Tika, Pono and Aroha in Three Novels by Patricia Grace

Massey University

Robin J. Peters
Ngapuhi; Te Popoto
Ngati Whatua ki Kaipara

A thesis submitted in partial fulfilment of the requirements for the Degree of

Master of Arts

Massey University

February, 2000

Frontispiece.

Photo of kete made especially for the presentation of this thesis. This kete was made by Te Iwa Toia, Ngapuhi, Mahurehure. The backdrop is part of an original oil on canvass by Melissa Rusling, Northland College, 1999. It is reproduced with permission. The viewpoint is from Rawene across the Hokianga Harbour to the church at Motukaraka.

The colours used in the kete are tika colours for Oturei Marae. There is a tradition that the ladies of this marae wear white when catering. The gold represents the light and the red ochre represents Papatuanuku. Tane and all living things are represented by the colour green.

"Ki te kore te putake e makukungia
E kore te rakau e tupu."

If the roots of the tree are not watered
The tree will never grow.

Whakatauki by Reverend Herepo Harawira

Ma wai ra e taurima

Te marae i waho nei?

Ma te tika, ma te pono

Me te aroha e.

Who will take care of

The marae here?

Let it be correctness, integrity

And love.

Tena koutou e nga kai whaka haere

o tenei ohu whakahirahira. Tenei koha

naku, na taku whanau, na oku matua,

oku tupuna ki a koutou.

Greetings to you the organisers

of this prestigious group.

This is a gift from me, my family,

my parents and my ancestors

Dedicated with aroha to the memory of

My father, Mihaka Raniera, Tupari Waata (Mitchell Daniel Tupari Walters) who personified tika, pono and aroha,

My mother, Ruby Maude Walters, whose love of literature started me on this journey

And my sister, Lynette Denise Walters , whose aroha was pure and shining

ACKNOWLEDGEMENTS

I would like to express my aroha and gratitude to those who have contributed to the production of this thesis.

To Patricia Grace, he mihi aroha. Thank you taking time from your busy schedule to meet a comparative stranger and answer questions with such kindness. It was the highlight of this thesis for me.

To my husband Jim, my best friend, for his love, patience and support and encouragement. I could never have come this far without you.

To my supervisor, Dr John Muirhead, thank you for the advice and assistance, the editing of scripts, perseverance and encouragement. This thesis would not have seen the light of day without you.

My children have always been an inspiration. Thank you Tracey, Andrea and Andrew for your love, friendship and humour. Thank you Andrea for your proofreading.

To Myrah Ruby Walters, my mokopuna, who has so often sat at my shoulder during the production of this thesis, I would like to express my aroha.

To my sister Colleen Urlich and her family, my brother Michael Walters and his family, thank you for your interest, support and aroha. You have always been there for me. Thank you also to the wider whanau, especially Uncle Hughie Nathan and Aunty Fanny Cornish, Louise Pivac and Cis Flavell. Arohanui to Win Clarke who shared stories that supported many of the facets of Patricia's stories. Thank you to the wider whanau associated with Oturei. My mother-in-law Joan has always given me support and encouragement. I thank you and others in the whanau.

Aunty Kath Sarich, it is hard to know where to start. You have always been there and willing to help. It was you who introduced me to Pa Tate's concepts of tika pono and aroha and you always live out the concept of tika, pono and aroha. Aunty Kath cannot be mentioned without Andy. You are always a team. Thank you for the interviews. Thank you Pa Tate for the inspiration and for your willingness to answer questions through Aunty Kath. Te Iwa Toia, how do I thank you adequately for the beautiful kete you produced to present this thesis in? The support from Heather and Grahame Rankin has been much appreciated. Thank you Grahame for the interview time.

To Kahu Waititi and his mother Mabel, I wish to express deepest thanks for the verification of Ngapuhitanga, the translations, the whakatauki and the story of Kawiti. You will be pleased to have a respite from the little voice continually asking for clarification. Thank you Margaret Exton for your support and help with printing.

My gratitude to Charles Ahukarama Royal, Te Whare Waananga - o - Raukawa, Otaki, who so willingly allowed me access to Maori Marsden's papers.

To Joy and Rua Rakena and family, he mihi aroha. You have been a substantial part of my life; thank you for your love, help and encouragement over the years. I acknowledge Ranginui and Deidre Walker for their encouragement to take this step. To my friend Win Davidson, thank you for your support and encouragement. You have always been there for me.

To my study friend, Suzanne Coleman, thank you for all the support, inspiration and advice and thank you to Jacqueline Coleman for the helpful advice about formatting, printing and binding. Paddy and Patrick Scully thank you for the help with proofreading and advice on formatting. Thank you to Wendy and Remana Henwood for your interest aroha and support, and thank you Eric Alexander, Wiringi Timoko, Chic and Sue Waitai for your aroha and interest also.

Mary-Lynn Boyes and Maia Waitai, thank you for your interest, aroha and support. Thank you Linda Wilde for your interest and encouragement.

I would like to acknowledge and thank the Massey Scholarship Board for the Maori Masterate Scholarship, and The New Zealand Federation of University Women for the Harriet Jenkins Award. They eased the path to the production of this thesis.

Abbreviations

The following abbreviations are used within the text:

TF	Tate Facsimile
TP	Tate Papers, unpublished
MMP	Maori Marsden Papers, unpublished
M	*Mutuwhenua*
P	*Potiki*
BNE	*Baby-No-Eyes*
CS	*Collected Stories*
CSD	*Collins Shorter English Dictionary*
SH	Shirres
WT	*Wahine Toa*

This thesis does not use macrons or double vowels to signify long vowels because the writer was not brought up to use these devices. Through continual use by my parents I instinctively knew whether a vowel was long or short. Where Patricia Grace employs the use of the long vowel, however, this is faithfully replicated.

The interviews in this thesis should not be photocopied.

Table of Contents

Preface

This thesis focuses on tika, pono and aroha. While each word is able to stand alone and has been applied to each text in this regard, when considered together they encompass a concept which in translation means *doing the right thing with integrity and in love.* This term, which is an aspect of whanaungatanga, may be described as central to a Maori sense of self and of community. The interpretation of this concept as used in this thesis is attributed to Pa (Father) Henare Tate. His credentials are set out in the Tate Fax, Appendix 2. They include seven years of study for the priesthood and twelve years at Panguru. During his period of duties at Panguru he officiated at the burial of one hundred of the local people and a further two hundred who were brought back to their turangawaewae. His knowledge of Te Ao Maori and Te Wairua Maori (The world of Maori and the world of Spirituality) was gained by sitting at the feet of his elders at Panguru. The period of time he spent with them on a continuous basis would equate to twenty-four hours a day for five years.

In 1989 Pa Tate co-lectured a paper in theology for the Melbourne College of Divinity. He was also appointed Episcopal Vicar of the Auckland Maori Diocese. He now lectures in two theology papers at Auckland University and is Chaplain at Hato Petera College.

Pa Tate is the project leader for the return of Bishop Pompallier's remains in November 2000 and it is largely owing to his initial efforts that this has become a possibility. It is expected that Catholic communities will ask to host the Bishop's casket before it is laid to rest in a crypt at Totara Point, Hokianga, on January 13, 2001.

(*Listener*, 25 Dec, 1999: 34).

My introduction to Pa Tate's teachings came from Kataraina (Kath) Sarich, nee Toia. She has been an invaluable contact. Further enlightenment has come from the papers of the late Reverend Maori Marsden, elder of Te Aupouri and former Chaplain of the Royal New Zealand Navy. Therefore each major source of information on these important concepts has its origins in the Tai Tokerau (Northern Region).

While pono and aroha are universal, at the heart of each iwi's identity is its own special tikanga. This thesis does not attempt to speak for all of them. It can only speak about those things which have been experienced in "Ngapuhitanga" and "Ngati Whatuatanga", in an upbringing centred on the Oturei marae, near the Northern Wairoa River, Kaipara.

I thank the gentle people of this marae, my whanau, my parents and my ancestors, for the legacy of tika, pono and aroha which has been bestowed, and for the guidance from my elders which keeps this process alive; for learning is a lifetime experience.

Chapter One

Introduction: The Essence of Tika, Pono and Aroha

This introduction gives an overview of the concept of tika, pono and aroha which shows their interrelatedness and then examines each component separately with a view to understanding how they integrate to form the concept of *doing the right thing with integrity and in love.* They are examined in public as well as private practice. Kaupapa that integrates traditional as well as Christian belief and the whole idea of tapu and mana are then examined.

1.Tika, Pono and Aroha: An Overview which shows their Interrelatedness in Whanaungatanga

Hutia te rito o te harakeke

Kei hea te komako e ko?

Mau e ui mai,

He aha te mea nui o tenei ao?

He tangata, he tangata he tangata.

If you pluck out the heart of the flax bush

How can the bell bird sing?

You ask me,

What is the greatest reality of the universe?

I reply, it is people, it is people, it is people!

This well-known whakatauki illustrates the importance of affirming each other in tika, pono and aroha. The repetitive link, as well as emphasising the importance of people suggests that there is, or should be, a close relationship among all people. The interrelatedness of tika, pono and aroha is demonstrated in whanaungatanga, which is the relationship of people with people, through their links to God and the whole of creation. Whakapapa which link Maori to each other and back to Atua are as important to Maori as they were to the Jews of the Old and New Testaments. In Tai Tokerau it is possible to link all families through a common ancestor, Rahiri. In fact, there is a saying which is often repeated: "If you are not descended from Rahiri you are descended from a horse". It is usually through Whanaungatanga that people are able to find strength and support. John Rangihau expresses it this way:

> To me, kinship is the warmth of being together as a family group: what you can draw from being together and the strength of using all the resources of a family. And a strong sense of whanaunga reaches out to others in hospitality. ....I believe New Zealanders have been influenced by Maori hospitality laws. The whole basis of them is showing concern for your neighbour, concern for him as a person, and therefore sharing his daily life and sharing the things of the community. And caring (Rangihau 222).

The concept of tika, pono and aroha is a three-in-one concept. The closest analogy is that of the Trinity, that is to say, Father, Son and Holy Spirit. There is no disrespect intended in this comparison, and if all tika, pono and aroha originate from the source of Atua, then there can be no disrespect. Each component of the Trinity is separate and at the same time, each component integrates into a whole. The following verses illustrate this:

> Koia ano te aroha o te Atua ki te ao, homai ana e ia tana Tama kotahi, kia kahore ai e ngaro te tangata e whakapono ana ki a ia, engari kia whiwhi ai ki te ora tonu (Hoani 3: 16).
>
> *For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish but have everlasting life* (John 3: 16).

In this verse Atua may be read as God, who gives the kaupapa or tikanga to live by; aroha as God's love made manifest in Christ, because Christ made the ultimate sacrifice of dying on the cross that all might have eternal life; and whakapono as belief in the Son and the Father through the power of the Holy Spirit, who gives the power to put love and belief into action. Jesus had a choice of whether to die on the cross or not. The cup of suffering could have been lifted from him by God, but he chose what was, for him, te ara tika, the right path, through aroha for God and for people. He had whakapono or faith and belief that this was why he came into the world. He also made a promise that He would not leave his followers comfortless, but would send the Holy Spirit to comfort and inspire them.

Another example of this phenomenon is that God gave the Ten Commandments which were a strict list of "dos" and "don'ts", expressed as "thou shalt" and "thou shalt not". This was a list of tika to follow such as: "Thou shalt have no other gods before me....Thou shalt not kill.... Thou shalt not covet..." (Exodus 20: 3, 13, 17). Jesus said that he brought a new commandment, which was that people were to love one another (Mark 13: 31), and this is clearly aroha. When the believers were gathered together at Pentecost they saw the Holy Spirit descend as a dove and manifest itself as flames above the believers. The flame represents the pono, the fire of enthusiasm, or belief and motivating force, which brings tika and aroha into action.

In each of the phenomena described, it is almost impossible to separate tika and pono. It is clear that the three work together and are facets of the same process. There are times when, for example, aroha may appear to be the motivating factor, but upon examination it is not unusual to discover that the act of aroha has been motivated by a person's belief that this is the tika thing to do, and pono, or integrity has given the power to put aroha into action.

Patricia Grace uses this central concept in her fiction to tell the stories which "...show others who we are" (*CS* 91). Tika, pono and aroha are woven through her story telling. She has used it in her uniquely creative style in a manner that would be worthy of the finest kete makers. In her work tika, pono and aroha may be compared with the central plait at the base of the kete. From this base the pattern moves out, develops, changes and takes on its own beauty and usefulness according to the skill of the artist. Weaving is the traditional art form of Maori women. Other forms of it include clothing and tukutuku panels. Each pattern has its own ethos and spiritual meaning woven into it. Patricia Grace has achieved in writing what the finest weavers have achieved. She has portrayed a sense of self, a sense of community identity and has established wairua as being essential to that identity.

2. Tika, Pono and Aroha: The Separate Components which Combine to Form a Concept

Tika

Pa Henare Tate begins his definition by stating that tika is "the principle for addressing tapu and exercising mana". Tika is described first as "...he mea tika; it is right and proper by reason of nature and being" (TP 1995, 7). He lists the following uses of the word: "correct, upright, in order, right, just (morally, legally), direct, proper, fitting, worthy". These uses and

meanings of the term are implicit in the following phrase "E tika ana ena korero ehara i te whakapae noaiho". Other facets of tika are as follows:

> ...kua tika nga mea katoa (in order); Kua tika te tu, kua tika te kawe (be upright); E tika ana maku e mahi (fitting and proper); E tika ana kia mihia (worthy of address); Haere tika. Kaua e kotiti ke (direct); Kia tika te ara (TP 1995, 8).

The last term is a raranga, or plaiting and weaving expression, which refers to choosing the right path or direction or finding the appropriate way of conducting oneself.

Another term for tikanga is kaupapa. Maori Marsden explains the meaning of kaupapa:

> Kaupapa is derived from two words, kau and papa. In this context "kau" means to appear for the first time, to come into view, to disclose, "papa" means ground or foundations. Hence kaupapa means ground rules, first principles, general principles (MMP 2, 8).

A further aspect of this term may be seen in the Tai Tokerau meaning; kau means sole or alone. For example, haere kau ana means going by oneself. This appears to accord with Marsden's interpretation from the aspect that it refers to something which can "stand alone". At times a person may also stand alone because of a belief in personal tika. For example, a person may stand in the wharenui and announce that he or she wishes to be cremated, and does not wish to be interred in the whanau urupa, which is not a normal thing to do. The silence which greets such an action, with no one to tautoko the speaker, leaves that person in no doubt that he or she stands alone on this issue.

The active form of tika is denoted by the prefix whaka. Whakatika is translated by Pa Tate as: "put in order, put right, make correct or worthy, arise to action (whakatika ake ra tatou), support, endorse (whakatika ana i nga korero), whakatikatika - frequently arrange things, correct often" (TP 1994, N. pag.).

It is principally at the marae that public tikanga takes place. When manuhiri gather at the gate they first hear the call of the women. This is not because women are considered noa. It is because the tapu of the women is considered to be of such strength that it can fight any tapu forces which may come with the visitors, who are known as waewae tapu, or people with sacred feet. An analogy for the power of the women in this case is that an inoculation contains disease to fight disease. The whole ritual of the powhiri is one of decontamination. The dead are always honoured first, in a time which is largely silent, but during which weeping may be heard. The tangata whenua will begin the speeches, which follow a set pattern. They begin with a tauparapara, which is poetic tribal chant. When the mihi is completed they will signify to the visitors that it is their turn (see Walker 24).

At the end of the formal speeches, the guests move forward to hongi with their hosts and in the mingling of breath the peoples become one. This oneness also means that visiting speakers are classed as locals and may participate in welcoming visitors. This is also part of the decontamination process and this process is completed when the hosts and the manuhiri sit down to partake of a meal together.

There are other public tika which are recognised. An example of this is in the protocols surrounding the cloth used at the unveiling of a tombstone of a family member. At least two women of the immediate family must rise early before dawn on the morning of the unveiling

and place the cloth over the stone before the light of day shines. After the ceremonies have been observed according to the correct tika all the participants stop outside the urupa gate to wash their hands and clear the tapu. On the return to the marae the immediate whanau waits at the gate until the karanga from a woman indicates that they may enter. When the family has been seated at the correct place in the wharenui, the folded cloth will be set out in a deliberate fashion. If the ties are pointing inwards and towards the family, the cloth is to stay in the possession of the family. If the ties are pointing outwards and towards the door, the family is giving permission for others in the wider whanau to request that they take the cloth and use it for their unveilings. Implicit in this is the unspoken acceptance that this will become a treasured taonga, which will be kept in a tika way, and treated with respect (that is to say, in a special place away from food and common household things) and which will always be used with aroha.

There are other tika which are concerned with everyday living and work. When flax is cut to make a kete it is not tika to cut out the middle of the plant as this weakens it. All parts which are discarded should be placed under the flax plant to decay and replenish the plant and the earth. If a woman has her mate wahine she should not cut flax for use in weaving. This latter tika also applies to gardening.

The following are examples of tika which are still observed in some homes. Clothes are not washed in kitchen basins; tea towels are not included in the family wash but are washed separately in the kitchen or boiled in a special pot. Laundry is not folded and then placed on the table. Sitting on a table is a breach of tika, as is sitting on pillows because pillows are for the head, and the head is a very sacred part of the body.

It is not tika to keep the first thing that one has manufactured. The first bone carving, painting, article of clothing, crochet, or other handwork should be given away. In like manner, the first fish which is caught, or the first of the fruit and vegetable crops should be distributed to others.

Pono

Pa Tate's definitions of pono include integrity and faithfulness to tika and aroha:

> It is the virtue that motivates and challenges us with regard to both tika and aroha: it challenges tika to action; it challenges us to be tika in what we do and how we do it; it challenges us to be consistent; it challenges the exercise of tika towards the source of tapu, maatua, tupuna, Atua; it challenges aroha to be tika and not to violate tapu; it challenges aroha to action; it challenges aroha to add joy and feeling to actions done by tika only; it challenges the exercise of aroha towards the source of tapu (God) and other creations (TP 1994, N. pag.).

Thus, it can be seen that pono is a motivating force and akin to something like a conscience, that small voice within that motivates a person to do the right thing, such as attending a tangi, not just because it is the tika thing to do, but because it will play upon the conscience if the right actions are not carried out. Furthermore, since this is a spiritual quality, it is also like the motivation of the Holy Spirit, the guide and comforter left by Jesus to those who are faithful. The prefix whaka contributes other shades of meaning to this term and Ryan defines whakapono as "belief, faith, religion, trust, credence" (Ryan 99).

There may be occasions where a person is asked to attend a tangi because his or her parents are unable to do so, through illness, or because of distance. In this case, there is a whanau and

perhaps a community which is relying on that person to carry out that duty. In effect, by one person being there, the rest of the whanau are there. Pono is the virtue which gives the strength and love to carry out this tika action in aroha on behalf of the whanau, knowing that there will be strength to undertake the task, not because one has to, but because one wants to.

Pono is a virtue which keeps balance. It keeps the balance between excesses of tika and excesses of love. There is a Biblical verse which amplifies this:

> Hei kaimahi ano koutou i te kupu, kaua hei kaiwhakarongo anake, kei tinihangatia koutou e koutou ano (Hemi 1: 22).
>
> *But be ye doers of the word, and not hearers only, deceiving your own selves* (James 1:22).

Pono is the ingredient that gives power, faithfulness and integrity to the practices of tika, so that people become doers of tika and do not just pay lip service to tika.

Aroha

Aroha is all of the following: filia or brotherly love, eros or passionate love and agape or compassionate Christian love. Aroha:

> .... is having a regard for oneself that makes one seek one's own well-being, for example to enhance one's being and relate to people who do or can enhance one's well-being. The feeling of well being, even in anticipation, gives us a pleasurable sense of joy, contentment and peace of mind. It is having a regard for people that makes one seek the re-dressing, reconciling of a diminished well being. If it is not accomplished it gives one a sense of grief or sadness that diminishes one's own well-being (TP 1994, N. pag.).

In the Biblical sense, aroha is the greatest thing of all. The following verses from the very well known passage of scripture in Corinthians illustrate this:

1. Ahakoa korero noa ahau i nga reo o nga tangata, o nga anahera, ki te kahore oku aroha, ka rite ahau ki te parahi tangi, ki te himipora tatangi.

2.Ahakoa kei ahau te mahi poropiti, a kitea ana e ahau nga mea ngaro katoa, me te matauranga katoa; ahakoa kei ahau katoa te whakapono, e taea ai te whakaneke i nga maunga, ki te kahore oku aroha, ehara rawa ahau.

3.Ahakoa ka hoatu e ahau aku taonga katoa hei whangai i te hunga rawakore, ahakoa ka tukua e ahau toku tinana ki a tahuna, ki te kahore oku aroha, kahore rawa, he pai ki ahau.

8. E kore rawa te aroha e taka: na, ahakoa mahi poropiti, e memeha; ahakoa reo ke, e mutu; ahakoa matauranga, e memeha.

13. Na, tenei te mau nei te whakapono, te tumanako, te aroha, enei e toru; ko te mea nui rawa ia o enei ko te aroha (1 Koriniti 13: 1-3, 8, me 13).

1. Though I speak with the tongues of men and of angels, and have not love, I am become as sounding brass, or a tinkling cymbal.

2. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not love, I am nothing.

3. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not love, it profiteth me nothing.

8. Love never faileth: but whether there be prophesies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away.

13. And now abideth faith, hope, love, these three; but the greatest of these is love (1 Corinthians 13: 1-3, 8 and 13).

(For the purposes of the concept of tika, pono and aroha the word "charity" in the *King James* version has been replaced by the word love).

Expressions of aroha are often of a very practical nature. At a tangi, a koha is given to the whanau pani. This may be on behalf of an organisation, a school, an iwi, a whanau or an individual. As soon as the local people have been notified of a death a succession of tika are put into practice through aroha. A typical example is as follows: A beast will be slaughtered and butchered by a family. Others will bring vegetables, jams, preserves, special cloths and flowers for the hakari. The women who usually take charge of the ordering will contact the local stores and place orders. A multitude of talents will be displayed as different tasks are taken up. Some are experts at making steamed puddings, some excel at sponges and pavlovas and others at presenting nourishing meals for the many visitors who will come. Women will prepare the wharenui, making up the beds, getting the area ready for the bereaved family and their loved one. The photos and greenery will be put in place. People will sign off from work for the next few days to help in the kitchen, prepare the hangi for the hakari, karanga the visitors, sit on the paepae, welcome the visitors, take the karakia, sit beside the family, tidy the urupa and dig the grave. Each person knows what his or her task is and does it willingly. In this sad time the family knows that all is being taken care of and when the time comes, they will repay the aroha by helping others when their help is needed.

Aroha is sacrificial. It puts itself out for others and does not count the cost. It is the motivating force which causes people to drive for miles to be with others in an hour of need,

bring a contribution of food to a family, take a turn at minding an invalid so that a family member can have some time to themselves, help paint a house or plant a garden, mind children, sit down beside someone and give them support, help prepare a wedding feast or an honouring of age celebration, play the piano for a function, arrange flowers, decorate tables, wash sheets, vacuum the meeting house, mend the church roof, recarpet the church or meeting house floor, help build an ablutions block, lay a concrete path, mend a fence or clear and tidy the urupa and never ask for recompense or brag about its contribution. Aroha is being in tune with someone you love. It has a special knowing.

3. Tika, pono and aroha; their origin in a kaupapa that integrates traditional as well as Christian belief, and the whole idea of Tapu

Tika, pono and aroha come from a spiritual source, and that source is Atua, the Creator. This is the reason why this concept embodies such a strong element of tapu. Anything that was tapu remembered its origins from Te Kore. This was the realm where Io resided, and therefore the realm from which his creations gestated and then came into the light. Io was the supreme God and he dwelt alone in Te Korekore. He was known as:

> Io-matamoe, Io-mata-ane, Io-kore-te-whiwhia. Io of the slumbering countenance, Io of the calm and tranquil countenance, Io the unchanging and unadulterated in whom there is no confusion and inconsistency. Nothing existed before Io, for he alone was pre-existent as Io-matua-Kore the parentless, as Io matua the first parent, as Io-taketake the foundation of all things (MMP N. pag.).

The God of Christianity, whom many have been brought up to believe is the same God as that above, has the same sorts of qualities as expressed in Charles Wesley's hymn:"Immortal, invisible, God only wise, / In light inaccessible hid from our eyes,"

Marsden's explanation of the being who created the heavens and the earth has the central thesis of tika, pono and aroha within it, for he describes Io as the foundation, which implies kaupapa, something which stands alone and gives tika or rules to live by. Therefore, this is further support for the premise that tika, pono and aroha have their foundation in beliefs about Io (Atua) and Creation. Although Te Korekore includes meanings that indicate the void, or a place of emptiness, Marsden translates it differently:

> The word kore means "not, negative, nothing". When the root of a word is doubled in Maori, it intensifies its meaning...kore is an absolute concept....While it does not entirely emancipate itself from the negative, it does become relatively positive (MMP N. pag.).

The Biblical account of Creation and the Maori Mythological account may be compared:

> 1. He mea hanga na te Atua i te timatanga te rangi me te whenua.
>
> 2. A kahore he ahua o te whenua, i takoto kau; he pouri ano a runga i te mata o te hohonu. Na ka whakapaho te Wairua o te Atua i runga i te kare o nga wai.
>
> 3. A ka ki te Atua, kia marama: na ka marama (Ko Kenehi 1: 1-3).
>
> *1. In the beginning God created the heaven and the earth.*
>
> *2. And the earth was without form, and void; and darkness was upon the face of the deep. And the spirit of God moved over the face of the waters.*
>
> *3. And God said, "Let there be light: and there was light* (Genesis 1: 1-3).

God then created all living plants, birds, fishes and animals and finally man, as represented by Adam and Eve and gave them dominion over all creation.

In Maori mythology, Rangi the Sky Father, and Papatuanuku the earth mother, were formed. All creation springs from them. After they were separated by Tane, he formed Hine –ahu-one. Her name means the woman created from sand. They had a child called Hine-Titama. When she discovered that Tane, her father, was also her husband, she fled to the underworld and became the goddess of death, being re-named Hine-nui-te-Po. Death had come to the world, as it did when Adam and Eve disobeyed God. Mankind in the Biblical account lost immortality because he disobeyed the tika as set out by God, when he ate of the Tree of Knowledge in the Garden of Eden. In Maori mythology it was because of the transgression of tika, the he that Tane committed when he took his daughter to wife. The tika that comes from this myth is that henceforth Tane will create new life, but life will eventually end, and Hine-nui-te-Po will receive the wairua of the children of Tane. There will be a cycle of birth and death.

Tane is also responsible for knowledge, because it is said that he climbed to the heavens and brought back the three kete of knowledge, as well as a sacred stone, which is used to keep order in the land. From this point on, there were tika involved with seeking and gaining knowledge, and pono was a vital part of this, for only the worthy and the sincere could gain knowledge. Aroha was the third facet in the kete of knowledge, for knowledge is a privilege and must always be used with aroha for the sake of others.

Other children of Rangi and Papa were assigned tasks; for example, Rongo was the god of peace and the god of the fern root. Tu was the only child who was brave enough to fight

Tawhiri Matea, the god of winds, when he attacked the earth. He was angry that his brothers did not help him, so he killed and ate Tane, Tangaroa, Rongo and Haumia. The living things that they represented were birds and trees, fish, kumara, and fernroot respectively. Thus from these mythical figures is born tika or kaupapa. Man is now able to kill and eat plants and animals in order to survive. He also follows the pattern of warfare as instigated by Tu.

At birth, a tohi ceremony was held, where the infant was dedicated to one or more of the gods. The Christian form of baptism has now replaced this. Shirres refers to the tohi ceremony in the following chant, which is often used as an opening to welcome people to a marae:

> Tihei Mauriora!
>
> Ki te Wheiao, ki te Ao-marama.
>
> Ka tu kei runga, ko wai koe?
>
> Ko Tu ko Rongo koe, ko Taane koe.
>
> Ko te manuhiri i ahu mai i Hawaiki, nau mai.
>
> *This sneeze is the sign of new life, in this world.*
>
> *And when you are mature, whose shall you be?*
>
> *You shall be dedicated to Tu, to Rongo, to Tane.*
>
> *To you who come from Hawaiki,*
>
> *We welcome your presence* (SH 25).

Shirres says that our ancestors brought this model here and that it is the model by which we can understand the universe. It is made of two worlds, the material and the spiritual, and shows the world evolving: "i te kore, ki te poo, ki te ao marama," *out of the nothingness, into the night, into the world of light*. He says that the two worlds are linked, and adds, "And it

sees the human person as having a very particular role in the ordering of this universe, through the power of the word" (SH, 25).

This again shows the connection with Genesis. Word may be translated as God, who commands and is obeyed, and who holds the secrets of the universe in his word. His word is also law, and thus forms the ground rules or kaupapa for both physical and spiritual behaviour. Papa is also the word for earth and this signifies the importance of whenua in the principles of tika, pono and aroha.

Humans are, according to Shirres's definition, made up of the tangible and intangible. Tapu is an intrinsic part of their makeup. Marsden says that visitors to the marae are greeted in the following way: " Haere mai te ihi: haere mai te wehi; haere mai te mana; haere mai te tapu" (MMP N. pag.). This means: *Draw near o excellent ones; draw near o awesome ones; draw near o charismatic ones, draw near o sacred ones.* Therefore, from the creation myth and tapu comes the rationale which makes the strict observance of marae protocol so important. It must not be taken lightly, for a transgression of protocol will always give offence.

According to Shirres the primary meaning of tapu has two parts. The first is reason and the second is faith. Many people see only a negative connotation for tapu, believing that it means "forbidden or restricted" (SH 33). Marsden's view is that "... the Maori idea of tapu is close to the Jewish idea translated in the words "sacred" and "holy", although it does not have the later ethical connotations of the New Testament of "moral righteousness". He also asserts that "It has both religious and legal connotations." Like Tate, he translates mana as "spiritual authority and power" and he identifies wehi as awe or fear in response to "a manifestation of

divine power." Ihi is described as..."personal magnetism.... It is a psychic and not a spiritual force" (MMP N. pag.).

A salient feature of tapu is separateness, yet there is so much more. There is a saying; "Your God is too small". Implicit in this is that once God has been defined, he has been robbed of his holiness. There is so much that is not understood about tapu, that one might say that there is great temerity in attempting a definition. Tapu embodies not only head knowledge but also the feelings of the body, mind and spirit.

Many people feel that the opposite of tapu is noa but it is actually "he". Ryan's dictionary explains it as, " wrong, err, unjust, fault, inaccurate, fallacy" (Ryan 13). Sometimes a separation occurs because man is tapu and woman is noa. Woman is the receptacle of life and the cradle of the future, so her role is equal in status to that of man. It is complementary, with equal mana and tapu, but noa in certain circumstances. As has already been noted, when visitors come, it is the women who have the special tapu, which makes the situation noa.

Marsden explains the "pure" rites which were a process to "cleanse from tapu, neutralise tapu, or for the propitiation of the gods" (MMP N. pag.). Water was the sacramental element. Children were baptised in pre - Christian times and dedicated to particular gods, who imbued the child with mana. The child was now " under the tapu of those gods...removed from the sphere of the profane into the sphere of the sacred". The gods would give their blessing if the child was obedient to them. This has a corollary with Christian baptism as "In the Christian sense, it signifies the 'dying of the old life, and its burial; and a rising to a new life in Christ'." (MMP N. pag.). Baptism in Christian ceremony is administered by the recitation of karakia, by total immersion, or by the use of holy water as a cleansing element.

For those brought up with the practice of cleansing the tapu after leaving a cemetery, the washing of hands and a little sprinkle over the head is second nature, and even at a European funeral people may be observed quietly slipping away to find a tap before partaking of any food.

Christianity and Maori tikanga combine in the cleansing of a house after a funeral. This is often known as the "tramping of the house". The priest sprinkles water in every room and recites karakia (prayers) as close members of the family follow, touching part of each room as they walk through, in order that there will be no unquiet spirits left in the house. This blessing of the house means that they are now free to take up their lives again.

Marsden also highlights the merging of pre Christian and Christian tikanga in the modern tangi. In past times the hakari, or feast, held after the burial, was part of the tikanga to make conditions noa, please the manuhiri and to propitiate the gods:

> ...the various rites, whilst to a large extent retaining their traditional form, have been so Christianised that offerings once made to the gods are now made to Ihowa (Jehovah) or to Jesus Christ as Lord of the dead and the living. Other elements adopted from Christianity (the totally Christian church and funeral services) have become an integral part in the tangi (MMP N. pag.).

Karakia was therefore an important aspect part of the tikanga of pre Christian life, so it is not surprising that Christian tika has been incorporated so readily into modern tikanga. Meetings normally start with karakia, whether they are held at a marae or not. Grace precedes meals, whether it is at a school or an after - match function, at a hotel for a meal, or at the marae.

Tikanga and Christianity merge at the marae and ministers from all faiths are usually welcome to preach there.

It was traditionally at the feet of their elders, in private situations, at wananga, and at the marae that people learnt about tika, pono and aroha. Much of it came in the form of myths in story, speech and waiata. The myths were depicted, along with the ancestors, in the traditional art forms in the wharenui. Marsden says that the myths have given us a holistic view of the universe and provided the kaupapa, or first principle, out of which tikanga has sprung.

4. Conclusion

The intention of this chapter has been to show that tika, pono and aroha should come into every part of daily life and not just be dusted off and paraded for a visit to marae, or on formal occasions. Tika, pono and aroha cannot be separated, as Graham Rankin states in Appendix 2. Pa Tate, Maori Marsden and Pa Shirres assert that they cannot be separated from tapu. That is why karakia forms such a major part of protocol at the marae, on formal occasions, and in homes. Traditional tikanga has come down through the myths, which have given a blueprint for procedure. The knowledge that has been given is for the heart as well as the head and that is why pono and aroha are such an intrinsic part of the process.

In modern times there is no conflict between the myths and Christianity. As Graham Rankin says: "You can't part the Bible and the myths. There are different manifestations of God but one beginning" (see Appendix 2). Kataraina Sarich tautokos this opinion: "In a world of deep

spirituality there are parallels to Te Ao Wairua Maori ki te Ao Wairua o Te Atua brought by Tauiwi – one set of beliefs complements the other" (see Appendix 3).

Chapter Two

Myth and Modern Times

Tika, Pono and Aroha in *Mutuwhenua*

1. Introduction

Patricia Grace has stated on more than one occasion that her writing is centred in the myths. In *Wahine Toa*, she tells these myths from the point of view of strong mythological women, and these will be referred to, so that insights into tika, pono and aroha in *Mutuwhenua* may be gained. These myths form the warp and weft of the novel. They are closely woven throughout the story. Perhaps those who are culturally unaware may miss their significance, but they are vital, because, according to the *Concise Oxford Dictionary*, myths are not only stories about how natural phenomena occurred but also how social customs came into being. Customs may be translated as tika. As Linda comes to terms with who and what she is, she finds guidance in the myths about how she will conduct her life, and whether she is essentially Linda or Ripeka.

The narrator of *Mutuwhenua* is a woman and it is appropriate that the myths in the novel should be about women. There are three myths which give Linda a kaupapa to live by. They are the Creation myth, embodied in the story of Rangi and Papa; the tale of Hine Titama who becomes Hine-nui-te-Po the goddess of death; and the story of Rona and the moon. It is the third of these myths which gives the novel its title. Rangi and Papa give tikanga for Linda's everyday life and her spiritual life. Papa is the name for mother earth. It also means ground or foundations, and forms half of the term kaupapa. This term, which has been discussed in the Introduction, means method, plan, reason, custom, the right way of doing things. It is

essential that a further examination of this term be made before beginning an analysis of this novel. Marsden expresses it this way:

> When contemplating some important project, action or situation that needed to be addressed and resolved, the tribe in council would debate the kaupapa or rules and principles in cases of doubt and these principles are drawn from the creation stories of Tua – Uri, the acts of the gods in the period of transition following the separation of Rangi and Papa, or the acts of the myth heroes such as Maui and Tawhaki and numerous others. The methods and plans they used in similar situations are recounted and recommended. Alternative options are also examined and a course of action (Tikanga) is adopted (MMP N. pag.).

This process acted rather like Case Law and formed a frame of reference for essential tikanga. Patricia Grace is very much an essentialist in this novel and takes an essentialist approach. This means that to the main character, Linda, being Maori is of fundamental importance. It also encompasses essentialism. This is a doctrine which maintains that material objects have an essence which is distinguishable from their attributes and existence (*CSD* 381). This latter phenomenon will be discussed in relation to the greenstone patu. The myth of Rangi and Papa forms a frame of reference for this essentialist stance. Rona and Hine-nui-te-Po provide a basis from which Linda can examine alternative options and decide on the courses of action she will take. The myths form a blueprint of tika, pono and aroha for Linda to build her life on. For example, the myth of Rona serves as a warning, in a metaphorical sense that if she acts without regard for tikanga, Linda will not have a toehold on Papatuanuku. Instead she will become a sky dweller, blowing in the wind. She will need to identify with Tane and have a tree that is strongly rooted, if she is to hold her turangawaewae and to know who she is and where she belongs.

The two major concerns of this chapter are to examine tika, pono and aroha, centred in the myths, in relation to the self. The myths form a Case Law for everyday life and this is the second concern of this chapter. It will discuss tika, pono and aroha in relation to day to day practices shown in the novel.

2. Tika, Pono and Aroha, Centred in the Myths, in Relation to the Self

Patricia Grace begins with the myth of "Te Po" in *Wahine Toa.* As this myth is so important in *Mutuwhenua* some of the quotations are worth studying. For example, Te Po announces himself. Out of the nothingness of Te Kore came a gestation and Te Po was born:

> I am aged in aeons, being Te Po, the Night that came from Te Kore the Nothing. I am aged in aeons and I am Night of many nights, night of many darknesses – Night of great darkness, long darkness, utter darkness, birth and death darkness; of darkness unseen, darkness touchable and untouchable and of every kind of darkness that there can be.
>
> In my womb lay Papatuanuku who was conceived in Darkness, born into Darkness, matured in Darkness, and in darkness became mated with the sky (*WT* 16).

The Myth of Creation. Rangi and Papa

The book begins with the preparations for Linda's wedding. There are therefore elements of the creation myth because she is about to enter into a new life. Another sign of the creation myth is in the dryness of the land. It is often said that when it rains these are the tears of Rangi crying for his wife, Papa. In an inversion of this, the moisture is being given back to Rangi.

The ti kouka tree is the next thing to be mentioned. This is a reminder that it was Tane who parted the earth and sky. The special mention of the trees, Linda and her father's birth trees, completes the cycle that links people and earth and sky, for their pito is buried in mother earth, beneath a tree that signifies their link to mother earth.

In the myth of creation, therefore, there is a close relationship between the earth and trees. This is because although Tane the god of trees separated the parents he saved them from death. There were other children who wanted to kill the parents in order to get light. Furthermore, he stayed deeply rooted and grounded in mother earth. The tikanga of planting a tree over the placenta of a newborn baby often expresses this link. In the novel an explanation of the trees planted as birth trees is given and while they are symbols of the characters' personalities they are also the reason why the characters will always identify themselves with that particular place of mother earth where their placenta is planted. Linda's father is like the ti kouka tree. There is nothing hidden. His personality is a forthright one. Linda's tree is a metaphor of herself: "From without it has a peaceful appearance, the ngaio tree.... Not until you get close to it do you discover the pained twisting of its limbs and the scarring on the patterned skin, but even so it is a quiet tree. I was named after it" (*M* 1). On the surface Linda appears quiet and serene but on the inside she is a tangle of worries.

Tawhiri Matea the wind, was the only one of the children who stayed with the sky. That is the reason why there are references to the wind and its ability to take the trees. It is Tawhiri Matea, god of the winds, who makes himself the enemy of humans. He whips up storms at sea and is capable of making the shore a hostile place. Linda fears that she will become a sky dweller with no turangawaewae, no standing place for the feet. Linda hopes that her tree will hold and be protected from the wind. If it does not she feels that she will return toTe Kore,

the Nothing. She does not want to float away like Rona, whose tree was also the ngaio. She does not want to become a sky dweller like Rona who now lives in the moon. She wants to have her feet placed strongly on mother earth. Both of these mythological characters, Tane and Tawhiri Matea, are important in the development of the identity of the main character in the novel and the events that shape her life. The wind will act on the sea to remind the family of what can happen when tapu is violated, and the trees will always draw her back to the land.

The word for belonging to the land is tangatawhenua, literally "peopleland". This again is an indication that Linda is firmly planted in the land. It is her whakapapa which links her in an unbroken chain to:

> ...the place that had my footstep on every stone and my touch on every tree. My shadow falling, no matter how lightly, across every path and stretch of creek bank and bed.
>
> And underneath my fingerprint, my footprint, my shadow?
>
> Other feet had cracked the clay.
>
> Other hands had grappled the trees and hills. (*M* 48).

Here is a clear reference to the myth of creation and the part of humans in the scheme of the universe. The ancestors link her to the land and have provided a guide for those things which are important in tika, pono and aroha. They are not far distant entities, but surround her like a cloud of witnesses. There are times when Linda feels their presence closely, as she does when she is listening to the recitation of her whakapapa in Nanny Ripeka's kitchen: "Thus the room had become filled with people. We sat quietly among them as they sat shawled and silent in the now silent kitchen" (*M* 72).

This phenomenon is also mentioned in the Bible:

> "Na, i tenei kapua nui o nga kai-whakaatu e karapoti nei a tatou,..." (Nga Hiperu 12: 1).
>
> "... *we also are compassed about with so great a cloud of witnesses...*" (Hebrews 12: 1).

It is no accident that Patricia Grace has mentioned Linda's mother in this reference. She is the symbol for the earth mother and is at least partly responsible for the development of Linda's personality and identity: "My mother knew every thought I had as though it were her own. It was as though the original umbilical cord had been replaced by one 'less visible'... And through this new one pulsed, not blood, but every thought I had ever had, every emotion I had felt, and every dream that had begun to be mine" (*M* 48).

Her grandmother personifies mother earth even more closely, she is not just the symbol for mother earth, she is mother earth: "She was crying and holding me close to her, and she was the hill to me, the creek running through, the treasure buried and held fast for all of time" (*M* 101). These examples highlight the close identity that women have with the land and the fact that the land is the ultimate repository of all things that are held dear.

The reference to the stone (the treasure) also has a basis in the myth of creation and the exploits of Tane. Tane is said to have ascended to the heavens and to have brought back the three kete of sacred knowledge. Part of this myth was that he also received a sacred stone, a whatakura, which was used to maintain order on the earth (Orbell 180).

Stones were also a special feature of the whare waananga. Marsden explains this:

> When a student graduated he then returned to the rear ridge pole where he took up Rehutai, the red coloured stone and symbolically swallowed it. These symbolic ritualistic acts brought home some important truths. At the beginning when he swallowed Hukatai - the white stone - he was acknowledging that he was entering upon a search for knowledge (matauranga). Now knowledge and wisdom are related but different in nature. Knowledge is a thing of the head, an accumulation of facts.
>
> Wisdom is a thing of the heart. It has its own thought processes. It is there that knowledge is integrated for this is the centre of one's being (MMP N. pag.).

The greenstone patu, which was found by the children and returned to the earth by the adults, is another part of the process by which Linda finds her identity. It remains a constant influence in her life and is something she refuses to relinquish. The sacredness of it makes it difficult to talk about to anyone outside her family. She finds it impossible to speak of it to Graeme because it is a defining force and she fears that it will pinpoint a gulf between them. Thus, the greenstone had been symbolically swallowed by Linda and was at the centre of her being. As Patricia Grace stated in her interview the stomach is the place where we know things (see Appendix 1). Linda was not able to explain to others outside her whanau why it formed part of the tika and pono of her life, giving a guide to live by, and she was unable to explain why she felt such aroha for the greenstone patu which had surfaced from the earth after being there for many generations. It was something that formed the centre from which her life took its existence, its essence. Linda expresses this when she explains to the reader why she could not tell Graeme about the stone at first:

> I'd wanted to tell him about the significance to me of what had happened; wanted him to know that there was part of me that could never be given and would not change. Because of the belief in the rightness of what had been done with the stone, my clear knowledge at nine years of age of the rightness (to me), I can never move away from who I am. Not completely, even though I have wanted to, often (*M* 9).

The Pakeha developer saw the removal of the stone as a waste. Linda's whanau regarded the burial of the stone as the tika thing to do. Their integrity and aroha would have been in question had they not done so. The stone illustrates a facet of tika, pono and aroha which is related to tapu. There is a marked contrast between the attitude of the Pakeha in the novel who sees it as "...worth a coin or two' " (*M* 7) and the Maori attitude as expressed by Grandfather Toki when he said:

> 'It goes back. Back to the hills.'....Then Grandpa Toki and my father went, taking the stone, far back into the hills, and returned without it. They told us how they had stood at the top of a rise and thrown the stone piece into a deep gully. And the next day they went back again with a tractor and graded the top of the hill down into the gully where the stone was, covering it with fall after fall of rock and earth (*M* 7-8).

According to Pat Evans, symbols like the stone "have the sense of being imposed..." (Evans "Review" 372). However, it would appear that the stone is an essential part of the novel and part of Patricia Grace's ethos. The stone is another link with the earth mother, Papatuanuku. It has come from tapu ground and must be returned there, or, as Rachel Nunns has said: "To

have kept something belonging to the dead would have brought disaster on the family" (Nunns 420).

This is true, but there is more involved than that. It is the right thing to do the tika thing to do, and would have been done with the appropriate ceremonies and karakia. To the people it would have been more than a stone; it would have been a kaitiaki, a guardian of the people of that place. The particular ancestors who had used it would have been called to mind and wept over. There is every likelihood that the people would have known the name of the stone because these things are handed down in oral histories. The patu may have been buried with a very great chief because its mana may have been too great for the people left behind to handle. This sort of situation is mentioned in *Baby No-Eyes*. A great chief may have used it in battle and it would therefore be fitting that it should lie with him eternally.

Some interpretations seem to suggest that the stone is something that weighed Linda down and prevented her from communicating with Graeme. However, things of this sacred nature are not spoken of lightly. The elders do not tell everyone the full history and import of these things because of the tapu that is in them and because people have to be ready to receive this knowledge or worthy to receive this knowledge. How then, is a nineteen – year old who is trying to find her way forward into a bicultural world going to tell Graeme just enough of the details with ease? If her primary school friend Margaret could not understand how could the Pakeha man she was about to marry understand? There are indications in the novel that he would have accepted it without understanding it but a shy young girl who is not sure if what is the correct tika for Pakeha is not likely to be a good judge of the situation. All she knows is that part of her is buried in that gully with that stone, but this is not being buried in the sense of being stifled or dying but being buried in the sense of being her essential being, closely

identified with mother earth. The stone is part of her wairua and part of the myth of Rangi and Papa for in being closely identified with mother earth it is part of the unending source of creation and regeneration. It is a recognition that all things come from mother earth and have been created by Te Atua. The account of the creation of man in the Bible is an apt illustration of this:

> Na ka whakaahuatia te tangata e Ihowa, e te Atua, he puehu no te oneone, a whakangia ana e ia ki roto ki ona pongaihu te manawa ora; a ka wairua ora te tangata (Kenehi 2:7).
>
> *And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul* (Genesis 2:7).

The stone is also an illustration of the fact that although Linda lived in a bicultural world tika, pono and aroha were things that her whanau would not allow her to part with. Toki and other cousins were never far away at school, "pinching" her lunch and "acting the clown", so that she would not forget who she was (*M* 34-35). Whenever she visited her Nanny Ripeka's she ate even more traditional Maori kai than she did at home, including dried kina and seaweed. Her Nanny recited her whakapapa so that she would absorb it as part of her being. She visited the ancestors in the urupa, communed with them and remembered the unbroken link between the past and the present.

The Myth of Hine-nui-te-Po

The stone made Linda's turangawaewae a spiritual sanctuary. She also had her elders to guide her. When she moved to the city she was without these resources but armed with the words of her father: " 'Our girl will do right when the right time comes' " (*M* 103).

However, there was no protection from Hine-nui-te-Po, who haunted the house. Graeme was exempt because he was a Pakeha. The reason that the goddess of death wanted to claim Linda was because a he or infringement had occurred. It appears that the house had been built over an urupa. Perhaps Linda was from a tribe that fought with the people of that place. She would have to pay the penalty of death. Linda was not able to escape her essential Maoriness. In accepting the stone within her, she had accepted the fact that, although she might enjoy the good things of the Pakeha life there would always be aspects of her life that she could not escape.

Linda (Ripeka) was unable to counteract the goddess of death on her own. Hine-nui-te-Po became more and more invasive, despite her father telling her that she "... could only know by living in a place, ... whether it was all right or not" (*M* 123-124). By page 125 the myth evidences itself as: "a tall woman with moko on her chin, a woman I didn't know, who beckoned from the corner of the room. A strange room. Beckoned me to come to her, but I knew I must not move. I knew not to go with her." Finally, the dream threatens to take her away from the world of light to the world of darkness. Hine-nui-te-Po swells and clamps her nose to Ripeka in a death hongi that threatens to take her breath away. Even her baby feels:

"inside me like a trapped bird" (*M* 135). The goddess, in the living nightmare, takes the form of one of the harbingers of death. There are many people who fear the cry of the morepork and Linda sees the goddess in this form:

> But then the swooping owl flew close by and it knew me. I thought I heard my name as it settled away from me. Fluorescent on an illuminated rock. Then white rock and white bird merged. Merged and changed. They had become a woman, and I heard my name quite clearly now, saw the great arm beckon (*M* 133).

Linda's way of finding out what was the tika thing to do was to turn back to the source of the tika she had learned; her home. Her mother mentions the process of "doing" the house, where the house is cleansed by karakia and water. However, it brings up a significant aspect of tika and pono when her mother mentions that Toka can do this for their family things. In the case of a place they do not know she feels it is better to leave the cleansing to the people of that place, and for Linda to move. Having made a bicultural marriage Linda is now about to put it to the test by seeing if aroha is enough. The strain in the marriage has not come from Graeme but from her analysis of the situation which tells her that he is Pakeha and will not understand these things. In aroha her mother has come to be with her so that she does not have to face this alone and in aroha is able to show Linda that she can still have the stone inside her and find room for Graeme and herself to touch in the spirit:

> If you two find out that you can never touch in the deep things of the spirit because of what you have deep in you then you will have to come back to us. Because you will get too weak and so will he. But if you two find out that you can reach out far enough to each other then you have to be brave enough and stay. You have been doing your best to go towards him but you have not

> allowed him to come towards you and it is not his fault. You keep things to yourself because you think that he will not understand. And perhaps he won't but you'll soon know. And we need you to be what you are and that's important. And we need you to hold on to what is in you (*M* 130).

This is the crucial point for the essentialism that Patricia Grace espouses in this novel. The people needed Linda to hold on to who and what she was because she had been taught special things which were to be passed down to the next generation so that their culture would remain intact. This is why Nanny Ripeka accused her of "giving our blood away" (which essentialism says you cannot do) and making them weak (*M* 74). Nanny felt that the marriage with Graeme would make Linda turn her back on her culture. The experience with Hine-nui-te-Po was a catharsis, which taught Linda that she could have a bicultural marriage, yet still keep the tika, pono and aroha that she held dear. The experience gave her the chance to examine a new way forward where there was understanding, owing in large part to the love from a Pakeha husband who helped her to recognise that there can be love without understanding: "Because love is what you know..." (*M* 136). Linda therefore moves away from the myth of death and towards the myth of creation and therefore into life. The symbol of the bond and commitment between Rangi the sky father and Papa the earth mother is what brings Ripeka, the baby and the marriage back from the brink of death.

The Myth of Rona and the Moon

The third myth which is important to this novel and which forms the title, is the myth of Rona and the moon. The birth of the baby brings the Rona myth to completion. This is a myth of displacement. It is another myth that may be used as a reason to find alternative actions rather

than as a kaupapa or tikanga to follow. When Rona cursed the moon for making her stumble because its light had gone behind a cloud, she was carried up to the moon, clinging to her ngaio tree which was pulled up by the roots. When the moon is full, Rona can be seen there with her tree and her gourd. The insults she shouted at the moon were sometimes regarded as the origin of curses and vilification in this world and a saying warned, "kia mahara ki te he o Rona", *Remember Rona's mistake.* This story therefore reinforces the importance of acting with tika and doing the right thing.

The myth is one of displacement because it suggests that the woman who goes to live in the moon is lost to home and family. She tries to hold on to the ngaio tree but it is not strongly rooted enough to keep her rooted to her land and her culture. Linda also wonders if her tree will hold stongly enough to prevent her from becoming a sky dweller. The mythical woman in the moon is closely linked to Linda from the aspect of being an ordinary woman who did something wrong. Linda fears that as an ordinary woman she will commit a he, or breach of protocol, that will separate her from her birthplace and her whanau.

However, the moon can be seen as a force for good as well as evil. It is the moon that pulls the tides and at the time of Rakaunui, or full moon, the low tides are ideal for gathering shellfish. It also gives Linda's father the opportunity to tell the young people things he wants them to know about the land and the guardianship of it. Linda believes it is part of being told by the elders what they finally want you to know, but it is also because her father is ill and he wants to make sure that if anything happens to him they will be prepared to do the tika thing and take over the guardianship of the land.

Rakaunui is also an opportunity to learn a lesson about tika and tapu. When Sonny and Harry start "poking fun" at the ancestors by laughing and suggesting that the ghosts will come down from the hills and get them if they don't huddle together for the night there is a swift reaction from the father: "Then Uncle Tom sent both his boys reeling with a thump on the side of the head. 'You know nothing,' he shouted at them. 'Now get to sleep before I send both of you home walking' " (*M* 62). There is an expression for such behaviour in a whakatauki, which says: "He tamaiti wawahi taha". The literal translation is *A youngster who breaks calabashes*. It is usually applied to young people who break with or go against the tikanga of the elders out of ignorance or out of wilfulness. Atonement for this sin, or he, this breach of tikanga, during which derision is cast on the tapu of the place and the ancestors, demands atonement and it comes in the form of a near-fatal accident to Uncle Tom. "The next wave after that hit Uncle Tom. We saw it throw him forward and smash his face on the rocks. Then he fell backwards, and suddenly the water was running red" (*M* 63). The second form of utu came when the car was nearly swamped by the sea. This is a case where the sins of the children are visited on the parents. Atonement is made when Linda's mother and Aunty Hine spread the last kit of mussels on the beach as a peace offering.

Although they make light-hearted jokes about it later, a lesson has been learned, particularly by these young men who have not yet come to take tikanga seriously. Linda's father has also welcomed Graeme and made him feel part of the expedition. He may have done this because he recognises in Graeme an integrity or pono which proves that he will look after Linda when her father dies. Linda is like the ngaio tree within, twisting and turning in her mind and worrying that Graeme will find their tikanga strange. This passage marks the crossroads between the old Maori world and a new bicultural world with Graeme. It also emphasises the association that Toki has with the moon, particularly its blackness. Mutuwhenua is the time

of darkness because it is the time that the moon goes underground to sleep and Toki is black, which is the colour that the author equates with "rightness" or tika.

Toki never commits a breach of tikanga. He is the one who reminds her that she is black like Mutuwhenua and cannot change, cannot escape who she is and where she comes from: " 'The puku will wear off, as long as the black don't' " (*M* 140). It has been his role throughout to turn up at places like tennis tournaments in his "busted" shoes so that she will not become completely Pakehafied. He will be there to ensure that her baby will come to know his Maori heritage. On the outside he is a school dropout, someone without a job, a "laid back joker" but Patricia Grace makes much of his pono or integrity.

Therefore Patricia Grace uses the analogy of the night of mutuwhenua, when the moon goes underground to sleep, in direct relationship to Toki. The world is black at that time, he is black and she describes his soul as black. In her estimation, black is the colour of tika, pono, and aroha. She uses black as the colour of righteousness to turn perceptions around for once and have people look at tika differently. It is another reclamation as opposed to colonisation. Linda has also learned a lesson in tika, pono and aroha from the moon myth. Although she will be separated from her son when she gives him to her mother to bring up, the separation will not be permanent. Her son will be the link that draws her back to her turangawaewae and her whanau. There will be no displacement for either of them. He will come to know the tika, pono and aroha of his heritage so that he can stand in both the Maori and the Pakeha world and so that he can pass on knowledge to the next generation.

3. Tika, Pono and Aroha in Relation to Day to Day practices in *Mutuwhenua*

Most of the daily practices of tika, pono and aroha in this novel centre around food and the preparation of food. When Linda wants to see what it is like to be a Pakeha and when Graeme is courting her she is ashamed of "Maori food". When she is with other Pakeha she fears that she will not meet their standards of tikanga or etiquette. She is afraid to be perceived as "other". On a Netball trip to the South Island she listens to the team manager telling them that they must have a GOOD meal and thinks of her father who hates picky eaters, and imagines the whanau at home as they enjoy a meal: "Tonight they'd be having boiled mutton and cabbage, and there'd be a dish of fish heads boiled white. The whole place would stink to high heaven. Well. Rough sort of kai that anyway" (*M* 38). Her stance in the last statement lacks pono or integrity, as it is obvious to the reader that she is trying to convince herself that it is rough food. In reality she is missing the warmth of her own family's meal time. The process of trying to convince herself is taken another step further when she says:

> Much better to be sitting at a little round table for four, eating, what was it? Beef curry, rice, and vegetables. Picking. Not wanting to finish first or last. Watching, and wondering if your manners were alright. Hoping the napkin you had spread on your knees wouldn't suddenly slide to the floor (*M* 38).

The reader is probably far from convinced that she prefers Pakeha food. The strangeness of the food is echoed by the strangeness of the situation. There is emphasis on the little table for four. Her table at home was able to cater for more and was always ready to accommodate

more. The mealtime at the restaurant appears to be silent and sterile. On the other hand, the meal taking place at her home was noisy, conducted with good natured banter and aroha and had about it an air of celebration:

> He would lift a plate-sized fish-head on to his dish and put salt on it. Then he'd begin expertly, pressing the flesh away from the flat bones with fingers and a fork. Lifting each piece carefully so that it wouldn't break, to put it between his teeth, steaming. He would let it cool for a moment, then into his mouth, his expression saying that this was the moment he'd been waiting for all day. One side of his mouth would have small bones shooting out of it, and they would somehow land in a tidy row round the edge of his plate. Each large bone he would take and suck; each loud suck would cause his already popping eyes to pop even more (*M* 38, 39).

Thus it is the ritual as much as anything else she is missing; the ritual of food served with aroha and enjoyed unashamedly. What her father is participating in is not only a ritual, it is a celebration of the good things that the earth and sea have to offer. The description that Patricia Grace gives of the sucking of the fish eyes is probably one that is very familiar to many readers:

> And the climax would come when he was eating the eye. A mighty suck with a great noise to it, and the eye with all its soft flesh and juices would land on his tongue, busting on the roof of his mouth and flowing down his throat. Except for the little ball that would shoot forward and pop out. Nothing would be left when he'd finished except a tidy row of cleaned bones and two little white marbles from the eyes (*M* 39).

The fact that one of the Netball team mentions dry retching immediately after this description highlights the celebration and tika of "Maori food".

Food is used by Patricia Grace to emphasise the fact that Linda feels "other". She feels that her food sets her apart from the other members of the team; she is obviously the only Maori picked for this representative side. Although she is really sorry that her aunt misses the ferry she is also at least a little relieved, feeling that her aunt's Maori bread might be considered "strange". Her pono or integrity is being questioned and she is not mature enough yet to be proud of her differences and to share them with others.

Food is an important element in her burgeoning relationship with Graeme. She wants to impress him and wants to do what is right. One of the things she believes is necessary is to have the kinds of foods that will be appropriate for a Pakeha when Graeme comes for a meal. This sets up more tension on top of the tension that is created because her father does not think it is tika for her to feel aroha for a Pakeha. However, his sense of what is tika for hospitality overrides his hostility:

> My father told Graeme and Toki to sit down and have some kai. I was glad we were having stew and peas and potatoes and kumara that night. If we'd been having fish-heads or pork-bones or baked eel I would have worried in case Graeme thought our food strange (*M* 19).

There is an implication that their food is part of their essence. An illustration of this is when Linda eats shellfish after the experience with Hine-nui-te-Po. When she eats the kina it is a defining moment because she now realises that she is able to celebrate eating these foods and

no longer worries about what Pakeha will think of her for enjoying something that is perhaps different from their daily diet:

> ... I remembered that for a few years I had scorned these foods that were now more than sustenance to me. I pressed the two halves of a spiny shell apart and very gently worked a sliver away from the inside. I put it on my tongue, and the crushed-bitter taste permeated my mouth (*M* 142).

This has a link to the bitter taste of the tablet her mother gave her when she experienced her first menstruation and was glad of the bitter taste because she did not want to become a woman. This time she is glad of the bitter taste because it marks another sort of "growing up". For Linda, the tika thing to do is to recognise that she is essentially Maori and that there is part of her that will not be given or merged into any other culture. She can now celebrate this and the celebration is almost like a sacramental feast where she re-dedicates her life to her Maoriness. The colours of the shellfish are like the colours of the Eucharist; the red wine and the cream coloured bread: "My fingers were stained darkly with the deep red of the juices. And soon the potful of mussels began to heat and the shells to open slowly...revealing the cream-coloured flesh" (*M* 142). In the taking of the Eucharist a commitment is made. Patricia Grace appears to have deliberately parallelled this religious feast. In the consuming of the shellfish she is consuming her Maoriness again and when she enjoys the bitter taste it is a symbol of atonement, an asking of forgiveness so that she can be renewed in her faith or whakapono in being Maori: "...then how they scalded the tongue and pierced the self. The scalding was a good reason for tears in the eyes" (*M* 142). The reader may also interpret these tears as a mark of confession of sin, repentance for sin and a desire for forgiveness of sin.

Part of the tika of food for the family was the gathering of kai moana. It is a widespread custom for Maori to gather kai moana for kaumatua who are unwell; a fact touched on by Toki. They are gathered for special occasions such as birthdays, weddings, funerals, unveilings, or for pregnant mothers who have cravings.

The harvesting of shellfish, which is an everyday occurrence in many places, has its tika centred in the myths. At Rakaunui, when the moon is full and Rona can be seen clinging to her tree, Rakaunui brings low tides as well as high tides. Toki expresses this: " ' You know what I'm thinking,' Toki said, with all this talk of food? I'm thinking the tide might be right. I'm thinking I wouldn't mind a good feed of mussels and kina ' " (*M* 53).

The gathering of kai moana is not taken lightly. Only basic supplies are taken. If they do not get kai moana they will go hungry. There is also an air of celebration. Tapu is involved and the illustration previously used shows that when a he or infringement is committed retribution is swift. This gives a reminder about pono or integrity. There are times when tika is not understood and the deeper meanings of tapu things are not always adhered to by all. However, it would appear that Patricia Grace is saying that whether things are understood or not, they should always be given the utmost respect. What the boys learn is that the punishment for a he does not always fall on the perpetrators. If this incident is examined according to the myth of Rangi and Papa it is obvious that Tawhiri Matea, the wind, who decided to stay with Rangi, and is still jealous of his brothers and sisters and mankind, is whipping himself up to show his eternal displeasure at the separation of Rangi and Papa. The wave that hits Uncle Tom is the result of this displeasure.

Another part of the tika of food is the sharing of the planting, weeding and harvesting of the communal gardens. This is mentioned in the Easter episode when Graeme came to visit. Holidays are also a time for sharing and Linda's mother's freezer was groaning with shellfish, meat and baking. The preservation of fruit, the making of pickles and baking of fruitcakes are other traditions that Patricia Grace highlights. Some of these do not appear to be "Maori food", yet it is a mark of many of the "old" people that they took some of the forms of pioneer cooking and "made them their own". Skilled in the arts of food preservation the learning of new techniques must have been exciting. These were then claimed as part of their family's tika. This shows that tika can change and new tikanga can develop.

The tika, pono and aroha of food come to a climax at the wedding of Linda and Graeme. On an important occasion such as this it is a matter of mana that the food be extra special. It is also an opportunity for the whanau to contribute their koha or gift of food. This is part of the tika and aroha of such occasions and the gift is given with integrity; not in order to outdo anyone else, but to give of their finest and best. The following passage illustrates this:

> The day before the wedding food began to arrive and soon there wasn't a space anywhere in our house that didn't have boxes or tins containing food. There were bags of potato, kumara, kamokamo, pumpkin, and corn. And, since our freezer had reached capacity long before, my aunties and uncles were relaying pork, chicken, and mutton from freezer to freezer as though they had discovered a new way to play chess (*M* 98).

The sharing of the food at the wedding is also another step forward in the bicultural journey. The tikanga of saying grace is observed and at first everyone is quiet. However, Linda's family soon shows Graeme's family how to make a noise and enjoy themselves.

4. Conclusion

The separation of Rangi and Papa was important from the point of view that it allowed the children light and space to grow by. Linda's parents parallel this myth. Her father knew that he was dying and that this would present Linda with a challenge, but it would also enable her to grow up and be strong in the tika, pono and aroha which he and Nanny had been teaching her. It was appropriate that her son should be born as her father's life was slipping away. It was tika that the baby should be given her father's name. It was appropriate that she should exercise tika, pono, and aroha in insisting that they go home to the tangi as soon as she discovered her father had died.

However, Graeme would face his greatest challenge in accepting (or not accepting) that Linda had left her baby with her mother to nurture. Linda's pono comes to the fore in this tika act of aroha. This is the response she has made to her father's prophecy that their girl would do the right thing when the time came. It is necessary to go back to the theme of this novel, which is, that if a person does not have something to cling to which is strong enough to withstand the buffets and tests of life, he or she will become a sky dweller. There is the danger that one might become a displaced person who does not know who one is or where one comes from.

Linda, who has now become Ripeka, has given her baby the privilege of knowing his Maori heritage. She has given him his birthright. The planting of the tree signifies his close links to his grandfather, for he is given the same species of tree as his birth tree. It is a symbol that he will stand straight and strong:

And in having a place to stand he would have a place to step from and return to when that future time came.... He would know an old woman who was the hill and the creek running through, and the treasure forever buried and would be given the gifts that she had to give, which he would then hold for the ones to come.

He would know too a young man who has never once erred. Whose soul is dark glowing black. Stainless and shining, and as pure as the night of Mutuwhenua when the moon goes underground and sleeps (*M* 152).

Chapter Three

Love and Land are Gifts from the Ancestors: Tika, Pono and Aroha in *Potiki*

Waiata

E hara i te mea
No inaianei te aroha,
No nga tupuna
I tuku iho, i tuku iho.

Te whenua, te whenua
Hei oranga mo te iwi e.
No nga tupuna
I tuku iho, i tuku iho.

Love is not a thing
Just for today,
It has been handed down
From our ancestors.

The land, the land
Is the protector, health and welfare of the people.
It has been handed down
From our ancestors.

Whakatauki

Toitu he kainga, whatu ngarongaro he tangata.

The land still remains when the people have disappeared.

He kura tangata e kore e rokohanga; he kura whenua ka rokohanga.

The treasured possessions of man are intangible; the treasures of the land are tangible.

He kura kainga e hokia; he kura tangata e kore e hokia.

The treasure of land will persist; human treasures will not.

Papatuanuku te matua o te tangata

Mother earth is man's parent.

He wahine he whenua, ngaro ai te tangata.

Men die because of land and women.

1. Introduction

Background to Tika, Pono and Aroha in *Potiki*

The waiata and the proverbs show the important link between land and people. The importance of both is that as the waiata is suggesting ancestors and land are treasures. It is tika that the ancestors have handed down the land through love over many generations and the love they hand down is meant to be bequeathed as well, for love is not something that is earned, love is a gift. The Bible says that man's heart will be where his treasure is and this sums up the view of the link between desire and end denoted by the phrases " 'manawa pa'

and 'ngakau pa' – or objects which touch the soul of the heart; that is, the soul or heart's desire" (MMP N. pag.).

The concepts of tika, pono and aroha in *Mutuwhenua* centred on the relationship between Rangi the sky father and Papatuanuku the earth mother, and the importance of not becoming a sky dweller. In *Potiki* the concept of tika, pono and aroha is centred on Papatuanuku. As with *Mutuwhenua* it upholds the importance of having a turangawaewae. Anyone of Maori descent, ideally, knows who he or she is, where he or she belongs and the history of that place. The link to a particular area comes down from the ancestors. A person visiting a new place is identified by his or her parents, ancestors, waka, hapu, and iwi, mountain, awa and moana. Genealogy and land make up two parts of a whole.

Whenua, the name for land, is also the name for the afterbirth, which traditionally was placed back in mother earth. That is perhaps why there is a preference for burial rather than cremation. It is tika for earthly remains to return to the earth. The funeral service in Maori says: "What belongs to the earth returns to the earth, what belongs to God returns to God." These words establish two things: the link between earth and sky and the recognition that the human person is made up of both biological and spiritual elements.

As indicated in the Introduction, Tate uses the word whenua to denote creation. It is a useful definition as it endorses the link between people and the land. *Potiki* concerns the struggle for land between the tangata whenua, who saw it as an extension of their being, and the Pakeha developer who saw it as a means to commercial development. In the process the tapu and the mana of the people and the land were violated. In the restoration of tapu and mana it was

important to make sure that it was done in the correct and tika way. One aspect was the reciting of the correct karakia by a person dedicated to spiritual tasks.

Pono or belief in themselves was the element which saved the land and the people's way of life. Tangimoana's role in the novel suggests that aroha is sometimes not enough, and sometimes aroha does not act in a tika fashion. Hemi had the kind of aroha that sought the good of the community, passing on knowledge, which he had been given. When he lost his job he could have gone on the dole or gone fishing for pleasure but he used the skills he had been given to farm land and provide food for the hapu, passing on the skills of horticulture at the same time. His integrity and faith in what he was doing (whakapono) gave him a sense of joy and contentment and peace of mind. The phrase he often used was that things were meant. It was tika that Toko should be born into the family when they were in danger of losing their land. Toko was a gift given in love to the people and his was sacrificial love. Toko gave his life to save the people and the land. The carver hinted at this and demonstrated this himself when he said: "... "A life for a life" could mean that you give your life to someone who has already given his to you' " (*P* 12). He and Toko also had a special kind of knowing because they possessed perfect pono and embodied aroha. Like the prophets of old who were in tune with God, they were able to perceive the trials that would beset the people (*P* 12).

Mary also illustrated aroha and goodness personified. The tikanga she used to express it was in making everything clean and tidy. Roimata displayed consistent, caring tika, pono and aroha. She always knew, from the age of five, that she loved Mary and loved Hemi. Her pono in this made sure that she acted with tika. An example was when she took Manu out of

school and taught him at home. Granny Tamihana illustrated the kind of aroha which remains constant in the face of hardship.

Tangimoana's tika, pono and aroha were hard for her to bear for they felt the sharp edges of injustice. James's tika, pono and aroha were expressed in practical terms through his carving. Manu's tika, pono and aroha were things of the spirit. His aroha was constant for his brother Toko. When the thread of love was broken his spirit was broken. The tika, pono and aroha of the hapu as a whole was to stand firm in the things they believed in, to fight for their land and to tautoko others, as they did for the Te Ope people when they had land struggles.

2. Tika, Pono, Aroha and the Spiral, the Whare Whakairo and Whaikorero.

The pattern of this book is based on the spiral and it is also based on the pattern of the whaikorero. These concepts are inseparable as within the whaikorero pattern there is a spiralling back to God and the ancestors, connecting them to the people and there is a spiralling forward to other speakers to take their place in the speech making and find their links with the people. There is a spiralling forward as people look to and plan the future.

The spiral is also the basic pattern used by the carver so in a novel where carving is important it is appropriate to examine the origin and meaning of this symbol. According to Rangi Hiroa (Sir Peter Buck) this symbol takes its origin from the fern frond:

> ...the spirally curved fronds of ferns were a common sight.... The young fronds of the large tree ferns had a majestic appearance as they rose from the centre of the leaf head that would take the place of the old in the family of

leaves. The symbolism of decay and growth was expressed in the saying:

" Ka mate he tete, ka tupu he tete" (Hiroa 27 and 328).

The meaning of the expression used by Buck is that as one fern frond dies another one grows. The intricate patterns of spirals which were based on the fern frond therefore carried within them the philosophy that there is a never–ending spiral of growth where death is the beginning of new life. In *Potiki* the story begins with the death of a carver and ends with a young carver who gives new life to the Whare Whakairo, carved meetinghouse, and new life to the people. Both of them carve the genealogies and histories of their people, using as their basic recording device the symbol of the spiral.

Spirals were also the basic forms of the moko and those curves around the nostrils were the most sacred marks of all, for they were nearest to where the intake and release of breath occurred. This meant that the spiral was also a sacred symbol because it symbolised the breath of life. It also links the moko to the genealogies and to carving.

The symbol was first used on the figureheads of war canoes. Both pitau and tete refer to the young shoots of a plant, especially the circinate frond of ferns: The phrase "pitau whakarei waka" means literally "the fern frond which beautifies a canoe" (Hiroa 327).

The spiral therefore became part of the tikanga of recording history and genealogy. It became the symbol for life and death and for connecting the past to the future. In fact, it was believed that there was no such thing as linear time, all time was connected on the spiral and the past was in front not behind because people were moving towards meeting their ancestors. It also

became part of the tika of telling a story and for the order of the speakers in the Whare Whakairo, where the hosts would speak first, and then the visitors, according to the tika of that place, and then others would be invited to take their turn, depending on the occasion.

Patricia Grace makes her first reference to the spiral in the prologue when she says there is: "A springing, / To an outer circle," (*P* 7).

This shows the nature of the spiral as contrasted with the circle. The circle closes everything off so that there is no connection between what is enclosed and what is on the outside but the spiral keeps reaching out, connecting all the elements. The connection between the living and the dead is emphasised as the people sing together at the end of Hemi's mother's tangi: "People were singing – songs for the living, as the concerns of death moved to the outer edges of the spiral" (*P* 31).

When the family begins to tell their stories Roimata realises that they are also part of the pattern on the spiral:

> It was a new discovery to find that these stories were, after all, about our own lives, were not distant, that there was no past or future, that all time is a now-time, centred in the being...So the 'now' is a giving and a receiving between the inner and outer reaches, but the enormous difficulty is to achieve refinement in reciprocity, because the wheel, the spiral, is balanced so exquisitely. These are the things I came to realise as we told and retold our own-centre stories" (*P* 39).

The spiralling of the stories also gives self-esteem and identification and purpose to the whanau's life. There is also a link to the ancestors and a continual regeneration because there

are no beginnings and no endings. This sense of regeneration comes again when Roimata realises that "Death is a seeding" (*P* 45).

When James receives permission to finish carving the poupou he becomes part of the spiral and he gives Potiki new life. The magic swirls at the corners of his mouth and the whirling tongue show his prowess as a storyteller and the spirals reach down to his heart to show his pono and aroha: "The chest they saw was full of life and breath, and the large heart was patterned over the chest in a spiral that covered it completely. It was a spiral heart that had no breaking – no breaking and no end" (*P* 172).

Patricia Grace's final words in the kinaki of the whaikorero reflect the spiral. She tells the people in the house and her readers that it is their turn to speak. The fact that she does not translate this last passage for her readers also says something about her message. She is saying that the wheel has turned, that people have been dispossessed of their land and their language but now they are reclaiming their birthright. It is their turn to stand tall on their turangawaewae and to speak their language. It is their turn to follow the tika and speak with pono and aroha.

The carved wharenui is called the Whare Whakairo. It is a symbolic joining of the people to their ancestors. Patricia Grace's text shows that it is considered to be the body of the ancestor, with the rafters as the backbone. When the people meet they are safely contained and protected within the body of the ancestor. The courtyard is considered to belong to Tu the god of war and every party that arrives is challenged there to ascertain as to whether they come in war or in peace. The house is considered to be the domain of Rongo which makes it a place of peace. Contained within it are the symbols that link the people to their ancestors.

The spirals of the carvings record the genealogies in the form of ancestors. The back ridge post and the front ridge post in the original houses were carved with human figures. The centre ridge post had its lower end carved into a human figure, a representation of an ancestor. This made the Whare Whakairo a living book: "But our main book was the wharenui which is itself a story, a history, a gallery, a study, a design structure and a taonga. And we are part of that book along with family past and family yet to come" (*P* 104). Patricia Grace is making a political point here, that Maori were differently literate, not preliterate as many in the Pakeha world believe.

Tukutuku panels, made from flax, pingao and kiekie, may also represent the link between the living and the dead; such as in the pattern called "the stairway to heaven". Kowhaiwhai patterns painted on the rafters can imitate nature, as in the pattern of the hammer–headed shark. Both of these art forms can show people's daily activities:

> This house of his, of ours, carried forward the stories of the people of long ago, but told about our lives today as well. There were crayfish, eels, moki and codfish all made into patterns in our house.... There were patterns made out of crying and knowledge and love and quarrelling. There was a pattern, or a person, for every piece of our lives (*P* 99).

Within the house there are strict tika to follow, including where the visitors should sit and where the hosts should sit. There is a special area for the elders to sit and to speak from. The house is a place of aroha and is another aspect of the identity and integrity of the people. It was because of the aroha the people felt for their Potiki that he was able to become an elder before his time because they knew he would die at an early age. It has already been

mentioned that the house gives the people their stories. In *Potiki* the story begins with a Whare Whakairo and ends with a Whare Whakairo.

Whaikorero is the name for the traditional speech pattern. It has a special tika and the language is decorative, spiralling and poetic. The prologue helps the reader to understand how this functions:

> From the centre,
> From the nothing,
> Of not seen,
> Of not heard,
>
> There comes
> A shifting,
> A stirring,
> And a creeping forward,
>
> There comes
> A standing,
> A springing,
> To an outer circle,
>
> There comes
> An intake
> Of breath –
> Tihe Mauriora (*P* 7)

The name for this introductory greeting is tauparapara. It is traditionally an uplifting statement or chant that sets the mood for what is to follow and it can be used for the identification of the speaker.

In the tauparapara, Patricia Grace has taken the reader back to the beginnings of time, to Te Kore Kore, the time of the Creation, where all was void and darkness. Implicit in this tauparapara is the paying of respect to God, the creator of all things. She refers to some of the stages of night such as that when nothing could be seen, which is called Te Po Kitea. Gradually the shifting and stirring lead to more and more activity until the children of Rangi and Papa are separated and their children gain the light, or Te Ao Marama. The breath of life is thus created:

"Tihe Mauriora" literally means *I sneeze, I have life*. She has cleverly brought her story into creation, which will begin with another creation. This is the creation of the carver who sets out the history of the hapu in wood: "The tree, after a lifetime of fruiting, has, after its first death, a further fruiting at the hands of a master" (*P* 7).

This also relates back to the myths for the carvings are depicted on trees. The trees are descendants of Tane, who formed the first human out of the clay of Papatuanuku. The genealogies are known as whakapapa. The tree is indeed the repository of the genealogies, or family trees. It was also Tane who climbed up to the heavens and brought back the three baskets of knowledge, which means that the tika, pono and aroha of carving would have been contained within those baskets.

The tauparapara at the beginning of *Potiki* relates not only to the conception of the book as a whaikorero but also to the theme in the novel of a difficult creation. Hemi will take on a role that is associated with Papatuanuku as he strives to sustain the family through the times of hardship, while Roimata will be associated more with Rangi the sky father as she also strives to keep a toehold on their turangawaewae and keep herself from becoming part of the void.

The next part of the whaikorero is to mihi to the marae, the house and those who are present. It is considered that the house and the ancestors are alive. Patricia Grace focuses on the wharenui as it comes to life through the works of the master carver and she describes the ancestors who are there: "And these ancestors come to the people with large heads that may be round or square, pointed or egg-shaped" (*P* 8).

Those who are recently dead are linked to their ancestors and they are all greeted and mourned for. In this mihi to the dead life and death are closely linked. They are phases of the same process. The hunga mate, the dead, are remembered by the hunga ora, the living.

In *Potiki* Patricia Grace follows this section of the Whaikorero with two deaths. The first is the death of the carver: "The next morning the people lifted the poupou from off him and dressed him in fine clothes" (*P* 12). The second death is that of Hemi's mother which coincides with Roimata's return to the papakainga where she waits on the beach at night because she realises there is a death: "I knew also that I could go no further that night. I would not approach the wharenui at such a late hour, and in any case I did not want to enter the house of death alone" (*P* 25).

Patricia Grace is also giving a glimpse of other tika associated with proceeding on to a marae and insofar as her novel replicates this, she is establishing what is tika for a Maori writer using a Pakeha form. In some areas it is customary to wait until it is light before approaching. This is not a custom of all marae but strangers would always observe the custom if it applied to a marae they were visiting. It is also tika to go with a party or ope which includes a kuia who can answer the first karanga and elders who can speak on the ope's behalf.

Te Take is the next part of the process. This refers to the reason for the visit, the gathering or the meeting. An introduction may be similar to this one: "Karanga mai ia matou e whai nei i nga taonga o nga tupuna". This is a call to seek the treasures of the ancestors. Two of those treasures were mentioned in the introductory waiata; namely love and the land.

Roimata sets out the take for this book. The personal statement she makes becomes symbolic of the need of the people when she says: "I needed to go back to the papakainga, and to Hemi and Mary, both of whom I had always loved. Only Hemi could secure me, he being as rooted to the earth as a tree is. Only he could free me from raging forever between earth and sky – which is a predicament of great loneliness and loss" (*P* 23). [my underlining]. Roimata has the plight of Rona in her mind. She has the same fear that Ripeka has in *Mutuwhenua*. She does not wish to be a displaced person. Hemi will become literally her tane, her tree to cling to, as well as her tane as a husband. Again, there is the emphasis that Roimata is associated with the sky and Hemi is akin to the earth. The other direct reference to the fact that identity is found in the land is that papakainga means literally home and land. Hemi's words, as reported by Toko, amplify this: "My father Hemi said that the land and sea was our whole

life, the means by which we survived and stayed together. 'Our whanau is the land and the sea. Destroy the land and the sea, we destroy ourselves..." (*P* 98-99).

There is also an implication that Patricia Grace is arranging her novel thematically as well as structurally to mimic an entrance on to a marae. This is not just to demonstrate the next step in marae protocol. It is to show that Patricia Grace is approaching her subject in a tika way and to show that Roimata is approaching the land out of the void and in doing so is commencing the creation of a new community that will spring out of her union with Hemi. She is coming out of the world of darkness, into the world of light.

The take of this book, which is a literary simulation of an oral work, is to ensure the retention of the land and identity in the telling of stories. The Whaikorero is an oral art form and Patricia Grace has achieved this in the printed word. As the characters of the novel tell the old stories, they also add new stories for the people of the present and the future. These are part of the unbroken spiral, which links them to creation. The stories give them strength in times of trouble and strength to face an unknown future. They also link them to the prophets and seers of old. They give them a pathway to the spiritual realm and a tika, pono and aroha to live by. If they do not have these things they will become children of dust blowing in the wind.

It is because of Manu, who found that school did not suit him, that Hemi is moved to say: "Keep him home ... Everything we need is here..." (*P* 37). This leads Roimata to become:

> ...a teller of stories, a listener to stories, a writer and a reader of stories, an enactor, a collector and a maker of stories. But I only shared in this. What

> really happened was that we all became all of these things – tellers, listeners, readers, writers, teachers and learners together (*P* 38-39).

The stories grow and change as times become hard and this is when Hemi is able to show them his stories rather than tell them. Therefore the people live their stories; they are real stories, not manufactured ones for the sake of entertainment. They are part of the code of ethics that they live by, part of their tika, pono and aroha. Patricia Grace expresses this symbolically through Roimata: "And this train of stories defined our lives, curving out from points on the spiral in ever-widening circles from which neither beginnings nor endings could be defined" (*P* 41).

In Chapter 28 the author metaphorically sits the reader down in the meetinghouse to listen to the stories which have been lived out and are now being told. As the initiator and gatherer of the stories Roimata has told her stories throughout the novel in the first person, perhaps because she was associated with the sky and could stand apart from what was happening. Potiki has also told his stories in the first person, being central to the story as a special gift and as the saviour of the people. In the Wharenui the emphasis is put upon the listeners to the stories. The stories are told in the third person but the first person pronoun "we" indicates that everyone is a part of the spiralling story. Potiki has the last word and it is in the first person because he has joined the time of "now" and of "eversight" (*P* 183). He speaks directly to the reader from the place on the spiral which joins the living to the dead, the ancestors to the people. He has joined those in the shadow world who keep a guardianship of aroha over those who live in the earthly realm.

The final part of the whaikorero is the whakamutunga or conclusion of the oratory. It is referred to as the kinaki in some areas. A waiata is sung and it is like a sweetener or a delicacy, as it enhances the mana of the speaker. Supporters come forward to tautoko the speaker in this way and both women and men are included. The speaker may begin the waiata or it may be initiated by one of the women. It will be especially chosen to compliment the sentiments of the speaker. At the end of the speech the orator may say ka huri, which means it is the turn of the house, it is "your" turn.

In order to complete the pattern of the Whaikorero Patricia Grace issues a challenge to the reader, in the kinaki: "Ko ia/ Te potiki e. / No reira, e kui ma, e koro ma, e hoa ma. Tamariki ma, mokopuna ma – Tena koutou. Tena koutou, tena koutou katoa.

Ka huri" (*P* 185).

This may be translated as *It is/ the potiki. / Finally, respected grandmothers, respected grandfathers, and friends. Children, grand children – Greetings. Greetings, thrice greetings to you all.*

It is your turn.

By structuring her novel in the form of a whaikorero Patricia Grace has further enhanced her skill as a teller of stories and given her characters the tika or kaupapa to follow in their stories as well as the pono or integrity with which to tell their stories. She also wants all of her readers to tell their own stories in order that they may define their lives.

3. The Place of the Myths and Christianity in forming the Tika, Pono and Aroha of the People in *Potiki.*

Roimata

Roimata follows the tika of the Whaikorero by announcing herself and introducing herself in Chapter One: "My name is Roimata Kararaina and I'm married to Hemi Tamihana. We have four children, James, Tangimoana, Manu and Tokowaru-i-te-Marama" (*P* 15).

The myth that defined Roimata was the myth of Creation but, as has been alluded to, she was aligned more with Ranginui the sky father than with Papatuanuku the earth mother. This reversal of the traditional roles has a parallel with Linda in *Mutuwhenua* but Roimata is a maturer candidate who recognises in herself the power to have more control over not becoming a sky dweller if she is watchful and wary. She has the knowledge that Hemi will always anchor her to the land but at the same time she appears to enjoy walking on the edge of the void. The seagulls are a metaphor for this: "Seagulls are the inheritors of the shores where they take up death and renew it...But yet they are free, except from hunger and anger...They walk the edge, and from the edge fly out, testing and living out their lives" (*P* 23).

This appears to be a paradox as on the surface, Roimata is a calm and caring mother. However, she always has the fear that it is possible to become a sky dweller by accident or by punishment. This is encapsulated in the action song which is performed at the end of the tangi for Hemi's mother. Roimata recognises the fact that Rona is depicted as a lonely figure, in this waiata without husband, children and whanau, not just because she was angry but because she had not grasped a tree which was sufficiently strong to withstand the moon's

anger. (*P* 31). As has been suggested already, Hemi is the tree and he anchors her to mother earth.

Roimata's name means weeping or teardrop. This gives another association with Rangi the sky father who weeps tears of rain over his separation from Papatuanuku. Her association with the sky gives her an awareness of people's spiritual qualities. She knew, at five, the special, innocent goodness of Mary: "I have loved her since I was five, since the day we both started school. I knew then that she was someone to love, that she was good and that goodness should have love and care" (*P*16).

She describes herself as a patient watcher of the skies. One reason for this is because she is a fisher and a kai moana gatherer, but the main reason for watching is that she is looking for signs and guidance and a tika to live her life by. It is her renewal and strength. She likes the no-man's land between land and sea and calls it: " a place without seed...

Yet because of being a nothing, a neutral place – not land, not sea – there is freedom on the shore, and rest" (*P* 18).

The shore becomes a creative force that gives Roimata the strength and impetus to live out her life and inspire the whanau to tell their stories. Her tika for this is found in "kia kamakama nanakia, whaingo; being energetic, innovative, active" (TP N. pag.). When Roimata says she is a patient watcher of the skies, the tika she has taken from Ranginui is that of "patience and perseverance; kia manawanui, manawaroa" (TP N. pag.). She is always supportive and encouraging. Love is something that she finds easy to give and she shows it in practical ways of caring and sharing the burdens and work of the community.

Roimata's integrity or pono comes from always searching for the centre; another association with creation through Ranginui. She finds it on the shore and she finds it in the core of her being. Marsden expresses this when he says that: "Wisdom is a thing of the heart" (MMP N. pag.). It was pono that challenged Roimata to recognise in the centre of her being that she needed to return to Hemi and the papakainga. It is pono that keeps challenging her to love and she finds that aroha is part of the spiral. She describes the pain of parents' love for their children. The turning away she describes refers to the way that the children turned the primordial parents away from each other so that they would not see each other's pain. Roimata says that she and Hemi turn again towards each other to gather strength from each other in order to support their children proudly. In this reversal of roles they have achieved the perfect whole, where Sky and Earth can complement each other and allow their children light:

> 'And there's no end to love.... My husband, as rooted to the land as a tree is, turns in his pain to the soil, while I wait for, and eventually hold, the sliver in my eye. But love has not lessened and never will. In being turned another way we have turned to each other, the one looking to the sky, the other to the earth – the mother to the father, the father to the mother (*P* 175).

Roimata's pono has therefore motivated the aroha she felt for Hemi. The aroha that has brought Roimata back to the papakainga is something that she continues to practise in her home and in the community. It has been the force that has enabled her to be a gatherer and teller of the stories that will become part of the spiralling history of the iwi. Her pono has also assured her that it is tika to be with Hemi and it is tika for her to support her immediate family and the rest of the papakainga. She demonstrates a quiet assurance in this that enables

her to face the hardships that the family and the community encounter and to reach out in support of her own and other communities.

Potiki

Potiki takes his tika, pono and aroha from the myths of Maui and from Christianity. Potiki means the runt of the family, the youngest, an infant, according to Ryan's dictionary. Tokowaru-i-te-Marama is the youngest of Roimata and Hemi's children. In this way he is comparable to Maui, as Maui was the youngest of five sons. His birth mother, Mary, is like a child and is cared for by Roimata and Hemi so he is also a fifth and last child. There are other points of similarity between his and Maui's births. Maui's mother, Taranga, aborted him and placed him in the topknot of her hair and threw him in the waves to drown. Mary gave birth to Toko, also a premature baby, in the sea, not understanding fully what had happened to her. He was covered in a caul, an extra piece of skin. This could have been another sign that he was special as there are beliefs about cauls, including the idea that those born with them will never drown. It is Tangimoana, his sister, who rescued him from drowning. In the legend Maui was also rescued from drowning and for a long time did not know who his father was. Toko never knew who his father was. It could have been an old man called Jo-Billy or it could have been a Pou.

When Maui found his father he asked him to give him the tohi or baptismal rites. His father made a mistake in the recitation and consigned him to mortality. Not all of the rituals could be completed fully for Toko either, as his placenta had been lost to the sea. A rahui was placed on the water because of this, just as a rahui had been put on the water when Maui was born. Toko also has a link to another ancestor through this rahui as he was named after an

ancestor who died from falling off a horse on to the sea rocks and a rahui was put on the beach and the water at that time also.

Maui was saved by Tane nui-a-Rangi and taken to the fourth heaven where he had free range into the kete of knowledge. In this way he belonged to both worlds, having an understanding that transcended that of ordinary mortals. Toko also had a special understanding, which became obvious from a very early age. It was Toko who saw the carved hatred on the face of the Dollarman and who realised that the Dollarman stereotyped them as a broken people, personified by Granny Tamihana; a porangi or crazy people personified by Mary and a crippled people personified by Toko.

The difference between Maui and Toko was that Maui was a mischievous trickster. Toko, on the other hand, always acted with love and integrity. When Toko sees into the future and tells Roimata that there will be enemies, but they won't know who they are yet and that these enemies will steal something to do with their lives, Roimata says: "Toko is a gift that we have been given, and he has gifts. He has a special knowing. I held him to me and felt afraid" (*P* 46). Toko, unlike Maui, always speaks with pono and aroha and this is based in a parallel with the life of Christ rather than the life of Maui. Christ had a special knowing as a child. He was found in the temple at Jerusalem conversing with distinguished doctors of the Jewish faith and people were astonished at the answers he gave: "A miharo katoa ki tona matauranga, ki ana korero, te hunga i rongo ki a ia" (Ruka 2: 47). "And all that heard him were astonished at his understanding and answers" (Luke 2: 47).

Toko's spiralling story also takes its tika from the story of Maui's big fish and it gives Toko another tika to live by. It is his pono or integrity that puts tika into action. His special

knowing tells him that he will catch a big fish. While Maui ensures he will catch a big fish by using his grandmother's jawbone, Roimata takes a hook off the line to make it safer for Toko. Maui fished up the North Island and Toko fished up a conger eel. Granny Tamihana believed that the eel was the kehua that scared the horse and killed her brother, so Toko, as his namesake, has administered utu, or righted the wrong. This becomes another part of the spiral story. Perhaps the fish had also eaten Toko's whenua.

Another lesson Toko learns is that it is tika to give the first part of the catch to others. When he gives fish to Granny she calls him "little father" (*P* 54) and tells him that he has fed all the whanau. There is a parallel with Christ who took the loaves and fishes of a small boy to feed five thousand people. The fish that is left over is stored away to feed the people. The name "little father" is a reference to the fact that Toko feeds the people with spiritual food, as Christ did. Reference has been made to the fact that he does this through his "special knowing".

The passionfruit vine is a symbol for the work of Christ. When the head and entrails were buried the dying passionfruit vine sent out branches that looked like little eels and the vine bore fruit, full of seed eyes. This was symbolic of the resurrection: "End is always beginning. Death is life" (*P* 58). Jesus compared himself to a vine, and his disciples to the branches, indicating that if his followers were to do his work with pono and receive eternal life they needed to be centred in him (John 15: 5).

There is a suggestion that Toko could have been an immaculate conception. This is another Christian analogy that would set him apart and make him special. Toko himself said it did not matter what his father was. However, there is enough of an air of mystery surrounding his birth to hint at special powers beyond human capabilities. He is certainly like Jesus from the

point of view that he knew what his role among the people would be and he was always ready to carry it out: "...my understanding was more than ordinary for a person who was five. Well, that's what I've been told. Given in place of a straight body, and to make up for almost drowning – nobody has told me that but I think it might be so" (*P* 55).

Toko's tika, pono and aroha are also learned from his grandmother. A comparison is made with the goddess Mahuika from whom Maui obtained fire by tricking her. When she realised his trickery she set the world on fire and he had to call to his ancestor, Tawhiri Matea, god of wind and rain, to put the fire out. The last seeds of fire fled to the kaikomako, totara, mahoe and patete trees. Now fire was under the control of man. When she stands by the fire Granny Tamihana is like the goddess Mahuika. Like the fiery goddess, she does not give her knowledge away easily. Toko has learned that he cannot be privy to all of that knowledge. Granny Tamihana will give it out little by little, as Mahuika did with her fingernails. She will do it with aroha when the time is right and when he is ready to assimilate it.

The final story of Maui's exploits which has a bearing on Toko's life and the way that he was to meet his death was the story of Maui's death. Maui decided that if he climbed into the body of Hine-nui-te-Po and came out through her mouth he would conquer death. The birds who accompanied him, especially the fantail, thought the sight of him climbing into her body so funny they laughed and woke her up. Maui was then crushed between her thighs and by the obsidian teeth in her vagina. He became immortalised only as a myth and ascended to the stars. The symbol for death from then on became "... the toothed aperture through which all must pass" (*P* 183).

This is the saddest part of the tika of Toko's existence; namely that he was destined to lose his life in a similar way. His constant companion, Manu, the frail bird-like little boy who had never been away from Toko since Toko's birth, was the unwitting cause of his death when he called out to him in a dream. When Toko went to find him he backed his wheel chair into the Wharenui and the detonator planted by the construction company exploded. Maui had died within the body of his ancestress and Toko had died within the body of his ancestors.

Toko will now be immortalised like Maui. They were both changed into something "rich and strange". Their Potiki will now speak to the people and tell his stories from the tree in the house. He has spiralled back to the ancestors and links the people to them. There is also tika based in Christianity because he has died a sacrificial death. He died to save Manu and he died to save the ancestors from fire. He also saved the land because no one would work on the construction site after he died. His death reunites the whanau who have suffered a rift because Tangimoana does not believe that their approach to protest is radical enough. It is tika that in the carving he is given back to the people as a gift because he came into their life as a gift. The special spiritual dimension that they recognised in him will continue to inspire them.

Manu

Manu, the little bird, was never separated from Toko. He took his tika from the birds who went with Maui when he tried to cheat death. Ever since that time, birds in one form or another have been harbingers of death. Manu fluttered between life and death when he was born. His tika were kia whakapono tumanako when applied to his family because he had faith and trust that they would look after him. He was afraid that he would "fall through the cracks" in the outside world. His other tika was kia whai-whakaro because he had

discernment and wisdom through his dreams. He was in touch with the world of wairua and dreamed of dangers to come.

Mary

Mary's kaupapa was based in Christianity. The tika, pono and aroha in her life were determined by her likeness to the Virgin Mary. Roimata recognised the purity in her when she was five: "I listened to the lessons on goodness and knew that Mary was the closest to the Jesus tin, being never calumnious nor detractful, slanderous, murderous, disobedient, covetous, jealous nor deceiving" (*P* 16).

Mary's tika and delight were in dusting and polishing the Wharenui, making it " 'Very beautiful and nice'..." (*P* 20). This tika is defined by the phrase kia tiaki, kia atawhai, meaning to protect. Her love for, and connection to, the Virgin Mary, was further emphasised when she sang " 'Away, away, away Maria' " (*P* 19). Her total pono and aroha shone through as she followed what was tika for her "...speaking to the figures and calling each by the name she had given" (*P* 20). Granny Tamihana emphasises that Mary is following the right tika for her life when she calls to Mary:

" 'Haere mai te awhina o te iwi. Haere mai ki te kai, haere mai ki te inu ti.' "

'Come, caretaker and protector of the iwi. Come and have your food. Come and have your drink of tea.' (*P* 20).

There is an obvious analogy to Joseph, the Virgin Mary's betrothed, when Jo Billy (Joseph Williams) appears. He is the one whom the whanau feels is responsible for the pregnancy. Patricia Grace also puts another construct on this when she suggests that Toko's father could have been the "loving man" on the pou which Mary liked to polish above all of the others:

"And she lay her face against the carved face, and leaned her body against the carved body. Then they put their arms round each other holding each other closely, listening to the beating and the throbbing and the quiet of their hearts" (*P* 22). The hint that Patricia Grace gives here of Toko's conception is enough to suggest that he will become the child that the carver never had. As Toko says, it does not matter who his father is, but whoever he is, the birth is in keeping with the story of the Madonna, and Mary lives out her life with innocence and pure joy and aroha.

Mary's personal tika is accepted by the whanau who do not treat her as if she is porangi. The pono of her awhina for the wharenui is an inspiration to them and it helps them to rebuild it after the fire. In doing this there is hohou rongo or healing as they also rebuild their lives.

Granny Tamihana

Granny Tamihana takes her tika from the goddess Mahuika. It is Granny who keeps the tradition of Ahi Ka alive. This term means to *keep the home fires burning.* It has a spiritual significance as well as a physical one. The relevance to Mahuika is that Granny has been giving out her knowledge little by little over the years, just as Mahuika gave fire little by little from her fingernails. Granny has taught the children the correct tika for all occasions, including how to care for the urupa and how to respect the tapu there. The tika, pono and aroha that guided her life were kia maia, kia toa, being brave and courageous; kia manaaki, kia marere, offering hospitality; kia tautoko, whakapai, giving support and being encouraging; and kia manawanui, manawaroa; being persevering and patient. In fact, she personifies all of the different forms of tika. She is the repository of the tika which has been handed down from the ancestors.

When the destructive fire came the developers had deliberately lit it. Granny Tamihana, in keeping with her tika from Mahuika, gathered up the last seeds of her spiritual fire and implanted them in the whanau. She did this by refusing to let the seeds of her belief die and she demonstrated this by feeding the iwi and caring for them. She taught her people how to continue, despite the fire of suffering:

> " 'What shall we do?' someone said, but no one answered, not Tangimoana, not any of us, not for a long time.
>
> Then Granny Tamihana said, 'Manaakitia te manuhiri,'.... 'Look after the visitors.'
>
> ... I can look back to that time and I can remember that it was the old lady Tamihana who moved to and fro, who filled the Zip with water, who began taking the cups from the cupboards, doing the things that the younger ones would usually do" (*P* 139).

This is part of the Ahi Ka. Granny Tamihana was leading by example. Her pono activated the tika and the aroha in hospitality which is always extended to visitors. She had learned from the death of her brother that feeling sorry for yourself and "kicking the casket" (*P* 140) does not change what has already happened. She had learned to endure and to go forward by sharing the warming fire of aroha which has been inherited from the ancestors.

This link with the ancestors has another link with the land in the myth of Muriranga-whenua. It was this ancestress who gave Maui her jawbone. He performed many feats with it, including fishing up New Zealand. Toko likens Granny to Muriranga-whenua, and himself to Maui when he describes how she gave him her ear pendant when he was born: "Perhaps it is the magic from Granny's ear that gives me my special knowing,..." (*P* 43).

The other link with Muriranga-whenua is in the chapter entitled "Urupa". This delightful cameo is reminiscent of Patricia Grace's short story "The Urupa" (*CS* 227-232) and of her own life experiences as told in "Two Worlds" (52). The children talk to the ancestors and tend their graves. This highlights the importance to the whanau of keeping the ancestors with their land and contrasts with the views of the Dollarman who believes that a cemetery can be located anywhere. It was Toko who could see the central fiery core of Granny because of the special relationship they had. Others saw her frailty but he saw the strength of the ancestors being passed down to the iwi.

Therefore the tikanga that Granny Tamihana followed was to link the people to the ancestors. She did this with the kind of pono and aroha that endures hardships. Her pono also inspired her in her role as a teacher of the next generation. She ensured that the fire of tika, pono and aroha would stay alive.

Tangimoana

Tangimoana "...is not patient, but is as sharp-edged as the sea rocks, and hears every whisper of the tide. On the night she was born I woke to the pained crying of the sea. We took her name from the sounds that the sea made" (*P* 15). She takes her tika from Tu the god of war for she has been at war from the time she first drew breath. The tika that she takes from the god Tu are kia maia, kia toa, being brave and courageous; and kia kamakama nanakia, whaingo, being energetic, innovative and active. It is pono that challenges her to action but she finds it hard to feel patience with those who do not want to act as quickly as she does. Tangimoana also takes a hero's stance when she rescues Toko from drowning at birth. She is argumentative in the wharenui which is the realm of peace and leaves the papakainga because she believes that her whanau are not militant enough against the developers. It is because of

her charisma or mana that she is not challenged by the elders. She also demonstrates the aspect of kaupapa that means to stand alone. It is only when Potiki dies that she returns and even then, in her grief, is so angry she cannot sit quietly beside his coffin in the customary way. She insists that she has to work in the wharekai which is not the usual tika followed by the whanau pani (bereaved family). The family let her follow her own personal tika because they can see how wounded she is. Therefore, like Tu, she draws herself apart from her brothers.

Aroha is the hardest thing for Tangimoana to receive and give. Aroha is not part of Tu's repertoire. She appears to be able to express love only by anger. Pene loves her but she says she cannot love him. She says that she needs him however and he tells her that for him, that is enough. Her father has always seen her war-like nature and admired her for it but he also aches for the hurt which he knows this "Wahine Toa" will encounter in her life:

> ...never let anyone put her or her people down. Had such a clear idea of what she stood for and nothing got past her. If she'd been around in Reuben's day she'd have been up there beside him spitting. Yes Tangimoana was the one. He hoped his daughter wouldn't suffer too much for the kind of person she was (*P* 66).

Love and loss for Tangimoana are hard to bear and she can only express her love for her brother by referring back to the old way of showing grief. As befits a war-like person it involves the drawing of blood. She expresses this in a waiata tangi:

> "…. And she cried
>
> "Take up the shells
>
> Cut open the foreheads

And let the faces be flamed

Let them be

Painted in sorrow

Painted with

The sacred colour."

... Anger is the sacred

Colour

Salted close to the heart,

Anger is ochre-coloured,

Let some of it remain

On the tree.' "

(*P* 178, 179).

In true war-like fashion, Tangimoana wants the colour of blood to be painted on the pou so that all who see it will be angry at the way Potiki met his death. It is Tangimoana who has been designated to become a lawyer so that she can fight for the retention of the land in the law courts. This is a role she accepts and she fights tirelessly to help the Te Ope people in their land struggles. A stance of this kind is very appropriate for someone who takes their tika from Tu because Tu stood with Papatuanuku during the separation and it is from this that the expression "Turangawaewae", *a standing place for the feet*, comes.

For Tangimoana the perception of what is tika outweighs aroha and although she feels that she is acting with pono she has not yet learned to keep tika, pono and aroha in balance.

Therefore, although she will work tirelessly for her people and be successful there will always be a danger that she will hurt others and hurt herself.

Hemi

Solid and dependable, Hemi takes his tika from Papatuanuku, mother earth, in a reversal of roles with Roimata. His tika is kia tiaki, kia atawhai, to protect; kia whakaiti, being humble; and kia whakapono, tumanako because he has faith and trust. His favourite thought and saying is that things are meant. An example of this is that when Roimata comes back to find him and becomes part of the spiral "...he knew...as if he'd been waiting.... It was all meant, he supposed" (*P* 64). His aroha is slow but sure and unchanging. Hemi's pono is such that he believes in what he has been chosen to do and he expresses this when he recalls:

> It was more than thirty years ago, at fifteen, that he'd left school to work the land when his father died. He'd had to take much of the responsibility for the gardens then, while his older brother Stan was away getting further education and his cousins were doing their trades. His own apprenticeship, his own education, had been on the land, ... (*P* 59).

The sea is included in his holistic approach to life, which is also tika as the sea co-operated with the land in the time of the myths. He learns its tides and patterns. He also respects the skies, having learned to garden by the moon and the monthly cycles. It is the land that holds him fast however. It symbolises for him a re-birth and a growing self-esteem: "He'd always known that one day he would return to the land, and that the land would support them all again" (*P* 60).

Hemi, who has returned to the land, and who is once more living out his tika, pono and aroha according to the rhythms of nature, finds that his daughter challenges his perception of what is tika. There is a change in Hemi as he begins to accept that Tangimoana's tikanga is also valid.

James

James has an affinity with all things and is in perfect harmony with all elements. When Roimata tells of his birth she says: "Our son James is like his father – quiet and sure, and with the patience that the earth has. Although first born, it was James who came most easily from between the thighs. His cries caused no earth tremble or sky rumble, no ripple on the midnight hour" (*P* 15).

James therefore takes his tika from the land, which is appropriate for a carver as the land is the people and the people are represented on the pou he carves. James also takes his tika from the carver in the prologue for he is the fulfilment of a prophecy. His tika can be described as kia whakapono, kia tumanako for he has to have faith and trust that he is guided to do the carving in the right and proper form. His tika is also kia kamakama nanakia, whaingo; being innovative and active because he has to bring these qualities to his carving. He cannot do this with pono unless he has the tika of kia whakaiti meaning to be humble and not arrogant for he recognises that his skill at carving is a God-given gift. In aroha he shares this gift with the people by giving them their ancestors and giving them back Potiki. James has therefore brought the predictions of the first carver to fruition and linked the ending of the story to the beginning. He also spirals the story forward by giving Potiki a new life among his ancestors by placing him on the pou where he can watch over them all and tell his stories from the tree of the ancestors.

The tika of being innovative is shown when James asks if he can carve someone from living memory. He is given permission to do this because his elders tell him it has been foretold. In this way he and the carver are linked on the spiral because they have started a new custom. It is a way of saying that tika can develop and change. His tika is also grounded in the Christian faith because the events of the prophecy link him to the prophets of the Old Testament. Like them he is also sure of the mission which he has been given:

> The young man did not tell his story in words but gave it to the people as it was, chiselled into shape at the base of the tree.
>
> It was an old story, an ancient story, only now there was a new phase to it, an old story beginning with the seed that is a tree.
>
> But that was not the real beginning. The story came, like all stories, from before the time of remembering which is in the time when there was only darkness (*P* 177).

This also suggests that James takes his tika, pono and aroha from the seeds of creation and this further emphasises that what he has is a God-given gift. He is able to link the people back to creation and through their ancestors he links them back to God. In doing this he helps to enhance and restore the tapu and mana of the people. He also restores a link with Potiki and Manu which will enable healing. "They saw that one shoulder curved easily and without pain from the neck to the upper arm, while the other humped from behind the ear forming the twisted burden that weighted and broadened the upper arm. On this shoulder sat the companion, the little bird" (*P* 172). The healing is not in the physical sense but in the spiritual sense. Potiki had accepted his burden and said that nothing could be done about his

crookedness. It was the people who needed healing after the traumas they had undergone and Potiki, the special child, would be a symbol of hope and promise and trust for the future. "In the new phase the child was recognised by his mother, and shown to his father – and through the young man who told by hands, he was returned, with all his life stories to the whanau"

(*P* 177).

The carving of the little bird is an interesting aspect as Manu was still physically alive. However, his spirit was crushed. This was what was hardest of all for Roimata and Hemi to bear. Although Manu's spirit will always be with the brother whose side was his customary place, perhaps the little carved bird will also help to heal him and return him to the whanau.

James's pono has prompted him to take one step more than the carver at the beginning of the novel. He has not only carved someone in living memory but he has carved the symbol of someone living. This new tika has obviously been accepted by the people and the elders because they know his pono is intact. Pa Tate expresses how pono can affect the adaptability of tika and how it tells a person when and how tika might change:

"**PONO** reveals what exists (pono marika), or the changing reality.

> **PONO** seeks to reveal the reality (pono marika), and demands integrity of actions and relationships (kia pono te korero, kia pono te mahi, kia pono ki Te Atua/tangata)". (see TF Appendix 5).

James was therefore blessed with the gift of pono because he could reveal the changing reality to the people.

4. Conclusion

This chapter has revisited the concepts of tika, pono and aroha as they apply to *Potiki.* It has highlighted the tikanga that Patricia Grace has used in the construction of the novel by demonstrating how she has used the spiral pattern and the pattern of the whaikorero to tell her story. Both of these, through the Whare Whakairo, link the people to the ancestors and the ancestors to the people through the land. In setting out her novel in this fashion she has enhanced her integrity or pono as a Maori writer. She has achieved in *Potiki* what she achieved in *Mutuwhenua* in terms of showing others who "we" are and enabling "us" to find "ourselves" in books.

This chapter has also shown that an understanding of what is tika can develop and change with changing circumstances. This is not a process which is taken lightly or achieved alone. In the case of the first carver, the decision to carve someone from living memory was his but when he told the people of it they accepted it because of his deep knowledge, spirituality, aroha and pono. There was no doubt that he was ready to die for his belief. This prepared the way for James to exercise his pono in carving someone from living memory. He was able to do this because the people said it had been prophesied and he took it a step further by carving a symbol that represented someone who was still living.

Tika can also change in response to attacks from outsiders. In *Potiki* the sense of what is tika changes in response to Dolman's attack. The kaupapa comes increasingly from Tu rather than Rongo as the story unfolds. Both Hemi and Roimata, as the authoritative, creative powers of the community, articulate this shift, which contrasts with a lifetime of patient suffering endured by Granny Tamihana. Despite his calm cautious nature Hemi says: " Things were

stirring, to the extent of people fighting to hold onto a language that was in danger of being lost, and to the extent of people struggling to regain land that had gone from them years before....Everything was meant but you had to do your bit too" (*P* 60, 61).

James, despite being similar in nature to his father, has also moved more towards Tu by taking part in radical action with his sister and other young people. This leads them to court. Roimata, through her aroha, recognises the pono in their stance although she and Hemi acknowledge it would not be tika for them to follow the same path. She recognises that Tu becomes stronger the more he is challenged (*P* 45). Therefore she is able to say: "I will accompany them proudly and gladly....We will accompany our children proudly when tomorrow comes" (*P* 175).

The personal tika, pono and aroha of the characters has been portrayed by their links to both Maori myth and Christianity. In these linkages it has again been show that people and land are inseparable. There is a spirit of renewal which links people to people, people to ancestors, people to land and people to God.

Chapter Four

"Try Opposite"

Tika, Pono and Aroha in *Baby No-Eyes*

with Particular Reference to Te Wa

Te Kaikauwhau: 3: 1-8

1. He taima ano kua takoto mo nga
mea katoa, me te wa mo nga
meatanga katoa i raro i te rangi:
2. He wa e whanau ai, he wa e mate
ai; he wa e whakoto ai, he wa e hutia
ai te mea i whakatokia;
3. He wa e patu ai, he wa e rongoa
ai; he wa e wawahi iho ai, he wa e
hanga ake ai;
4. He wa e tangi ai, he wa e kata
ai; he wa e aue ai, he wa e kanikani ai;
5. He wa e akaritia atu ai nga kohatu,
he wa e kohikohia ai nga kohatu; he
wa e awhi ai, he wa e kore ai e awhi;
6. He wa e rapu ai, he wa e ngaro ai;
he wa e tiaki ai; he wa e akiri atu ai;
7. He wa e haehae ai, he wa e tuitui
ai; he wa e whakarongo puku ai,
he wa e korero ai;
8. He wa e aroha ai, he wa e mauahara
ai; he wa e whawhai ai, he wa e mau
ai te rongo.

Ecclesiastes 3: 1-8

1. To everything there is a season, and a
time to every purpose under the
heaven:
2. A time to be born, and a time to die;
a time to plant, and a time to pluck up
that which is planted;
3. A time to kill, and a time to heal; a
time to break down, and a time to build up;
4. A time to weep, and a time to laugh;
a time to mourn, and a time to dance;
5. A time to cast away stones, and a
time to gather stones together; a time to
embrace, and a time to refrain from
embracing;
6. A time to get, and a time to lose; a
time to keep, and a time to cast away;
7. A time to rend, and a time to sew; a
time to keep silence, and a time to speak;
8. A time to love, and a time to hate; a
time of war, and a time of peace.

1. Introduction

He taima ano kua takoto mo nga mea katoa, me te wa mo nga meatanga katoa i raro i te rangi:

To everything there is a season, and a time to every purpose under the heaven:

In the novel *Potiki* the characters were depicted as moving away from Rongo and towards Tu in order to preserve their heritage in terms of land and culture. In *Baby No-Eyes*, as well as land and culture, an iwi's DNA is under attack. Therefore this attack amounts to an assault on the tapu nature of their being because DNA makes up the fabric of being. It also means that the tika, pono and aroha of this iwi are under attack. It is time for the people to forget about being "good".

Patricia Grace has moved from the gentleness of *Mutuwhenua* to the political awareness and action of *Potiki*, and on to a sharper and more radical political approach in this novel. The connection between personal and political sovereignty is an important theme. It is time to act. It is Te Wa. This concept is an appropriate one to use in relation to this novel and this chapter is divided up according to the cycle of life as described in Ecclesiastes above.

Te Wa is not simply a matter of time in terms of minutes, hours and days. Time on its own cannot bring about Te Wa. In relationship to time Te Wa depends on the circumstances which need to be addressed. It can come quickly, easily, joyfully or it can be painfully protracted. It can be hastened or delayed and may be described as the journey of life where there are stages put into place to address and enhance the actions of people so that they may have the power to move along in their journey. Therefore pono is needed to sustain this

process, for when the actions are done with pono people can feel assured that they are acting with tika.

Te Wa applies to situations within relationships because it is the process of acquiring the relevant information that is needed to bring about change. Circumstances can move people towards the implementation of Te Wa and on to other stages. Te Wa may be considered to be the events of life in which the tapu of people is addressed, enhanced and restored. The encounter with tapu requires the exercise of tika, pono and aroha. Another aspect of Te Wa is that it is the process for the provision of the time and space required to achieve a peaceful resolution in reconciliation. This reconciliation is known as hohou-rongo.

There are also times when people believe that in Te Wa they must act with tika even though hohou rongo is not possible. An example of this is the action taken by Maihi Kawiti. In 1876 he was installed as ariki of Ngapuhi. Two years later he was told that the people no longer wanted him. On departing he said: "Ka pai ra Ngapuhi. Ka wehe atu au me taku iwi a Ngati Hine." *That is alright Ngapuhi. It is timely that I depart with my tribe Ngati Hine.* Thus it can be observed that Kawiti felt that the tika thing to do in order to restore the mana and tapu of himself and his people was to act. Te Wa had arrived. In the face of a lack of aroha he had no choice. His pono was the motivating force.

Today Ngati Hine is recognised as an iwi in its own right. This came about because certain conditions necessary for Te Wa to take full effect were put in place. Kawiti acted with tika and pono as he saw it, in answer to the actions of Ngapuhi. He acted with aroha for his people. He was able to lead the iwi away because they had whakapono or faith that what he

was doing was tika. Everyone had to be in agreement for it to happen. They were fully committed to the task.

There had to be an initiator. This is known as kokiri te take. The initiator was Kawiti. He gained their support (tautoko) and provided an option (whakatara). This challenge and motivation prevented people from "sitting on the fence". The emphasis was on effort which was within his control. Kawiti's hand was forced but he walked away with dignity and integrity.

By following the above guidelines as demonstrated by Kawiti and his iwi, those involved in Te Wa are able to act with purpose and move towards a worthwhile goal. The achievement of stages within Te Wa are therefore consequential to one's belief (whakapono) or lack of belief. It is only from having a belief that one can have the luxury of worthwhile expectations or the contemplation of a desired outcome and this is known as a te wa. Visualisation (of the tika way to act and the tika outcome) is developed from these expectations and this gives the motivation required to achieve the desired result, known as mo te wa. The failure to have a belief will cause the delay of Te Wa. Results are never achieved by one person but by a co-operative effort. This requires aroha. The co-operative effort will then result in goals being achieved in the journey of life. However, once they are achieved a new series of events begins.

In summary, the stages of Te Wa are the events in life in which the tapu of Atua, tangata and whenua are addressed, enhanced and restored. The encounter with tapu is the exercising of mana, according to the principles of tika, pono and aroha, to address, enhance and restore tapu. (see TP 95, N. Pag.).

In this novel tapu had been violated when the baby's eyes were stolen. Patricia Grace has very cleverly taken a baby as the central focus in order to focus on an iwi of people who will need to fight for their own survival and turn the invisible into the visible by fighting the Pakeha who have not the eyes to see that Maori values are different. The untimely birth of the baby was a catalyst that stirred the people into action.

Three other events contributed to Te Wa. First, there is Shane's demand for his inheritance, symbolised by the demand for a Maori name instead of a cowboy's name. Second, the local council demanded money for the iwi's mountain. Third, Gran Kura feels shame because she had denied her children and grandchildren their inheritance by keeping their language and culture hidden. The hiding of the language and culture is symbolised throughout the novel by references to the frog who has not yet come up to breathe air.

The central premise of this book rests on opposites. The passage from Ecclesiastes traces the yokings of opposites in the journey of life, or Te Wa. Therefore this chapter is divided up according to these eight verses. It is tika to do this for a novel by Patricia Grace as her writing follows the cycles of life. Beston describes this:

> In depicting her Maori characters, Grace is concerned most of all with establishing their common humanity. The activities she characteristically shows them engaged in are cyclic ones associated with the phases of life, familiar to all human beings: pregnancy and birth, schooldays, adolescence, courtship and marriage, aging, dying and death (Beston 42).

2. He wa e whanau ai, he wa e mate ai; he wa e whakato ai, he wa e hutia ai te mea i whakatokia;

A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted;

Baby No-Eyes begins with "a time to be born and a time to die". It is said that in the midst of life people are in death and this seems to be particularly true of the Maori world, perhaps because of the large numbers of relations or perhaps because of the support that is so often given at these times. It is also at tangihanga that traditions of tika, pono and aroha are kept alive. Beginnings and endings are often simultaneous and this was alluded to in *Mutuwhenua.* Gran Kura yokes birth and death in the following statement: "Death and birth ring on my phone.

This time it was birth. Te Paania rang to say that she was back in the house where she and Shane had lived, and that her baby was due in ten days' time" (*BNE* 15).

Therefore *Baby No-Eyes* begins with kua tae ki te wa, which is an expression meaning the time has come. The time had come for a birth. It was a "now" time. Babies do not wait for anyone once they have made up their minds to be born. Gran Kura was willing to be a part of this Te Wa through her aroha. Through aroha and pono she put tika into practice by taking a tree to plant over the placenta. She took oil to massage Te Paania and fish as a delicacy for Te Paania to eat:

> I went out into the garden and found a seedling pohutukawa that I watered and spaded round....lifted the tree onto damp newspaper, patted soil round it, wrapped it in plastic and tied it. I put the fish on ice in a cool-bag and went to the cupboard for a bottle of my oil.

> Then, with the bag and everything I needed, I went to live with Te Paania, arriving just a day before her second child was born (*BNE* 15, 16).

The birth that she attends has new tika added to the old customs, as there is a midwife and friends in attendance. This would not have been the tika way of procedure when Gran Kura was young. It constitutes the coming together of two cultures and the development of new tika. The birth is also told from the point of view of the baby, Tawera, which highlights the importance of this baby in the narrative.

In the midst of this birth there is a grieving by Te Paania for the death of her first child and the violation, or he, which was committed against her body: "I'll never get over what was *done*. What was done is worse than anything, far worse than pain, much deeper than loss. I need to make it up to her. She's *owed*? " (*BNE* 119 -120).

The taking of the baby's eyes without the permission of the family and the placing of the eyes in a food container were violations of the tapu of that child, an insult to the family and an example of cultural insensitivity. The term used within the concepts of tika, pono and aroha for trampling on a person's mana is takahi te tapu, and by perpetrating this abuse the hospital has rendered the whanau weak and powerless. The term for this is whakanoa. Several narrators mention this incident. Tawera's mother describes his sister to him in the following manner: "...her eyes were stolen" (*BNE* 19).

Shane, the father of Baby-No Eyes, was the initiator of a stage of Te Wa by his insistence that Gran Kura give him his tipuna name and his cultural history. He feels it is tika for him to know, otherwise he has no pono or integrity. This is another of Patricia Grace's examples of being a displaced person. Shane's anger at having a cowboy name is the catalyst that causes

Gran Kura to reveal the secrets of the whanau. In naming Shane, Gran Kura had simply internalised the colonial agenda and deprived Shane of his birthright in the act of giving him a Pakeha name. Patricia Grace's point of view appears to be that colonialism has become naturalised within the "good" Maori, which Gran is, and which Shane emphatically is not. Te Wa has been a painfully protracted period for Gran.

For sixty years she has attempted to live as a "good" citizen, giving her children and grandchildren Pakeha names and denying them the inheritance of their language because as a child she was witness to the fact that punishment at school for speaking Maori could result in death, as it did with her teina, or younger cousin, Riripeti. This was like killing her own sister because in terms of whanaungatanga teina means younger sister and that is how the relationship was viewed.

Gran Kura has been existing but the essential part of her has been dead because the tika, pono and aroha for her culture had been killed. In bringing about a new stage in Te Wa Shane has forced her to acknowledge the pono of her inheritance and shown her that if it is not passed on she is robbing her descendants. When Gran Kura sits with her lips parted all afternoon she is coming out of a state of living death into being born as a new creature. It is the opposite of what happened to Riripeti, her cousin. Riripeti's throat closed before she died. Her words were swallowed; Gran Kura's will now be uttered. The references that Patricia Grace makes to being a frog are apt in this instance because Gran Kura's tikanga Maori is coming to the surface in order to come out into the light, breathe air and become a phenomenon which can survive in the world of the Pakeha. There was no longer any need for the camouflage which is expressed in the following lines: "We keep our stories secret because we love our children,

we keep our language hidden because we love our children, we disguise ourselves and hide our hearts because we love our children. We choose names because we love our children.

Shane" (*BNE* 39).

Gran's time to be reborn is yoked with a remembrance of Riripeti's death and the imminence of Shane's death. Shane dies because of his anger that his name is Pakeha and Riripeti died because her name was Maori: "Killed by school. / Dead of fear." (*BNE* 38).

Gran dies in the fullness of time, at her appointed time. She was ready for her death and happy to greet it. The phrase within the concept of tika, pono and aroha that is used to describe this stage of Te Wa is kua tae ki te wa – kua tututuki. This expression means the time is now – the goal is achieved. When Gran Kura says: "I suppose it's time for me to go home now" (*BNE* 260), she is announcing that her time of Te Wa has come, it is her rightful time to die. Shane's untimely death is in contrast to hers. His reckless driving claims his earthly body and the body of his stillborn daughter and leaves her restless spirit in the world to tease and torment her brother Tawera.

This latter phenomenon takes its tika from the ancient myths. The belief was that the wairua (spirit) of children who were stillborn or aborted could turn into an atua kahukahu. As they had not had the opportunity to know their relatives these spirits did not feel that they owed them any loyalty. The spirit of Baby No-Eyes manifests itself as an atua kahukahu, tormenting Tawera physically until he is black and blue as well as challenging him mentally but the difference is that they have a strong whanau tie and aroha for each other and this makes it hard for him to let her spirit go to the next world.

Baby No-Eyes' final death is timely for her because she now desires it, and it is made possible by Gran Kura and Tawera. Gran Kura is able to accompany Baby No-Eyes into the spirit world but is only made possible because Tawera reluctantly obeys the tika of swearing at his sister in order to send her away. He needed to make her feel insulted so that she would go with Gran. Aroha is not always easy as Tawera was to find out and Gran Kura held back from her own death in aroha in order to help Tawera do the right thing:

> I was put into this no-win situation and it wasn't fair. Gran in one ear, my sister in the other, my head nearly falling off swinging between them. They made me say it, made my head nod, forced that word out of me – 'Ye ... Yesss.' Geez it was horrible" (*BNE* 272).

The strong link between these two timely deaths and Shane's untimely death was that theirs redeemed his death. Shane died to end Gran's "stealing" of the culture from her own children. In a sense he was a sacrifice. The completion of Gran's cycle in the stages of Te Wa makes his death meaningful.

To complete the cycle of birth and death and plucking up and planting in the cycle of Te Wa Tawera goes back to the pohutukawa: "We lifted the seedling Pohutukawa...and looked after it.... Later we all went...to the unveiling of headstones for Gran Kura, my sister and Shane. We took the tree there and planted it" (*BNE* 284). This completes what Gran prophesied when she said she should rescue the seedling from the path. She was looking ahead to the completion of her earthly cycle of Te Wa. The planting of the tree connects the cycle of birth and death also because Gran planted a pohutukawa tree over Tawera's placenta and Tawera planted a pohutukawa tree in the urupa for Gran, Shane, and his sister.

3. He wa e patu ai, he wa e rongoa ai; he wa e wawahi iho ai, he wa e hanga ake ai;

A time to kill, and a time to heal; a time to break down, and a time to build up;

The most dramatic example of "a time to kill" was the death of Riripeti. While this has been dealt with in part two, the basic reason for her death was a lack of aroha on the part of the pakeha teachers, a feeling of superiority and a belief that their tika was superior to that of the Maori families in the community. There was no belief in Maori tika, pono and aroha. It was not until the untimely killing of Shane and Baby No-Eyes that the healing process called hohou-rongo could begin. However, Gran Kura's spirit is almost killed again because the violation of the baby's tapu has cut her like a knife. It is tika for the dead to be treated with respect. They are not "throw-aways". They are dressed in fine clothes, cared for and talked to for three days, sung to, sat beside, growled at and recognised for their good (and bad) points. They are greeted by visitors to the marae. The ancestors are remembered, there are stories, laughter and tears, and when all has been done for them in tika, pono and aroha they are laid to rest in the urupa with their ancestors.

The placing of the eyes in the food container has been the ultimate insult. Gran Kura makes a reference to the eating of chiefly eyes. It is akin to the situation where Rona called the moon a cooked head: "The eyes were brought to us in a container inside a plastic supermarket bag. Our baby's eyes had become food.... It was the swallowing of chiefly eyes" (*BNE* 64). In the process of swallowing chiefly eyes the mana of the chief was ingested. There is an inference that by putting the eyes in a supermarket bag the mana of the baby and symbolically of the whanau have been taken and the tapu nature of their being has been trampled on.

Confession and atonement are parts of the process of hohou-rongo. Gran Kura appears to make herself a scapegoat for her people when she says: "It's not easy to learn that you are evil when you thought yourself good, ... to learn that those you thought crazy were not - and you killed them" (*BNE* 65). She could be referring to the death of Shane who was regarded as crazy by his family and she could also be referring to Riripeti. It would appear that she is blaming herself for Shane's and Baby's deaths through stealing Shane's cultural inheritance. According to Shirres:

> There can be no true peace until the violated tapu has been restored. This is done through *hohou-rongo*, the making of peace in which violations are acknowledged and the tapu itself is restored and acknowledged. This is a need, which must be fulfilled as a matter of *tika*, of what is right, not just as a matter of *aroha*. It is a need which arises from the very heart of our being, and therefore our *tapu* (SH, 47).

It is clear that this rift does not just affect the individual. It affects the whanau, hapu and iwi. The consequences which have manifested themselves in Shane are a legacy from Gran Kura's generation. These same consequences are inherited by the iwi who are fighting for their sacred land.

One of the outstanding features of this book is the way in which Patricia Grace has woven the story of Baby-No-Eyes and the story of the iwi's struggle with land issues together. In the metaphor of the kete they form the base plait which holds the narrative together. The violation of the baby is a personalised example of what will happen to the tribe. Ironically this is because although the Pakeha have eyes they see only what they want to see. This is highlighted when one of the kaumatua tells the people that their sacred burial site is in danger

of being tampered with in order to carry out DNA testing. According to the Pakeha it will be to the benefit of the Maori but according to the old man it will rob them of their essential being.

For Gran Kura Te Wa has taken a long time but it has finally come after generations of being "good". She has not achieved it alone. It has come through the intervention of the whanau who will no longer listen to the Doctors who are saying that they know better. It has taken a teenager to help the scales fall from Gran Kura's eyes: " 'You can't steal from us any more Gran Kura,' Niecy said to me. 'Otherwise why did Shane die?' She was calling me a thief" (*BNE* 65). The realisation that Niecy is right enables Gran Kura to live the rest of her life in spiritual and mental health because she has achieved hohou-rongo and she will not be afraid of death: "It's only now I know what I should do because Riripeti died, or because of Shane and Baby. It's only now I can rid myself of this sickness, so that in the end I can have a healthy death" (*BNE* 148).

4. He wa e tangi ai, he wa e kata ai; he wa e aue ai, he wa e kanikani ai;

***A time to weep, and a time to laugh; a time to mourn, and a time to dance*;**

It is tika for Patricia Grace to use children as narrators in her books. They describe matters that affect the whanau, in direct terms. Having had the constant companionship of his sister's wairua since he was born makes it very hard for Tawera to let her go. It is time for him to mourn but out of aroha he finds it very difficult to contemplate. His aroha turns into self-pity as he questions his mother's pono in conceiving him and then it turns to anger and denial where he refuses to mourn for either Gran Kura or Baby No-Eyes.

Another tika method that Patricia Grace uses to describe a blockage or impediment in a person's life is to refer to an obstruction in the throat. There is an example of this in *Potiki* where the grandmother removes an obstruction from the throat of the newborn baby. The lump of "meat" that Tawera feels in his throat is symbolic of his anger at the two deaths. Gran Kura almost died more than sixty years before because of her grief and Tawera was in danger of dying of grief. It was Kura's grandmother who brought her back from the brink of death and it was Nan Vera who brought Tawera back. One might wonder why it was a woman in both cases who was able to affect restoration. The answer could lie in the fact that although women are noa they also have strong tapu to fight tapu. When Nan Vera blows intoTawera's head he is brought back to an acceptance that it is not time for others to mourn for him but it is tika to mourn for Gran Kura and Baby No-Eyes because both have reached the fulfilment of their Te Wa. His pono or integrity is the power which puts tika into action through aroha. Tawera expresses this when he says: "It wouldn't have been fair to let her go without me saying it, [swearing] without me allowing her" (*BNE* 289).

Mourning can also be a healing. Knowing that Te Paania has not had time to grieve for the death of her husband and baby, Shane's whanau invites Te Paania's whanau to their marae and it is there that the blockage she has felt with regard to showing her grief is cleared. This is a traumatic situation as things experienced in the accident and the birth of her child are brought from the void. Te Paania is able to feel the "birth pangs" which she knew nothing of during the accident. It is tika that this should take place at the marae where she is surrounded by the aroha of the whanau and the ancestors. She is also able to experience the tika, pono and aroha of a tangihanga and receive closure in this stage of Te Wa.

Patricia Grace paints the occasions when it is tika to laugh and dance with gentle irony. One such occasion is after the mayor's visit to the wharenui. Mahaki speaks for the others when he says of the mayor:

> "How come he didn't see you e Koro, e Kui?' "
>
> "He saw, it's just we look young."
>
> "...*My eyes are dim I cannot see,*
>
> *I have not brought my specs with me...*"
>
> (*BNE* 206).

There is also a play upon the word "eyes". Those who have eyes are still not seeing.

Opposites are yoked in the situation in Te Ra Park where there is singing and dancing on stage followed by the attempt by a protester to detonate the marae. When Tawera is hurt it is almost a time of mourning but although he feels dead he has not yet reached that stage in his journey of life in Te Wa, as Baby No-Eyes is able to point out to him. The mourning that took place in this event was at first because the whanau thought he was dead and then because of his injuries. It was also a time of mourning because the attack marked a loss of innocence. A peaceful protest had been marred and the integrity or pono of the people had been violated.

There is another yoking of weeping and laughing, mourning and dancing in the party atmosphere surrounding the meals at the homestead when Gran Kura is about to pass away: "Visitors came and went, or came and stayed, all bringing food.... Tawera ... brightened.... "It's like a lovely party, Mum" (*BNE* 268 - 269). The whanau is following the tikanga of visiting the dying in order to fellowship with them and say their last goodbyes.

5. He wa e akaritia atu ai nga kohatu, he wa e kohikohia ai nga kohatu; he wa e awhi ai, he wa e kore ai e awhi;

***A time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing*;**

The traditional way of thinking about casting away stones and gathering stones together is to see it as taking up arms against an enemy or an adversary and the metaphor may be extended to making peace and relinquishing weapons. This is reminiscent of the passage in *Potiki* where the people and the tipuna pick up sticks and stones on the shore. The tipuna appear to be taking up stones in order to protect the people from their enemies. They are the unseen protectors of the iwi now that the iwi has put down their weapons (*P* 184).

This expression may also be used in terms of gathering stones to stone one who has committed a sin against another and there is a case in this book where a sin, or he, has been committed. Instead of the perpetrator being stoned he is literally cast away. No one in the whanau, hapu or iwi ever speaks to him again. He is a ghostly presence; gathering and chopping wood, bringing the water, cleaning the cooking pots. His punishment appears to be of the sort meted out in Old Testament times: "He had a wide face, and a forehead that was deeply marked with a scar that resembled the bone inside a herring" (*BNE* 178). Patricia Grace is saying that he was punished in a fairly brutal way, almost killed in fact, but he was never forgiven because he had acted without tika, pono and aroha by raping his niece and making her pregnant. He destroyed her life because she could no longer marry the man she was promised to. He had violated the tapu element within her nature and rendered her whakanoa or helpless. In doing this he had interrupted the natural cycles of Te Wa in her life such as engagement, marriage, children and grandchildren. There was no attempt to

rehabilitate him back into the whanau and no one in the whanau ever spoke to him again. While he was not put to death as the Pharisees might have done, his life had been a living death: "... they didn't quite kill him, but he was always a dead man after that" (*BNE* 183).

The man obviously chose to live out his punishment, as he did not leave his homeland. When death came he was still an "untouchable" because he was buried hastily, without ceremony, in unhallowed ground outside the urupa. Patricia Grace is saying that within this whanau the sin or he was considered to be so grievous that there could be no hohou-rongo within the concepts of tika, pono and aroha. Te Wa for him would always be a form of excommunication. The people would always gather metaphorical stones against him. He was punished but he was never forgiven.

However, the real story of gathering stones together is the iwi's story as Mahaki tells it. This is the story for which Baby No-Eyes is the catalyst. It is the story of winning back the sacred land and it is done to protect the tapu of the burial site on the sacred mountain and the tapu nature of the people. It comes under the banner of Te Wa in that it is done unselfishly for the benefit of the whole iwi and because it is tika and timely that the land be returned. Mahaki's training as a lawyer is used for the benefit of the iwi but his is only part of the effort. Initiators are part of Te Wa and an example of this is the old lady who tells the story of her marae because she is guiding them to a recognition that it is tika that they should build their own meeting house if their efforts are to have mana.

Mahaki's grandfather is also an initiator because he realises long before the he is committed against Baby-No-Eyes that the iwi is in danger of having their DNA stolen: " '...so the bones of our ancestors will not be thieved for medicines, so we know our ancestors will not be used

for experimentations, so we know our ancestors' patterns will not be separated from their bones... so that they can be known for putting a Maori in a sheep or rising a Maori up from a dust...' " (*BNE* 186). In modern times it would have seemed tika that the younger generation would have been alert to the burglary of their essence through science but Patricia Grace uses the older generation instead. Perhaps this is because of the training and guidance from their elders and the fact that they were brought up closer to nature than their grandchildren. Perhaps they were also more spiritually aware, also owing to their upbringing. Certainly, neither "the old man" nor Gran was surprised by the "wonders" of modern science. The old man describes it as: " '...take spirit from blood, cut our dust, murder our dust because a wheua, a toto, a hupe, a makawe is all...' / 'It's right,' Gran said. 'One bit and you got the whole thing.' It seemed an ordinary enough thought to her" (*BNE* 186). In the old man's statement wheua may be translated as bone, toto as blood, hupe as mucus and a makawe as a hair.

It is when Te Paania transcribes the interviews Mahaki has had with his grandfather that she realises she needs to tautoko or support Mahaki and all of the others who had demanded answers from authorities. She had to ask herself why she had not had enough tika, pono and aroha to see that Mahaki was carrying the heavy burden of gathering stones together for the fight to survive as a people: "... the cousins had given me their answers... I hadn't looked for truth in them, hadn't turned them to look at the underside.

What had become of wild?" (*BNE* 185).

What turns her from tadpole in the water to coming out on to the land as a frog who can survive is the thought that there had been an attempt to take her baby's patterns but she had not recognised that it was the beginnings of an assault on the iwi as well as on her baby. She

expresses this by saying: " 'An eye is all?'"(*BNE* 188). This is part of the dynamics of Te Wa. This is the challenge to participate. Te Paania accepts that challenge.

Another important part is that everyone should agree with the actions that will be taken. This is achieved when they meet together to korero, when they agree that Te Ra Park should be occupied rather than the sacred mountain and when the marae is set up so that a community of support can function. It is achieved when they face eviction because they go as a group, singing, crying and supporting one another. Others who support outside of the marae also manifest it. Maraea is an example of this because she allowed her house to be set up as headquarters for publicity.

Te Wa also depends upon the circumstances which are required to be addressed. The circumstances in this case call for drastic action because the council is pressing them to buy back their own sacred land. Moving on to Te Ra Park marks two stages within Te Wa. When the people discuss the desired outcomes of gaining back their sacred mountain by occupying Te Ra Park in the middle of the city they are discussing a desired outcome, or a te wa. When they plan the building of a whare nui as another stage to achieve their purpose, and they are able to visualise the desired outcome, they have reached mo te wa. Moving on to the park according to the correct tika, which includes going on in the dark with a pou (carved figure of an ancestor) and having the tapu cleared by the women's voices means that they have fully taken up stones against the enemy. They have reached a "now time" in Te Wa. It contrasts with another picture that Patricia Grace paints where it was visualised that the people would be up on the mountain holding stones. The passive has turned into the active. Te Wa has been painfully protracted because Gran Kura's generation, being "good", had cast away stones but now she was part of the process by gathering stones together. Patricia Grace has

modelled this occupation on that at Moutua Gardens. It is an example which appears to show that she believes in reclaiming sovereignty.

The most unusual example of "a time to embrace and a time to refrain from embracing" is the story of the birth of Gran Kura and her brother. A distinction is drawn between the tika of the old ways and the tika which came with changing times because the people "...were aware of Christian sin" (*BNE* 162). There is also a yoking of opposites from the point of view that Gran Kura's parents did the tika thing according to custom by marrying someone of the same rank who was chosen for them, as well as the tika thing according to the new religion, by being married in a church, while Gran Kura's aunt Rebecca eloped with someone "unworthy" and conceived a child out of wedlock.

Patricia Grace appears to be speaking with gentle irony when she says: "...they made Rebecca come home and have a wedding in the church. The church was of great importance to them. Marriage in the eyes of the Lord was important" (*BNE* 160). Again there is a play upon eyes. It is probable that it was important to be seen to be doing what was considered tika in the eyes of the church in order to restore mana.

Another yoking of opposites in this situation was that the sister who embraced her partner "illegally" in the eyes of the church was the sister who was blessed with children, while the sister who embraced her husband only after marriage was not blessed with children. "Goodness" was therefore not rewarded. It was only by returning to the ancient tika that Gran Kura's mother and father were able to have a child. By asking Rebecca to be a surrogate mother and asking Tiaki to allow Gran Kura's father to sleep with Rebecca they were asking almost more than Tiaki and Rebecca could bear to give and asking a sacrificial aroha of

themselves as well. It was only through the integrity or pono of this longing to have children that would be connected to the genealogies of both the father and mother that this could happen, and only through sacrificial love that it could happen. This, one of the most poignant passages of *Baby No-Eyes*, is handled with a restraint and delicacy by the author which is a tika aspect of her writing. The simplicity of the telling makes it all the more painful: "...They let their tears run down and they waited...until Rebecca said, 'I can't refuse you,...you'll die without your children' " (*BNE* 162). When Tiaki came back out of the rain it was not rain on his face but tears of sorrow as he said: " 'I love my wife, therefore I have to agree. I've taken her away from her people, therefore I have to agree. I'm a man without lands, therefore I have to agree. My name doesn't come down from the heavens, therefore I have to agree' " (*BNE* 163).

The opposites between the tika of the old ways of ensuring the survival of the whanau through sacrificial aroha, and the new Christian way, which would have been to accept being childless or adopt children, are highlighted by the following comments:

> This wasn't something new our parents were doing. It was one of the old ways – a sister bearing a child to her childless sister's husband, so that both their own and the husband's genealogies were kept in that child. It was important to them....It was what life was all about. It was survival.
>
> Now times had changed, which is why our parents went about this matter somewhat secretly, not family to family in the old way. They were aware of Christian sin (*BNE* 162).

The sacrifice which Tiaki makes embraces perfectly the concept of tika, pono and aroha because he has agreed to do this unselfishly and sacrificially. In fact, they have all put their

marriages at risk for the sake of genealogy. It would have been a temptation to be jealous which would have led to the breaking of marriages but the integrity or pono of the situation did not allow this to happen. Only great aroha could have motivated Tiaki to agree to the plan, and indeed only great brotherly and sisterly love could have kept both marriages intact.

A phrase that is used often by the author is that things were done for the children's children which indicates that there was a looking ahead to future generations and the legacy that would be theirs. These were the kinds of tika, pono and aroha that placed the fate and survival of the whanau above the desires of the individual. There is also a play upon Tiaki's name because tiaki means to look after, to save. Tiaki was accepting the responsibility of being guardian of the survival of the lines of genealogy by allowing his wife to conceive and bear a child to her brother in law.

Te Paania moves the process forward by choosing to embrace a Pakeha in order to have a child and then leaving the father to return to her friends and whanau because she knows the father will not provide the kind of family she wishes her child to be surrounded by. She then moves it forward again by choosing times to embrace a relationship and times to refrain from embracing, which Tawera describes as being a "part-time lover". She creates her own personal Te Wa. Within it she has a time to love, a time to make speeches and a time to travel (*BNE* 276).

Patricia Grace is paying recognition to tika which has become part of some people's lives in Mahaki and Dave's story. The depiction of their aroha is in marked contrast to the novel *Mutuwhenua* and a large step away from what may perhaps be considered tika by people like

Gran Kura. The author does not tell us whether Gran and others sanction such a relationship but there is obvious aroha for them and acceptance of them as a couple.

6. He wa e rapu ai, he wa e ngaro ai; he wa e tiaki ai; he wa e akiri atu ai;

***A time to get, and a time to lose; a time to keep, and a time to cast away*;**

In the yoking of opposites it is self-evident that when someone "gets" there is someone on the opposite side who loses. Within the bounds of the concept of Te Wa there was the getting of land by some pioneer settler Pakeha through the selling of guns to the Maori. The tribes then decimated each other. After the New Zealand Wars the land confiscations affected the lines of genealogy because whole families were lost. This was just the beginning of loss for the people.

The close connection between genealogy and land is demonstrated by the reference to the ariki (nobly born) tipuna, Pirinoa. Her high birth gave her power through her genealogy and made her kaitiaki over extensive lands on behalf of her people. These lands were not as large as they had been because in her father's time the people had been forced to move by the British to land which adjoined enemy territory. A reference to their sacred mountain is a reference to the fact that mother earth was considered to be "man's" parent and that people and the land should not be separated. This dispossession was the beginnings of the dispossession which culminated in the taking of the baby's eyes. There is also the threat that the "gene kings" will tamper with their tupuna on the sacred mountain.

It was now time for the people to "get"; to reclaim the land and exert sovereignty over it once more. It was another example of kua tae ki te wa. The person who expresses this is Mahaki when he says: " 'It's about people having a say in their own lives, about sovereignty' " (*BNE* 188). He further highlighted the weaving together of Baby's dispossession and the iwi's dispossession when he said: "My time to get back to my village. Your time to look for eyes, find out what's happening out there in the world of invention and gene lines. New business, old business, but it's all the same business ..." (*BNE*188) and Te Paania has also come into an understanding of Te Wa as a now time when she responds. Their dialogue emphasises the inseparableness of people and the land:

> 'Whether it's land or fish ...'
>
> 'Or loot from graves ...'
>
> 'Or eyes ...'
>
> 'That little hospital was small fry really, but the attitudes were the same. They were allowed to because they were allowed to. Laws allowed them. Power allowed them. We had no right to say no, or yes, because we weren't people. Baby wasn't a baby, wasn't the family's baby. Baby was a body, and legally belonged to the coroner' (*BNE* 188).

Te Paania combines getting and losing in a positive way in her approach to life. She "un-frogs" herself and comes up to breathe air. This reference means that she too has claimed sovereignty. There have been hints of it at school and in her working life but it is not until the death of her daughter strikes that she can make a full reclamation.

The author has introduced this character as " My mother the frog" (*BNE* 8) and has followed this by describing her as freckled face, with a frog-like mouth and wearing glasses (*BNE* 9). Te Paania often calls herself a frog, especially when she achieves results. An example of this is when she suggests to Mahaki that the occupation should be away from the sacred mountain on a spot that means something to the Pakeha. When Mahaki tells her that her suggestion is brilliant, she internalises: "Not bad for a frog" (*BNE* 175). Others had begun to metamorphose as a result of Gran Kura seizing her time of Te Wa. Gran's inspiration led people to take up language classes, attend meetings, and research land titles but Te Paania felt that she was "... at the centre of all this activity. It was like sitting on a stone in the middle of a pond with all the different aspects of my life moving out in ever-widening circles about me" (*BNE* 176).

There are other similarities between the life of Te Paania and the life of a frog. Frogs spend part of their time in the water and part of their time on land. Te Paania was spending part of her time living her life in the Pakeha world and part of her time trying to reclaim the tikanga of living in the Maori world. Like the amphibian she was adaptable, being able to move comfortably between both worlds. The first frogs appeared on earth one hundred and eighty million years ago, therefore there is a link to Te Kore, Genesis, and Creation. Through genealogy they could both trace themselves back to the beginnings of time. Both of them have bulging eyes and the frog has a membrane which it can pull up over its eyes. This is a protection but the frog can still see through it. This is rather like the glasses that Te Paania wears. The tadpole loses its gills just before it metamorphoses into a frog. There can then be no going back to being submerged in water. Once Te Paania accepts her new stage in Te Wa she will not be able to return to the old life either.

It is part of the tikanga of Patricia Grace's style that she uses nature in order that her characters may learn a lesson. The analogy of the frog is reminiscent of the lessons learned from the cicada in *Potiki*. The reader also learns from the frog imagery. The emphasis on opposites is the teaching tool. The baby has no eyes and Te Paania has bulging eyes. With these eyes she needs to be like the frog who can see in several directions at once. She needs to be alert to any he which are being committed against the whanau, hapu and iwi and to make recompense to Baby-No-Eyes. She is also a symbol of the metamorphosis of the whanau from being colonised to regaining sovereignty. Shane, her husband, had a cowboy name, a Pakeha name. The baby has no name that the reader is made aware of; but her son, Tawera, has a Maori name. This therefore marks a metamorphosis in identification.

Another yoking of the frog with Te Paania and the people is that frogs are used for experimentation in laboratories. Baby No-Eyes was in danger of being experimented on. This gives another identification between mother and daughter. The mother looks like a frog; the daughter was about to be treated like a frog. The people are also in danger of being used for experiments so they are regarded as frogs by the biopirates and gene stealers. However, now that this stage of Te Wa has been put into motion, that is to say, a "now" time of action, these are frogs who will literally "get away".

Te Paania recalls that some of the stages of a journey in Te Wa have been initiated by herself, such as deciding to have a child. She discovers that what Gran Kura had said was also true, that there are other stages in the journey of Te Wa which are a preparation for what is to come. There is a recognition that her life has been a preparation for this now time. Her

personal Te Wa had been a time of hibernation but now she must "breathe in air instead of water" (*BNE* 207). The fact that there are native New Zealand frogs makes this metaphor a very apt one for Te Paania.

Whanau treasures are another subject of loss. It was tika that taonga held by the family were passed down through the generations and that they be looked after with pono and treated with aroha. However, sometimes the tapu of the person who was the kaitiaki (caretaker) of the taonga and the taonga themselves were so strong that it was not considered tika to bequeath those taonga. It was sometimes decided that the tika stage in Te Wa for the treasures was to bury them. The example given is that of Gran Kura's grandfather: "The circumstances of his birth and life were too unordinary for those gifts to be separated from him now. He was too unordinary, born of someone too unordinary, and there was no one else unordinary enough to touch those unordinary gifts" (*BNE* 255). Therefore because of the high rangatira status of the grandfather, which none of the descendants could match, it was tika that this stage of Te Wa should be marked by the return of these tapu taonga to Papatuanuku. The land is often the repository of taonga. The two are inseparable. They are symbolic of all that is held dear.

Gran Kura's grandmother turns around this cycle of loss by decreeing that the taonga which she had brought with her into her marriage should be put into Gran Kura's care. She did this out of aroha because if all of the treasures were lost her children's children would lose a great deal of their mana. It was because of the grandmother's status as a rangatira that the people allowed her to change the tikanga: "Our grandmother was changing the custom by allowing her unordinary self to be buried with nothing. She did it because there was so little left for the children's children" (*BNE* 256). The grandmother was prepared to lose mana in order that

her whanau might gain mana. Pono, expressed with aroha, was the motivating force in changing the tikanga within the cycle of Te Wa.

7. He wa e haehae ai, he wa e tuitui ai; he wa e whakarongo puku ai, he wa e korero ai;

A time to rend, and a time to sew; a time to keep silence, and a time to speak;

There are times when lives are torn apart and it is tika for Patricia Grace that she uses these moments in her narratives in order to emphasise the tragedy which has befallen a whanau, hapu or iwi; or all three. The rending represented by the death of Shane and Baby is one of these occasions. There is tikanga which must be followed in order to lay unquiet ghosts and to sew the whanau back together again in aroha. The word for this sewing together is tuitui. There is a symbolic meaning within it as it is often used to refer to the coming together in love and harmony of two peoples or iwi. First the tikanga for the clearing of the tapu after the accident is followed:

> 'Somewhere here?' my mother asked?
>
> ... I watched, propped against the back of the car as my mother walked backwards and forwards across the asphalt, sprinkling water from the bottle. Grandfather followed her, chanting a karakia with Dad a few steps behind...
>
> 'That done it,' ...Grandfather said when he came to the end of his chanting... 'that done it. Gone.'
>
> Alleluia (*BNE* 69).

The visit to Shane's marae is another part of the sewing together because it is also her grandfather's marae and he has not been back since his marriage. It also completes the cycles of tangihanga observances as described earlier in this chapter. An important part of Te

Paania's beginning to sew her life back together is the information from Gran Kura that she wrapped Baby's eyes in a piece of silk and tied them round Baby's stomach. It is a symbolic sewing back together for Baby so that her body is whole again. Gran Kura expresses it in this manner: " 'It's a strange place for eyes to be, but they seemed safe there. And it's true, isn't it, that our stomachs give us sight. It's true that it's through our insides that we know what we know' " (*BNE* 73). There is also a symbolic sewing of Baby to the ancestors because the piece of silk had been wrapped around the hei pounamu of Pirinoa, the ariki ancestress.

Patricia Grace includes in this novel a cameo sketch which begins with sewing and ends with rending. The accomplished seamstress who brings so much pleasure to others has a daughter whose wedding gown is the mother's masterpiece. The daughter herself is a sewer but she rends the family apart when she leaves her husband and children. Perhaps the purpose of the story is to show the whanau the tika procedure in such a case as this, for after the husband, children and household goods and animals are claimed, utu has been administered and the woman and her mother and brother can start their lives again. Perhaps it is a story about forgiveness. There is more forgiveness in this story than the story of the man who was a ghost.

Silence had become a symbol of domination by the colonisers. Silence generally means consent. Out of their goodness the ancestors had built a church and a school. Gran Kura now believed that these were not things of goodness, they were things of evil. These institutions had been used to kill the spirit of the people and were a means of robbing them of their inheritance for they had no regard for the tika, pono and aroha of the hapu. The taking away

of the people's language was the taking away of their identity. It was a form of ethnic cleansing.

The suppression of the language is described as follows: "We didn't speak until we'd learned, didn't speak unless we had to because we were afraid our bad language might come out, but we became good at guessing the answers we had to give" (*BNE* 33). Therefore the children had worked out when it was tika for them to speak and when it was not tika for them to speak. It became a matter of self-preservation. The ultimate insult was reflected in the fact that their language was reduced to sign language, a silent language, when they were with the Pakeha school teachers: "And we had ways of sending messages to each other with our faces, ways of guessing the teacher's mind, knew which lies were the right ones to tell" (*BNE* 33). Gran Kura suggests that in telling the right answers they were really telling the wrong answers and in this part of the cycle of opposites she calls only Riripeti good because Riripeti had the pono to always give truthful answers. Sadly, she was killed for it. In the verse from Ecclesiastes, "whakarongo" may be translated as submission. This is apt because the children had to appear to be submissive to the Pakeha schoolteachers. The word "puku", in this verse, may be translated as secret and also as abdomen or stomach. Again, these words are appropriate because Maori now had to be spoken in secret and the language was swallowed into their stomachs. That is why it took Gran Kura such a long time to speak te reo and tell the stories. Her words had been in her stomach for over sixty years and they took a long time to resurface, or come up "for air".

There comes a time when silence must be broken and when Gran Kura breaks the silence she refers to the suppression, secrecy and lies which were used for survival when she says: "It's a story that never had words, not until today" (*BNE* 39). Reclaiming the language is like a

recolonisation: "But Gran Kura's lips had remained parted. Words, unswallowed, began to fall from them. 'There was a school,' she said" (*BNE* 28). Gran's reclamation comes in the form of never speaking in English again for the rest of her life. She has found te ara tika, the right path to follow, and has reclaimed full pono or integrity in this "now cycle" of her life's journey through Te Wa. She is now able to unashamedly demonstrate her aroha for her language and is able to pass her reo on to her mokopuna in aroha.

Tawera must speak evil words to lay his sister to rest. This subject has been examined elsewhere. Gran helps him but cannot do it for him, as she has to keep her vow not to speak in English. Tawera, alone, must speak the evil words in English. This is another yoking of opposites. At the beginning of her life English people told her the Maori language was evil. At the end of her life it is the English language which is evil.

Gran seized her time for speaking after a protracted period of Te Wa. With her death and Baby's final death came the time for silence. Gran Kura and Baby No-Eyes would speak no more. It was the time when they had reached the stage in Te Wa which brought them to the end of their earthly goals. Gran Kura had now given the whanau their stories, their inheritance and their identity. Tawera had known what it was like to have a sister and a responsibility to someone else. The land was won back. It was kua tae ki te wa; kua tutuki.

8. He wa e aroha ai, he wa e mauahara ai; he wa e whawhai ai, he wa e mau ai te rongo.

A time to love, and a time to hate; a time of war and a time of peace.

Hate is probably a term that is too strong to use. During the occupation however, when feelings were running high, the people were accused of being radicals and layabouts. The

worst case of hatred was in the scene that nearly cost Tawera his life. This occasion has been covered elsewhere but it shows the ugly side of protest. In this case it is not the Maori who demonstrate hatred, it is one Pakeha who demonstrates hatred:

> The window was exploding.
>
> The third frame in memory is of Tawera on the floor, Dave and I kneeling beside him,...
>
> The next day the Sunday paper gave front-page coverage to Saturday's events. There was a close – up photograph of one of the Dreadbreed vocalists at the mike...
>
> ...There was a half-page report under the headline *Band Plays On as Te Ra Turns Bloody* (*BNE* 228).

The emphasis on the dreadlocks would suggest the newspaper is prejudiced or at least hoping to whip up prejudice.

It is tika for Patricia Grace that a child often shares the burden or hurt of a tribe. She sometimes uses a child as the saviour of the people, as she did in *Potiki*. However, it is not Tawera's Te Wa time in terms of ending his life. His life is not yet required of him. The voices of the children are used to defuse the situation. Patricia Grace breaks through the hatred with humour which helps to form a cleansing of the he against Tawera's tapu when Tawera tells his sister: "I was hit, I fell, I died" and some of the dialogue that follows is:

> 'Died? Bullshit.
>
> ... Do you hear the people calling?'
>
> 'No.'
>
> 'So there, dummy, you're nowhere near dead.' (*BNE* 221 - 222)

The Pakeha who manifested hate is contrasted with other Pakeha who manifested love and became their close friends. The love and friendship demonstrated by both races is described by Tawera:

> Well it was like a great big party after our friends were discharged. I don't mean a party with food, music, dressing up, wine and beer, flowers and presents and all that. No, but there was just something happy going on all the time. We had all these visitors, new friends... old people, young people, kids,... (*BNE* 272 – 273).

The war ends and within the concept of Te Wa a time of peace comes when Gran Kura is about to die. This event coincides with the decision from the courts that the protesters who have been apprehended should be discharged without conviction. Therefore the way is left open for reconciliation, or at least actions that went part way to righting some of the wrongs.

In the concept of Te Wa the journey is never completed but goals are achieved and it leaves the way open for a new series of events to begin. In the process of Te Wa the tapu of the people had been restored because they had won back their sacred mountain and managed to prevent the biopirates stealing their DNA. The next part of the journey of Te Wa, handled assertively but peacefully, was now in the hands of Te Paania, the frog, who would ensure that the people did not become "experimental frogs". She achieves this by becoming a public speaker and, as she indicated, "croaking" a warning in order that her people did not croak for science. (*BNE* 281).

9. Conclusion: "*Try Opposite*", Te Kore; Te Ao Marama; Genesis.

The significance of this heading is that there has been a movement out of the void (Te Kore) into the light (Te Ao Marama) and into a new creation (Genesis). This has taken place on the broader level for the whanau, hapu and iwi. The movement, which began with Baby No-Eyes, spirals back to Baby No-Eyes. She also is allowed to move out of the void and claim an identity. In this way the author begins the novel with the birth of baby Tawera as he begins his life in the world of Te Ao Marama, and ends it with Baby No-Eyes, who has been reborn into Te Po. Tawera will now bring her image out into Te Ao Marama.

Tawera's sister is given an identity when Tawera is able to overcome the blockage in his creativity and paint a picture of her. This brings her from the void as "sister unseen" into the light of the world as "sister seen". In accomplishing this Tawera is able to bring about the end of a cycle of Te Wa and achieve a fruitful result for himself and his sister.

The key has been in following the lead from the sign which says, "*Try Opposite*" (*BNE* 293). The void which he calls "Spaze" and which represents a block in his creativity is also called "Te Kore, the nothing" (*BNE* 293). Maori Marsden has referred to Te Kore as Te Kore Kore, pointing out that when it is used as a double negative this concept becomes "relatively positive". (See Introduction, page 15). It means the place of Creation rather than an empty void.

The fact that the space on Tawera's page appears to resemble an egg is an indication that the space represents the empty eye sockets of his sister. This is the negative aspect. The positive

aspect of this egg is that it is the symbol of new life. When he acknowledges this fact and instead of trying to shrink the egg of space on his blank page he makes it larger and larger, pushing it out over the edge, he has achieved Te Kore Kore. On his page he achieves a Genesis by at last being able to create a picture of his sister. This gives her a new life and she is thus given back to the whanau so that they will always be able to visualise her. She is also given a tangible link to the ancestors through the physical resemblance to Pirinoa and her son:

> There's a nose, curved at its tip, drawing outwards to thin darkened cheeks and down to a stretching jaw, a stretching open mouth, a widening, sinuous throat.
>
> From there I go back to fill in the brow and to ease the black hair, strand by strand up into a high ponytail, working through to daylight (*BNE* 293).

The word daylight is both factual and symbolic. In bringing his sister out of the darkness into the light of Te Ao Marama, Tawera's pono and aroha have been the motivating forces in showing him what is tika because he has been in touch with the world of wairua. This is expressed by the sentence: "I can sleep then because I know I've been given my incantations – to make visible who was invisible" (*BNE* 294). It was a now time in the cycle of Te Wa for Baby No-Eyes, and a now time in the cycle of Te Wa for Tawera because in doing what was tika he had reclaimed his creativity.

The yoking of Baby and the People has been deliberate. The baby has been used to show the plight of the whanau, hapu and iwi. Her tapu was violated when her eyes were taken. The people's tapu was in danger of being violated if the sacred mountain with the sacred ancestors was taken by the gene kings. Baby has an identity now that Tawera has brought her out of Te Kore into Te Ao Marama, *The World of Light*, and the people have kept their identity through

keeping their land. The land is important because they believe that the land, Papatuanuku, is the seed of their being. It is also the repository of the ancestors, who have bequeathed love and land as taonga, *treasures*, to be inherited by all future generations.

Conclusion

Under the umbrella of Whanaungatanga, Patricia Grace moves from identity issues concerned with the implementation of personal tika, pono and aroha in the novel *Mutuwhenua* to the more overtly political work, *Potiki*. This latter novel is concerned with the retention of the treasures of the ancestors. These are land and love. In order to keep these treasures and its identity a small community finds that it must employ tika, pono and aroha. The third novel strikes at the heart of tapu when "man's" sacred nature is in danger of being tampered with. The people in *Baby No-Eyes* are forced to re-evaluate their stance in regard to tika, pono and aroha, under the banner of Te Wa. In this "fullness of time" the reclamation of language, culture and land takes place. A much stronger political voice in this novel calls for the return of sovereignty. Therefore in terms of tika, pono and aroha these three novels mark stages of moving from claiming these values personally, to the stirrings of political activity within a hapu, to the employment of the concept of tika, pono and aroha in direct political activity at a national level.

Mutuwhenua is based on the myth of Rona which is a myth of displacement. By choosing te ara tika, the right path, with pono and aroha, the heroine claims her turangawaewae for herself and her son. He in turn will be the repository of knowledge which he will hand down to others when the time is right.

The myths which aid understanding in *Potiki* are based on those of Maui, and tika, pono and aroha are also found in Christian teachings. A small boy becomes the saviour of the people and dies for their survival. Like the heroine in *Mutuwhenua*, the heroine of *Potiki* feels she should associate with Papatuanuku. However, she also has a fascination with the myth of Ranginui the Sky father. It is through whanaungatanga, especially in the relationship with her husband, that she is able to find and keep her turangawaewae.

Baby-*No-Eyes* depicts a "now" time, through the yoking of the violation or tukino perpetrated against an innocent child and the intended tukino against an iwi. The violation of the baby's tapu brings the people out of "hibernation" into a full reclamation of language, culture and land and in the process tapu and mana are restored.

In each novel Patricia Grace has affirmed the spiralling linkages of people to people, people to land, people to ancestors and people to God. The kaupapa which is followed by the families depicted in each narrative has its origins in Te Kore, the seat of creation. This is a recognition that tika comes from Te Ao Wairua, the World of the Spirit. There is also a recognition that kaupapa comes from Papatuanuku, and that the seeds of "man's" creation are a treasure she holds. Both of these phenomena accord with the Christian view of creation. The author asserts that when the people of whanau, hapu and iwi co-operate in tika, pono and aroha, the treasures of the ancestors, such as love and land, identity, stories and histories are held for all time for the benefit of those to come.

She recognises also that tikanga can change over a period of time, in co-operation, through pono, to accommodate new circumstances. However, the central core of belief will remain intact. Aroha is a key concept in maintaining this integrity.

Patricia Grace, in these three novels, makes a strong claim for an essential sense of self and of community identity. The concepts which maintain these essential ideals are those of tika, pono and aroha; the concepts of *doing the right thing with integrity and in love.*

Bibliography

1. Works by Patricia Grace

Ahakoa he iti. Auckland: Longman Paul, 1985.

Areta and the Kahawai. Auckland: Penguin, 1994.

Baby No-Eyes. Auckland: Penguin, 1998.

"Books are Dangerous". *Proceedings of the Fourth Early Childhood Convention.* No Ed. Wellington. The Convention, 1987. 59 – 63.

Cousins. Auckland: Penguin, 1987.

Electric City and Other Stories. Auckland: Penguin, 1987.

He Aha Te Mea Nui. Auckland: Longman Paul, 1985.

Ko Au Tenei. Auckland: Longman Paul, 1985.

Ma Wai e Whangai nga Manuhiri? Auckland: Longman Paul, 1985.

Mutuwhenua. The Moon Sleeps. Auckland: Penguin, 1978.

"Mutuwhenua. The Moon Sleeps. My Father and Me". *New Zealand Women Remember.* Ed. Penelope Hansen. Auckland: Tandem Press, 1992. 72 - 87.

Potiki: Auckland: Penguin, 1987.

Selected Stories. Auckland: Penguin, 1991.

"Something Important". Illus. Robyn Kahukiwa. *Toi Wahine. The Worlds of Maori Women.* Ed. Kathie Irwin and Irihapeti Ramsden. Auckland: Penguin, 1995.

Te Kuia me te Pungawerewere. Trans. Hirini Melbourne. Illus. Robyn Kahukiwa, Auckland. Penguin, 1981.

The Dream Sleepers. Auckland: Penguin, 1980.

The Kuia and the Spider. Illus. Robyn Kahukiwa. Auckland: Penguin, 1981.

The Sky People. Auckland: Penguin, 1994.

"Two Worlds". *Growing Up Maori.* Witi Ihimaera, Ed. Auckland: Tandem Press, 1998. 47 - 57.

Unter Dem Manukabaum. Peter Klauche, Ed. Trans. Christine Holliger. Germany: Nagel and Kimche, 1995.

Wahine Toa. Illus. Robyn Kahukiwa. Auckland: Penguin, 1984.

Waiariki. Auckland: Penguin, 1975.

Watercress Tuna and the Children of Champion Street. Auckland: Penguin, 1985.

---

2. Works About Patricia Grace

Alcock, Peter. "Astounding Grace". Rev. of *Mutuwhenua. Comment.* New Series 2. Nov. 1978 : 32 - 34.

Anderson, Lauri. "Maoriness and the Clash of Cultures in Patricia Grace's *Mutuwhenua". World Literatures Written in English* 26. 1 (1986) : 188 - 189.

Bardolph, Jacqueline. "A Way of Talking: A Way of Seeing the Short Stories of Patricia Grace". *Commonwealth Essays and Studies* 12. 2 .Spring. (1990): 29 – 39.

- - - "An Invisible Presence: Three Maori Writers". *Third World Quarterly* 12. 2, (1990) : 131 - 136.

Batchelor, Julienne. "Into the Time of Remembering: A Study of Patricia Grace's *Potiki*". Diss. Auckland U, 1989.

Bates, Courtney. "Taki Toru: Theme, Myth and Symbol in Patricia Grace's *Cousins*. Diss. Auckland U, 1993.

Beatson, Peter and Diane Beatson. "The Healing Tongue: Themes in Contemporary Maori Literature Studies in New Zealand Art and Society". Palmerston North: Sociology Dept, Massey U, 1989.

Beston, John B. "The Fiction of Patricia Grace". *Ariel* 15. 2. (1984) : 41 - 53.

Binney, Judith. "Maori Oral Narratives, Pakeha Written Texts". *NZ Journal of History*. 21. 2. (1987) : 16 - 18.

Blank, Arapera. "Last and Best". Rev. of *Potiki*. Listener 15 Mar. 1986: 31.

Brown, Ruth. "Maori Spirituality as Pakeha Construct". *Meanjin*. 48. (1989) : 252 - 258.

Cox, Nigel. "Living in Both Worlds". *Quote Unquote*. Jun. 1994: 9

Cunningham, Pamela. "Mingling of Two Cultures. *Mutuwhenua; the Moon Sleeps* By Patricia Grace". *Listener*. 7 Feb. 1979: 72 - 73.

Drinnon, John. "Film-makers Battle Commercial Bias". *Dominion Sunday Times*. 17 Jun. 1990: 20.

Evans, Pat. *The Penguin History of New Zealand Literature*. Auckland: Penguin, 1983.

- - - "Review". *Landfall*. Vol. 128. 32. (1978) : 372 - 375.

Evening Post. " Doctorates for Writer, Judge". 19 Jan. 1989. 4.

Fuchs, Miriama. "Reading Towards the Indigenous Pacific: Patricia Grace's *Potiki*. A Case Study". *Journal of the South Pacific Association for Commonwealth Literature and Language Studies*. 36. (1993) : 566 - 583.

Gifkins, Michael. "Bookmarks: Il Mondo Della Luce". *Listener.* 6 Nov. 1989: 127 - 128.

Goslyn, Annie. "Patricia Grace on Politics and People". *Broadsheet.* Aug. 1994: 54 - 55.

Guerin, Louise. "A Teller of Tales". *Listener.* 15 Mar. 1985. 20 - 21.

Hollis, Ray. "Drama in Storytelling". *English in Aotearoa.* Sept. 1989. .25 – 26.

Hughes, Shaun. "Pakeha and Maori behind the Tattooed Face: The Emergence of a Polynesian Voice in New Zealand Fiction". *Modern Fiction Studies* 27. 1. (Spring, 1981) : 13 - 29.

Hurley, Jane. "This Week. Another View of the World". *Listener.* 17 Sept. 1988: 7.

Inkson, Gordon Kerr. "Renewing a Mythic Environment; a Study of Selected Novels by Vincent Eri, Patricia Grace, Witi Ihimaera, John Pule, Russell Saaba and Albert Wendt". Ph D Diss. Auckland U, 1993.

Joseph, Vivienne. "Giving Away the Blood". Rev. of *Mutuwhenua: The Moon Sleeps*, by Patricia Grace. *New Zealand Book World.* Jul. 1979: 19.

Keown, Michaelle Maria. "Taku iwi, taku whenua, taku reo: the construction of Maori identity in the novels of Witi Ihimaera, Patricia Grace and Alan Duff". MA Diss. Waikato U, 1996.

Koster, Elizabeth. "Oral and Literacy Patterns in the Novels of Patricia Grace". *Australian and New Zealand Studies in Canada.* Issue 10. (1993) : 87 - 105.

Kristin, Hafsteinsd* ottir. "Central Station: issues of identity and culture in the writings of Patricia Grace". M Pil Diss. Sydney U, 1993.

Lee, Jenny and Gary Johnston. "Notes on Patricia Grace's *Potiki*". Illus. Steve Gibbs. *Information for Teachers of English: a bi-cultural perspective on short stories by Patricia Grace, Witi Ihimaera, Apirana Taylor.* Christchurch: Kaiako, 1990.

Low, Sarah. "Bridges: the Use of mythology in *The Bone People, Potiki* and *The Matriarch".* MA Diss. Otago U, 1988.

Manchester, Judith and Anne O'Rourke. "Patricia Grace". *Liberating Learning: Women as Facilitators of Learning.* No Ed. Wellington: Bryce Francis, 1993: 37 - 39.

Markman, Sigrid. " Women's Writing in Aotearoa New Zealand: Patricia Grace, Keri Hulme, Cathie Dunsford". *English Postcoloniality: Literatures from Around the World.* Ed. Radhika Mohanram and Gita Rajan. London: Greenwood, 1996: 165 - 171.

McGaw, William. "Another Foothold: Exile and Return in Patricia Grace's *Mutuwhenua".* *Australian and New Zealand Studies in Canada.* 6. (1991) : 103 - 111.

McLeod, Aorewa. "Private Lives and Public Fictions". *Public and Private Worlds: Women in Contemporary New Zealand Literature.* Ed. Shelagh Cox. Sydney: Allen and Unwin, 1987.

McLeod, Marion. "Different Lives." *Listener.* 22 Aug. 1992: 45 - 47.

McRae, Jane. "Patricia Grace". *In the Same Room: Conversations with New Zealand Authors.* Ed. Elizabeth Alley and Mark Williams. Auckland: UP. 1982: 285 – 295.

Nicol. Ruth. "Outlook: New Zealand Writers; .....Of Togs and Dairies and Cow Dung". *Dominion* 9 Mar. 1993: 16.

Nunns, Rachel. "Doing Her Job: Patricia Grace's Fiction". *Islands.* 7. (1979) : 416 - 421.

O'Brien, Greg and Robert Cross. "Patricia Grace: From the Centre". *Moments of Invention.* Auckland: Heinemann Reed, 1998.

Okonkwo, Nelson Chidi. "The Colonial Experience and the Third World Novel in Africa, the West Indies and Polynesia". D Ph Diss. Auckland U, 1998.

Panny, Judith Dell. *Turning the Eye: Patricia Grace and the Short Story.* Canterbury: Lincoln U. 1997.

Perrier, Jean Louis. "Novelle - Zelanda, porte Pacific / New Zealand - Pacific Doorway". *Antipodes* 1. (1991) : 38 – 42. Trans. Florence Ball.

Prentice, Christine. "Storytelling in Alice Munro's *Lives of Girls and Women* and Patricia Grace's *Potiki*". *Australian and New Zealand Studies in Canada.* 8: 2 (1991) : 27 - 40.

Raumati, Roimata Aliston. "Biblical Archetypes in the novels, *The Bone People* and *Potiki*". BA Hons Diss. Otago U, 1990.

Robinson, Roger. "The Strands of Life and Self: the Oral Prose of Patricia Grace". *CRNLE Reviews Journal* 1. (1993) : 13 - 27.

Saker, Nicola. "Patricia Grace". *Wellington City Magazine.* Oct. 1986: 24 - 31.

Shakespear, Vivienne. "A Not so Pacific Story Collection". *Evening Post.* 4 Feb. 1994 : 5.

Sharrard, Paul. "Imagining the Pacific". *Meanjin.* 49: 4 (1990) : 597 - 606.

Simms, Norman. "A Maori Literature in English, Pt. 1: Prose Fiction: Patricia Grace". *Pacific Quarterly.* 3. (1978) : 186 - 199.

Sinclair, Karen. "Maori Literature: Protest and Affirmation". *Pacific Studies.* 15. (1992) : 283 - 309.

Smyth, Bernard. "Alone in the Big Arid City". *The Press*: 9 Sept. 1995.

Stead, C K. "Affirmative Injustice". *Listener*: 16 April 1988: 252.

Wedde, Ian. "Review of *Waiariki and Other Stories*, by Patricia Grace; *Mutuwhenua: The Moon Sleeps*, by Patricia Grace; *The Dream Sleepers and Other Stories*, by Patricia Grace". *Wellington City Magazine.* Nov. 1989: 86 - 87.

Wevers, Lydia. "Short Fiction by Maori Writers". *Commonwealth Essays and Studies.* 16: 2. (1994) : 26 - 33.

- - - . "The Short Story". *The Oxford History of New Zealand Literature in English.* Ed. Terry Sturm. Auckland: Oxford UP, 1998. 286 - 287.

3. Works of General Interest.

Adam, Ian and Helen Tiffin, Eds. *Past the Last Post: Theorising Post - Colonialism.* NY: Harvester Wheatsheaf, 1991.

Alpers, Antony. *Maori Myths and Tribal Legends.* Auckland: Longman Paul, 1964.

Ashcroft, W D. "Intersecting Marginalities: Post Colonialism and Feminism". *Kunapipi* 11: 2 (1989) : 23 - 25.

- - - . Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Postcolonial Literature.* London: Routledge, 1989.

Benland, Catherine. "The S Factor. Taha Wairua". "What the Novelists See". Appendix: Journal of the House of Representatives of New Zealand. Ed. Janet McCallum 1997.

Bhabha, Honi K. "Dessemination: Time, Narrative and the Margins of the Modern Nation". *Nation and Narration.* London: Routledge, 1990, 291 - 322.

- - - . "Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree Outside Delhi, May 1817". *The Location of Culture.* London: Routledge, 1994, 102 - 122.

Boire, Gary. "Sucking Kumaras". Rev. of *Fear and Temptation* by Terry Goldie. *Canadian Literature* 124: 125. (1990) : 301 - 306.

Buck, Sir Peter (Te Rangi Hiroa). *The Coming of the Maori.* Christchurch: Whitcombe and Tombs, 1949.

Butler, Judith. *Gender Trouble and the Subversion of Identity.* NY: Routledge, 1990.

Cary, Norman R. "Comrade Jesus. Postcolonial Literature and the Story of Christ". *Postcolonial Literature and the Biblical Call for Justice.* Ed. Susan van Zanten Gallagher, Jackson: Mississippi UP, 1994. 169 - 171.

Clifford, James. *The Predicament of Culture: Twentieth Century Ethnography, Literature and Art.* Cambridge, USA: Harvard UP, 1987.

- - - . and George Marcus, Eds. *Writing Culture: The Poetics and Politics of Ethnography.* Los Angeles: California UP, 1986.

Corbey, Raymond and Jaep Leerson, Eds. *Alterity, Identity, Image: Selves and Others in Society and Scholarship.* Amsterdam: Rodopi, 1991.

Cruden, Alexander. Irwin, C H, A D Adams, and S A Waters, Eds. *Cruden's Complete Concordance to the Old and New Testaments.* London: Lutterworth Press, 1951.

Dansey, Harry. "A View of Death". *Te Ao Hurihuri. The World Moves On. Aspects of Maoritanga.* Ed. Michael King. Wellington: Hicks Smith and Sons, 1975. 173 - 189.

Dascenbrook, Reed W. "Intelligibility and Meaningfulness in Multicultural Literature in English". *PMLA* 102: 1 (1987) : 10 - 19.

Davidson, Alan K. *Defining Moments in the Gospel Culture Encounters: Aotearoa New Zealand.* Gospel and Culture Pamphlet 12: Geneva: World Council of Churches, 1996.

Davis, Geoffrey V and Hena Maes-Jelinek. "Cross / Cultures 1". *Crisis and Creativity in the New Literatures in English.* Amsterdam: Rodopi, 1990.

Dever, Maryanne. "Speaking for Yourself. The English Language in Post Colonial Writing". *SPAN:* 27. (1988) : 32 - 49.

De Plessis, Rosemary. *Feminist Voices: Women's Studies. Texts for Aotearoa / New Zealand.* Dunedin: Otago UP, 1992.

During, Simon. "Postmodernism or, Postcolonialism Today". *Postmodernism: A Reader.* Ed. Thomas Docherty, NY: Columbia UP 1993: 448 - 462.

Dutton, Michael and Peter Williams. "Translating Theories: Edward Said on Orientalism, Imperialism and Alterity". *Southern Review:* 26. (1993) : 313 - 315.

Eagleton, Terry, Frederick Jameson and Edward Said. *Nationalism, Colonialism and Literature,* Minneapolis: Minnesota UP, 1990.

Fabian, Johannes. "Presence and Representation: The Other and Anthropological Writing". *Critical Enquiry* 16. (1990) : 753 - 772.

Fabian, Franz. *Black Skin White Masks.* Trans. Charles Lam Markham. St Albans, Herts: Paladin, 1970.

Firth, Simon. "Literary Studies as Cultural Studies: Whose Literature? Whose Culture?" *Critical Quarterly* 34. (1992) : 3 - 26.

Gardiner, Wira. *Te Mura o Te Ahi. The Story of the Maori Battalion.* Auckland: Reed, 1992.

Gates, Henry Louise, Ed. *Race, Writing and Difference.* Chicago: Chicago UP, 1986.

Gilman, Sander. *Difference and Pathology: Stereotypes of Sexuality, Race and Madness.* Ithaca: Cornell UP, 1985.

Goldie, Terry. *Fear and Temptation. The Image of the Indigene in Canadian, Australian and New Zealand Literatures.* Kingston: McGill - Queen's UP, 1989.

Greenfield, Cathy. "Alterity and Orientalism". *Southern Review.* 26. (1993) : 311 - 313.

Grey, Sir George. *Polynesian Mythology.* 1855. Christchurch: Whitcombe and Tombes, 1954.

Holy Bible. King James Version. NY: The World Publishing Co. No publishing date.

Ihimaera, Witi, Ed. Contributing Eds. Haare Williams, Irihapeti Ramsden, and D S Long. *Te Ao Marama: Maori Writers Speak Out. Vol. 2. He Whakaatanga o te Ao: The Reality.* Auckland: Reed, 1993.

Irwin, James. *An Introduction to Maori Religion.* Bedford Park, Sth Aust: Flinders U, 1984.

Irwin, Kathie. "Te Ihi, Te Wehi, Te mana o nga Wahine Maori". *Toi Wahine: the worlds of Maori Women.* Kathy Irwin and Irihapeti Ramsden, Eds. Illus. Robyn Kahukiwa. Auckland: Penguin, 1995.

Kame'elehiwa, Lilikala. *Native Land and Foreign Desires.* Honululu: Bishop Museum Press, 1992.

Karetu, Timoti. "Language and Protocol of the Marae". *Te Ao Hurihuri. The World Moves On. Aspects of Maoritanga.* Ed. Michael King. Wellington: Hicks Smith, 1975, 35 - 54.

Mahuika, Api. "Leadership: Inherited and Achieved". *Te Ao Hurihuri. The World Moves On. Aspects of Maoritanga.* Ed. Michael King. Wellington: Hicks Smith, 1975, 86 - 112.

Marsden, Maori. "God, Man and Universe: A Maori View". *Te Ao Hurihuri. The World Moves On. Aspects of Maoritanga.* Ed. Michael King. Wellington: Hicks Smith, 1975, 191 - 219.

Metge, Joan. *The Maoris of New Zealand.* London: Routledge and Keegan Paul, 1987.

Oliver, W H and B R Williams, Eds. *The Oxford History of New Zealand.* Auckland: Oxford UP, 1987.

Paipera Tapu. London: Lowe and Brydon, 1968.

Pearson, W H. "Attitudes to the Maori in Some Pacific Fiction". *Journal of the Polynesian Society.* 67. (1968) : 211 - 238.

- - - . *Fretful Sleepers and Other Essays.* Auckland: Heinemann, 1974.

Pere, Rose. "To Us the Dreams are Important." *Public and Private Worlds. Women in Contemporary New Zealand Literature.* Ed. Shelagh Cox. Sydney: Allen and Unwin, 1987. 53 - 57.

Rangihau, John. "Being Maori". *Te Ao Hurihuri. The World Moves On. Aspects of Maoritanga.* Ed. Michael King. Wellington: Hicks Smith, 1975, 221 - 233.

Rakena, Ruawai D. (Rev.) *The Maori Response to the Gospel: A Study of Maori - Pakeha Relations in the Methodist Maori Mission from its Beginnings to the Present Day.* Auckland: Wesley Historical Society, 1971.

Ryan, P. M. *Dictionary of Modern Maori.* 1974. Auckland: Heinemann, 1994.

Said, Edward W. *Culture and Imperialism.* London: Chatto and Windus, 1994.

Schwimmer, Eric. *The World of the Maori.* Wellington: A H and A W Reed, 1974.

Shirres, Michael P W. O P. "An Introduction to Karakia". Ph D Diss. Auckland U, 1986.

- - - . *Te Tangata: The Human Person.* Auckland: Accent, 1997.

Sinclair, Douglas. "Land Since the Treaty: The Nibble, the Bite, the Swallow". *Te Ao Hurihuri. The World Moves On: Aspects of Maoritanga.* Ed. Michael King. Wellington: Hicks Smith, 1975. 141 - 170.

Todorov, Tzveton. "Writing Culture." *Race, Writing and Difference.* Ed. Henry Louis Gates. Chicago: Chicago UP, 1985.

Walker, Ranginui. "Marae: A Place to Stand". *Te Ao Hurihuri. The World Moves On.* Ed. Michael King. Wellington: Hicks Smith, 1975. 21 - 34.

---

4. Other Sources.

Film and Video Tape.

Cairns, Barbara (Director) and Margaret Henley and Barbara Cairns (Producers). *Ruia Taitea. The World is Where We Are.* [Video] Wellington: Nautilus Productions, 1990.

Lectures and Papers.

Marsden, Maori. "The Woven Universe. The Teachings of Maori Marsden". Papers compiled by Te Ahukarama Charles Royal. Otaki: Te Waananga - o - Raukawa, Otaki, 1997. N. pag.

Tate, Henare O P. "Maori Spirituality and Theology." 'Hato Petera Lectures and Papers', Auckland: 1994, 1995. Most N. pag.

Personal Interviews.

Grace, Patricia. Personal Interview at Oriental Bay. October 5, 1998.

Rankin, Grahame. Personal Interview at his home in Kaikohe. July 27, 1998.

Sarich, Andy. Personal Interview at home in Waimate North. September 18, 1999

Sarich, Kataraina. Personal Interview at home in Waimate North. September 18, 1999.

Appendix 1: Interview with Patricia Grace, October 5, 1998.

Wellington

Kia Ora, Patricia.

1. *May we start with the concepts in tika, pono and aroha? How would you define them, either singly, or together?*

Having compassion and regard for the needs and feelings of others.

2. *Do you see any conflict between Maori myth and the gospel?*

I don't have a particular conflict as long as people are not saying that Maori myth are stories and that the Biblical myths are the truth. I see them both as mythologies. Ancient stories, no matter which culture or group they come from, survive the test of time because they define and reinforce the group that tells them. Conflict occurs when one group sees its "stories" as superior and wishes to impose them on another group.

3. *Some people say that if you are a Maori and you write in English you are accepting the conceptual system of another culture. What is your response to this?*

English is very much part of the Maori culture of today. Maori communicate with the "world"; to which Maori belong too; through English. My first language is English so I write in that. I have that choice. Also, I can use the form of the novel if I choose to. I can make other choices within the short story or novel: for example, what I write about, issues I choose to present, the way I decide to use English. For example, *Potiki* is shaped in the form of a whaikorero. It starts with a tauparapara, moves into whaikorero and ends with a waiata and a greeting. So writing in English or what I write about is really my choice. I'm exercising Rangatiratanga, and that's no different from Maori people taking anything else from life and making it their own, as we do with different foods that are available; money, jobs, housing, schooling. We're taking what we want from all these things, using it our own way. I suppose you could say we're re-colonizing these things. In the same way, carvers used metal chisels when they became available; they ate pork when it became available. I don't think that there are " Maori things" and " non Maori things". I believe that there are "Maori things" and "more Maori things", many of which are used by non Maori too.

4. *Are you a fluent speaker of Maori now?*

No. I have some understanding of what is being talked about but I consider myself far from fluent.

5. *Silences, particularly of and for women, seems to be an important theme, from stories like* " A Way of Talking ", *through to* " The Flower Girls ", Mutuwhenua, Cousins, *and especially in Baby* No-Eyes. *Is this a way of saying that we, as a people, are finding more confidence now to have our voices heard, and that we don't have to be strident about it because we are sure that it is the right thing to do and this will "carry the day"?*

I don't know if I was trying to say that. I've noticed the silences of the older generation of communities where something has gone wrong, and I suppose silence is being seen as an important part of survival.

6. Gran Kura, in Baby No-Eyes, *decided she would speak in Maori only, for the rest of her life. Would you like to talk about this?*

Gran Kura was one of the silent ones and it wasn't until she was old that she decided that silence wasn't the right thing, and so she decided to tell her stories and she decided that she should tell her stories in the language she was born to speak. As a child she'd been taught to see her language as *evil.* Now she knew this wasn't true, and now believed that the grandchildren needed their language and their stories for their health and well being. The moment of truth was when Shane wanted to know about *his* stories.

7. *Most women want to know how you started writing, and although we've read your answer to that, I think we still want to know things like where the ideas come from and how you sustain that effort.*

I always liked writing and I liked reading as a child and I got the opportunity when some friends and neighbours where we lived up North went down to Auckland to join The "Pen Women's Club". It might have even started before that when I wrote a poem for *The Northland Times.* So I started writing for the "Pen Women's" competition and I started sending them to *Te Ao Hou,* eventually *The Listener* and *Landfall* and other magazines like *Eve.*

Sustaining the effort? That means writing regularly, writing every day. I know that writing is something I will continue to do.

8. *You often use metaphors like scallops and hems and stitches. Do you use them consciously or do they come automatically because you have a love of sewing? You often mention materials, as in* Mutuwhenua *and* "A Way of Talking".

They're very womanish metaphors. I used to sew. I love to see home-sewn garments and I'm interested in dress materials. My mother was a sewer, but I gave up sewing years ago.

9.*The sea is obviously an important part of your books too*?

It's an important part of my life. I don't like being away from it too long. It becomes a part of you, part of what you can draw on at depth.

10. Railways and tunnels often feature in your stories. What special significance do they have?

Again, it's the things you're familiar with. The more my work's discussed, the more scholars and academics bring out one thing and another, and describe them as symbols. The railway tunnels on the Paekakariki to Wellington line, the Haitaitai tunnel, are part of my life.

11. You travel frequently now. Does this give you an even clearer perspective on our home place and our values?

Yes, it does.

12. *Your works have been translated into German and are popular there. How did this process start*?

It is studied in English Departments in Germany. Osnabruck and other universities study it. *Potiki* and *Cousins* have been translated into German and the work seems to have found a lot of understanding. Potiki was translated and won a prize, the LiBeraturpries prize. It is chosen by readers from books that have been translated and which have come from areas outside of Europe, Great Britain and America.

13. *I believe that you travel to Germany fairly frequently. How do you communicate and what similarities or grounds for understanding do you find*?
Most of the people I meet with speak English but I have done reading tours where I have had an interpreter with me. Sometimes there are readings of different passages in German and English. Also, for the LiBeraturpries prize seminar, I experienced having German and French translated for me into English, which I heard through earphones.

14. *Is there a good market for your stories in Germany*?

A selection of stories has been put together for young people. It's called *Unter Dem Manukabaum.*

15. *I read a thesis by an Icelandic author who found similarities between the Icelandic landscape and New Zealand, and was very affirmative about both male and female Maori writers. Kristin Hafsteinsd* ottir said a voice was found that "shared the feeling for the land". It was a surprise that it had not been found (by the writer of the thesis) in other New Zealand writers. Furthermore, it was easy to relate to your imagery, your style and your motivation for writing, and the desire to share with other people so that it could become part of their experience. It seemed very familiar and was compared to Icelandic sagas. Do you agree with this analysis?*

When she says, "shared feeling for the land" I suppose I could just honestly say I write what I write. I just write. I really have no thoughts about the "desire that it could become part of their experience", but of course it is good to know that people relate to my imagery and style. It is good to know that one is connecting and communicating.

16. Do you think it is possible that we can often find it easier to be on the same "wavelength" with other ethnic groups than we do with Kiwi or Pakeha New Zealanders?

I think the answer's often yes, to that. I can find it in New Zealand Pakeha too and sometimes not. There are some who are comfortable with who they are and that makes them more comfortable with Maori people too.

17. *For those of us who are bicultural, what do you see as the way forward, and while we are proud of our Scottish or Irish or other cultural heritages, why do you think we identify so much more with our Maori heritage*?

I suppose that I can only speak about myself, that I always thought of myself as Maori and that was reinforced by my father's family, who were Maori, and my mother's family who affirmed my Maoriness. I had a lot of security in both the families I was brought up in. I came in for a hard time sometimes from other children, but my mother and aunties said, "No, it's good to be brown". So I always thought of myself as Maori.

18. Mutuwhenua *is one of my favourite books. My Pakeha friends and colleagues and many of my students find the end of* Mutuwhenua *hard to deal with, yet this involves tika, pono and aroha. Ripeka's father had always said that she would do the right thing when the time came, and obviously it was right that her son should be brought up by his Granny, well two, actually, because Nanny Ripeka was there as well. I have had cousins who have done this, and it's worked out well. They have a very close relationship with their Mother as well as Nannies and Aunties. What would you say to people*

who find this impossible to countenance? They say that they doubt if Graeme would stay around very long after that, yet Ripeka says: "But I went to him confidently. He had not once failed to love."

I suppose I can best illustrate this by saying that an academic wrote a review and wrote to me and said that if I meant to say that Ripeka gave away the baby why didn't I say so clearly and I thought I *had* said so clearly. A Maori teaching colleague, at the same time, said: "I never read books but one of the kids had it and I started to read it, and I couldn't put it down and hey, it was so neat at the end when she allowed her mother to have the baby to bring up!" So, there was this big, big, difference, from an academic guy and someone who's Maori, who's read *one* book. So there's this *big, big* difference. Maori readers have responded positively to that ending. She gave the baby the *privilege.* People bring up the thing with Graeme. All I can say is that I know people who have been in this situation. The woman was Maori, her husband was Pakeha. He loved his wife, he trusted her, he understood their ways were different. He understood that this was meant to be a privilege.

19. *Do you think you will ever write a sequel to* Mutuwhenua?

No.

20. *Ripeka also talks of Rakaunui at the end. The myth of Rona seems to be very special to you. Is there a significant reason for this?*

I've got it in a couple of books, haven't I? I've got it in *Mutuwhenua* and *Potiki.* Maybe it's because Rona was just an ordinary woman. She broke a couple of rules, I suppose.

You mean like yelling at the moon and calling it a cooked head?

Yes, and because of that she became a tide controller.

That suits us as women too, doesn't it, with our cycles?

Yes.

21. *As I read* Mutuwhenua, *it seemed to me that the myth of Rangi and Papa was a constant thread running through the narrative. Is this correct?*

It wasn't a deliberate theme but the influences of earth and sky and the separation of the parents, and the birth of the baby at the same time, could be linked to it, I guess.

22. *Toki is a character who appeals to young and old readers, because of his humour and good nature. He's probably like cousins we have all known and know, in our whanau. Yet under that happy-go-lucky exterior is a pure heart who will make sure that the wairua of the family is kept intact. "... a young man who has never once erred. Whose soul is dark glowing black. Stainless and shining, and as pure as the night of Mutuwhenua when the moon goes underground and sleeps." It seems to say something about not being judgemental, among the other things it is saying. Is that a valid assessment? Is it also a challenge to the belief that "white is right"?*

It's a challenge to the way we use vocabulary, where " white " is so often used to symbolise " goodness" and "purity" while "blackness and darkness" is used to symbolise "evil" or "negativity". I wanted to turn this on its head for once.

23. *There appear to be two kinds of tikanga: the public protocol, which we follow on the Marae, or at Church or wherever we gather. Then there appears to be another tikanga, which is personal. I'm*

referring here to Cousins. *Makareta has been brought up in a special way, the puhi, given special food, had her hair dressed by her nanny, brought up to cement a union between the tribes, yet on the day of the taumau she felt it was not tika for her to do this. Would you like to talk about tika, pono and aroha in this situation?*

Well, Makareta just wasn't ready to be married. She disagreed. She wanted to work for her people. If she went into a farm life and a family life she couldn't do that. She might have come to agree to it eventually but she wasn't ready for it at that stage. Keita had her good objectives as well, to fulfil a promise that had been made long ago. Missy could save the situation and this was acceptable. So Missy did what she did to save the situation, and help her mother and whanau, and because she was a romantic.

24. Cousins *also seems to be about the dispossessed and this is expanded again in* Baby No-Eyes. *Is this correct?*

Well, yes, that's about Mata. Yes, Gran Kura 's stories, and the baby's.

25.*In* Cousins we *hear two voices in Missy's story. The other voice was her twin brother? Why didn't Kui acknowledge the presence of the other baby, even if it wasn't completely formed?*

Perhaps there had been enough loss, enough death. Apparently more of us start out as twins than we realise but very early on one becomes absorbed. At birth the signs are there in the placenta.

26. *Did this give you the idea of having the two children, Baby No-Eyes and Tawera in the book* Baby No-Eyes?

No, it wasn't really that. I wanted there to be a relationship between two children. It was a convenient, and to me, an interesting way of telling the story. Also, I've heard mothers say that they think of their stillborn children every day of their lives; what they would look like, what they would be wearing, what they would be doing, what they would be like on their birthday. The story of the missing baby and the missing eyes was something that really happened.

27. *Why were the baby's eyes taped to the stomach? Was it because of the old belief that that was where the heart was? Does it also have something to do with the fact that it's like "te puku o te whenua", the heart of the land, or the centre of our being?*

I've heard it expressed in Maoridom that the stomach is the place of your knowledge and I feel that this is true.

28. *One of our kuia in the Far North told me that our faith is something that we, as women particularly, receive from our Grannies, who were such kind people that they <u>lived</u> the gospel. Grannies play a major part in your work. Would you like to comment on this?*

Yes, I have Grannies in a lot of my work. Yet my own grandmother was not like the ones I've written about. But I have a lot of female relatives who were and are. They're not gospel people, though. They're people who've seen a lot of life and are secure within themselves.

29. *You lived up North and taught with your husband at Kaikohe Primary, and at Tangiteroria?*

No. It was at Tutamoe and Pakotai.

30. *Did you enjoy your years up there?*

Yes.

31. *Was the story,* "Valley", *a fictionalised version of some of your time there, or was it a combination of places?*

That story, 'Valley', received its inspiration from our days up in Pakotai and Tutamoe, although Tutamoe was largely a Pakeha school. There was only one Maori family there.

32. *I read an analysis of* "Beans" *that said that the boy was angry at life, that is why he peddled so hard on his bike, played so hard at Rugby, tortured himself by sniffing up the pig smells, and ate sour lemons. I just took it as the story of a small boy who loved life so much that he didn't want to miss a single thing. I've known kids who loved eating sour lemons, including myself. Which is the correct view?*

I just thought it was part of that boy. You know how kids love big stinks and sour tastes, and things like that. He loved life, as you say, and wanted to experience it and he wasn't one to sit around watching T. V. He was never bored.

33. *Another reviewer said that there was a preoccupation with housework and cleanliness in order to be like the Pakeha, but I thought that these things were just part of our routines at home and at the marae. Is this how you see it?*

It's always been part of my everyday life. It is part of our routine. We have to be very well organised because of the number of people we have at our homes and at our maraes. We always have room for our families. If we didn't have routines we wouldn't be able to manage. But still, I can think about my grandmother who would have hated to have anything wrong if she had a Pakeha visit, or any one to visit, for that matter. Housework, cooking, etcetera, is no big deal when everyone does their bit.

34. *You have such wonderful powers of observation, as on page 7 of* Baby No-Eyes. *How do you do that? Do you have a notebook with you all of the time*?

I don't go around with a notebook unless I'm doing research for something, but I did for that part that you're talking about. I wanted to describe a certain place, so I went out walking with a notebook and scribbled as I went along.

35. *I love the way you play on words and use language as in "karm, karm, karm" in* Baby No-Eyes. *It evoked the noise of the bus tyres on the tarseal, a feeling of calming down, and an aura around the baby and the mother. Was this what you meant to convey?*

It was just the noise of the bus tyres on the road, and, as you say, the feeling of calm.

36.*You still like to write longhand? How many drafts would you do before the final draft on the computer?*

I write the first draft longhand, and then I do my revising on the computer.

37. *You have had a wonderful working partnership with Robyn Kahukiwa. Do you plan to do any more books together?*

No, Robyn and I won't be doing any more books together. Robyn has started writing her own stories, now.

38. *How do you choose the titles and themes of your work?*

I don't choose themes. I don't think of themes. *Mutuwhenua* came where the moon, or lack of it, was used as a symbol. Sometimes titles come from part of the text, sometimes by a process of elimination.

39. *There are so many other stories that I would like to talk about, stories like* "The Urupa", "Pictures", "It Used to be Green once", "Parade", "Waiariki" and *others. Each has its own tale of tika, pono, and aroha. Do you think the greatest of these concepts is love?*

Well, if we're taking love to mean compassion and concern for others, then it embodies tika and pono as well. That would make it the overriding influence.

40. *You have given a lot of pleasure to my school pupils, some of whom are reluctant readers, so I thank you wholeheartedly for that. Our school population is 80 % Maori but all of the pupils in this rural Secondary School, Maori and Pakeha, relate to the humour and insights in your writing. They are representative of a new generation. What encouragement would you give to them as readers and writers?*

To keep on reading, keep on writing, and to have confidence that what they have to tell is worthwhile.

Appendix 2: Interview with Grahame Rankin; Ngapuhi.

Kaikohe

1. *How would you define tika, pono and aroha*?

It's a commanding point that we should do more. It's like the Ten Commandments, hard to prosecute because as humans we like to do it another way, but it is an enhancement to a person or tribe.

It is seen to be doing things properly.

It's to be an observer or, as an observer, it seems hard to follow, BUT if you're a person of any mettle, if you do the right thing, people follow you.

2. *If we take the words separately, how do you define each one*?

TIKA; mahi tika, mahi pono can't be separated. Pono is based on truth, integrity, accountability. It is ABOVE CRITICISM. It could be said to contain an "aura of religion". This religion could be Maori or other religion. Apart from religion, it is our responsibility to "know thyself"- whether you are Maori or Pakeha. Tika and pono, as has been said, are inseparable. They're just a code of ethics.

3. *What about personal tika, where one feels one has to do the right thing, even though one knows it may be unpopular? How can I explain this? In the book* Cousins *Makareta chooses not to go to meet a bridegroom who has been chosen for her. She feels that it is tika for her to go to Wellington to become a nurse, even though she's been set apart her whole life for this moment. Her cousin, Missy, feels it is tika for her to take Makareta's place, to save her mother from blame and her tribe from shame.*

It happens, that out of love, someone will act to save the tribe. There are wonderful stories of repatriation.

4. *Where does aroha fit into all of this*?

Tika, pono, aroha all go together. If you think about it, the three intertwine. In aroha, all sorts of expressions go with it. You've got to be seen as that type of person: sympathetic, helpful, picking up the needs of someone who's fallen down; being prepared to go without to help people. It has to be seen within the tribe. The tribe becomes part of that call. It comes all the way from the top to the bottom and back up again. It is constantly on the move. It is silent, but you can see it. It is not loud, not demanding, but it has a wonderful spirit. These are changing times but the emphasis is still there in quietness. The only promise we have is to try to do better for ourselves.

5. *What is your opinion of Pa Henare Tate's idea of tika, pono and aroha?*

In his progamme of whanaungatanga the ethos is to "know thyself". We don't know, often, WHO we are, WHERE we come from, WHAT we're doing, WHERE we're going. He's creating a tribal occasion of relaxation and happiness. It's in everybody; it's bridge-building too. We need to know our strength, to be proud of our very existence. The natural world is important. The "old people" were close to nature. Thinking about the legends: it's steeped in what you and I are talking about now (young people don't know but it's not their fault) they're like the Scots; they take it with them wherever they go. The Scottish and Maori harmonise.

6. *Do you have any qualms about fitting Maori myth and Biblical belief together?*

You can't part the Bible and the myths. There are different manifestations of God but one beginning. The Maori believes that his final home is Hawaiki nui, Hawaiki roa, and Hawaiki pamamao. Like the Greeks, we believe we go under the sea. It was like that at the beginning and it doesn't change now.

Know thy greatness; be proud of yourself but be simple. You are part of the universe. Know thy land, where you have come from; your past; your journey into the future. Know your turangawaewae. Have your feet firmly planted. You are part of the scheme of things.

Appendix 3: Interview with Kataraina Sarich, nee Toia Ngapuhi, Mahurehure.

Waimate North

1. *How would you define tika, pono and aroha?*

Correctness.
Truthfulness.
The myriad faces of love.

2. *If we take the words separately, how do you define each one?*

Tika: To ensure that what is seen and known to be correct is affirmed; that to support what is not right is unacceptable; strength of character is demonstrated in such situations.
Pono: In the final analysis being truthful, even in the face of adversity, is more empowering than to hide under a facade of deceit.
Aroha: To share one's deepest emotions in times of happiness, sadness, success. To show one's support even in adversity. Love can be visible but more profound when experienced in the world of spirituality. Love accepts the hardships that derive from "giving until it hurts"!

3. *What about personal tika, where one feels one has to do the right thing even though one knows it may be unpopular? How can I explain this? In the book* Cousins, *Makareta chooses not to go to meet a bridegroom who has been chosen for her. She feels that it is tika for her to go to Wellington to become a nurse, even though she's been set apart her whole life for this moment. Her cousin, Missy, feels it is tika for her to take Makareta's place to save her mother from blame and her tribe from shame.*

Personal decisions are never made lightly. The person involved would have thought about every aspect of the consequences of her decision-making. These can be far-reaching and often can still reverberate after many years. Whatever course is taken, a person must remain very calm and strong. Even on the odd occasion when circumstances may, for some reason, return to haunt her, she must rise above it all and pursue her chosen pathway in life. Support and sacrifice are demonstrated by the actions of a whanau member; te here tangata, te here whanau, family ties, come as much by the work of the holy spirit; made manifest in the expression of tika, pono, aroha.

4. *Where does aroha fit into all of this?*

A deep devotion for a special aunt, an aunt's special love for a niece, one cousin's concern for another, and a commitment for strong tribal affiliations provoked an action which has far-reaching benefits for all when there is reciprocity from families concerned.

5. *What is your opinion of Pa Henare Tate's idea of tika, pono and aroha?*

I have a great respect and admiration for Pa's idea of tika, pono and aroha, strongly embedded in the depth and commitment to the faith handed down to him by his tupuna from matapuna o te Atuatanga.

6. *Do you have any qualms about fitting Maori myth and Biblical belief together?*

Kahore. In a world of deep spirituality there are parallels of Te Ao Wairua Maori ki te Ao Wairua o Te Atua brought by Tauiwi. One set of beliefs complements the other.

Appendix 4: Interview with Andy Sarich; Ngapuhi, Mahurehure.

Waimate North

1.*How would you define tika, pono and aroha?*

I think tika is something you have to ponder and interpret at any given time, the same for the other two, pono and aroha.

2. *If we take the words separately, how do you define each one?*

Pono to one's self is important. Pono is to believe that what you preach is truthful, listening to the teachings of the elders, knowing perhaps, that you view the situation from another perspective and being afraid to offend. Aroha has so many expressions, where does one start?

3.*What about personal tika, where one feels one has to do the right thing, even though one knows it may be unpopular? How can I explain this? In the book* Cousins, *Makareta chooses not to go to meet a bridegroom who has been chosen for her. She feels that it is tika for her to go to Wellington to become a nurse, even though she's been set apart for this whole moment. Her Cousin, Missy, feels it is tika for her to take Makareta's place, to save her mother from blame and her tribe from shame.*

There's good and bad ingredients to make the decision for that moment in time. Being caught in a "catch twenty two" situation could question one's (your) integrity. So in saying that, one has to have a strong personality.

4.*Where does aroha fit into all of this?*

Aroha has many faces.

5.*What is your opinion of Pa Henare Tate's idea of tika, pono and aroha?*

He believes in what he preaches. I have no problems.

6.*Do you have any qualms about fitting Maori myth and Biblical belief together?*

I do have reservations for the above because it's a cop out for people that have a good Biblical background. A lot of arguments are lost and won on Biblical beliefs. At the end of the day it comes down to one's own beliefs and the spirit of one's honesty.

Appendix 5:
Pa Tate Facsimile Transmission

TO:	Pa Henare	**Robin:** This is a copy of the fax
FAX:		I sent to Pa Henare.
FROM:	Na Bun (Kath)	I have added his
SUBJECT:	Ngä Körero tika möu	amendments and
DATE:	23 December 1999	alterations. **Love. Kath**
PAGES:	2	

Tënä rä koe e Pä

E körero tonu ana ahau ki a koe ka puta mai he manuhiri - katahi anö ka wehe atu!

The person who requires this information is Robin Peters, the wife of Jim Peters at Northland College. Her tupuna was Waihoanga Walters (Barber) no Hokianga nä anö. I rang to tell her that God was on our side - you were in Hokianga, I'll type the information for you to check before passing it on to her and her supervisor, who is Dr John Muirhead from Massey University.

Pä (Father) Henare Tate, the third eldest son of Manuka Tate (of the Paparoa whänau) and Hera Hauata (of the Te Oki whänau) of Panguru. He was born at Motuti in 1938, and attended the Motuti Native school. He received his secondary schooling at Hato Petera College, Auckland. On leaving school he trained as a Roman Catholic priest at the Diocesan Seminary at Christchurch and Mosgiel, spending three years studying Philosophy and four years studying Theology and Scripture studies. His priestly duties began at Balmoral, Te Unga Waka, Auckland, Gisborne, Kaikohe and South Hokianga. He spent 12 years at Panguru attending to the spiritual needs of his Hokianga people. During his time at Panguru he buried over one hundred of the local people, and a further 200 people who were taken home to Panguru for burial. He was to bury many of his old people at whose feet he sat to gain his knowledge of te Ao Mäori, te Wairua Mäori (The Mäori world and spirituality). Time spent continuously on the Marae would have equated to 24 hours a day for five years.

In 1989 he was appointed Episcopol Vicar for the Mäori people of the Auckland diocese. In the second semester of the same year he co-lectured in a paper, through the Melbourne College of Divinity, entitled A Mäori Theology Perspective. Ten years on he is now sole lecturer for two papers at Auckland University. A Mäori Theology Perspective I & II. Since 1992 he has presented on average 6, two-day seminars per year on the Dynamics of Whanaungatanga on behalf of Te Hiku o te Ika Trust, Auckland. He is now based at Hato Petera College, Northcote where he serves as Chaplain to the whänau of Hato Petera, and the wider community of Tamaki.

Robin also asks the following question:

"What does Father Tate say about the adaptability of 'tika' - is it 'pono' that tells one, when and how it might change? " Arohanui. Bun (Kath)

TIKA is one of the principles by which we address, acknowledge, enhance and restore tapu and mana. It consists in the right ordering of relationships among Atua, tangata and whenua, and the right exercise of mana.
TIKA demands responses that are right, proper, fitting and worthy of Atua, tangata and whenua.
Violations against tapu and mana, against Atua, tangata and whenua, against right relationships and right responses are against tika.

The adaptability of tika consists in:
1 choosing priorities (prioritising) by which the individuals/whänau must care for themselves first, providing they do not violate others in the process: eg cancel, otherwise postpone, or delegate, or facilitate and empower.

2 **PONO** reveals what exists (pono märika), or the changing reality.
PONO seeks to reveal the reality (pono märika), and demands integrity of actions and relationships (kia pono te körero, kia pono te mahi, kia pono ki te Atua/tangata). Kia ora.

Appendix 6: He tangi mo Pine Tamahori: "Ma Wai Ra e Taurima". Translated by Kahu Waititi; Ngati Hine, Ngati Porou, Whanau-a-Apanui.

Henare Te Owai wrote this lament when he was at Otiria, Northland. He had come from the East Coast to train Ngapuhi in the haka, Ruamoko, for the Northland Competitions. These competitions were the forerunner of the modern-day festivals.

While he was away he was sent word that his good friend Pine Tamahori had died. This man was the father of a very well known Anglican minister, John Tamahori, who was in his eighties, when I started writing this thesis. The Kapohanga mentioned is the marae that these men belonged to. Not long after I received this waiata from Kahu Waititi, John Tamahori also passed away. He mihi aroha ki te whanau.

I runga ahau o Ngapuhi
Ka tae ake o rongo,
Ka piri mai ko te aroha
Ka kai kino e.

Hoki atu taku tangi
Te marae o Kapohanga
Ki o koringa e Pine
I te oranga, e.

Ma wai ra e taurima
Te marae i waho nei.
Ma te tika, ma te pono
Me te aroha.

Tau tahi, tau rua
E kore wareware
Ka piri mai te aroha
Hei hoa e.

Piki atu, heke atu
Nga rori ki te Reinga
Piki heke, tahi atu
Me te aroha.

I mahara hoki au
He kai pai te aroha.
Kaore e ia
He kau kawa e.

I runga ahau o nga hiwi
Ka pa na taku titiro
Ka te ara i nunumi ai
Nga tira haere.

Kei haumai koutou
Kahore he aroha,
Kei roto i ahau
E kai ana, e.

I was in Ngapuhi
When I heard the news.
I was overcome with love.
What a bitter taste.

My tears return
To the marae of Kapohanga
Where you were born
And lived.

Who will take care of
The marae here?
Let it be correctness, integrity
And love.

Whether it be one year, or two years
You will not be forgotten.
Only love remains
As my friend.

The road which leads to Te Reinga
Climbs and descends.
Going up and down as well,
Is my love.

I remembered
That love is wonderful.
Never did I think
That it would be so bitter.

I was up in the hills.
My gaze settled
On the wide path
Travelled by many parties.

You may speak amongst yourselves
That there is no love
Gnawing away
Within me.