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# Ihirangaranga: Source vibrations and Indigenous women

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## Abstract

Indigenous thought reminds us that a wind, a movement of creation has always and continues to breathe into and through us. Having regard for and living in alignment with the flow of this wind facilitates wellbeing and was the primary concern of our original Māori institutions. *Ihirangaranga* are sound vibrations that continue to carry and impart these source vitalities. Indigenous women have a unique role in embodying and expressing these vibrations. As Māori sound science practitioners at Te Amokura Centre for Wholeness and Total Wellbeing we continue ancient traditions of healing and wholeness by soothing hearts, minds, bodies and souls by facilitating these vibrations. This work extends a lineage of healers and sacred sound practitioners – but for many years, my *whānau* (family) and I did not know this. This article shares our story of the *wind* and how, despite colonisation, it continues to move and find expression in our personal, collective, and intergenerational bodies since before my grandparents' grandparents' to us, and beyond into the vitalised lives of our grandchildren's' grandchildren.

**Keywords:** Whakarauora, re-vitalisation, unabatable Ancestor vitalities, soul healing, mana

wahine, Indigenous women, blood/spirit/song-lines, karanga, waiata, oriori, mōteatea, karakia, song, chant, vibrations, wellbeing, healing, re-emergence, regeneration, restoration, reinstitution.

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*Figure 1. Tane Miti Rangi, a sacred talking tui (native songbird) who with his supernatural wisdom and prayers was a companion and kaitiaki (guardian) of our tribal chief Ini Katere and our Ngai Taurira people<sup>1</sup>*

## Introduction

Philosophically and metaphysically, the sundering of the parents and the concomitant burst of light into the cosmos was the spark that started life for plants, fish, birds and people. Like a wind. . . it swept through the cosmos bringing freedom and renewal (M. Henare, 2001, p. 203).

Māori sacred sound science, and more specifically the practice of *ihirangaranga* (source sound vibrations) is the deliberate application of sound vibrations to facilitate healing and transformation in accord with the flow of life. Sound and vibrational forms have always and continue to play crucial roles in formal and informal Māori protocols. These protocols are central to the ongoing vitality and continuation of the Māori lifeworld (M, Henare, 2001; R. T. R. Pere, personal communication, July, 2014; Royal, 2009). *Wahine* (Māori/Indigenous women) possess a unique affinity for and role in facilitating these sacred vibrations and protocols (Pere, 2012; R. T. R. Pere, personal communication, July, 2014; Ti Hauora o Te Aroha, personal communication, 2010). Subsequent to the onset and ongoing destruction of colonisation, limited oral or written literature on Māori sacred sound/vibrational forms and sciences, or the unique affinity, role, status, and power women hold in this domain remain. This article speaks into this absence.

It is important as Indigenous people that we locate ourselves in time and place (Kenny, 2012). In order to speak to you in an Indigenously intelligible way that conveys the ongoing wholeness and expression of *ihirangaranga*, I also need to speak to you from the ground of the expansive, and ongoing vision and vitality of my ancestors. On my mother's side, I am Māori and descend from Ngāti Kahungunu ki Te Wairoa and Ngāti Pahauwera on the East Coast of the North Island of *Aotearoa* (New Zealand). I am also from Ngāpuhi, specifically the Hokianga in the Far North. Since the time of my great-great-grandmothers, my family's Indigenous blood and spirit lines are also interwoven with Irish and English bloodlines. In our *whakapapa* (genealogy) are women and men who are recognised for healing, oral histories, *mōteatea* (ancestral chants), and the facilitation of other vibrational sound

forms. I coin the term “Māori/Indigenous sound science” to acknowledge the profound power, healing, and potentials these vibrational expressions continue to hold in the Māori/Indigenous worlds. As his family fled war-torn Holland, our father came to New Zealand in the 1950's seeking a better life. Our 'Dutch name has pre-1750 German roots. I/we are part of an extended family-weave of elders, aunts, uncles, parents, cousins, and siblings. I have four children and six *mokopuna* (grandchildren). Like my ancestors before me, my gaze extends beyond the present. It is drawn to the horizon of the lives and wellbeing of my grandchildren's' grandchildren and back to the healing and wellbeing of my grandparents' grandparents.

In my work as a Māori sound science practitioner, *ihirangaranga* are central. A slow, yet steady, attraction and urging across several years has led to the development of purpose, skill, knowledge and understanding in this area. Four strands shape and inform this development: (a) *whakapapa* or genealogical imprinting, urges, and events; (b) over 16 years of training; (c) tribal teaching and *wānanga* (traditional learning institute); and (d) Indigenous-centric scholarship.

At the 2018 Healing Our Spirits Worldwide the Eighth Gathering a workshop and “transformance” (transformative performance) of *ihirangaranga* was given. This article traces some of the Māori and Indigenous cosmological, philosophical, theoretical, and tribal underpinnings of the practice of *ihirangaranga* before more specifically mapping the embodied flow of this wind in my family's collective and intergenerational blood/spirit lines and bodies. In tracing the flow of *ihirangaranga* through not only our Māori/tribal cosmological, philosophical, and knowledge bodies, but also my and my family's collective and intergenerational bodies of blood, flesh, and spirit I hope to make these subtle, yet powerful and ongoing flows of *ihirangaranga*, and the central role of Indigenous women to their ongoing expression, obvious in our lives today.

## Creations Beginnings

Sacred sound science includes the deliberate application of sound for healing. It began when creation was first set in motion. According to Māori thought, the universe is a process of

continuous becoming and is comprised of three realms. *Te Korekore* is the realm of potential being, *Te Pō* is the realm of becoming, and *Te Ao Mārama* is the world of light in which we exist nestled between *Ranginui* (Sky Father) and *Papatūanuku* (Earth Mother; Royal, 2003). A profound and potent silence emanates from *Te Korekore* that exists before, within, and beyond time and creation. “This is the realm of primal, elemental energy or latent being. It is here that the seed-stuff of the universe and all created things gestate. It is the womb from which all things proceed” (Marsden, 2003, p. 20). This seed stuff of the universe spills into *Te Pō*, and on into *Te Ao Mārama* constantly replenishing and creating all that is.

Māori cosmological accounts tell us that sound, vibrations, vitality, freedom, and goodness were born when the universe first came into being (Royal, 2003; Te Hurinui Jones, 2013). The Māori cosmos started with a burst of primal energy when *Ranginui* and *Papatūanuku* were first separated (M. Henare, 2001). Other Indigenous peoples have similar origin accounts:

The Spirit created all creations by breathing all of what was to be into vibrations. . . . Original life came from a dark black light that was spiritually pure. Out of it came all the colours of the rainbow and all the cosmic consciousness found in ‘the people’ (Simbola, n.d., as cited in Rael, 2004, p. 14).

A cosmic vibrational movement composed of silence and sound birthed and continues to bathe, move through and innervate all of reality. Critical awareness of this movement informed the development and perpetuation of all levels of the Māori lifeworld, including our original wisdom-knowledge emergence institutions.

The whare wānanga sees and interprets the world as a *Kabu*, a fabric comprising of a fabulous mélange of energies. Accordingly, it was the preoccupation of the whare wānanga to view the world as a music, a singing, as ‘rhythmical patterns of pure energy’ that are woven and move with cosmological purpose and design. Our concern, therefore, should be to pay attention to how this fabric is woven and the nature of our place within it (Royal, 2003, p. XIII).

Original Māori understandings about the nature of reality, of life, of humanity, the natural world, what is knowable and unknowable, and even knowledge itself are seamlessly informed by a regard for the source and flow of this *singing*, this *wind*, this *movement*.

This wind travels across space and time in many vibrational forms and colours, including Indigenous languages (M. Henare, 2001). *Te reo Māori* (Māori language) and other Indigenous languages simultaneously embody and give expression to this wind. The Gros Ventre people of Turtle Island (North American) recognise a vitalising quality called “moose” (Gone, 2011). Moose is described as a non-violent ferocity. It provokes “eruption[s] of liveliness that prevails over frightful ordeal[s] or bitter circumstance[s]” (Gone, 2011, p.139). Literal expressions of this vitality carry and implant life. For Indigenous people, source-force and language are intimately connected. “This is the motion of the cosmos. This is the motion of what we are. . . . The movement is embedded in the language” (Maryboy, 2004, p. 12). Indigenous languages carry and give expression to the source movement of the cosmos, and when deliberately applied, can implant life, vitalities, and heal.

In Māori/Indigenous worlds, there has always been an awareness that Indigenous languages contain more than just the words that give them substance in the here and now. Māori oral literacies have been described as “a veritable treasure houses of genius, wit, condensed wisdom and silent telepathy in the storied souls of our ancestors calling across the ages to their descendants struggling towards the cultural light” (J. Henare, 1987, as cited by M. Henare, 2001, p, 199).

It is known that through alignment of intention, voice, words, and grace the wind could be imbibed into various material and immaterial forms (Gone, 2011; M. Henare, 2001; Royal, 2003). It is this understanding of the seamless flow between the source of life, the wind, and our human capacity to combine intention, language, and action to influence reality that informs Māori notions of sound, healing, and wholeness. Through our voice, and our words, in expressive alignment with the flow of the life-force, we can literally implant life and heal.

The ongoing flow of this wind urges us towards freedom, renewal, healing, and wholeness (M. Henare, 2001). Regard for the ongoing care and transmission of this wind in our thoughts, words, actions and worlds lies at the heart of Māori philosophies, knowledge, and original practices (M. Henare, 2001; Marsden, 2003). This knowing informs the need to live in alignment with the nature of this source, to prioritise the relational, and practice reciprocity and humanism (M. Henare, 2001; Marsden, 2003). “[W]e are the web that connects us” (Lara, 2008, p. 29). Once we realise we are all connected, then despoiling the air, the earth, the water, or our human relationships “becomes basically the same as peeing in the other end of the swimming pool” (Parry, 2004, p. 8). Once we understand our relationship to source and through this each other and all of life, we come to understand the need to care for and look after the *wind*, the web, and each other.

## Ihirangaranga – Source Vibrations

My understanding of the movement and influence of ihirangaranga and their relationship to healing began some time ago. Although at the time, subsequent to intergenerational colonial “existential devastation” (Fanon, 2004), I had neither words, knowledge, nor conscious understandings. Instead, perhaps like a blind person walking towards the sun, only an implicit knowing, a “Māori-true-North” feeling and synchronistic events urged me towards things Māori, sound forms, and healing. My conscious understanding and knowledge of vibrations arise from an interweaving of genealogy, lived experience, and various teachings. In particular the teaching of our Ngāti Kahungunu tribal grandmother Dr Rangimarie Turuki Rose Pere (Nanny Rose). Nanny Rose teaches that ihirangaranga are source sound vibrations. She gave examples of the deliberate application of ihirangaranga in the practice of *oriori* and *karanga* (ritual calling or summoning) at two tribal learning institutes (Pere, 2012; R. T. R. Pere, personal communication, July, 2014).

### Oriori – Sound Science Sculpting

While the word *oriori* is often translated as lullaby (Oriori, n.d.), and lullaby is in turn translated as a “soothing refrain, used to please or pacify

infants” (lullaby, n.d.), *oriori* are far more than meaningless sounds to pacify babies (Melbourne, 2011). Nanny Rose taught us that *oriori* are very particular combinations of words, sound, and vibrational forms designed to achieve a specific outcome. *Kuia* (female elders) would sing *oriori* to the developing babes in the womb from conception right up to and beyond birth. It was through this deliberate application of *ihirangaranga* that *oriori* could shape and also imbibe the babe with specific knowledges and understandings. This was important, so the child would know where they came from, who they come from, who they are, and therefore know where they are going (Pere, 2012). “Teach them who they are so they can hold up their own mana [freedom, power, and dignity] instead of propping up somebody else’s” (Pere, 2012). *Oriori* were used to align the child’s metaphysical and therefore physical development with the fullness of the child’s nature, form, and potentials past, present, and future (Pere, 2012).

### Karanga – Invocation and Inspiration

We were also taught there is an implicit relationship between women, *ihirangaranga*, and the flow of the life-force. In 2014 Nanny Rose reopened *Te Kura Huna* (wisdom school) in our Ngāti Kahungunu ki Wairoa tribal area and offered a series of *karanga wānanga* (women’s ceremonial learning institutes). The first *wānanga* was held at Whākiranga Marae. Whākirangi is an ancestress known for the vibrational quality and power of her voice. In tribal accounts we recall that such was her mana, and the power of her voice, she could walk onto a battlefield and whisper and all warriors would immediately cease fighting. At the *wānanga* held at Waipapa-a-iwi Marae, Mohaka, Nanny Rose taught

*Ko te kaikaranga tūturu,  
Ko ia te reo tuatahi.  
Ko ia te whakakā i te wairua,  
Ko ia te raranga tāngata.*

The genuine caller carries the first voice. She ignites the spirit and weaves the people together (R. T. R. Pere, personal communication, July, 2014).

The *kaikaranga* can align with, embody, and give expression to *wairua* (spirit) or the source vibrations of the universe. In the Indigenous world, facilitating source vibrations is central to

the protocols and practices that guide the coming together, and movements of the people – it therefore also incorporates the political. Colonial awareness of the relationship between spirit and our Indigenous capacities to be powerfully moved and to move on mass lies at the root of the destruction and ongoing suppression of our spiritual or original traditions (Maaka & Fleras, 2005; Sarangarel, 2001; Easter, 2014). Dr Micheal Yellow Bird explains that Māori/Indigenous peoples “spiritual movements have always been a force of powerful colonial resistance, which is why our ceremonies were so viciously attacked, outlawed” (Easter 2014, 44:14). In weaving wairua, the kaikaranga weaves and inspires the people (R. T. R. Pere, personal communication, July, 2014).

## Te Whare Tāngata – The House of Humanity

In the Māori world women are recognised as *te whare tāngata*, or the house of humanity (Kahukiwa & Grace, 1991; Pere, 2014.). As women, our tangible and intangible bodies house, grow, birth, and nourish all of humanity. As women - as the house of humanity - we have been invested with particular *rongo* (senses; Ti Hauora o Te Aroha, personal communication, 2010). These senses enable us to fulfil the function of nourishing and caring for humanity when within and without our physical bodies. Other Indigenous people hold similar teachings (Raj, 2012). As women it is the unique endowment of these senses that clothes us with the capacities to apprehend and open to source vibrations such as *ihirangaranga*. With one foot in Te Ao Marama and one in Te Po, through our bodies and voices women can facilitate the flow of source vibrations into and through the world of people and light.

### Ihirangaranga, Source Vibrations, Wombs, and Water

My whānau and I come from a lineage of sacred sound science practitioners and healers – but we did not always know this. Yet across the last 16 years, the deliberate application of vibrations in the form of sound has been central to my developing work as an original Māori healer and Indigenous sacred sound science practitioner and scholar. For thirteen years I trained and worked

in Te Hauora o Te Aroha, a traditional Māori spiritual healing clinic based in Whanganui. We worked primarily with wairua. We did this through the modalities or technologies of *karakia* (sacred words), *karanga*, *waiata* (sacred song forms), and *mirimiri* (application of tangible and intangible vibrations). You will notice that most of these expressions are sound forms that are imbued with and carry source vibrations.

In 2013, my whānau and I opened Te Amokura Centre for Wholeness and Total Wellbeing where we continue ancient traditions of healing and wholeness by soothing hearts, minds, souls and bodies. These services represent and facilitate the healing and vitalising vibrations of source with individuals, families, and groups. *Ihirangaranga* expressions also incorporate trans-formance events that demonstrate the transformative potentials of *ihirangaranga*.

Source vitalities, and especially *ihirangaranga* can be drawn upon to facilitate healing and wholeness (Gone, 2011). “When a person chants or sings, the sound of the voice heals the past and the future by bringing them together in the present” (Rael, 2004, p. 15-16). Within this vibrational environment those seeking healing and wholeness can reconnect with themselves and those they are of, and through this come into alignment with their source, gifts, identity, purpose, heal, and begin to do the work they are here to do. We can sing ourselves back into being (Morgan, 2019).



Figure 2. This image represents the stance Māori women take up with one foot in Te Po and one in Te Ao Marama as we align with and facilitate the flow of the life-force ʻʻ

## Whakapapa – Our Story

### Te Korekore – Realm of Potential Being: Our Mother and Granny Ani

The capacity of my whānau and I to compose and perform Māori sound forms comes primarily from our lineage. More specifically, it comes

from te whare tangata; from my mother, her mother, our Granny Ani (my great grandmother), and all the women who have gone before – but we did not always know this.

“You chant with the voice of our Granny”, it was not until a newly found aunt (Aunty Huhana) spoke these words that I eventually began to explicitly seek knowledge and understanding of my largely implicit experiences. When my aunty spoke these words our Granny Ani had passed 60 years earlier, 10 years before I was even born. We had never met – how could I chant with the voice of our Granny? I decided her words were a simple kindness. Over the course of the next few years, I was to learn they were much more.

Our Granny Ani raised my mother in a world of Māoriness until she was six. Granny Ani passed away in 1952. She chose to speak only te reo Māori. The first time Mum heard me chanting she cried and told me “Granny would be so proud, her heart would be so happy”. However, she did not look happy. When I asked why she told me she was sad and ashamed she could not remember any of Granny Ani’s chants. She did not know the shame and the roots of her forgetting belonged not with her but somewhere else.

Mum told me that Granny Ani chanted all day every day. She chanted from before my mother woke until after she went to sleep. Sometimes she wove mats and baskets out of flax while she chanted. Mum can remember being wrapped in woollen blankets and carried on Granny Ani’s back as they went visiting down the road on crisp winter evenings. She recalls the contrast of her chilled cheeks and the shared warmth of their bodies and love. For the first six years of my mother’s life she was immersed in our Granny Ani’s world within a womb of love, ihirangaranga, and chants.

### **Te Po – The realm of becoming: The Darkness, Colonisation, Trauma**

When my mother was six, she was taken from Granny Ani’s world to go to school and began to obey the tenants of the Western world. Like her siblings before her, when not in school, the labour of her six year-old-body was required to generate sufficient produce to feed the family. Like most Māori families at this time, they lived

in colonially induced subsistence (Waitangi Tribunal, 2004). Government legislative skulduggery such as the Māori Land Court, subsequent to vicious military brutality, land confiscations, and disease succeeded in dispossessing my family, and most Māori of over 80% of our lives, lands, and therefore livelihoods (Maaka & Fleras, 2005; Smith, 1999; Iwi and Hapū o Te Wairoa Claims Settlement Bill, 2016). The systemic removal of the conditions necessary for life set in motion intergenerational poverty and deprivations that we are, unsurprisingly, still recovering from.

Subsequent to colonisation like many (perhaps most) Māori/Indigenous people, and especially Māori/Indigenous women of colour who are raised and brutalised in heteropatriarchal societies (Anderson, 2016; Simmonds, 2011), in addition to colonially entrenched intergenerational trauma my mother experienced a series of colonially rooted systemic, as well as personal traumas. In the intergenerational absence of safety and healing, I believe it is the un-integrated effect (Danieli, 1998) of multiple colonially rooted historical (Walters, Mohammed, Evans-Campbell, Beltran, Chae, & Duran, 2011) and contemporary traumas, cumulative soul wounds (Duran, Firehammer, & Gonzalez, 2006), together with systemic and ongoing discrimination against and degradation of Māori (Harris, Tobias, Jeffreys, Waldegrave, Karlsen & Nazroo, 2006; Pihama et al., 2017; Te Hiwi, 2007); and Māori women in particular (Simmonds, 2011), that has blocked my mother from being able to consciously recall the words, and forms of her beloved Granny’s chants. As Million (2012) explains, “[t]rauma supposes a violence that overwhelms, wounding individual (and collective) psyche sometimes suspending access to memory. The victims of traumatic events suffer recurrent wounding if their memory/pain is not discharged” (p. 2).

In addition, like the majority of Māori in the 1950s-60s, in pursuit of better lives my mother and her siblings left their tribal lands and moved to the cities (Maaka & Fleras, 2005). The effect of past and ongoing colonially induced trauma, exacerbated by government policies and urbanisation eventually succeeded – as intended – to drive my mother, aunts, and uncles into the cities, away from our tribal homelands, shelter,

identities, and cultures. In the span of 25 years, the Māori population shifted from being 80% rural to 80% urban (Maaka & Fleras, 2005). Like many Māori who comprise our “lost generation”, my family was uprooted from our homelands and spread to the four winds.

Although we are Māori, my brother, sister, and I were born and raised “white” in Western suburbia under a heteropatriarchal cultural regime – we are still recovering from this also. The cumulative and destructive impact of colonisation (past and ongoing), for a time at least, divorced my mother, her siblings, and our families from our tribal homelands, culture, and identities. It also disturbed the possibility of continuity in the transmission of our Māori language and culture generally, and more specifically the transmission of Granny Ani’s chants and with them our oral literacies.

### Te Awatea Takiri – The Dawn

However, despite the deep disturbance of multiple colonially rooted deprivations and trauma, and the discontinuity in the transmission of our oral literacies, Aunty Huhana was nonetheless able to detect and affirm the vibration of our Granny Ani’s voice in my karanga and *wai-o-te-ata* (sacred songs).

As I pondered, or perhaps the vibrations of my aunt’s words and Granny Ani’s vibrations pondered me, I came to realise that despite the disturbance, trauma, and discontinuities of colonisation, an undisturbed flow of *ihirangaranga* and source vibrations continues to move in our family line.

While I never heard Granny Ani, or even her daughter (my grandmother Nanny Mihi) chant, I was nonetheless formed and nourished within my mother’s waters and womb. My mother and her womb were in turn bathed, held, and developed within the vibrational and actual womb and waters of her mother who was in turn formed and held within the womb waters and house of her mother, our Granny Ani, and through her all the women who come before in our genealogical line.

Through the waters and wombs of our *whare tāngata*, an unbroken seamless shelter and implicit transmission of *ihirangaranga* and vibrational vitalities continue, despite external conditions and discontinuities. Figure 1

represents the *waka* or vessels nestled within each other, which are representative of *te whare tāngata*. As in life, only the immediate four-five levels are obvious (daughter, mother, grandmother, great-grandmother), yet there is an implicit and unseen presence of multitudes of womanly houses holding, nourishing, and carrying us across time from when humanity first began, up to the present, and beyond.



Figure 1. *Te whare tāngata: The womanly houses of humanity.*

In addition to this seamless unbroken stream of maternal vibrational coding and nourishment, from birth until six, my mother was also held within the literal vibrational or *ihirangaranga* womb of Granny Ani’s love and chants from before she woke, till long after she went to sleep.

I have come to understand that even though colonially induced traumas mean my mother’s mind had to leave the memory of Granny’s chants far behind, our direct transmission of *ihirangaranga* was discontinued. And although I never met nor directly heard Granny Ani’s chants, the intergenerational transmission of our *ihirangaranga* was disturbed but not broken. The vibration of Granny’s chants continues to pulse in my mothers’ waters, body, heart, and womb. My brother, sister, and I were formed and infused within her body, womb, and waters. Our hearts, bodies, and spirits are also encoded with and continue these vibrations – whether we are aware of them or not.

Despite being distanced from our tribal lands and culture, and therefore also the potential for explicit continuity with the transmission and teachings of our culture, oral literacies, and Granny Ani’s chants, we have nonetheless inherited the flow and vibrations of *ihirangaranga* from our mother, and through her our ancestral lineage. I now understand this is how I come to chant, sing, and call with the voice and vibrations

of our Granny Ani. As an Uncle often says – “*Ka rere tonu te toto*, the blood/vitalities continue to flow” (J Cooper, personal communication, January 20, 2012).

### **Te Ao Mārama – The World of Light and Understanding**

As I look back, I can see how the years of quietly, yet steadily being moved by and moving with the flow of these vibrations (sometimes consciously, most times unawares), has enabled them to flow and manifest more and more strongly in the daily life of my whānau and I. My brother, sister, cousins, and I are in the process of re-clothing ourselves in our language and culture. We are learning about the traditional protocols and practices that have been enacted by our whānau across generations. We are of the “Way-finding” generation. Like many Indigenous peoples, we are following the traces, presence, and urgings of *ihirangaranga* in our hearts and blood to find our way back to our tribal homes, cultures, languages, and identities.

As I began to give life to my masters and doctoral work, I became increasingly aware and attentive to the presence and profoundly moving power of these vibrations in our lives (Roestenburg, 2010, 2020). The theory of this journey is represented in my doctorate, the practice in my life as a *mokopuna*, daughter, niece, sister, mother, *nana/kuia*, and also my work as a Māori/Indigenous sacred sound science practitioner, healer, and academic.

Following in the mystery of the gaze of my auntie’s words, the flow of the vibrations reveals a story of implicit continuity, ceaseless vitalities and wellbeing - a story of *ihirangaranga* that continues to profoundly impact our Indigenous lives personally, collectively, and intergenerationally. The story unearths a stream of vital goodness, freedom, and renewal that is the lineage and birthright of all Indigenous people(s) despite the trauma and discontinuities of colonisation. It represents our natural states of enduring strength and beauty as Māori/Indigenous people today, yesterday, and tomorrow.

## **Ancestor Vitalities and Soul Healing**

As Indigenous people, we are doing the important work of turning towards, mapping, and understanding the impact and effects of intergenerational colonial harming (past and ongoing), historical trauma, and soul wounding (Duran et al., 2006; Pihama et al., 2017; Walters et al., 2011). While this work is important, the *wind* calls us to not only look at the collective sources of our harming, but also the collective sources of our past and ongoing healing. It urges us to do the deeper work of turning to face, trace, and re-embody our ongoing *Ancestor vitalities* and heal our personal-collective souls.

### **He kai kei o Ringa: Our Wellbeing is in our Hands**

Indigenous wellbeing and healing have always and continues to rest in Indigenous hands (Awatere, 1983). While it is important to decolonise, to know, and understand what happened to us in terms of our past and ongoing harming (colonisation, historical trauma/soul wounding), if we are to heal and become whole once again, we also need to understand and re-emerge our ancestor vitalities, potentials and sources of healing (re-Indigenisation/Indigenisation). These two tasks, decolonisation and re-Indigenisation are related, yet distinct (Roestenburg, 2020). Reconnecting and coming into alignment with the movement of the *wind* in our personal, collective, and intergenerational Indigenous bodies is a powerful way to do both. Reconnection to *ihirangaranga*, to the source-forces and course of the Indigenous lifeworld and therefore the fullness of our healing, depends on the restoration of the power, roles, and status of Indigenous women.

## **Conclusion**

Our whānau story, and my research and practice with source vibrations mirrors and echoes a pattern of disturbed, yet unbroken and unabatable Indigenous regeneration, vitality, and wellbeing that characterises our personal-global, and intergenerational Indigenous life-course (Roestenburg, 2020). It is a story of Indigenous restoration, a wherewithal to survive and be well (Lemelin et al., 2010). It signals the continuation



of our timeless presumptions of continuity (M. Henare, 2001). Having regard for and coming into alignment with this movement of source vibrations heals us, enabling us to open and express our innate Indigenous vitalities and wellbeing. By turning towards and allowing this *mind*, this source movement of life to breathe into and through us, we heal and become whole. We restore the balance between the feminine and the masculine, and begin once again to realise the fullness of our knowledge, wisdom, strength, promise, and potentials at all levels of our Indigenous lives. We usher in a return to natural states of vital wellbeing that extend from our grandparents' grandparents' to our grandchildren's' grandchildren and beyond – a new, yet ancient dawn. *Tibi Mauri Ora!* Let there be vital life!



Figure 3. Ruatanimba Marae <sup>iii</sup>

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**About the author:**

**Waireti Roestenburg** I am Māori (Ngāti Kahungunu ki Wairoa, Ngāti Pahauwera, Ngāpuhi) English, Irish, Dutch, German. For over 16 years I have studied and practiced as an original Māori healer and Indigenous Sacred Sound Science Practitioner. I also lecture *Te Hauora Hinengaro* Māori mental wellness and illness, Social Health and Wellbeing, and Psychology at The Open Polytechnic New Zealand. I am in the final days of completing a doctorate. Facilitating the re-emergence of our Māori/Indigenous vitalities and wellbeing, and restoring the mana of our Ancestors is my passion and commitment. I believe it is not until we take back the care of our personal, collective, intergenerational Indigenous minds, hearts, bodies, and especially our spirits, that we will heal and resume the control, and therefore flourishing of our wellbeing, destinies, and worlds. Restoring the roles, status and power of Indigenous women is fundamental to the success of this goal. I welcome conversations and collaborations with other Māori/Indigenous people who are inspired to work together to re-emerge our sacred source vibrations, knowings, knowledge, technologies, practices and institutions. [Waireti1@gmail.com](mailto:Waireti1@gmail.com), see also [www.teamokura.nz](http://www.teamokura.nz) Mauri Ora!

## Appendix: Additional Notes

<sup>i</sup>The Ngai Taurira people are the original *imi taketake* (native people) and occupants of Ngāti Kahungunu ki te Waiora lands since before the arrival of Māori from Hawaiaikinui. This image was wrought by our tribal brother Matthew Scott during the Ngāti Kahungunu ki te Waiora 2017 Poupou Karanga and Kaiwhaikorero Wānanga. It is based on oral accounts and research on ancient tribal markings in our local and national caves. Rocks gathered from Kihitu with this image painted on them by Matt were gifted to the men at our Ngāti Kahungunu ki te Waiora Poupou Karanga/Kaiwhaikōrero graduation ceremony held at Ruataniwha Marae January 2018.

<sup>ii</sup>This image was created by my sister Angela Roostenburg. Women’s voices, bodies, hearts, minds and spirits span and connect the unseen and seen realms, forming a channel through which the life-force can flow into and enter this world. These rocks gathered from Kihitu, with this image painted on them by Angela were gifted to the women at the Te Kura Kaupapa Māori o Ngati Kahungunu o Te Wairoa Poupou Karanga/Kaiwhaikōrero graduation ceremony held at Ruataniwha Marae, January 2018.

<sup>iii</sup> “*Kia mau ki te mana o tou marae*. At all costs, protect and nourish the mana and mauri (life-force) of your house” (John Scott, 1987, as shared by Anahera Scott, 2017).