Māori spirituality).[306] Throughout his thesis on Atuatanga Hollis contends that Atuatanga and Te Wairua (Māori spirituality) are so intertwined today it is difficult to distinguish and define them. [307] Hollis suggests, however, that wairuatanga(spirituality) need not be Christian in intent or content.[308] Christian spirituality is expressed through relationship with God, with self, with others, with community and the natural world. It is centred on the example and values expressed in the life of Jesus Christ in the Gospels and in Scripture. Māori spirituality on the other hand is that body of practice and belief that gives the spirit to all things Māori.[309]

Eru Potaka-Dewes, a passionate commentator and scholar in the field of theology particularly indigenous theology, and a leading tutor of Atuatanga perceived God through past history and was convinced Atuatanga is based on a Māori worldview rather than a biblical one.[310]

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[306] Jacqueline Te Amo, *The Meaning of Atuatanga and Its Place in Describing Māori and Other Worldviews*, unpublished paper for Te Whare Wānanga o te Pīhopatanga o Aotearoa (Otaki: 2009).
[307] Hollis, *Te Atuatanga*, 143-184
[308] Ibid.
[309] Philip Cody, *Seeds of The Word: Nga Kakano o Te Kupu: The meeting of Māori Spirituality,* (Aotearoa: Steele Roberts, Ltd., 2004), 21.
[310] Potaka-Dewes, "Jesus Christ in Atuatanga," *101 Atuatanga Studies Lecture Notes,* (Rotorua: TWWOTPoA, 2003).

> Atuatanga points to the one source Io. Although different cultures have their own names for the Transcendent Creator Being, in the case of Māori Io-Matua – Kore is God the Parentless one. [311]

Attempting to facilitate a new and fresh idea of liberation theology through the lens of Atuatanga, Potaka-Dewes asserts that the seed of Atuatanga stems from Rangiatea (the ancient home of Māori) and its authenticity is grounded in the history of the Anglican Church.[312] This could arguably be a contradiction in terms but Hollis maintains, "Dewes is drawing together the two spiritual homes, the Anglican Māori with its roots in England and Rangiatea whose roots originate from the primordial world."[313]

Whatarangi Winiata former Tumuaki (chancellor) of Te Wānanga o Raukawa University, and champion of Māori self-determination, explains Atuatanga as a framework and whariki (mat) for everything in the Māori worldview. He says that the continuum of Atuatanga has been enriched with the biblical stories of the Old Testament, the gospel, the resurrection of Jesus Christ and the work of the Holy Spirit. Thus the manifestation of the God of our tupuna is the same God that is all-in-all and the same God that is present in the here and now. [314]

The physical and spiritual realms

Ramari Collin an Anglican Priest and postgraduate student for TMoA Māori theological college expresses Atuatanga as a "knowing of God" that existed in Māori thinking long before the arrival of Christianity.[315] Before Christianity, Māori knew of a realm of a practical nature, a spiritual nature and a natural nature. These determined how Māori continued to survive and worked co-dependently.[316] According to Māori thinking "in ancient times, our tupuna (ancestors) walked among the trees of the ngahere (bush) they dipped their feet in rivers and streams and gathered food from the wetlands and walked among the visible representation of the thoughts of te a/Atua (God)."[317]

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[311] Eru Potaka-Dewes, "A Student's Understanding of Atuatanga, Papatuanuku and all Creation," *TWWOTPoA: Lecture Notes for Undergraduate Students*, lecture notes (Rotorua: Amorangi Centre, 2003), 1.
[312] Ibid.
[313] Hollis, *Te Atuatanga*, 181.
[314] Whatarangi Winiata, "The Theory of Aotearoatanga," in *Mai I Rangiatea*, vol. 2, ed. Parehuia Aratema, Kaye Radovanovich, Cecilia Rooderkerk, Lisa Spargo (Rotorua: Te Whare Wānanga of Te Pīhopatanga o Aotearoa, 2005), 64-72.
[315] Māori had a well-developed religion in which all behaviour was ordered according to the spiritual world, based on laws of tapu and noa. Elsmore, *Like Them That Dream,* 20.
[316] Ramari Collin, *Atuatanga*, Postgraduate PowerPoint presentation (Waikanae: Te Whare Wānanga o te Pīhopatanga o Aotearoa, 2010).
[317] This thinking is often passed onto listeners during whaikōrero (speeches) at tangihanga (funeral ceremonies). It is considered common knowledge.

This understanding of a close relationship between the natural, practical and spiritual is powerfully exemplified in the concept in Māori cosmology of wheiao, the transitional liminal space "between" the world of darkness and the world of light. The wheiao refers to the birth process from the time labour pains are felt until a baby emerges into the world of light. It is the state between the world of darkness and the world of light, but it is much closer to the unfolding of the world of light.[318] When the baby is born its first cry is said to be the cry of the whenua (placenta/ earth). Wheiao is also experienced, however, by people who, dying, await the arrival of the guardian spirits, who lead them through the wheiao to the world of light beyond and then into the spirit world. Mindful of this liminal space most Māori rituals are conducted in the early morning before sunrise because Māori believe the gods and spirits take leave before the rising of the sun. The legend of Hine-nui-te-po and Maui encapsulates the concept of wheiao, which features throughout Māori creation stories. When Maui tries to gain the gift of immortality, he seeks the goddess of the night, intending to travel through her but remain alive. Hine-nui-te-po is the goddess who dwells in wheiao between life and death.[319]

From another angle, Marsden used the term atuatanga to name and describe the highest point of achievement of humanity, the perfect blend and union of mind and spirit in which the gift of matakite (enlightenment) allows humanity to exercise mana (authority/power) in perfect wisdom and freedom.[320] Marsden believed that humanity could transit from the highest form of purely human to atuatanga (divinity). He used saints and seers as examples of this.[321] So in another way we see Atuatanga as a blending of the spiritual and the physical.

The interaction of the spiritual realm with the physical realm is evident in the powhiri/welcome, tangihanga (funeral services) and whaikōrero (speech making) and other similar ceremonies. But it is karakia (prayer, incantations and rituals) that enable this interaction. When we take part in the Māori rituals we move into the eternal presence of the gods. So Atuatanga is a Māori spirituality that is woven and enabled through practical expression and cultural values.

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[318] Barlow, *Tikanga Whakaaro,* 182-185.
[319] It is interesting to note that in Genesis 28:12-19, when Jacob wrestles with God, he encounters God in a liminal space between Heaven and Earth. Also in I Chronicles 21:15, the "angel of the Lord" is seen by King David, standing between Earth and Heaven, a drawn sword in his hand stretched out over Jerusalem. See also John the Baptist's comments about Jesus in John 3:31.
[320] Marsden, The *Woven Universe,* 50.
[321] Ibid.

Arrival of the Christian God

It is a widely held belief amongst Pakeha that Māori had no true religion before the arrival of Christianity. Indeed it was William Colenso along with his missionary colleagues who planted the theory that Māori beliefs were mere superstitions and that Māori nature was their natures depraved with heathen doctrines not founded on divine faith or worship.[322] Bishop Pompallier, Rev Maunsell, Henry Williams and others who disseminated this theory referred to Māori religious practices as "disgusting, abhorrent, filthy and debasing."[323] What the missionaries did not know was that Māori had a well-developed religious philosophy based on the demands of the spiritual life and particularly around the law of tapu (prohibition) and noa (free from tapu).

For Māori at that time kinship with land and nature formed the very basis of their existence, their reality, their world view. The written word of God was in nature. The holistic knowing of God was orally communicated to a select group of tangata (people) by tohunga (priests) to ensure the continuance of Māori knowledge. At the same time stories abound throughout the tribal areas of Aotearoa of how our tupuna so readily accepted the biblical narrative because they could see themselves in the journey of Hebrew nation, their captivity in Egypt, exile in the desert and subsequent entry into the Promised Land. Māori welcomed stories of a warrior leader such as Yahweh and the ancient prophets. The Old Testament doctrinal emphasis on the Judaean teachings of justice, righteous war and fear of God were more familiar to Māori than Jesus, Christianity, grace and salvation. This was a transforming time for them as another dimension of the knowing of Atua (God) was conveyed to Māori through the written word.[324]

There were many times as a child when I sat and listened to the weavers, and I still hold vivid memories of Merekingi's karakia, waiata and her story-telling of our myths and legends, of land battles, historical events and the great fleet of waka, as well as contemporary stories. She also told the biblical stories of creation, the exodus of the Israelites from Egypt, the story of Joseph and David and the many stories of women. Yet nothing inspired us more than the stories of Jesus and Maui – beings both human and divine.

> In Māori mythology Maui was referred to as a demi-god who was born "some generations after the first fusion between celestial and earthly elements, a man gifted with supernatural powers."[325]

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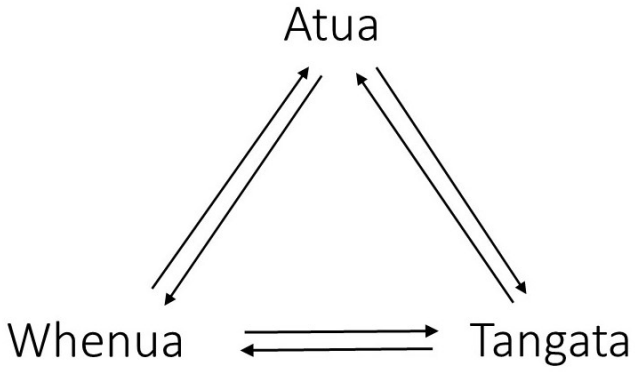
[322] Elsmore, *Like Them That Dream,* 20.
[323] Ibid.
[324] Ibid, 28-29.
[325] Mikaere, *The Balance Destroyed*, 19.

He was bold, resourceful and pushed many sacred boundaries. He fished up the North Island of Aotearoa, tamed the sun, transformed himself into a pigeon, discovered the secret of fire and tried to gain immortal life for humanity. According to many kaumatua (elders) after the proclamation of the gospel in 1814 Māori believed Jesus to be the second Maui. While Jesus was the only Son of God (Jn 3:16), Maui by contrast was not favoured by the god(s). He was a precocious child who often behaved badly, although like Jesus he was always trying to better the lives of humanity. [326] Unlike Maui, however, Jesus conquered death, giving humanity everlasting life.[327]

Recent developments

Further perspective on Atuatanga has emerged in the last five years, particularly from Tate and TWWPoA Centre for Post Graduate Studies.[328] These scholars note that a Māori knowing of g/God cannot sit in isolation from a holistic knowing of reality and the integrity of those relationships that are a constituent part of reality. For this reason, they do not talk of Atua (God) in isolation from tangata (people) and whenua (land).

According to Tate, "these three sets of relationships constitute who we are."[329]



[326] Ibid, 21.
[327] Eru Potaka Dewes, presentation of Atuatanga at the TMOTW Hui Amorangi held at Turanga in 2008. Many Māori believed Jesus to be the second Maui, the demi-god. Refer to the stories of Maui in "Maui" legends *Encyclopaedia of New Zealand*, ed. A. H. McLintock (New Zealand: Te Ara. Govt, 1966), 1-20.
[328] Seeking Atuatanga material was difficult. Some material for Atuatanga was located at Kinder Library; The Tāhuhu Matauranga Aotearoa; as part of a postgraduate qualification offered by Te Whare Waananga o Te Pīhopatanga o Aotearoa; Taapapa Library (Rotorua); Taapapa Library Te Taitokerau; Tangata Māori Data base; Massey University Library; Te Whare Wānanga o Raukawa Library.
[329] Tate, *He Puna Iti i te Ao Marama*, 38.

The image above portrays that the relationship one experiences with Atua (God) is similar to the one experienced with both tangata (people) and whenua (land). For this reason there is no identity for tangata (humanity) without God and whenua.[330] Or to put it another way, Māori do not separate God from the existence of an interrelationship between themselves and the whenua (land). Rosemary Dewerse, a former tutor at TMOTW, identifies this symbiotic association as the lens through which Māori see the world.[331]

Summary

I began this chapter by exploring the term a/Atuatanga, how it is used in modern times, before tracing its scholarly history. Understanding the roots of the term will help demonstrate how the popular usage and concept of a/Atuatanga leads to an understanding of Māori theology and a knowing of God in biblical text. I have explained something of a/Atuatanga, te aho tapu (the sacred thread) within the weaving process, which needs to be understood in order to operate the whakapapa (genealogy) strands. As explained earlier, the concept of a/Atuatanga is both ancient and new because it draws upon Io the Supreme God, nga atua, the Māori gods, and the Hebrew and Christian God.

a/Atuatanga will bring into the reading task the experiences of and issues surrounding the two worlds that Māori encounter; Te-aronui - the world before us Tuauri - the spiritual world; the real world. Applying this whakaaro (thinking) to the interpretive tool allows a Māori reader to facilitate new insight and appreciation into the role of different worldviews in bible interpretation and will also include consideration of the three textual worlds of biblical texts.

It is evident from this literature review that Atuatanga (a Māori knowing of God), as described by different scholars, is still emerging. Yet the researchers at the Centre for Postgraduate studies do however consider this important theme to be te aho tapu' or the binding thread of the entire metaphorical weave that might be considered as Māori knowing of God. As such, a/Atuatanga could be thought of as the integrating framework that makes it possible for all of the values described in this literature review to find expression.

As suggested by Walters, Atuatanga focuses attention on a holistic knowing of God. This does not suggest that an intellectual knowing of God is irrelevant, but

[330] Ibid, 38-40.
[331] Rosemary Dewerse, "Atuatanga: Exploring Māori Knowing of God," *Australian Journal of Mission Studies* 7.1 (June 2013): 7-15.

somewhat incomplete if considered in isolation from practice. Bu if I am to be an effective reader committed to a Māori interpretative reading tool then issues of Māori culture, beliefs, identity, power and ideologies are necessary and are therefore brought into the discussion pertaining to the concept of a/Atuatanga (a knowing of God).

The debate for the existence of Io Matua-kore the Supreme God is pertinent to the current project as I will argue later how it has affected the development of the whakapapa (genealogy) hermeneutic. From my perspective the aspect of Io Matua-kore and the God of the Bible are both relevant to this interpretative process and alerts me to the different knowing of God, through which readers enter into the text. Therefore, my whakapapa (genealogy) reading will affect my conclusions of the reading.

The next Chapter will consider the second element, kaitiakitanga, symbolized in the weaving process as the warp and weft.

4. KAITIAKITANGA: STEWARDSHIP

Introduction

> He kopu puta tahi. He taura whiri tatou. Whiringa-a-nuku. Whiringa-a-rangi. Te Whatia e.
>
> *We are issue of one womb. A woven rope plaited on earth. Plaited in heaven. It will not break.*

This whakatuaki explains the whakapapa (genealogy) of kaitiakitanga (stewardship). It reminds us of our spiritual connectedness with te rangi (the heavens) and te whenua (the natural world) through our ancestors.[332]

Kaitiakitanga means guardianship, stewardship and protection. The first part of the word, kaitiaki, is derived from "tiaki" which Williams translates as "guard," "keep," "watch for," "wait for.[333]The prefix "kai" denotes the doer of the action and according to Williams and should be translated as "guardian," "keeper," "someone who watches for" or "someone who waits for."[334] Kaitiakitanga as the derived noun is translated guardianship.[335]

> Kaitiakitanga is defined in the Resource Management Act as guardianship and /or stewardship. Apart from having overtones of a master-servant relationship, ownership of property in the pre-contact period was a foreign concept. The closest idea to ownership was that of private use of a limited number of things such as garments, weapons, tools. Apart from this all other use of land, waters, forests, fisheries were a communal and/or tribal right. All natural resources, all life was birthed from Mother Earth. Thus the resources of the Earth did not belong to man (sic) but rather, man (sic) belonged to the earth. Man (sic) as well as animal, bird, fish could harvest the bounty of mother earth's resources but they did not own them. Man (sic) had but user rights.[336]

Kinship ties

Traditionally, Māori believe there is a deep kinship between humans and the natural world. This connection is expressed through kaitiakitanga (stewardship). Based on our kinship ties to God, humanity and the universe we are entrusted to provide kaitiakitanga (protection) over the natural world. As stewards of this sacred trust our

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[332] Joan Metge, *Tuamaka: The Challenge of Difference in Aotearoa, New Zealand* (Auckland: University Press, 2010), 5.
[333] Williams, *Dictionary of the Māori Language*, 414.
[334] Ibid, 85-86.
[335] M. McCully and M. Mutu, *Te Whanau Moana: Nga Kaupapa Me Nga Tikanga – Customs and Protocols* (Wellington: Reed Books, 2003).
[336] Marsden, *Woven Universe*, 54-72.

ancestors managed to maintain a knowing of God with the natural world, for centuries, until the arrival of Europeans.[337]

Kaitiakitanga is a body of lore maintained by sanction and by careful observation of appropriate rituals so that relationships between groups and the environment, but also within the kin group are regulated. This lore was passed from one generation to the next. For this reason, kaitiaki are intergenerational messengers and channels of communication between the spiritual realm and the human world. The transmission of this sacred lore was interrupted at the time tauiwi (foreigners) arrived in Aotearoa/New Zealand.[338]

According to Winiata cited in Cole (2008):

> At a time when our tupuna arrived in New Zealand one domain of knowledge was of principle concern of our ancestors in achieving survival outcomes. The arrival of tauiwi resulted in a rapid environmental change for Māori and one of the key dimensions of this change was the introduction of a new culture based on a new domain of knowledge derived from a western world view values and predominantly Christian ethics. The response of our tupuna was to "….change their kaupapa and tikanga to accommodate another set of new circumstances to ensure their survival and prosperity. [339]

A primary concern of kaitiakitanga (stewardship) in today's world is the restoration of traditional knowing that includes manaakitanga (hospitality), tapu and noa (the sacred and the ordinary), wairuatanga (spirituality), tino-rangatiratanga (self-autonomy), whanaungatanga (relationships) and mauri (divine energy).

According to Huhana Smith, a Māori environmentalist, the most exclusive assertion of rights to exercise kaitiakitanga is occupation. [340] Occupation in Māori thought is maintained through the protection of the mauri (life force) within everything. It is a paradigm of "inclusive environmental values that reiterate how whakapapa reference systems denote a shared genealogy between spiritual entities, animals, plants and

[337] Lecture Notes taken from Postgraduate tutorials given by Dr Anthony Cole for TWWOTPoA (Postgraduate Centre, Palmerston North, October 2011.
[338] Anthony Cole, *Measuring Ecosystem Services Values Within a Kaupapa Māori Context*. Research Monograph Series No.3. Te Ropu Whakahaere on behalf of Te Runanga O Raukawa, (Palmerston North: Te Wananga o Raukawa and the New Zealand Centre for Ecological Economics, 2008).
[339] Whata Winiata cited in *Towards a Ngati Raukawa Whanau, Hapu and Rōpū Tikanga Māori Perspective in Sustainability*, ed. Anthony Cole (Otaki: Te Rūnanga Te Wānanga- O-Raukawa, 2008), 11.
[340] Huhana Smith, *Hei Whenua Ora ki Te Hakari. Reinstating The Mauri of Valued Ecosystems: History, Lessons and Experiences from the Hei Whenua Ora ki Te Hakari Dune Wetland Restoration project* (Palmerston North: Te Ropu Whakahaere, 2008), 21.

human kind."[341] These values, extend to the interrelationships and kinship ties among people and a sense of belonging and relatedness.[342]

Weaving the kete (toolkit)

During a group or communal weaving my grandmother Merekingi was looked upon as a kaitiaki (guardian) during the process. Her primary task was to direct, guide and monitor the weaving from beginning to end. Merekingi was notably concerned with the treatment of the harakeke, a natural resource she regarded as being "birthed" from Papatuanuku (Mother Earth). As mentioned in Chapter Two the plant was seen as family, the rito or central shoot, the matua or parent leaves and the grandparent or tupuna (ancestor) leaves. Within the weavings, patterns created by the weavers told stories and re-affirmed beliefs.

From all accounts these weavers relied upon the intimate knowledge of their world to inform the tikanga (protocol) surrounding the weaving process, which involved careful attention to harmony and balance, hence the fastidious attention often given to choosing the correct harakeke.[343] Flax plants from Tangaroa, the ancient god of the sea, for example, were not compatible with plants provided by Tane, the ancient god of the forest. Marsden, skilled in the ways of the old people, constantly reminded his people that these ancient gods were kaitiaki (guardians) over the natural world. As the recipients of their bounty, humanity was duty bound to pay homage to the guardians of these different resources. My grandmother observed much of this thinking through karakia (prayer) during the planting, harvesting, preparing and weaving of the harakeke.

In the weaving metaphor, kaitiakitanga is the weaving strand that has the role of metaphorically linking the woven piece to the land, to people and to God. It is symbolized in the warp (guiding) and weft (interlacing) strand that make a kete or other item classical in beauty and functionality. It is the second element of worldview that it is necessary to understand when using whakapapa as a hermeneutic for interpreting biblical text.

Expression of Kaitiakitanga

The employment of kaitiakitanga arises from a Māori world view where land ownership was regarded as an expression of whakapapa (shared genealogy), tau utuutu (reciprocity) whanaungatanga (interrelationships), rangatiratanga

[341] Ibid.
[342] Ibid.
[343] Roberts, *Revisiting the Natural World of the Māori*, 33-89.

(chieftainship) Mauri (life force) and mana whenua (land authority). Thus, kaitiakitanga is a form of stewardship expressed through everyday environmental activities from the most tapu (sacred) aspects of Māori spirituality. To understand kaitiakitanga more fully is to return to Māori history told through oral transmission since the beginning of time.

As noted in Chapter Three, many Māori still believe in a supreme god Io Matua Kore who reigned in the great void Te Kore Kore and who fertilised all possible creatures. As a result, Māori see themselves as sisters and brothers of the stars, mountains and waterways, as well as of all living creatures. Io named each of the potential creatures and they took shape (cf Gen 1:3. "Then God said…").

Manaakitanga - hospitality

It is important to understand that kaitiakitanga (guardianship) is not just about the role of the human kaitiaki (guardian) but is also about manaakitanga (hospitality). Professor Hirini Mead, a Māori anthropologist, historian and prominent Māori leader, stresses that all Māori tikanga or protocol is underpinned by the high value placed upon manaakitanga (hospitality), the nurturing of relationships through looking after people and being very careful about how they are treated.[344] Even though I do not directly engage with Mead's manaakitanga I will appropriate an aspect of it in formulating my own hermeneutical lens. Manaakitanga in the form of kaitiakitanga is that state within which one accords total support, respect and dignity to one's kinfolk, fellow human beings and the rest of Earth's community.

In June 2005 Sonny Tau, a Ngapuhi kaumatua (elder), addressed the New Zealand Recreational Fisheries Club in Wellington. He reminded his audience how critical it was to understand the concept of manaakitanga (hospitality). He highlighted it as a phenomenon that underpins the Māori drive to continue providing kaitiaki (guardianship) over each other. Furthermore he claimed, without this provision, Māori are absolutely marginalized when practicing reciprocal relationships to their manuhiri (visitors). [345]

Whanaungatanga (relationships)

Tate explains manaakitanga as an expression of love, friendship, respect, hospitality and concern. Love is an essential part of manaakitanga and an expected dimension

[344] Mead, *Tikanga Māori*, 29.
[345] http://www.option4.co.nz/Fisheries_Mgmt/fmmptau705.htmManakitang http://geoteachers.blogspot.co.nz/2006/10/manaakitanga-two-further-explanations.html, Sonny Tau, Manaakitanga, accessed in 04/06/16

of whanaungatanga.[346] Whanaungatanga is about family and community. It embraces whakapapa and focuses upon relationships. There are obligations in terms of whanaungatanga. Many Māori cultural beliefs prescribe whanaungatanga as ways of nurturing relationships, restoring a balance, looking after people and being very careful about how others are treated.

To fully express the meaning of manaakitanga, Tate draws on aroha (love) but claims there is no English word that covers all the Māori understanding of aroha. "Aroha is the principle by which the fullness of tapu is manifested, addressed, enhanced, sustained and restored in affection, compassion, sacrifice and generosity."[347]

Further explanation of manaakitanga is offered by Ngati Raukawa rangatira (chief), Professor Whatarangi Winiata, who carries a string of titles to his name including Purutanga Mauri (life essence) of the Pīhopatanga, the (Māori arm of the Anglican Church). Winiata describes manaakitanga as "behaviour that acknowledges the mana of others as having equal or greater importance than one's own, through the expression of aroha, hospitality, generosity and mutual respect."[348] This description of manaakitanga (hospitality) clearly expresses excellent kaitiakitanga (stewardship) over all things.

Engaging with contemporary weavers

When looking at scholarly understanding of kaitiakitanga (stewardship), each author has similar concepts – protect, to nurture, to replenish, to provide, to store and to contribute to the fabric of the whanau (family), the hapu (clan), the iwi (tribe) and the wider community. Other characteristic traits are trust, hospitality, respect, safekeeping obligation etc.[349] Merata Kawharu, a writer and academic who specialises in this concept and its practice, uses the word kaitiakitanga to mean nurturer, trusteeship and guardianship.[350] Kawharu talks about kaitiakitanga as the embracing of customary values but also processes of relationships when adapting to new political and legal opportunities.[351]

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[346] Tate, *He Puna Iti i Te Ao Mārama,* 120-131.
[347] Ibid, 128-131.
[348] Professor Winiata mentioned kaitiakitanga in one of his lectures on Māori values to Postgraduate students for TWWOTPoA in February 2011, Palmerston North.
[349] Williams, *A Dictionary of the Māori Language*, 414.
[350] Merata Karawhu, "Kaitiakitanga: A Māori Anthropological Perspective of the Māori Socio – Environmental Ethic of Resource Management," *The Journal of the Polynesian Society* 109.4 (2005): 349-370.
[351] Ibid.

Māori authors generally agree that the key element of kaitiakitanga is an inherent obligation to safeguard and care for the natural environment and people. Charles Royal uses the word "kaitiakitanga" to define conservation customs and traditions including the rite of rahui (prohibition).[352] The word itself probably did not exist and was not in common use, until the emergence of legislation in the 1980's associated with guardianship and conservation of natural resources.[353] At this time the term kaitiaki was used to describe somebody who looks after or cares for the environment. For Māori, protecting the environment takes on another dimension; they are the kaitiaki of their land.[354]

Connecting with spirituality

As we look at the traditions of old, we can see a strong connection between kaitiakitanga and Māori spirituality. As tangata whenua (people of the land) we are obliged to act as kaitiaki to look after earth mother and all of her children - the nga atua (departmental gods) who were formed as natural phenomena. Our ancestors understood this. They lived, breathed, talked and walked in the presence of g/God. Our origin is always present within us, just as our ancestors are present in the living. The natural environment is thus the medium of communication between the human and the divine. Natural events such as earthquakes, floods, beached whales, tsunamis and droughts are interpreted as signs from the other worlds. This inferring or kind of thinking or interpreting is understood readily by Māori. Wali Fejo, an Australian aboriginal, talks of similar thinking, noting the rainbow as being more than a meteorological phenomenon but a reminder of the balance in creation that earth's inhabitants are called to restore.[355]

Barlowe discusses the phenomena of kaitiaki also as being guardian spirits left behind by deceased ancestors to watch over their descendants. Kaitiaki are messengers and a means of communication between the spiritual and the human world.[356] According to Huhana Smith "kaitiaki may be human but the term is also used for spiritual beings including the higher gods, tribal guardians or spiritual

[352] Te Ahukaramu Charles Royal, "Papatuanuku, the Land: Whakapapa and Kaupapa," *Te Ara Encyclopaedia of New Zealand*, (2009), 1-20.
[353] Nathan Kennedy and Richard Jefferies, *The Development of a Kaupapa Māori Framework as the Basis for a Māori Environmental Outcomes and Indicators Model*, (2004), 8.
[354] Eru Potaka Dewes, "Nga Kete o te Wānanga," *Mai I Rangiatea* 1 (Rotorua: TWWOTPoA, 2003): 49-56.
[355] Wali Fejo, "The Voice of the Earth: An Indigenous reading of Genesis," *The Earth Story in Genesis in The Earth Bible* 2, ed. Norman C. Habel and Shirley Wurst (Sheffield: Sheffield Academic Press, 2000), 140-146.
[356] Barlow *Tikanga Whakaaro*, 34-35.

keepers."[357] Hutchings believes that kaitiakitanga places an obligation on Māori to maintain and protect the mauri (life principle) of all species.[358] In her article, "Kaitiakitanga: Guarding our Sacred Molecules," she writes:

> Within tikanga Māori (Māori culture), Māori women hold unique roles in the protection of mauri (life force), tapu (sacredness) and whakapapa (genealogy). As a Māori woman I am empowered to state that our cultural essence and survival demand opposition to genetic engineering (GE) and biotechnology. While yet struggling to rescue traditional lands, waters and culture from desecration by colonisation, the assumption of the kaitiaki cloak requires we employ the wisdom of our ancient lores to protect the greatest and creative whole of all – the genome.[359]

I fully agree with Hutchings given that the genome contains the entire set of hereditary instructions for maintaining an organism and passing life onto the next generation. As such, it holds the role of kaitiakitanga for the preservation of whakapapa. Hutchings suggests that "the most fundamental concern for Māori is to maintain the exclusive guardianship rights and responsibilities of individuals to ensure the safety of non-interference with their multigenerational whakapapa."[360]

Māori have a strong sense of place. Intimacy with the land is recognised in the very term tangata whenua (people of the land).[361] As a tool, kaitiakitanga (guardianship) is used by Māori writers to promote this unique status while also affirming certain rights guaranteed by Article Two of the 1840 Treaty of Waitangi, in which English guaranteed the chiefs "exclusive and undisturbed possession" of their lands, villages and all treasured things.[362]

A Divine purpose

Marsden gives a description of kaitiaki as having a divine purpose. In this case, the gods place guardian spirits over places or things to watch over property dedicated to them. These guardian spirits (kaitiaki) manifest themselves by appearing in the form

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[357] Huhana Smith, *Hei whenua ora Ki Te Hakari. Reinstating the Mauri of Valued Ecosystems - History, Lessons and Experiences from Hei Whenua Ki te Hakari Dune Wetland Restoration project in Nga Maramatanga-a-Papa,* (Otaki: Te Runanga o Raukawa, Te Wānanga-o-Raukawa, 2008), 21.
[358] Jessica, *Te Whakaruru, te Ukaipo*, 122.
[359] Ibid, 124.
[360] Ibid, 122-123.
[361] Charlotte Sunde, *Cultural Knowledge Systems and the Ecosystem Approach: A Holistic Interpretation for the Iwi Ecosystems Services Project* in *Research Monograph Series*, vol. 10 (Palmerston North: Massey University, 2008).
[362] Māori are perhaps more fortunate than some other indigenous peoples, because British Crown agents worked with the Natives—albeit with British settlement and capitalist goals in mind—to broker the signing of the Treaty of Waitangi in 1840. Article Two of the Treaty of Waitangi explains kaitiakitanga (stewardship) and its relationship to the whenua (land), whakapapa (genealogy), matauranga Māori (Māori knowledge) and te taonga tuku iho (the treasures passed down from our ancestors).

of animals, birds or other natural objects as a warning against transgression or to effect punishment for breach of tapu (sacredness).[363] In the northern tribes of New Zealand, Te Rarawa and Ngapuhi, kaitiaki are considered messengers and a means of communication between the spirit realm and the human world. It is said that when Kupe, the first Polynesian to discover Aotearoa, returned to Hawaiki he left behind two taniwha or spiritual guardians at the Hokianga Heads – Niwa and Araiteuru. [364] When elders recounted stories of encounters with the local taniwha, protocols were placed and observed around special places. The protocols highlighted the need for respectful interactions with the natural and cultural environment.

Our spiritual minder

Closer to home, Merekingi made her family aware that the spirits of our deceased ancestors are spiritual minders of the natural world. As her mokopuna (grandchildren), we were often reminded that the ruru or morepork – a native owl – was our kaitiaki. Merekingi strongly believed the land and her creatures were a means of communicating with our ancestors, our people and our god. Interestingly, when my own mother – Merekingi's daughter – was on the threshold of entering the spirit world she began communicating with unusual and rather mournful spoken sounds. Her brother William who lived many kilometres away recognised the language of the morepork that was communicating a message to him. In his words "my sister, she was speaking to her tupuna who were carrying her into the next realm."

Merekingi often reminded us "the land is alive with people, with ancestors, with life and with God." In this way our tupuna stayed in the presence of God and sustained from one generation to the next a knowing of God. Yet this is not the only perception of kaitiakitanga our ancestors held. The living, too, are the kaitiaki of their land.

To really understand the meaning of this word it is important to understand the holistic worldview of the Māori, in which everything is interrelated by whakapapa – the divine, the human and the land that encompasses the living and the inanimate. The work of a kaitiaki draws our attention to the task of maintaining the integrity of relations that uphold physical, mental, social and spiritual wellbeing. This is a sacred calling.

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[363] Māori Marsden, "God, Man and Universe: A Māori View," *Te Ao hurihuri: The World Moves,* ed. Michael King (Wellington: Hicks Smith and Son Ltd, 1975), 196.

[364] Hokianga have stories of two taniwha; Arai-te-uru and Niwa. Both taniwha journeyed with Kupe to Aotearoa from Hawaiki. They were put in place to guard the harbour entrance. Arai-te-uru made his home on the south head and Niwa positioned him at the north head. Their job was to lash out with their powerful tails, and stir the waters into such frenzy that invading waka (canoe) would be swamped and rendered helpless in the sea.

Deeply Concerned

Kaitiakitanga, it seems, was expressed through everyday environmental activities from the most sacred or tapu aspects of Māori spirituality to simple acknowledgments of codes of behaviour associated with manaaki, tuku and utu as respect, reciprocity, relationships and obligation to the natural world.[365] In this daily school, the sacred, the subject and the object are all inextricably interdependently related. As a Māori scholarly writer I do not engage fully with sufficient Māori issues but like most Māori I am concerned with the survival of our culture, values and language as well as an expression of matauranga Māori (Māori knowledge). Ahukaramu Charles Royal, generally accepted as one of the most prolific writers of matauranga Māori (Māori knowledge), is deeply concerned about the future of this earth and constantly reminds us that when we care for ourselves then we in turn care for the future of our planet and therefore our children.[366] As mentioned earlier, kaitiakitanga can be interpreted as sustainable management but only at a risk of overlooking the holistic dimension of reality of central importance to Māori.

Rahui - prohibition

Māori as kaitiaki (guardian) introduced the tikanga or custom of rahui (prohibition). When a rahui is placed on land or water its aim is to prohibit a specific human activity from occurring or from continuing. Basically a rahui is used to protect resources from overuse and thus its purpose is to conserve and ensure the replenishment of mauri (the life force). In some areas a rahui was placed to aid the healing necessary for recovery (cf Lev 25:1-12). Rahui may be imposed for many reasons, including a perceived need for conservation of food resources or because the area concerned is in a state of “tapu” (sacredness) due, for example, to a recent death in the area, out of respect for the dead and to prevent the gathering of food there for a specified period. Rahui may be placed on land, sea, rivers, forests, gardens, fishing grounds and other food resources. A rahui is given its authority by the mana of the person or group that imposes it.[367] The custom of rahui is still used today. It has similarities to the bans imposed by the present day legal system on the gathering of food resources for conservation purposes.

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[365] M. Roberts et al., “Kaitiakitanga: Māori perspectives on Conservation,” *Pacific Conservation Biology Journal* 2.1 (1995): 20.
[366] Te Ahukaramu Charles Royal, *Indigenous Worldviews: A Comparative Study.* (Otaki: Te Whare Wānanga o Raukawa, 2002), 104..
[367] Barlow, *Tikanga Whakaaro*, 104.

How do we see God?

It is commonly understood that the work of kaitiaki (guardian) was given to tangata (people). However, this understanding overlooks a fundamentally vital aspect of kaitiakitanga (guardianship) associated with the knowing of God. The created world itself was given responsibility as kaitiaki (guardian) for maintaining a knowing of God (cf Ps 19:1-4). As our tupuna (ancestors) walked among the trees of the ngahere (bush), dipped their feet in rivers and streams and gathered food from wetlands, they walked among the visible manifestation of the thoughts of God.

It is evident that by divine instruction through appointed messengers the Hebrew people recognised their own well-being was intimately connected with that of the natural world. Thus, the task of a kaitiaki draws our attention toward the book of Job who at a time of great persecution states that God can be known through the world that God created and the creatures that are part of it.

> But ask the beasts, and they will teach you; the birds of the heavens, and they will tell you; or the bushes of the earth, and they will teach you; and the fish of the sea will declare to you. Who among all these does not know that the hand of the Lord has done this? In his hand is the life of every living thing and the breath of all humankind (Job 12:7-10).

Later in the book of Job God speaks to Job out of a whirlwind (Job 38), even as God once spoke to Moses through a bush (Ex 3). Māori were also people of faith and learned of God through a direct encounter with the natural world.

A colonising agenda

Christianity and the British colonising agenda facilitated the alienation of Māori from their tribal resources and culture, introducing considerable change to Māori society, particularly from the early 1800s on. As a result, we experienced dispossession, devastation of both the earth and of human beings because of capitalist priorities and a political economy focused on the domination of nature by human beings.

Despite an early prediction of extinction, rather than disappearing Māori culture endured the collision with the West and adapted. Margaret Forster, Senior Lecturer at Massey University, claims that the installation of British laws severely restricted the use and development of customary Māori knowledge but this was replaced or assimilated with Western norms and practices creating new knowledge.[368]

[368] Margaret Forster, "Kaitiakitanga: A Māori Environmental Ethic," *Mana Tangata: Politics of Empowerment*, ed. Huia Tomlins-Jahnke and Malcom Mulholland (Wellington: Huia Publishers, 2011), 221-242.

Winiata, in his knowledge and wisdom of all things Māori, contends that:

> Kaitiakitanga is a body of lore maintained by sanction and careful observation of appropriate rituals so that the relationships between people and the environment was properly regulated and passed on correctly from one generation to the next. For this reason, kaitiaki are intergenerational messengers and channels of communication between the spiritual realm and the human world. The transmission of this sacred lore was interrupted at the time tauiwi (visitors) arrived in Aotearoa (New Zealand). The arrival of these visitors resulted in environmental changes from a Western view and predominantly Christian values.[369]

What Winiata does not say is that the tauiwi (foreigners) brought with them a patriarchal worldview. According to Elizabeth Gray, an ecofeminist theologian, "the problem of patriarchy is conceptual. It has erroneously conceptualized and myth(ed) man's [sic] place in the universe and thus by the illusion of domination it legitimates and endangers the entire planet."[370] Feminist theologian Rosemary Radford Ruether is in agreement. She claims the cause of women's pain and struggle is the patriarchal framework, a hierarchical system of domination in which men with power rule all other beings in the cosmos. Their power draws on the ideological support of sexism, classism, cultural imperialism and androcentricism.[371] In many instances the Western domination of earth and nature is enmeshed with the oppression of women. Thus says Ruether,

> Women must see there can be no liberation for them and no solution to ecological crisis within a society whose fundamental model of relationships continues to be one of domination."[372]

Kaitiaki and biblical text

The Māori word kaitiaki is used in the place of the English word "guard," "keeper" or "sentinel" in a number of texts in the Māori Bible (e.g., Genesis 4; 37; 39; 1Sam 1; Genesis 4. Ezra 7:7 and Isaiah 62:6). In the biblical perspective, as for Māori, the natural world is a kaitiaki. God created the natural world and intended that it would safeguard and sustain a knowing of God for the children of Adam and Eve. This idea is clearly articulated in the book of Job when God tells Job to ask the animals to teach him (12:7-10).

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[369] Whatarangi Winiata, *Guiding Principles/Kaupapa of Te Waananga-o-Raukawa*, lecture notes (Otaki, New Zealand: Te Waananga –o-Raukawa, 2001).
[370] Elizabeth Dodson Gray, *Green Paradise Lost* (Wellesley, M.A: Roundtable Press,1981), ix.
[371] Rosemary Radford Ruether, *New Woman/New Earth: Sexist Ideologies and Human Liberation*, (New York: Seabury Press, 1975), 204.
[372] Ibid.

Māori tradition tells us every member of every species is interconnected and dependent on the earth therefore when she suffers, her children suffer, when the earth cries, her children cry and when the earth struggles, her children struggle. Wurst sees this being epitomised in Jeremiah 4:19. [373]

> My anguish! My anguish I writhe in pain!
> Oh, the walls of my heart!
> My heart is beating wildly;
> I cannot keep silent.

Like a faithful mother, earth suffers on behalf of her children. According to Romans 8: 19-22 she groans as she in fact waits for the revealing of the children of God. Indeed, both human and nature are active participants in God's plan for renewal and liberation.

The land is a spiritual source, a sacred body of the created realm that includes the sun, moon, stars and more, which are visible expressions of the thoughts of God expressed as creative words. Therefore, God's word is ever-present in these physical features of reality. Knowledge of God's presence in the created realm is central to the identity relationship between tangata and whenua.

> The Lord created the heavens by his command, the sun, moon and stars by his spoken word… When he spoke, the world was created; at his command everything appeared. (Psalm 33:9).

As stated earlier, the environment is a visible manifestation of the creative word of Atua (God's thought). At the time of creation, both humanity and land were in harmony with each other. Humanity was given a role that interacted with creation, as kaitiaki of it (Gen1:28-30). Being made in the image of God (Gen 1:26) humanity knew the requirements for being a good kaitiaki (steward) and the importance of maintaining the integrity of God's spoken word in creation.

From the Te Ao Māori perspective, the atua (god) Tane is the kaitiaki (guardian) of the trees, birds, animals and tangata (humanity). Tane was responsible for the separation of his parents, Rangi and Papa, in order to bring life and wellness to his whanau. In continuing to care for his whanau he traversed the celestial worlds in order to receive nga kete o te wānanga (three baskets of knowledge) from Io Matua Kore in which to further enlighten his whanau. Along with creation, a Māori knowing of God is also derived from this heavenly journey.

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[373] Shirley Wurst, "Retrieving Earth's Voice in Jeremiah: An Annotated Voicing of Jeremiah 4," in *The Earth Story in the Psalms and the* Prophets (ed. Norman Habel: Sheffield: Academic Press, 2001), 172-184.

Summary

Kaitiakitanga is the the second of the four key elements of Māori worldview being profiled in order to aid understanding of the world in which whakapapa operates. Kaitiakitanga specifically encompasses the idea of guardianship, a role given to all within the holistic frame of Atua (God), tangata (humanity) and whenua (land). In the weaving metaphor it is offered as the warp and weft.

Using the thread(s) of kaitiakitanga the link between woman and land are read as relationships between humans and nature arising from different social positions within biblical texts, such as male/female; divine/human; rich/poor; city/wilderness, dying/birthing. From these various standpoints within the differential frame, biblical narratives will inevitably be read differently. Kaitiakitanga has much in common with a stewardship approach to ethics and earth keeping practices and provides a basis for ecological justice and/or interrelationships which opens the text to the disturbance of multiple meanings of bodies and Earth. More than managing relations between environmental resources and humans, kaitiakitanga also involves managing relationships between people in the past, present and future – a very holistic knowing of time.[374]

I have argued that fundamentally a vital aspect of kaitiakitanga (guardianship) is associated with the knowing of God and the created world itself was given responsibility as kaitiaki (guardian) for maintaining a knowing of God. Thus, kaitiakitanga expresses itself within the context of manaakitanga (hospitality) in biblical texts. While inevitable and crucial to the project kaitiakitanga can reveal excess displays of hospitality, abundance, discomfort, isolation, withdrawal and neglect. At the same time guests and host (s) celebrate the “excess” consumption of earth’s gifts which has the potential to threaten the flourishing of Earth. But Kaitiakitanga (stewardship) can engage us with us in repairing Earth.

Nevertheless, kaitiakitanga raises some significant issues that concern a Māori reading. The first issue arises from the way the text constructs people and places. The negative attitude of the text to the land and its people resonates with the experience of Māori readers. Kaitiakitanga as an interpretation tool can expose readings with negative analyses of place and people. Kaitiakitanga draws our attention to the task of maintaining the integrity of relations between groups and the

[374] Understanding Kaitiakitanga is based on whakapapa, lineage and nurtured responsibility. Refer to Nganeko Kaihau Minhinnick, *Establishing Kaitiaki*, paper presented to the Ministry of Environment (Auckland: Auckland University, 1989).

environment. Through the concept of kaitiakitanga the reader can retrieve the features of Earth, and highlight the ways the land has been silenced

Kaitiakitanga is a body of lore maintained by sanction and by careful observation of appropriate rituals so that relationships between groups and the environment, but also within the kin group, are regulated. This lore was passed from one generation to the next. For this reason, kaitiaki are intergenerational messengers and channels of communication between the spiritual realm and the human world. In the next Chapter we will consider mauri, the principle life force that holds and carries essence, enabling all things to exist.

5. MAURI: LIFE PRINCIPLE

Introduction

> He manawa ka whitikitia, he mauri ka mau te hono. Ka tareparepa mai te mauri ora ki te ao; ka tareparepa atu te mauri mate ki tua o te arai.
>
> The heart provides the breath of life but the mauri has the power to bind or join. The mauri enters and leaves at the veil which separates the human world from the spirit realm.[375]

Expressed in this whakatauki is the understanding that mauri contains the essence of a person and when he/she dies the mauri (life principle) loses its power to bind and knit together parts of the body and spirit.

Barlow, while exploring the concept of mauri, explains that mauri is a force that originates from Io Matua Kore (the Supreme God). It has the power to bind together living things making "existence possible within their own realm and sphere."[376] Therefore everything, including people, land and its communities, forests, waterways, rocks and buildings, has a mauri (life force).

Weaving a kete

The richness in Merekingi's woven kete evolved from her application of technique, style and design that was imbued with a mauri (life force). This force is the bonding element that gives the kete its elegance, its beauty, its simplicity and its functionality. All weavers rely on the intimate knowledge of their world to inform them of the protocol surrounding weaving, which involves careful attention to harmony and balance ignited by the presence of mauri. Māori believe that the presence of mauri can be located in special mauri stones strategically placed in significant places to protect.[377] The sacred baskets woven by Merekingi and other weavers were often created at the old family homestead. Mauri symbols or stones were strategically placed in the ground by tribal elders before the building was erected including under

[375] The veil is believed to separate the worlds of the living and the dead: a portal, linking the two worlds.
[376] Barlow, *Tikanga Whakaaro*, 82-83.
[377] Refer to the mauri of a forest in Te Ahukaramu Royal, "Te Waonui-a-Tane Forest Mythology," *Te Taiao Māori and the Natural World*, ed. Jock Phillips (Auckland: David Bateman, 2010), 106.

the courtyard where the weaving would have taken place. The mauri stones were/are a reminder of God's presence.[378]

Whether a piece of weaving is recognised as a simple food basket, or a magnificent kiwi feather cloak, it is the mauri that makes it possible for the thing to exist within the boundaries of its own creation.[379] In this instance the different strands of harakeke woven together, however simple or complicated the item might be, are endowed with the very essence of Māori spiritual values bound together by mauri. And like all things, weaving and weavers have mauri which must be protected and treated with respect or the activity loses its life and dies.[380]

Defining Mauri (life principle)

In previous chapters I have explained atuatanga and kaitiakitanga, two of the four elements of worldview a reader needs some understanding of in order to operate the hermeneutic being developed. We now come to mauri (life principle), which draws our attention to the whakapapa (genealogy) of life found in refined forms, such as:

> (i) mauri-hihiri (the pure energy), the energy that recites knowing
> (ii) mauri ora (the energy glue), the energy to retain knowing and the life principle that makes life possible
> iii) hau ora, the breath or wind of the spirit infused into the process of birth that animates life.[381]

Within the Māori creation period, the divine energy/life principle known as mauri evolved from the realm of the gods, to the world of the spirits and into the natural world of forest, sea, lands, human beings etcetera. According to Avery, "mauri evolves from the world of the cosmos, into the world of the spirits and finally into the natural world of humanity, seas and forests." [382]

Mauri – life force

Whakapapa, as noted in Chapter Two, records the existence of physical balance in all life systems but it is mauri that is responsible for maintaining this balance. The mauri of all things including animals, birds and fish are all part of a genealogical table that traces back to Papatuanuku (Earth Mother) and Rangi-nui (Sky Father) and ultimately to Io matua Kore.

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[378] Māori often refer to the Supreme God as the Hebrew God or the Christian God rather than Io Matua Kore.
[379] Barlow, *Tikanga Whakaaro*, 83.
[380] John Patterson, *Exploring Māori Values* (Palmerston North: Dunmore Press, 1992), 25.
[381] All these refined forms are found in Marsden, *The Woven Universe*, 24-53.
[382] Thomas Avery, "Summary of te Kauae Runga: All things Celestial," *JPS*, vol. 3, trans. Percy Smith (New Plymouth: Thomas Avery Society, 1913), 402.

According to Hirini Moko Mead New Zealand anthropologist, historian, artist, teacher, writer and prominent Māori leader.

> The mauri is the life force that is bound to an individual and represents the active force of life which enables the heart to beat, the blood to flow, food to be eaten and digested, energy to be expended, the limbs to move, the mind to think and have some control over body systems, and the personality of the person to be vibrant, expressive and impressive. When the mauri leaves the body the activating force of life comes to a dead stop. Life systems cease work and the mauri disappears.[383]

The mauri therefore symbolises that spark of life that indicates one is alive. Il understand mauri to be a critically important taonga tuku iho (gift passed down from our ancestors).[384] Eru Potaka-Dewes argues that Io traditions were the original template for mauri. He states.

> The mauri is the energizing power driving the universe giving shape, form and life to everything in creation. The whole cosmos, the mauri throughout the universe and cosmos reflect the power of Io Matua Kore.[385]

In a similar vein Marsden, explains

> All the created order partook of mauri (life force, ethos) by which all things cohere in nature…This essence (mauri) I am convinced, was originally regarded as elemental energy derived from the realm of Te Korekore (the void) out of which the stuff of the universe was created.[386]

Best, as a contributor to the *H.W. Williams Dictionary of the Māori Language*, describes mauri as "the activity that moves within us."[387] Best compares mauri to the ancient Greek word *thymos,* which is defined as the active, rational and mortal part of the person, the part that has control over the body. [388] Rose Pere, a Māori elder, healer and leader from Tuhoe, tells us that the mauri of each creature interacts with that of the earth.[389] This reveals how important it is to treat the earth and its community with respect.

Engaging with contemporary weavers

Explanations involving the concept of mauri are often ignored by Pakeha (European) because they do not fit into Pakeha patterns of metaphysical belief. Mauri is vitally important in Māori life and tikanga (protocol). During formal speech making, for

[383] Mead, *Tikanga Māori*, 54.
[384] A gift passed down from our tupuna.
[385] Eru Potaka-Dewes, *Nga Kete o te Wānanga*, 49-56.
[386] Marsden, *God, Man and Universe*, 197.
[387] Williams, *Dictionary of the Māori Language*, 197.
[388] Elsdon Best, *Spiritual and Mental Concepts of the Māori*, 1st Edition (Wellington: Government Printer, 1973), 30.
[389] Rangimarie Rose Pere, "Taku Taha Māori: My Māoriness," *He Matapuna: Some Māori Perspectives,* (Wellington: New Zealand Planning Council, 1979), 25.

example, the person from the haukainga (home people) speaks first because he holds the mauri (life principle) of the marae (gathering place). Moreover, a man will not stand to speak if his older brother is present because it draws the mauri from the senior relative.

Marsden explains that it is mauri that brings about harmony and makes all things fit together in the natural world. So mauri is crucial to the inter-relationships between Atua (God), tangata (people) and whenua (land) as comprehended by te ao Māori (the Māori world). According to Māori knowledge each one is deeply connected to the other and to every system on this earth through the principles of whakapapa (genealogy) and mauri (life principle).

In the words of Tipene Hoskins, former Postgraduate student at TWWOTPoA, "the hau (breath) transforms mauri (divine energy) into life itself so mauri can be depicted more as a physical rather than a spiritual element."[390]

To understand the hermeneutical potential within mauri it is helpful to consider it from a number of different angles. Here we will consider: (i) the theory of causality (Tua-uri); (ii) women and mauri; (iii) treatment of time and space; (iv) manipulation of mauri; (v) unity/balance; and (vi) the role of a talisman.

Theory of causality (Tua-uri)

The study of mauri draws our attention to Tua-uri. Marsden refers to this realm as the real world, the spiritual world, the world of ultimate causality. It is in the bonding power of mauri, the balance of rhythmical energy flows and their expression in the world of sense perception that Māori seek understanding of causality. The mauri (life principle) within tangata (people) is not separate from the mauri within their environment. They must be considered to be one and the same, for it was the same God who provided the essence of life to both. Potaka-Dewes claims that "mauri is the power driving the universe and giving it shape."[391] Mauri provides a quite unique dimension to a Māori knowing of God. Without mauri our theory of causality and treatment of time would be limited (like that of western science) to the macro-physical world (Te Aronui).

To further clarify this concept, I will draw on significant childhood experiences. My father Rangi Heiwari had a deep spiritual relationship to the land, which he

[390] Tipene Hoskins made this observation while part of a postgraduate course offered by TWWOTPoA, Otaki, 2012.
[391] Eru Potaka Dewes, "Creation and the Te Tiriti o Waitangi: An Address to Te Wānanga A Rangi," *Mai I Rangiatea*, vol. 4, ed. Jim. Biddle, Sheree Hunter, Rob McKay et al. (Rotorua: TWWOTPoA, 2009), 9-16.

developed and nurtured in his children. I was never sure whether he had a Christian faith or whether had even read the Te Paipera Tapu (The Holy Bible). Yet there was strong evidence that he respected the mauri and/or spiritual aspects of the land and its community – the mountain, waterways, trees and all living creatures. He was fully aware of the power of the land that birthed, fed and nurtured his family.

Loss of Mauri

Often he walked us through the ngahere (bush) that took us across our tribal lands to the coast. His stories about the land emphasised notions of interrelatedness, mutual dependence, reciprocity and ecological balance. Heiwari told stories that demonstrated how the domination of the Pakeha (European) resulted in the loss of mauri in the lands and waterways. He talked about land confiscation and how the land was now used primarily for commercial purposes. Heiwari was adamant that the violence of forestry, and the pillaging and plundering of lands and waterways, had impacted upon the womb of Papatuanuku causing flooding, earthquakes and global warming, to name a few. Apparently when the ecological balance and the ancestral world is disturbed the mauri (life principle) is diminished and the people of the land suffer.

With this concern in view it is noted that during these walks Heiwari was never too far from the presence of nga atua Māori (Māori gods). Often we mihi(ed) (acknowledged) Tane Mahuta (god of the forests) thanking him for fauna and flora. We did the same to Ranginui the sky god for providing the sun, moon, waters and stars, and to Papatuanuku (mother earth), for her provision of food. When we reached the coast we recited a karakia (prayer) to Tangaroa (god of the seas) for providing us with fish and shellfood. We thanked Haumiatiketike (god of wild plants) for the wild plants, Rongo (god of cultivated plants) for the harvest, and finally God the Supreme One for the created world. Though these moments were conducted primarily by Heiwari, through them my siblings and I came to understand the relationship of whenua (land) to Atua (God), the created with its creator.

At those times in my life walking across tribal lands I became aware that all elements of the natural, spiritual and divine worlds are related and linked by the possession of mauri (life force). According to Māori thinking the mauri of a forest is deemed an extremely crucial matter as high levels of mauri mean fauna and flora flourish and food is plentiful. On the other hand, diminished mauri means the forest becomes polluted causing fauna and flora to disappear. According to our elders the disappearance of frogs in our swamp lands is due to the loss of mauri caused by fungal infections, disturbed habitat and deforestation. In te ao Māori (the Māori

world), where mauri has drastically diminished the land, its people become unhealthy. To ensure its continued vitality and good health, special karakia (prayers) are chanted over ika purapura (mauri stones) to hold the mauri (life energy) in place.

Woman and mauri

It is understood that Māori women have a spiritual connection to earth through their whenua (womb), therefore they hold unique roles in the protection of mauri (life force), whakapapa (genealogy) and tapu (sacredness). Hutchings explains that women are nurturers because the protection of life is an intimate part of their lives where women have an intimate experience of what the birthing of a new life means by the life cleansing blood that they shed each month and always throughout history have been engaged in protecting and nurturing life. [392] Elaine Wainwright a critical feminist scholar pays particular attention to women actively engaged in healing within early Christianity from the perspective of domination.[393] In Te Ao Māori(Māori world) the concerns of Māori women relate to the domination of both women and land by calling for a stop to all forms of violence against themselves and against the creative world.

While discussing women we note the importance of the whare tangata (house of humanity), the womb. Within this space the child is considered both spiritual and physical. Spiritual because the mauri is life from God, physical because the child needs all the physical nourishment of the mother to develop and grow. The women in this instance are the carriers of the mauri, the spark of life passed from mother to child, from conception to birth, from generation to generation. The mauri of women is never extinguished because where there is birth there is life, particularly in the reproduction of whanau (family) hapu (clan) and iwi (tribe). When a woman is about to give birth to a child, the baby enters the birth canal following the breaking of the waters and emerges into the world of light. The cord is cut and the baby's breathing is stimulated, hence the saying, "tihei mauri ora ki te wheiao ki te ao marama" (Let there be life from the world of darkness to the world of light).[394]

The mauri within tangata (people) is not separate from the mauri within his/her environment. They must be considered to be one and the same, for it was the same God who provided the essence of life to both.

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[392] Hutchings, *Te Whakaruruhau, te Ukaipo*, 15.
[393] Elaine M. Wainwright, *Women Healing/Healing Women: The Genderization of Healing in Early Christianity*, (London: Equinox Publishing Ltd, 2006), 11.
[394] In the the biblical text, wheiao (the liminal space between the world of darkness and the world of light) is discussed more fully. It harks back to the first words spoken by the first created women Hine-ahu-one, "Tihei mauri-ora" ("Let there be life.")

Hine-ahu-one the first woman

When the great god Tane Mahuta forced the separation of the primordial parents Ranginui (Sky father) and Papatuanuku (Earth mother), he searched throughout the earth for the female element with which to procreate and at a sacred place called Kurawaka Tane Mahuta fashioned the woman out of the clay, from the body of his mother Papatuanuku. She was named Hine-ahu-one. The concept of mauri features in the words he utters, "Tihei mauri ora" (sneeze or breath of life).[395] The spirit (breath of life) and the mind (the power of thought) were obtained from Io Matua Kore, the Supreme God. When the breath of life entered the nostrils of the earthen image, the mauri of Tane took possession of it, the breathing commenced, the eyes opened and a sneeze broke from the nostrils. The forebear of the ira tangata (gene of humanity) was endowed with life and woman had entered the world.[396]

The expression "Tihei mauri ora" forms a part of whaikōrero, a formal speech. The speaker initiates whaikōrero (oratory) repeating these words, giving them the right to be heard. Rituals such as this constitute significant links between the past and the present. Literally it means "sneeze of life – here I am, listen to me, I am about to speak." Interestingly, though the words "Tihei Mauri ora" are also heard from Hine-ahu-one the first woman created, women are not allowed to stand and speak at a Māori hui (gathering) on a marae (gathering place).

Pihama challenges woman's speaking rights and declares that Māori woman is the life force of Māori people that must be nurtured and fed not with a passive reverence but with passion, life and meaning.[397] According to Pere, Māori women have the basic right to seek enlightenment and to extend their mauri (life principle) in every possible way.[398]

Treatment of time and space

Time features in the whakapapa (genealogy) of mauri. Yet mauri exists in Tua-uri, a domain that is beyond the space-time logic of Te Aronui, the realm in which people dwell and the world of sense perception. Mauri therefore provides us with a deeper understanding of time and space into a realm beyond but simultaneous with our own world of sense perception.

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[395] Rawinia Higgins and John Moorefield, "Nga tikanga o te marae – Marae practices," *Ki Te Whaiao: An Introduction to Māori Culture and society*, ed. Tania M. Ka 'ai, John Moorefield, Michael Reilly and Sharon Mosley (Auckland: Pearson Education, 2004), 82. See also Pihama, *Tihei Mauri Ora*, 17.
[396] Best, *Some Aspects of Māori Myth and Religion*, 14.
[397] Pihama, *Tihei Mauri Ora,* 17-20.
[398] Rangimarie Rose Pere, *Ako: Concepts and Learning in the Māori Tradition*, (Hamilton: Department of Sociology, University of Waikato, 1982).

Each stage of the creation occurs in a time frame that might be likened to a building compartment. In the natural world these compartments contain distinctive elements of particular orders of beings inanimate and animate (those with a consciousness of spirit). Mauri is the energy within creation that impels the cosmic process onwards toward fulfilment.[399] As Tate points out, while te wa (time) is the goal achieved and possessed in the present time, this fullness points us forward into distant goals and ultimately to the eschatological culmination and fulfilment of all stages of tangata (people) and whenua (land).[400]

Mauri is found very early in the Māori creation stories. Mauri is the first thing said to emerge from the original void or chaos (Te Korekore).[401]

> From the conception the increase
> From the increase the thought
> From the thought the remembrance
> From the remembrance the consciousness
> From the consciousness the desire….
> From the nothing the begetting
> The living breath… Tihei Mauri ora!![402]

The emerging of the universe is like a birthing, first the conception then the growth and finally coming forth into the world of light.

Manipulating mauri

Matauranga Māori suggests there are different forms of mauri and that the state of mauri could be altered or restored through karakia (prayer) or makutu (witchcraft). I employ the word "manipulate" here to describe this but it is difficult to find an exact equivalent to Māori understanding. It is important to note that the English word "manipulation," with its connotations of power lying in the hands of the subject, does not sit comfortably with Māori elders because, as Rev. Tom Poata points out, the manipulation of mauri can only be done by God who makes visible in the physical world what God is doing in the spiritual world.[403] No one, according to Barlow, has absolute control over his/her mauri.[404]

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[399] Tuakana Mate Nepe, "E Hao Tēnei Reanga Te Toi Huarewa Tūpuna," *Kaupapa Māori, and Educational Intervention System,* MA. Dissertation, (Auckland: University of Auckland, 1991).
[400] Tate, *He Puna iti i te Ao Marama*, 217-219.
[401] Michael Shirres, *Te Tangata: the Human Person*, 117. See also James Irwin, *An Introduction to Māori Religion*, 21.
[402] Marsden, *God, Man and Universe*, 191-219. See also Shirres, *Te Tangata*, 24-25.
[403] Personal communication with Rev. Tom Poata at St Faith's Anglican Church Vestry, May 2016.
[404] Cleve Barlow, *Tikanga Whakaaro*, 83.

During lectures on Mauri at TWWOTPoA, post graduate students were encouraged to explain "mauri manipulation" using biblical text. While this group of students studied many biblical passages in connection with the restoring of mauri, the meeting of Jesus and the Samaritan woman at Jacob's well in Samaria (Jn 4:4-26) proved a straightforward example. The text is about a woman who talks with Jesus and questions him on theology. Jesus asks for a gift of water that she might receive a greater gift. The Samaritan woman's encounter with Jesus was not about trying to reach God, rather it was about God transforming her water and changing it into living water. The water was a symbol of the love of God that transforms the soul. The manipulation of mauri in the physical world makes it possible for us to see mauri in the spiritual world beyond (Tua-uri).

Karakia (prayer) speaks to us about our humanity and where we fit into the Atua-tangata-whenua relationship. It aids us in our identity with Atua (God) with one another, with the ancestors and with creation itself. It is relayed to us by our elders that karakia transports us through time beginning in Te Kore, (the realm of Io), Te Po (The Night) and returns to us to Te Ao Marama (the World of Light). As we travel through this time continuum we are able to dialogue with the Atua (God) to aid us in our activities our experiences. In this way, the manipulation of mauri is manifested not in the journey itself, but later in the improved state of the person, object or place being prayed about. Karakia (prayer) according to Anthony Cole, lecturer for TWWOTPoA are "the utterances of those summoning the powers of the ancestors."[405]

Shirres, also speaks of the traditions of karakia which form ritual chants for Māori and cover every aspect of life. It is in the use of karakia that we find what it is to be a human person. The immediate purpose of karakia is to link up with the ancestors and the spiritual powers. The other purpose is to share in the work of creation. The earth, the sea, the sky, war and death are all included in the scope of karakia and the emphasis is always on the human person.[406] So in many ways the whole of life is covered by ritual.

To chant the words of the karakia is to become one with the ancestors and to use their words to invoke God, the spiritual powers, therefore loosing ourselves from what is destructive and binding ourselves to what is life giving. When we use karakia (prayer) we move into another world, a world of spiritual powers. We move into their

[405] Anthony Cole, lecture notes for TMOA Postgraduate students in Palmerston North, 2011.
[406] Shirres, *Te Tangata*, 85-91

time and their space and bring their tapu (sacredness) and their mana (authority) into operation in our world. [407]

In Chapter Three the three realms were discussed. In Marsden's understanding the knowledge procured from Te kete-aronui held all the knowledge of humanity, Te kete-tuauri held the knowledge of ritual, memory and prayer. The third basket of knowledge Te kete Tuaatea contained knowledge of evil or makutu, which was harmful to humanity.[408]

While karakia have their main emphasis on binding us to the ancestors and the spiritual powers, their wider purpose is to enable us to carry out our role in creation as one with the ancestors and spiritual powers. This enhances our mana (spiritual authority), mana whenua (authority over land) and mana atua (spiritual power from God) to take part in bringing order into the universe. It brings us out of chaos or nothingness into the full day of light.

Co-existence of light and life

The whakapapa (genealogy) of mauri (life force) teaches an important lesson. It is that force that binds together all things creating unity in diversity. Three related concepts uphold and sustain mauri. Hihiri, or pure energy, is a form of radiation or light. Mauri-ora is the bonding glue and hau-ora is the breath or wind of the spirit. All three co-exist together as one. A direct biblical parallel to this phenomenon can be found in John 1:4.

> In him was life; and the life was the light of all people.

A number of academics have demonstrated in their writings that mauri is an active life principle.[409] William's life principle "thymos of man [sic]" was referred to as mauri-ora. Mauri is a special power possessed by Io that makes it possible for everything to move and live in accordance with the conditions and limits of its existence. Everything has a mauri, including people, fish, animals, birds, mountains, rivers.[410] Mauri is also defined through the stories of creation through the voids, the nights and the deep. A similar process/understanding can be seen in Genesis 1:2 where a new consciousness, a birthing, a separation is revealed:

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[407] Ibid.
[408] Marsden, *The Woven Universe*, 54-72.
[409] Mead, *Tikanga Māori.* Pere, *Ako.* Best, *Māori Religion and Mythology*. Marsden, *The Woven Universe.*
[410] Irwin, *Introduction to Māori Religion*, 5.

> And the spirit of God was hovering over the face of the waters and God said "Let there be light, and there was light."

In Māori thought when God used the creative word to bring light, mauri was used to culminate in the creation of forced energy to manifest itself in light. It is the time when both Papatuanuku and Ranginui were pushed apart and separated and thus shows in mythology and biblical narrative the co-existence of light (knowing of God) and life (creative power).[411]

Unity and balance

Because mauri is responsible for binding together all things it is intimately associated with unity in a universe of diversity. Mauri is an energy that imbues Māori thinking, knowledge, culture and language with a unique cultural heartbeat and rhythm that is connected to the very centre of life. Mauri plays a pivotal role in unifying a/Atua (God) whenua (land) and tangata (people). It is the life force which generates, regenerates and upholds creation. Shortland refers to it as the bonding element that holds the fabric of the universe together.[412] The centre is constituted of our most basic convictions and ideas that transcend the world of facts.[413]

Marsden says that it is mauri that makes all things come together or bind in nature and simultaneously endows them with unique qualities.[414] This mauri (life force), joins all beings, humans, plants, animals, waterways and mountains, into one independent whole. In recapturing this thinking we make visible the whakapapa (genealogy) that is found in the early stages of our Māori creation stories in which mauri (life force) is said to emerge from Te Korekore (the original void of chaos).[415] A manifestation of mauri is found within the uha (female element). Hine-ahu-one the first female form was fashioned by Tane Mahuta the male God who breathed life into her and the concept of mauri features in the words he utters – "Tihe mauri ora" - meaning 'sneeze or breath of life'. When Hine-ahu-one drew her first breath, her mauri was ignited and life as a living being was established. Tane Mahuta then mated with her and begat Hine-titama. Hine-titama in Māori mythology is described as the mother of all creation. When she learns of her true parentage she descends to the world of darkness and becomes Hine-nui-te-po the third manifestation of the uha (female element). Hine–nui-te-po now presides over the after-life and is

[411] Discussions with Te Whare Wananga postgraduate students at Aokautere, Palmerston North, February, 2011.
[412] Edward Shortland, *Māori Religion and Mythology*, (Auckland: BiblioBazaar, 2008), 20.
[413] Marsden, *The Woven Universe*, 87-105.
[414] Ibid, 95.
[415] Marsden, *The Woven Universe*, 60.

regarded in Māori mythology as the ancient goddess to whom all human descendants go upon death.

Mauri - role of a talisman

Mauri according to Williams is talisman, a material symbol of the hidden principal protecting vitality of people, lands forests etcetera.[416] The Art exhibition *Te Māori,* which travelled from Aotearoa/New Zealand to the United States in 1984, had its mauri (life force) symbolically located in a large piece of pounamu (greenstone) at the entrance of the exhibition show room.

Māori have shown a keen interest in the biblical narrative because of similarities in ideas.[417] One example of the meaning of mauri is depicted during the Israelites wanderings in the wilderness. The Ark of the Covenant represented God's presence as they made their way to the promised land (Num 19:35, 26). This ark can be seen to function in the same way as a mauri vessel. The functional purpose of the ark was a container for sacred objects. Its different names were "ark of the covenant" (Josh 3:11) and "ark of the testimony" (Ex 25:16*hääron ët häëdut*). It carried the tablets containing the Ten Commandments (Deut 10:1-5). This box like container was one of the most potent images of God's presence during the early Old Testament period. We are told that when the Philistines defeated the Hebrews they carried the Ark of the Covenant off in triumph. For the defeated Israelites this was a disaster for it meant the divine presence of Yahweh the warrior God was absent (1Sam 4: 21). The battle of Jericho is a noted example of the ark symbolizing God's presence and power with the army of Israel (Josh 6).

In the Matt 17:1-8 narrative of the transfiguration, the divinity of Christ is revealed to the disciples. The story resembles divine visions and epiphanies, which are easily understood in te ao Māori (the Māori world). The divine voice proclaims Jesus as the Son of God (17:5), reaffirming this identification made in his baptism (3:17). The transfiguration narrative can be understood by Māori as an example of the manipulation of mauri where the fabric of the universe is united within the divine realm and James and John are able to see Jesus in communion with the ancestors – Moses and Elijah – in the realm of God.[418]

[416] H.W. Williams, *Dictionary of the Māori Language,* (Wellington: Legislation Direct, 2000), 197.
[417] Newman, *Bible and Treaty,* 90-92, 322.
[418] Regarding Jesus' baptism, it is interesting to note that in Te Ao Māori a child would be held over running water, and the different departmental gods invoked to bestow mental and

There are other examples of God having the power to manipulate the physical world to suit the divine plan. The ten plagues in Exodus (7:15-12:29), for example, were a divine demonstration of power and displeasure to persuade Pharaoh to let the people go. These plagues included such things as turning the land's water supply to blood, plagues of insect swarms, contagious boils, hail storms, a locust infestation and death to all the firstborn. In the parting of the Red Sea God manipulated the mauri of the waters of the Red Sea so the Israelites could go through (on a dry sea bed) to flee from the Egyptian soldiers.

In Matthew 14:19 we find the miraculous feeding of the five thousand from just five loaves and two fish. When a Māori reader views the text from his/her worldview they see beyond the natural, beyond the veil to the reality being signified. Most readers focus on the miracle itself rather than looking beyond it to what is signified in those things that are seen and done. This bread was not just what people saw with their physical eyes, the edible substance, but rather that which came down from out of heaven. This bread points to the invisible, spiritual and supernatural, the eternal life that came when Mary was overshadowed and became pregnant, and when Jesus was baptized and the spirit descended upon him like a dove.

In Isaiah 28:16 we read

> Behold, I lay in Zion a stone for a foundation,
> a tried stone, a precious cornerstone, a sure foundation:
> Whoever believes will not act hastily.

In this text, God's future purpose was revealed to Isaiah by laying a foundation stone in Zion. The stone chosen by the people and approved by God is what Māori understand as the mauri, the symbol that binds together the entire parts of the building providing strength to the foundational structure.

Perhaps in these texts we are being challenged to look again at the spiritual and the physical realms of Te Tuauri, Tuatea and Te aronui and ponder over again what Marsden has to share:

> It is obvious that the Māori does not and never have accepted the mechanistic view of the universe which regards it as a closed system into which nothing can impinge from without. The Māori conceive it as at least a two-world system in which the material proceeds from the spiritual, and the spiritual (which is the higher order) interpenetrates the material physical world of Te Ao Marama.[419]

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physical qualities upon the child, to enable them to move from the space of the ordinary to the sacred.

[419] Marsden, *The Woven Universe,* 20.

It could be suggested that such thinking is not far at all from the worldview we encounter in the biblical text.

Summary

Mauri is a key element in the Māori worldview within which whakapapa operates. As the life principle, mauri weaves everything together, imbuing it with energy. Appropriating this implication to my whakapapa hermeneutical framework alerts me to the fact that characters in a story may enter with unequal narrative status. This is because the mauri (life principle) within tangata (a person) is not separate from the mauri within his or her environment. Thus the place of origin influences the character's values and personal thoughts that are not always articulated or expressed out loud.

By exploring the term "mauri" used and understood in Māori whaikorero (speeches and discussions) I explained the importance of mauri within te ao Māori (the Māori world). I made reference to women and their spiritual connections to earth through their whenua (womb), revealing women hold unique roles in the protection of mauri (life force). The reproductive capacities of women mark them as related to land particularly in the realm of kinship when women produce the next generation. The metaphor of the feminine body will be well represented in aspects of interrelationships between God, land and people. It also locates the other feminine voice Papatuanuku (land). Thus land becomes an additional insight in regards to shaping my hermeneutical approach. The principles of mauri will be expressed within physical and spiritual interrelationships between all living things that pay a deep respect to the sanctity of life. Women's bodies and land also inform economic and political relationships to places and land in the biblical texts.

The treatment of mauri and time has drawn our attention to the genealogy of life, the energy that binds all things together. Its evolvement from three stages, cosmogony, spirit world and the natural world of humanity was expressed. It is the bonding that knits and holds the fabric of the universe together. As a consequence, I was able to appropriate the genealogy of life to provide an important conceptual access point for our tupuna (ancestors) to the love of God (Jesus) and the gospel message itself (Romans 1:16). The manipulation of mauri through karakia (prayer) is defined through the stories of creation through the voids, the nights and the deep (Genesis 1:2). I have argued that when mauri is in the process of being restored by using karakia (prayer) there is movement from the physical world to the spiritual world where the sacredness and authority of te Atua (God) is put to work in the eternal

present as every part of our daily lives is carried in unity with the ancestors and the spiritual powers.[420] Through karakia (prayer) mirimiri (massaging) and the use of a variety of medicines, mauri can be restored.

Reading widely on the subject of mauri writings I came to believe it is a critically important taonga tuku iho (gift passed down from our ancestors) and is a very real part of a traditional Māori world. Without mauri nothing will flourish which including rivers, institutions, artworks, carving, weaving and events. Mauri, as mentioned earlier, is the life principle but it can be referred to as the character, the uniqueness, the quality or essence of a thing. It encourages us to see things in the world as being there in their own right rather than a means to an end. Mauri provides a quite unique dimension to a Māori knowing of God. Without mauri our theory of causality and treatment of time would be limited (like that of western science) to the macro-physical world (i.e. Te Aronui).

A fourth element – the notions of tapu (sacred) and noa (ordinary/free from tapu) – remains to be explained. Once explored, the hermeneutic, for now, will be complete, a hermeneutic that enables this Māori woman to stand in front of the biblical text and read and interpret it through her own lens. Thus, I can write critically from the vantage point of an indigenous Māori woman who is unafraid to turn from the long-established patterns of reading.

[420] Anthony Cole, *Atuatanga within a contemporary context: TMoA 401*, seminar for postgraduate students at TMoA (Aokautere: Palmerston North: 2011).

6. TAPU AND NOA: SACRED AND FREE FROM TAPU

Introduction

> Ko te tapu i uwhia e Io ki te tangata me te whenua.
>
> *Tapu, the sacred envelope, was spread out over people and land by Io the creator god*.[421]

Tapu and noa is the strongest element in te ao Māori.[422] Tapu has many meanings and can be interpreted as sacred or defined as spiritual restriction or implied prohibition. Noa means free from tapu. Tapu and Noa contain a strong imposition of rules and prohibitions.

Weaving a kete

As my grandmother Merekingi told me, the entire weaving process is tapu (sacred), from the planting of the harakeke (flax) through to harvesting, preparation weaving and usage of the finished product. By way of example, let us consider the concepts of tapu in the context of weaving harakeke (flax). [423]

Weaving is a sacred activity and as such the individual must not violate any part of the whenua (land), tangata (people) or Atua (God). There are protocols and tapu restrictions set in place around harvesting. When harvesting or gathering the flax, a tohunga (priest) or kaumatua (elder) will recite a karakia (prayer) before the cutting the first blade of harakeke. Where there are restrictions they are expressed in negative language, for example: Do not harvest or weave if you are menstruating or pregnant as you are already in a tapu state; Do not cut or harvest the harakeke at night; Do not take food into the weaving space; Do not eat or drink while you are weaving; Do not step over the harakeke or the kete.

It is important for the weavers that tapu restrictions are adhered to. To observe tapu restrictions is to ensure not just the continued existence of the weavers but also the enhancement of the weavers and their relationship with other tangata (people), Atua

[421] These words belong to Tutakangahau (best's chief informant) who relayed the whakatauki (proverb) to his grandson Tawhao Tioke. Cited in Irwin, *An Introduction to Māori Religion*, 25.
[422] Tapu and noa is sometimes regarded as singular, however, depending on the context they can also be plural.
[423] Please note tapu is not impure. Tapu can be a prohibited state, sacred, or unclean.

(God) and whenua (land). When a tapu restriction has been broken it is considered that a state of ritual pollution exists; the offender can harm his/her community.[424]

In using the weaving metaphor, it is clear that tapu and noa provide the boundaries in the activity of weaving. Noa is free from tapu, free from prohibition, free from sacredness, free from spiritual attack.

Tapu is beyond one's power. It is sacred and as a rule ceremonies were necessary to remove tapu and make everything noa (free from tapu). According to Māori cultural tradition tapu is a social tool to protect, prohibit and control. Noa on other hand is defined as safety and is an antidote to tapu. Noa denotes a state that is the opposite of tapu.

Defining Tapu and Noa

According to Williams,

> Tapu is under religious or superstitious restriction, a condition affecting persons, places and things and arising from innumerable causes, anyone violating tapu contracted a hara (violence/illness) and was certain to be overtaken by calamity. As a rule elaborate ceremonies were necessary to remove tapu and make noa.[425]

Marsden translates tapu as "sacred, similar to the Jewish concept or idea of holy but without the same meaning as "moral righteousness" suggested in the New Testament."[426] To this meaning he adds that tapu is,

> the sacred state or condition of a person or thing placed under the patronage of the gods and thereby removed from profane use. This tapu is untouchable no longer to be put to common use.[427]

Furthermore, this "untouchable quality …is the main element in the concept of tapu. In other words, the object is sacred and any profane use is sacrilege, breaking the law of tapu."[428]

[424] Refer to Irwin, *An Introduction to Māori Religions*, 25.
[425] Williams, *A Dictionary of the Māori Language*, 385.
[426] Marsden, *The Woven Universe,* 5.
[427] Marsden, *God, Man and Universe*, 191-220.
[428] Tate, *He Puna Iti i Te Ao Mārama*, 44.

Social control

Tapu is a means of social control geared toward maintaining the relations between Atua, tangata and whenua.[429] In other words, Tapu protects and control relationships between God, humanity, and people. Noa, is the opposite of tapu and notes everyday practices as the complimentary opposite of tapu.

Whakanoa - free from tapu

Tapu and noa both have their roles. Things that have been made tapu must be made noa (free from tapu) before they can be used in an ordinary way. It is often the female that removes the tapu or whakanoa (makes normal). The presence of women was seen as a potent form of whakanoa (to remove tapu). First-born females who had ceased menstruation were known as ruahine and were required in ceremonial whakanoa processes. Because of women's ability to whakanoa, when warriors returned from war they would crawl between the legs of the ruahine (first born woman) to whakanoa (free from tapu) themselves from the killing and bloodshed, which had rendered these men extremely tapu (sacred). During the opening rituals for houses women took the integral role of being the first to enter the finished building.

The whakanoa (removal of tapu) rituals are in the form of karakia (prayers), washing hands in running water or touching a piece of cooked food. All tapu can be removed except intrinsic tapu.[430] Intrinsic tapu is inherent value, "te tapu i te tangata." "Every individual is born with intrinsic tapu. Inherent tapu or intrinsic tapu begins at conception and remains with the individual throughout his/her life."[431]

Influence of the gods

In Māori consciousness, tapu (sacredness) originates from God (Hebrew God) who created the heaven(s) and the earth; Io Matua Kore (Supreme Being) who created nga atua (the Māori gods). According to Barlow,

> Tapu is the power and influence of the gods. Everything has inherent tapu because everything is created by Io the Supreme God; each after its kind or species. The land has tapu as well as the oceans, rivers, forests, and all living things that are upon the earth. Likewise, humans have tapu. In the first place man (sic) is tapu because he (sic) is created by the gods. [432]

[429] Ibid, 45- 49.
[430] To remove tapu: to free things that have the extensions of tapu, but it does not affect intrinsic tapu.
[431] Tate, *He Puna Iti i te Ao Marama*, 69.
[432] Barlow, *Tikanga Whakaaro,* 128-129.

According to Māori tradition all things are tapu (sacred), because everything has descended from the God (Hebrew or Io Matua kore) or nga atua (Māori gods).[433] John Patterson, lecturer of Philosophy at Massey University, emphasizes that because we have descended from the gods we are at one with the natural world therefore as God's children we should respect the tapu (sacredness) of one another.[434] From a Māori worldview the whole world is tapu (sacred). At the same time tapu has two aspects "positive" and 'negative." Thus there is good tapu and bad tapu. According to Barlow we possess the capacity to choose what power or tapu we will follow.[435] Tapu can be understood as a prohibition and tapu functions as a protective device. To say something is tapu means it is prohibited. For example, a person is tapu when he/she has a contagious disease. At the same time a person is tapu when he/she is appointed to a sacred office within the priestly order or chiefly rank.

Restrictions and Prohibitions

According to Tate, "tapu is a system of restrictions or prohibitions that restrict the encounters of tangata with other tangata (people), with whenua (land) and with Atua (God)".[436] Tapu restrictions are expressed in negative form for example, it is culturally offensive to sit on a food table, put a hat on a food table, pass food over a person's head, or walk over their outstretched legs because a person's body, and particularly their head, is considered tapu.

Before the Pakeha (Europeans) arrived in Aotearoa, Māori communities were protected through a system of tapu and noa. Tapu and noa formed the basis of keeping law and order. In many instances it is linked to a code for social conduct based essentially on keeping safe and avoiding risk and you had to be careful and show respect around prohibited places. But prohibition or restriction is not the only meaning because tapu emanates from the gods. So when an individual violates tapu he/she would expect to suffer spiritual interference. If, however, the tapu is removed, the place becomes noa (free from tapu).[437] Tapu is understood as a prohibition but is more than a protective device because it pertains to the world of the sacred.

> To break a tapu renders a person or a community ritually unclean and in danger from supernatural agencies. Associated with tapu is a fear of makutu (curse), which is believed to be capable of causing disaster, illness or death. A person who has the capacity to place a makutu (spell) on another must

[433] Note that some Māori still believe in Io Matua Kore, some believe in both Io Matua kore and others believe only in the Christian Hebrew or Christian God. Refer to Chapter 3.
[434] Tapu is a word that eludes the understanding of most people.
[435] Barlow, *Tikanga Whakaaro,* 128-129.
[436] Tate, *He Puna Iti i te Ao Marama*, 45.
[437] Metge, *Tauira*, 102-104.

> have the mana (personal power) to do so. Any person who has broken a tapu prohibition is considered liable to serious misfortune, illness or death. He or she is contaminated and becomes a potential threat to the well being of the community or the immediate family.[438]

Tapu: Holy and sacred

Metge, tells us that when missionaries translated the Bible from English to Māori the word "tapu" was chosen to mean holy and sacred.[439] Māori acknowledge different contexts for the meaning of tapu, contexts that are set apart from ordinary use such as a marae (meeting place), urupa (ancestral burial ground), awa (rivers) moana (sea), papakainga (home dwellings) whare karakia (churchyards), to name a few. These places can be considered sacred, unclean, polluted or dangerous thus they are designated tapu or forbidden in order to keep people safe.

Characteristics of tapu and noa

To obtain a balanced understanding of these terms it is necessary to focus attention on four main characteristics of tapu and noa: (i) tapu as a means of social organisation, (ii) rahui and restrictions iii) special Purposes and iv) States of Tapu.

Tapu as a means of social organisation

The traditional understanding of tapu is that of restriction.[440] In earlier times our ancestors considered tapu as a means of social regulation geared toward maintaining relations between humankind and the gods.[441] The concept of tapu is a way of caring for resources that are of tribal, spiritual, social and economic significance.

The tapu-noa state underpins the correct protocol of a powhiri (welcome ceremony). This is a formal ritual that occurs when manuhiri (visitors) are welcomed onto a marae (meeting place). The powhiri is the story of creation. At the gate, the process starts with Te Kore (the nothingness). It is the women who call forth Te Po (the night). The movement onto and into the powhiri enacts the creative act.

The powhiri (welcome) is a powerful story that tells us we need to value our current relationships but to be wise enough to protect ourselves from those who would take advantage of us.[442] The powhiri is a prescribed process to carry the manuhiri

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[438] Irwin, *An Introduction to Māori Religion*, 25-28.
[439] Metge, *Tuamaka,* 65.
[440] Williams, *Dictionary of the Māori Language*, 385.
[441] Best, *The Māori,* vol. 1, 247-251.
[442] Discussion with Te Whare Wānanga o Te Pīhopatanga o Aotearoa postgraduate students on Tapu and Noa during tutorials at Palmerston North, March, 2012.

(visitors) to the point of physically touching (hariru) and sharing your mauri (your essence) with the host group.

There are important roles in this encounter. The women's role as the voice of the karanga (the call) starts the process with a recognition of its life and death implications, because only women can bring forth life, and women are the personification of death and the diminishment of mana (power and authority) in Hine nui te po (goddess of darkness). From that initial lead by women, men on reaching the atea (front courtyard), then move to the front to protect the women. They hold the future of the whanau (family), hapu (clan) and iwi (tribe) so women are never put in a position of risk. On the other hand, men are positioned at the front because they are expendable in a conflict. In these days the whaikōrero (speeches) are a form of conflict in which our tupuna (ancestors) meet and wrestle for dominance in whakapapa (genealogy) and kaupapa (purpose).

An exchange of formal speeches follows the karanga (call). Oratory is the main part of the hui and speeches are sometimes political rather than ritualistic. In this context, tribal priorities stand out while orators try to persuade the audience to their way of thinking.[443] The group that the speaker represents sings a song after each speech. After the speeches the hariru (shaking hands/an/or pressing of noses) takes place where the visitors physically engage with the tangata whenua (home people) through hongi (pressing of noses and sharing of breath), which signifies the joining of the two groups. Because of the presence and acknowledgment of ancestors, the sharing of food at the end of the whole process is the whakanoa (the restoring of balance). The sharing of food brings about the balanced state and the ability to engage together in everyday settings.

The conflict of whaikōrero (the oratory) enacts the conflict of Atua in the movement from te po (the darkness) to te ao marama (the world of light and understanding) in which each kaikorero (speaker) has the authority to join his/her mana (authority) with Papatuanuku and Ranginui. Beyond this again is the central principle of the Māori worldview. The proscribed roles, the process, the ritual are all about a movement of two groups negotiating the interaction of their tapu to achieve a respectful whakanoa (diminishment of tapu) that allows those two groups to become one group who are bound by a relationship that enhances each of their respective tapu. As a participant one can see that harmony can only be achieved in the rules of tapu and noa are adhered to.

[443] Salmond, *Hui,* 176.

Rahui restrictions

The rahui – discussed in greater detail in chapter four – is considered a "tapu" tool that is used to protect all products of the land. It is to warn people against trespassing or for temporary protection of fruit, birds or fish.[444] A rahui is imposed for a number of reasons, including a perceived need for conservation of food resources, or because of a recent death in the area and the need to show respect. According to Ka 'ai tapu is a tool that control relationships between Atua (God) Tangata (humanity) and te Taiao (the environment).[445]

In the 1960s, a rahui was placed on our local beaches in the Far North against the taking and harvesting of toheroa. The toheroa is a delectable shellfish found only in New Zealand. The rahui was placed to help revive critically depleted beds and to protect the life of the toheroa. The ban on harvesting toheroa remains to this day.

Special purposes

Generally, the well-being of a community was promoted and protected through a complex system of tapu and noa. These concepts formed the basis of religious beliefs, law and order, safe and unsafe. Things or places that are tapu should not be interfered with. A breach of tapu could incur the wrath of the gods. Certain objects were particularly tapu, so much so that it was a dangerous act for anyone apart from suitably qualified priests to even touch them.

Certain trees may be set aside as a carving resource, or certain flax bushes for the weaving of a special cloak for a chief. Anything tapu must not come into contact with any vessel or place where food is kept. According to Edward Shortland (1812-93), Wellington University scholar and interpreter, this law is absolute and should this contact take place only a sacred person (tohunga) can touch these things or remove them from the state of tapu.[446] It is said that tapu means prohibition "thou shalt not" which are termed the laws of the gods and they must not be breached. To breach them means the withdrawal of divine protection.[447] This law originated because anything that contained a portion of the sacred essence of god was communicable to objects, which became sacred as a result. So it was necessary to place tapu upon the item to protect it from being polluted. Everything not included under the class of

[444] Williams, *Dictionary of the Māori Language*, 321.
[445] Tania M. Ka 'ai and Rawinia Higgins, "Te Ao Māori: Māori World-View," *Ki te Whaiao: An Introduction to Māori Culture and Society*, ed. Tania Ka 'ai, John Moorefield, Michael Reilly and Sharon Mosley (Auckland: Pearson Education, 2004), 14-16.
[446] Shortland, *Māori Religion and Mythology*, 35.
[447] Best, *The Māori,* vol. 1, 251.

tapu was called noa (free from tapu). People, places, events and objects could be tapu.[448]

States of tapu

All the prayers and rituals that are conducted in Māori ceremonies demonstrate the desire to placate the gods. For instance, a memorial stone is sanctified in remembrance of loved ones. A person, an object or a place that is tapu may not be touched by human contact or could be made sacred by tapu for a certain time.

Tapu is also a tool to reinforce personal mana (authority) and could be manipulated or accommodated to fit certain situations or relationships.[449] The tapu of a chief is difficult to define. The chief inherits it from his senior lineage, inheriting the tapu observances that the family had created in previous generations. Some authorities have stated that the tapu of a chief descended directly from the gods. This is seen when a person of chiefly status is able to perform certain priestly functions that professional priests are unable to do. In the Northern areas when a body is to be exhumed the chief has to attend all ceremonies in his priestly capacity.[450]

Te Ruki Kawiti, leader of the Ngapuhi tribe and a paramount chief of Ngati Hine (a Northern tribe), was believed to have direct line to the gods. He was therefore considered tino (very) tapu and treated with the utmost respect. Although Kawiti signed the Treaty of Waitangi he was untrusting of all British government agents. He was encouraged strongly by his people to sign but he believed Pakeha (British) had violated the tapu, intrinsic to both tangata (people) and whenua (land).

Tutakangahau, Best's chief informant, described tapu as originating from Io (God). He explained that "a mountain peak can be scaled by humanity, the waves of an ocean by a canoe but the human summit cannot be scaled by humanity for humanity is tapu."[451] In a similar vein Marsden says tapu has an "untouchable quality."[452]

The following karakia follows the consecration or confirmation of a child. The gods of war, peace and forests are invoked in the rituals to lift any tapu and grant the child the strength of Tau, Rongo and Tane.

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[448] Ibid, 35.
[449] Mason Durie, *Whaiora: Māori Health Development,* (Melbourne: Oxford University Press, 1994), 7.
[450] Buck, *The Coming of the Māori*, 347.
[451] Told by Tioke a tohunga from South Island, New Zealand, as recounted in James Irwin, *An Introduction to Māori Religion*, 25.
[452] Marsden, *The Woven Universe,* 5.

Tihei! Mauriora! Ki te Wheiao, ki te Ao-marama
Ka tu kei runga, ko wai koe?
Ko Tu, ko Rongo koe ko Taane koe
Ko te manuhiri e ahu mai i Hawaiki
Nau mai!

The sneeze is the sign of new life in this world
And as you grow/develop/mature whose shall you be?
You are dedicated to Tu, to Rongo, to Tane
You the visitor who originates from Hawaiki
We welcome your presence![453]

Tapu and noa and biblical narrative

Like Māori chiefs the role of the prophets in the Bible gives them a tapu stature as people who are living examples of holiness. A prophet is set apart and called or sent by God (Jeremiah 1:5. Hebrew 1:1)

Before I formed you in the womb I knew you,
and before you were born I consecrated you;
I appointed you a prophet to the nations.

In Exodus 19:10-11 we encounter a tapu place – Mt Sinai – where God meets face to face with Moses and gives him the law. The sanctity of the place is such that Moses ascends the mountain and the people undergo a ritual purification for three days (Ex 19:10-11). The people are prohibited from even touching the border of the mountain otherwise they will die (Ex 19:12-13).

In Māori understanding tapu is located in both the heavens and on earth. The garden (Gen.2) is the first sacred place planted by God for Adam and Eve. The temple is also a very tapu place for worship and symbolises the dwelling place of God (Deut 33:8). God's appearance to Moses in a burning bush makes the ground tapu (Ex 3:1-6). Several scenes in the New Testament constitute tapu places: Bethlehem, a place of God's visitation to earth; the Mount of Olives, the scene of Jesus' transfiguration; and the upper room where the promised Holy Spirit comes to where the disciples are gathered (Acts 2:1-4), to name a few.

We observe the protocols described earlier in some of the Biblical narratives where hospitality customs provide ways to welcome guests so they could leave as friends and not strangers. It was customary for strangers before entering a city to wait in an open space while waiting for an invitation to enter (Gen 18:2. Gen 19:1-2; 23-25; 31-

[453] Māori Marsden, *Māori Concepts of Ultimate Reality,* unpublished paper (Wellington: University of Wellington, 1974).

33; Job 31:32; and Acts 16:13-15). Failure to show hospitality was a breach of honour, an insult upon the visitors and an indication of bad manners.

Of the notion of the sacred and the deep respect needing to be shown to it, there is an intriguing (if brutal) incident in 2 Samuel when the Ark of the Covenant was being transported (2 Sam 6:6-11). At a moment when it was being shaken by the movement of the oxen transporting it Uzzah extends his hand to steady it. God immediately strikes Uzzah dead, frightening David so much that the Ark remains stranded for three months.

A woman long suffering from haemorrhage (Matt 9:20) has the faith to discover the meaning of tapu. A woman who is menstruating was subject to strict purity laws. According to the purity laws of the Old Testament (Lev 15:25-27), a person with an issue of blood was to remain quarantined – declared tapu. “Whoever touches those things shall be unclean; he shall wash his clothes and bathe in water, and be unclean until evening” (v27). This woman therefore could not touch anyone and she was not welcome in any public place but she heard Jesus was willing to break social restrictions (whakanoa). Jesus perceived the power going out from him when she touched him (Luke 8:45.46). In touching his cloak, she becomes noa. She is healed and made clean.

Summary

In this chapter I have explored and explained tapu and noa as key elements of whakapapa that need to be understood if a Māori interpretive lens is to operate effectively when being applied to biblical text. I have analysed tapu from different perspectives which must be held together to attain its full meaning. I observe that tapu and noa carry a strong assertive force and can be identified with the Christian concept of sacred, but in various circumstances has similar implications to pollution, unclean, dangerous, unsafe or prohibition.

The Māori terms ‘tapu’ and ‘noa’ are complex and not easily described within the parameters of this project. A deeper understanding of tapu and noa is best achieved by using a holistic approach to knowledge development that is based on faith rather than doubt. This chapter has reviewed tapu and noa within a context that is strongly shaped by cultural traditions.

As mentioned in this chapter, the well-being of a community was promoted and protected through a complex system of tapu and noa. These concepts formed the basis of religious beliefs, law and order, safe and unsafe. Things or places

that are tapu should not be interfered with. A breach of tapu could incur the wrath of the gods. Certain objects were particularly tapu, so much so that it was a dangerous act to even touch them, apart from suitably qualified priests.

Therefore, this thesis outlines and affirms tapu and noa in biblical terms as it was fully understood by the prophets of the bible and absolutely central to their knowing of Atua and the spiritual connectedness of Atua, tangata and whenua affirms Atuatanga as the korowai for tapu and noa and all kaupapa, nga taonga tuku iho from Te Ao Māori perspective.

The exploration of several themes has occurred within this chapter. It delved into characteristics of tapu and noa drawn from both Māori written literature and biblical source. As mentioned earlier the Māori terms tapu and noa are complex and at times not easily described within the parameters of this thesis. Tapu and noa generate a bold search for the truth that demands higher levels of belief. The benefits of this challenge have included an improved contextual understanding of not only the reading tool but the research method. Now there is a confidence to engage in using this tapu and noa as a component of the interpretive tool.

The time has now come to take the hermeneutic explained and developed here and apply it to a particular biblical text in order to demonstrate what a Māori reading has to offer not only to Māori understanding of the Bible but also to all people. The text I have chosen is Judges 19-21. In the next chapter I will explain why and discuss what other scholars have discovered in their interpretations, before offering my own.

7. SCHOLARLY WEAVERS AND JUDGES 19-21

Introduction

In previous chapters I have argued for the significance of whakapapa (genealogy) as an interpretative framework for Māori. In doing so I focused on four kaupapa tuku iho (gifts passed down from our ancestors), Atuatanga (God experiences), kaitiakitanga (stewardship), mauri (the whakapapa of life energy) and tapu and noa – tapu (set apart), and noa (free from tapu).[454] I selected these kaupapa tuku iho (treasures passed down) because in my view they are critically important in representing key elements of whakapapa (genealogy) and essential characteristics of a Māori worldview.

Tracing the history and usage of the term whakapapa (genealogy) I discovered it is a complex, dynamic and multidimensional phenomena with many different characteristics, five of which are used in the interpretation process: i) classifying, ii) narrating, iii) including, iv) reciting and v) analysing. By employing these five characteristics, whakapapa as a hermeneutical lens permits the reader to interactively explore the worlds of the text and a Māori worldview simultaneously.[455]

Hemara captures something of the idea of the interpretative process when he describes whakapapa as an analytical tool employed by Māori to understand phenomena and its connections and relationships to other phenomena.[456] In the discussion which follows (Chapter Eight) I utilise whakapapa as a hermeneutical lens to interpret Judges 19-21. In doing so I focus on those characters who lived in the shadow of colonialism, patriarchy and social chaos. My choice of Judges 19-21 is deliberate because every time I have looked at scholarly readings of this text the focus seems to rest on the namelessness and voicelessness of the characters and the invisibility of the Divine. Disturbed by such interpretive themes because they feel foreign to my way of reading, I have wondered often what might be the result of applying a hermeneutic grounded in te ao Māori (a Māori world view).

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[454] Tapu and noa are viewed as one value but I have separated the word(s) to add clarity for the Western reader.

[455] For Māori, time is a continuous stream that denotes sequences in processes and events. For instance, there is no verbal temporal tense in Māori, hence the i, kei, ka, e-ana and kua attached to verbs denote the initiation and termination of particular processes and events. Refer to Marsden, *The Woven Universe,* 22.

[456] For further information on whakapapa and space, time, and matter, refer to Wharehuia Hemara, "Whakapapa as Pedagogical Practice and Curricula: The Collision of Space, Time and Matter," *Ka Tangi Te Titi: Permission to Speak*, ed. Paul Whitinui (Wellington: NZCER Press, 2011), 122-145.

Judges 19-21: An awful text

Judges 19-21 is often identified as a difficult text to interpret and read because of the nature of its content and the accumulation of violence that builds across the narrative. As Trible states,

> The betrayal, rape, torture, murder and dismemberment of an unnamed woman is a story we want to forget but are commanded to speak. It depicts the horrors of male power, brutality, and triumphalism; of female helplessness, abuse and annihilation. To read this story is to inhabit a world of unrelenting terror that refuses to let us pass by on the other side. Belonging to the close of the Book of Judges, the story reflects a time when leaders were lacking, God seldom appeared and chaos reigned among the Israelite tribes.[457]

Judges 19-21 is the story of a Levite and his concubine whose rape and abuse by a group of men from Gibeah persuades the united tribes of Israel to seek revenge against the tribe of Benjamin. This ends in a bloody civil war with an enormous loss of warriors, the victimisation of women and children, loss of land and the destruction of fauna and flora. The Jabesh-Gilead tribe, punished for not taking part in the war against the Benjaminites, also suffers as six hundred virgins are taken from their tribal lands and raped to replenish the Benjaminite tribe. Failing in their conquest of Canaan (Judg 1-2), Israel has turned on itself. This particular text is considered by many scholars as "an awful text and one of the most disturbing texts in the Hebrew Bible."[458] A civil war broke out, a town was burnt, six hundred women were raped, anarchy and chaos reigned, the people failed to appreciate the role of God and did what was right in their own eyes (19:1; 21:25).

Unravelling multiple threads by multiple voices

The complexity of the text has, in the past, invited study from a range of methodological perspectives, including those informed by historical-critical approaches, socio-historical readings, literary, ideological and reader response readings including from feminist and cultural standpoints. Each draws out different perspectives and there is both agreement and disagreement amongst scholars as a result. A good number of ideological and reader response approaches, including post-colonial readings, tend to emphasise a different range of issues than those identified within historical-critical and literary approaches.

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[457] Trible, *Texts of Terror*, 65.

[458] For example, Cheryl Exum, "Raped by the Pen," *Fragmented Women: Feminist (Sub) Versions of Biblical Narratives*, (Sheffield: JSOT, 1993), 170-20; Alice Bach "Re-Reading the Body Politic: Women, Violence and Judges 21," *Judges: A Feminist Companion to the Bible,* ed. Athalya Brenner (Sheffield: JSOT, 1999), 143-159.

In this section I elucidate the work of scholars I consider key conversation partners. The discussion will focus primarily on feminist readings, drawing on other perspectives as appropriate. In formulating a kete (toolkit) for reading Judges 19-21 a broad framework is offered from which to launch my own reading. I address the scholarly context under the following headings: (i) a violent and oppressive text; (ii) the namelessness of the characters; (iii) voicelessness of the characters; (iv) the invisibility of God; (v) hospitality as a dominant motif.

A violent and oppressive text

> Ma te huruhuru, ka rere te manu
> *Adorn the bird with feathers so it can fly*

This whakatauki (proverb) reminds us to clothe victims with value and meaning. Judges 19-21 is a difficult text to read and it is indeed a piece of work that exposes women in the Judges text as victims of oppression and violence.

Judges 19-21 provides its readers with a glimpse into the political life of premonarchic Israel. Throughout the book of Judges, the reader repeatedly encounters issues of power and the politics of the leaders who operated in those times. Judges is set in a time of conquest following on from the book of Joshua when the dispossession of the inhabitants of the land of Canaan began (Josh 6:21). The dispossession was carried out with the blessing of God in fulfilment of a divine promise (Josh 1:3). We discover, however, that Israel is not able to defeat their enemies due to their lack of faithfulness to Yahweh (Judg 2:2-3, 11-23). Israelites repeatedly worship local gods rather than the One God and, having broken their covenant, suffer the consequences (Judg 10:6-7). Moved to pity by their groaning, God raises up a succession of judges but once the judge dies the people fall again into doing evil and the cycle begins again. The narrative calls our attention to multiple ways violence is inflicted against the women in the Judges 19-21 text.

Rape as a weapon

These final chapters of Judges recount unspeakable atrocities inflicted upon women. In Judges 19:25 the concubine is raped over several hours. In Judges 21:12 and 21 the four hundred Jabesh-gilead virgins and two hundred Shiloh dancers are kidnapped and raped to provide heirs for the Benjamin tribe. What the Benjaminite men actually do to the women is not explicitly stated but what is implied is these young women are taken against their will.

A number of scholars have focused on the brutality of the text, with feminist scholars being more especially critical of the rape of the unnamed woman and the capture and rape of the six hundred young women. In her discussion of Judges 21, Alice Bach argues that rape is used as a weapon. She states that "rape is a weapon to assert the power of a man over an enemy and rape is used to create fear in women."[459] She goes on to argue that "rape is not so much a sexual crime as it is a means of physical, mental and spiritual domination."[460]

Bach notes that none of the raped women in Judges 19-21 speak. As a way of addressing their voicelessness, Bach applies the voices of raped Muslim women in Bosnia to break the silence of the raped women in Judges. The focus of Bach's article "Re-reading the Body Political: Women and Violence in Judges 21," is to weave the modern genocidal activities of war with the biblical narratives of rape and genocide. Best known for her work on the characterisation of biblical women, Bach draws heavily on linguistic tools to provide a synchronic strategy of reading the raped woman in the Judges 19-21 through the lens of the rape camps in Bosnia.[461] Bach's reading does not allow the reader to stay complicit with the violence in the text. Instead, by declaring the progression of violence from one violated figure (Judges 19) to the violated tribe of young female women of Jabesh-gilead and Shiloh (Judges 20-21) female readers, in particular, are invited to condemn what occurs. She challenges women to "take back the texts"[462] or at least recognise what is at stake in the process and reclaim their power as readers".[463] Bach reminds us that systematic and genocidal rape is used as an instrument of terror and is part of

[459] Alice Bach, *Re-Reading the Body Political*, 139
[460] Ibid, 143-159.
[461] Bach's synchronic approach is intuitive and imaginative, and offers a very confronting and powerful reading. In August 1992, the World's Newsday Correspondent reported 12.000-50000 women were systematically raped and sexually enslaved by Bosnian Serbs. In light of reading Bach's article on the silences of women in Judges 19-21, there are a number of articles that compare the rape of women from Judges 19-21 with the rape of women in more recent wars. In Congo and Central African Republic today, rape is being used directly as a weapon of war. In her article, Bach reports incidents of rape when the Russian army marched into Berlin in World War 11, when the Pakistan army battled Bangladesh, and when the American GI's destroyed the highlands of Vietnam. Rape was used to relieve boredom. Greek mythic texts often used rape as a device to portray the enormous prowess of the gods. In medieval French romances rape is romanticized; it is viewed as an act of manhood and woman as a warrior's booty. Much like the violence of carrying off the women of Shiloh, it is accomplished without cries, and without struggle or resistance. The women remain silent and the narrator is not interested in representing their experience. Bach works to fill the gap and give the women in the text a voice. Bach, *Re-reading the Body Political*, 143-159.
[462] Ibid, 144.
[463] Ibid.

ethnic cleansing in current wars.[464]The rape of the young women of Shiloh is [however] figured as a political necessity not a sexual crime."[465]

Yani Yoo picks up on the use of rape as a weapon of genocide, presenting the brutal treatment of Korean Women during World War II. In her article "Han-Laden Women: Korean Comfort Women and Women in Judges 19-21," Yoo draws parrallels between Judges 19-21 and the story of Korean women who were victims of state-organised rape, which was a weapon used by the Japanese against the Korean nation. Their action destroyed the ability of Korean women to produce racially pure Korean children. In a similar way the Israelite alliance destroyed the purity of the Benjaminite line. The violence in both cases was systematic and collective.[466]

An intriguing further reality was that Korean Comfort women were not properly buried and according to Korean folk tales without proper burial these souls are "restlessly wandering between the world beyond with despair until they are consoled."[467] On many levels rape became a means for destroying identity and connection with ancestors and land.

In her chapter "Raped by the Pen," Cheryl Exum explores the lives of women in the Book of Judges, their access to power and the ways violence against them is justified or not. [468]She claims that women are often blamed for male aggression, arguing that "women are positioned at the border of the patriarchal symbolic order."[469] Exum also argues that "women in biblical literature are male constructs who are created by the androcentric authors and their ideas about women and their interests are androcentric". [470] In addition she charges biblical narrators of rape by the pen.[471] It is worth noting that in arguing for this Exum herself pays no attention to the character, emotions and status of the woman herself. She is a two-dimensional character in service of an argument for literary rape.

In Judges 19:22 the men of Gibeah demand that the visitor is sent out so that we can have intercourse with him." The intended rape was originally meant for a man but it was deflected onto a woman. Michael Carden notes that in the world of the

[464] Ibid, 158.
[465] Yani Yoo, "Han-Laden Women: Korean 'Comfort Women' and Women in Judges 19-21," *Semeia* 78 (1997): 49.
[466] Ibid, 42.
[467] Ibid, 44.
[468] J. Cheryl Exum, Raped by the Pen," *Fragmented Women: Feminist (Sub) Versions of Biblical Narratives,* JSOT Sup Series 163 (Sheffield: Academic PRESS, 1993), 192-193.
[469] Ibid.
[470] Ibid.
[471] Ibid.

Bible, women were subordinated by men and female subordination was seemingly crucial for male honour."[472] Referring to Genesis 19, Carden argues that the action of rape upon men can take away their heterosexuality. He reads Genesis 19 and Judges 19-21 as "texts of terror for queer people."[473] Allowing for the issues of honour, shame, gender and sexuality Carden claims the only homosexual issue is that of homophobia.[474] In Judges 19, the old man is like Lot in that he offers women in place of his male guest. Horrific as it appears, the concubine serves the mob's intentions but from Carden's perspective her rape blurs the boundaries between homophobia and misogyny.[475]

Mitzi J. Smith re-reads the concubine in Judges 19 utilizing a vernacular hermeneutical strategy to bring the realities of modern-day human sex trafficking to bear on her story.[476] The story of the Levite's wife contains language and representations of familiarity and proximity that invite dialogue between the text and the phenomena of modem-day human sex trafficking. Smith particularly picks up on the fact that people known and/or related to the concubine betray her into extreme sexual abuse. Too often this weaves through the oppression, silencing, trafficking, sexual abuse and rape of women, children and other vulnerable members of our society and world. The retelling of her story brings her terror into the light of day so that her victimization can confront and challenge us. The article highlights the deep grief and pain the kidnapped women experience. Rape is a darker weapon used on a woman or young person when their family sanction it.

Victimisation

While rape is one aspect of this text, the violence in Judges 19-21 has been considered under a broader discussion of victimization, including constructs of power, gender and androcentric bias in the ancient world and the world of the interpreters of the text.

In Judges 19-21, the world of Israel has become a place where women have neither voice nor choice. A young woman is betrayed and pushed out the door by an old man and her husband to be raped by a group of men. The abuse ends with him slicing the young woman's body into twelve parts and scattering them throughout Israel's tribal lands (19:29).

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[472] Michael Carden, "Homophobia and Rape in Sodom and Gibeah: A Response to Ken Stone," *JSOT* 82 (1999): 83-96
[473] Ibid, 83.
[474] Ibid, 85.
[475] Ibid, 84.
[476] Mitzi J. Smith, "Reading the Story of the Levite's Concubine through the Lens of Modern-Day Trafficking," *Ashland Theological Journal*, vol. 41:1 (2009), 1915-33

The unnamed woman is singled out by Trible as a victim who suffers in an androcentric world that marginalizes women. Her interpretation is rooted in the overwhelmingly patriarchal nature of this text that perpetuates patriarchal structures and subservience. She uses the terms "powerless," "victim" and "woman" synonymously to emphasise what she perceives as the power of men over women.[477]

In introducing Chapter 3 in *Texts of Terror*, Trible stresses of the two main characters – the Levite and the concubine – "He is subject; she, object."[478] Trible writes "he owns her is certain..."[479] She is the lowly concubine, "he has an honoured place in society that sets him above any other males.[480] While she is a concubine with an inferior position that places her beneath other females, so she is located in an extra-subordinate position.[481] These observations add further emphasis to Trible's reading of the concubine as victimised.

A key drawback with Trible's work is that it is predominantly androcentric, alerting readers – as other feminists do – to the misogyny in the text. This encourages the reader to pay attention to the female victims in the text rather than encouraging the reader to look at all victims, acknowledging the full extent of the violence impacting upon them. In relegating the woman to the position of victim without recognizing the men as victims also Trible can be viewed as stepping outside the integrity of the text. For instance, for the actions of a few involved in the rape of the concubine, 25,000 Benjaminite men were killed. The tribe was almost destroyed by the Israelite confederacy (Judges 20:46).

Jones-Warsaw identifies the victimisation of the Levite's wife with the victimization of African-American women.[482] She takes exception to Trible's argument that women are powerless victims and men are powerful aggressors.[483] While she agrees that patriarchy is a source of oppression for women, she sees Trible's interpretation of the unnamed woman in Judges 19 as white middle class because Trible does not acknowledge other types of victimisation in the text. The Levite's power is taken

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[477] Trible, *Texts of Terror: Literary –Feminist Readings if Biblical Narratives,66.*
[478] Ibid.
[479] Ibid.
[480] Ibid.
[481] Ibid.
[482] Koala Jones-Warsaw, *Towards a Womanist Hermeneutic: A Reading of Judges 19-21 in A Feminist Companion to the Bible*, ed. Athalya Brenner (Sheffield: Academic Press, 1993),172-186.
[483] Ilse Mullner, "Lethal Differences: Sexual Violence as Violence Against Others," *Judges: A Feminist Companion to the Bible,* ed. Athalya Brenner (England: Sheffield Academic Press, 1999), 134.

away by his father-in-law who uses manipulative speech tactics to restrict his son-in-law's movements. [484] The old man in Gibeah is described as "old," which indicates his powerlessness (19:16). Reading the text from her own black Womanist lens and experience Jones-Warsaw asserts that black women are committed to survival and the wholeness of all people – male and female.[485]

It is worthy of note that Exum and others such as Trible, Niditch and Yee all agree with the text that the violence against the unnamed woman leads to civil war, mass rape and murder, and the near annihilation of the tribe of Benjamin.[486] Referring to the four hundred Jabesh-gilead virgins Trible writes " the rape of one becomes the rape of many."[487] When the men of Israel sanction the abduction of two hundred women as they dance in the yearly festival of Shiloh (21:23), Trible again writes "in total the rape of one becomes the rape of six hundred.[488] Niditch says "women are manipulated, seized and raped at the end of the cycle in Judges 19-21 as at the beginning of the cycle"[489]. Yee claims the "cycle of violence continues and the rape of one woman becomes the rape of six hundred."[490] As the Levite dismembers the body of his wife, the narrator dis-members the body of the tribes. [491]

There are many victims in this text. Not all would say the violence is unjustified, however. In reference to the Virgins of Shiloh Martin Luther, father of the Reformation, argued that the women were kidnapped to meet a need rather than because of any wantonness, so the abduction was warranted.[492] In other words, the men of Benjamin from Luther's perspective can excused for abducting the women because of the need to save a tribe. The women are necessary collateral, not gratuitous victims.

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[484] Koala Jones-Warsaw, *Towards a Womanist Hermeneutic: A Reading of Judges 19-21* 175-176.
[485] Ibid.
[486] Trible, *Texts of Terror*, 82-84; Susan Ackerman, *Women in Judges and Biblical Israel: Warrior, Dancer, Seductress, Queen,* (New York: Doubleday, 1998), 253-255; Susan Niditch, *Judges: A Commentary* (Louisville: Westminster John Knox Press, 2008), 190, 194; Roy L. Heller, *Conversations with Scripture: The Book of Judges,* (New York: Morehouse Publishing, 2011), 91-96; Ilse Mullner, "Lethal Differences: Sexual Violence as Violence Against Others," *Judges: A Feminist Companion to the Bible,* ed. Athalya Brenner (Sheffield: JSOT Press, 1993), 138.
[487] Trible, *Texts of Terror*, *Literary–Feminist Readings of Biblical Narratives*, 82
[488] Ibid, 83
[489] Niditch, *Judges: A Commentary*, 211.
[490] Gale A. Yee, "Ideological Criticism: Judges 17-21 and the Dismembered Body," *Judges and Method: New Approaches in Biblical Studies,* ed. Gale A. Yee (Minneapolis: Fortress Press, 2007), 157.
[491] Ibid.
[492] Martin Luther in David Gunn, *Judges: Blackwell Bible Commentaries,* (Malden: Blackwell Publishing, 2005), 270.

Lauren Monroe explores the victimisation of the concubine through the sacrificial dynamics at work in Judges 19-21. Although Judges 19 is not explicitly about human sacrifice, the text employs the vocabulary of sacrifice as found in Genesis 22 to describe the cutting up of the woman.[493] Similarities include the Levite (like Abraham) traveling to a particular place, and reference to a knife – in Judges used to cut the woman into twelve pieces (19:29) although unlike Genesis 22 no prior introduction to the knife is given. A significant difference is that Isaac is saved from sacrificial slaughter by an angel of God; the concubine is cut bone from bone by her husband.

Susan Niditch looks at the literary and narrative techniques of Judges and points to a series of violent crimes that involve gender, tribal kinship, wars and political agendas. She observes that Judges 19-21 is a story that "begins with the sacrifice of a woman …and ends with the sacrifice of women."[494] Niditch points out that the woman's body cut into twelve pieces and sent to the twelve tribes of Israel (19:29) is comparable to Saul cutting up his father's oxen and sending the pieces to the territories of Israel (1Sam 11:7). The woman is doubly victimised both in life and in death.

Joy Schroeder, in her article titled "Dismembering the Adulteress: Sixteenth-Century Commentary of the Narrative of the Levite's Concubine (Judges 19-21)," analyses claims made by Reformation-era commentators on the topic of sexual violence and victimisation.[495] In exploring these earlier commentators, Schroeder has uncovered arguments by some commentators that "women who experience rape bring this violence upon themselves."[496] From her perspective in relation to rape or potential rape many early commentators are more concerned about the threat to the man than they are about the fate of the woman.

According to Schroeder, the first Lutheran to deal extensively with Judges was Johannes Brenz (1499-1570) a leading pastor and church reformer. He published a commentary on the book of Judges in 1535 and commended the old man of Gibeah for valuing the well-being of his guest above the honour of his own daughter and

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[493] Lauren A.S. Monroe, "Disembodied Women: Sacrificial Language and the Deaths of Bat-Jephthah, Cozbi, and the Bethlehemite Concubine Ithaca," *The Catholic Biblical Quarterly* 75 (2013): 32-51.
[494] Niditch, *Judges: a Commentary, 193*
[495] Joy A. Schroeder, "Dismembering the Adulteress: Sixteenth-Century Commentary on the Narrative of the Levite's Concubine (Judges 19-21)," *Seminary Ridge Review* 2 (2007): 5-23.
[496] Ibid: 13. Schroeder argues that Luther was one of the few commentators that did not vilify the raped woman.

household.[497] Reflecting on the moral issues involved in the old man's offer of his daughter to the mob, Brenz praised the host for choosing the path of the lesser evil even though he risked dishonour to his family. The host is willing to make his family victims in order to save his honour with a guest. According to St Jerome (345-420) priest, theologian and historian, that the men of Gibeah wanted to rape a man was an act "against nature." It would be using a man as a woman, something he considered more heinous than vaginal rape.

Strasbourg reformer Martin Bucer (1491-1551), whose Judges commentary which was published posthumously in 1554, alleged the old man acted wickedly in offering his daughter and guest to the men of Gibeah for intercourse but he did have a duty to defend his male guest. "If there is no other way to protect the Levite then offering his daughter was not sinful…by prostituting his daughter and the concubine the old man was willing to sacrifice lesser things on earth in favour of greater things in the kingdom for God."[498]

Peter Martyr Vermigli (1499-1562), an Italian convert to the Reformed tradition and a lecturer in Strasbourg, discussed the sin of sodomy, which was attempted by the men of Gibeah upon the Levite. He also regarded sodomy as a "crime against nature and an abuse of the male procreative seed."[499] He concluded that the lesser crime was the old man's offer of his daughter to the men (19:23-24). It avoided a far more grievous sin.[500]

Conrad Pelican (1478-1556), who taught Old Testament in Zurich agreed, saying the action of the Levite was a "miserable necessity," and he excused the Levite for such a crime as Pelican claims the Levite was trying to avoid a more terrible crime.[501]

David Gunn is another who, in commentating on Judges 19-2, has cited a number of ancient scholars, including Flavius Josephus, Joseph Hall, Lawrence Stern and Voltaire whose responses to the unnamed woman are viewed primarily through androcentric lenses. They portray the concubine as a sinner who is deserving of whatever she gets.[502]

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[497] Ibid.
[498] Martin Bucer cited by Schroeder, *Dismembering the Adulteress*, 9.
[499] Peter Martyr Virmigli, cited by Schroeder, *Dismembering the Adulteress,* 10
[500] Ibid.
[501] Ibid, 12.
[502] David Gunn, *Judges: Blackwell Bible Commentaries,* (Malden: Blackwell Publishing, 2005), 244-275.

Jewish historian Josephus (c.37-c.100 CE) removed all mention of homosexuality in his commentary by making the concubine the original object of the men's lust. He argued that the old man was obliged to protect his guest and offered his daughter and female guest only when he himself was threatened with death. The woman, according to Josephus, is seized by the men and carried off "to sate their lewdness all night long."[503]

Hall (1574-1656), wrote that "the law of God allowed the Levite a wife; a human connivance, a concubine …she whom ill custom had of a wife made a concubine, is now by her lust, of a concubine made a harlot."[504] Hall believed her so badly behaved that she should be severely punished and questioned why the woman's adultery is dismissed rather than penalised by death. He was puzzled by the father allowing his home to be defiled with his daughter, an adulteress. By contrast, he considered the Levite as beyond reproach and a credit to his Levitical status.

Sterne (1713-68) Anglican vicar and pioneer novelist who wrote "The Levite and his Concubine" blesses the Levite and approves of the father while he offers shame and grief to the concubine. In writing about the Levite he "sees a holy man upon his knees, with hands compressed to his bosom and with uplifted eyes thanking heaven that the object which had so long shared his affections was fled."[505] Voltaire (1694-1778) noted,

> While the Sodomites refused Lot's daughters, the Gibeahites gratified their brutish passion on the priest's wife to the point of her dying, it is to be presumed that they beat her after having dishonoured her, at least that this woman did not die of an excess of shame and indignation which she must have felt, for there is no example of a woman who died on the spot from an excess of intercourse.[506]

For each of these scholars writing before the later 20th century very little sympathy and a lot of male righteousness is extended to the woman.

Mieke Bal focuses on feminist issues while relating to the victimisation of the characters in Judges, particularly the women. Using narrative theory, Bal notes the "deepest scandal of the speaking body: it is denied speech."[507] In her discussion of the Levite's wife in Judges 19, Bal stresses that there is a crucial difference between concubine and secondary wife. Citing Soggin (1981) who argues that the "noun

[503] Flavius Josephus, cited by Gunn, *Judges: Blackwell Bible Commentaries*, 245.
[504] Joseph Hall cited by ibid, 251
[505] Lawrence Stern cited by ibid, 252-253.
[506] Voltaire cited by ibid, 254.
[507] Mieke Bal, *Death and Dissymmetry: The Politics of Coherence in the Book of Judges*, (Chicago: University Press, 1988), 160.

pilegesh is a concubine; a legitimate wife but of secondary rank,"[508] Bal maintains the name concubine as secondary wife is contradictory because concubine is defined by living with a man rather than being married to one. Bal proposes they have a patrilocal marriage where power is rooted in the father's house. She is a wife who remains a daughter. [509]

When her husband the Levite visits her at her father's house he submits to the way of the father, making him also dependent on the father. Both are victims through subordination. Bal's argument centres on the conflict between the patrilocal and virilocal system, a marriage whereby the couple live nearby either in a clan or a village. In the initial hospitality scene, the father treats the couple as living in a patrilocal marriage, giving him the right to dominate and determine what happens.

A number of scholars have discussed the parallels evident between Genesis 19 and Judges 19. They do so in order to highlight the extremity of the violence perpetrated against the concubine.[510] In his article "Narrative Loss, the (Important) Role of Women and Community in Judges 19," Brad Embry notes literary connections with the story of Sodom and Gomorrah.[511] He contends that while both hosts in the texts offer up women to the mob outside their doors it is only the men of Gibeah in Judges 19:25 who act out their lustful violence. In Genesis 19:9-11 angelic visitors intervene and so the incident is resolved without any harm to the Sodomites. Embry adds that the daughters in Genesis 19 are protected by the angelic messengers because in protecting themselves and Lot, they are in fact protecting the daughters. What is shocking in the Judges story is that the old man invites the men of Gibeah to "rape his own daughter along with the Levites's concubine" (19:24). As it turns out, the woman is not protected, instead the "Levite is protected by the concubine's suffering and death."[512]

In an article entitled "Judges 19: Text of Trauma," drawn from the same book as Embry's article, Janelle Stanley explores the story of the unnamed woman through the lens of traumatology drawing on such elements as dissociation, repetition, compulsion and fragmentation.[513] Using these elements she argues that reading Judges 19 as a text of trauma helps the reader deal with the suffering the victims

[508] Ibid, 81.
[509] Ibid.
[510] Ibid, 90.
[511] Brad Embry, "Narrative Loss: (Important) Role of Women and Community," *Judges 19 in Joshua and Judges,* ed. Athalya Brenner and Gale A. Yee (Minneapolis: Fortress Press, 2003), 251-273.
[512] Ibid: 272-3.
[513] Janelle Stanley, "Judges 19: Text of Trauma," *Joshua and Judges*, ed. Athalya Brenner and Gale A. Yee (Minneapolis: Fortress Press, 2003), 275-290.

experience in the text. The recounting of events has been distorted and the way the story has been put together, including the repetition of words and phrases, all evidence trauma. Moreover, the sacrifice of the concubine, who is literally reduced to pieces, is a viciously traumatic event and reinforces the power dynamics in operation. By contrasting Judges 19 with Genesis 19, Stanley draws on the repetition of words and phrases in the text and the extraordinary details in Judges 19 leading up to the concubine's rape and death, which are common to trauma.[514] By reading Judges 19 through a traumatological lens Stanley maintains it raises within the reader an awareness about how trauma affects victims and their families.

According to Klein the "dismembering of the woman whom the Levite has put out to the 'sons of Belial' is brutally ironic - and symbolic of Israel."[515] Here we have Klein comparing Israel's relationship with Yahweh with the Levite's disintegrated relationship with his wife, which "can only be regarded as an ironic inversion of marriage."[516] Social fabric suffers in the face of violent behaviour.

In "Lethal Differences: Sexual Violence as Violence against Others in Judges 19," Ilse Mullner states that the rape of the Judges 19 woman is "the most horrifying act committed against any woman in the entire First Testament."[517] Muller discusses sexual violence against women with some discomfort because it requires the use of terminology like "victim," "guilt," "pain," and "grief" and creates in victims negative behavioural patterns and a struggle to survive.[518] Mullner claims that sexual violence in the text combines two aspects of otherness – femininity and strangeness. The Levite's wife becomes a victim of sexual violence because she is a foreign woman and the wife of a foreign man.

Drawing upon both contemporary and modern-day scholars studying Judges 19-21, the victimisation of women is still dominant in today's world, whether it be contained within a person's story or in interpretation offered by commentators.

Namelessness

Throughout Judges 19 the concubine is never given a personal name. For feminist scholars this renders her powerless and encourages the reader "not to view her as a person in her own right."[519] Most scholars writing about the namelessness of

[514] Ibid, 287.
[515] Lilian R. Klein, *The Triumph of Irony in the Book of Judges,* (Sheffield: Academic Press, 1988), 174.
[516] Ibid.
[517] Mullner, *Lethal Differences: Sexual Violence as Violence Against Others*, 126-144.
[518] Ibid, 140-142.
[519] Exum, *Raped by the Pen,* 176.

characters in Judges 19-21 believe anonymity denies individuality and adds to the violence already inflicted upon the unnamed woman. The discussion here will explore these concerns as various writers speak into them.

The actions of characters of various narratives in Judges give us glimpses of the patriarchal and androcentric dynamic present in ancient Israelite society where women did not have the same social status as men (Judg 11; 19; 18 & 21). Although the woman's namelessness is identified as further evidence of this in Judges 19-21, it must be noted that most characters in these chapters are nameless – the Levite, his concubine, his father-in-law, his servant, the old man, the men of Gibeah, the women and children of Benjamin, the daughters of Shiloh and the leaders of the Israelite tribes.

In these chapters the women, under the control of men – their fathers, husbands and sons of Israel – are brutualised, slaughtered, kidnapped and raped. What is portrayed is men's fear of women, the subordination of women to male authority and the violence men unleash upon the women. It is the action taken against the women more than their namelessness that marginalises and oppresses them.

Multiple labelling

The concubine introduced in Judges 19 is portrayed using words or labels that describe her position in the family or her gender. She is not given a name. Four different Hebrew nouns are used of her: *pîlegeś* or concubine (19:1-2. 9-10, 24-25, 27); *na àrâ* or girl (5-6, 8-9); *āmá* or maidservant (19:19); and *isšsâ* or woman (26-27). In 19:2 the woman is referred to as *pileges* but is said to have committed *znh*, unfaithfulness "she was unfaithful."[520] The KJV reads *znh* as whore "and his concubine played the whore against him." Barry Webb translates *znh* as harlotry: "she who plays the harlot."[521] Daniel Block argues an alternate meaning for *znh* which he refers to as the concubine's anger or quarrel.[522]

The Levite remains unnamed throughout the entire narrative. He is given no specific function and no family. He is simply a Levite who lives in the remote parts of the hill country of Ephraim. Feminist scholars have focussed on the namelessness of the women in Judges 19-21, disturbed by their anonymity in the midst of a terrible story.

[520] John R. Kohlenberger (ed), " Josh-Kings" *The NIV Interlinear Hebrew-English Old Testament*; vol 2 (Grand Rapids: Zondervan House, 1980), 133.
[521] Barry Webb, *The Book of Judges: The New International Commentary on the Old Testament,* (Grand Rapids: William B. Eerdmans Publishing Company, 2012), 456.
[522] Daniel Block, *Judges, Ruth: An Exegetical and Theological Exposition of Holy Scripture* (Nashville: Broadman and Holman,1999), 523.

A number of conclusions are drawn by scholars on the namelessness of the woman in Judges 19. Firstly, it is a significant marker of female subordination.[523] Exum argues that by not having a name the woman is not viewed as a real person or a "person in her own right."[524] To combat this, she chooses to name the woman Bat-shever (daughter of breaking) reminding the reader of the woman breaking into pieces and hoping to "restore her to a subject position that androcentric narrative destroys."[525] Similarly, Bal names the woman Beth, which is drawn from the Hebrew word for "house" – "house" being a symbol of confinement and expulsion – and the word Bethlehem.[526]

> To name this nameless character is to violate the biblical text. Not to name her is to violate her with the text, endorsing the text's ideological position.[527]

Adele Reinhartz, sees the woman's anonymity "as a denial of her identity and personhood.[528] Don Michael Hudson argues that the narrator uses anonymity as a literary technique applied to epitomize familial, tribal and national deterioration.

> Anonymity portrays a nation in which every disposed would be victimised by the faceless nameless perpetrators. Anonymity for the victim emphasised the loss of personhood. Anonymity interposed a powerful new dimension into the development of plot or by abolishing a major element of human connectedness. Named relating to named. Namelessness reflected in narrative terminology reflects the dehumanisation of the victim. Anonymity infuses chaos and disorder.[529]

He also clams that "anonymity in Judges 19-21 symbolises the downward, spiralling disintegration and dehumanization that is occurring throughout the narrative until it reaches radical anarchy."[530]

In the absence of a name there has been considerable attention paid to the meaning of the title *pîlegeš* or concubine given to the woman. Meanwhile the understanding of the woman as harlot or prostitute is not on the basis of *pîlegeš* alone. The use of *znh* in the Hebrew (MT) and Syriac manuscripts the unnamed woman is often

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[523] Ackerman, *Women in Judges and Biblical Israel: Warrior, Dancer, Seductress, Queen*, 236.
[524] Exum, *Raped by the Pen*, 236.
[525] Exum, *Feminist Criticism: Whose Interests are Being served?*, 82-86.
[526] Mieke Bal, "A Body of Writing: Judges 19," *A Feminist Companion to Judges,* ed. Athalya Brenner (Sheffield: Academic Press, 1993), 498.
[527] Bal, *Death and Dissymmetry*: *The Politics of Coherence in the Book of Judges*, 498.
[528] Adele Reinhartz "Why Ask My Name?" Anonymity and Identity in Biblical Narrative (New York: Oxford University Press, 1988), 205-209.
[529] Don M. Hudson, "Living in the Epithets of Anonymity in Judges 19-21," *JSOT* (Sage Publications, 1994): 49-66.
[530] Ibid, 61.

understood as harlot. [531]The issue here is the different textual versions with some MSS referring to her anger and others using *znh*. In the KJV (19:2), the concubine "played the whore against him."[532] In the Hebrew text "she was unfaithful to him. "[533] Schneider claims the word *znh* questions "whether or not she is engaged in physical fornication outside of marriage."[534]

Warsaw-Jones citing the MT identifies the unnamed woman as a "secondary wife who played the harlot against her husband." [535]She argues that the woman becomes symbolic of the wider nation that played the harlot against Yahweh by fornicating with other gods [536] (cf. Hosea 1-14). These actions caused Israel to fall into misery at the hands of foreigners. [537] Nicholas of Lyra (1270-1349), compared the Levite to Yahweh looking for the Jews after they worshipped or fornicated with other gods.[538] Nicholas even suggested that the Levite sent the woman away or that she had left with another man. Returning to more recent scholarship, Bal sees unfaithfulness as a major issue in the story.[539] According to Bal, to be unfaithful means to play the harlot against the man for within this ideology a woman is the full property of a man and her autonomous sexual behaviour is an insult to him.[540] The Greek and Old Latin translations of this text maintain "his concubine became angry with him." This implies that there is an argument between the Levite and his wife that fits with her "returning" to her father's house.

In verse 19:3, we are told the Levite is the woman's husband (*issah*) and in verses 4,7 and 9 the woman's father is called father-in-law, which tells the reader the concubine is the Levite's secondary wife. Schneider argues, however, that the woman was never the Levite's wife; because if she was practicing sexual freedom while she was his wife she would have been stoned to death (Deut 22:21). [541]Exum says that the treatment forced upon the concubine is viewed less sympathetically

[531] Trible, *Texts of Terror, Literary –Feminist Readings of Biblical Narratives*, 49.
[532] David Norton (ed), *The New Cambridge Paragraph Bible with Apocrypha: King James Version*, (UK: Cambridge University Press, 2005), 330.
[533] *The NIV Interlinear Hebrew-English Old Testament*, vol. 2, 133
[534] Tammi Schneider, *Berit Olam: Studies in Hebrew Narrative and Poetry: Judges,* (Collegeville: Liturgical Press, 2000), 249-249.
[535] Jones-Warsaw, *Toward a Womanist Hermeneutic*, 174.
[536] Ibid.
[537] Ibid, 179.
[538] Gunn, *Judges: Blackwell Bible Commentaries: Judges,* 246.
[539] Bal, *Death and Dissymmetry: The Politics of Coherence in the Book of Judges*, 87.
[540] Ibid, 89.
[541] Schneider, *Berit Olam Studies in Hebrew Narrative and Poetry*, 251.

than if she were a legal wife.[542] As Dworkin writes, "a whore cannot be raped only used." [543]

Labelling enables all kinds of presuppositions and assumptions to arise. Constructing a queer Asian Pacific American biblical hermeneutic, Patrick S. Cheng draws a comparison between the labelling of the unnamed woman and the labelling of queer Asian Pacific Islander Americans who also experience multiple and negative naming as homosexual, gay, lesbian, bisexual or Asian American, Asian Pacific Islander etcetera.[544] He maintains the unnamed woman is a radical outsider in terms of her sexuality and her geography as a result.

From another angle, Klein considers that the characters are so dominant in the story their namelessness is not that noticeable.[545] She does note, however, that the nameless men are none-the-less provided with titles: the old man, later deemed master of the house; and the Levite who is referred to as husband, son-in-law and master by his young servant. Scholars such as Ackerman, Bal and Trible would not fully agree with Klein's thinking on namelessness as these scholars concern themselves primarily with the disintegration of families and kinship relationships and argue that the unnamed concubine is known in relation only to her father and husband, thus only in terms of her subordination.[546]

Michelson observes that when there is a loss of names, anonymity gives the implicit impression of chaos and disorder, which results in the annihilation of a nation.[547] Daniel Block writes similarly, "by means of anonymity the narrator depicted a sinister world of alienation, denigration, and deconstruction."[548]

Voicelessness

A detailed reading of Judges 19-21 shows five main characters have a voice: God; the Levite; the father-in-law; the Levite's servant, the old man; and the narrator – presumably male. There are other characters, however, who do not get to speak: the concubine; the Jabesh-gilead virgins; the young woman of Shiloh; the slaughtered women and children. That all female characters are voiceless across Judges 19-21 has been and is of special concern for scholars, particularly feminist

[542] Cheryl Exum, *Raped by the Pen,* 177.
[543] Andrea Dworkin, *Pornography: Men Possessing Women*, (New York: Plume), 204.
[544] Patrick S. Cheung, *Multiplicity and Judges 19: Constructing a Queer Asian Pacific American Biblical Hermeneutic*, (New York: Union Theological Seminary, 2002), 119-133.
[545] Klein, *The Triumph of Irony in the Book of Judges,* 196.
[546] Ackerman, *Women in Judges and Biblical Israel,* 237; Trible, *Texts of Terror,* 62-95; Bal, *Death and Dissymmetry*, 196.
[547] Marty Michelson, *Reconciling Violence and Kinship: A Study of Judges and 1 Samuel* (Cambridge: James Clarke, 2012), 110-112.
[548] Block, *Judges and Ruth,* 518.

scholars when standing in front of this text. Not only are they left nameless as individuals, they are given no words of their own and the extremities of violence done to them without any seeking of consent adds to the horror of their plight.

Silent voices in the text

The concubine's death is marked by the absence of her voice; not a word is heard from her all through the final narrative of her life. In a similar manner, when the Jabesh-gilead women and the women of Shiloh are captured, there are no sounds of pain, no cries or struggles, no expressions of wailing or despair. The violated women remain strangely silent.

Intriguingly Bal claims that the concubine's body speaks when it no longer lives.[549] Bal states that "it is only through her death we hear her voice when pieces of her sliced body are sent to the tribes of Israel as a message."[550] Ironically, says Bal, "not only is this woman the object of the body-language of rape, a language that bespeaks her death; her body is also subsequently used as language by the very man who exposes her to the violence when he sends her flesh off as a message.[551] The woman's body speaks but the woman remains voiceless.

Earlier the woman is silent during the hospitality scene when the father and husband are both present. Jones-Warsaw notes this, but also observes that the Levite does not speak either as he reacts to the needs of his father-in-law.[552] This sits in contrast to the father's speech which is domineering and manipulative when speaking to his son-in-law. Trible negatively evaluates the plight of unnamed woman during the hospitality event when she claims "the woman who brought them together fades from the scene."[553] Throughout, the narrative hides the thoughts, feelings and words of this woman and all women.

The voicelessness of Earth

One character seldom considered in most discussions of Judges 19-21 is the Earth. No scholars address the brutality experienced by the earth and its voicelessness despite violence to the land and the surrounding whenua (land) being evident. The earth is witness to cities on fire and the absolute slaughter and annihilation of men,

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[549] According to Webb the "young woman has no presence, she is at best a pawn in the game being played by her husband". Refer to Webb, *The Book of Judges*, 459.
[550] In her article "A Body of Writing: Judges 19," in *A Feminist Companion to Judges*, (ed Athalya Brenner), Bal analyses a re-written short story by Jean-Jacques Rousseau and a sketch by Rembrandt. Rousseau's story, *Levite de Ephraim,* is the story of the young woman in Judges 19-21, 208-230.
[551] Ibid, 223.
[552] Jones-Warsaw, *Toward a Womanist Hermeneutic*, 180-181.
[553] Trible, *Texts of Terror*, *Literary –Feminist Readings of Biblical Narratives,* 68.

women, pregnant women, children and animals whose blood seeps into the soil. Iutisone Salevao, a Samoan scholar who writes on the kinship relationship between humanity and land, notes that when land is destroyed the earth may resist but the resistance of the Earth is not always considered worthy of reporting.[554]

Invisibility of God

Another concern of Western scholars, in addition to the horror in the text, is the invisibility of God. Judges 19-21 is set in a time "when leaders were lacking, God seldom appeared and chaos reigned among the Israelite tribes."[555] According to Lawson Younger "God chastises the Israelites …he chastises them by remaining silent." [556]

Although reference is made in Judges to the relationship between the Israelites and God (2:1-5; 6:7-10; and 10:11-16) in the brutal rape, dismemberment and acts of war, no agent, human or divine, intervenes to save the victims. It is noticeable that most interpreters do not talk about God as a character in Judges 19-21; they centre on Israel's failure instead. Hudson maintains the absent and anonymous God in Judges 19-21 left the Israelites to "do what was right in their eyes" (21:25), which led to the cycle of violence and civil war.[557]

Seeking God

The only specific mention made of God across Judges 19-21 is found in chapter 20 when the people come before the Lord to seek battle advice (18; 22-23, 28). Trible notes that as Yahweh joins the fight against Benjamin…not a single woman (20:48), child, or beast survives." [558]

Despite this devastating result, Trible does choose to draw God's presence into the discussion through a number of Christological associations. In speaking of the concubine in Judges 19 she offers the following words as a suggested epitaph for her gravestone:

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[554] Iutisone Salevao, "Burning the Land: An Ecojustice Reading of Hebrews 6: 7-8," *Readings from the Perspective of Earth*, ed. Norman Habel (Sheffield: Academic Press, 2000), 221-231.
[555] Trible, *Texts of Terror*, *Literary –Feminist Readings of Biblical Narratives*, 221-231.
[556] Younger, *Judges/Ruth*, 375.
[557] Hudson, *Living in a land of Epithets: Anonymity in Judges 19-21*, 60.
[558] Trible, *Texts of Terror*, *Literary –Feminist Readings of Biblical Narratives*, 83.

AN UNAMED WOMAN

Concubine from Bethlehem

Her body was broken and given to many.[559] (Mk 14:24)

As she discusses the dismemberment and distribution of the woman's body, Trible writes the rape of one woman has become the rape of six hundred women. She again invokes the gospel in stating, "In as much as men have done it unto one of the least of women they have done it unto many" (cf. Matt 25:40).[560]

In her discussion of the absence of God, Schneider notes the events in the book that lead to the rape of the unnamed woman. These are used as a catalyst for the civil war. According to Schneider there is no deity to sanction the war as would usually be the case.[561] Instead the war is instigated on the basis of the testimony of one man whose actions were so utterly shameful. A man allowed the rape of his wife, who he then cut into twelve pieces, dispatching her body to the twelve tribes of Israel in order to incite them into battle. [562] Moreover, Schneider argues that Israel consulted God only on minor issues but never about the more fundamental questions. She notes that God is not mentioned in Judges 19-21 until 20:18. Israel poses a question to the deity about battle tactics and a reply is given. In 20:27 there is another enquiry of the deity but even though no answer is provided, the Benjaminites are overthrown by the other Israelite tribes (20:34). Schneiders alleges therefore that Israel's "motives were personal and not based on the commandments of the deity or Israel's relationship to the deity."[563]

Does God intervene?

Another prevailing uneasiness in the secondary literature on Judges 19-21 concerns the absence of divine intervention to prevent the violence. God's absence is often accounted for as being a symptom or a sign of the breakdown in the relationship between Israel and God.

Richard Bowman accounts for God's absence by citing Judges 2:11-15, "when people did what was evil in the sight of god and worshipped the Baals." He explains the silence of God as God constraining divine power in order to preserve the exercise of human freedom even if it results in the downfall of innocent people.[564]

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[559] Ibid, 81.
[560] Ibid, 84.
[561] Schneider, *Berit Olam*, *Studies in Hebrew Narrative and Poetry,* 245.
[562] Ibid, 245.
[563] Ibid, 271-272.
[564] Richard Bowman, *Narrative Criticism: Human Purpose in Conflict with Divine Presence*, 19-45.

Trimmer (1714-1810) alleged the chaos was God's way of teaching people to "feel the sad effects of their presumption and self-dependence."[565] According to Carolyn Pressler the people's relationship with God had deteriorated so much that it was no longer possible for them to hear the word of God.[566] Jones-Warsaw, as mentioned in a previous section, contends that Israel was playing the harlot with other gods and adds that Yahweh therefore allowed Israel to fall into a chaotic state.[567]

Bach discusses the absence of the Divine by comparing Judges 19:22-24 with Genesis 19:4-8.[568] In the Genesis incident Lot makes the offer of his two daughters to the crowd but the angel visitors intervene and the situation is resolved. God responds immediately by destroying the Sodomites. In Judges 19:23 the old man goes out to confront the men of Gibeah but there is no angel to intervene, thus the female figure is unprotected.[569] Jeremiah Unterman, sees God's absence as an indication that Gibeah was a town "abandoned by God."[570] Additionally, Bach records the divine intervention in the story of Abraham who, at the point of sacrificing Isaac, is stopped by the voice of God (Genesis 22). In Judges 19: 29 the unnamed woman is taken home and when her husband takes the knife no angel intervenes, instead she is cut limb by limb and her pieces sent to the twelve tribes of Israel (19:29).[571]

According to Embry the fact that Yahweh is without speech and does not intervene in Judges 19 is rare compared to God's activity throughout the Pentateuch. He argues that Israel is now governed by a cult rather than the Ark of the covenant or the work of the priests. [572] Pressler suggests the people's relationship with God had

[565] Mrs Sarah Trimmer (1741-1810), was famous for *Fabulous Histories* (later *History of the Robins*) which taught children to treat animals kindly.
[566] Carolyn Pressler, *Joshua, Judges and Ruth,* (Louisville: Westminster John Knox Press, 2002), 253.
[567] Jones-Warsaw, *Toward a Womanist Hermeneutic: A Reading of Judges 19-21*, 179.
[568] Bach, *Re-reading the Body Politic*. See also Webb, *The Book of Judges*: *The New International Commentary on the Old Testament,* 246 where he compares Judges 19:22 with Genesis 19:4-9, naming the event a "virtual Sodom." Marcos argues that the homosexual reading is a contamination coming from the narrative of Sodom. The strong parallels between Judges 19:22-24 and Genesis 19:4-8 are also noted by Natalio Fernandez Marcos, *Introduction and Commentaries on Judges* (Germany: Biblia Hebraica Quinta, 2011), 109, and Niditch, *Judges*, 193. In that the the old man and Lot are resident aliens, Niditch alleges, in Genesis 19, the incident serves to condemn the Sodomites, but in Judges 19, the narrative points to the fractures in the Israelite community.
[569] Bach, *Re-Reading the Body Politic: Women and Violence in Judges 21*, 154-155.
[570] Jeremiah Unterman, "The Literary Influence of the Binding of Isaac (Gen 22) on the Outrage at Gibeah (Judges 19)," *HAR* (1966): 161-166.
[571] Bach, *Rereading the Body Politic*, 154
[572] Embry, *Narrative Loss, the (Important) Role of Women and Community in Judges 19*, 270.

deteriorated so much that it was no longer possible for them to hear the word of God.[573]

Ark of the Covenant

In Judges 20:26 a formal gathering of military forces goes to Bethel and in the midst of the conflict weeps, offering sacrifices and acknowledging God's presence in the Ark of the Covenant. The Ark led Israel through the desert wilderness (Num 44:14), across the Jordon river (Jos 3-4) and around the walls of Jericho (Jos 6-7). It served as a symbol God's divine guiding presence within Israel.

In McCann's commentary on Judges he makes no mention of the Ark of the Covenant; it is not important to his reading.[574] Webb, by contrast, notes the "parenthesis concerning the Ark of the Covenant and Phinehas the priest in verses 27b and 28a"[575] saying that the presence of the ark in Bethel served by a grandson of Aaron is an indication of God's presence and therefore Yahweh is directly involved. Phinehas is that grandson, as Niditch notes, "the prestigious heir of Aaron who slew the Israelite man and his Midianite woman accused of non Yahwist practices." [576] The authority of Phinehas is strongly supported by Webb who contends that Phinehas is the medium through whom the Israelites inquire of Yahweh.[577] Robert Chisholm maintains, however, that Phinehas plays no real part in Judges 20 although he declares he is the officiating priest before the Ark of the Covenant of God. Even though the Israelites are doing what is right in their own eyes they still use religious ritual in order to try to ensure victory.[578]

Hospitality

Two scenes of hospitality are presented in chapter 19: the Levite's father-in-law's home in Bethlehem in Judah; and the Old man's hospitality in Gibeah.

The initial hospitality scene offered in Bethlehem by the young woman's father, the Levite's father-in-law, is overflowing with abundant generosity and feasting. According to Trible the hospitality event is centred, however, upon a relationship between two males rather than a reconciliation between the couple, which she notes

[573] Pressler, *Joshua, Judges and Ruth*, 253.
[574] Clinton J. McCann, *Judges: Interpretation*, (Louisville: John Knox Press, 1989).
[575] Webb, *The Book of Judges*, 486.
[576] Niditch, *Judges, A Commentary*, 204. 284.
[577] Webb, *The Book of Judges*, 486.
[578] Robert Chisolm, *A Commentary on Judges and Ruth,* (Grand Rapids: Kregel Exegetical Library, 2014), 69-80.

is evident by the woman's absence during the feasting.[579] Roger Ryan agrees: "no tender reconciliation takes place between the Levite and the woman, instead the meeting is between the male host and the male guest."[580] Trible argues that the father-in-law's hospitality is an "exercise in male bonding."[581] She questions the absence of the woman during the hospitality scene suggesting that "the unnamed woman fades from the scene" and "neither drink nor companionship attends the female."[582] So important is this occasion that many scholars place a high importance on the woman not sharing the same hospitality as her husband.

Gale A. Yee draws upon the suggestion that the hospitality narrative is about male bonding, arguing that cross cultural studies identify that the host-guest relationship is one of unequal power relations.[583] The Levite possesses status and the father-in-law is happy to receive him but, Yee suggests, the display of generosity by the father-in-law toward the Levite relegates the guest to a lower position to that of the host.[584] Evidently this relegation could be a reminder to the Levite that he is doubly dishonoured when the pîlegeš abandons him and the abundant hospitality diminished his status even more. Moreover it restricts his movement until the father tries to achieve the reconciliation of the Levite and his daughter.

Jones-Warsaw claims that during the hospitality scene the "father's speech to his son-in law is forceful and manipulative"[585]. Although he achieves his goal in strengthening the couple's relationship."[586] At the same time, the son-in-law becomes a victim by accepting the father-in-law's lavish hospitality, which can be seen as "an acceptance of the subordination of power."[587]

Klein suggests that the prolonged hospitality is indicative of Near Eastern hospitality and the unnamed woman's silence could suggest she is complying to the guest-host relationship.[588] Deidre Brouer notes that although the narrator states that the Levite pursues his wife "to speak to her heart," on the Levite's arrival at the father's house he was simply taken in and the code of the guest-host relationship was observed.[589] The two men virtually ignore the daughter-concubine even when it is the reason for

[579] Trible, *Texts of Terror: Literary Feminist Readings of Biblical Narratives*, 68.
[580] Roger Ryan, *Judges,* (Sheffield: Phoenix Press, 2007), 143.
[581] Trible, *Texts of Terror*, 67-69. Schneider draws on the first hospitality scene to expose the unnamed woman's silence throughout the days of feasting. Refer to Schneider, *Berit Olam,*
[582] Trible, *Texts of Terror*, 68
[583] Yee, *Ideological Criticism*, 153.
[584] Ibid, 53.
[585] Warsaw-Jones, *Toward a Womanist Hermeneutic,* 174-175.
[586] Ibid.
[587] Ibid.
[588] Klein, *The Triumph of Irony in the Book of Judges*, 164.
[589] Deidre Brouer, "Voices of Outrage against Rape: Textual Evidence in Judges 19," *Priscilla Papers* 28.1 (2014): 24-25.

the Levite's visit. The initial hospitality incident begins with two men sharing food and drink for four days. On the fifth day the Levite, although urged by his father-in-law to stay for the rest of the day, leaves with his wife, his young male servant and a couple of saddled donkeys for their home in Ephraim.

During the four days of feasting the woman is entirely absent, reappearing only at the end of the fifth day while preparing to leave. The father in-law implores his guest to stay an extra day without consulting his daughter and there is a sense of conflict between the two men (19:4-10). Jones-Warsaw proposes that each time the father-in-law invites the Levite to stay longer, he could be making sure she is safe enough to travel before letting her go.[590]

Yoo, comparing Korean fathers' treatment of their Korean daughters with the father of the young woman in Judges 19, writes the "frequent occurrences of her father's house and the young woman's father indicate a specific intimacy between the father and his daughter."[591] The father's good treatment of his son-in-law is a protective measure for his daughter as he wants the son-in-law to treat his daughter similarly. Korean parents used similar measures to try to protect their daughters from Japanese soldiers.

On the morning of the fifth day the Levite is up and ready to leave but the father creates a frustrating situation, forcing the son-in-law to finally leave later in the evening. Thus the late time of travel forces the group to stay overnight in Gibeah.[592] David Moster argues that the the Levite at first appears a passive and weak-willed man for being coerced by his father-in-law to stay on for an extra day after spending four days of lavish hospitality with him but the rape scene depicts him as a shocking and calculating leader.[593]

Hospitality in Gibeah

Returning to Ephraim, the Levite's servant suggests that his master and his wife spend the night in Jebus but the Levite refuses because it is a "city of foreigners" (19:12) so they continue on to Gibeah. They sit in the open square of the city of Gibeah waiting to be provided with hospitality by the town's people, the Benjaminites. None is forthcoming until an old man – an Ephraimite not a Benjaminite – approaches them offering a place for the night. They accept. While

[590] Jones-Warsaw, *Toward a Womanist Hermeneutic*, 175
[591] Yoo, *Han-Laden Women: Korean Comfort Women and Women in Judges 19-21*, 39.
[592] Webb, *The Book of Judges*, 188.
[593] David Z. Moster, "The Levite of Judges 19-21," *JBL* 134.4 (2015): 725-727.

they are feasting some men of the town surround the home and demand sex with the male guest (19:22).[594]

Klein outlines the ways that the second hospitality scene in Judges 19 parallels Genesis 19. In Genesis 19 Lot goes out to the intruders and closed the door behind him to protect his guests. He offers his own two daughters, risking his family's wellbeing to save his guests. The old man in Gibeah, who appears to mimic Lot, offers his own daughter and the concubine to the men to save the honour of his male guest. According to Klein, the old man should have honoured the concubine, as well as his guest, the Levite, as a matter of principle and not have offered the concubine to the group of men as the the guest's honour must be protected above all things.[595] Ken Stone in discussing the men of Gibeah in Judges 19 highlights the honour and shame ideology and the obligation of the old man to protect the honour of the guest.[596]

This is in keeping with a number of earlier commentators who favoured the actions of the old man in protecting male honour. Johannes Brenz (1499-1570) is one who commended the old man for valuing the wellbeing of his guest above the honour of his own daughter and household.[597] Martin Bucer (1491-1551) claimed that by "prostituting his daughter and the concubine the old man was willing to sacrifice lesser things in favour of the greater things in the kingdom of God."[598] Pelican (1478-1556) offered the following reasoning as to why the old man was so righteous and the Levite justified in allowing his concubine to take his place: "The action was unavoidable, since it was a miserable necessity that caused the Levite to permit such a crime in order to escape a crueller one. He [the old man] was sympathetic toward the Levite who had to put up with his wife's fornication."[599]

In light of the arguments that continue to surround hospitality in this text, the willingness of the men to hand over the women to the violent mob of men has attracted some attention from feminist scholars. Here the women are regarded as disposable and replaceable.

The small group of travellers are seeking sanctuary and are treated with hostility resulting in a rape of the worst kind by a group of men. The husband is motivated by

[594] James D. Martin, *The Book of Judges: The Cambridge Bible Commentary on the New English Bible,* ed. P.R. Ackroyd, A.R. Leaney and J.W. Packer (London: Cambridge University Press, 1975), 202-206.
[595] Klein, *The Triumph of Irony in the Book of Judges*, 168.
[596] Ken Stone, "Gender and Homosexuality in Judges 19: Subject-Honour, Object-Shame?" *JSOT* 67 (1995): 87-107.
[597] Brenz, cited by Schroeder, *Dismembering the Adulteress,* 9.
[598] Bucer, cited by ibid, 10.
[599] Pelican in Gunn, *Judges: Blackwell Bible Commentaries*, 246-248.

a desire to protect himself from the danger represented by a group of male enemies outside.[600] The violent demands of the mob involve homosexual rape (Judges 19:22). The Levite is protected by the old man, the host, while the concubine who is considered less important than the male guest is raped and tortured all night until the morning. It is a collective rape. The rape of women in Israelite society according to Block is acceptable if male honour is to be preserved.[601] The host seems to be doing what is right in his eyes. The rape of the concubine leads to internecine warfare, the near extinction of an Israelite tribe and the mass rape of six hundred young women.

Summary

This chapter has examined scholarship across the centuries as it has struggled with a very difficult text, Judges 19-21. By addressing the scholarly context of the Biblical text, I drew from the following strands of the text i) a violent and oppressive text, ii) namelessness iii), voicelessness iv) the invisibility of God and v) hospitality. In all strands of the text the reader is provided with a brief view of the political life of pre-monarchic Israel, the issues of power and the politics of the leaders who operated in those times. It shows the rape of women and how men struggle for power. The evidence suggests that rape is understood as sexual violence grounded in issues of power. The rape of women by men is a means in the subjugation of women to male needs and male privilege.

In attempting to highlight the namelessness and voicelessness of the women in the narrative contemporary scholars whose lenses were shaped by modern-day issues are cited to show similar acts of violence in our world today. Their readings force us to challenge the violence generated by many traditional interpretations and pay attention to the victimisation of women in our world today.

The role of hospitality is important to the text, in a sense it was so highly valued that the host offers his virgin daughter and the Levite's concubine in order to maintain the honour of his male guest. The main argument around hospitality is that the the primary interpretive issue in Judges 19 is the subjugation of women in Israelite society. Incidentally, the inhospitality of the people in Gibeah is not just a problem in the ancient Israel, these scenes are still repeated today.

Having discussed the major trends in scholarship concerning Judges 19-21, the following chapter will offer a reading of this text from the perspective of a Māori

[600] Ibid.
[601] Daniel Block, *Judges, Ruth: An Exegetical and Theological Exposition of Holy Scripture*, ed. Kenneth Matthews (Nashville: Broadman and Holman Publishers, 1999), 543.

woman's worldview and a whakapapa hermeneutical lens. As will be seen, this reading offers many different perspectives to those described in the above discussion.

8. RE-WEAVING JUDGES 19-21

Introduction

So when a Māori woman reads Judges 19-21 using whakapapa as hermeneutical lens what does she see? What strands does she find and what interpretation does she prayerfully weave? Does her reading have a new or different perspective to add to the wisdom of biblical scholars who have long seen this text as inherently oppressive and violent and who have been disturbed by the namelessness of the characters (particularly the women), their voicelessness, the voicelessness of the earth and the invisibility of the Divine?

In the preceding chapters I designed an interpretive framework drawn from the worldview of a Māori indigenous woman with whakapapa (genealogy) as a hermeneutical lens for reading biblical text. I formulated a methodology based on Māori kaupapa (Māori protocol) to guide biblical interpretation. It employs five Māori elements and five different characteristics that are intrinsically linked to whakapapa.[602] I now weave together these various theoretical threads ensuring that each thread is well-defined and woven carefully into this chapter. A whakapapa hermeneutical reading will seek to negotiate what is relevant to the Māori reader and possibly desensitize elements of oppression engaged in the text.

Narratives of oppression

The Book of Judges is filled with violent stories of disputes involving the Israelites and other peoples who lived in the same lands. Judges 3:1-5 includes a list of these peoples, which included Canaanites, Hittites, Amorites, Perizzites, Hivities and Jebusites. The settlement period as portrayed is a time of political opportunism, internal warfare between various tribes and people, warlord-style leadership and general lawlessness. In Judges, seeing the land as their own, the Israelites become the colonisers of Canaan. As well as exerting colonial power against the existing inhabitants of the land, the Israelites eventually turn and perpetrate colonising behaviour internally upon their own kin, almost wiping out a whole tribe (21:7. 17). Always the story is about power – who has it, who does not and what each one does with it. The choices and their consequences are often unwise, immoral and sinful.

[602] The five elements are i) atuatanga, ii) kaitiakitanga, iii) mauri, iv) tapu and v) noa; and the five different characteristics are i) classifying, ii) narrating, iii) including, iv) reciting; and v) analysing.

At this point I realize from a Māori woman's point of view that the effects and violence of the colonialism discussed in Chapter One contribute to the person I am, which influences my reading approach. I therefore use colonialism as fuel to get a sense of the oppressive conditions under which different characters, including the Levite and his concubine, are living. As a Māori woman living in postcolonial Aotearoa, New Zealand, I align myself with the marginalised in the text as the direct result of living under an oppressive coloniser. This issue is pertinent to the evaluation of the characters in Judges 19. From a Western viewpoint the characters in Judges 19 hold a fluid sense of identity but I will argue through my Māori viewpoint that engaging with the characters through their tribal links and place of origin provides them with a strong and stable identity.

Whakapapa as recitation

In commencing this reading of Judges 19-21 it is important to remind the reader about whakapapa as recitation.

First, whakapapa "is a multidimensional, complicated and dynamic tool that codifies existence by relying on formulaic expressions, repetitions, language proficiency, style of delivery and eloquence."[603] As oral communication, recitation assumes the existence of community, for without community there is no discourse.[604]

Second, whakapapa as recitation combined with other whakapapa characteristics – classifying, narrating, including and analysing – can recite through the eyes of the silenced, or give speech to those who cannot speak.[605] Whakapapa as recitation can fill the gaps that exclude women's voices and provide readings with hidden truths and meanings that are embedded in the stories.

Third, whakapapa as recitation has the capacity to shift from the world behind the text to that within the text. Recitation also describes the present through the past. The present happens when the Levite, his concubine and his servant arrive in Gibeah. The past is the story of Lot in Sodom (Gen 19), which parallels Judges 19:15. Both incidents begin with seated figures at the city gate.

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[603] Poia Rewi, *Whaikōrero: The World of Māori Oratory,* (Auckland: University Press, 2010), 89-102.
[604] Ley Roy Martin, *The Unheard Voice of God: A Pentecostal Hearing of the Book of Judges,* (Blandford, UK: Deo Publishing, 2008), 65.
[605] An example is used by Wainwright when she uncovers the weeping of silenced women by raising the voice of Rachael (Jer. 31:15), who stands in the place of divine compassion shattering the patriarchal world. Refer to Elaine Wainwright, "Rachael Weeping for Her Children: Intertexuality and the Biblical Testaments – a Feminist Approach," *A Feminist Companion to Reading the Bible, Approaches, Methods and Strategies,* ed. Athalya Brenner and Carole Fontaine (Sheffield: Academic Press, 1997), 452-469.

> Gen 19:1 …. and Lot was sitting in the gateway of Sodom.
> Judg 19:15 …He went in and sat down in the open square of the city.

The similarities of the Judges and Genesis narratives suggests that the old man from the hills is in the host position of Lot and his guests; the Levite with his concubine, the servant and donkeys are in the position of the angels. There are also a number of parallels with other narratives, for example the Jephthah episode (Judg 11:30-32), the prominence of oaths that were difficult to fulfil (Judg 21:5), and the interest in virginity or not having known a man (Judg 11:37; 21:12).

By using recitation skills and listening intently to the text, particular characters can be challenged. The concubine whose rape is used as a catalyst for war is, for example, silenced in the narrative as the text does not mention her again after her body has been distributed. In many aspects recitation fills this gap and seeks the truth. A reciter in te ao Māori (the Māori world) is deemed a truth teller. In a Māori whaikōrero(discussions), the stories relating to whakapapa are debated until the truth exists. When the listener/reader cannot find justice in the story a reciter can find justice in the telling and retelling of the story. Engaging with Judges 19-21, whakapapa as recitation can highlight military oppression, racism, gender exclusion, violence and cultural values embedded in the text.

It is necessary at this point to note how aspects of recitation describe the aspects of the action. Whakapapa as recitation captures the fragmented nature of civil war that is recorded in Judges 20. It begins "…from Dan to Beer-sheba they gather, including the land of Gibeah and the congregation assembled as "one body" before the Lord of Mizpah" (20:1). The recitation is in the form of a demand from Israel: "tell us how did this criminal act come about?" (20:3). According to Klein, Israel is Yahweh's chosen people so they do as God tells them, it is a condition of their relationship with Yahweh.[606] The repetition of words and phrases in Judges 20: 2-11 serves as a provocation to deepen the understanding and experience of the listening community and lets the reader/listener know that Israel is preparing for war (20:18). The recitation is characterized by a repeated pattern or rhythm which illustrates war (Judg, 20:14, 15, 17, 19). There are repeated requests for an oracle (18, 23, 26-28), responses by the deity (Judg 20: 23, 28) and entry into battle (Judge 20: 21, 24, 25, 30). The repetition in the recitation emphasises the different movements of war, the attacking and retreating, the to-ing, fro-ing and backward movements which end in

[606] Klein, *The Triumph of Irony in the Book of Judges*, 202.

chaos and confusion.[607] As Webb explains, the movements reflect the "messiness of the struggle."[608] God's relationship to Israel appears to be at risk and at times God's intervention is sorely needed, but the reciter changes pace providing balance and reminds the audience that Israel remembers Yahweh's oath, Yahweh's covenant, Yahweh's mighty acts and Yahweh's faithfulness.

Finally, reading from the perspective of whakapapa as recitation two recurring phrases throughout the book of Judges come to the fore. The first is, "and the children of Israel did evil in the sight of the Lord" (2:11, 3:12, 4:1, 6:1, 10:6, 13:1). At Chapter 17, the refrain changes to: "in those days there was no king in Israel; everyone did what was right in their own eyes" (17:6; 18:1; 19:1; 21:25). Why is this significant? The change in the main refrain from the people doing evil in the sight of the Lord to doing what is right in their own eyes moves Israel's sovereign God to the background and the suggestion that under a human king all might be well is inferred. By the end, what is good in the eyes of Israel and what is evil in the eyes of the Lord have become the same thing.

In the next segment I will address the subtle power relationship at work within the structure of the text by setting out aspects of whakapapa as recitation.

Namelessness

The Levite's wife

At the beginning of the story the narrator introduces the reader to the key woman in this chapter (Judg 19:1). In the narrative she is unnamed and defined by her relationship to the men in her life – the Levite, her father, the old man at Gibeah and the men of Gibeah.[609] Although, the young woman is nameless and has no voice, she is the central figure in Judges 19 and right from the beginning of the narrative she is introduced as the concubine from Bethlehem in Judah, which is also the home of David (1 Sam 17:12) and represents the birthplace of the Judahite monarchy. Hence she occupies a position in the whakapapa (genealogies) of Judah. Interestingly this patriarchal clan was remembered as emerging from a female character, Tamar (Genesis 38: 6), who conspires to marry Judah the patriarch and brings about Yahweh's desired outcome, the birth of a male offspring (Genesis 38:1-

[607] Niditch directs her readers to similar repeated movements during the battle: the pointless rounds of power, its rise and fall, and the push/pull dynamic of war, evoked in Judges 20:14-48. Refer to Niditch *Judges: A Commentary, 203.*
[608] Webb, *The Book of Judges*, 489.
[609] Exum argues that the Judges 19 narrative demonstrates male ownership of women's bodies and control over women's sexuality. Refer to Exum, *Feminist Criticism: Whose Interests are Being Served?* 83-87.

30).[610] For this Judges 19 woman it is her tribal connections that give her mana (status/prestige) and reminds the reader of her turanga (presence/place) in the narrative and ultimately the world.

Māori know of this female presence, as Mikaere notes:

> The female presence at the beginning of the world is all encompassing. The female reproductive organs provide the framework within which the world comes into being. Moreover, the blueprint for the creation of human life is set out in this story. It establishes a cycle that is repeated with each and every human birth, a cycle within which the female role remains forever.[611]

To imagine my way into the mind of the unnamed woman I draw upon a Māori woman's viewpoint, which is inclusive, as it grounds us in our genealogy to the land and earth and our role as storehouses of generational knowledge.[612] Through whakapapa as inclusion the woman is not considered a nonentity because she is of the tribe of Judah; the woman is not a foreigner or outsider, she is an Israelite. The principle of whakapapa (genealogy) as inclusion reaches way beyond actual genealogical relationships and includes relationships to all others including non-kin persons who become kin through shared relationships, through, for example, whanagai (adoption), or kaitiakitanga (nurturing). The relationship is inclusive and is termed whanaungatanga, the coming together of individuals who share a common element. It is a relationship that recognizes the many branches and associations, interactions and relations within and outside a person's world.[613] "Whanaungatanga" stands for a two-way relationship; we expect our kin to foster us and we in turn are expected to foster them.[614] It applies to all kin. We show whanaungatanga to our non-human kin as well as our human kin. Through a Māori lens, the woman is a wife or a concubine, albeit nameless, but she is also a daughter. Through whanaungatanga (relationships) as a principle of whakapapa (genealogy), she knows kinship and carries a sense of belonging. According to Sister Tui Cadigan, a Catholic Māori scholar, the concept of whanaungatanga is about kinship, generally

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[610] Tamar is referred to by Kirsch as the harlot by the side of the road. Tamar plays the harlot in order to seduce her father-in-law and is the ancestor of kings, prophets and the Christian Messiah. Refer to Jonathan Kirsch, *The Harlot by the side of the Road: Forbidden Tales of the Bible,* (New York: Ballantine Books, 1997), 124.
[611] Mikaere, *The Balance Destroyed: The Consequences for Māori Women of the Colonisation of Tikanga Māori*, 17.
[612] In Māori philosophy and language. For Māori people "whenua" is both the land that nourishes us and gives us life, as well as the womb and placenta within the mother that nourishes the foetus allowing it to develop and birth.
[613] Beverley Moana Hall-Smith, *Reading Leviticus 18: An Indigenous Perspective*, unpublished paper presented at Anglican Hermeneutics conference (Auckland: Diocesan Girls High School Auckland: 15th July, 2010).
[614] Patterson, *People of the Land: A Pacific Philosophy*, 27.

understood as right relationship, specifically, ki te Atua (to God), ki nga tangata (to people) and ki te whenua (to the land).[615]

Reading the text through whakapapa as classification, narration, recitation (particularly the repetition of the text) and inclusion, the concubine may not be named with an individual name but she carries her tribal name and relational associations, and as a result is owed obligations by relationship. This important kinship makes the tragedy of her fate in this text all the more poignant.

The nameless woman of Judges 19 is given a variety of titles in the text. She is introduced as concubine (*pîlegeś*) in v. 1 and this title is repeated in vv. 2, 9, 10, 24, 25, 27 and 29. She is also referred to as a girl, young girl (*nara)* in vv. 3, 4, 5, 6, 8 and 9, maid/handmaid (*āmá*) in v. 19, and woman (*isšsâ)* in v. 26-27. As can be seen, although nameless, the woman is a dominant character in the text.

The pîlegeś– concubine

The woman is given the title *pileges*, which means concubine in English. It should be noted that *pileges* or concubine could hold a place of status in an Israelite household and that her duties may have been domestic or sexual or both.[616] In the story of Jacob, Bilhah and Zilphah are described as his "concubines" while Rachel and Leah are described as "wives," although the children from all four women are equal since they all become leaders of the twelve tribes of Israel (Gen 31:30, 35: 25-26). Other biblical characters also acquire concubines and have children by them including Abraham (Gen 25:6.1), Saul (2 Sam. 5:13) and King David (2 Sam, 5:13). One of the most famous keepers of concubines was King Solomon.

This concubine appears to have a "status lower than a wife but higher than a harlot."[617] The woman shows a level of independence by leaving her husband. While it is true that she is nameless, all the characters in the narrative remain nameless, with the exception of Phinehas in 20:28. Her husband has no name, her father has no name and she is the guest of a nameless man, raped by a group of nameless individuals, and her body is dispatched to nameless tribes. Intriguingly, from the time of the Levite's arrival at her father's home, the text alludes to her presence in almost every verse (19:3, 4, 5, 6, 8, 9), which suggests that she is more important to the text that it would at first seem. In those verses she is referred to as *naar* (young woman), which suggest her youth and perhaps vulnerability which could mean she

[615] Tui Cadogan, "Land Ideologies that Inform a Contextual Māori Theology of Land," *Ecotheology* 6.1, (2001): 123-137.
[616] Ryan, *Judges Readings: A New Biblical Commentary*, 143.
[617] Niditch, *Judges: A Commentary*, 191.

is viewed more compassionately. The undeniable reality, however, is that she is a concubine and therefore lacking the privileges of a wife. She is also oppressed as a woman in a patriarchal context as reflected in the way she is treated by her husband. He "took" to himself a concubine (19:1) and "seized" his concubine (19:25).

While we can only guess at the influence of the Māori context on the translators at the time, as with most translations we can never escape the cultural beliefs/values placed upon the Māori reader. Because the Western worldview was so different from that of the Māori, translating the scriptures was a difficult task.[618] For example how is a *pîlegeś* or concubine explained to a culture where a good number of Māori chiefs had more than one partner and most were high ranking women?[619]

Tetahi Wahine – a certain woman

In the KJV and the NRV of the Bible the young woman is referred to as concubine, while Te Paipera Tapu (the Māori bible), 19:1 refers to her as tetahi wahine iti mana (a certain woman with little authority). Judges 19:2 begins "Na, kua puremu tana wahine iti" (And the certain woman played the whore against him). The KJV and NRV have named her "concubine."

In Te Paipera Tapu (the Māori Bible), 19:3, 4, 5, 6, 8 and 9 the young woman is referred to as a "kotiro" meaning girl.[620] The KJV Bible names her "damsel" and the NRV refers to her as "girl." It is feasible to speculate that Māori used the two different descriptions—wahine iti (young woman) and kotiro (daughter)—to demonstrate their understanding of a female who is not entitled to carry the full status of a woman or wife.[621] Whether it is te Paipera Tapu (Māori Bible), KJV or the NRV, the multiple naming renders the young woman powerless and creates a distance between the reader from the young woman's character.

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[618] Refer to Lachy Paterson*, Colonial Discourses: Niupepa Māori 1855-1863,* (Otago: University Press, 2006), 66.

[619] Tawhiao the Māori King had three wives. His principal wife was Hera. His other wives were Rangiaho and Aotea. Refer to R.T. Mahuta, "Tawhiao in The Turbulent years 1870-1900: The Māori Biographies" *Dictionary of New Zealand Biography*, vol. 2 (Wellington: Bridget Williams Books, 1994), 149. Hongi Hika Ngapuhi, a leader, trader and military campaigner had two wives, the first of which was Turikatuku, the military advisor. He later took married her sister Tangiwhare as an additional wife. Refer to Angela Ballara, "Hongi Hika (1772-1828)," *Dictionary of New Zealand Biography*, (Te Ara: Encyclopaedia of New Zealand, 1990), www.teara.govt.nz/en/biographies/1h32/hongi-hika.

[620] The 1868 translation of The Holy Bible was culmination of 40 years of labour, beginning in August 1827, when the first Scriptures in Māori came from a press in Sydney. At this time only six chapters, four from the Old Testament and two from the New Testament, were available. In 1835, New Zealand's first printing press arrived in Paihia, and it was here that a complete edition of the Māori Bible was eventually printed by William Colenso in 1837. Refer to http://www.paiperatapu.Māori.nz.

[621] The notion of husband, wife and marriage was drawn from Christianity.

For many scholars (as noted in Chapter seven) the overwhelming feature of this text is the woman's namelessness. When observed through whakapapa as recitation but also as narration, classification and inclusion, however, the recurring references to the woman identify the concubine as more than a nameless character. She is tribally affiliated to the house of Judah. In stepping back from the text of Judges 19-21, I can see whakapapa (genealogical) performances of identity, traditions and history located in fragmentary female lineages. Like the Judahite concubine, Ruth, the great grandmother of David, is a kinswomen of the same tribe. The canonical placing of Ruth, at least in the Christian scriptures, between the unnamed woman in Judges 19 and the story of Samuel seems to be an attempt to connect the Judges period with the story of the rise of David in 1and 2 Samuel.

It is not insignificant that the concubine's story sits beside that of Ruth in the Hebrew canon, a woman remembered for her generosity of spirit. Ruth, a Moabite woman, commits herself to accompany her mother in law Naomi to reside in lands that are not her own. Through her marriage to Boaz, Ruth is grafted into the tribe of Judah, the concubine's tribe. But while the concubine's story ends so horrifically, Ruth's story has a redemptive thread. From a Māori woman's perspective Ruth is tribally related to the concubine. The concubine can thus be named in the whakapapa (genealogy) of Jesus.

Wahine iti: young woman

Although the woman is not given a name or a voice by the narrator, whakapapa as recitation reminds us of her presence. Linked with either her father (19:2, 3, 4, 5, 6, 8, & 9) or her husband (19:1, 3, 5, 7, 9, 10, 19, 24, 25, 26, 27 and 29), by repeating the words "girl" and "young woman" the readers and listeners are constantly reminded of her presence although she is not always physically present in the action of the text.

In Judges 19:19, NRV the young woman is presented with the name "concubine" while Te Paipera Tapu uses the word "pononga wahine" (handmaid). Interestingly, after she is raped in te Paipera Tapu (Māori Bible) she is referred to as "wahine" (woman). Reading the Hebrew text, the Levite's wife is no longer a young woman or secondary bride, instead *isšsâ* and *pîlegeś* portray her as a concubine, who can be treated badly. Her man or husband has now become her master or lord to do as he pleases.[622]

[622] Trent Butler, *Judges: Word Biblical Commentary*, ed. James Metzger and John Watts (Nashville: Thomas Nelson, 2009), 426.

The woman, absent and apparently nameless, is not so much a problem for Māori. Although Māori children are often named after ancestors, so that they "quite literally wear history in their names,"[623] knowing one's whakapapa and one's position in it, in relation to others is decidedly more important than knowing one's name.[624] Significantly, the names the Māori translators have used, "kotiro" and "wahine iti," are terms of endearment, suggesting that the Māori language interpreter has taken the side of the concubine. I simply add that as a Māori reader I am being influenced by the Māori language translators who appear to have chosen a more sympathetic view of the unnamed woman.

Whaikōrero (formal speeches) - implications

Appropriating whaikōrero (speeches) to reading this text highlights the importance of one's whakapapa (genealogy) rather than one's name. It is the whakapapa of the group that is important as it carries the mauri (life principal) of the group. It is therefore entirely correct in te ao Māori (Māori worldview) for a person to be identified by their tribal affiliation rather than their individual name.

In Māoridom when people meet, particularly at a formal hui (gathering), it is whakapapa (genealogy) – that is a person's land or tribal connections – rather than their name that provides importance to the individual. Whakapapa as recitation prepares the ground for whaikōrero (formal speeches) whereby the orator from the tangata whenua (home/land people) is the main actor and prepares the pathway and welcomes the visiting person/party. In the gathering, the ancestors are addressed, the dead and the living, hence whaikōrero(formal speeches) drawn from the spiritual domain are given expression in the earthly domain.[625]

I recognise that aspects of whaikōrero (formal speeches) may create confusion for the reader. By using whakapapa as an analytical tool I will provide a brief understanding of whaikōrero (formal speeches) because it is the platform where manaakitanga (hospitality) and whakapapa (genealogical) recitations take place. According to Poia Rewi, Professor of Māori Studies at Otago University, "the event and object of whaikōrero(speech making) is multidimensional through time as well as having genealogical and geographical connections all of which are woven together by the orator."[626]

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[623] Tuhiwai-Smith, *Decolonizing Methodologies: Research and Indigenous People*, 105
[624] Ibid.
[625] A reminder for the reader – Māori live in both the spiritual and the world around us. Refer to Chapters 2 to 4 of this thesis.
[626] Poia Rewi, "*Whaikorero: The World of Māori Oratory*,"

Tihei mauri ora!
Let there be life

The opening words "Tihei mauri ora - I sneeze therefore I live" are words that begin formal speeches. Whaikōrero or speech making is a part of rituals of encounter whenever people arrive and assemble at a marae (gathering place). Rituals of encounter include wero (challenge), waerea (protective incantation), karanga (calling), powhiri (welcome), tangi (weeping), whaikōrero(speeches), hariru (shaking hands) and hakari (feasting). In formal gatherings/meetings the person who comes from the host marae (gathering place) must speak first because he holds the mauri (life principle) of the marae (gathering place).[627] It is an overt value judgment, as holding the mauri of a marae presents a right to speak first.[628] Thus during the formal speeches, the speaker uses whakapapa as an analytical tool. The speaker recites his whakapapa (genealogy) and links it to those gone before (ancestors) and those who are present. Hence the genealogical links between the tangata whenua (home people) and manuhiri (visitors) are revealed and woven together in a harmonious knit.

Incidentally, women are not permitted to speak at these gatherings particularly at a powhiri (welcome ceremony). There are a number of reasons for this and according Revd. Tamati Poata, an Anglican Priest and skilled orator, "women do not participate in whaikōrero(formal speeches) because she represents Papatuanuku (Earth mother) who fiercely protects the whenua (womb/land) therefore she is at this time in a passive (not submissive) state and remains silent, watchful and protective of her children."[629] Another reason for women's silence during whaikōrero(formal speeches) is again associated with the whare tangata (house of humanity), a woman's womb. [630] By participating in whaikōrero on the marae-atea (open courtyard) a woman with child is exposed and open to possible insults delivered by an opposing speaker. [631]

They may be silent but women are known to respond to an offensive speaker by cutting him off with a pokeka (chant). As with Papatuanuku (Mother Earth) who is

[627] For further information on rituals of encounter, refer to Anne Salmon, *Hui: A Study of Māori Ceremonial Gatherings*, (Auckland: Reed Books, 2004), 115-176.
[628] Sam Karetu, "Kawa in Crisis," *Tihei Mauri Ora: Aspects of Māoritanga*, ed. Michael King (Wellington: Methuen Publications, 1978), 70.
[629] Tamati Poata is an Anglican Priest at St Faith's Anglican Church, Rotorua. He is also skilled in the art of whaikōrero (speech making) and whakapapa (genealogy).
[630] Rosemary, Pere, *Ako*: *Concepts and Learning in the Maori tradition*, (Wellington: Te Kohanga Reo National Trust Board, 1994),7.
[631] A marae atea is the sacred space which is the open space in front of the wharenui (meeting house).

known to respond loudly when damage is done to her children and body caused by pollution, mining, tree felling, fracking and deforestation to name a few. Her voice can be heard in the sound of earthquakes, flooding and fires. Whakapapa as analysis also affirms that a woman's whare tangata (house of humanity) is the link between the dead, the living and the unborn, therefore women must be protected at all costs. The male, on the other hand, stands and does all the whaikōrero (speeches) because he metaphorically represents Ranginui the Sky Father who speaks loudly through the winds, the thunder, the rainfall and lightning.[632] Returning to Judges 19, when the group arrived in Gibeah (19:15), a Māori reader would notice that the protocols of powhiri (welcome ceremony) were not carried out correctly and would therefore understand why the hospitality incident ended in an act of horror (19:25-29).

Whakapapa's ability to enable its orator to walk into the future by looking backwards does invite the interpreter, when reading the biblical text, into a conversation with what is to come, so that disaster can be replaced by hope, and shame and death by life. From a Māori perspective this unnamed woman through whakapapa connects with two worlds, te-aronui (the world before us) and tua-uri (the spiritual world). Therefore, she is in conversation with the likes of Jacob, Rachael, Joseph and his off-spring. This woman is no ordinary woman, she carries the mauri (life principle) for her small traveling group. As a woman she can whakanoa (make things noa/remove restrictions) especially when dealing with other tapu (restrictions). Not only does she possess the power to whakanoa (remove tapu/restrictions), most importantly she is whare tangata (house for future generations).

As a Māori reader I realize that the young woman in the text comes from an important genealogical line, "Judah", which advances her to a position of importance. According to Genesis 49, Judah, and by implication his descendants, were to be the object of national praise (49:8), strong as a lion and successful (49:9), carrying the sceptre and ruling the people (49:10), and knowing prosperity and fertility (49:11-12). Thus the tribe of Judah would ultimately stand out among the twelve tribes of Israel because of its associations with the house of David, the southern kingdom of Judah and its capital in Jerusalem. The woman's whakapapa (genealogical link) to Judah therefore serves as an acknowledgment of her origin, her lineage and heritage, which provides her with mana (prestige and power).[633]

[632] Rev. Tom Poata unpublished student Lecture notes on "Kaitiakitanga" presented at Hui Amorangi centre for Postgraduate studies for TWWoTPoA, Rotorua. 2012.
[633] B. Moana Hall-Smith, *The Strange Woman in Proverbs 1-9 and Foreign Māori Women in Early Twentieth Century Māori Communities*, Masters Dissertation (Auckland: University of

Wife – concubine – independence?

To reiterate, the story of Judges 19 begins with the woman leaving her husband and returning to her father's home. Whether her return is because of her husband's treatment of her or Levite family expectations we do not know. We are told she "became angry with him, and she went away from him to her father's house…and was there some four months" (19:2). A feminist reading is complementary to a Māori woman's reading because both are concerned with the unnamed woman's sexual independence. A Māori woman's reading views the Judges 19 woman as exercising her sexual independence, which can be difficult to grasp in te ao Pakeha (Western world). For Māori, sexual independence can mean that a woman has control of her own sexuality and her destiny. I draw upon our Māori myths to seek clarifications of the concubine's sexual independence and how a Māori woman might read the text. In te Ao Māori (the Māori worldview) the right of a woman to live and to exercise her sexual activities and her productive functions independently was noted among Māori women, although it was against any Christian teachings.[634] That the concubine acted in this way shows a sense of independence.

Māori myths and stories are replete with stories of women's sexual freedom. One example is Hine-nui te po, goddess of night and death, and ruler of the underworld in Māori mythology. She was the daughter of Tane (god of the forests) and the first human created, Hine-ahu-one, who was known as Hine-titama. Tane becomes her lover/husband – there being no man yet available – but when she discovers he is also her father she flees to the underworld and becomes Hine-nui-te-po, refusing to engage with him further. In many ways our very existence is centred on the sexual autonomy of woman. And the female presence – named or otherwise – is essential to any story.

In this context, I find myself trying to establish a sense of connection with the woman. So far I am encountering an unnamed character who lives in a patriarchal system that oppressed and exploited her as a woman. This anomaly is reflected in the way she is referred to only in reference to the men in her life. Whether this character is viewed through a Western or Māori lens, we are not privy to her thoughts or her character so we do not get to know the full story of why she left her husband and returned to her father's home. I notice she is the silent character within

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Auckland, 2007). In this thesis two Māori women were presented as women of prestige and power due to their tribal links. Whina Cooper, Te Rarawa, was identified by the Press as the "mother of a nation." See Michael King, *Whina: A Biography of Whina Cooper,* (Auckland: Hodder and Stoughton, 1983), 112-115. Te Puea Herangi was a member of the Tainui tribal aristocracy who revitalised the Kingitangā (Māori King Movement). See Michael King, *Te Puea,* (Auckland: Hooder and Stoughton, 1977), 43.

[634] Mikaere, *The Balance Destroyed*, 96.

the narrative and is only given voice by her readers because the narrator leaves significant gaps and silences in the text. It is therefore important for the reader to critically engage with filling the gaps and to image a world not identified by the text, so he/she can make sense of it.[635] This engagement allows the reader an opportunity to bring to the text something new and previously non-existent.[636]

Drawing on my own experience growing up Māori, it is not surprising to find women like the Judges 19 unnamed woman who transgressed the boundaries of social conformity expected of her. Our most well-known women were women with strong sexual independence. Iwi histories are filled with stories of powerful women. One such woman was Rongomai-wahine. It was argued that her female sexual strength was more powerful than that of many men. It was Rongomai-wahine who captured the heart of Kahungungu, renowned for his powerful physique and good looks. On hearing of his sexual attributes and prowess Rongomai-wahine challenged him with an explicit desire to lie with him. He saw her beauty and took up the challenge and she later became his partner.

I feel a strong connection with this Judges 19 woman who asserts her sexual autonomy by leaving her husband, an offence against Israel's social order. I try to get myself into the unnamed woman's emotional frame of reference. In this particular instance I am appropriating the argument of a Māori scholar, Hinemoa Awatere, on the sexual independence of Māori women who initiated relationships with men. According to Awatere, "these women were considered strong liberated women who reflected a deep-rooted awareness of their unique sexual power."[637] In Chapter Two, I discussed Māori women who exercised their female sexuality, which provided them with significant power to fill their duties as leaders in their hapu (clan) and iwi (tribe). In the Judges 19 narrative I see a young woman leaving home and putting herself at considerable risk (19:2). This appeals to my Māori woman's perspective.

In a world where women were treated as items of exchange and desirable commodities we do not know whether her actions are attributed to unhappiness, desperation and/or wanting to teach the Levite a lesson or just seeking independence to thrive as a person. The term *pîlegeś* (19:2) does not imply she is

[635] Not only what is there but what is not there. Refer to Anderson and Moore, *Mark and Method*, 50-83 and Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic /Response* (Baltimore: John Hopkins University Press,1978), 54.
[636] Wolfgang Iser, *The Implied Reader : Patterns of Communication in Prose Fiction from Bunyan to Beckett*, (Baltimore: Johns Hopkins UP, 1974), 275.
[637] Hinemoa Awatere, "Mauri Oho, Mauri Ora," *Toi Wahine: The Worlds of Māori Women*, ed. Kathie Irwin and Irihapeta (Auckland: Penguin Books, 1995), 31-38.

sexually active outside marriage but indicates a secondary wife. I also wonder why the Levite set out after her to bring her back (19:3)? From a woman's perspective we assume she got angry with him for a number of reasons and walked out. This nameless and voiceless woman is not altogether forgotten by her husband, who sets out after her to speak tenderly to bring her back home (19:3). A reading of the Judges text (19:16-29) shows that the unnamed woman from the tribal lands of Judah is trying to survive in a patriarchal and colonised world.

The Levite

The initial verse (19:1) introduces the Levite as a sojourner who lives in the hill country of Ephraim amongst people who are not his kin. As such, he lacks the protection and privileges that come from blood relationships and place of birth.[638] He is in a sexual relationship with a concubine from Bethlehem who is not his wife. Whakapapa as classification sets out the Levite's genealogy through his Levite title and the lands to which he belongs. This connection in itself is significant as lineage plays a symbolic role in both Māori and Hebrew narratives. Right from the start a whakapapa reading lens helps to provide the Levite with an ancestral lineage that is worth noting.

The presentation of the hill country of Ephraim and the tribe of Benjamin directs the reader toward the origin of these two tribes. Initially the narrator sets the scene for my encounter through the mention of Ephraim, who was born to Joseph and his wife Asenath (Gen 41:50-52). Despite protests from Joseph, when Jacob gave his blessing to his grandsons Ephraim and Manasseh, he chose to bless the younger son Ephraim rather than Manasseh the older son (Gen 48:5-12). Ephraim was known later as the tribe that embodied the entire Northern Kingdom whose royal house resided in the tribe's territory.

The Levites are a priestly line suggesting goodness, social acceptance and superiority. The Levite's genealogy implies, among other things, that the character is important to the story. Given the lineage of this man, one of the disturbing things about the Levite is that he can be considered the primary protagonist or oppressor. Based on the theory of René Girardin, which attends to desire and mimesis, rivalry and conflict, and violent resolution through scapegoating, Marty Michelson notes that the Levite offers his wife as a sacrificial scape goat, escalating the violence in the story.[639]

[638] Moster, *The Levite of Judges 19-21*, 721-730.
[639] Michelson, *Reconciling Violence and Kingship.*

The Levite is not presented as a strong character. I am led to wonder what his role or place is in the narrative. He is an outsider, both marginalised and disadvantaged.[640] His rejection by his concubine (19:2) and his inability to leave his father-in-law's house in Bethlehem earlier in the day (19:4-57) suggests that he could be easily coerced, dominated or intimidated.

To view the Levite through the lens of whakapapa is to uncover another identity of significance. As a Levite, the man has been set apart to stand and serve in the name of the Lord (Deut 18:5) and thus he is not one of the common or ordinary people. His lineage, as indicated by his tribal name, also dates back to Jacob. While the tribe of Levi were never given land, they were given cities to inhabit (Deut 19:2, 8). The Kohanthites, one of the three sub-groups within the tribe of Levi, possessed several cities in the territories of Ephraim, Dan and Manasseh in Canaan (Josh 21:5). While he is not attached to a city, perhaps we can infer that he descends from this line within the tribe (19:1).[641]

According to God's promise to the tribe of Levi, the Lord was their inheritance.

> The Levitical priests—in fact, the whole tribe of Levi—will receive no land or property of their own like the rest of the Israelites. So the Levites will have no land of their own like the other Israelites. The Lord will be their inheritance, as he promised them. Out of all your tribes, the Lord your God has chosen the Levites and their descendants to do the work of serving in the name of the Lord forever (Deut 18:1,2,5).

From the introduction in Judges 19:1, a Māori reader recognizes the Levite as a sacred person with a priestly genealogy within which lies such figures as Moses and Aaron whose task it was to represent the Divine, safeguard mauri (divine principle) – represented by the Ark of the Covenant – and lead the people of Israel in worship and holy living. Because whakapapa encompasses three worlds, Tuauri (spirit world), Te Aronui (world around us) and Tuatea (realm of the gods), it weaves together the past with the present, which means all priests can transcend these different realms.[642]

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[640] Moster, *The Levite of Judges 19-21*, 721-730.

[641] The Kohanthites descended from the sons of Aaron the priest, and were in charge of caring for objects and vessels within the sanctuary of the temple, including the Ark of the Covenant.

[642] Samuel Robinson, T*he Revival Ancient Knowledge for the Modern Era* (Auckland: Reed Publications, 2005), This book looks at the art and Practice of the Māori tohunga. It is the first comprehensive publication of tohunga lore as taught from ancient times.

The old man

The old man from the Ephraimite hills, who is also nameless, takes on a new significance in a whakapapa reading. He adds a curious addition to the dynamics which occur when the Levite and his group arrive in Gibeah. This is a meeting carrying important consequences from a Māori perspective given the importance of following proper protocols and the consequences if they are not adhered to. The text explains that he is an old man residing in Gibeah, but he is from Ephraim, the same place as the Levite. Thus he is not from the town of Gibeah, which belongs to the Benjaminites (19:17), but he is whanau (family) to the Levite because of their common geographical origin.

Whakapapa as narration would suggest that he is a stranger to those lands and does not belong. However, whakapapa as classification allows people to locate themselves in the world in which they reside; it serves as a reminder of their origin and holds respect for all life, sharing, reciprocity and humility. What follows immediately is noteworthy, because whakapapa through classification recites historical narratives in genealogical order and organises names within those genealogies. For the first time in the story we are provided with an insight into someone who treats the Levite as whanau (kin). His cordial behaviour toward the Levite is due to their common genealogical order of ancestors and geographical origin, so that the conversation between the two men supports the whanaungatanga (kinship) that exists between them.

Night is approaching and the old man offers the Levite and his traveling group peace, refreshments and food for the animals. Could this be a place where the group finds rest and peace? As a Māori reader aware of the importance of kinship and protocols I have high hopes for the welfare of the traveling group in lands belonging to the Benjaminites.

From a Māori perspective this meeting is an exchange between tauhou (strangers) even though they are both from the Ephraimite tribal lands. Whakapapa as an analytical tool explains the degree of tauhou-ness – strangeness. Williams offers the expression “unacquainted (with a person or place)” as an explanation of strangeness. [643] Therefore the Levite in this situation is not an outsider or foreigner to the old man but simply unfamiliar or unacquainted with his ways or the ways of the community.[644][645] Both men belong to the tribal lands of Ephraim and the old

[643] Williams, *Dictionary of the Māori Language, 398.*
[644] The ways of the community and the prevailing customs at that time may not have viewed the men of Gibeah’s behaviour as a violent act. Refer to J. Clinton McCann *Judges: Interpretation,* (Louisville: John Knox Press, 1989), 130.

man's place of origin links him to the Levite in time, place and events that create between them a shared history. If particular customs are not observed, certain consequences follow. Therefore, why is the old man so abrupt with the travelling group? He says "where are you going and where do you come from?" (19:17). Responding to the old man, the Levite maintains he and his group, including the animals, do not need supplies as they have everything. Peace and hospitality are then offered by the old man to the travelling group.

Naming - lands– implications

The land is a source of identity and stories help to shape that identity. Being descendants of Papatuanuku (Mother Earth), Māori benefit from her guardianship because the land holds the link to all generations and is shared between the living, the dead and the unborn. For Māori – as occurs in Judges 19-21 – places are named, classified and recited but not so much the people, for Papatuanuku, the earth, is the ancestral mother and land is a place for historical remembering.[646]

Interestingly while the human characters in Judges 19-21 are unnamed the land is specifically named. It can be argued that the unnamed characters highlight the named lands and tribes, particularly the tribe of Benjamin whose territory stretches from Bethlehem in Judah (home of the concubine) to the South (19:1,2,18) and to the remote parts of the hill country of Ephraim in the North (19:1,16,18). Naming the lands is important for a Māori reader. Papatuanuku is the name given to land by Māori. Papatuanuku is the mother earth figure that gives birth to all things including people, trees, plants, birds, river and all other earth creatures.

It is noticeable that throughout Judges 19-21 the narrator takes the reader on a journey to many named lands, cities and towns. Even though the lands in this text do not present a complete story, except perhaps Gibeah, the other named places hold traces of past memories and ancestors that invite discussion, debate and engagement. Whakapapa as classification evokes a genealogical table in which the naming of lands connects each papa or layer to a part of one's heritage. In the words of Mead "the land and its environment in which people live became the

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[645] The ways of the community and the prevailing customs at that time may not have viewed the men of Gibeah's behaviour as a violent act. Refer to J. Clinton McCann *Judges: Interpretation* (Louisville: John Knox Press, 1989), 130.

[646] Similarly Brueggemann says Land with history in Yahweh is not a context-less space. It is a place of slavery, where Israel must come to terms with Yahweh, a place of memories and hopes, promises and demands. See Walter Brueggemann, *The Land: Place as Gift, Promise and Challenge in Biblical Faith* 2nd Edition (Minneapolis: Fortress Press, 2002, 54-55.

foundation of their view of the world, centre of the universe and the basis of their identity as members of a social unit."[647]

It is important for Māori lands to be named because Māori land is handed down by whakapapa from generation to generation. Ancestral links to land are remembered and portrayed by songs, stories, myths and speeches. The spiritual, cultural and social life of the hapu (clan) is linked to the land and the clan's right to land is validated by whakapapa. This is observed when whakapapa as recitation links the land's occupants to the earliest occupying groups and to the atua (god) that formed it.[648] For Israel "land is gifted, it is a covenanted land, a covenantal place."[649]

As I discussed in Chapter Two, whakapapa locates the land or place and the beliefs and/or worldviews that shape the place and the people within that place. Thus in te ao Māori (the Māori world) place or land mean a great deal to the people most closely associated with it. Places are given names and meaning through their accompanying narratives. The names of these lands often appear in love songs and laments and it is not unusual to find Māori weeping over a place with which he/she identifies. For example, there is much weeping over the burial places of ancestors killed during the Land wars in the nineteenth century. Understanding the meaning of these and other place names requires knowledge of their accompanying narratives. It can also re-shape the reader's stance toward accepting particular events.

As I draw upon whakapapa as classification in which particular patterns in nature are understood I am reminded that every feature of the land, whether maunga (mountain), awa (waterways), or wahi tapu (sacred place), was named by people after people, or for events associated with people. As I read Judges 19-21 I am reminded of the stories of these lands. There is the role of Judah in the text (20:18), Bethlehem of Judah (19:1) – David's home. Schneider argues, rather weakly perhaps, that the atrocity committed against the Judahite woman from Bethlehem is to raise the role of Judah as David's home. Moreover the whole brutal act can be personalized by Judah and used as a symbol of what they must do to protect their women.[650]

Gibeah is the birthplace and residence of King Saul of Israel. We are told he was a man of impressive stature, who embodied the basic ideals Israel had at the time (1Sam 9:2). We are also told that Saul was the son of Kish a Benjaminite (1 Sam

[647] Mead, *Tikanga Maori: Living by Māori Values*, 271-272.
[648] Durie, Whaiora*, Whaiora: Maori Health Development*, (Oxford: University Press),1999.
[649] Brueggemann, *Land as Gift*, 50
[650] Schroeder, *Bert Olam, 249*

9:1) the tribe that was almost wiped out in Judges 20:41-48. Michelson notes that from the time of the civil war Benjamin was able to rebuild itself to a position in which it could produce a king.[651] Yet according to Amit, readers of Judges 19-21 would feel negatively toward the Benjaminites and be prepared for the failure of anyone who is connected with their lands and tribe.[652] In a way, this thinking by Amit confirms just how much importance can be accorded to lands rather than people. Through my Ngapuhi tradition we identify ourselves in terms of our maunga (mountains), waka (canoe), waterways (awa) hapu (sub-tribe), iwi (tribe) and marae (meeting place). Often these features of the landscape are interwoven with an eponymous ancestor or some important task or event carried out by a particular ancestor.

In the first scene of chapter 20, the Israelites gather for a national assembly to decide on a strategy to move against the Benjaminites. “The Israelites came out from Dan to Beersheba including the land of Gilead and assembled in one body before the Lord in Mizpah” (20:1). Whakapapa as narration seeks out connections between the lands. I therefore offer an analogy of my own using a genealogical narrative that explains how my tribe and its tribal lands received its name.

Arikitapu, a chiefly ancestor, was betrothed to Kareroariki, the ahurewa (chieftainess) of the tribe.[653] As a pregnant woman Kareroariki the chieftainess craved for the taste of a human heart. Her niece was chosen because of her high rank and by magical arts they slew her and removed her heart. She was taken to the lagoon of Moanarua and by occult powers was transformed into a taniwha (mythical creature).[654] When Arikitapu and Kareroariki’s son was born, he was named Puhi to commemorate the event and was called Puhi Taniwharau (puhi of the many taniwha).[655] The fact that we take our name from an event rather than an ancestor, as in most tribes, is highly unusual. Three names emerge from the birth of the child of Kareroariki – they are Puhikaiariki, Puhimoanariki and Puhitaniwharau – which collectively give rise to the plural ngā or many, Ngapuhi. All three names feature significantly in Ngapuhi tribal history.

In the Judges narrative (20:1) I encounter a similar tribal narrative when I come upon Dan, the name of the tribal lands given to Dan the son of Jacob and his

[651] Michelson, *Reconciling Violence and Kinship, 120*
[652] Yairah Amit, *The Book of Judges: The Art of Editing* (Leiden: Brill, 1998), 349.
[653] As an ariki or chieftainess, she had the mana (authority) to demand whatever she desired.
[654] Marsden, “God, Man and Universe 191-220.
[655] This is esoteric knowledge passed down in oral tradition from our ancestors and taught today in our Māori learning schools.

concubine and their descendants. In Genesis 35:22 the reader is informed that Bilhah is Jacob's concubine. The Levite in Judges 19 also takes a concubine as did Jacob. From my perspective, the term *pileges* or concubine does not imply that the concubine is guilty of sexual misconduct, rather she enslaves herself to a position of secondary wife to a man. These women possessed many of the same rights as legitimate wives, without the same sense of respect. Rachael is an example of one woman who manages to draw Bilhah into the family as she, Rachael, is without child. Thus the tribal lands of Dan hold significance for the descendants of Jacob.

As the story continues we encounter the battle between the Israelites and the Benjaminites outside Gibeah when eighteen thousand Israelites are struck down (Judg 20:24). The Israelite army then travel to Bethel where they weep and offer burnt offerings and sacrifices of well-being before the Lord (20:26). Bethel means "house of God," a site at which the Ark of the Covenant was housed.

In 20:45 another piece of land is introduced and named – the Rock of Rimmon, in the wilderness (20:43). The Benjaminites are pursued from Nohah and flee toward the rock of Rimmon, a natural fortress in the wilderness – a place often referred to as a place of darkness and despair but seemingly a place where God could be found as portrayed in Exodus 15:22-26. The Benjaminites remain in the wilderness for four months (Judg 20:47). This scenario provides an interesting question for the reader-interpreter. Why did the Israelites allow the Benjaminites to take refuge at the Rimmon Rock? Reading Judges 21:13 indicates the Israelites knew the Benjaminites were at the Rock (Judge 21:13). Was God with the Benjaminites? Brueggemann explains that both Yahweh and the wilderness belong together, as was experienced when the Israelites left Egypt where they were enslaved and entered the wilderness; God accompanied them for forty years (Exod 16).[656]

Reading with a Māori lens I realise other interpreters have not asked why Jabesh-gilead did not go up against the tribe of Benjamin. As a Māori reader I immediately seek out the relationship between the two tribes? The tribe of Benjamin originates from Benjamin, Jacob's youngest son and Jabesh-gilead is a town belonging to the tribe of Manasseh, son of Joseph and grandson of Jacob. Reading whakapapa as recitation connects the place of Jabesh-gilead to Jacob's youngest son. Reading back into the text, the four hundred women who had not lain with men were saved for the Benjaminites (21:10-12).

[656] Brueggemann, *The Land: Place as Gift, Promise, and Challenge in Biblical Faith, 30*

Finally, we encounter Shiloh, where the four hundred virgins were brought after their capture (21:12). Shiloh is situated with reference to other central northern sites, with Bethel to the south (20:18, 26, 31). The location is significant as a place of worship in Canaan and the location of an annual dance festival in its vineyards (21:19-21). The daughters of Shiloh, like Jephthah's daughter, "come out with dancers" unaware of the fate that is about to overtake them (21:21. 11:34). Shiloh means "he who comes." The phrase gives the impression that there is a "he" who is following. Is this referring to the coming of a new king, or the coming of the Benjaminites who capture the two hundred young dancers?

As I draw upon my Māori lens, reading places named in the text, I am reminded that every feature in the land whether mountain, waterways, valleys or forests were named by people after people, or events associated with people. Regretfully most scholars focus on the violence in the text which prevents the reader from seeing the richness of history embedded in the lands. History is always located in the land; it is never a context-less space.[657]

Voicelessness

A close reading of Judges 19-21 shows five main characters have a voice: God; the Levite; the father-in-law; the old man; and the presumably male narrator. Then there are other characters that do not get to speak: the concubine; the Jabesh-gilead virgins; the young woman of Shiloh; the slaughtered women and children; and the land.

That all female characters are voiceless across Judges 19-21 has been and is of special concern for scholars, particularly feminist scholars, when standing in front of this text. Not only are they left nameless as individuals, they are without voice. Given the extremities of violence done to them, this adds to the horror of their plight.

In a previous section it was noted that the father in Judges 19 is always spoken of in terms of his relationship to the kotiro (girl) – "the girl's father" (19:4, 5, 6, 8, 9). She may be silent but in the early verses of Judges 19 she is the reference point around which the story revolves. The Levite took himself a concubine (19:1), his concubine became angry and she went away to her father's home (19:2), her husband sets out after her to speak tenderly to her (19:3), and then the girl's father sees the Levite and comes with joy to meet him (19:3). Even though, from the beginning the Levite "took [her] to himself" (19:1), like a chattel rather than a person and the rest of the verses point to a woman who has no name or voice, she does have presence. She

[657] Brueggemann, 47-51.

is the thread connecting the two men. She is also the kaitiaki (hostess); the story happens in her home.

Many scholars see as highly significant the silence of the woman in the hospitality scene (19:3-9), arguing that she did not get to enjoy the same hospitality as her husband. But in tikanga Māori (Māori culture) manaakitanga (hospitality) operates according to one's relationship to the land. The woman is on her tribal lands. She is not a visitor to the house and therefore is not expected to enjoy the hospitality provided for the Levite by being on its receiving end. In fact, from a Māori perspective she is most likely in the kitchen playing the role of kaitiaki (hostess) providing replenishment through food and thereby respect and dignity to the guest.

There is another possibility as to why she does not join the table of the men. The woman may have excluded herself from the eating and drinking because it was her monthly time. Leviticus 15:19 says when a woman is menstruating she is in an impure state for seven days and whoever touches her shall be unclean and everything she sits upon shall be considered unclean."[658] Thus Leviticus associates why female sexuality became associated with negative forces." For Māori, a woman who is menstruating (or pregnant for that matter) is prohibited from taking part in gathering food, as well as from certain ceremonies or rituals. She is in a highly tapu (sacred) state, "not impure or unclean" as Leviticus states.[659] From a Māori perspective, this hospitality incident may be showing that she is proving herself to be a wise daughter, keeping herself safe by keeping her distance from the two men.

The act of hospitality that occurs in the town of Gibeah (19:5) stands in contrast to the manaakitanga that is offered in Bethlehem. In Gibeah the woman's experience is so disempowering, is so much a betrayal of trust that it results in her tragic and violent loss of life. While the woman ends up becoming a tragic victim of a violent rejection of God's command to show manaakitanga (hospitality), a Māori reading through the lens of whakapapa renders her less "voiceless" and invisible than many scholars perceive. In fact, she proves to be the thread that weaves through Judges 19-21.

Rape and the silenced

These final chapters of Judges recount the unspeakable atrocities inflicted upon women – the Levite's concubine, (19:25), the virgins of Jabesh-gilead (21:2) and

[658] When a woman has a discharge of blood that is her regular discharge from her body, she shall be in her impurity for seven days, and whoever touches her shall be unclean until evening." (Leviticus 15:19).
[659] Mikaere, The Balance Destroyed, 90.

young women of Shiloh (21:23). The concubine is repeatedly raped across several hours and left to die. The two groups of young women (400 virgins and 200 dancers from Shiloh) are kidnapped and systematically raped in order to provide wives for the Benjaminite tribe, thereby providing children so the tribe would not be blotted out from Israel. During their capture, abuse and rape these women are reduced to passive, nameless, faceless and voiceless objects.[660] Treated in one verse is the fate of the married women of Jabesh-gilead who are massacred (21:11).

In te ao Māori (the Māori world) rape is a serious crime because it violates the inherent tapu (sacredness) of woman. In turn it upsets the spiritual, emotional and physical balance within the victim herself and the relationship she has with her whanau (family), hapu (clan) and to the whenua (land) because the woman's existence is intrinsic to te tapu (the sacredness) of the land.[661] By sanctioning and carrying out rape, those who do so also breach a woman's covenant with Atua (God), reinforced through centuries of ancestral precedent stretching back into the Divine. Further, cutting up the body of the concubine into twelve pieces and sending it to the tribes of Israel is definitely against the boundaries of tapu. The body should be returned whole to Papatuanuku (the bosom of the earth). When we die we are returned to the earth where our great ancestor meets us, Hine-nui-te-po. Hence the saying, "from land we have come and to the land we shall return."

It is not possible to read the rape and murder of the Levite's concubine at Gibeah, the civil war (Judges 20) and the rape and transfer of women (Judges 21) without relating to our own history, in particular the effects of colonisation upon women and land in Aotearoa (New Zealand). The women in the text are silenced, beaten, abused, raped, violated and sacrificed. Their bodies are used to maintain a system of exclusion. Such an image reminds the reader of an ideology upon the lands of indigenous people. The desire to possess and take over people's lives has always been a constant for the colonisers.

In colonial history lie stories similar to that of the concubine in Judges 19, for example,

> On 1 August 1866 Major Thomas McDonnell led an attack on the Taranaki village of Pokaikai, where the multiple rape of a wounded woman by soldiers took place. Interestingly, in almost every case, women's stories regarding the sexual violation of Māori women during the Māori wars were never revealed but kept secret and locked away in their hearts. By contrast, what

[660] Roy L. Heller, *Conversations with Scripture: The Book of Judges* (New York: Morehouse Publishing, 2011), 95.
[661] Moana Jackson, *Māori and Education: Or the Education of Natives in New Zealand and its Dependencies* (Wellington: Ferguson and Osborne 1990, cited by Mikaere, *The Balance Destroyed, 53.*

> is revealed in the newspapers of the time is an acceptance of Māori women's natural immorality. [662]

This thinking pertaining to women's immorality was drawn out of a Christian sense of morality in which Māori women's sexual autonomy was perceived negatively by the missionaries. According to Smith, "Māori women/girls were perceived either in family terms as wives and children or in sexual terms as easy partners…Māori women were considered attractive in the absence of a pool of white women. Their autonomy was interpreted as immorality and lack of disciple."[663] Thus in cases of rape committed on Māori women, respectability, morality and honour were racialized. The long-term effect of this on Māori women has been deeply wounding.

A troubling feature of the Judges text is that women come to be regarded as noa (profane) or disposable commodities (19:24,21). The colonizing influence of Christianity upon Māori women provided similar views. Women were regarded as the property of men, female children belonged to their fathers, and as wives they became property of their husbands as did any children they birthed.[664] The female sexual organs were perceived distasteful and sexual assertiveness was strongly disapproved of.[665]

According to tikanga Māori both women and men possess intrinsic tapu (sacredness), that life principle that binds them to past, present and future generations. For women, this is grounded in their role as whare tangata (womb of humanity). While the inherent sacredness of each Māori person is sourced in their connection through whakapapa to the rest of humanity, to the gods and to the environment, the role of women as the bearers of past, present and future generations is of paramount importance. The survival of the whanau (family), hapu (sub-tribe) and iwi (tribe) is dependent on the reproductive features of women. As Pere asserts:

> Within the Māori context the continuity of descent lines and the flow of ancestral blood through the generations is of utmost importance…If a woman conceives then the menstrual blood remains within the womb, and has a vital role in the development of a future ancestor. The expression he tapu, he tapu, tapu rawa atu te wahine refers to the very special quality that women have in regard to their role as whare tangata (houses of humanity).[666]

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[662] Angela Wanhalla, "Interacial Sexual Violence in 1860s New Zealand," *New Zealand Journal of History* (2011): 45.
[663] Smith, Jean, "Tapu Removal in Māori Religion," *Journal of the Polynesian Society* 83.4 (Wellington: December 1974): 1-42.
[664] Mikaere, *The Balance Destroyed, 96.*
[665] Ibid.
[666] Pere as cited by Mikaere, *The Balance Destroyed,* 31.

As noted earlier, women are highly tapu (sacred) during menstruation and childbirth. These inherent pollutant qualities of women were what enabled them to perform whakanoa rites (removal of sacred restrictions).

In Māori thought the land is the true life-giver who feeds, nurtures and shelters her family, clan and tribe. Upon death she receives a body back into her bosom. In the cutting up of the concubine's body, a deeper grief is created because the woman will not be able to be buried in one piece in the land of her birth. That her husband the Levite, from a lineage whose responsibility it is to guard mauri and observe tapu, has done this adds a further layer of violence to an already violent story.

An element of the story that resonates with tikanga Māori (Māori cultural practice) is the permission of one tribe to abduct women from another tribe in order to replenish themselves (Judges 20:43- 21:24). The truth may provide concern for the Western reader but it is important to understand that the strength of a tribe lay in the tapu (sacredness) of the whakapapa that connected people to each other, to past and future generations, to the gods and through them to the environment. The principle of balance formed by the principle of interrelationships that ensures the continued integrity of the group through whakapapa will be contravened if the elders decide to let the tribe become extinct. The question becomes: Is it worth standing in solidarity with the perpetrators in order that our tribe can continue to exist? There is no easy answer.

Whakapapa is especially significant because it is whakapapa that informs our origin that lies at the very core of what it is to be Māori.[667] It is through whakapapa that Māori people can trace themselves and our ancestors to iwi (tribe), which incorporates whenua (land) marae (meeting place) and a turangawaewae (standing place). The huge loss of life following the battles brings about the risk of tribal extinction and the reader encounters the young women of Jabesh-gilead and Shiloh being forced into marriages against their choice. For the Benjaminites they are caught in an extraordinary situation that requires the restocking of their tribe; without women, the whare tangata (house of humanity), they will be lost.

Reading through the lens of whakapapa further nuances are discovered with regards to the women in this story and another character must be added to the litany of feminine suffering – the land.

[667] Te Rito, *Whakapapa*, 1.

The land has a voice

From the beginning of Judges 19-21, using whakapapa as an analytical tool, the Māori reader can hear the land speak through the remote hill country of Ephraim (19:1). It is a land with a hilly terrain cut by deep valleys, spring fed creeks, established in the steeply sloping hills.[668] Joshua 17:15 tells us that it has experienced de-forestation. Standing in front of the text, the Māori reader hears the forests, plants, animals and birds from this remote place couple with one another and re-create themselves. They grow nurture, transform and adapt to one another dying and birthing in the circle of life.

By allowing the rape of his concubine the Levite dishonours the tapu (sacredness) of the whare tangata (house of humanity). Subjected to rape and abuse all night (25-29), the woman is then seized, raped, cut up and scattered. The legacy of colonised land in New Zealand is also one of rape and abuse: plundered forest; destroyed wetlands, polluted waterways; reshaped landscapes; and scattered native bush.[669] Just as "woman as object is captured, betrayed, raped, tortured, murdered, dismembered and scattered." [670]

Dube has observed woman and land from the African experience:

> Lands are often represented by a woman in imperializing narratives. In general if a woman is met, her affections won then the land she represents will also be entered and domesticated by the coloniser or available for the taking of the coloniser, if so desired.[671]

Intriguing is the difference in the use of the metaphorical connection. For British colonisers the land as woman is something to be exploited and "taken." For Māori the land is woman and ancestor and to be cherished, respected and cared for. The reality is that the violence done to both land and women during colonisation in Aotearoa made them voiceless and – similar to the woman, women and land in the Judges text – "invisibilised."[672]

When imperialism rapes Papatuanuku (Mother earth) imperialism rapes us too and we suffer the same way she suffers. If damage is being done to her, then damage is

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[668] Ephraim, http://www.israel-a-history-of.com/tribe-of-ephraim.html.
[669] Bridget Robson, "Economics Determinants of Māori Health and Disparities," *Resistance: An Indigenous Response to Neoliberalism*, ed. Maria Bargh (Wellington: Huia Publishers, 2007), 45-61.
[670] Trible, *Texts of Terror*, 87.
[671] Musa Dube, *Postcolonial Feminist Interpretation of the Bible,* (Saint Louis: Chalice Press, 2000), 76.
[672] The word "invisibilised" is borrowed from Pihama, *Tihei Mauri Ora*, 234.

being done to us.[673] When humanity starts killing Papatuanuku, the earth responds. She is no longer passive. Her voice gets louder. It quakes, it floods, and it wipes out and destroys. When she is violated and raped she cries out and the ancestors cry out. The violation is personal. She trembles and deep within she suffers. As a living entity, she fights back. In many ways, the Earth is alive, with people, with ancestors, with life and with God.

While the Benjaminites are battling against the Israelites the land beneath is totally trampled, broken and destroyed:

> The Benjaminites came out of Gibeah and struck down on that day twenty-two thousand of the Israelites (Judg 20:21) Benjamin moved out against them from Gibeah the second day and struck down eighteen thousand of the Israelites, all of them armed men (Judge 20:25) The Lord defeated Benjamin before Israel and the Israelites destroyed twenty-five thousand one hundred men of Benjamin that day all of them armed (Judge 20:35). Meanwhile the Israelites turned back against the Benjaminites, and put them to the sword – the city, the people, the animals, and all that remained. Also the remaining towns they set on fire (Judg 20:48)

In the following section the war continues. The men and women are killed along with their children. The land is raped, mastered, conquered and controlled. The violence to whenua (womb and land) is complete.

> So the congregation sent twelve thousand soldiers there and commanded them, “go put the inhabitants of Jabesh-gilead to the sword, including the women and the little ones, this is what we shall do; every man and every woman that has lain with a male you shall devote to destruction.” And they found amongst the Jabesh-gilead four hundred young virgins who had never slept with a man and brought them to the camp at Shiloh, which is in the land of Canaan (Judg 21:10-12).
>
> The Benjaminites did so: they took wives for each of them from the dancers whom they abducted. Then they went and returned to their territory and re-built the towns and lived in them (21:23).

The remains of the people trampled into the soil reminds the reader of the atrocities that have taken place to repay Gibeah of Benjamin for all the disgrace they have done in Israel (20:8-11). In the war’s aftermath the countryside is most likely scarred and the ground beneath stained with the blood of the warriors. A Māori reader, with land, people and God as a viewing perspective, imagines scarred trees with branches torn and broken and the carnage left from the battlefield providing little shelter for birds and other creatures to rest. The lands and the city are soaked with the flesh and blood of animals, warriors, of married women and children, of civilian

[673] Hutchings, *Te Whakaruruhau, te ukaipo: Mana Wahine and Genetic Modifications*, 49.

men and of virgins. Embedded in this narrative is the destruction of pregnant women, associated with killings on the battle fields (2 Kgs 15:16).

Such an image can be conveyed in our own experience with the land today, the oppression and destruction of nature shaped by hydraulic fracking, mining, polluted waterways, whale hunting and logging, to name a few.

From a whenua (land) perspective, Māori have developed a strong sense of place, which is complemented by an in-depth concern for the environment and its members. The intimacy of the land is recognized in the very term by which Māori call themselves, "tangata whenua" (people of the land). From an ecological perspective Elvey writes "In multiple ways Western thought has suppressed the agency of land and constructed nature as passive with respect to human cultural agency".[674] As a Māori woman reading biblical text I remind myself that land is an additional insight in regards to the shaping of my hermeneutical approach, thus when the earth speaks or cries out I instinctively listen to her language. The rain speaks to the earth through the clouded skies, sunrise and sunset speaks to us of time (19:5, 27), the storms and the rivers of endless seeking (Ps 104:11). The land speaks the eloquent silences of flowers and trees, in the silence of the night (19:9) and the song of early sunrise (19:9). The repeated elements of the narrative create relationships that are suggestive of a complex landscape in which humanity is part of a larger family group.

> We are the children of Papatuanuku, the Earth Mother, one of our divine Primal Parents. We contend that all of nature derives from her – our lands, forests, rivers, lakes and seas and all life contained therein. As such our spirituality is deep-rooted in the earth, the lands upon which our forebears lived and died, the seas across which they travelled and the stars, which guided them to Aotearoa. The produce of Tane and Tangaroa also physically sustained them. The sanctity of the mauri of all things was respected.[675]

Each one of us, according to matauranga Māori (Māori knowledge), is deeply connected to the other and to every system on this earth through the principles of mauri (life force) and whakapapa (genealogy). These principles express physical and spiritual interrelatedness between all living things and pay deep respect to the sanctity of life. Each principle teaches us compassion, reminding us that as we care for one another and this earth we ultimately care for ourselves. When Earth speaks

[674] Elvey, *An Ecological Feminist Reading of the Gospel Luke*: *A Gestational Paradigm,* 19.
[675] This quote is inserted in the Waitangi Tribunal Report 1977:15. The Waitangi Tribunal, that is the Māori: Te Rōpu Whakamana i te Tiriti, is a New Zealand permanent commission of enquiry established under the Treaty of Waitangi Act (1975). Refer to: Waitangi Tribunal http://www.nzhistory.net.nz/the-treaty-of-waitangi-act-passes-into-law-setting-up-the-waitangi-tribunal.

we hear the voice of her children nga atua (Māori gods), they are Tane Mahuta, god of the forest, Tangaroa, god of the seas, Tawhirimatea, god of the winds and weather, Haumiatiketike, god of wild plants, Rongo, god of cultivated plants and Uenuku, the rainbow god. Through these gods we experience the most beautiful metaphors that involve the fertile extremes of life on the land, the birth of the tuatara, the song of the tui, the voice of the ruru/morepork and extravagance of the fish and the harakeke (flax).

An ancient Ngapuhi tribal whakatauki (proverb) captures the ability of the earth to raise its voice in celebration as well as to speak against injustice:

> Ka kata nga puriri o Taiamai.
>
> *The Puriri (trees) of Taiamai are laughing.* [676]

This whakatauki symbolizes the loss of the land and/or its people and when all seems to go well with the world it signifies the laughter of Papatuanuku (Mother Earth).

The right to the land is accorded by descent from the gods and the original ancestors of that place.[677] The land is a presence we cannot possess but like our ancestors we belong to the land. Thus in pre-European times in New Zealand, Māori occupied their lands through right of discovery, ancestral rights and conquest. The Israelites inherited the land from the God of their ancestors and by conquest (Judg 2:6). When the twenty-five thousand Benjaminite arms-bearing men were killed, the surviving six hundred men made for the wilderness at the rock of Rimmon to seek refuge, staying there for four months (20:47).

Why the wilderness? Can the wilderness as a setting provide insights as we seek an understanding of the text from the perspective of land as hospitality? In Genesis 21:8-21 the wilderness is a home for Hagar and her son, after Abraham banished them from his home. When the water was all used up, Hagar placed the boy under one of the bushes and wept. Reading more closely, a wilderness provides a home

[676] The Puriri tree is a native of Aotearoa, New Zealand and is well respected by Māori people living in northern New Zealand. It lives for thousands of years. The tree is deeply sacred and associated with mourning and burial of the dead, a connection that still lives on today. The Bay of Islands Māori consider Puriri a symbol of joy at being alive. “Ka kata Ngā puriri o Taiamai,” is an ancient proverb used as a greeting, or when honouring a guest. Translated its meaning is: “the puriri trees of Taiamai are laughing with joy.” It represented a delight and happiness that nature was content, and all was well with the world. Jeffrey Sissons, Wiremu Wi Hongi, and Pat Hohepa, *The Puriri Trees Are Laughing: A Political History of Ngā Puhi in the Inland Bay of Islands*, (Auckland: Polynesian Society,1987), 122.
[677] Durie, *Ancestral Laws of Maori: Continuities of Land, People and History,* 2-11.

of safety that involves sheltering ourselves from the elements, eating food and defending ourselves against hostile creatures, including humanity.[678]

I am a reader-interpreter from the tribal lands of Ngapuhi so I am trying to imagine the six hundred Benjaminites fleeing toward the wilderness. When I imagine the wilderness I have a view of a bushland, barren coastline, sand hills and wild spaces where the earth articulates the fragility of life, dry bones, deep mystery and a wild barren threatening landscape associated with raw terrain in its natural state. These are our tribal lands, a place of forests and bushlands, a space free of living human influences, a space that evokes the presence of ancestors and God. Over the years I have listened to the kōrero (stories) of my ancestors who maintain that before the arrival of Christianity our tupuna (ancestors) believed when they were walking in the forests, the bush and other wild place they were walking in the mind of God. For our people the created world is the visible manifestation of the thoughts of God.

The biblical text does not describe the wilderness in detail but what we can assume is that for the Benjaminites it was a place that was possibly secluded and detached. For four months there was time and space for the Benjaminites to recover, to pray and to talk with Yahweh. Of interesting comparison is that the Levite's wife was at her father's home for four months (19:2). This of course offers an echo of the concubine's presence, a forgotten and remembered thread woven back into the pattern that celebrates a multiplicity of threads within the narrative. It reinforces the paradox of experience between the Benjaminites and the concubine. The woman is at her father's home for four months of safety before she is violated. She is safe at home but then she is abused and finally killed. The Benjaminites flee to the Rock of Rimmon for four months of safety after they are almost destroyed. They are guilty, punished, then recover in the wilderness.

Within Judges 19-21 the reader is confronted with the total destruction of land and people, causing an accumulation of death, the risk of tribal extinction, rape of whenua (land/womb), the woman's decapitated body, the death of warriors, women and children, fauna and flora. All this portrays a cause and effect phenomena that is the ordering of the cosmos: birth; life; death; decay; and new life.[679] The capacity of the land to provide what is necessary to feed the people, to provide a battlefield and homes for people is enormous, yet the destruction of men, women, children, animals and other creatures seem to open up a polluted space that holds a memory of life and death in the whenua (land). In this moment I hear the weeping of the local trees,

[678] Patterson, *People of the Land*, 71
[679] Elvey, *An Ecological Feminist Reading of the Gospel of Luke,* 33-39.

perhaps one similar to the tree Deborah the prophetess sat beneath (Judges 4:5). As a Māori reader I associate the Puriri tree to the local trees that metaphorically signifies the destruction and rape of our whenua (land). The trees remind us of earth's material for healing and sustenance.

Manaakitanga – hospitality

In the Old Testament a unique expectation of the people of God was that they protect the rites of hospitality as part of their moral and spiritual covenant with God. As mentioned earlier, hospitality revealed the character of God's people.[680] It arose from the heart of a people whose identity and home rested in the God who believed them no longer strangers. "You shall not oppress a resident alien: you know the heart of the alien for you were aliens in the land of Egypt" (Ex 29:23). Proper treatment of the stranger was therefore a just and grateful act in response to God's loving provision (Deut 24:17-19) and when the Lord appeared to Abraham before the angels visit Lot (Genesis 18).

Many scholars suggest that the woman's silence in the first hospitality scene (19:4-9), which took place at her father's home, supports that the hospitality was centred on relations between the men.[681] Niditch, Trible and others argue that she did not get to enjoy the same hospitality as her husband.[682] According to Matthews there is rivalry between males in these repeated requests to stay.[683] Reading from a Māori perspective I agree with Pitt-Rivers because an excessive display of hospitality can reduce the power of the recipient, lowering one's mauri (life principal). When one's mauri is weakened, one experiences discomfort, isolation, withdrawal, neglect, hurt, pain, anguish and sorrow. Did the Levite's loss of mauri in this situation affect the way he treated his wife while she was still in her home in Bethlehem, and later in the town of Gibeah on their journey back?

Armed with insights from my Māori cultural background, I speak from the vantage point of a lived experience of manaakitanga (hospitality) in my own home. The unnamed woman is the kaitiaki (hostess), the one who looks after the two guests during the hospitality scene (19:3-9). She is the silent one who ensures her husband and her father are fed well and looked after. By drawing on the woman's tapu or intrinsic value a Māori reader views the concubine in Judges 19 and her relationship to the land. The significance of this principle is demonstrated in the intrinsic

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[680] *Dictionary of Biblical Imagery*, ed. Ryke, Wilhoit and Longman (Downers Grove: 2008), 402-405.
[681] Niditch, *Judges: A Commentary*, 192; Trible, *Texts of Terror*, 68-69.
[682] Ibid.
[683] Victor Matthews, *Judges and Ruth: The New Cambridge Bible Commentary*, (New York: Cambridge University, 2004), 179-185.

goodness of the earth during the hospitality scene (19:4-9). The drinking and eating for four days affirms earth's goodness and basic attitude of kindness toward the Levite, his servant and donkeys (19:3). Here we have an example in which the father-in-law and his family nurtured and sustained the visitors with provisions of the land. In terms of the text, the father-in-law plays out his role as host, which demonstrates he is open to forgiving his son-in-law and giving thanks.

While ancient Israel and Māori hospitality are not totally alike across time and space, especially the traditions and customs that govern caring for guests, there are some distinct similarities. The woman is her father's offspring and it is her tribal duty to uphold his mana (authority) and to kaitiaki (look after) the guest. Within this narrative I encounter an incredibly cautious woman who is assessing the position she finds herself in. Her silence indicates that she is either located away, or is withdrawing, or is being withdrawn from the main group. She is not addressed by her husband or her father, there is a sense of subservience. But as a host it is entirely appropriate for the woman to be quiet here.

It may be that she is proving herself to be a wise daughter, keeping herself safe by keeping her distance from the two men.[684] Perhaps this is because she is "whakama." Whakama is an outward expression of inward disintegration, an inward unease, or lowered self-worth. Whakama is not taking a lowly position, it is being put in a lowly position. One does not seek whakama. According to Metge, "whakama implies a loss of power and the capacity of achievement, a betrayal of trust, a letting down not merely of oneself but of the sources of power from God and tupuna (ancestors)."[685] I draw upon my own experience of my first days at my boarding school where I was expected to join in games wearing sandshoes for tennis, running shoes for athletics and so on. Sportswear was a necessity, but a luxury my parents could not afford and so I was always whakama. I loathed the whole experience of standing in the background watching silently and trying my best not to stand out or feel excluded. I always did.

Viewing whakapapa as inclusion means there is little doubt the travelling group carry the same perception of obligations in terms of whanaungatanga. In 19:12, the story emphasizes the Levite's refusal of his servant's suggestion to seek lodging in the Jebusites' city. But the Levite fears the town's inhabitants naming them foreigners. The town is Jerusalem, but the Levite did not expect to find shelter and to enjoy

[684] Older menstruation customs are not adhered to in modern times, although some Māori still regard women as tapu (sacred) during this time.
[685] Joan Metge, *In and Out of Touch: Whakamaa in Cross Cultural Context*, (Wellington: Victoria University Press, 76

some measure of hospitality from strangers there. Instead he decided to go to his own people. From my perspective staying overnight with strangers may have had a more nurturing outcome than the hospitality received in Gibeah. Many Māori cultural beliefs prescribe whanaungatanga as a way of hospitality, nurturing relationships, restoring a balance, looking after people and being very careful about how others are treated.[686]

Upon leaving Bethlehem (19:15), the narrator seems to gather speed when the man departs with his concubine and servant and a couple of donkeys. An expectation is building up and the story is moving forward. Whakapapa as recitation examines the traveling group's journey from Bethlehem to Gibeah and observes how the story progresses through the repetition of the direction words. For example, on the journey directional words are repeated: he "got up and departed and arrived" (19:10); come let us "turn aside" to the city (19:11); we will "not turn aside" to a city of foreigners…but we "will continue" on to Gibeah (19:12); "come let us try to reach one of these places" (19:13); "so they passed on and went their way" (19:14); and "they turned aside there to go in and spend the night" (19:15).

Reading closely, the narrator appears to be giving power to the Levite who appeared subdued and powerless in his father-in-law's house. At sunset they find themselves near Gibeah, the tribal lands of Benjamin. That night we find them sitting in the open square of the city of Gibeah waiting to be provided with manaakitanga (hospitality) by the town's people, the Benjaminites. None is offered until an old man approaches them offering a place for the night. The old man is not a Benjaminite but is from Mount Ephraim. This is a very serious matter. The old man is an exiled Ephraimite living in the town and he has a whakapapa (genealogical) connection to the same lands as the Levite, but the lands they were sitting on belonged to the Benjaminites who should be the ones offering hospitality. The author of this section makes it clear that the old man helping the Levite was not born in Gibeah but resides there as a stranger. [687] So the old man, a stranger, shows favour toward his kinsman, another stranger, in Gibeah.

In 19:19 the Levite has bread and wine for the woman, the young man and himself. He also has straw and fodder for the donkeys and adds, "we need nothing more" (19.19). We note in this text that the people and the animals are dependent on the providence of the earth for survival and there is no suggestion of a hierarchy that privileges human over non-human. This is a reality for the Māori reader, as we are

[686] Hall-Smith, *Reading Leviticus 18*, 3.
[687] Webb, *The Book of Judges: The New International Commentary on the Old Testament,* 64.

not only of the land/earth but we are earth in that we are like all other creatures of this earth. The earth feeds us and allows us to live and share it with other earth members. Nevertheless, the land has intrinsic value and the participants must care for the land and nurture its fertility.[688] When we read the biblical text Māori recognize the earth as a subject and not as an object that does not rate interest in the text.

Meanwhile the woman remains in the shadow of the narrative watching silently in the background of the story, placed there by the narrator. Positioned behind the text, the woman is unmentioned until she is forced out as a sacrifice for male honour and integrity. Scholars such as Matthews suggest that the old man's attempt to offer the Levite's concubine to the men was to save his honour and possibly his own life. Lasine claims that the old man's actions serve to underscore his callousness as a father and host.[689]

The crime the Benjaminites perpetrate in asking the Levite, a guest on their land, for sex, sets a train of catastrophic events in motion that gather up many more innocent, particularly female, victims in its path. Their crime is a deep breach of manaakitanga (hospitality) a result of "the people doing what is right in their eyes." In this light it is difficult then to accept Niditch's words "the woman's dismemberment, like a world-altering event leads to actual war out of which emerge a new order, peace and reconciliation between men."[690] Her husband sends her into the mob but claims that her rape is an injustice against him (20:4-7).

In reading of the rape and dismemberment through my whakapapa lens – "they wantonly raped her and abused her all through the night until the morning - and the dawn began to break… he cut her into twelve pieces limb by limb and sent her throughout the territory of Israel" (Judg 19:25.26.29) – I realize that I need to interpret this section using a Māori three-world view so that I can connect with her on a deeper and more spiritual level and not let her go until I have allowed her a proper burial. This begins with the lament to the deceased, that is a farewell to the body that leads and speaks to the body in Tua-uri (spiritual world) and sends the woman back to the gathering place of the spirits.

> Haere e hoki i runga i o koutou waka
> Ki Hawaiki-hui, Ki Hawaiki-roa, ki Hawaiki-pamamao
> Ki te Hono-i-wairua

[688] Gunther H. Wittenburg, "The Vision of Land in Jeremiah 32," *The Earth Story in the Psalms and the Prophets*, ed. Norman C. Habel (Sheffield: Academic Press, 2001), 129-142.
[689] Stuart Lasine, "Guest and Host in Judges 19: Lot's Hospitality in an Inverted World," *JSOT* 29, (1984): 19.
[690] Niditch, *Judges: A Commentary*, 194.

Go return to your canoes,
Go to Great Hawaiki, to Long Hawaiki, to Hawaiki the Great distance,
To the Gathering Place of the Spirits.

This waiata (song/lament) is the link that remains unbroken from before the created world into eternity. Through whakapapa the woman's body is the fundamental attribute and gift of birth and death. Therefore, it is right to offer a waiata (song) to the Tua-atea (realm of the Supreme God) to assist the spirit in leaving the body and setting it free.

Purea nei e te hau,
Horoia e te ua. Whitiwhitia e te rā,
Mahea ake ngā pōraruraru
Makere ana ngā here

E rere wairua e rere, Ki ngā ao o te rangi
Whitiwhitia e te rā.
Mahea ake ngā pōraruraru
Makere ana ngā here,
Makere ana ngā here

Scattered by the wind, washed away by the
rain, transformed by the sun,
All doubts are swept away and all
restraints are cast down

Fly away spirit, Fly to the clouds in the heavens,
transformed by the sun
And all doubts swept away
And all restraints cast down
Yes, all limitations are cast away

Whakapapa as recitation uses a lament and/or waiata on the biblical text (19:29) and ensures the unnamed woman's dismembered body can now rest in the body of Papatuanuku (Mother earth). "Purea nei e te hau" is often sung at tangihanga (funeral ceremony) and reminds us of the loss of Reipae one of the sisters who left Waikato to marry a Te Rarawa chief, Ueoneone.[691] As mentioned earlier, the woman is the mauri, the life force and symbolic of Israel, and it is right that correct tikanga (processes and procedures) and kawa (protocol) are provided for her.

As a reader-interpreter, I bring my worldview to the text. In this way I draw upon the memories of my own experiences to engage with the text. Iser also challenges me to engage with the "gaps" in the text claiming that, "reading is not a matter of making

[691] The sisters Reitu and Reipae are renowned in Māori tradition. Ueoneone, a Te Rarawa chief from Whangape, travelled to the Waikato, where he fell in love with the sisters. He proposed marriage and they accepted. Ueoneone sent a bird to Waikato to bring them back North but when the bird arrived at Whangarei Reipae got off and stayed in Whangarei. The bird flew back to Rarawa tribe with just one of the sisters. For Te Rarawa tribal people the recitation is a lament for the loss of one of their women.

sense of what is there but what is not there.[692] As I turn my attention to the unnamed woman in the text, somehow her presence or non-presence is different and I realise that she captures my thoughts even while she is invisible, voiceless and anonymous. I ask, is she lurking in the shadows of the world around us – Te Aro-nui – which translates as the world before us? I ponder this because "the Māori conceives of a two-world system in which the material proceeds from the spiritual and the spiritual interpenetrates the material physical world which brings a person into an intimate relationship with the gods and his universe."[693] When things go horribly wrong and she is betrayed by her husband the Levite I want to believe that perhaps she is not altogether isolated or alone.

A cursory look at our own history shows that colonialism was based on a desire for power and domination. As a postcolonial female reader-interpreter the effects of colonialism on Māori women provides additional insights to shape my reader-interpreter lens. The invasion and conquest of Māori by the imperial powers helped silence the strong female characters in Māori cosmogony, devalue the whare tangata (womb) and isolate women from family and tribe.[694] These themes are familiar in the story of Israel. While both women and men are affected in the Judges 19-21 narrative it is not an exaggeration to say that it is the women who are exposed to greater violence (19:25;.29; 21:11;.12;21;23).

In our final encounter with the unnamed woman, the reader is confronted and comes to realize that the capture, the rape, the slaughtering and discarding of women's bodies characterizes the ritual behaviour of the coloniser toward the colonised, namely, the exercise of power, rape and torture. They have taken her voice. Dismembering her dead body is not only a desacralization but an erasure of all her remaining humanity.[695]

> Go put the inhabitants of Jabesh-gilead to the sword, including the women and the little ones. That is what you shall do: every male and every woman that has lain with a male you shall devote to destruction (Judg 21:10.11).

Whakapapa as recitation and analysing explores the truth of the Judges text by revealing atrocities committed in the name of male honour. They include economic, political, sexual and tribal exploitation, and animal sacrifices. In Judg 20:26 violence is observed by way of burnt offerings and sacrifices, which means the burning of whole animals on the alter. Such offerings are connected with a slain offering. After

[692] Iser, *The Reading Process*, 279.
[693] Shirres, *Te Tangata, 26.*
[694] Mikaere, *The Balance Destroyed*, 90
[695] Bal, *Death and Dissymmetry*, 124-127.

seeking forgiveness from the Lord, the animals are killed immediately. The blood is drained from the animals which is poured onto the sacrificial alter where the animals was burnt. (Lev 1:3). As explained earlier writing in light of a Māori reader's approach the earth is considered mother to all and animals as brothers and sisters. Earth mother remains silent as her children are slaughtered and sacrificed (21:48).

Through recitation, whakapapa serves another function for the storage, retrieval and creation of knowledge. It is viewed as a "junction between the natural and speculative world."[696] The Israelites go from town to town putting the human and animal inhabitants to the sword. Israel turns on itself and fails socially, morally, politically and spiritually. [697]Israel has done to Gibeah what Joshua did to Ai (Deut 7:1-2). From a Māori or indigenous perspective, the colonised have become the colonisers.

In Aotearoa New Zealand colonisation walked hand in hand with the missionaries whose imagination stretched toward religious freedom for Christianity but did not include indigenous religious beliefs.[698] Bill Tuhiwai, an Anglican priest, blames Māori culture influenced by the Christian church for the marginalized position Māori women find themselves in today. He observes that in the church "Māori men have marginalized our women to the extent they feel ineffective and subjugated."[699] A number of scholars including Uriah Kim, claim that the colonisers used the Bible to justify their claim to the land, the destruction of indigenous people and the colonisation of the mind and soul.[700] As Tuhiwai-Smith has observed, "Christianity positioned some of us as higher-order savages who deserved salvation in order that we should become children of God."[701] In these Judges stories also we find innocent people who are oppressed in structured (or chaotic) situations. I am referring to the unnamed woman in Judges 19, the young Jabesh-gilead virgins or the young women of Shiloh including the women who had lain with men, the men and children.

Engaging with Judges 19-21 through whakapapa as analysis means we welcome the monarchy because it brings reconciliation and peace although it masks the murder of one for the killing of many. As Michelson points out, "the monarchy is

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[696] Hemara, *Whakapapa as Pedagogical Practice and Curricula*, 122-145.
[697] Butler, *Judges*, 477.
[698] Consedine and Consedine, *Healing our History: The Challenge of the Treaty of Waitangi*, (
[699] Bill Tuhiwai, "The Powerlessness and Oppression of Women," *Mai-i-Rangiatea,* vol. 2, ed. Pare Aratema, Kaye Radovanovich, Cecilia Rooderkerk and Lisa Spargo (Rotorua: Te Whare Wānanga o te Pīhopatanga o Aotearoa, 2004), 59-63.
[700] Uriah Y. Kim, "Postcolonial Criticism: Who is the Other in the Book of Judges?" *Judges and Method: New Approaches in Biblical Studies*, ed. Gale. A. Yee (Minneapolis: Fortress Press, 2007), 161-182.
[701] Tuhiwai-Smith*, Decolonizing Methodologies*, 33.

welcomed for the peace it fosters, but is disdained for the homicidal history of how that peace is achieved."[702]

Seeking a king

The narrative begins at 19:1 and ends at 21:25 with the phrase "in those days there was no king in Israel." In addition to the phrase in 21: 25 are the words "all the people did what was right in their own eyes." The text implies that a lack of a king led to the people doing as they pleased due to a lack of strong leadership. Hence a human king is seen as a potential solution to the social decay that is portrayed.[703] The text shows how violence and chaos occurred when no king ruled. People acted according to their motivations and desires.[704]

The desire for a human king as a solution for a people's problems finds resonance in the story of Aotearoa, New Zealand. In the 1850s, to survive in a changing world, Māori people elected the monarchs of the Kingitanga (King movement). I remind myself that in the Judges text, Israel is in a state of chaos torn apart by a civil war whereas Māori were seeking a king for the purpose of holding onto the mana (prestige) of Māori people and to solve the problem of the growing numbers of settlers and their demands for Māori land.[705] Dewerse notes this political necessity: "within Māoridom the suggestion had been made that if Māori had their own king and were united in support of him then Pakeha (European) would treat them with more respect, hopefully even as equals."[706]

Whakapapa as recitation clearly points to there being no king, hence the rising chaos, the weeping tribes (21:3), the sacrifices offered (21:4) and the "lost" tribe. Hudson argues that "Judges is about loss of leadership, loss of boundaries, loss of names, loss of identity, loss of naming."[707] It is interesting to note that Ngapuhi, my tribal people and the largest tribe in Aotearoa, did not, however, elect a king nor do they have a paramount chief. For Ngapuhi, leaders arise out of the tribes and every hapu (clan) is considered equal. Their sovereignty resides entirely and exclusively in the hereditary chiefs and heads of the tribes in their collective capacity. Ngapuhi whakapapa (genealogy) as recitation is a human story of equality, therefore they will

[702] Michelson*, Reconciling Violence and Kinship*, *195.*
[703] Schneider promotes the idea that a kinship is preferred. Refer to Schneider, *Berit Olam, Studies in Hebrew Narrative and Poetry: Judges,* 285.
[704] Michelson, *Reconciling Violence and Kinship, 112.*
[705] Although the Māori King movement is not recognized by New Zealand law or even by all Māori, the king does hold the distinction of being paramount chief of a number of important Māori tribes and wields some power on a local level, especially within the Tainui tribe.
[706] Rosemary Dewerse, *Ngā Kai-Rui i Te Rongopai: Seven Early Māori Christians,* (Rotorua: Te Hui Amorangi Ki Te Manawa o Te Wheke, 2013), 32.
[707] Hudson, *Living in a Land of Epithets: Anonymity in Judges 19-21*, 49-66.

not relinquish their mana (authority) to another hapu (clan) or iwi (tribe). God's hopes for a pre-monarchic Israel hold great resonance for Ngapuhi.

In the final verse of Judges, we are told "In those days there was no king in Israel; all the people did what was right in their own eyes" (Judg 21:25). Why did the Israelites think the solution to their problems was to anoint a human king? Clearly for Ngapuhi the rule of chiefs was an example of great leadership and a strong tribal government so that there was no need for future leaders to be replaced by the rule of a king.[708] Israel on the other hand is left without strong leadership. Without a king the people continue to act out their violence as everyone did as they pleased.

The Invisibility of the Divine

While scholars are, rightly, horrified by the violence of this text, particularly enacted on the women, another deep concern is the invisibility of God. When all is dark and evil, where is God?

Whakapapa as analysis explores the origin of phenomena and their relationships to other phenomena.[709] It draws our attention to mauri (life principle), the whakapapa of life, that is found in refined forms such as divine energy. From my perspective the woman is the mauri, the life force symbolic of Israel that is literally reduced to pieces in chapter 19.

Wheiao – a liminal space

> They wantonly raped her, and abused her all through the night until the morning. And as the dawn began to break, they let her go. As morning appeared, the woman came and fell down at the door of the man's house where her master was, until it was light.
>
> In the morning her master got up, opened the doors of the house, and when he went out to go on his way, there was his concubine lying at the door of the house, with her hands on the threshold. "Get up," he said to her, "we are going." But there was no answer. Then he put her on the donkey; and the man set out for his home. (Judg 19:25b-28)

In this text occurs wheiao, the turning point, a transitional pivotal point or moment in time. The words "night," "dawn," "as morning appeared," and "light" are significant. This progress of time is known by Māori as te ata po ("ata" being morning and "po" being night), in other words the period when night has not yet gone and day is only beginning, between the darkness and the light. "Te wa" is the time when the te tapu

[708] Compare Introduction, Prelude and Beginning in Robert Boling, *Judges: A New Translation with Introduction and Commentary,* (Princeton: University Press, 1969), 3-50.
[709] Hemara, *Whakapapa as Pedagogical Practice and Curricula*, 126.

(sacredness) of God, people and land is restored. The fullness of te wa (time) points us forward to a life beyond this world.[710] It is understood that the process of dying, as well as the process of being born, often occurs in the liminal space that results, which is called wheiao.

> Tihei mauri ora ki te wheiao, ki te ao marama
> *There is life from the darkness to the world of light*

In nearly every facet of life there exist various conditions of wheiao both on this earth and throughout the extent of the universe.[711]

In Genesis 28:12-19, when Jacob wrestles with God, he encounters God in a liminal space between heaven and earth. In I Chronicles 21:15 the angel of the Lord is seen by King David standing between the earth and heaven having a drawn sword in his hand stretched out over Jerusalem. And there is also the time when Isaiah meets God in the temple of holiness (Isaiah 6:1-6). In this liminal space the individual experiences the revelation of sacred knowledge where God imparts God's knowledge to the individual.[712] This liminal space is evidenced again in Luke's gospel where a relationship between the divine and the human is made visible through the characters of Elizabeth and Mary (1:5-2:7). In the context of the divine–human relationship and the woman's pregnant body the reader is given a glimpse of the intimacy of the divine within her womb.

Wheiao is also found when a woman is about to give birth to a child. It refers to the actual birth process from the time of the labour pains until the baby begins to breathe. According to Barlow, "wheiao is where the baby enters the birth canal following the breaking of the waters and emerges into te ao marama (the world of light)."[713] When the cord is cut and the baby begins to breathe you hear the saying "tihei mauri ora ki te wheiao, ki te ao marama" (there is life from the darkness to the world of light). From my interpretive space, wheiao is a place of hope and possibility.

And so here we have a woman who has just been raped and reappears at dawn (19:25), which is the liminal space "between" night and day. As a woman I am preoccupied with the image of a woman lying in a physically liminal space at the doorway of the old man's house, neither outside the house nor inside (19:26). I

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[710] Tate, *He Puna Iti i Te Ao Marama, 224.*
[711] Barlow, *Tikanga Whakaaro*, 184.
[712] The young prophet may have been closing down things in the temple, and as the shadows crept across the temple precincts the flash of glory broke through and the prophet entered into the vision of the heavens—he could look past the curtain, past the Holy of Holies and into the sanctuary
[713] Barlow, *Tikanga* Whakaaro, 184.

realize that I have formed an affinity with the woman and I want her to live. I want her to emerge from the world of darkness into the world of light. Using the kaupapa of tangihanga (protocols of funeral ceremony) I draw upon the memories of my own experiences as a Māori woman to connect with the woman's body. Drawing on tangihanga (funeral) ceremony, which is vast and multidimensional, I will discuss matters pertaining to wheiao (liminal space), that offer to take back the anguish when reading this "text of horror."

It is recognized in te ao Māori (the Māori world) that humanity is transient and not a permanent feature of the landscape. At death the mauri (life principle) that a person, in this instance the unnamed woman, is born with dies and disappears. It is extinguished when her breathing stops and her heart throbs no more. Before the mauri leaves the body, however, and while the person is dying, he or she is in a state of wheiao (liminal space).

At the time of death, a special ceremony known as tuku wairua (releasing the spirit) is carried out by a priest or a tohunga (expert in prayers) to release the wairua (spirit) from the body while the person is still alive. The ceremony is accompanied by waiata (singing). After the releasing ceremony the spirit leaves the body and hovers or keeps a vigil over the body for three days until the body is buried.[714] At the tangihanga (funeral ceremony) there are many speeches of farewell and most of them are addressed to the body rather than those gathered. You will hear a number of orators recite these words:

> Haere haere ki to tupuna ki a Hine-nui-te- po
> *Depart and journey to your ancestor Hine-nui-te-po*

The horror of what happens to this woman in this text is great indeed for the tupapaku (dead body) should be treated with utmost respect until buried in one piece.

In the final section of Judges 19 the unnamed woman enters the space between life and death awaiting, in Māori thinking, the arrival of the guardian spirits, which leads through to wheiao in the spirit world where Hine-nui-te-po the goddess of the night dwells.[715] Hine-nui-te-po was spoken of in some detail in the previous section. It is she the Goddess of the Night who welcomes and accompanies all who are dying.

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[714] Ibid.
[715] Ibid.

Looking through a Māori lens, while all seems utterly lost for the Levite's wife, she is being held in a space that is not frightening but pregnant with the Divine. So the woman who is unnamed and violently abandoned (and desecrated by the actions of her husband, a Levite of the priestly tribe) is not lost or forgotten by God.

All that has been spoken so far points to the presence of the Divine while the unnamed woman is dying. It is important for the reader to be reminded of the inherent value, the intrinsic tapu (innate sacredness) of her life. She does not stand alone. Through the tapu (sacredness) of whakapapa the unnamed woman is linked to her family, which includes her husband, her father and members of the Judahite tribe. She is linked to generations to come and those who have passed on. She has a whakapapa to Ranginui (Sky father) and Papatuanuku (Earth Mother) and through them to the rest of the earth community.

The Lord speaks: The Ark of the covenant

Within Judges chapter 20, according to the narrator, the Israelites enquire of the Lord several times to decide their battle plan and the Lord responds (20:18). Verse 35 gives the credit for the defeat of Benjamin for their crime to the Lord. Of significance for a Māori reader are not just the words of the Lord, but also the presence of mauri (the divine life force) symbolized in the Ark of the Covenant residing in Bethel (Judg 20:26-28).

The Ark of the Covenant was a simple container for holy objects and the name Ark of the Covenant refers to the fact that the tablets containing the Ten Commandments are held inside (Deut 10:1-5). Other items included in the Ark were a sample of the manna of the wilderness and Aaron's budding staff. The Ark was understood to be the footstool of the throne of God (2 Kings 19:15). The Ark led Israel through the wilderness across the Jordan River and around the walls of Jericho (reference). During these wanderings, the tabernacle was packed away and the Ark of the Covenant led the way, representing God's leadership of the tribes as they marched toward the promised land (Num 10:35-36).

A Māori reader considers the Ark of the Covenant a mauri (life principle) vessel. The Ark of the Covenant is the symbol and banner of God's presence in battle (1 Sam. 4:4), a connection made already in the desert in Num.10. 33-35, "When the Ark was to set out, Moses would say: Advance O Lord! May your enemies be scattered and may your foes flee before you!" The Ark is like a battle station from which God fights for Israel and, although not mentioned in every battle, probably went forth often and is referred to in passing as a regular part of the battle array (Judg. 4:14). As we

later discover in 1 Samuel, the Philistine army was terrified of the Ark itself and related to the Ark as if it were the very presence of God (1 Sam. 4:5-8).

During the battle(s) Yahweh's presence is spoken of often (Judg 20:18, 23, 26, 27, 28, 35). In using the Lord's name many times, I begin to wonder if it is a ploy to cover over the horrific rape and killing scene(s). I speak from one whose cultural events, ceremonies, meetings and gatherings are always governed by karakia (prayer rituals). Māori men and women going into battle or war zones still summon the presence of God.

When God appears as the decision maker in Judges 20:1-2 the congregation assembles in one body before the Lord at Mizpah. Four hundred thousand foot soldiers bearing arms present themselves in the assembly of the people of God. Twenty-two thousand Israelites are killed or wounded by the Benjaminites on the first day (20:21) and on the second day eighteen thousand (20:25). On the third day they draw away from the city of Gibeah toward the roads where the fighting takes place. The Israelites put the city to the sword, the people, the animals and all that remains and burn it (20:29-48).

All this time the evidence for a Māori reader that God is present lies in Judges 20:27:

> And the Israelites inquired of the Lord for the Ark of the Covenant of God
> was there in those days.

One of the difficulties of studying Māori philosophy from the outside is that it does not translate well into English. Mauri is a life force, a life principle. There are links between mauri and tapu (sacred) and mauri is said to come from atua or Māori gods. Māori talk about what is called physical mauri – ritually important stones or other objects that carry the weight of the divine presence.

For a contemporary Māori, to follow traditional ways is to involve appropriate rituals and spiritual entities such as mauri/mauri stones/objects. These are subject to traditional Māori laws rather than laws of science. Ancient ritual chants are recited that recognize the initial emergence of mauri from the chaos of Te korekore (nothingness).

> And Phinehas son of Eleazar, son of Aaron,
> ministered before it in those days (Judg 20:28).

In this verse a named character is introduced – Phinehas the grandson of Aaron and therefore a high priest – who ministers before the Ark of the Covenant reminding the

reader of God's presence.[716] He has already served with Joshua (Josh 22:13) and represented Yahweh against possible heresy (Num 25:7-9). Thus from a Māori viewpoint Phinehas is a tohunga (high priest), the mangai (mouth) of God. For a person to obtain the highest level as a tohunga he would have to possess the appropriate paternity and ancestry in addition to the specific skills and personal attributes deemed to be necessary.

I have noted that Phinehas stands in front of the reader (20:28), bearing both name and his whakapapa (genealogy). From a cursory reading the question might be asked "what difference does it make?" But my Māori lens says origin, genealogy, family, iwi, race and power are important. The stated pedigree of being a son of Eleazar, son of Aaron, increases his mana (status). It forces the Māori reader to engage with him and not be manipulated by the narrator's strategies of minimizing his station by positioning him away from the text, making him almost invisible. One would assume the author does not want Phinehas to be linked to the Levite whose position in the text is dominant. Everything the Levite does is in full view – the seeking of his wife, the hospitality scene, the journey home and stopping off at Gibeah and, to my disgust, allowing the abuse of his wife then slicing her body into pieces.

The Levite directs and almost controls the narrative. Phinehas on the other hand conducts his affairs away from the reader, he is the typical Māori tohunga or high class priest whose training evolves from sitting with long silences, watching and listening. Drawing on my own experience growing up in a Māori culture I recognized that some of the more powerful tohunga talked to trees, to the dead, to the waters, all who from outward appearances responded to him/her. Tohunga also carry a two-way aspect to their priestly or tohunga work. The first aspect is representing God to the people and secondly representing people to God. I imagine the Israelites were aware of Phinehas's gifts and his mana (authority) as mangai a te Atua (God's mouthpiece) as they travelled on three occasions to make their inquiries of the Lord.

When Māori went into battle they also, like the Israelites, were known to call upon God as well as their ancestors. During World War 1 and 2 the Māori battalion before going into battle sang the following hymn that symbolically represents te mauri (the life principle) and invokes the presence of Christ and decentres male hegemony – sexual, military and political. In fact, it shapes the uselessness of war, seeks the

[716] Most references to priests in the Old Testament involve the priests of the Mosaic covenant. These consisted of the Levitical priests in general—all qualified males of the tribes of Levi and the High priests of Aaron's family.

divine action and voice of Christ and remembers the tears of all the fallen. Perhaps it is an appropriate lament for the story of Judges 19-21.

Au, e Ihu, tirohia

Au, e Ihu, tirohia Arohaina Iho rā;
Whakaaetia ake au. Ki tōu uma piri ai;
I te wā, e ake ai Ēnei ngaru kino nei.
I te wā e keri ai. Ēnei āwhā kaha mai.

Tiakina mai ahau I te wā e rurea nei;
Aratakina e koe Roto te marino nui;
Aua au e waiho noa; Awhitia mai rā e koe;
Hipokina iho au. Raro i ōu parirau.

Ranea tonu ana mai
Tōu aroha atawhai; Kaha ana mai ko koe
Ki te muru i ngā hē: Puna o te oranga
Whakahekea tēnei wai, Kia pupū i roto nei
Tae noa ki te mutunga. Āmine

Oh Jesus look over me Show compassion
Allow me to come within your embrace;
At the times of distress when these angry waves seem to assail me
When the storm gets stronger Take care of me

When all around trembles You guide me
Toward lasting peace
Do not forsake me. would you embrace me
Cover me beneath your wings.

There is much of your abundant love and care
Your strength washes away all evil
Fountain of love, let this water cascade forth
And bubble from within me Until the end Amen

The Divine in all things

A whakapapa reading agrees with those biblical scholars who see God's presence in Judges 19-21, though recitation places these chapters within a frame that suggests the people have, in observing that they have no king, now dethroned God (despite their desire to invoke God's presence in battle). Hopa-Cribb, a Māori scholar, would fully agree. She views a Divine presence within names, events, places and exploits of humanity handed down through the generations as strands of history through whakapapa.[717] All of creation – landscape features, trees and plants, creatures, humanity – traces its ancestry to the divine parents Papatuanuku and Ranginui and, before them, to Io Matua Kore (the Parentless One), according to Marsden. As such it is impossible for the Divine not to be present, whether evil or good rules the day.

[717] Carolyn Hopa-Cribb, *Nga Atua-Māori: Gods and Goddesses,* (Cambridge: Kina Film Production, 2003), 1-10

Summary: A communal reading

The significance of whakapapa is the realization of one's identity. It is the backbone to a powerful source that belongs to each individual through the connections of evolution. Whakapapa helps us make sense of our world and allows us to explain where we have come from and where we are going.[718] It links to our ancestors to where we have come from, to our surroundings, to our tupuna (ancestors), to our whenua (land), to Ranginui (Sky father), Papatuanuku (Earth mother), our turangawaewae (standing place), to our whanau (family), hapu (clan), iwi (tribe), mountain, river and canoe. [719]

The book of Judges is a commentary on the community of Israel and whakapapa offers a methodology for a communal reading.

Whakapapa as an interpretive tool brought to bear on this text teaches us that all creation is part of God's story. It gathers people and the land across time and space into a weave. As it does so it gifts identity, name and voice to all creatures at all times and in all places, and acknowledges their origin in Papatuanuku (Mother Earth) and the Divine.

What the unnamed woman entrusts to us is the truth that even a long-standing and well-established community can disintegrate and fall into degradation without God's grace and persistent acts of providence. When Yahweh saves the Israelites from oppressors, God's action is not based upon Israel's repentance but upon God's compassion and grace and God's determination to maintain the covenantal relationship. In Judges 19-21 Yahweh is supposedly for the most part absent, allowing the Israelites to "do what was right in their eyes." But the reality on the ground is that Israel as a community of God is governed by atuatanga (a knowing of God) wherein the sovereignty of God is made manifest by the Ark of the Covenant and, ideally, through the work of the priests and the inquiry of the Lord. A major aspect of the degeneration that takes place in Judges is the disintegration of Israel's internal communal life.

The closing chapters of Judges 19-21 portray this starkly when the "Israelites" take up arms against the Benjaminites, one of Israel's own tribes. Life in the lands won by Joshua's generation is slowly eroded by generations who can achieve unity and justice only at a tremendous cost to Israel's distinct heritage.

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[718] Ani Mikaere, *Colonising Myths Maori Realities: He Rukuruku Whakaaro*, 287.
[719] Mead, *Tikanga Maori: Living by Māori Values,* 47; Barlow, *Tikanga Whakaaro*, 173.

Judges 19-21 offers a vivid historical comparison for contemporary violence perpetrated against women and land throughout Western society. In this patriarchal, imperialistic system, dominance, subordination, force and violence are excused as being simply natural. This text suggests that when God is not sovereign in a nation, violence and inhumanity grow and gather all up in their path.

For me to read the Bible as a Māori woman is to remain mindful of our nation's history, which promoted the philosophy of assimilation where a national (European) identity dominated any differences in cultural identity. For Māori, policies of assimilation and colonisation sought to transform Māori into the image of the coloniser by destroying our economic, political, cultural and social structures. According to Mikaere the most destructive of all, have been the disintegration of whanau (family) hapu (clan) and iwi (tribe).[720]

In my own life it meant that I was made to think Pakeha (English), speak Pakeha and write Pakeha for we were made to believe that English was the medium for success. I attended a Native School that aimed to civilize Māori children and prepare us for manual or labouring work. The school emphasized respect for the British Empire and the development of practical skills with little regard for cultural values. Māori became strangers in their own land seen as useful for entertainment, tourism, sport. Under brutal assimilation Māori became dispossessed and marginalized. As Consedine says,

> From the time of the signing of the Treaty of Waitangi until the mid-1970s Māori went from being an industrious, vibrant, economically viable and entrepreneurial society successfully adapting to a rapidly changing world to a dispossessed, marginalized, threatened and involuntarily minority population in their own country. [721]

The story of the Levite's concubine and all other victims in Judges 19-21 resonates with Māori people. On our own land, among those who claimed we could all be New Zealanders, we have been multiply raped of our inheritance, our identity and in some cases our life. The colonization of Māori men, offering them power through trade and negotiation, has added to the suffering and marginalization of Māori women. Papatuanuku, our Mother, has likewise suffered.

Māori people have occupied New Zealand for a thousand years. The image of the concubine's body cut into pieces in Judges 19:29, is aptly illustrated in the body of

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[720] Mikaere, *The Balance Destroyed*, 103.
[721] Consedine and Consedine, *Healing our History: The Challenge of the Treaty of Waitangi,* 404.

Papatuanuku cut up in Aotearoa as part of the brutal effect of colonisation. Māori did not see the land as an economic resource to be exploited. It was the heartbeat, the soul of the tribe. It symbolised a tribe's welfare, survival and wellbeing. It was also a historical document embedded with stories, songs and myths reflected in their relationship with the environment.[722]

Through all of this, whakapapa reminds us that despite the horrors we have been through and the horrors all who are marginalised, exploited, raped and victimized experience, no one is nameless, no one and no land is ultimately voiceless, and God, even if relegated to the background, rejected, or written out of the text, remains present in the wheiao and in the mauri (life principle) and tapu (sacredness) of all creation, including humanity, for we are all part of a communal story.

[722] Roberts, *Revisiting the Natural World of the Māori*, 33-56.

9. CONCLUSION: COMPLETING THE WEAVE

Reflections

Writing this thesis has been a long and often heart-wrenching journey filled with new openings, formidable challenges and unexpected encounters. It has been no easy task trying to capture the words and thoughts of our tupuna (ancestors), who stood in the shadow of their conquerors learning their language and helping the conquerors maintain and preserve their culture, mindset and worldview. As a consequence, completing this thesis has required an abundance of faith and karakia (prayer), alongside a deep and determined respect for my ancestors' truth.

The first time I read Judges 19-21 I was shocked by the extreme level of violence used against the women and those portrayed as Other in the text. The image of the savage rape of the woman in Judges 19 is analogous with the rape of indigenous land that symbolises the subjugation and marginalisation experienced by Māori postcolonial women. Reading Judges 19-21 under the influence of a colonised mind-set, I felt a strong connection with the women in the text so I began this project wanting to read Judges 19-21 as an indigenous Māori woman.

While reading the literature on Judges 19-21 I soon realized, however, that scholarly interpretations did not resonate with the reading my worldview was offering. This thesis is the only academic study of Judges 19-21 to be undertaken from a Māori indigenous perspective. Because no Māori has ever written a biblical PhD before it became apparent that I first needed to construct a hermeneutical reading framework to apply to the text.

Positioned in the shadow of the coloniser while reading Te Paipera Tapu (the Holy Bible) it was my grandmother Merekingi's passion and gift of weaving nga kete (baskets) that provided the metaphor for structuring this thesis. By picking up the weaving metaphor and thinking of the elements of a Māori worldview I began formulating a kete – a toolkit or framework for a Māori woman's hermeneutic. Drawing from the metaphor of weaving the first element was identified as Atuatanga (a knowing of God), the sacred or foundational strand. Secondly, kaitiakitanga, the warp and weft, guiding strands that connect the woven product to land, people and God. The third element was mauri, the principle energy that binds everything together. Finally, tapu and noa sets boundaries and protects the intrinsic value of the woven piece. All these elements were employed in the reading of Judges 19-21.

As I worked with these I in fact struggled to weave them together until it became very clear that for Māori the hermeneutical tool employed in all our gatherings and life together is whakapapa (genealogy). Whakapapa is the thread that binds humankind.

To engage with whakapapa in this way is a bold move. The accepted tool for interpretation amongst Māori academics currently is kaupapa Māori theory. But while kaupapa Māori (Māori protocol) sets and shapes the context, providing rules for engagement, I was seeking a weaving tool. Whakapapa is the means my people use for making connections, binding our three-world view together, and interpreting and articulating intrinsic realities.

I found myself asking some key questions as I formulated my hermeneutical lens. How did the earliest Māori readers determine the meaning of the biblical text? What tools did they bring to the interpretative process? How did Māori make sense of this complex and multi-layer world of Ancient Israel? What was it about the beliefs of the Israelite nation that our ancestors accepted to the extent of renouncing their own? How did Māori make connections with the Hebrew people mentally, physically and emotionally? Did Māori have a knowing of God before the arrival of the Gospel in Aotearoa in 1814?

As I pondered these questions and sought to employ whakapapa as a reading hermeneutical tool I uncovered five characteristics – classification, narration, inclusion, recitation and analysis – that can assist Māori in exploring biblical text.

There was a deep challenge in this journey of growing confidence and courage to stand as a Māori in front of the text. Colonisation has taught Māori that our stance is not good enough, that we must depend on the stand others have taken. In addition, to stand well in the academy as a Māori requires becoming fluent in two worlds and languages – Māori and Pakeha (European). In many ways this PhD required twice as much work as some.

Two things helped. Firstly, reader-response, as a recognized field within biblical scholarship, validates and enables Māori experiences and insights to make their contribution. Secondly, a deep connection with my own family and tupuna (ancestors) was re-forged in the midst of tragedy and deepened my stand as a Māori woman. Last year, in February 2015, my mum Aniwaihoroia passed away aged 91 years and a few months later my younger brother Reihana passed away also. As my family mourned them many questions were raised around their experiences in life and in death of walking closely between the physical and spiritual

worlds and being gifted in standing with a foot in two worlds. This gift is something that I as daughter and sister can bring to biblical text.

It was time to apply the hermeneutic to that difficult text, Judges 19-21. In doing so it became clear that where other scholars see the characters as nameless, Māori do not for all are woven into family and tribal lines. Where other scholars see the characters as voiceless Māori do not because even though the woman is not given a voice by the narrator whakapapa as recitation reminds us of her presence. What is more the land (whom others neglect) is present and speaking. And where other scholars see God as being largely absent from the text, as a Māori I see God throughout, including being with the Levite's concubine in her moments of desolation as she lay dying on the doorstep.

Looking ahead

I have offered a way forward for other Māori who would aspire to be interpreting the Bible to stand tall and offer their insights to the world. I have begun a conversation around the best tools that are available for Māori interpreters coming to the Bible and shown what whakapapa has to offer.

The project provides a Māori woman's reading of Judges 19-21 through the hermeneutical lens of whakapapa, proffering a new reading strategy for interpreting Hebrew biblical narratives. Apart from the insights revealed by the reading itself the reading framework with its facility to articulate Māori values, understanding and epistemologies within biblical scholarship is exciting, new and worthy of note.

Going forward I hope to work more with the hermeneutical tool offered here, applying it to other biblical texts and refining it further.

For those who have grown up in recent years able to go to school in kura kaupapa (total immersion Māori language schools) I hope that rather than rejecting Christianity for its links with colonization they might be challenged to reconsider the Bible as being relevant for them because they can read it through the lens of the Māori worldview as their tupuna (ancestors) and Merekingi did.

I do hope to engage in future projects in an even more robust critique of different biblical texts to further sharpen my hermeneutical tool, taking into account that it is a Māori concept and therefore must be supported by Kauapapa Māori. I also hope that my contextual adaption of these concepts will contribute to ongoing conversations in the field of biblical criticism. It is hoped that Māori can work towards

their own indigenous understanding of biblical text via a whakapapa (genealogy) lens.

It is hoped that this thesis will encourage other Māori students to take up future research in Biblical Studies. As revealed in the interpretative process this tool has immense potential to engage with postcolonialism, feminism, narrative and other literary approaches. Furthermore, whakapapa as a hermeneutic unpacks some ecological insights ignored by other readings. It reveals that a Māori woman's reading cannot ignore woman and ecology – ecofeminism – when interpreting biblical text.

Spring is in full flight as this work ends. Papatuanuku (Mother earth) has shed her winter garments preparing for re-birth and the receiving of new seedlings, welcoming new earthlings and celebrating the approaching of warmer months. Papatuanuku (Mother Earth) bursts forth with a new season, new life, colourful blooms, baby wildlife and crystal clear waterfalls at such an inspiring time of the year.

This project is my contribution to these new beginnings and hope. A work offered to Māori and to biblical communities with pride because this Māori woman's lens is good and powerful in its own right.

TE RARANGA KUPU: GLOSSARY

A

a/Atua	god/God
ahau	me/I
ahika	occupation rights
Amorangi	Diocese
Ao marama	world of light
Ao Māori	Māori world
Aotearoa	New Zealand
Aria	spirit
Atapo	Dawn
a/Atuatanga	Godship, knowing of god, theology,
Awa	river/waterways

H

Haere mai	welcome
Hakari	meal
Hapu	clan
Hariru/hongi	shaking hands/pressing noses
Hoki	return
Harakeke	flax
Hine-nui-te-po	Goddess of the Underworld
Hui	meeting

I

Ingoa	name
Inoi	prayer
Ingoa	name
Io	Supreme being
Io matua kore	God without beginning/Supreme god
Ira tangata	human life
Iwi	tribe

K

Kaitiaki	keeper
Kaitiakitanga	guardianship
Karakia	prayer/incantations/recitation
Karanga	call
Kaumatua	elder(s)
Kaupapa	process/procedures/protocol
Kete	tool kit/basket

M

Mihingare	Missionary
Makutu	black magic/place a spell
Mana	authority
Manaakitanga	hospitality
Manuhiri	visitor(s)

M

Māori	indigenous people of Aotearoa New Zealand
Marae	meeting place
Matauranga	knowledge
Maunga	mountain
mauri	life principle/Divine energy
Moteatea	poetry

N

Ngapuhi	main Northern tribe
Ngahere	bush/forest
Noa	ordinary/free from tapu

O

o	belonging to
ōhāki	dying speech/legacy
okiokinga	resting place
one	beach
oneone	earth, soil
oreore	lullaby
oriori	incite
oti	completed
ōu	your, yours

P

Pakeha	European/Westerners
pakiwaitara	oral stories
Papakainga	home dwellings
Papatūānuku	Mother earth
Poroporoaki	farewell to the dead
Powhiri	chant of welcome
Purutanga mauri	carrier of the life essence

R

Rangiatea	ancient home of Māori
Ranginui	sky father
Rongo	god of peace
Ruahine	first born females who ceased menstruation

T

Taitokerau	Northland
Tane Mahuta/Tane nui-arangi	god of the forests
Tangata	man
Tāngata	people/humanity
Tangaroa	god of the seas
Tangihanga	funeral ceremony
Taonga	gift
Taonga-tuku-iho	legacies passed down
Tapu	sacred
Tauiwi	alien/outsiders

T

Tawhirimatea	god of winds
Te aho tapu	the sacred thread
Te ao Māori	The Māori world
Te ao Pakeha	The Western world
Te aro-nui	
Te korekore	nothingness
Te Paipera Tapu	The Holy Bible
Te rangi	the heavens
Te reo	Māori language
Te rito	central shoot
Te whenua	natural world
Tihei mauri ora	sneeze of life
Tikanga	cultural tradition
Tinorangatira	self-autonomy
Tohunga	expert /specialized priest
Tumatauenga	god of war
Tumuaki	chancellor
Tupuna	ancestor

U

Upoko	head
Upoko o te ika	head of the fish
Uri	descendants
Urupa	ancestral burial ground

W

Wahine	woman
wāhine	women
Wahine iti	young woman
Wahi tapu	cemetery
Waiata	song/hymn
wairua	spirit
wairuatanga	spirituality
Wairua Tapu	Māori spirituality
Whakama	shy
Whakanoa	removal of restrictions
Whakapapa	genealogy
Whakaaro	thoughts
whakatauki	proverbs
Whanau	family
Whanaungatanga	family relationships
Whare karakia	Church
Whaikōrero	oratory/formal speeches
Whare waananga	house of higher learning
Wheiao	transitional liminal space
Whenua	land/placenta

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