Taura Here: A contextual review of knowledge related to the study, Tangohia mai te taura: Take this rope

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RESUMEN
Es una práctica generalmente aceptada que la escritura de investigación debe incluir una revisión de la literatura que sirve para ubicar el estudio dentro del campo de investigación. Sin embargo, en la investigación indígena, la dependencia excesiva de la literatura publicada como depósito de conocimiento puede ser problemática. Al considerar la tesis descriptiva más larga “Tangohia mai te taura” (Toma esta cuerda), este artículo argumenta que una revisión del material escrito debe entenderse como un hecho que nunca debe deshumanizar las narrativas históricas ancestrales, y los depósitos olvidados de experiencia que existen en las indígenas tradicionales (confiabilidad, orígen, documentación, historia, parábolas, narraciones de cuentos). Como una extensión de esto, la indígena exige que nunca debemos olvidar las experiencias vivas de injusticia también deben enseñar los conocimientos de las comunidades conocidas genéticamente y narrados oralmente, como valores depósitos de conocimiento.

Keywords: Conocimiento Indígena; Mokomoke; Investigación guiada por la práctica; Te ao Märi; Reviviendo de conocimientos; Whakapono.

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RESUMO
É amplamente aceito que a revisão da literatura inclua uma revisão da literatura que sirva para localizar e estudar dentro do campo de investigação. No entanto, na pesquisa indígena, a dependência excessiva de literatura publicada como depósito de conhecimento pode ser problemática. Ao considerar a tese de dissertação mais longa: “Tangohia mai te taura” (Pega esta corda), esse artigo argumenta que uma revisão do material escrito deve entender-se como uma narrativa que nunca deve deshumanizar as narrativas históricas ancestrais, e os depósitos esquecidos de experiência que existem no indígena tradicional (confiabilidade, origem, documentação, história, parábolas, narrativas de contos). Como uma extensão disso, a indígena exige que nunca devemos esquecer as experiências vivas de injustiça também devem ensinar os conhecimentos das comunidades conhecidas genéticamente e narrados oralmente, como valores depósitos de conhecimentos.

Palavras-chave: Conhecimento Indígena; Mokomoke; Pesquisa guiada pela prática; Te ao Märi; Revivendo do Conhecimento; Whakapono.

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1. INTRODUCTION

Tangohia mai te taura: Take This Rope

1. INTRODUÇÃO

1. INTRODUÇÃO

By 1864 the region of Whakatāne had a substantial agricultural economy including a Māori-owned shipping fleet. Following an accusation of spying for the government, the missionary Carl Völkenner, was hanged then beheaded at Ōpōtiki on March 1865, after a meeting called by visiting Pai Mārire leaders unsuccessfully argued that the missionary should be spared, the Crown emissaries had demanded his death. Although Whakatāne casualties (amounting to approximately ten percent of the population), in an unmarked mass grave. Although later pardoned, the scapegoat for the hanging was the researcher’s ancestor Mokomoko who was imprisoned and hanged.

By 1864 the region of Whakatāne had a substantial agricultural economy including a Māori-owned shipping fleet. Following an accusation of spying for the government, the missionary Carl Völkenner, was hanged then beheaded at Ōpōtiki on March 1865, after a meeting called by visiting Pai Mārire leaders unsuccessfully argued that the missionary should be spared, the Crown emissaries had demanded his death. Although Whakatāne casualties (amounting to approximately ten percent of the population), in an unmarked mass grave. Although later pardoned, the scapegoat for the hanging was the researcher’s ancestor Mokomoko who was imprisoned and hanged.
confident with the contemporary quest for social justice and reconciliation. Particularly notable is Walker’s description of Opōtiki’s thriving economy in the period preceding Vilivili’s arrival in 1861. Walker contends that the military invasion of Opōtiki in 1860 was a turning point that changed the future of Te Wahipounamu forever. He argues that Vilivili’s death prophesied annihilation for the Crown’s intervention and heralded the end of economic prosperity for the tit (tribe) with the confiscation of 144,000 acres of land.

McDonnell (1987) discusses how Vilivili, against the advice of his friends, returned to Ōpōtiki with Rāk Greer. The boat was carried by a group of subtribes which led Vilivili’s death. The publication ‘The Church Ministry’ (1865) accords the incidents in a distinctly binary time. It describes Pāi Mārie as “inanimate” and its recording of events reflects the prevailing attitude of the writers in colonial lands. Details of the death of Vilivili are described in sentimental detail, but the description only partly on European accounts. The next portion Māori as animate (living, Vilivili as a complex but kindly man. Greer (1926) continues the emphasis on the ‘inanimate’ of the missionary by pointing out that whose advice was of his remaining speech. Vilivili took responsibility for arranging the legacy payment to a Māori woman from his European husband’s estate. The missionary Greer (1926) describes Vilivili as stating, “I am ready” after knowing in praying and talking with his killers.

In the early colonial period, the Anglican church was known as the Colonial Missionary Society (CMS) and Vilivili, a German Lutheran, served for the organization when he came to Aotearoa. In Ōpōtiki Vilivili can be argued that the church missionaries during the early colonial period of Antemaria were producers of their times. According to Finch (1971):

“The Church is the colonist’s voice in a white man’s Church, a Christian Church. It does not call the colonials to the ways of God, but to the ways of the white man, the ways of the master, the ways of the opium (p. 7).”

Certainly, the church’s role as a voice of European imperialism is widely acknowledged (Dunn, 2002; Finan, 1967; Saal, 1994; Stuart, 2007). The circumstances surrounding Mokowhiri and Vilivili will be well documented (Amano, 1996; Binnie, 2002, 2007; Walker, 1977). However, Wells (2014) provides the most prominent account Vilivili’s killing and the role of Kerewa Te Ra Te Ara (Dunn, 1977). Wells’s writing is explicit and attempts to address many of the traumas with the historical text of Vilivili’s death. For some Vilivili was subdivided, then dissected and prepared by one of the missions in the manner of a mushroom (local food). For many, Vilivili’s head (in the most tragic part) joined part of his body. The tradition of鲁能的 killing was cut off the head of your enemies and removed the brains and eyes by consuming. The remains were preserved using traditional practices including mean cooking and burning in dark cells. Wells claims that the Te Ra took the missionary’s head into his house and placed it on the altar in front of a congregation. He then drank from the chalice filled with Vilivili’s blood (this was a symbolic reference to the blood of Christ). It is purported that Te Ra consumed the eyes, one representing Governor Grey and the other, Queen of England. Unfortunately, when Te Ra consumed the eyes of a child he committed a sacrilege.

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133 Taura Here: Uma revisão contextual do conhecimento relacionado com o estudo, Tangahe ma te taura te taha e kia mārama

134 Taura Here: Uma revisão contextual do conhecimento relacionado com o estudo, Tangahe ma te taura te taha e kia mārama

5 The blood of Christ in this instance refers to the sacrament of the Eucharist. This ritual symbolically re-enacts the disciples of Christ eating bread and bread as his body and the cup of wine as “the new covenant in my blood” (Luke 22:20). In the ritual drinking of wine and eating of bread, Christians

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133 Taura Here: Una revisión contextual del conocimiento relacionado con el estudio, Tangohia ma te taura te taha e kia mārama

134 Taura Here: Una revisión contextual del conocimiento relacionado con el estudio, Tangohia ma te taura te taha e kia mārama
the second eye, it became stuck in his breast. For the many Māori gathered at the church, this was seen as an "arakahu (bad omen)."

From a European settler perspective, this act was seen as "barbaric." According to Wells (2014), Te Ra could claim extreme provocation to defend his actions. This includes an (unspoken) relating to an incident at the battle at Rangitukia in the Waikato. Here, under the guardianship of missionaries, a number of women and children were burned alive in their sleeping houses. Among them were Te Ra’s wife and two daughters. It is perhaps little wonder that Te Ra, according to Green’s (1920) account, wanted Víllemor’s body to be tossed in the dogs.

Wells suggests that after the killing of Víllemor, Te Ra was forced to flee to Te Ūria Tūmano of the Ngāti Tūhoe people. Here he was watched by Government forces and the enemy of Ngāti Te Ra, Ropata Whakawhakawa (of Ngati Porou). On December 17th 1871, Te Ra was handed over to his pursuers as payment for the Ngāti Tūhoe people who had lost their lives while hiding him. On January 5th 1872, Te Ra was tried and hanged in the Napier prison. Wells (2014) counters that Governor Capel conceived as Te Ra’s execution to thrust near Māori uprisings. Wells maintains that Te Whakatāhina did not agree with the killing of the missionary and provides evidence that Mokemake sought to help Víllemor escape his execution. Howe (2014) describes in detail the execution; the day before he was hanged Charles Baker baptised Mokemake and then accompanied him to the gallows. According to Howe's account, over 200 people came to witness the execution, which concluded with the poignant realisation that Mokemake sang as he faced death.

The death of Mokemake had a significant effect on Te Whakatāhina that continues to the present day. Huge tracts of land were confiscated, valuable buildings, cultural goods were engineered and the thriving economy destroyed. What is significant when comparing written literature to oral accounts of local witnesses who have genealogical links to the incident is the difference in emphasis within knowledge repositories. Māori tribes are known as tangata whenua (people of the land), and our knowledge is often related to detailed whakapakanga (ancestry), genealogical connections and sovereignty over tangata whenua. There is also detailed knowledge of events and pain experienced when the Crown forced us to become tenants on our own country and on land that doesn’t belong to us. There are also oral accounts of the pain of manufactured guilt where whenua were made to feel responsible for something they had no part in doing. Finally, there is also detailed knowledge of events and pain experienced when the Crown forced us to become tenants on our own country and on land that doesn’t belong to us. There are also oral accounts of the pain of manufactured guilt where whenua were made to feel responsible for something they had no part in doing. Finally, there is also detailed knowledge of events and pain experienced when the Crown forced us to become tenants on our own country and on land that doesn’t belong to us. There are also oral accounts of the pain of manufactured guilt where whenua were made to feel responsible for something they had no part in doing. Finally, there is also detailed knowledge of events and pain experienced when the Crown forced us to become tenants on our own country and on land that doesn’t belong to us. There are also oral accounts of the pain of manufactured guilt where whenua were made to feel responsible for something they had no part in doing. Finally, there is also detailed knowledge of events and pain experienced when the Crown forced us to become tenants on our own country and on land that doesn’t belong to us. There are also oral accounts of the pain of manufactured guilt where whenua were made to feel responsible for something they had no part in doing. Finally, there is also detailed knowledge of events and pain experienced when the Crown forced us to become tenants on our own country and on land that doesn’t belong to us. There are also oral accounts of the pain of manufactured guilt where whenua were made to feel responsible for something they had no part in doing. Finally, there is also detailed knowledge of events and pain experienced when the Crown forced us to become tenants on our own country and on land that doesn’t belong to us. There are also oral accounts of the pain of manufactured guilt where whenua were made to feel responsible for something they had no part in doing. Finally, there is also detailed knowledge of events and pain experienced when the Crown forced us to become tenants on our own country and on land that doesn’t belong to us. There are also oral accounts of the pain of manufactured guilt where whenua were made to feel responsible for something they had no part in doing. Finally, there is also detailed knowledge of events and pain experienced when the Crown forced us to become tenants on our own country and on land that doesn’t belong to us. There are also oral accounts of the pain of manufactured guilt where whenua were made to feel responsible for something they had no part in doing.

2. MĀORI DOCUMENTARY MAKING

The blood of Christ in this instance refers to the sacrament of the Eucharist. This ritual symbolically re-enacts the disciples of Christ eating bread and drinking wine during a Passover meal. At this event, Jesus is said to have instructed his followers to “Do this in memory of me” while referring to the Eucharist. This ritual is said to remember the sacrifice of Christ.

Howe is a clergyman and president of the Anglican Church Society. During his research, he interviewed Te Riaki Amoamo, a respected Whakataua (elder) and the bishop of the Hākoni Ringatōri faith in Ōhākowhā, Dr. Mokomoko’s bones to Te Whakatau āhei from the Mount Eden Prison mass grave where his body had been buried since 1886.
The second realm of knowledge that contextualizes this thesis relates to counter narratives generated by Māori filmmakers who seek to examine un sanctioned historical accounts of land confiscation and cultural misrepresentation. In this regard, these documentaries are of interest in positioning this study. These began to surface in response to a significant challenge to Māori invisibility in the New Zealand media that had its origins in the 1960s. However, it wasn’t until the mid-1970s that the pioneer Māori filmmaker Barry Bruce-Byrne documented Tangata Whenua was aired on national television. Stephen’s note chart that then:

Māori people were rarely seen on television... the Māori language was almost never heard on the airwaves, and the whole spectrum of social and political issues important to Māori people were largely ignored both by radio and TV (Stephen, 2010, p. 206).

Against this backdrop of exclusion and invisibility, it is unsurprising that resistance dominated early Māori film making. The move towards Māori telling Māori stories coincided with Māori activism of the 1960s and 1970s. Ngā Tamarua (The Māori activist group), the Māori Language Society and later, the Māori Council became instrumental in bringing Māori issues to the fore (Meredith, 2009; Te Rito, 2000; King, 2003; Walker 1990). This included challenging Māori invisibility in the media. Significantly, a submission on the broadsheet by the New Zealand Māori Council in 1976 called for specific Māori programming on television (Boyd Hall, 1985, p. 197).

The following documentaries are indicative of this push towards Māori storytelling that drew heavily on oral accounts and unacknowledged texts like correspondence, diaries, and knowledge contained in carving, songs (sung) and local recollections.

**TANGATA WHENUA (1974)**

Barry Bruce-Byrne (Ngāi Apa)

Seems as a pioneer in the indigenous film industry, Bruce-Byrne coined the term ‘the fourth cinema’ to describe indigenous film making (Murray, 2000). In 1974 he produced a six-part ground-breaking television documentary series that challenged European stereotypes about Māori. For the first time Māori became visible, authentic and demand an space in the media. Tangata Whenua was especially significant because of its honest and intimate look at tribal traditions and the meaning of land from a distinctly Māori perspective.

**PATU (1983)**

Merence Mitu (Te Aranui, Ngāi Whahowhahowaha)

Pojo documented a volatile period in recent history when Māori joined the anti-apartheid movement against South Africa. The 1981 rugby tour ignited violent clashes with the police, with demonstrative facing police future while others were attending rugby matches. However, the event deeply divided within Māori (Māori families). While some members attended the games, others were protesting against the intimidation of apartheid. In Gisborne, Springboks were welcomed on to marae (Māori cultural complex). Mitu’s work especially drew attention to tensions that existed between Māori and the state. The work documented people barricading the road marae, and her house being raided by the police to secure footage of protesters. Mitu noted that she learned from that experience the insight as a film maker, that justice social. Inherent to its narrative are the complications of the relationships societies (i.e. It is evident to part from the investigation of Ratana’s views that the Ti Whakatūkikōanga to understand the flow of themi in this way that progressed the results). Rāmapu: its narrative contains basically the events Ti Whakatūkikōanga so we have resumed.

2. DOCUMENTAL MAORI

El segundo ámbito de conocimiento que contextualiza esta tesis es el conocimiento generado por cineastas maoríes que recuerdan relatos históricos ocultados de resistencia de terrenos y autonomías culturales. En este sentido, estos documentos son de interés para situar este estudio. Estas comenzaron a surgir a raíz de una resistencia a la invisibilidad de las mujeres en los medios de comunicación de Nueva Zelanda que tuvieron origen en la década de 1960. En consecuencia, fue hasta mediados de la década de 1970 cuando el documental Tangata Whenua del director maorí coproductor Barry Bruce-Byrne se emitió en la televisión nacional. Stephen señala que hasta entonces:

Reza en su obra en el medio de la televisión... el último cine maori que se inició en los medios de radio, y todo el conjunto de cuentos vecinales y políticas importantes para los maoríes se ignoraron en gran medida tanto en la radio como en el telespectador (Stephen, 2010, p. 206).

En este contexto de exclusión e invisibilidad, no es sorprendente que la resistencia tuviera como primeros pasos mujeres. El movimiento hacia las mujeres para contar historias maories coincidieron con el último cine de las décadas de 1960 y 1970. Ngā Tamarua (el grupo activista maorí), la Sociedad de Lenguaje Maori, y, más tarde, el Consejo Maori se convirtieron en instrumentos fundamentales para acceder a la luz los problemas maories (Meredith, 2009; Te Rito, 2000; King, 2003; Walker 1990). Esto incluía desafiando la invisibilidad de las mujeres en los medios. Significativamente la presentación se realizó sobre el proyecto de ley de radiodifusión del Consejo Maori de Nueva Zelanda en 1976, pedía una programación específica para el medio en la televisión (Boyd Hall, 1985, p. 197).

Los siguientes documentales son indicativos de este impulso hacia la narración maori que se basa en gran medida en relatos orales y textos inéditos como correspondencia, diarios y conocimientos contados en tallas, voza (concepción) y recuerdos locales.

**TANGATA WHENUA (1974)**

Barry Bruce-Byrne (Ngāi Apa)

Visto como un pionero en la industria cinematográfica maorí, Bruce-Byrne acuñó el término “el cuarto cine” para describir la lucha cinematográfica maorí (Murray, 2000). En 1974 produjo una innovadora serie documental de televisión de seis partes que desafió las stereotypes europeas sobre los maoríes. Por primera vez los maoríes se hicieron visibles, autónomos y protagonistas de espacios en los medios. Tangata Whenua fue especialmente significativo debido a su enfoque honesto e intimo a las tradiciones tribales y al significado de la tierra desde una perspectiva distintamente maorí.

**PATU (1983)**

Merence Mitu (Te Aranui, Ngāi Whahowhahowaha)

Para documentar un periodo volátil y limitado en la vida de las mujeres maoríes se unieron a la resistencia antiapartheid contra el África del Sur. El rugby de 1981 desencadenó violentas protestas con la policía, con manifestantes enfrentarse contra la policía mientras esperaban a la petición de rugby.

En resumen, estos documentales son indicativos de este periodo. En Gisborne, el Springbok se recibió...
Taura Here: Una revisión contextual del conocimiento relacionado con el estudio. Tangohia mai te taura: toma esta cuerda

Robert Pouwhare (Tūhoe, Ngāti Bukka, Pākehā)

Like Pouwhare this documentary dealt with defiance, flag defacement, and civil disobedience, framed within a Māori milieu. It explored the tension and volatile relationship between the Crown and Tūhoe and their resistance to beginning. The documentary captured the spirit of Tūhoe and the grievances of all the tribes, including Whakataha. It included footage of the Waitangi trial hearing in the marae to recount grievances over disputed land. The Māori activist Tūhoe Rūʾi recounts the day the hearing was filmed.

We wanted them to show the bad and good, and Tūhoe outrage and disgust at the way we have been treated for 268 years. (The Crown) destroyed people’s houses and burned their crops and we wanted them to feel that yesterday. We wanted to demonstrate to them what it feels like being powerless. The continuation and subsequent occupation have had a devastating effect in Tūhoe over the past 109 years.

These early documentaries may be contextualised by a growing number of television series written and directed by Māori film makers. Significant among these (either by content or approach) impact on my inquiry are:

Rangikura (1992), episode in the television series Waka Hia that focused on the story of my ancestor Mokemewa. This episode involved visiting locations pertaining to the hanging and breaking with kanuka (either) and descendants of Mokemewa who were preparing for a kiss to demonstrate the consequences of the government's pardon.

Maxwell’s (1992), Programme 19 of the television series Meri Pounamu. In this work Ernie Leonard discussed the media’s portrayal of the pardon of Chief Mokemewa.

Stephen’s (1996) 50-minute, Episode 1 of the television production The New Zealand Wars: The East Coast Wars. This documentary began in Ōpōtiki and examined the 1606 land wars between Māori of the east coast and the Crown.

Teiritchi and Mahitahi’s (2004), 30-minute episode from the documentary series Tūhoe. This documentary uses letters, manuscripts, photographs, paintings and whakatauki accounts to create a narrative about the death of Ūpoko and the consequences. From the perspective of Peetone Hāwera who at 15, was arrested along with Mokemewa and others, for the murder of Ūpoko.

Grant’s (2011), Waka Hia - Television documentary series Ti-Akoko aroha, that profiled the kanakata Ti Rūihi Amenusa who grew up in Ōpōtiki and researched the history of the area.

Douglas (2013) 30-minute, third episode of Where Taiao. VIDEO (Stephen Angus Church. This video offers an account of what happened to Ūpoko in Ōpōtiki, through the ‘eyes’ of the whare kanaka (church building).

Pouwhare documented a period volatile in the history recounting when the māori were united in military control over the aortebul against Seabirds. The grief of rugby in 1901 provoked extraordinary violent actions with the police, with manifestations extraordinary human police against those outside a period of rugby.

Sin embargo, el evento dividido profundamente a los relatorías Māori (tribu maorí). Miró algunos indígenas acusaron a las jugadas, otros protestaron con la inmunidad del aportebul. En Gisborne, los Springboks fueron recibidos en marae (complejo cultural maorí). El trabajo de Māori Bari se especializó en la atención sobre las tensiones que existían entre los māori y el estado. El trabajo documental a personas hiriendo el camino al marae, y va en camino abriendo para la policía para obtener imágenes de los manifestantes. Māori acusó que aprendió de su experiencia la percepción como causa, que hacia donde apuntar la cinta cuando filme tiene consecuencias. En este caso, ellos su familia fueron objeto de brutalidad policial por proteger a las personas que filmó.

Tūhoe, una historia de resistencia (2005)

Robert Pouwhare (Tūhoe, Ngāti Bukka, Pākehā)

Al igual que Pouwhare, este documental trata sobre el desafío, la profusión de banderas y la desobediencia civil, enmarcado en un estado moderno. Despliega la tensión y violencia y la desobediencia civil para la reconstrucción. El documental captura el espíritu de Tūhoe y los agravios de todas las tribus, incluido Whakataha. Incluye imágenes de la audiencia del tribunal de Waitangi en el marae para recuperar las quejas sobre las tierras en disputa. El activista Tūhoe Rūʾi relata el día que se filmó esta audiencia.

Preguntas que existen el cultos y el bien, y la indicación de disputas de Tūhoe por formas que no han tratado durante 268 años (The Crown) destruyó las casas de las personas y quemó sus cultivos y ganadería que símites en ese ayer. Preguntas desesperan, lo que se centra en imponer: la continudad y la posterior colonización es tema de afecto desarrollado en Tūhoe durante los últimos 109 años.

Estos primeros documentos pueden ser contextualizados por un número creciente de series de televisión escritas y dirigidas por cineastas maoríes. Importantes entre aquellas que ya sea por contenidos o enfoque impactan en mi consulta son:

Rangikura (1992), episodio de la serie de televisión Waka Hia que tiene como tema la historia de nuestro anciano Mokemewa. Este episodio revisa visitar lugares relacionados con el enfrentamiento y combinar con kanukas (antecesores) y descendientes de Mokemewa que estaban preparados para un día para discutir las consecuencias del tránsito de gobierno.

Maxwell’s (1992), Programa 19 de la serie de televisión Meri Pounamu. En este trabajo, Ernie Leonard analizó la representación que causó los medios del tránsito del juez Mokemewa.

Stephens (1996) 50 minutos, Episodio 1 de la producción televisiva The New Zealand Wars: The East Coast Wars. Este documental continuó en Ōpōtiki y examinó las guerras terrestres de 1606 entre las maraes de la costa este y la Kota."
Bennett and Bennett’s (2017), 33-minute documentary, "The New Zealand Wars: Stories of Nga Puaka," provides a comprehensive overview of the key events and figures involved in the conflicts. The film includes interviews with experts and reenactments of key battles, offering viewers a deeper understanding of the historical context.

Bennett and Pihama’s (2017), "Stories of Tainui," explores the rich cultural heritage of the Tainui people, highlighting their history, traditions, and contributions to New Zealand society.

Douglas’ (2017), "Waka Huia - Religion," delves into the spiritual beliefs and practices of Maori people, showcasing their unique religious practices and the role they play in Maori culture.

CONCLUSIÓN

En este capítulo se ha revisado una variedad de fuentes críticas y académicas que abordan el tema de la historia Maori. Se ha destacado la importancia de estas fuentes para entender la historia y cultura Maori. Se ha discutido la importancia de la perspectiva indígena y la necesidad de abordar la historia desde una perspectiva más equilibrada.

CONCLUSÃO

Neste capítulo, foi realizada uma revisão crítica de várias fontes académicas que abordam o tema da história Maori. Destaca-se a importância destas fontes para entender a história e cultura Maori. Foi discutida a importância da perspectiva indígena e a necessidade de abordar a história de uma maneira mais equilibrada.

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What is the most important thing in the world?
It is people!
It is people!
It is people!