Karanga: Connecting to Papatūānuku

Lynda Toki, Te Mamaeroa Cowie, Diane Menzies, Rangi Joseph and Rowena Fonoti

Karanga is the formal call of welcome in Māori culture. Māori are tangata whenua, the Indigenous people of Aotearoa New Zealand. Karanga as an expression of culture is more than a call: it is an aspect of intangible heritage. The call is performed by women, representing specific roles within traditional Māori culture, to transfer expertise and information (Ruwhiu, 2009). Karanga is the first voice heard when groups are ceremonially meeting, traditionally occurring as an exchange between senior and trusted women on behalf of the groups. In taking this role, the women assert their place in the extended section of the tribe or group, as well as in Māori ritual and protocol. The karanga may also be sent out to other indivisible life forms such as forests, creatures, mountains, rivers and metaphysical deities. It is an exchange between people, and between people and nature. The elements of nature – birds, insects, land, all life – hear and respond (Menzies and Wilson, 2020, p 60). Adopting a kaupapa Māori rangahau methodology (S Walker et al, 2006, p 331), this paper is based on wānanga karanga which took place at Te Whare Wānanga o Wairaka, held quarterly with practitioners. Karanga is practised as personal and group expansion of life experiences and knowledge of language, tikanga and customary traditions. This is related to land, place identity, and healing. Ancestral knowledge enables cultural practice in a contemporary world that can point to solutions for more sustainable ways of living with Papatūānuku | Earth Mother. This paper addresses how karanga as a cultural practice can enhance landscapes through relationships with land and by offering strategic ways to tackle wicked manmade problems, including biodiversity loss, climate change and pollution.

Karanga to Papatūānuku

Ka pū te ruha ka hao te rangatahi, nei ra ngā Māreikura e tū ana i tā mātou wā i runga i te whenua o Rangimatarau.

Te tū hei māngai tuku i te wā o nāianei. E tū nei hei kaitiaki mō te taonga whenua, rākau, wai Māori e hora nei i te whenua o Rangimatarau. E tuku mihi ana ki te taiao ki ngā taonga e whakaora ana i te ao o ngā ngāngara, ngā ika o te wai Māori, ngā tupu o Papatūānuku ki ngā Pā Harakeke.

Kia tata mai tonu e te whaea Papatūānuku, homai te kaha, te oranga ki te taiao i runga i a Rangimatarau kia tū tika, kia ora tonu ngā taonga o kui o koro ma, tiakina. Tiakina mai te taonga e hora nei Rangimatarau mo ake tonu.

Haumia hui e!

Taiki e!

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KEY WORDS

Karanga
Mana of wahine
Ritual
Cultural practice
Intangible heritage
Pōwhiri
Cultural landscape

RESEARCH

'Nau mai, haere mai, whakatau mai.'

The high-pitched call is sent out to assembled visitors across the sacred space of the Marae Ātea. At a conscious level, the echoing cry is one of welcome. At a higher level of consciousness, the call resonates with the first voice of creation, linking to all who have gone before. The call joins us to place and nature, conveying cultural knowledge and metaphysical understanding, rich in metaphor, spiritual ideas and life essence. The call creates reverberations in the mind; it alerts those who hear it and it carries power. Karanga, the call, is a solemn and practised ritual that draws callers and responders back to Te Moana-nui-a-Kiwa, the great ocean, the Pacific. Sailing canoes arriving in Aotearoa 1,000 years ago (S Walker et al, 2006, p 331) brought explorers and then settlers from East Polynesia. This culture, later termed Māori, held nature and people to be indivisible. The first ceremonies when landing were 'to give offering to a place' with prayers, as well as names connecting these new lands with those from the north east (Douglas and Bremner, 2017, p 37). Ancestral knowledge expanded as those settlers learnt about the new lands, better understood nature in Aotearoa and linked their identity to place and nature, and the place to people.

Karanga is an intangible aspect of cultural heritage that has been handed down from Papatūānuku, the Earth Mother. Karanga is a woman's role in traditional Māori culture and protocol. The first voice customarily heard is that of a woman, signifying her importance. Through their procreation role, central status in the family, and role in maintaining and transferring cultural knowledge, women communicate spiritual aspects (Ruwhiu, 2009). Sharman (2019) explains:

> The power of Māori women rests with the whare tangata, the house of humanity also encompassing the womb. … It is therefore irrevocably linked with the life-giving soil of Papatūānuku and the whare tangata as the potentiality for new human life. (p 26)

Traditionally viewed as a connection between the living and spiritual worlds, the karanga is steeped in tikanga (custom) and epitomises the mana of wahine — the power of women within the marae. It is a spiritual call that has been heard through generations of whānau (families) across the country (Rewi, 2012). Karanga is the voice of women that Papatūānuku and her children recognise and to whom they respond. Birds, other creatures, water, mountains, the earth and other aspects of our world respond to karanga that are directed to them.

The purpose of karanga may be to welcome, celebrate, grieve, recognise, give thanks and converse with nature. Karanga to Papatūānuku is delivered with great respect, but the call goes out loudly so that we can communicate on the level of tangata whenua (peoples of the land), bringing in all aspects of the natural world.

> We are creatures of te taiao [the natural world] that belongs to the whakapapa [genealogy] and includes all plant life, water life, things that fly, crawl, swim, breathe and move. And like all things we possess mauri [life force]. (Penetito, 2021, p 37)

Karanga is most frequently heard at official cultural welcomes, exchanging information through dialogue between kaikaranga (practitioners of karanga), to acknowledge the visitors on their arrival at a traditional marae or meeting place. It

is also used today to welcome births, for celebration at important occasions such as awards and to farewell the dead. Karanga is led by the deity Hine-te-iwaiwa, as Sharman (2019) writes:

> Hineteiwaiwa provides authority for those things pertaining to women … Her role is one of utmost importance for Māori women … Her attributes as a performer suggest that she could represent mana wahine forms of creativity, such as kapahaka, raranga, writing and other art forms. (pp 38, 41)

Karanga can be heard greeting the day, recognising deities of nature such as Hineahuone, the first woman, and Hine-te-iwaiwa, the deity of childbirth, weaving and the cycles of the moon; Hinemoana, the deity of the ocean; or Tangaroa, the great immortal of the sea. Karanga can be regarded as a way of life.

Karanga wānanga, as with other wānanga, are structured learning forums for in-depth discussion to achieve deeper understandings. Wānanga may be held to compose karanga, learn about the environment and each other, share skills, extend language ability and uplift women within the cultural context of marae and sacred learning. They are also conceived as expert forums for healing and cultural transmission. Participants may share their experiences, learnings, skills and individual journeys in karanga wānanga. They communicate the joy of Māori culture and the challenges and despair of colonial impacts on their land (Fleming, 2016, p 53), as well as language, customs, practices and previously repressed knowledge of healing, such as rongoā. Karanga practitioners, like other Māori practitioners of cultural skills such as moko (cultural markings), weaving, celestial navigation, massage and healing techniques, may pass their knowledge on through wānanga and other events.

As the first colonial government was establishing itself in Aotearoa New Zealand in the 1850s, it implemented policies of assimilation that began a succession of breaches of Te Tiriti o Waitangi. This treaty, the founding document of Aotearoa New Zealand, was signed between representatives of the Crown (the Queen of England) and some 500 Māori chiefs in 1840 (Ka'ai, 2004). Through policies that continued until recently, successive colonial governments crushed Māori customary knowledge, suppressed Māori language and confiscated their land. Laws forbade cultural experts, tohunga, from fulfilling their roles and responsibilities. An example was the Tohunga Suppression Act 1907, which introduced punishments for practitioners. This strategy of assimilation was repealed in 1962 but while in force provided for jail and fines, particularly for traditional Māori health practitioners, and suppressed the application of Māori knowledge. The Act stated:

> WHEREAS designing persons, commonly known as tohunga, practise on the superstition and credulity of the Maori people by pretending to possess supernatural powers in the treatment and cure of disease, the foretelling of future events, and otherwise, and thereby induce the Maoris to neglect their proper occupations and gather into meetings where their substance is consumed and their minds are unsettled, to the injury of themselves and to the evil example of the Maori people generally.

The intrusion and dominance of western philosophy and ideologies continue to impact and show disregard for Māori cultural practices. However, karanga and other Māori cultural rituals and skills are now more openly practised, passing

on the previously suppressed ancient knowledge and adapting understanding for contemporary situations. Karanga has supported the restoration of a Māori philosophy and a Māori praxis. Further, a Māori world view is applied while western ways of being and doing are rejected.

This paper begins by outlining the methodology and methods of karanga wānanga. It then sets out the themes of karanga practice and ritual, and the learning processes of the karanga wānanga previously held regularly at Unitec, a polytechnic in Auckland (now Te Pūkenga Unitec), Aotearoa New Zealand. The themes that follow explore the connection of people to space, place and nature and the communication of spiritual and metaphysical understandings; and the relevance of karanga to the current environmental crises. This section considers how people's knowledge that intertwines nature and healing may contribute to better ways of sustaining our world. The environmental crises are understood as biodiversity and habitat loss, environmental pollution, climate change and consequent impacts on nature.

The knowledge and experiences of five kaikaranga who participated in the regular wānanga are voiced individually as well as merged through the themes. However, these kaikaranga, who attended Tuu Puna Wānanga Karanga (which has now concluded after five years), speak with one voice to address the question:

> How does the ritual of karanga help to link people and cultural landscape, and how can this knowledge assist in the current environmental crisis?

The discussion and conclusion point to karanga ritual and the range of allied cultural practices enabling closer contact with nature and the living land through ancient and contemporary knowledge-sharing and dialogue. This responsive contact included monitoring cultural landscapes. By improving understanding of an interconnected relationship with the environment and encouraging closer observation, the sharing of knowledge of Indigenous wisdom could enable us to modify the world's current environmental trajectory.

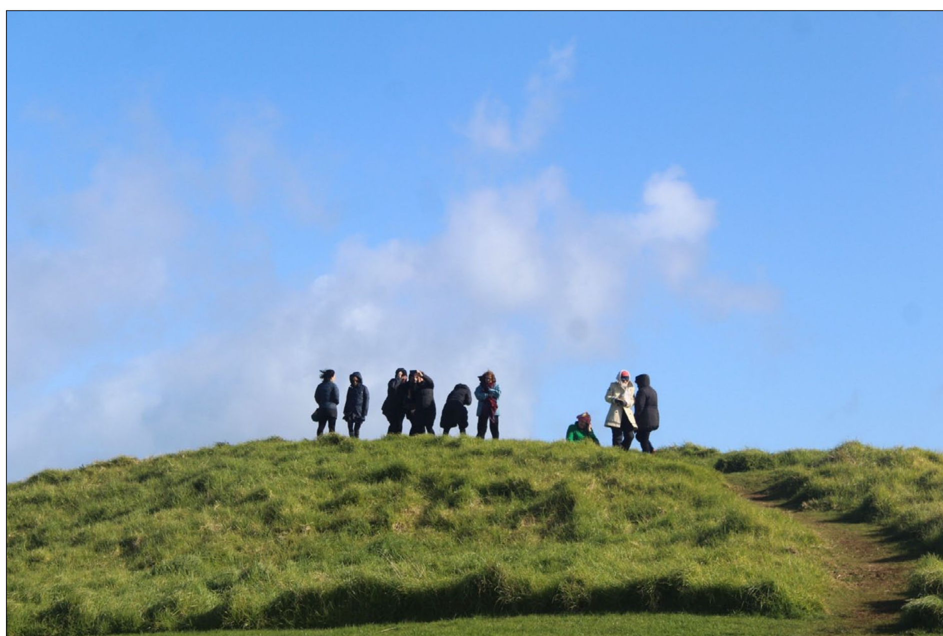

Figure 1: Puketāpapa | Mt Roskill, Tāmaki Makaurau Auckland, one of the several volcanic cones from which kaikaranga call to the environment, August 2020. (Photo: Estelle Lloyd.)

Methodology of karanga wānanga

The basis of the karanga wānanga methodology is that the source of our knowledge comes from Papatūānuku and it is the role of women to communicate with her.

> We are called to Papatūānuku in good times and bad. She heals us and nurtures us … And we honour and celebrate her when we access her rongoā. (Penetito, 2021, pp 37–38)

In response to the cultural context and practice of karanga, we adopted kaupapa Māori rangahau as our research methodology. Māori researchers developed this approach to investigate issues through a Māori lens rather than that of a western culture. 'The kaupapa Māori movement critiqued the dominant hegemony of westernized positivistic research' (Smith, cited in S Walker et al, 2006, p 331). The underlying principles and processes of kaupapa Māori rangahau are complex. They were developed as a response to previous research practice, which showed scant respect for mātauranga Māori (traditional Māori knowledge) or recognition of its legitimacy. Yet much of Māori knowledge is developed in the same way as western knowledge or science; that is, by conducting acute observation over long periods, testing ideas and developing bodies of knowledge as the basis of interpretation for further new knowledge.

A range of Māori principles provided a basis for the methodology, enabling research alignment, together with collective ownership and decision making. As Shayne Walker et al (2006, pp 333–334) initially identified, these principles are:

- tino rangatiratanga (self-determination and independence)
- social justice
- te ao Māori (a Māori world view)
- whakawhanaungatanga (relationships)
- use of te reo Māori (Māori language)
- whānau (family and extended family) centred.

Later additions to the principles are Te Tiriti o Waitangi and āta (growing respectful relationships) (Cram 2016). Linda Tuhiwai-Smith (2012) terms kaupapa Māori a social project that is concerned with the most immediate issues that Māori are facing (p 193). Whakapapa, or genealogy, as a foundation of mātauranga Māori is adopted as a concept to assist Māori researchers to interpret journeys and understandings (Mika and Paki, 2015; R Walker, 1990). In addition, Ngā Aho (Māori designers) have adopted three ethical principles for their writing, research and relationships: tika, pono and aroha, meaning using the correct approach, with integrity and love (Atatoa-Carr et al, 2012; Schollum-Whaanga et al, 2020). Those same ethical principles are applicable to the karanga wānanga.

Methods of karanga wānanga

Apart from wānanga and pōwhiri (traditional welcome), the protocol for our wānanga included a contribution, such as bringing stories, traditional songs and other knowledge to share. At the end of the session, a whakawātea (a farewell ceremony or, in our case, reflection) encouraged all to speak about experiences of karanga as applied practice. It was an opportunity to feel the wairua (spirit), and to look forward to returning to home places with greater knowledge and a stronger sense of connection.

Other methods of learning and communication include leadership and mentoring by kuia (female elders), who may be visitors with skills to share. Te Raina Ferris of Ngāti Kahungunu shared her leadership knowledge through Poupou Karanga from 2014–2016. Kuia Wharetatao King (until her death) shared her extensive knowledge through applied practice. Whaea Lynda Toki and Te Mamaeroa Cowie then led the wānanga. Their applied practice of cultural rituals and mātauranga emphasised te reo me ōna tikanga, karanga me ōna kawa (calling in the appropriate language and correct custom and protocol); wāhine (women) who are capable and willing to stand as kaikaranga.

Karanga as practice and ritual

How do you explain the intangible? How do you talk about bubbling spirit from deep inside and the nervous energy and tension (and later exhaustion) that come with the responsibility of calling on behalf of ancestors? How do you communicate responses received from deities, from the environment and from the landscape?

The karanga may be a welcome from the hosts of a marae, both to the living manuhiri (visitors) and to the spirits of the dead. The kaikaranga from the marae starts proceedings by piercing the air with her call, delivering her greeting to those who have passed on and the living, on one held breath. Kaikaranga from the visiting group – the kaiwhakautu – return the karanga on behalf of the manuhiri. Each group honours the other, weaving a continuous 'spiritual rope' that 'pulls' the manuhiri on to the marae (Rewi, 2012). Karanga is the indivisible link between women and te taiao (environment), women and Kurawaka (the place where the first woman was shaped and moulded), women and Papatūānuku. Karanga expresses values such as caring and the interrelationship of people with te ao tūroa (the natural world).

> Tiahuia Grey helped me take my first shaky steps into the ritual of karanga in the 1980s. Tiahuia was adopted as whāngai [foster child] to Princess Te Puea and spent her early years on Tūrangawaewae Marae. She was a leader at Te Herenga Waka, the Victoria University of Wellington Marae, a kaikaranga, and encouraged me to shout to the quarried cliffs behind the marae to strengthen my voice and confidence. Later I learned the rhythm of karanga, like a surging incoming and outgoing tide, as the breath repeats that rhythm. Although I was learning te reo [Māori language], I knew that my fluency was inadequate. That is why, when I heard there were karanga wānanga at Unitec 25 years later, I was keen to take part even though through work commitments and lack of application, my te reo had all but disappeared.

Another wahine tells her journey with karanga, which began when she was a rangatahi (young person) attending Waitakere College. Her commitment to learning te reo Māori and participation as a proud member of her school's kapahaka (Māori cultural performance) group were of utmost importance to her.

> It was also at this time when Linda Keogh (our kapahaka teacher) pulled me under her wing and began to teach me how to karanga. Every time we returned to either of our marae (as a family) after gaining this knowledge, I found myself being asked by kuia to karanga. Although not comfortable doing so, it would be seen as disrespectful had I said 'no'.
>
> As a kaiako [teacher] working within a kōhanga reo [an early childhood centre that uses the Māori language], I have been privileged to implement my learning of karanga alongside children under the age of five. From the first

time I called to the landscape within the kōhanga reo, I witnessed various tamariki [children] give their own expression of karanga. One little girl aged four used two dolls as she mimicked a conversation through karanga between the two. This went on for a few weeks before she acknowledged the sun. One morning I had arrived at work to witness the same little girl asking the sun to shine through karanga as she was cold: and the sun shone on her. This was witnessed by two other staff members.

Other examples of children learning from karanga include boys walking around with their spades in the air making deep voices as if they were doing a whaikōrero [speech]. And last but not least, under-two-year-olds mimicking my actions and words as best they can. The expression 'poipoia te kākano kia puāwai' [nurture the seed and it will blossom] best illustrates the development that has occurred for these tamariki. The practice of karanga within my place of work has also connected these tamariki to their cultural identity as young Māori who will also be our future leaders.

Karanga wānanga processes

The karanga wānanga were held four times a year as weekend events to enable those who were far away to travel to the Unitec marae, our venue (figure 2). Each karanga wānanga commenced with a pōwhiri, which in turn was initiated by the first call of the kaikaranga from the hau kāinga (host people from the marae) and followed the kawa (protocol) of the Unitec marae. For our wānanga, we generally started our pōwhiri late afternoon on the Friday, partly so that those who travelled a long distance could attend, but also so that we followed the custom of being welcomed on to the marae before dusk. The pōwhiri also enabled us as students to apply in practice our learning and build confidence.

In 2017 I heard about a karanga wānanga that would be under the direction and guidance of Lynda Toki and Te Mamaeroa Cowie. Although I attended part of the first three wānanga, I did not commit to these wānanga until the fourth wānanga of that year. Five years on I have realised the importance of

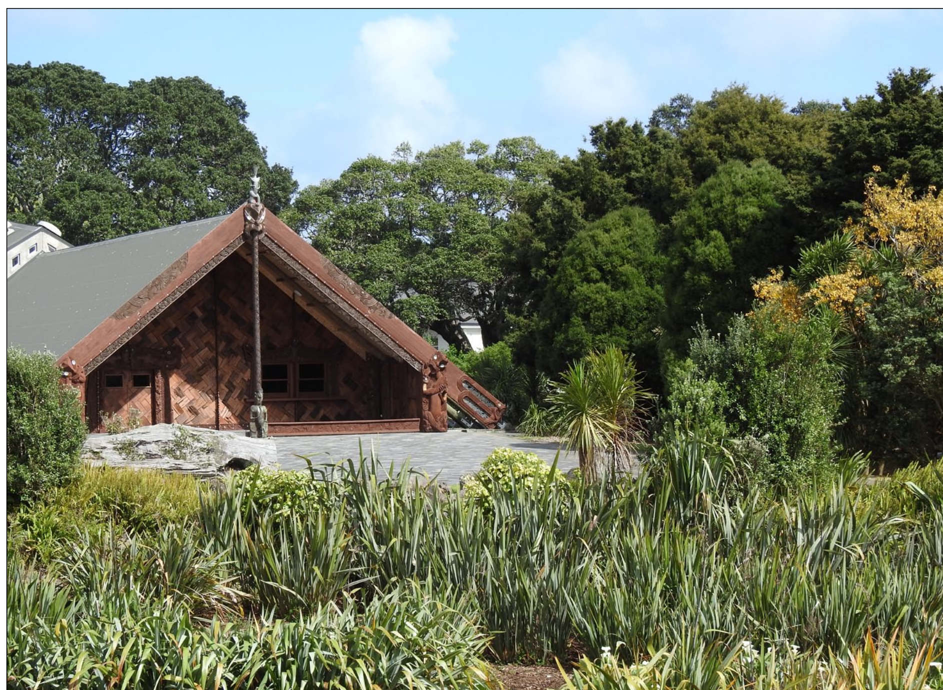

Figure 2: Ngākau Mahaki, Te Noho Kotahitanga Marae, with the ātea extending to the morning sun, at Te Pūkenga Unitec (as it is now known), September 2020. (Photo: Diane Menzies.)

> my relationship to our atua [deities] and our taiao or natural environment. Karanga has ignited within, the spiritual connections developed with our atua and the taiao. As taonga [treasures] of our atua are acknowledged, my personal connections with them have enhanced; therefore, an understanding of self has occurred.

The kaikaranga at the wānanga were experts in a range of fields that are relevant to the practice: midwifery, childcare, design, environmental management, botany, weaving, management and counselling are examples. The combined knowledge, together with careful observation over time, contributed to a deeper understanding of the environment, as well as the impacts on her.

> We are the callers to Papatūānuku and her children, the women who assemble for a weekend noho [overnight stay] on a marae. We arrive to share our lives over the interim, to learn and communicate healing customs handed down from Papatūānuku, which enhance health. Through our personal and group responses to our welcome, we attempt to reflect the ihi [power and force], the wehi [awe] and wana [excitement] of karanga. Nothing is as it appears to be in karanga wānanga, but is as it should be.

Mornings were always started with karakia (prayers) and often karanga at dawn on the ātea, when we greeted the pūkeko (figure 3) and other creatures outside, including the ancient rocks and pā harakeke (flax garden) nearby. The day concluded in a similar way, with kōrero (conversation), waiata (songs) and karakia.

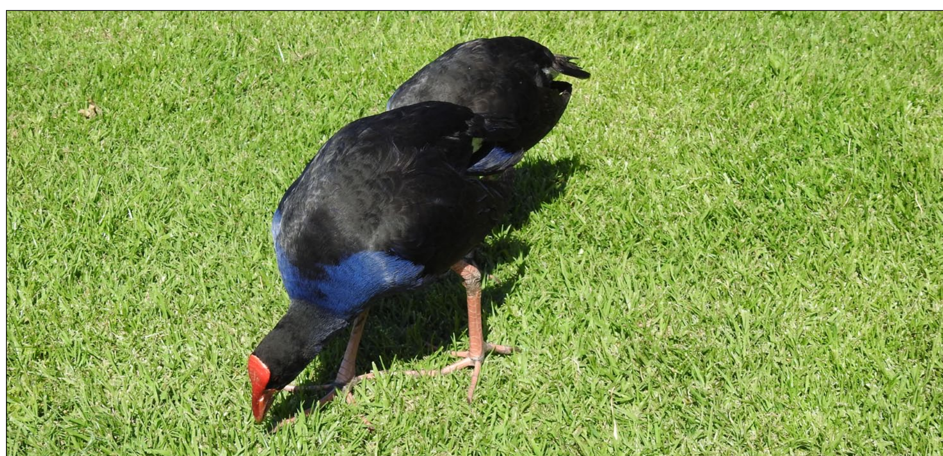

Figure 3: Whānau Pūkeko at Rangimatarau, Te Noho Kotahitanga Marae, October 2020. (Photo: Diane Menzies.)

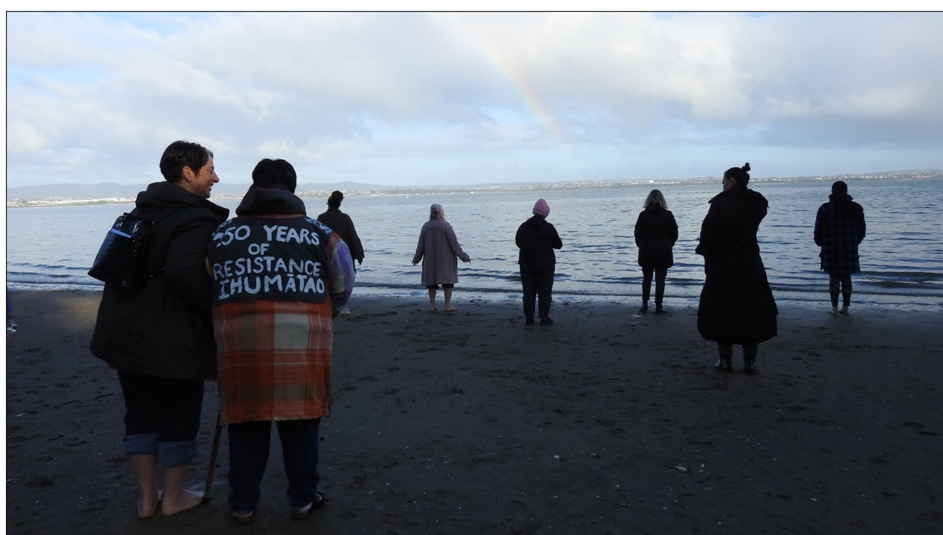

Figure 4: Kaikaranga send out messages to Papatūānuku and deities of the sea, early morning at Taiaharau, August 2020. (Photo: Diane Menzies.)

The karanga wānanga encouraged participants to build relationships with tūpuna (ancestors) by composing karanga. Participants then practised their new karanga within the landscapes and the natural world, calling in and to forests (figure 5), from the top of ancient mountains such as the volcano Puketāpapa (figure 1), from the seashore (figure 4), to the animals at the zoo (figure 6) and to sacred streams.

The regular experience of visiting the foreshore to honour Hinemoana, the creator of all the species of the sea (Sharman, 2019, p 42), was a highlight. We called to her and her uri (offspring), the gravels, sands and sea creatures, and monitored the health of the water, and te ngau o Hinemoana, which nibbles away at landforms, more so now through human-induced climate change (Turei, 2020).

One visit was an opportunity to share our practice with a family who had arrived at the beach with ashes of their nanny, who had wished to be returned on her death to her beloved beach where she walked and fed the birds every day. The family planned to scatter the ashes in the sea where people were swimming. On hearing of how this nanny had walked the beach and cared for the birds, our kuia gently explained that we should let the birds decide where the ashes were to be placed. Out went the karanga, which received an immediate response from pigeons: they flew towards a pōhutukawa tree at the back of the beach. The ashes of the family's nanny now nestle among the roots, where flax was later planted. We as a group of students joined the family with karakia and waiata. They departed, having carried out their obligation to their nanny, feeling elated, supported and nurtured through a cultural process.

As passionate women, we practised and shared knowledge in composing and performing karanga. While intensely serious about our own tikanga (correct practice) and cultural beliefs, we also enthusiastically learnt from other cultures such as in dancing hula, carrying out voice practice through joik (Sami traditional calls) and having instruction in yoga as a way of releasing tension and increasing fitness. The karanga wānanga emphasised key principles such as manaakitanga (generosity and hospitality), whanaungatanga (relationships, which provides a sense of belonging), kaitiakitanga (responsibility to ensure the practice of karanga continues) and mana tangata (respect for each other). Wairua is fundamental to karanga, the link between the human spirit and the environment and the significance of that link. The energy and essence regularly beckoned the women back to these karanga wānanga for 'grannies', wishing that they could be there more often.

Connection of people to space, place, nature and the metaphysical

Article two of Te Tiriti o Waitangi acknowledges that Māori are to maintain rangatiratanga (chieftainship) of that which is taonga (Kā'ai, 2004). As well as seeing te reo Māori as a taonga, Māori consider the landscape, all waterways that surround Aotearoa and all creatures that inhabit these areas to be taonga under article two. Māori view their relationship with the land and waterways as one of kinship – therefore, the land and waterways are taonga. Land has never had a price tag on it for Māori; rather, they acknowledge the relationship they share with the landscape as whakapapa (R Walker, 1990). The whakataukī (saying) 'Ko au te whenua, ko te whenua ko au' (I am the land and the land is me) further enhances this cultural belief.

> One of my first learning experiences at Te Noho Kotahitanga was accompanied by a feeling of confusion when calling to stones. After thinking about the whakapapa of stones, I understood that they are ancestors from a very long time ago, and geology is a platform for nature. This changed my understanding and removed mental barriers. I am still learning tikanga, te reo and customary practice but the ritual and rhythm of karanga, like a tide moving in and out, is gradually flowing into and through me.

Place – that is, being on the marae Te Noho Kotahitanga and in the wharenui (meeting house) Ngākau Māhaki – is vital for tika, pono and aroha. The wharenui has a special essence or wairua imbued in it by the carvers, whose skill and art tell innumerable stories and histories of events and people, and about the people who have visited and shared their emotions. In addition, being in the taiao – whether visiting the sacred puna (spring) in the Unitec campus, Te Waiunuroa o Wairaka, or the pā harakeke, Rangimārie, or whether stepping into the sea or calling from a mountain during a blizzard – heightens the experience and forces focus on the words and vibrations, and to whom they are sent. We travelled regularly to nearby mountain tops (figure 1), forests (figure 5) or the seaside to call to the land, water and nature, and linked these visits with fortuitous events such as support for the sacred land at Ihumātao.

Ihumātao is a cultural landscape on the coastal edge of the Manukau Harbour in Tāmaki Makaurau Auckland. Its rich volcanic soils were treasured by Māori settlers ever since the first of them arrived here 700 years ago. Many legends of metaphysical discovery link this land and mana whenua, who identify with the land. The colonial government confiscated Ihumātao (along with much other Māori land) in 1863 for what it considered to be opposition to the government. The land was made available to a colonial farmer, whose family 100 years later sold the remaining 32 hectares in their ownership to Fletchers Construction, an international development company. Mana whenua were deeply concerned that the processes of earthworks, subdividing the land into 480 small building sites and constructing houses would affect the intangible connections between the landscape and the existing papakāinga (village) and so alienate the land. A group of Māori 'cousins' (SOUL) occupied the land and their protest gathered passionate support from other Māori. More recently the government agreed to purchase the land and to negotiate a means for mana whenua to reconnect to their land (Short and Menzies, in print).

Illustrating the importance of place, Renata (2021) wrote:

> An ironically timed unplanned visit to Ihumātao triggered an immediate reminder of what the wairua of whenua sends through a Māori soul. Because if hearing a kuia karanga whilst standing on sacred whenua that is facing imminent contested development does not snap one's mindset back to a te ao Māori perspective, I am not sure what could. (p 40)

Karanga incorporates aspects of ancestral knowledge and pepeha (speech identifying ancestry) to connect people to place, and landscape to identity (Knox, 2021, p 67), and are imbued with metaphorical and poetic references as well as those of deep history. Family and tribal identity is known by the mountain (and her stories), by the river and other waters and by other markers in those landscapes. Karanga also recognises the trauma of colonisation, the loss of land and land connections, the damage continuing to be done to the environment, the impotence of poverty, the continuation of racial violence and discrimination,

and lack of social cohesion and justice in Aotearoa. It is deeply emotional and spiritual as Shearer (2021) explains of an artwork:

> We understand her as the kaikaranga, the woman who performs the karanga. Her call welcomes the visitor, creating a safe passage for them to enter, while simultaneously opening the portals that bring the living, the dead, the whenua and the present moment all together. (p 62)

As an example of the application of karanga, Ngāti Whātua Ōrakei sent out a pānui (notice) in 2020 for kaikaranga to meet on Ōwairaka (Mt Albert), an extinct volcano. The purpose was to recognise the attack of a young woman who had been abused for her Māori moko kauae (traditional markings on the jaw) while walking on Ōwairaka. Hundreds responded and assembled in a large circle to address this wrong through peaceful karanga and karakia. Others walked to the top of the mountain to call as well.

Karanga creates a spiritual portal between people and environment, nature and place. In connecting to place, karanga speaks to place attachment, the affective bond or link between people and specific places (Shroder, cited in Fleming 2016, p 35). It also incorporates the concept of whakapapa (genealogy and connections), an essential element of belonging and identity.

Whakapapa 'is how Māori understand the creation of the universe and all its elements', including place and space (Fleming, 2016, p 47). This is interconnectedness. Encapsulating the soul or spirit of a person, wairua is fundamental to the world view of Māori (Fleming, 2016). Wairua is a 'profound sense of connectivity between Māori and all aspects of the universe' (Elder, cited in Fleming, 2016, p 56) and is felt by those calling. Men engaging in whaikōrero also connect with nature. Knox (2021) explains how he practises in this way:

> Connecting to the environment by acknowledging the atua (for example, Tangaroa when by the sea, or Tāne-mahuta when in the forest); the mountains, streams, kaitiaki (spiritual guardians, including taniwha, plants and animals); and the tūpuna of that place. This allows us to enter a space harmoniously, to weave the energies of the place into our kōrero and enhances the quality and efficacy of the whaikōrero. (p 67)

Figure 5: Niho Tapu Kei Runga – the top dam ripples as kaikaranga call to water and skies in Te Wao Nui o Tiriwā, August 2019. (Photo: Estelle Lloyd.)

The karanga may recognise that 'a landmark, a river, a mountain, a rock, may be an ancestor' (Salmond, 2021, p 27), and may greet the new day, respecting deities, nature and people. The voice and ritual of karanga and karakia are directed to the natural and metaphysical world and all within and beyond, carrying and receiving important messages.

All kaikaranga understand what cultural landscape is, although they may express the concept in different terms. Ūkaipō (source of sustenance, origin, real home) is a term significant to one's sense of belonging, a place of connection that is heartfelt. It is one's cultural landscape with historical, meaningful memories and often where intergenerational placenta have nurtured growth of whānau, hapū (subtribes) and iwi (tribes) over the centuries. Cultural landscape is where many of the calls are sent and where many responses and signs are received.

Karanga in response to the current environmental crises

Kaikaranga respond to the beliefs, rituals and understanding required for cultural landscape, and to the wisdom derived from practice that is needed to resolve the current environmental crisis. They share their learning and memories, and explain how karanga can link those lands and landscapes that teach and form the people – whose knowledge and connections for their part made the land (or landscape) a cultural landscape – and how Indigenous knowledge might guide the contemporary response to environmental impacts.

> Through ongoing experiences of karanga as a tauira [student] of both Lynda and Te Mamaeroa, I continue to observe the environment with care. Having experienced the wonder and magic of karanga during these wānanga, I further understand my commitment to Papatūānuku. Such experiences include fish jumping out of the water, birds flying and singing, trees waving and rocks showing us their faces/bodies.
>
> All this occurs in response to karanga and other answers have other impacts, such as a rāhui [restriction] on people being able to visit the Waitākere ranges when their presence is impacting the forest; or barriers being placed at certain maunga [mountains]. Tangata whenua have placed a rāhui on the forest in the Waitākere ranges to try to limit the debilitating spread of a bacterial disease in the soil (*Phytophthora*), which has caused many ancient (and young) kauri trees to die, and is spread by visitors' boots on forest tracks. 'Toitū te whenua, whatungarongaro te tangata' (people come and go but the land remains): should we all do our work in caring for Papatūānuku through the generations of our families, Papatūānuku will continue to provide.

With or without treaties, advocates of the invaders' instruments need to confront the insecurities that encourage delusions of grandeur and emphasise perceived threats that work against ceding the balance of political power to the voices of cultural landscape. That is, if governments genuinely gave legislative effect to cultural voices of landscape, populations would not be distracted by the futility of the 'majority versus minority' debate and the state of humanity would once again be a priority. One needs only to reflect on the present state of the health of the planet to recognise that it is the cultural voice that honours landscape and it is the cultural voice that speaks to the landmasses and waterbodies through karanga, karakia, ceremony and other cultural instruments.

Furthermore, it is the cultural mind, body and soul that hears and responds to the call of cultural landscapes. For this reason, the cultural practitioner need not be of my landscape to hear her cries, concerns and pain; nor do I need to be of theirs when I'm there. Consequently, the balance in reciprocity is distinctly recognised due to the cultural relationship with one's own landscape. Unfortunately, responsibility in reciprocity remains a struggle for foreign policies to keep that balance – balance being the operative instrument!

> When I left for overseas, Whaea Lynda encouraged me to karanga at each conference I attended. I found in Morocco (and everywhere I called) that the ritual was respected and in tune with local people and visitors. In calling to animals and creatures, we become more attuned to changes, seeing their reaction to increasing traffic, population pressure and pollution. Observation, rather than continuing to consume more, to rush, to ignore, enables us to realise that devastation is occurring to plants and animals, that action needs to be taken, and this calls for unity as we have not previously known it.
>
> Not only has karanga reinforced cultural connections with space, place and time but it has reinforced for me and others who we are as Māori. It has made clear our roles and responsibilities as Māori in the care and protection of the landscape and waterways. Karanga is a valid and practical exercise in restoring a cultural identity.

Discussion: connecting to cultural landscape

As a response to context and landscape, the vibrations and sounds of karanga go out to the landscapes of Aotearoa, and help to keep the interconnections with people alive, in a similar way to keeping the home fires burning. The sounds, words and vibrations are adapted to contemporary situations, and can be linked with and support western scientific solutions to current issues. An example of how the two

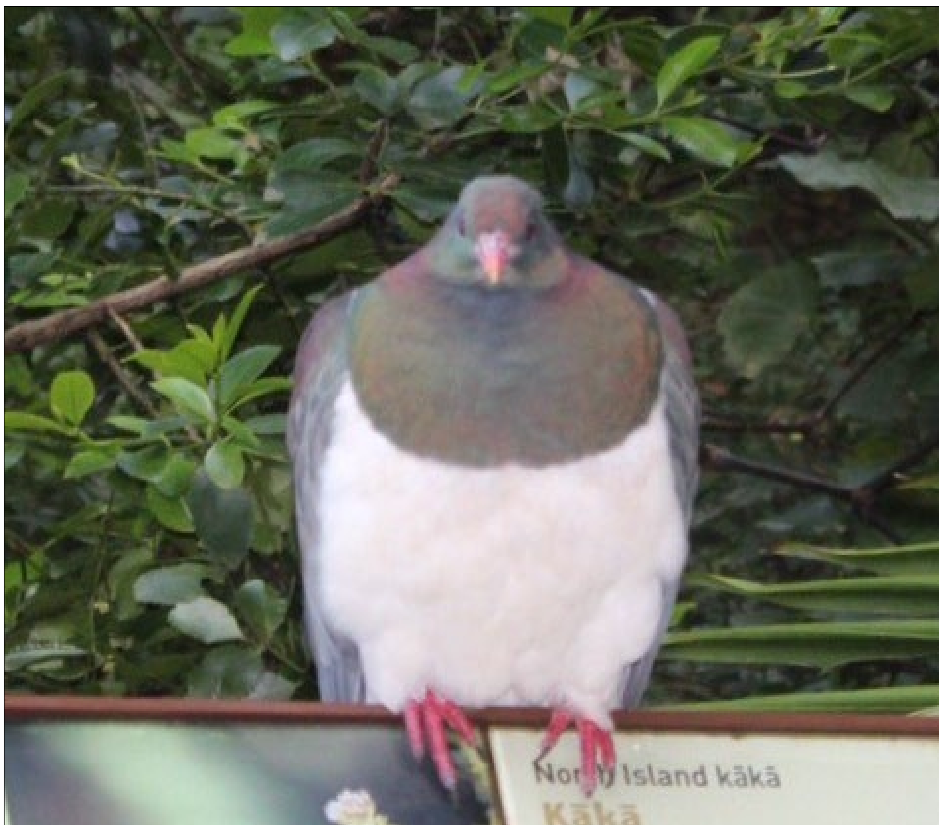

Figure 6: A well-fed kererū (wood pigeon) listens to kaikaranga as we acknowledge birds and animals in their constructed habitats at the Auckland Zoo, August 2019. (Photo: Estelle Lloyd.)

world views can work together is the custom of rāhui, which is similar to ancient Arab conservation techniques of rest and recovery for stressed biodiversity. Karanga have supported iwi and hapū initiatives for protecting Te Wao Nui o Tiriwā, Waitakere. Kaikaranga also might confront or call on metaphysical beings or address cultural justice issues.

'Ko au te awa, ko te awa ko au' (I am the river and the river is me), like other prophetic expressions, is indicative of the distinct Māori relationship with cultural landscapes. It is because of this relationship that Māori are able to empathise with other Indigenous nations regarding the constant interference of post-colonial ideologies and methodologies that continue to subjugate the relevance of cultural voices to their landscapes.

That is, environmental courts worldwide fail to uphold the integrity of their respective treaty obligations to the original peoples of cultural landscapes, and subsequently fail to recognise the entire landmass (including continents) and associated waterbodies as cultural landscape. One need only to reflect on the health and wealth status of cultural landscapes that existed before colonial invasions to recognise the significance of cultural relationships, applications and expertise. It is only when the courts and their respective political bodies accept this evidence and the definition of cultural landscape as we have explored it in this paper, that they may evolve to a position of trust to give meaningful effect to their instruments of engagement with tangata whenua.

The kaikaranga who took part in the wānanga had a diversity of professional training, skills and backgrounds as well as considerable experience. Together, it was possible to consider and develop different responses and ideas for protecting place and making connections with people and place, and then take those ideas back to diverse places. This in turn brought us back to listening to the whenua, to Papatūānuku, to birds, to shellfish in the sea, and especially to the soil, to better understand environmental impacts.

Shearer (2021) writes:

> When we listen closely, we can hear not only different frequencies of vibrations but also the whakapapa of beings, ideas and 'spaces' resonating within them. While different understandings of the world are revealed in the different creative sonic responses to a listening of the sounds of the whenua … there are, at times, recognition and resonance across cultures and genres, and at other times there are profound differences that need to be acknowledged. If we listen closely to the sounds of the whenua, what might we learn from her network of relationships? (p 63)

Conclusion

We asked: How does the ritual of karanga help to link people and cultural landscape, and how can this knowledge assist in the current environmental crisis? In response, we have explained how the custom of karanga maintains old and contemporary reo. The daily use of te reo Māori through karanga supports culture and other rituals. Exploration and repetition of narratives of inseparable nature and people, events, whakapapa and connections support the presence of hapū and iwi in cultural landscapes, as a stake in the ground. The observational and listening roles of kaikaranga also provide opportunity for monitoring and practice to sustain cultural landscapes, and for planning and policy, enabling further progress towards self-determination for hapū and iwi.

Restoring the balance of the natural environment inclusive of its ecological and human communities will not be achieved without restoring the balance of power to the Indigenous peoples of cultural landscapes. As long as political powers continue to exacerbate this imbalance and prioritise western science over Indigenous expertise, along with profit over humanity, the global environmental crisis will continue on the current trajectory towards spontaneous combustion. Of what value then would financial or political profit be if humanity and the planet are no more?

By tapping into ancient knowledge, new perspectives can be understood. This in turn can be augmented by western science and policy when that may be helpful to broaden understanding. We need to work together with all available knowledge and deep understanding of and respect for people, place and environment, if we are to have a future. Acting as the eyes and ears connecting gateways to worlds, kaikaranga can suggest options for unity in tackling wicked problems for those in decision-making roles to take up.

Karanga

Karanga Te Ao

Karanga Te Pō

Ki a Ranginui e tū iho nei

Ki a Papatūānuku e takoto ake nei

Ki a Rangimatarau e hora nei

Ki ngā taonga a Te Waonui a Tāne e tipu ake nei

Ki ngā wāhine pūrotu e mahi i te reo karanga ki ngā maunga whakahī

Ki ngā awa tapu, ki ngā mātāwaka, ki ngā marae maha o te motu

Ki ngā whakatipuranga nō tuawhakarere, a whānau, a hapū, a iwi e

Ki a rātou mā kua mene atu ki te pō, haere atu rā

Ki ngā taonga puukenga hei whakamana ngā taonga kaitiaki a Rangi rāua ko Papa

Tēnei te mihi maioha me te manaakitanga ki a koutou katoa

Kia kaha rā, kia manawanui ake ai te maia me te rangimārie

Ki te noho kotahitanga i runga i te ngākau mahaki e

Tēnā koutou katoa!

Glossary of Māori words and phrases

(te) ao Māori	a Māori world view
(te) ao tūroa	the natural/established world
aroha	love, empathy and kinship
āta	growing respectful relationships
atua	deity
hapū	subtribe
hau kāinga	home, local people of the marae, home people
Hineahuone	the first woman who came from the soil
Hinemoana	the ocean personified, a deity
Hine-te-iwaiwa	the deity of childbirth and parturition
ihi	power and essential force
iwi	tribe
kaiako	teacher
kaikaranga	caller, the woman (or women) with the role of ceremonial calling
kaitiakitanga	responsibility to care for and nurture the land (and people)
kaiwhakautu	the person who replies on behalf of the visitors
kapahaka	Māori cultural performance
karakia	invocation, prayer
karanga	a ceremonial call; call
kaupapa Māori rangahau	a Māori research methodology
kawa	ancient protocol
kōrero	talk, conversation
kuia	elderly respected woman
Kurawaka	the place where the first woman was carved out of the soil
mana of wahine	authority and prestige of women
mana whenua	(those who have) customary authority over the land
manaakitanga	generosity and hospitality
manuhiri	visitor, guest
maunga	mountain
marae ātea	courtyard – the open area in front of the meeting house, where formal greetings and discussions take place
mātauranga Māori	the body of Māori knowledge originating from ancestors, including the Māori world view and perspectives

mauri	life force
moko kauae	traditional Māori jaw tattoo, which is regarded as an assertion of tino rangatiratanga and mana motuhake
nau mai, haere mai, whakatau mai	Welcome, come and meet us.
noho	overnight stay in a meeting house
pā harakeke	flax garden grown for weaving
pānui	announcement, notice
papakāinga	village
Papatūānuku	Earth Mother
pepeha	a speech identifying ancestry
pono	true, honest, sincere
pōwhiri	the ritual ceremony of encounter
pūkeko	swamp hen or rail, *Porphyrio porphyrio melanotus*
puna	spring
rāhui	restriction
rangatahi	youth
rangatiratanga	chieftainship, right to exercise authority
Ranginui	Sky Father
(te) reo Māori	the Māori language
rongoā	Māori medicine and medicinal practices
(te) taiao	the natural world, environment
tamariki	children
Tangaroa	the great immortal of the sea
tangata whenua	peoples of the land
taonga	treasure
tika	appropriate, right
tikanga	correct procedure or customs, deeply embedded in the social context
tino rangatiratanga	self-determination and autonomy
tohunga	priestly expert or healer
tūpuna	ancestors (singular tupuna)
ūkaipō	source of sustenance, origin, real home
uri	offspring, descendant
wāhine	women (singular wahine)
waiata	song
wairua	spirit, soul, essence
wana	excitement

wānanga	an in-depth discussion
wehi	awe
whaikōrero	oratory
whakapapa	genealogy
whakataukī	proverb, saying
whakawātea	farewell ceremony, reflection
whakawhanaungatanga	the process of establishing relationships
whānau	family, extended family, close friends
whāngai	the traditional act of fostering
wharenui	meeting house

ABOUT THE AUTHORS

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Te Mamaeroa Cowie, currently kuia and senior cultural advisor Regional Forensic Psychiatry, has a background in employment and teaching in secondary and tertiary education spanning over two decades. Her role as kaitiakitanga of te paparahi o Rangimatarau (guardianship of the land of Rangimatarau and all it encompasses) is a selfless commitment to uphold its inherent foundations with the ancestress Wairaka. It is the sacred responsibility to ensure those future generations not yet born will experience the taiao and its wairua within urban life: a living spirit co-existing within all elements of Rangimatarau is the taonga to be preserved for eternity. Karanga provides all opportunity to entreat Papatūānuku to call in everything that is from above, below, within and the outer worlds to heal all within the latitudes. That leads to enlightenment and harmony to all that is!

Dr Diane Menzies, Rongowhakaata, Aitanga-a-Māhaki, ONZM, has a PhD in resource management, and qualifications in horticulture, landscape architecture, business and mediation. She has worked for local and regional governments, and has been a director for Ministry for the Environment and an elected local government representative. Other past roles include Commissioner of the New Zealand Environment Court, contributing to judgments and mediations, and President of the International Federation of Landscape Architects (IFLA). Diane is a member of Ngā Aho (Māori designers' network), the International Council on Monuments and Sites (ICOMOS)–IFLA International Scientific Committee on Cultural Landscapes and ICOMOS New Zealand, and a trustee of the Landscape Foundation. She is a director of Landcult Ltd and her research focuses on Indigenous cultural justice.

Rangi Joseph, of Māori, Irish and Jewish descent, is a cultural practitioner and kaikaranga of indigenous landscape. A former kaiako of environmental management with Te Wānanga o Aotearoa, Maniapoto, she has a passion for the protection and preservation of cultural land and waterscapes that inspires her continued defence of and advocacy for indigenous therapeutic jurisprudence and the elimination of post-colonial interference. Rangi is not intimidated by political administration processes, making her a formidable advocate for the lawful recognition of the significance of indigenous voices, expertise and relationships with cultural land and waterscapes.

Rowena Fonoti is of Māori and European descent, with iwi affiliation to Ngāti Kahu and Ngā Puhi. A former kaiako and lecturer, she has a background in early childhood education (ECE), holding both a Bachelor of Teaching ECE and a Master of Education. In her current work with mokopuna in a kōhanga reo, she makes karanga part of her cultural practice on a daily basis. An active participant in a karanga wānanga, Rowena recognises the importance of te reo Māori, tikanga Māori, Te Tiriti o Waitangi and the relationship Māori share with the landscape. Through active implementation of karanga, Rowena believes these relationships continue to grow and deepen.

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