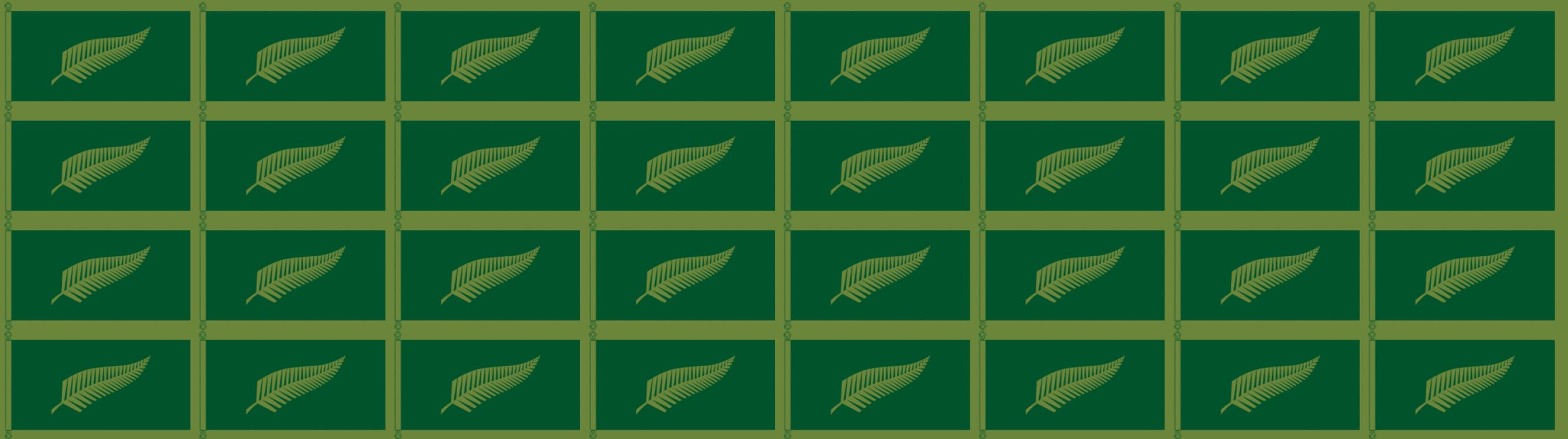


# Sounds of New Zealand

JUAN JOSÉ VARELA TEMBRA



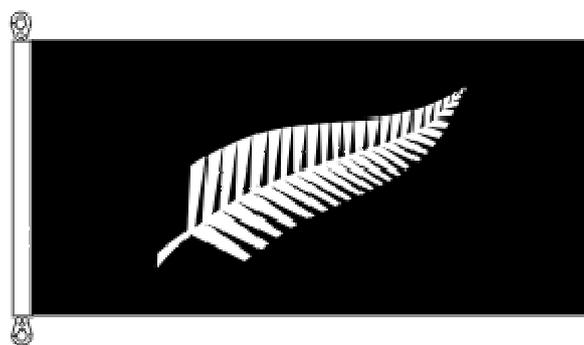
XUNTA DE GALICIA  
CONSELLERÍA DE EDUCACIÓN  
E ORDENACIÓN UNIVERSITARIA  
Secretaría Xeral de Política Lingüística



SEMINARIO DE ESTUDIOS  
NEOZELANDESSES

Juan José Varela Tembra (Editor)

## **SOUNDS OF NEW ZEALAND**



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## Foreword

*Sounds of New Zealand* – los sonidos que quizás hace algunos años nos llegaban apagados desde Nueva Zelanda, ahora suenan cada vez más cercanos gracias a volúmenes como este, editado por Juan José Varela Tembra. Y esos sonidos reverberan gracias a una amplia gama de manifestaciones artísticas: desde la literatura, el cine y el arte visual, pasando por descripciones de realidades concretas sobre su economía, historia, política y variedades lingüísticas. Muy especialmente, ocupan un lugar visible los estudios sobre el pueblo maorí.

Ya hace algún tiempo, obras como las de Janet Frame o Alan Duff nos acercaron a esos espacios deseados pero difíciles de pisar por su lejanía. Ahora podemos leer sus obras a la luz de las aportaciones aquí incluidas. No olvidamos los interesantísimos artículos sobre otras obras literarias: literatura infantil neozelandesa, la escritora maorí Patricia Grace, literatura fantástica y, fiel a un criterio de complementación entre los artículos seleccionados, sobre el desarrollo de la capacidad lectora y crítica en el marco educativo.

Muy cercanos en el tiempo y en la memoria, y también ubicados en la literatura fantástica, están los impresionantes paisajes de las tres películas de Peter Jackson basados en la trilogía de J.R. Tolkien *El Señor de los Anillos*. Nieve, desierto, verdes bosques y mares azules o grises sirvieron de fondo para acercarnos a esa *terra incognita*. En el volumen que nos ocupa, dos autores nos permiten viajar de nuevo hacia esos paisajes para introducirlos en todo su esplendor en nuestras aulas a fin de desarrollar la competencia intercultural de nuestros ciudadanos del futuro. Esos mismos ciudadanos se verán enriquecidos con reflexiones sobre el uso del arte visual en la educación primaria.

La cercanía se acentúa también con los puentes establecidos entorno a reflexiones sobre el feminismo desde las diferentes –y a su vez complementarias– perspectivas de España y Nueva Zelanda, o en el estudio sobre la presencia de la internacional orden benedictina en aquellas tierras.

Las aportaciones de este volumen nos permiten acercarnos a ese espacio con paso firme mientras se va trazando ante nuestros ojos un perfil preciso de su realidad. La coherencia y la proximidad de los artículos

satisfacen un alto grado de curiosidad que no necesariamente tiene que ser el del especialista. Cualquier lector o lectora con interés por ese país podrá viajar hacia sus parajes y regresar con nuevas experiencias y sabiduría. Como decía Tolkien, la literatura –y, en este caso, la lectura– nos permiten escapar para recobrarlos de los avatares de la vida y encontrar así consuelo. Escapemos, pues, a Nueva Zelanda. Escuchemos sus sonidos con mayor nitidez gracias a trabajos rigurosos y creativos como el que tenemos ahora en las manos.

María González Davies  
*Universitat Ramón Llull*

### **Note from the editor**

Welcome to the second issue of the Spanish Journal of New Zealand Studies (*Sounds of New Zealand*). Continuing the good pace we have established this is the second number of the 2008 volume. We expect to continue this pace and look to have the journal indexed in the appropriate thematic indices. There are several interesting special issues in the pipeline, as well as an increasing number of submissions that should turn into accepted articles. However, the lifeline of a journal is the interest in rising interest on the matter, and that in turn is a function of the quality and quantity of the articles appearing in the journal. Please consider submitting your manuscripts and encouraging your colleagues to request information about the journal.

This issue tackles a number of relevant and important concerns in the world of New Zealand studies, allowing us to bring together enthusiastic scholars not only from Spain but from other continents and several countries working not only in the field of English Language and Culture but in several other fields such as Education, Sociology, History, Economy, Cinematographic or Ethnic Studies; portraying all the richness and variety which New Zealand offers to the world.

This volume contains 15 papers that were the outcome of a professional research. We would like to take this opportunity to put on record our thanks to all of the people and organizations that contributed to the success of this second edition.

We are grateful to the persons and institutions that provided financial assistance, including the *Seminario de Estudios Neozelandeses*; the Instituto Teológico Compostelano and the *Sociedad Española de Literatura y Cultura Popular* (SELICUP). Finally, thanks to Geoff Ward, Ambassador of New Zealand to Spain for all his support.

Juan José Varela Tembra, Editor

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## **DETERMINATIONS FOR DEVELOPING CRITICAL LITERACY RECOGNIZED IN THE NEW ZEALAND CURRICULUM**

Daniela Andonovska Trajkovska  
"St. Kliment Ohridski" University, Bitola

### **Several words about Critical Literacy**

Critical literacy can be discussed as a competence that includes several sub-competencies. Critical literacy includes abilities at the students (or people) to read texts critically and promote social justice by thinking and acting in social just manner. This critical literacy as a different kind of literacy recognized among educators has its origins in the Pedagogy of the Oppressed by Paulo Freire<sup>1</sup>, critical social studies and poststructuralist literary analysts. Critical social studies opened new field of research where it was pointed out on people discrimination using different criteria. Critical pedagogy emerged out of the notion that people are suffering from oppression of many types because of their not knowing-about-power-relations status. Freire is criticizing the old banking-concept in education where teachers are active and students are passive participants in everyday school life. According to this concept, teachers use old traditional methods of teaching that encourage monologue. In this kind of classroom management, dialogue and discussion are not welcomed. Students are not allowed to question any of the concepts that are getting from their teachers or books; therefore, they have to believe in it with closed eyes.

Developing critical literacy is empowered by analyzing different types of texts. It includes literacy practices such as:

- being aware that texts are individually and contextually constructed (in specific society or specific time and place that

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<sup>1</sup> Freire, Paulo. *Pedagogy of the oppressed*, 1970, Communist University, 2007 retrieved from <http://amadlandawonye.wikispaces.com> на 15.12.2007

- is influenced by all the participants in that process of living and acting in that context),
- being aware of self in specific broad or narrow contexts,
  - being aware of others in specific broad or narrow contexts,
  - being aware of relations between self and others in specific broad or narrow contexts,
  - respecting other people's feelings, beliefs and decisions and break stereotypes and prejudices in thinking and acting,
  - being aware that texts are not neutral, they are ideological,
  - knowledge of the language functioning in texts and how it creates meaning,
  - ability to represent meaning,
  - being aware of the multiple ways of meaning,
  - making inter-textual connections,
  - ability to construct texts according to the purpose of the message, content of the message and the audience,
  - ability to recognize problem situations in texts or to pose questions that foster problem-solving situations, hypothesize, organizing and be a part of an inquiry, testing, evaluating and concluding as part of critical thinking process in socially constructed environment.

Many researchers and practitioners are working on developing successful models that will work when talking about developing critical literacy in the classroom. For instance, the four-resource model promoted by Luke and Freebody<sup>2</sup> contains developing four key competences at the critical reader:

- Code breaker (coding competence),
- Meaning maker (semantic competence),
- Text user (pragmatic competence),
- Text analyst (critical competence).

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<sup>2</sup> Luke, Allan. *Reading and Critical literacy: redefining the Great Debate*", Paper presented at the Annual New Zealand conference on Reading, 10-13 May 1992, Wellington.

Coding competence takes place when the reader recognizes the code that is used in the text and when the meaning is generated and constructed while or after reading the text refer to semantic competence. The text has meaning and it is important only if the reader finds something that relates the text and his/her own personal life and growth. This is how the meaning constructed from the text is used (pragmatic competence) to make meaning in other context. To be aware of language functioning in specific structure (text) in cultural specific environments when engaging the reader as active participant in negotiating meaning when knowing that text are ideologically shaped is to be text analyst or to have critical competence.

Another example is the Department of education in Tasmania<sup>3</sup> that is suggesting this model:

- Immersion
- Prediction
- Deconstruction
- Reconstruction
- Taking social action

This model includes critical reading of the text and invites active participation like taking social action of the reader in the society that he/she lives in order to make social justice reality.

### **Perspective of literacy definitions in different countries**

Definition of literacy is constant topic of interest in the field of literacy research. The old definition that literacy is ability to read and write is no longer addressing the needs of human existence. In spite of this notion, there are still places in the world where this definition is accepted. For example, according to the information provided by UNESCO, in India, Brazil, Cambodia, Mongolia, Pakistan, Philippines, Benin, Brunei Darussalam, Papua New Guinea and many more, literate person is the one who can read and write in any language. Literacy as ability to read easily or with difficulty a letter or a

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<sup>3</sup> *Critical Literacy*, English Learning Area: Especially for Teachers – About English, Authorised by: Executive Director (Curriculum Standards and Support), Produced by: Department of Education, Tasmania, School Education Division, Queries: [eCentre.Help@education.tas.gov.au](mailto:eCentre.Help@education.tas.gov.au), Modified: 11/09/2007 retrieved on 14/08/2008 from <http://wwwfp.education.tas.gov.au/english/critlit.htm> -->

newspaper is recognized in Angola, Bosnia and Herzegovina, Burundi, the Central African Republic, Chad, Cote d'Ivoire, the democratic Republic of the Congo, Equatorial Guinea, Kenya, Madagascar, Myanmar, the Republic of Moldova, Rwanda, Sierra Leone, Sudan, Suriname, Swaziland, Togo, Zambia.

There are countries like Estonia or Mali where school attainment (by increasing levels of attainment) is considered as condition for determining whether a person is literate or not.<sup>4</sup>

In England in 1998 was released National Literacy Strategy<sup>5</sup> in order to increase the literacy in students in primary and secondary school. National Literacy Strategy was meant to increase the achievement at students in the language arts area, but also to teach and help children to transfer previously gained knowledge and to make integrations of many subject school areas with life. This speaks about the determination to view literacy practice from other perspective different then before (where literacy was considered to be developed in the English Language Arts class).

Tasmanian Government education since 1997 is using this definition of literacy:

*Literacy is the ability to read and write and use written information and to write appropriately in a range of contexts. It also involves the integration of speaking, listening, viewing and critical thinking with reading and writing, and includes the cultural knowledge which enables a speaker, writer or reader to recognize and use language appropriate to different social situations.*<sup>6</sup>

Department of education in Tasmania published on the Tasmanian government education site also provides other definitions of literacy and the main accent is given to developing critical literacy. Mainly they refer to the work of Allan Luke, Peter Freebody, Barbara Comber and Ira Shor.

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<sup>4</sup>*Education for all: Literacy for life*. Global Monitoring Report, Unesco Publishing, 2006, pg. 148-159;

<sup>5</sup> The National Literacy Strategy: the first four years 1998-2002, Office for standards in education, London, 2002

<sup>6</sup> *Literacy and English*, English Learning Area: Especially for Teachers – About English, Authorised by: Executive Director (Curriculum Standards and Support), Produced by: Department of Education, Tasmania, School Education Division, Queries: [eCentre.Help@education.tas.gov.au](mailto:eCentre.Help@education.tas.gov.au), Modified: 17/07/2006 retrieved from <http://wwwfp.education.tas.gov.au/english/critlit.htm> -->

### **Finding critical literacy determinations in official New Zealand curriculum and related documents**

Literacy in New Zealand is defined as *...ability to understand, respond to, and use those forms of written language that are required by society and valued by individuals and communities.*<sup>7</sup> National Curriculum, The New Zealand National Qualifications Framework and other related documents provided by The Ministry of Education in New Zealand and New Zealand Qualifications Authority, support this definition.

**Vision** stated in the curriculum predicts educating students that will become confident, connected, actively involved and lifelong learners. This selection of vision statements can be considered as a part that is addressing the needs for developing critical literacy and at the same time part where critical literacy can emerge:

*...Students that are able to relate well to others, effective users of communication tools, connected to the land and environment, members of communities, international citizens* as part of the connected statement,

*...positive in their own identity in the confident, participants in the range of life contexts, contributors of well being in New Zealand – social, cultural, economic, and environmental* as part of the actively involved section;

*...and literate and numerate, critical and creative thinkers, active seekers, users and creators of knowledge, informed decision makers* as part of the lifelong learners statement.<sup>8</sup>

**Principles** that are respected in constructing and developing New Zealand Curriculum are: High expectations, Treaty of Waitangi, Cultural diversity, Inclusion, Learning to learn, Community engagement, Coherence, Future focus. Among these five principles Cultural diversity, Inclusion, Learning to learn and Community engagement are principles that encourage developing critical literacy in the classroom, because they theoretically stand against all kinds of discrimination and oppression and they predict organizing school work by respecting social just manner of thinking and acting. Still there

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<sup>7</sup> Ministry of Education, (2003). *Effective literacy practice in Years 1 to 4*. Wellington: Learning Media.

<sup>8</sup> *The New Zealand Curriculum: for English-medium teaching and learning in years 1-13*, Ministry of Education, Wellington, New Zealand, 2007;

is no evidence of education for social justice, which is the primary goal when developing critical literacy.

Most of the **Values**<sup>9</sup> stated in the curriculum also address the needs of developing critical literacy; because if critical literacy is developed students would be thinking critically and creatively, they would be aware of the presence of different cultures and many more:

... *Innovation, inquiry, and curiosity, by thinking critically, creatively and reflectively* which supports contemporary trends in education are based on the not so recent active but of great importance pedagogues like Dewey, Montessori, and others respecting critical thinking in education. Banking-concept that in the early seventies was coined as a term by Paolo Freire in his Pedagogy of the oppressed and negatively critiqued in terms like this is not longer recognizable.

... *Diversity, as found in our different cultures, languages and heritages* which compared to critical literacy demand passes as something that needs to be done in order to use it as a value that needs to be respected later on when analyzing texts. In this stated value, we cannot recognize relations between texts, analysis and culture characteristics or different cultural contexts.

... *Equity through fairness and social justice* is very important value that supports the idea of developing critical literacy. So far, fairness connection between fairness and social justice and texts analysis is not clearly visible.

... *Integrity, which involves being honest, responsible, and accountable and acting ethnically*, is connected to critical literacy, but not in a direct manner. If all this personality features are related to the social just acting and thinking then they are contributing the process of developing critical literacy, otherwise it is not a rule.

**Key competencies** identified in the New Zealand Curriculum<sup>10</sup> are:

- o thinking,
- o using language, symbols, and texts,

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<sup>9</sup> *The New Zealand Curriculum: for English-medium teaching and learning in years 1-13*, Ministry of Education, Wellington, New Zealand, 2007;

<sup>10</sup> Ibid;

- o managing self,
- o relating to others,
- o participating and contributing.

These competences contribute to organizing teaching and learning situations appropriate to use critical literacy strategies and practices, although developing critical literacy as a competence or a goal is not clearly stated.

The curriculum is organized in several learning areas: English, arts, health and physical education, learning languages, mathematics and statistics, science, social sciences and technology. In each learning area, students will learn:

- *the specialist vocabulary associated with that area;*
- *how to read and understand its texts;*
- *how to communicate knowledge and ideas in appropriate ways;*
- *how to listen and read critically, assessing what they hear and read.*

I will make comparison between literacy definition according to Luke and Freebody (they promote the idea of critical literacy) and literacy definition and understanding of literacy features found in the New Zealand curriculum, down below.

<b>Literacy definition according to Luke and Freebody, students<sup>11</sup></b>	<b>Literacy definition and understanding of literacy features found in the New Zealand Curriculum<sup>12</sup></b>
<p><i>...break the code of written texts by recognizing and using fundamental features and architecture, including alphabet, sounds in words, spelling, and structural conventions and patterns (coding competence)</i></p>	<p>Students <i>...organize texts, using simple structures.</i><sup>13</sup></p>
<p><i>...participate in understanding and composing meaningful written, visual, and spoken texts, taking into account each text's interior meaning systems in relation to their available knowledge and their experiences of other cultural discourses, texts, and meaning systems (semantic competence)</i></p>	<p>Students participate in understanding and composing meaningful written, visual and spoken texts. <sup>14</sup> <i>Using a set of underpinning processes and strategies, students develop knowledge, skills, and understandings related to:</i></p> <ul style="list-style-type: none"> <li>• <i>text purposes and audiences;</i></li> <li>• <i>ideas within language contexts;</i></li> <li>• <i>language features that enhance texts;</i></li> <li>• <i>the structure and organization of texts.</i></li> </ul> <p>There is no direct connection between analyzing the text's interior</p>

<sup>11</sup> Allan Luke & Peter Freebody. *Further Notes on the Four Resources Model*, *Reading Online*, [www.readingonline.org](http://www.readingonline.org), 1999-2000 International Reading Association, Inc., August 1999; retrieved from [http://www.readingonline.org/past/past\\_index.asp?HREF=/research/lukefreebody.html](http://www.readingonline.org/past/past_index.asp?HREF=/research/lukefreebody.html) -->

<sup>12</sup> *The New Zealand Curriculum: for English-medium teaching and learning in years 1-13*, Ministry of Education, Wellington, New Zealand, 2007;

<sup>13</sup> *The New Zealand Curriculum: Achievement Objectives by learning area: set of 8 charts*, ministry of Education, Wellington, New Zealand, 2007;

<sup>14</sup> *Students are making meaning of ideas or information they receive (Listening, Reading, and Viewing); students are creating meaning for themselves or others (Speaking, Writing, and Presenting)... Students show a developed understanding of ideas within, across, and beyond texts.*

	<p>meaning systems and student's experiences and knowledge of other cultural discourses, texts and meaning systems, yet. There is more indirect connection and at some point not very explicit statement where it is said that the <i>...the study of New Zealand and world literature contributes to students' developing sense of identity, their awareness of New Zealand's bicultural heritage, and their understanding of the world.</i> But still it is not evident whether students become aware of their identity and other cultures by simple reading world literature and studying about New Zealand; or there is special educational methodology engaged in analyzing texts where students see the influence of self and others in discussing, in making or creating meaning because of their unique characteristics (individual, gender, culture, ethnicity, history, society, language,...).</p>
<p><i>...use texts functionally by traversing and negotiating the labour and social relations around them -- that is, by knowing about and acting on the different cultural and social functions that various texts perform inside and outside school, and understanding that these functions shape the way</i></p>	<p>This definition is more suitable for recognizing functional literacy than for critical literacy: <i>Literacy in English gives students access to the understanding, knowledge, and skills they need to participate fully in the social, cultural, political, and economic life of New Zealand and the wider world.</i></p>

<p><i>texts are structured, their tone, their degree of formality, and their sequence of components.</i> (pragmatic competence)</p>	
<p><i>critically analyze and transform texts by acting on knowledge that texts are not ideologically natural or neutral -- that they represent particular points of views while silencing others and influence people's ideas -- and that their designs and discourses can be critiqued and redesigned in novel and hybrid ways</i> (critical competence)</p>	<p><i>Students learn to deconstruct and critically interrogate texts in order to understand the power of language to enrich and shape their own and others' lives.</i> Here we can recognize critical literacy engagement in defining literacy although this statement is not supported by other ideas related to critical literacy that explain the idea of critically interrogation of texts.</p>

Curriculum Stocktake Report Recommendations and Rationale is published on the official web page of the Ministry of Education in New Zealand on August, 6 2008<sup>15</sup>. In recommendation 5 that stresses the need of revising the Essential Learning Areas it is said:

*Specialist cross-disciplinary teams should audit the outcomes against the purposes of the curricula and against the future-focused curriculum themes of:*

- o *social cohesion (including developing resilience and a sense of social connectedness);*
- o *citizenship (local, national, and global);*
- o *education for a sustainable future (including sustainable development and environmental sustainability);*
- o *bicultural and multicultural awareness;*

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<sup>15</sup> *Curriculum Stocktake Report Recommendations and Rationale*, Ministry of education (This is an extract from the Ministry of Education's report to the Minister and Associate Minister of Education) which was available from the following official internet resource [http://www.minedu.govt.nz/educationSectors/Schools/CurriculumAndNCEA/NationalCurriculum/CurriculumStocktakeReportRecommendationsAndRationale/Revise\\_the\\_Essential\\_Learning\\_Areas.aspx](http://www.minedu.govt.nz/educationSectors/Schools/CurriculumAndNCEA/NationalCurriculum/CurriculumStocktakeReportRecommendationsAndRationale/Revise_the_Essential_Learning_Areas.aspx)

- o *enterprise and innovation; and **critical literacy** (including digital literacy).*

The latest citation speaks about the awareness of Ministry of Education about the important of critical literacy goals and objectives in the worldwide open society that respects the culture and individual heritage of the students.

### **Conclusion**

After the analysis of the New Zealand Curriculum and related documents, we can conclude that there are elements of critical literacy development determination, but not in a very explicit manner. Something that this document or documents related to it lack is presenting evident connection between education for social justice and text analysis. By analyzing the principles, values, key competences stated in the New Zealand Curriculum we could recognize some determinations that open possibilities for organizing education that includes strategies for developing critical literacy. By analyzing learning outcomes in every Essential Learning Areas, especially in English there are elements that prove connection between reading and critical thinking, but still there is a lack of evidence that show connection between critical literacy determinations and text analysis. Literacy is understood mainly similar as Luke and Freebody consider literacy as coding, semantic and pragmatic competence. Critical competence can be recognized particularly in only in one objective (that is stated above in the table) but without further explanation.

### **Literature**

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10. *The New Zealand Curriculum: Achievement Objectives by learning area: set of 8 charts*, Ministry of Education, Wellington, New Zealand, 2007
11. *The New Zealand Curriculum: for English-medium teaching and learning in years 1-13*, Ministry of Education, Wellington, New Zealand, 2007.

**PATRICIA GRACE'S LIFE AND LITERARY WORKS *THE KUIA AND THE SPIDER***

Pilar Couto Cantero  
*Universidad de La Coruña*

**Introduction**

This article is basically aimed to reach, develop and explain the following objectives: the first thing to do is introducing Patricia Grace's (1937-) life and literary works to a Spanish reader. On the other hand, it is also my intention to promote reading skills among students of English as a Foreign Language through children's fiction from a teaching and learning point of view. I will also try to demonstrate that Patricia Grace's children's fiction is not only devoted to early childhood but also to an adult reader who can make a second and deep reading to understand the real meaning of her writings.

Those writings are full of social commitment and most of them deal with socio-cultural matters in which Pakeha-Maori relationships are shown from a different point of view. They are also written from a different and personal way of talking because one of Grace's main interests is set on characters. "The stories happen because of the characters, the language belongs to the characters, the settings, the environment, the moods... everything. The characters are central to all that. People are very important to me, but also communities". (Fresno Calleja, 2000:115).

**Life and literary works**

Patricia Grace was born in Wellington in 1937; she was educated at St Anne's School, St Mary's College and Wellington Teachers' Training College, later gaining Victoria University's Diploma in the Teaching of English as a Second Language. Thus, she became a teacher of English as a Second Language and began writing at about 25 while teaching in North Auckland. She continued to write while teaching, raising her family of seven children and moved to Plimmerton, near Wellington, where she still lives.

Grace is a New Zealander with “a different voice” and the first one who wrote a short story collection from a Maori woman writer point of view. Through her writings, she tries to demonstrate Maori people’s right to speak, each with a different narrative voice. She has successfully used oral tradition and shown that a Maori world is unlimited and Maori people are as diverse as any other people. She has been awarded for several times with book prizes, book awards and medals and her novels, short stories and children’s fiction have been translated into several languages.

As she declared while being interviewed by P. Fresno Calleja (2000:110) in the National Library of New Zealand in 2000:

“I always liked writing... I took part in the monthly writing competitions... I began sending stories to be published in journals and magazines... I gained the confidence that I needed and eventually my work came to the notice of a publisher in Auckland who contacted me... So that’s my first collection of short stories *Waiariki* came about and it was published in 1975”.

With *Waiariki* Grace became the first Maori woman to publish a collection of stories in English and her collecting awards and prizes started as she won the PEN/Hubert Church Award for Best First Book of Fiction. The ten stories collection is shaped so as to find a way of talking and show who Maori people are. It may be read as a progress from the schoolgirl Hera in the first story: ‘A Way of Talking’ to the Maori chant ending in ‘Parade’. The opening and closing of the volume establish a pattern.

“The first stories that I wrote for *Waiariki* were mostly set in rural areas. They were about old and young people going about their daily lives”. (Fresno: 2000, 113).

*The moon sleeps (Mutuwhenua)* was her first novel published in 1978. It is about Maori-European relations through the experience of a young Maori woman, who marries a Pakeha (European). This is the first time this had been done from the Maori perspective and by a Maori writer. It is focused on the effort of Ripeka/Linda to find identity as well as love, as increasingly she commits herself to her Maori being, family and name.

The stories in *The Dream Sleepers and Other Stories* (1980), her second collection, extend the diversity of Maori voices and aspects of Maori life, including different characters from children and different kinds of mothers as in 'It Used to be Green Once' or 'Between Earth and Sky', a monologue which has become an icon in New Zealand texts.

In 1985 Grace obtained the Victoria University writing fellowship, she gave up teaching and completed her second and most successful novel, *Potiki* (1986), which won the New Zealand Book Award for Fiction and was third in the Wattie Book of the Year Award. It constitutes a kind of synthesis of the skills developed in her previous writings. As many of Grace's works, *Potiki* has been translated into several languages and in 1994 won an award in Frankfurt, Germany. With this novel Grace demonstrates what a subversive writer she can be including a big amount of Maori words with the absence of a glossary. A *Pakeha* reader who can read no Maori at all will be lost at crucial points in the novel, even within the cultural form of English fiction.

Her third collection, *Electric City and Other Stories* (1987), centered on the girl Mereana is based on personal experiences. The volume's more successful stories are the adult ones, such as 'Hospital', but there are also children stories as "The Lamp" or "Going for the bread".

"Most of them are based on personal experience or second-hand experience. "Going for the bread" is a true story about something that happened to me when I was about five. Some of the stories will be from my own children and from my teaching experiences as well". (Fresno Calleja, 2000:114).

Mereana/Grace wanted to go for the bread taking the longest way to avoid the girls who were playing on their terrace. They called her "dirty" and menaced Mereana if she continued passing by... they even cut her with glass. "You're not allowed past here... We'll take your bag and through it in the bushes if you go past here... Leave it (the bag) there. If you get it we'll cut you with glass" (Grace, 1991:167).

*Selected Stories* (1991) is a book comprising a compilation of the previous stories which Patricia Grace had written before. After that, Grace's third novel *Cousins* was published in 1992 dealing with strong Maori women characters and changes in Maori culture. As Grace decided that there was not

enough variety of voices in this novel, she decided to use a different voice with a different point of view. Thus, she invented a very special type of narration creating a new character: Missy's unborn twin brother.

I decided that there was not enough variety, that I wanted to find a way to use different voices, different points of view. So it occurred to me to write Missy's story from the point of view of the twin that had not been born... the twin had an overall view of everything... Tawera having a voice before he was born. I like that; I enjoyed writing about the relationship between him and his sister. (Fresno Calleja, 2000:117).

Grace's fiction includes very often a double interpretation. She writes stories about loss, isolation and even social misunderstanding... but those stories, usually, appear to have a positive and bright side in the end. But *The Sky People* (1994), her fourth story collection, is more concerned with the disoriented, those crazy from the wind or what they breathe, those crazy from water or what they drink, those crazy from darkness or depression...

*Baby No-eyes* (1998) is a novel which mixes actual events with family stories. Patricia Grace was moved by a real life incident and decided to write about the story she had been told. As she had first done in her novel *Cousins*, she creates different voices interweaving family history with contemporary Maori issues. A baby who died becomes a 'real' person who interacts with family members.

I didn't really know how I was going to start it. I started it off with a woman walking, and the point of view of the baby that she was carrying inside her. I thought that was going to be Baby, not Tawera. But I needed Tawera. I needed the real life, physical baby presence. So that voice became the brother to Baby. That was a very important relationship for the telling of the story. (Fresno Calleja, 2000:117).

*Dogside Story* (2001). The power of the land, the strength of whanau, the humor and aroha of the community are powerful life-preserving factors.

But there is conflict in the whanau, the reasons for which unravel as the eve of the new Millennium approaches.

Patricia Grace's next novel is *Tu* (2004). In this novel, Grace visits the complex world faced by men of the Maori Battalion in Italy during the Second World War. Three young men from the same family went to war with the Maori Battalion in Italy, but only one returned. When his young niece and nephew come to him to find out what happened, Tu is brought face to face with the past. What happened to these three brothers in the hills and valleys of Italy is contained in the pages of Tu's war journal, which he decides to give to his niece and nephew. Patricia Grace has drawn on the war experiences of her family writing about the world of war and soldiers. This novel was the winner of the Deutz Medal for Fiction and winner of the Fiction Category in the Montana New Zealand Book Awards 2005.

### **Children's Literature**

In the early 1980s Grace wrote increasingly for children trying to make stories in which Maori children could see themselves in. The first one was the award-winning *The Kuia and the Spider* (1981) which we will deeply analyse below. It was illustrated by Robyn Kahukiwa, and it is about a weaving competition between an old Maori woman and the spider of the title.

The second children's book was *Watercress Tuna and the Children of Champion Street / Te Tuna Watakirahi me Nga Tamariki o te Tiriti o Toa*, (1984) also illustrated by Kahukiwa, which pays attention to multiculturalism, and was also published in Samoan. A tuna fish with a magic throat bounces out of Cannons Creek in Porirua, then flies in and out of the houses in Champion Street giving magic gifts including items from the Maori and Pacific Island cultures to the children.

Grace has also published a third children's book, *The Trolley* (1993). When Tania has no money to buy Christmas presents for her two children, she decides to make them a trolley using bits of wood and an old pram; and on Christmas morning the kids are overjoyed. In addition to novels, short stories, and film scripts, Grace has published picture books and Maori language readers for children. *Maraea and the Albatross* (2008), a children's book, was illustrated by her brother, Brian Gunson.

In 2006, Grace was awarded for fiction at the Prime Minister's Awards for Literary Achievement. These Awards for Literary Achievement recognize

writers who have made a significant contribution to New Zealand literature. In 2007, Grace received a Distinguished Companion of the New Zealand Order of Merit for her services to literature. She has been named the 2008 laureate of the Neustadt International Prize for Literature. This honor is widely considered to be the most prestigious international literary prize after the Nobel Prize, in which she has also been mentioned as a candidate.

*The Kuia and the Spider*



*The Kuia and the Spider* illustrated by Robyn Kahukiwa

*Once there was a kuia who made mats and baskets. In the corner of her kitchen lived a spider that made webs. One day the spider called out to the kuia, "Hey old woman, my weaving is better than yours". The kuia called back to the spider, "Spider, your weaving is koretake, and it's only good for catching flies". "Yours is only good for sitting on," called the spider. And they argued and argued. At last the spider said to the kuia, "I'll tell you what, we'll have a weaving competition". "Yes," said the kuia. "And when our grandchildren come on Saturday they'll tell us whose weaving is best". So the spider and the kuia*

stopped arguing and got to work. The kuia made mats to sit on and mats to sleep on. She made kits for kumara, kits for seafood, kits for shopping, and kits for giving away to her family and friends. The spider made webs for catching flies in, and webs for wrapping food in. He made webs for climbing up, and webs for swinging on. He made an enormous web over the window that looked beautiful when the sun shone on it. The kuia and the spider worked every day and every night until it was Saturday. On Saturday morning the kuia's grandchildren came, and the spider's grandchildren came. "Whose weaving is best?" asked the kuia. But the kuia's grandchildren did not answer. They sat on the mats and sang songs. They lay on the mats and talked. They took kits to the garden and got kumara. They took kits to the beach and got pipis. They took kits to the shop and got coffee. They found kits with their names on them and held on to them tightly. "Whose weaving is best?" asked the spider. But the spider's grandchildren did not answer. They caught flies in the webs and had a party. They wrapped flies' heads in the webs and hid them away. They went climbing all over the kitchen on the climbing webs. They went swinging from wall to wall on the swinging webs. They sat and stared at the enormous web over the window that shone in the sun. Then the kuia's grandchildren went to sleep on the sleeping mats. And the spider's grandchildren went to sleep in the enormous web over the window. "You see, my weaving is better than yours," said the kuia. "If my grandchildren went to sleep in your weaving they would fall and hurt themselves". "No, no, my weaving is better than yours," said the spider. "If my grandchildren slept on your weaving someone would tread on them and squash them." And they argued and argued until the kuia said to the spider, "Spider, I'm sick of you, I think I'll go and live out in the wash-house". But she didn't, she went to sleep by her grandchildren. And the spider said to the kuia, "Old woman, you make me mad, I think I'll go and live in someone else's kitchen". But he didn't, he went to sleep by his grandchildren. The next morning the all woke up, and the spider called out to the kuia, "Hey, you, old woman, my grandchildren are better than yours". "Hoha," yelled the kuia. "Your grandchildren are HOHA. My grandchildren are much better than yours". And they argued and argued for the rest of their lives.

*The Kuia and the Spider* was the very first short story written for children by Grace in 1981. Grace likes telling stories from children's voices point of view but she is also interested in writing from the elder's counterpart.

The main character of this story is the *Kuia*, an old woman who starts a weaving competition with a spider. They both keep a love-and-hate close relationship trying to demonstrate “who is the best, whose weaving is best, whose grandchildren are best...” On the surface, it looks like a simple story for children but if we want to make a second and adult reading there is something more hidden behind.

Through this children’s fiction, Grace is giving the reader information about Maori culture, traditions, behavior, etc. She explains in very few paragraphs the way in which aboriginal families live. The way they use mats and kits for everything, the way they sleep on mats, the way they eat “kumara” and “pipis”, how they gather together in the meeting houses and talk, and sing, and dance. The eager reader also knows more about the internal relationships and everyday life of their communities. Even Grace herself asserts this in the following interview.

That’s part of Maori culture. There are what we call tuakana teina relationships. These are relationships between the older and the younger children, but not only children. It goes right through adult life as well..... I would have loyalty to people older than me, I would listen to them. (Fresno Calleja, 2000:116).

The pictures illustrated by Robyn Kahukiwa are also very significant. They are the perfect visual aid to show clearly what the writer wanted to prove. Thanks to them we can see clear examples of the Maori culture. We do not need to imagine but just see and get our own opinion on them. There is no need of creating a weird and far away fiction, Grace has just created her story through really everyday life things for a lot of Maori people. As New Zealand is a multicultural society, Grace is very fond of her double heritage. “You just get used to the way you grow up. I’ve always found it very easy to understand what Maori are talking about and what Pakeha are talking about and that has been important for me. So in some ways I have been able to see myself as a communicator between two groups of people. All Maori people are of mixed ethnicity”. (Fresno, 2000:114-115).

The competition between the *kuia* and the spider represents the competition between Pakeha-Maori cultures. It is a question on learning how to survive between two different groups of people. Their thinking is different,

their traditions are different, their culture is different, but in the end, they both learn how to cope with that and live together and keep on “*arguing and arguing for the rest of their lives*”.

### **Conclusion**

To conclude, we can make a short summary on the targets selected at the beginning of this article. To start with, I referenced some general notes on Patricia Grace’s life and literary works, later I made a detailed stop on the children’s fiction written by this “fiction writer” as she likes to be called. Later, we examined the short story “The kuia and the spider” from two different points of view. On the one hand, the quick and ‘on surface’ reading in which an everyday life story is told to children. On the other hand, an ‘into deep’ reading in which multicultural relationships between European and Maori communities can be developed.

To finish up, I considered that it could be interesting for the curious reader to offer a list on Patricia Grace’s selected literary works, a short English-Maori dictionary including Maori words used all along this article, and some interesting bibliographical references to undertake these matters in depth. As she has won so many awards and prizes and even mentioned as a candidate for the famous Nobel Prize in Literature I would dare to say that she will be the winner soon. Anyhow, the above mentioned are reasons enough to declare Patricia Grace one of the main voices from New Zealand Literature.

Patricia Grace’s selected works:

- *Waiariki and Other Stories*, 1975.
- *Mutuwhenua: The Moon Sleeps*, 1978.
- *The Dream Sleepers*, 1980.
- *The Kuia and the Spider*, 1981 (illustrated by Robyn Kahukiwa) - *Te Kuia me te Pungawerewere* (tr. Syd Melbourne with Keri Kaa).
- *Collected Stories*, 1984.
- *Wahine Toa: Women of Maori Myth*, 1984 (with Robyn Kahukiwa).
- *Watercress Tuna and the Children of Champion Street*, 1984 (with Robyn Kahukiwa) - *Te Tuna Watakirihi me nga tamariki o te tiriti o toa* (tr. Hirini Melbourne) / *Tuna o le kapisivai ma tamaiti o Champion Street* (tr. Albert Wendt).

- *Potiki*, 1986 - Potiki - pieni lintu (suom. Leena Tamminen).
- *Electric City and Other Stories*, 1987.
- *Selected Stories*, 1991.
- *Cousins*, 1992.
- *The geranium*, 1993.
- *The Trolley*, 1993.
- *The Sky People*, 1994.
- *Areta and the Kahawai*, 1994 (illustrations by Kerry Gemmill) - *Ko Areta me nga Kahawai* (ko te huri ki te reo Maori na Akuhata Tangaere).
- *Collected Stories*, 1994.
- *Baby No-Eyes*, 1998.
- *Dogside Story*, 2001.
- *Earth, Sea, Sky: Images and Maori Proverbs from the Natural World of Aotearoa New Zealand*, 2003 (with Waiariki Grace and Greg Potton).
- *Tu*, 2004.
- *Small Holes in the Silence: Short Stories*, 2006.
- *Maraea and the Albatross*, 2008 (illustrated by Brian Gunson) - *Ko Maraera Me Nga Toroa* (tr. Waiariki Grace).

#### Dictionary

Hoha = nuisance

Koretake = useless

Kuia = old woman

Kumara = sweet potato

Pakeha = New Zealanders of European descent

Pipis = shellfish

Tu = the god of war

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**Patricia Grace**

**POSITION OF VISUAL ART IN THE CURRICULA OF NEW ZEALAND AND R.  
MACEDONIA IN PRIMARY EDUCATION**

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**Introduction**

The educational systems of a country are determined by the purpose of the scientific and artistic areas. By them we can see how they are understood in the school system, its importance and meaning. Every artistic subject is part of the whole which can't be replaced with other part, but integrated. In the part of artistic area is determined the importance of visual art courses as one of the artistic forms. Visual arts give a possibility for learning and showings how people think, create and how they express in their area of living in one specific time period, in a specific culture, civilization, so they are important part in culture which school should acquaint.

Visual art products are tools for learning and development. In the boundary of art, visual arts have a specific goal not only to transfer knowledge for visual products, but also knowledge for visual creation, appreciation, analysis, evaluation and communication. They should develop the wish, creativity and creative possibilities, to provide basic education for art and to lead the pupils for getting visual information by them.

Educational systems of many European countries showed a compatibility of educational system in Macedonia with other European countries. Primary education is one of the parts of whole system of education. By this institutions, with help from teachers and curricular areas is realized the educational process. In this text is made comparison between the curriculum in New Zealand and in R. Macedonia and the position of subjects related to visual art in the curricula of these countries. This comparison gives us information about main characteristics, similarities and differences of visual art education.

### **Curriculum what does it mean?**

Considered as the document which on national level sets the main principles, values and goals of educational configuration is called national curriculum. This document is especially significant because on his own overshadow puts the whole educational system of one country and it attends to make more qualitative education for achieve of goals. Curriculum is document which ensures integration of programs of separate courses on same level of education from one side and makes logical connection of contents of the same courses on different levels of education, and by that ensures the holity and cohesiveness of knowledge that pupils should acquire. In curriculum is set courses, course work, and content offered at a school. Curriculum content goals of educational process, standards of knowledge, skills, possibilities, values that pupils should achieve. Through contents curriculum include methods of teaching and activities needed for achievement of the goals of learning, evaluation of educational principles, and values composition of schools. Teachers adapt this curriculum to pupils needs in certain school and in that, way they are creating the school curriculum.

The term curriculum have more meanings depend in which contexts is used. Usually curriculum is designed in three-stage process: as the national curriculum, the school curriculum, and the classroom curriculum. National curriculum is content of many writhen principles of leaning and goals that should be acquired, together with tasks that value for all schools provides the framework and common direction for schools.

School curriculum, conciliates with national curriculum but, in practice it takes also prevision meaning and needs of local community, priority, possibilities for practicing, and than is designed with consultation of school community. School curriculum is composite of courses in school of certain level of education. Schools designed and shaped their curriculum going from national curriculum, so in primary education in different school can be find different additive courses as: sexual education, religious education, courses from area of psychology, sociology etc. In the curriculum is described the teaching, learning, and assessment materials available for a certain course. In each school, school curriculum gives opportunities for classroom curriculum, which allows to teachers adaptation of the curriculum by the individual needs, interests in the classroom.

Many countries have curriculum frameworks which are content of between self connected courses (natural science: biology, chemistry, physics, art courses: music, visual art, dance, drama, commercial courses: counting, economy etc.) Modern definitions of curriculum have certain elements: goals of learning, content of learning, conditions for learning and evaluation. Processes who take care for development of curriculum are investigation of needs (so the goals can be set), programming (for shaping the program), preparing for outside conditions for teaching and learning, evaluation of the educational results.

### **Primary Education in R. Macedonia and in New Zealand**

In this part of paper is shown year of schooling in primary education in this two countries just for better orientation in the text and better understanding of term primary education in this countries. From official web sites of Ministry of Education and Science of R. Macedonia and Ministry of Education of New Zealand are taken parts that shortly explain the meaning primary education. Here in the paper the author will not be, discuss about the meaning of differences of primary, secondary, compulsory, elementary education because the main goal in this paper is shortly to be represent the position of visual art and fine art in the curricula of this countries. This is because for the course subject fine art education in R. Macedonia, the author will discuss just for the first two educational periods of primary education, which include children who from age 6-11.

*The Law on Primary Education (Official Gazette of the Republic of Macedonia No. 44/95 from 20.09.1995), prescribed primary education in duration of eight years, compulsory for all children from 7 to 15 years of age. With the changes and amendments to the Law on Primary Education (Official Gazette of the Republic of Macedonia No. 63/04 from 20.09.2004) primary education became compulsory for all children as a rule from 6 – 15 years of age and included: preparatory year, four years of grade teaching and four years of subject teaching. With the Law on changes and amendments to the Law on Primary Education (Official Gazette of the Republic of Macedonia No. 51 from 24.05.2007), primary education is compulsory for all children from 6 – 15 years of age. Primary education lasts for 9 years and is organized in three periods (Ministry of Education and Science of R. Macedonia (2009). Primary Education.*

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*Schooling is available to children from age 5 and is compulsory from ages 6 to 16. Primary education starts at Year 1 and continues until Year 8, with Years 7 and 8 mostly offered at either a primary or a separate intermediate school. Secondary education covers Years 9 to 13, (during which students are generally aged 13 to 17). Most secondary students in New Zealand attend Government-funded schools, which are known variously as secondary schools, high schools, colleges or area schools. Most schools are English language medium, but some schools teach in the Maori medium. Kura Kaupapa Maori are schools in which the principal language of instruction is Maori and education is based on Maori culture and values. Most Kura Kaupapa Maori cater for students from Years 1 to 8, and a few (Wharekura) cater for students up to Year 13. (Ministry of Education of New Zealand Education System of New Zealand, Primary and Secondary Education. Retrieved March, 29, 2009 from [http://www.minedu.govt.nz/educationSectors/InternationalEducation/ForInternationalStudentsAndParents/NewZealandEducationSystemOverview/Primary\\_and\\_Secondary\\_School\\_Education.aspx](http://www.minedu.govt.nz/educationSectors/InternationalEducation/ForInternationalStudentsAndParents/NewZealandEducationSystemOverview/Primary_and_Secondary_School_Education.aspx)).*

#### **Fine art course subject in primary education in R. Macedonia**

R. Macedonia has national program and plan for work for completely educational system and separately for every parts of that whole so and for primary education. In national program is given every course subject for primary education and teaching hour for every subject.

Course subject, which have goal to develop pupils visual and fine art culture in R. Macedonia, has name fine art education. In national plan is set goals for this subject, tasks, and for each grade is set separate goals and tasks. For every grade in program, we can find how many teaching hour for year and for week should be realized. The number of teaching hour for the pupils from I to V grade, for year is 72 in primary education and for week is two teaching hour, and for the VI to IX grade is one teaching hour in week 36 for hole year. In program is given fine art areas: drawing, painting, printmaking, modeling and shaping, fine art research activities for first grade and drawing, painting, sculpture, visual communication and design, and also graphic – printmaking

for II to IX grade). For every fine art area (drawing, painting, printmaking, modeling and shaping, fine art research activities, visual communication and design, graphic – printmaking for II to IX grade) is set how many teaching hour should be realized, also is set what from fine art language should be teach and learned and what fine art problems should be solved. Because of that, every area has rubrics as contents, competencies, acquirement, motifs, materials, activities, evaluation of fine art product (aesthetic evaluation).

Depends of the goals seated of the psychological possibilities of pupils, teacher has orientation in the program and plans which content and fine art tasks should pupils solve, and because of that teacher make choice and set motifs for certain task. Materials and techniques for work are not strict and concrete given, so also teacher makes choice by them self.

For orientation, it will be showed the main goals of subject for developmental period form I to II grade (pupils from 6-8 ages)

Pupils will be:

- Inducted in knowledge for fine art language: introduction with color, line, form and space;
- Inducted in world of fine art creation;
- Develop competencies for expression of experiences through fine art language;
- Develop visual and tactile perception;
- Develop interests, fantasy, and children creativity;
- Introduction with fine art works, children works and part of folklore (national culture);

Fine art stimulus the possibilities for critical investigation and presentation of individual seeing. Development of possibilities for creation increase the competencies of children and younger to use the freedom for expression, which not only show their right to express their view but also to

motivate them to express their opinion. Education defends and affirmation the children rights to be part in artistic and culture part of life and guarantee them cooperation with cultural institutions and freedom of cultural diversity.

Educational goals are turned out satisfying the needs for beauty and desire to be active in keeping the environment. Knowledge that pupils are getting through fine art have significant role in school and in the other parts of pupils life. Language of art is one of many ways to get personal development. Because of aesthetic and communicational nature of subject, the same can help in promoting of school as a cultural environment.

### **Visual art in curriculum of primary education of New Zealand**

National curriculum in New Zealand specifies eight learning areas that are fundamental for teaching and learning. English, the arts, health and physical education, learning languages, mathematics and statistics, science, social sciences, and technology.

In the arts students explore, refine, and communicate ideas as they connect thinking, imagination, senses, and feelings to create works and respond to the works of others“(Ministry of Education New Zealand. Curriculum Learning Areas. Retrieved March, 29, 2009 from: [http://nzcurriculum.tki.org.nz/the\\_new\\_zealand\\_curriculum](http://nzcurriculum.tki.org.nz/the_new_zealand_curriculum)).

In the arts are structured four different art disciplines: drama, dance, and music – sound art and visual art, and for the year’s 1-8 children learn all four disciplines. Course subject, which have goal to develop pupils visual and fine art culture in New Zealand, has name visual art. In visual art, education children explore their ideas and solve visual art problems through different visual art disciplines: drawing, sculpture, design, painting, printmaking, photography, and moving image, also is included and art history.

For every 8 levels in visual art area are explained the achievement objectives Understanding the Visual Arts in Context, Developing Practical Knowledge, Developing Ideas, Communicating and Interpreting.

Levels are retrieved from Achievement objectives by learning area; set of 8 charts (Ministry of Education The New Zealand Curriculum. (2007). Achievement objectives by learning area, set of 8 charts pdf document. Retrieved March, 29, 2009 from

<http://nzcurriculum.tki.org.nz/content/download/1109/11992/file/Charts2.pdf>

For the concrete purpose of this paper, there are only shown four levels which are considered as the most representative.

*Level one*

*Students will:*

**Understanding the Visual Arts in Context**

- Share ideas about how and why their own and others' works are made and their purpose, value, and context.

**Developing Practical Knowledge**

- Explore a variety of materials and tools and discover elements and selected principles.

**Developing Ideas**

- Investigate visual ideas in response to a variety of motivations, observation, and imagination.

**Communicating and Interpreting**

- Share the ideas, feelings, and stories communicated by their own and others' objects and images.

*Level two*

*Students will:*

**Understanding the Visual Arts in Context**

- Share ideas about how and why their own and others' works are made and their purpose, value, and context.

**Developing Practical Knowledge**

- Explore a variety of materials and tools and discover elements and selected principles.

#### **Developing Ideas**

- Investigate and develop visual ideas in response to a variety of motivations, observation, and imagination.

#### **Communicating and Interpreting**

- Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Level three

*Students will:*

#### **Understanding the Visual Arts in Context**

- Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

#### **Developing Practical Knowledge**

- Explore some art-making conventions, applying knowledge of elements and selected principles with materials and processes.

#### **Developing Ideas**

- Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

#### **Communicating and Interpreting**

- Describe the ideas their own and others' objects and images communicate.

Level four

*Students will:*

### **Understanding the Visual Arts in Context**

- Investigate the purpose of objects and images from past and present cultures and identify the contexts, in which they were or are made, viewed, and valued.

### **Developing Practical Knowledge**

- Explore and use art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.

### **Developing Ideas**

- Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

### **Communicating and Interpreting**

- Explore and describe ways in which meanings can be communicated and interpreted in their own and others' work.

### **Conclusion**

Conclusion is made not only from short presentation of some part in this text for better understanding of visual art in this two countries in primary education, but also from other part which are not shown but can be find on the official sites of Ministries of Education and Science of these two countries.

R. Macedonia has national program and plan and over here is given separate course subject for every parts of educational system and also for primary education. New Zealand has national curriculum and school curriculum and here is set curriculum frameworks. In area of art is also course subject visual art. From the text we can see that course subject R. Macedonia and New Zealand have different names in R. Macedonia is call fine art education and in New Zealand is call visual art.

We can see that in achievement objectives and goals in these two countries we can find similarities which come from psychometric, emotional and intellectual development of children for these ages 5, 6 to 11. Activities are moving from development of visual and fine art competencies, knowledge and skills, development of experience, evaluation of art. Through these two-subject fine art education or visual art segment from art area in New Zealand pupils build their identity with possibilities to perception, experience, appreciate and create.

Different visual areas are present in both countries and fine art language is the same. Both curricula are developed to be interest for pupils, to develop critical thinking and creation, perception, skills needed for understanding and creating art and understanding and using of different mediums, materials, techniques and process, pupils to create visual composition by using the visual art language, to evaluate the different fine art and visual art products, to understand the values of fine and visual art from different periods of history and from different cultures, to evaluate own work and work of others, to understand the connection between art and other disciplines.

The most important what we should have on mind that we always can use other ideas, experiences and to see what we can use from each other. Maybe we are different because we live in different part of world, maybe, maybe we speak different language, maybe some of us have different skin color but we have to have on mind that visual and fine art give us opportunities to seek on same language, to forget differences of color, to forget where we come from, because language art is same no mater were are you coming from. Need for art is existing from people existing, not from existing of educational systems and different curricula, and for that are proof the drawing in caves of prehistoric people.

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**LA CREACIÓN *LO OTRO* SINIESTRO EN DOS RELATOS FANTÁSTICOS DE LA  
OBRA *DEDOS EN LA NUCA***

Aldo Daparte Jorge  
*IES "Primero de Marzo"*

La colección de relatos *Dedos en la nuca* con que la Serie Roja de El Barco de Vapor (editorial SM)<sup>16</sup> celebraba la respetable cifra del centenar de obras hace unos años adoptaba como título el que la escritora neozelandesa Margaret Mahy había dado a uno de sus cuentos. Este es, precisamente, el relato proemial del libro, que concluye con "Cambio de cerebro", de Jordi Sierra i Fabra, autor que habita en los antípodas geográficas de Margaret Mahy y cuyo texto puede dar lugar a un estudio comparativo con el de la autora neozelandesa con el fin de abordar el análisis de los recursos utilizados en el género fantástico desde dos subgéneros de los muchos que podrían incluirse en él. Todos los relatos de la colección son considerados "cuentos de terror" por la prologuista<sup>17</sup>, marbete que no entra en contradicción con el de cuento maravilloso y de ciencia-ficción, denominaciones más precisas para cada uno de los citados, respectivamente.

Naturalmente, el concepto de maravilla, generalmente considerado rasgo consustancial al género, que ambos autores poseen es contemporáneo (lo siniestro surge en el interior del propio ser humano, víctima de lo extraño) y los recursos para la gestación del relato fantástico se comparten (la irrupción en la trama de algún elemento maravilloso inaudito, el predominio de la cotidianidad *hiperreal* o la confrontación de dos códigos semióticos, el correspondiente a la realidad objetiva y el de la irracionalidad). Pero, la aplicación concreta de estas técnicas es diferente en cada caso y los resultados obtenidos con la obra de ficción resultante dispares: a la eficaz presencia latente de una versión personal de un estereotipo del relato maravilloso, la

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<sup>16</sup> *Dedos en la nuca*, Madrid, Ediciones SM (El Barco de Vapor), 1997. Las citas textuales son de esta edición.

<sup>17</sup> María Jesús Gil Iglesias, pág. 6.

puerta que comunica el mundo real y el sobrenatural, o el gesto consagrado por la iconografía de los dedos en la nuca, en el relato de Mahy, se contraponen un final propio del relato de ciencia-ficción, con efectista viraje cómico-dramático, en el segundo caso.

Como toda la literatura se entiende hoy como fantasía, consecuencia de carácter inherentemente ficcional, las obras de intencionalidad fantástica podría decirse que ocupa un nivel más *ficcional* que el resto de las creaciones de la imaginación, más miméticas. Ambas se definen, según Antonio Risco<sup>18</sup>, por la tensión dialéctica que se mantiene entre ellas.

La imaginación es el motor de la literatura maravillosa y de fantasía, al igual que de cualquier arte de este tipo. Es patrimonio de los hombres de todas las épocas y ha sido vista con reparo por el poder en cuanto capacidad difícil de someter a control. Por eso, la sociedad moderna la exorciza confinándola al terreno de la ficción literaria, cinematográfica o artística. La experiencia imaginaria ha ido irrumpiendo en cada época y lugar debido a que la mente humana está hecha de contenidos conscientes e inconscientes (Carl G. Jung<sup>19</sup>). Según Eliade<sup>20</sup>, estos contenidos son constitutivos de la psique humana al igual que la experiencia diurna y las actividades prácticas. Pero, además, bajo este inconsciente individual, subyace otro arcaico o colectivo, compuesto de arquetipos o formas universales de pensamiento, cuya existencia supone la unidad del espíritu humano más allá de las fronteras espaciales y temporales.

Las artes han sido la vía de expresión privilegiada de estos poderes ocultos del hombre, tanto en los momentos más materialistas de la historia como en aquellos en los que se convirtieron en una auténtica válvula de escape, una vía de relativa libertad en ambientes de presión social, moral e ideológica. La definición de *lo fantástico* puede proporcionar la respuesta a la cuestión básica de la función de la fantasía en la vida humana: no se reduce a un juego con el terror, como cree Caillois<sup>21</sup>, ni es el momento de la duda entre la explicación racional o sobrenatural, según la clásica teoría de Todorov<sup>22</sup>; incluso puede negarse que se trate de una manifestación gratuita de

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<sup>18</sup> *Literatura y fantasía*, Madrid, Taurus, 1982, p. 13.

<sup>19</sup> *Arquetipos e inconsciente colectivos*, Barcelona, Piados Ibérica, 2009.

<sup>20</sup> Las obras fundamentales en las que el antropólogo rumano trata este tema son: *Tratado de historia de las religiones. Morfología y dialéctica de lo sagrado*, Madrid, ediciones Cristiandad, 2001 y *Lo sagrado y lo profano*, Barcelona, Piados, 1988.

<sup>21</sup> *Images, images...*, París, Corti, 1966.

<sup>22</sup> *Introduction à la littérature fantastique*, París, Éditions du Seuil, 1970.

pensamientos o hechos ocultos y misteriosos. El arte fantástico es una desbordante protesta contra el mundo y la vida del hombre tal como los percibimos (Juan Paredes Núñez<sup>23</sup>). Por eso, mientras más materialista es nuestra civilización, mayor intensidad adquiere el deseo del ser humano de salvaguardar su mundo interior.

Si convenimos en que la literatura no posee un discurso específico, sino una situación comunicativa propia que la distingue de los demás tipos de discurso (la aceptación figurada de acontecimientos más o menos verosímiles), es lógico que no haya tampoco un discurso fantástico específico. Además del pacto comunicativo interno a la obra, hemos de aceptar, para no incurrir en el puro subjetivismo, que “su habla no es sólo la aplicación ocasional de una lengua determinada sino asimismo de un hipercódigo cultural que varía más o menos según el lugar y la hora”<sup>24</sup>.

Los dos relatos que nos ocupan no desdibujan completamente el referente como es propio de la narración puramente maravillosa porque van dirigidos a un lector contemporáneo que, si bien gusta de la fantasía propia del género puro que describe Francisco Linares Valcárcel<sup>25</sup>, también consume obras de distintos géneros artísticos en las que lo fantástico responde más a la definición que del concepto da Risco que a la interpretación de Todorov<sup>26</sup>. El referente extratextual de la ficción de ambos relatos es perfectamente asimilable a la realidad externa comúnmente conocida. Es más, la propia mente del ser humano contemporáneo, que puede explicar la gestación de lo ominoso en ambos textos, es capaz de producir más tensión y pavor en el receptor que la irrupción desbordante de elementos maravillosos en nuestro mundo reconocible.

Elsa Dehennin propone una definición de lo fantástico que se aparta tanto de la duda que planteaba al receptor la naturaleza de los hechos extraños, según lo concebía Todorov, como del carácter problemático de la relación entre los hechos referenciales anormales y los naturales, de acuerdo

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<sup>23</sup> Véase su introducción a la compilación de artículos editada por este autor bajo el título *Literatura y fantasía en la Edad Media*, Granada, Universidad, 1989.

<sup>24</sup> Antonio Risco, *op. cit.*, p. 21.

<sup>25</sup> “Algunas conexiones entre el cuento maravilloso y la literatura fantástica actual: *Memorias de Idhún*, de Laura Gallego”, *Garzoa*, 7, 2007, págs. 163-172.

<sup>26</sup> No es necesaria la irrupción abierta de lo sobrenatural o maravilloso en nuestra realidad; basta con una alteración de la coherencia o la lógica racional del asunto en la trama, al parecer de Risco, *op. cit.*, p. 19.

con la perspectiva de Ana María Barrenechea<sup>27</sup>. Según esta autora, el concepto se define por medio del desdoblamiento de dos ejes o variantes combinatorias del mismo: el primero se sitúa en el límite inconcreto entre la objetividad referencial y lo imaginario autorreferencial, que conviven de forma problemática; en cambio, el verdadero fantástico se sitúa en el otro eje:

Es la proyección sobre la realidad de un hecho anormal focalizado desde la inferioridad de un elemento mental problemático. Así de exterior la problematización se ha hecho interior, mucho más compleja, de tipo psíquico-onírico o de tipo más abstracto y especulativo<sup>28</sup>.

Según esta concepción de lo fantástico, este sería una especie de antítesis del esperpento, tanto en su génesis como en sus objetivos: una perspectiva problemática, deforme, distorsiona una realidad objetiva que, de hecho, sólo es reflejo de un mundo interior anormal; en el segundo caso, un punto de vista clarividente, con actitud hipercrítica, adopta una focalización intencionadamente deformante, hiperbólica y sarcástica para reflejar un mundo exterior indeseable. En un caso, se transgreden los límites de la razón, lo que debe evidenciarse en el relato como técnica para lograr la creación de lo fantástico; en el otro, se transgreden los límites de la realidad como subversión del yo ante la degeneración de esta. Además, en esos límites de la razón, donde se sitúa lo fantástico, nos encontramos con “una literatura de hipótesis: de *quizás* y de subjuntivos imperfectos”<sup>29</sup>. En cambio, en la plena racionalidad, donde se sitúa el esperpento, nos encontramos con una literatura de objetividades especulares, de constataciones en indicativo presente.

La obra fantástica, continúa Elsa Dehennin<sup>30</sup>, es abierta porque demanda varias explicaciones, siempre problemáticas, por la variable subversión de lo real posible a favor de lo imaginario imposible, que es arreferencial, pertenece al mundo mental. Esta subversión es tanto más eficaz

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<sup>27</sup> “Ensayo de una tipología de literatura fantástica”, *Revista Iberoamericana*, Pittsburg, 1972, n. 80.

<sup>28</sup> Elsa Dehennin, “En pro de una tipología de la narración fantástica”, en *Actas del VII Congreso de la Asociación Internacional de Hispanistas* (Venecia, 25-30 de agosto de 1980), Roma, Bulzoni editore, 1982, pp. 353-362, cita de la pág. 357.

<sup>29</sup> *Idem*, p. 358.

<sup>30</sup> *Idem*, pp. 358-359.

a efectos receptivos cuanto mejor integrada se encuentre en el desarrollo del relato y, podríamos añadir, en sentimientos, temores o gestos heredados culturalmente y, por tanto, asumidos dentro de la cotidianidad. Cualquier problematización de estos (unos dedos en la nuca cuando hay complejo de culpabilidad o los terrores infantiles posteriores a una desgracia familiar) agudiza la angustia connatural a lo extraño o fantástico.

En el cuento de Margaret Mahy, la presentación acumula, en una escala temporal de tres momentos de la vida del protagonista que van desde la infancia a la primera adolescencia, la evolución gradual de su relación con la de la bisabuela May. En el período remoto de la infancia perdida, cuando Ivor era muy pequeño, al protagonista le gustaba sentir los dedos de May en la nuca, por seguridad, cuando paseaba por el muelle. Es en este momento cuando surge la interjección ritual “¡aúpa!”. Con el uso de razón, a los ocho años, aparecen otros intereses (los juegos de ordenador, la decisión de ir a una escuela elegante) que hacen de ese contacto afectuoso una experiencia irritante para el personaje. Esta se hará insoportable a los doce años, cuando unos dedos ya artríticos reiteren el gesto que da título al relato.

La madre de Ivor se convierte en coadyuvante involuntario del antihéroe al recomendar a este, en sus confidencias con él, paciencia con la bisabuela por dos motivos: el indudable afecto de la anciana hacia el adolescente y los intereses económicos en función de los que hay que hacer algún sacrificio. En un ambiente familiar dominado por el deseo paterno de la apariencia de un nivel de vida por encima de las posibilidades económicas reales, es lógico que el niño, que ha incubado pretensiones desde los ocho años, manifestadas en su deseo de matricularse en un colegio elitista, acabe madurando la idea, propia de Raskolnikov, de justificar el asesinato de la bisabuela, fruto de una inversión de valores implícita en su educación.

Tanto en la introducción, como en los primeros momentos del desarrollo de la trama, se va formando una nebulosa repleta de elementos que se cargan de un simbolismo inquietante en la mente del protagonista. El muelle, a diferencia del mar, permanece inmutable. Cuando paseaba por él con May, tenía la impresión de que se alargaba misteriosamente. Son dos enunciados que resultan premonitorios (el personaje atrapado en el tiempo y en el espacio). En él, hay dos señales inquietantes, una visual y otra auditiva: un agujero que “parecía hacerles guiños al pasar por encima” (pág. 8) y la voz de otro tablón que emitía un resonante “clonc” al pisarlo. Los espectadores de estos solitarios

paseos son seres de la naturaleza que parecen implicarse en ella con sus miradas: las gaviotas y algún martín pescador (págs. 8-9). Y, también en el ámbito vital de la bisabuela, el jardín de su casa, que no tenía nada de la magia perceptible en el “abierto y soleado muelle”, a pesar de ser “sombrio y recoleto” (pág. 9). Podría deberse, desde la perspectiva del niño, a que posiblemente “el misterio no estaba *alrededor* de él sino *en* él, rezumando invisible en la vieja madera a través de los crujidos del tiempo y la intemperie” (pág. 9).

La bisabuela May, en cambio, tiene una visión objetiva y sensata de la realidad, que demuestra, tanto en la adecuada interpretación del valor del dinero y su correcta administración (a diferencia de los padres del protagonista), como en la valoración de los símbolos (muy distinta de la que hace Ivor): el agua del mar en el muelle nunca estaba brillante, sino que era de un “verde triste” tan auténtico como la vida misma (pág. 10). May interpreta el ojo ovalado que un día se encuentran en el suelo del muelle como lo que es realmente, la consecuencia del acto vandálico consistente en haber encendido una hoguera sobre los tablones. En cambio, Ivor descubre en él “una pupila verde, profunda y taimada” (pág. 11) que le fascina y le atemoriza. El mar parece susurrarle que ha visto lo que hay dentro de su corazón como anticipación inquietante de algún deseo albergado en su interior. De momento, sólo podemos intuir que tendrá algo que ver con el dinero porque es este un objeto dominante en sus obsesiones. El ojo provocado por el azar, en el que Ivor adivina, incluso después de haber sido cubierto por una plancha de hojalata, a un espía latente, es también un objeto con un precursor en el relato: el agujero natural de la madera del muelle que el protagonista ya intuía, no tan abiertamente como en el posterior, un ojo que lo vigilaba. Esta progresión en la concreción del símbolo es manifestación oculta y misteriosa que refleja externamente un proceso de maduración interior de la *idea* que alimenta el protagonista.

Las arenas calientes y el mar brillante de la Costa de Oro australiana en donde se permiten unas vacaciones de postín, por una vez, los padres de Ivor, hacen evocar a este el viejo muelle de sus desvelos, con el que asocia algún accidente (premonición). La evocación de este espacio desplaza, de nuevo, su atención a May, sobre la que ha madurado una idea egoísta procedente de la inversión de valores de la que es víctima: el amor incondicional que le profesa, sin duda, su bisabuela es secundario si no se le asocian los bienes materiales.

No hay que olvidar que la selección de ideas, palabras y acciones del relato se encadenan. Por eso, no es insignificante el hecho de que el anterior pensamiento acuda a la cabeza de Ivor si se tiene en cuenta que su padre hacía poco tiempo que había dejado entrever la posibilidad de que los recursos de la familia no fuesen suficientes para permitirse el colegio privado. Este aldabonazo en la conciencia del adolescente calculador se repite de forma contundente al regreso de las vacaciones y fuerza la activación del plan que se intuye que el protagonista está madurando ante el espejo del aparador: “Parecía fuerte y seguro de sí mismo” (pág. 14). Tras un titubeo que representan los puntos suspensivos que siguen a estas palabras, con un viraje cuyo auténtico sentido reconoceremos *a posteriori*, piensa que reúne las condiciones físicas y anímicas para ir a San Cristóbal. Esto se expresa por medio del eficaz recurso del estilo indirecto libre. Inmediatamente después de su autoanálisis ante el espejo, se menciona el mar (las mareas, la pleamar), con su inquietante simbolismo de imán (pág. 14).

Los elementos de la historia que siguen, debidamente dosificados por el narrador, van contribuyendo a excitar la intriga en el receptor: los problemas de May para usar el freno de la silla, la colocación del cinturón de seguridad o, incluso, la ironía dramática que encierra la frase de la anciana, cuyo valor final se invierte aplicada a Ivor (“¡Quien no se arriesga, no hace nada en la vida!”, pág. 15). Las respuestas del adolescente a su bisabuela, a partir de ahora, no hacen más que ampliar dicha ironía. Los papeles de Ivor y May se han invertido en los dos sentidos que tiene el gesto que da título al relato: son los dedos del protagonista, ahora, los que están en la nuca de la anciana y la intención del gesto como protección fingida ha sustituido al de apoyo sincero. Pero esta dislocación no cierra el desarrollo de la trama, porque, como el número de la perfección es el tres, una reorientación final del gesto cierra el círculo y la imagen completa del hombre (el símbolo del triángulo, que representa el cuerpo, el alma y el espíritu<sup>31</sup>): el primer gesto representa el *cuerpo* de Ivor desprotegido, el segundo el *alma* del mismo personaje degenerada por su plan criminal, el tercero es el *espíritu* de May que retoma su papel con afán justiciero. Con el carácter meramente físico del primero, tiene relación el estribillo “¡aúpa!”; con el anímico del segundo (moral, interior, valores), la expresión piadosa de la bisabuela que sigue al mismo (“¡Dios te

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<sup>31</sup> José María Albert de Paco, *Diccionario de símbolos*, Barcelona, Óptima, 2003, p. 362.

bendiga!”, pág. 15); y, con la presencia de los espíritus, la irrupción de “los fantasmas del otro lado de la colina” (pág. 22), la eternidad de unos dedos nudosos adheridos a la nuca, el ritornelo “¡aúpa!” (pág. 23) a la espalda del criminal como condena sin fin y, posiblemente, el eco de su nombre en boca de la bisabuela que se hundía en las aguas, que le traen las tablas sueltas del muelle (pág. 17). Aquella sensación de libertad derivada de haber consumado el macabro plan queda irónicamente desmentida con esta condena a sufrir el eterno retorno del espíritu de May, sea o no fruto de la alucinación de su conciencia.

La ambivalencia irónica de palabras o expresiones de los personajes secundarios a partir de la muerte de May o la conversión de objetos cotidianos en símbolos cumplen dos funciones, una interna al relato, la de exacerbar el ánimo del criminal e instarlo a volver al lugar de los hechos, y otra externa, en el ámbito del circuito comunicativo que constituye la obra literaria, pues espolea la curiosidad del lector, que ansía un desenlace de la historia. Tras una pesadilla de Ivor, primer aviso del retorno del *hecho* a su vida, su madre trata de consolarlo interpretando el fatal suceso como un mal menor, si se tiene en cuenta que, dado el deterioro físico de la anciana, su vida “habría ido cuesta abajo” sin remedio (pág. 18). El padre le pide al muchacho que haga la ofrenda de flores en el muelle (“A ella le gustaría que fueses *tú* quien las lanzase al mar”, pág. 18), con un pronombre deíctico cargado de connotaciones como intenta marcar la autora al utilizar la cursiva, igual que en otras ocasiones similares. En los tallos de las flores cortadas por el padre de Ivor en el jardín de May, el protagonista cree percibir, con horror, los dedos sarmentosos de la anciana. Las señales que recibe en el nuevo ámbito al que se incorpora, San Cristóbal, son sensaciones cada vez más frecuentes que dirigen sus recuerdos al muelle (“fantasmales intrusiones en su vida en la ciudad”, pág. 20), al que le acaban obligando a regresar “una última vez” (pág. 20). La capa de agua que cubre el fango refleja el cielo y las colinas, de modo que el personaje tiene ante sí “dos mundos separados” (pág. 21). Uno de ellos lo observa a través del ojo de los tablones del muelle y le muestra, a través de él, su irritación. Ivor se convence de que va a tener que convivir con los fantasmas que ahí se manifiestan y van a acompañarle donde quiera que vaya.

El relato tiene estructura circular. Por una parte, no podría librarse de dichos fantasmas porque “estaba condenado a vagar sin fin en ninguna dirección, porque *este* muelle seguiría por siempre en una infinita niebla” (pág.

23). Por otra, aquel gesto que lo había acompañado desde su primera infancia, los dedos en la nuca, “iba a permanecer para siempre” (pág. 23) como una condena, un círculo en el que el protagonista había quedado atrapado irremisiblemente.

El segundo de los relatos, del autor español Jordi Sierra i Fabra, titulado “Cambio de cerebro”, podría enmarcarse dentro de una de las modalidades de literatura fantástica más cultivadas en las últimas décadas, la ciencia-ficción. Esta se ha ido convirtiendo en el disfraz tras el que se ocultan, por presión del cientificismo y la tecnificación imperantes, los viejos mitos y la pulsión imaginativa del hombre. Es más, el vacío dejado por el repliegue de las religiones positivas tradicionales se va rellenando, entre otros productos, con una cierta mitificación de los extraterrestres, identificados como fuerzas providenciales o diabólicas. Sierra i Fabra, mediante un viraje psicológico en el desarrollo de la trama, no exento de comicidad, logra desviar el desenlace de su relato de los derroteros mitológicos o místicos que acaban tomando obras literarias y cinematográficas del género. En último término, dentro de ese humanismo general que anima la obra de este autor, el ser humano halla un remedio parcial al problema surgido con sus propios recursos. La lucha debe continuar en busca de la solución definitiva.

El cuento “Cambio de cerebro” se desvía del rumbo tomado por muchas obras de ciencia-ficción, frecuentemente afectadas por una de las mayores paradojas de nuestro tiempo, según la opinión de Antonio Risco: “un tan riguroso y universal racionalismo científico en sospechosa promiscuidad con el arrebatado (*sic*) impulso dionisiaco, irracionalista, que va impregnando los comportamientos”<sup>32</sup>. El antimundo de atributos aterradores que amenaza con aniquilar la vida ordinaria del sujeto, típico de este tipo de literatura, desaparece en el relato de Sierra i Fabra por la intervención de la potencia afectiva del entorno familiar, en este caso concreto, de la madre de la víctima. Evidentemente, las consecuencias de tipo moral que derivan de esta opción argumental son muy oportunas en una literatura de tipo juvenil como es esta.

Consecuencia inevitable de la cosificación del ser humano y del inmanentismo cultural avasallador que marcan nuestra época son las extrañas identidades gestadas en el interior de la persona, recurso frecuente de la literatura fantástica, sean estas de carácter psicológico o permanezcan en la ambigüedad irresoluta entre la creación mental del sujeto y la

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<sup>32</sup> *Op. cit.*, p. 264.

procedencia extraterrestre. En uno y otro caso, se alzan en rebelión contra el individuo inerte, imponiéndose a su voluntad de forma arbitraria, en “Cambio de cerebro”, o determinista, en “Dedos en la nuca”.

El fondo ideológico de este tipo de literatura se anima con dos recursos diferentes en los relatos que nos ocupan, pero con idéntica función: en el de Margaret Mahy, la condena sobrenatural y mitológica a una purga sin fin del delito cometido; en el de Sierra i Fabra, el determinismo impuesto por unos supuestos seres extraterrestres que, por su deseo de acaparar el espíritu de la persona, podrían enmarcarse dentro de una tendencia neopanteísta propia de muchas de las obras de ciencia-ficción. Es decir, que, en el fondo, hay un cierto restablecimiento de formas tradicionales del pensamiento mítico-religioso.

El título y el comienzo de ambos textos marca ya una diferencia inicial entre ellos: el primero, al estar incluido en una colección de cuentos de terror, apunta, en el título, a un gesto que la iconografía situaría entre las expresiones físicas del miedo en nuestra cultura, pero no anticipa el contenido de la historia; el segundo, en cambio, sugiere un argumento de ciencia-ficción que enuncia el meollo de la trama, al que sigue un comienzo de relato *in medias res* porque lo ominoso ya está presente y activo desde el principio, sin que se sepa que el individuo haya provocado de algún modo la invasión de lo extraño.

Sin embargo, en ambos casos, la irrupción y encarnación de lo fantástico en la vida real quedan atenuadas por la posibilidad que se desprende del relato de que dichos elementos ajenos al modelo de mundo conocido sean creación de la mente del individuo, violentada o enajenada por experiencias vitales traumáticas (un crimen o la muerte del padre). Comparten, asimismo, la presencia de otras dos situaciones siniestras<sup>33</sup>, consistentes en la repetición de lo mismo, destino final de Ivor y de la invasión de seres que van de un cerebro a otro, y la amputación, de naturaleza diferente en cada relato: en el primero, las flores del jardín de May que se van a lanzar al mar en el lugar del suceso y que tanto horror provocan al protagonista porque las considera un vestigio de la bisabuela en su mano; en el segundo, el horror

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<sup>33</sup> Sigmund Freud, en su artículo de 1919 titulado “Lo Ominoso”, señala hasta siete situaciones siniestras que provocan el horror. Aparecen resumidas en María Luisa García González, “What Is There Lurking Under My Bed? Lo siniestro en los textos literarios”, en *B.I.L. (Boletín Informativo de Lenguas)*, CAP de Villaverde, año 13, nº 17, pp. 24-27.

resulta provocado por la posibilidad de que el alma del individuo resulte cercenada por unos seres extraños que se han infiltrado en su cerebro.

La historia de Ivor tendía, como queda dicho, a la circularidad, provocada por la pérdida de la inocencia inicial, como refleja el cambio en la sensación que le provoca el gesto protector de May que prefigura el delito y su eterna reiteración como suplicio. En “Cambio de cerebro”, la repetición se da al margen de Jorge, por lo que este cede parte de su protagonismo a los extraños seres reales o imaginarios que habitan su cerebro. El final es abierto y ya está implícito en la ambigüedad del propio título, que puede aludir tanto al peligro de mutaciones traumáticas en la mente del personaje como al desplazamiento de los “baitianos”, seres fantásticos cuya denominación trae a la memoria ecos de nombres de pueblos extraterrestres que proliferan en la ciencia-ficción, desde el cerebro de un sujeto hasta el de otro.

La diatriba sobre la credibilidad de los hechos que producen el temor se da entre los personajes que rodean a la víctima, en el cuento de Sierra i Fabra. Este debate también tiene lugar en el relato de Margaret Mahy, pero se desarrolla en el interior del propio protagonista, pues los demás personajes son una especie de comparsas ajenos a los hechos y alejados del primer plano, que permanecen en una suerte de penumbra. Como lo sobrenatural tiene una presencia atenuada en el cuento de la autora neozelandesa, esta situación parece compensarse con un nutrido muestrario de elementos simbólicos ausentes en el texto del narrador español, más acorde con el aparente objetivismo o, incluso, el hiperrealismo propio de cierta literatura fantástica (ambientes cotidianos, personajes corrientes, diálogos rutinarios, análisis y terminología científicos...). La actitud de incredulidad de los personajes da un vuelco, en ambos casos, porque la fuerza del hecho sobrenatural o extraño se impone como justicia poética ante el crimen o el escepticismo, según el caso. La duda sobre la auténtica naturaleza de los hechos permanece, en todo caso, ya fuera del relato, en el lector.

La recreación de patrones culturales heredados, sean símbolos, mitos o creencias, propios de este tipo de literatura, ya estudiados en el caso de “Dedos en la nuca”, no está ausente en “Cambio de cerebro”, si bien es de naturaleza diferente. En este caso, parece que nos hallamos ante una versión actualizada del clásico endemoniado, con el que el doctor Puig procede, con recursos propios de la psiquiatría, de manera equivalente a la del exorcista. El propio narrador alude a esta similitud: “Jorge realmente quería expulsar a sus

demonios” (pág. 231). Tampoco es casualidad que el nombre del personaje coincida con el del santo que lucha contra el dragón, símbolo del Maligno.

Es precisamente el conocimiento de esos patrones o modelos culturales a los que antes se aludía el que nos permite anticipar que el refugio de esos *demonios* contemporáneos puede ser un sujeto próximo, cuya alma sea propicia a recibirlos, al estar desprotegida a causa del escepticismo: el propio doctor Puig que realiza la hipnosis del paciente. El enfoque científico que el médico da a los hechos permite diagnosticar que la causa del problema podría ser un probable trauma sufrido por Jorge a consecuencia de la muerte de su padre que le ha llevado a dar forma concreta a lo absurdo o a sentir la necesidad de llamar la atención, pero no impide un comportamiento incoherente en él: en el interrogatorio al que somete a la madre de Jorge antes de la sesión de hipnosis, se preocupa de averiguar si el niño consume obras de ficción fantástica; sin embargo, sorprendentemente, el propio doctor no se priva de tener en la sala de espera de su consulta “un cómic de fantasía, con héroes galácticos y monstruos extravagantes” (pág. 233) que el niño que, según su madre, no gustaba de tales obras, lee con avidez mientras su madre mantiene la última conversación con el médico.

La creación de un adecuado ambiente de misterio, el despliegue de un abanico de elementos simbólicos tomados del acervo tradicional, la original reinterpretación de la tradición mítica del castigo eterno, el logrado equilibrio entre la anticipación del desenlace y el mantenimiento de la tensión dramática, la adecuada dosificación de la información en un relato de aprendizaje del protagonista y, sobre todo, la capacidad para erigir la figura de un personaje niño y adolescente ocupando todo el primer plano del escenario, en un ambiente de soledad angustiosa y casi palpable para el lector hacen del cuento de Margaret Mahy un producto de la ficción fantástica mucho más logrado que el de Jordi Sierra i Fabra, donde se abusa de recursos manidos. No obstante, el estudio comparativo de ambos tiene la utilidad de ser una muestra palpable de que, a pesar de la diferente filiación genérica que poseen dentro de la modalidad fantástica, de la distinta estructuración de la materia argumental y de la disparidad de recursos técnicos utilizados, la literatura actual sigue siendo refugio para todo el caudal imaginario que nos ha legado la tradición porque refleja la angustia de una época, la nuestra, a la que el progreso científico, lejos de protegerla contra lo inimaginable, la precipita hacia él. El

descenso de los cielos a la tierra de las ciencias occidentales (desde la astronomía del siglo XVII a la biología del siglo XIX) y su concreción actual en el hombre mismo (antropología y psicología del siglo XX) han desplazado el asombro humano desde las plantas, los animales y el entorno natural, en general, hacia el propio yo, pero su obsesión por el vuelo hacia territorios desconocidos, no sólo la penetración en el oscuro mundo interior, y la creencia, aunque sea confinada al terreno de las artes, resisten indelebles.

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## INSCRIBING THE ARTISTIC SELF: JANET FRAME'S AUTOBIOGRAPHY

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*Small are islands, a tyranny of completeness, a fear of meeting too many selves  
in mirrors.*  
(Janet Frame, *An Autobiography* 337)

Janet Frame is, undoubtedly, the most representative writer from New Zealand. Despite her notable contribution to literature in English as author of twelve novels, four collections of short stories and a volume of poetry, she is better known as the author of a massive autobiography, initially published in three volumes, and popularised by director Jane Campion who made the film-version *An Angel at My Table*.

Frame begins the first volume of her autobiography, *To the Is-Land* (1982), with a very brief section that goes as follows:

### 1 In the Second Place

From the first place of liquid darkness, within the second place of air and light, I set down the following record with its mixture of fact and truths and memories of truths and its direction always toward the Third Place, where the starting point is myth. (7)

Thus ends the first section of the volume and begins the following one ("2 Toward the Is-Land"). This way Frame endows each of the volumes of her autobiography with a clearly multi-fractured episodic structure. Some sections are longer than others. The titles refer to people, places, anecdotes, poems, or events which are mentioned or described in the different sections. The overall effect is a sort of cauldron or holdall in which apparently unimportant, merely

anecdotic moments of her life are equalled to decisive events of her and her family's history. The three volumes of the autobiography also display the author's own musings about her project, the inscription of her own self. Therefore, the reader finds many commentaries on the writing process and on the difficulties of accounting for one's life. In this sense, Frame realizes, for instance, that, at a given point, a chronologically ordered narrative is not always possible:

Where in my earlier years time had been horizontal, progressive, day after day, year after year, with memories being a true personal history known by dates and specific years, or vertical, with events stacked one upon the other, [...] the adolescent time now became a whirlpool, and so the memories do not arrange themselves to be observed and written about, they whirl, propelled by a force beneath, with different memories rising to the surface at different times and thus denying the existence of a 'pure' autobiography and confirming, for each moment, a separate story accumulating to a million stories, all different and with some memories forever staying beneath the surface. (131)

Confronted with this difficulty, the author lets language flourish and memories find a pattern of their own: "I sit here at my desk, peering into the depths of the dance, for the movement is dance with its own pattern, neither good nor bad, but individual in its own right." (131)

This problem when writing about oneself was also voiced by Virginia Woolf, author of many different types of autobiographical accounts and pieces which are difficult to categorise, who explicitly addressed the question of writing an autobiography. In her *Diary*, for instance, Woolf mentioned and described the free and unconstrained yet expressive form that she wanted to convey into her autobiographical reports:

There looms ahead of me the shadow of some kind of form which a diary might attain to. I might in the course of time learn what it is that one can make of this loose, drifting material of life; finding another use for it than the use I put it to, so much more consciously and scrupulously in fiction. What sort of diary should I like mine to be?

Something loose knit and yet not slovenly, so elastic that it will embrace anything, solemn, slight or beautiful that comes into my mind. I should like it to resemble some deep old desk, or capacious hold-all, in which one flings a mass of odds and ends without looking them through. I should like to come back, after a year or two, and find that the collection had sorted itself and refined itself and coalesced, as such deposits mysteriously do, into a mould, transparent enough to reflect the light of our life, and yet steady, tranquil compounds with the aloofness of a work of art. The main requisite, I think on re-reading my old volumes, is not to play the part of the censor, but to write as the mood comes or of anything whatever; since I was curious to find how I went for things put in haphazard, and found the significance to lie where I never saw it at the time. (20 April 1919)

Later on, when Virginia Woolf began to write another autobiographical text, that she entitled "A Sketch of the Past," she faced once again the problem of the form that her narrative would take: "There are several difficulties. In the first place, the enormous number of things I can remember; in the second, the number of different ways in which memoirs can be written" (64). And she begins to write: "So without stopping to choose my way, in the sure and certain knowledge that it will find itself –or if not it will not matter– I begin: the first memory." (64)

Critics of women's autobiographies have precisely emphasized the unconstrained and free nature of this kind of texts and have pointed out women's attempts at freeing their accounts from the limitations and constraints of traditionally conventional male autobiographies. It has been argued that this freedom can be interpreted as an explicit rebellion against authority, or as a way of accounting for the complex, multiple and fractured condition of women throughout history and for the non-restrictive and unstable notion of identity that they wanted to convey in their texts. The latter one is Estelle C. Jelinek's argument in her book *The Tradition of Women's Autobiographies: From Antiquity to the Present* (1986) where she says:

Likewise, the identity image is similar throughout women's autobiographies. In contrast to the self-confident, one-dimensional self-

image that men usually project, women often depict a multidimensional, fragmented self-image colored by a sense of inadequacy and alienation, of being outsiders or 'other'; they feel the need for authentication, to prove their self-worth. At the same time, and paradoxically, they project self-confidence and a positive sense of accomplishment in having overcome many obstacles to their success –whether it be personal or professional.

Perhaps not surprisingly, the style of these autobiographies is, for the most part, also similar, and it is integral with such a paradoxical self-image: episodic and anecdotal, nonchronological and disjunctive. Although there are a fair number of exceptions –women writing in typically male progressive and linear narratives and men writing anecdotally and disjunctively, especially in recent decades– the pattern does persist. Whether or not there is a direct connection between the disjunctive style of women's autobiographies and the fragmentation of their lives may be speculative, but it is a reasonable conjecture. (xiii)

Janet Frame not only explicitly defies traditional narrative conventions in her autobiography but she also overtly exposes a multidimensional and fragmented image of her own self. Thus she mentions her constant use of the first person plural pronoun in the first volume in contrast with the first person singular pronoun that predominates in the second volume: "My previous community had been my family. In *To the Is-Land* I constantly use the first person plural –we, not I. My time as a student was an I-time. Now, as a Seacliff patient, I was again part of a group, yet more deeply alone, not even a creviced 'I'. I became 'she', one of 'them.'" (194)

Therefore, what the reader appreciates is the different identities adopted by Frame since she was a young girl until adulthood, and what is more, these different identities are always consciously mediated by language. If there is a constant concern throughout the three volumes, this is the writer's close and conscious relationship with words. Words in particular, and language and literature in general, will serve her to search for an appropriate image with which to identify herself, a useful tool to try to express her feelings and the reality surrounding her, and a conscious means of grasping something real in the middle of the void that, on many occasions, threatened her existence.

I have always found it particularly interesting women's growing interest in autobiography after the traditional conception of notions such as "identity" and "subjectivity" had been openly revised and questioned in philosophy, literature and the humanities in general, since this revision and questioning of notions such as "identity" and "subjectivity" affected necessarily the genre that most directly and openly dealt with them, that is, autobiography. Thus, we can no longer speak of autobiographical writing in the same terms in which one of the first theorists of the genre, George Gusdorf, had done in 1956, when he stated that "[a]utobiography ... requires *a man* to take distance with regard to himself in order to reconstitute himself in the focus of his special unity and identity across time" (35, emphasis mine). Gusdorf is here evoking a traditional notion of human identity which considered it as something solid, unitary, and a priori, that could be easily transferred to the text. Consequently, he does not question the existence of the autobiographical "truth" that would distinguish it from other literary genres.

Psychoanalysis and Freud's discovery of the unconscious had already questioned this traditional notion of identity that Gusdorf is evoking. Psychoanalysts demonstrated that human identity was something complex, multiple and, to a great extent, difficult to grasp. And, later on, with the advent of post-structuralism and post-modernism, thinkers such as Roland Barthes, Paul de Man or Jacques Derrida substituted the classical notion of identity and individuality by a radical logocentrism. Paul de Man, for instance, has addressed the issue of identity in relation to autobiography in his influential article "Autobiography as De-Facement" (1979). He focuses on the linguistic dimension of the autobiographical process and calls attention to the rhetorical nature of the genre. He denies the existence of an extra-textual stable referent and, consequently, questions the possibility of establishing a clear-cut distinction between autobiography and fiction. This very brief outline of the state of things is enough, in my opinion, to devise some of the challenges that writing an autobiography imply for a writer such as Janet Frame, when in the last decades of the twentieth century she decides to write her own autobiography. What it is absolutely clear, from the first pages of volume one of the autobiography, is that Frame is, similarly to De Man or Derrida, openly acknowledging the rhetorical logocentric nature of her enterprise.

To begin with, throughout her early life, Frame used to project images of her own self that she borrowed from literature:

Gradually I was acquiring an image of myself as a person apart from myself as a poet, and in my reading I identified most easily with the stoical solitary heroine suffering in silence, the 'plain Jane' content to love the strong, inarticulate hero, who was easily beguiled by the flashily beautiful woman but who turned always in the end (regretfully too late) to the shadowy shy woman he had failed to notice. I saw myself as a 'background' person watching, listening. I was not Becky Sharp; I was Emma. Yet I was also Tess and Marty South, as I had once been Anne of the Green Gables and Charlotte Brontë (Isabel being Emily, and June Ann). I was Maggie Tulliver and Jane Eyre and Cathy. (127)

During her childhood, her identity models are fictional characters and her sense of the reality surrounding her is acquired by means of words. The first volume of the autobiography, from its very same title ("To the Is-Land"), offers us a portrait of a would-be artist.

She is constantly aware of the mediation of language and the inevitable interference of language and style in the writing of the autobiography: "I may have polished this shell of memory with the application of time but only because it is constantly with me, not because I have varnished it for display" (13). Not only language, but memory also mediates in the writing of an autobiography:

So what have I seen in memory? Memory is not history. The passing of time does not flow like a ribbon held in the hand while the dancer remains momentarily still. Memory becomes scenes only until the past is not even yesterday, it is a series of retained moments released at random. (331)

There is also a significant precedent of her breaking with the literary tradition at a very early stage in her life. Therefore, when as a young girl she decided to write a diary, she broke the conventions, making up a fictional world of her own:

I began to write a diary, agreeing with the convention and aware that diarists began 'Dear Diary'; yet thinking such a form of address to be absurd, I compromised by writing 'Dear Mr Ardenue', Mr Ardenue being pictured as a kindly old man with a long, grey beard and 'smiling' eyes, who ruled over the Land of Ardenue, which I celebrated in a poem. Where before I had written most of my verse about the world around me, I now focused on the Land of Ardenue, which I could people as I wished. (116-117)

Therefore, instead of a daily account of her life, her diary becomes an imaginary rapport in her creative mind. Why would we presume, in consequence, that she would adopt a more conventional attitude when writing her own autobiography in contrast with the innovative and free stance of her early writings?

Later on in the autobiography, when commenting on her adolescence, she feels compelled to play with time and a chronologically ordered narrative line, being consciously aware of her implied denial of what she calls 'pure autobiography':

Where in my earlier years time had been horizontal, progressive, day after day, year after year, with memories being a true personal history known by dates and specific years, or vertical, with events stacked one upon the other, 'sacks on the mill and *more on still*', the adolescent time now became a whirlpool, and so the memories do not arrange themselves to be observed and written about, they whirl, propelled by a force beneath, with different memories rising to the surface at different times and thus denying the existence of a 'pure' autobiography and confirming, for each moment, a separate story accumulating to a million stories, all different and with some memories forever staying beneath the surface. I sit here at my desk, peering into the depths of the dance, for the movement is dance with its own pattern, neither good nor bad, but individual in its own right –a dance of dust or sunbeams or bacteria or notes of sound or colours or liquids, or ideas that the writer, trying to write an autobiography, clings to in one moment only. (131)

This passage inevitably reminds us of Virginia Woolf's words in the above quoted entry of her diary. Both writers seem to be invoking and having recourse to a literary convention that, nonetheless, they feel compelled to revise and reformulate in order to accommodate the complexities, nuances and cadences of their polyvalent, multifaceted and ever-changing selves.

Janet Frame combines, on the one hand, a close scrutiny of her changing self with, on the other hand, an imaginative wrapping of her identity:

Writing an autobiography, usually thought of as looking back, can just as well be a looking *across*, or *through*, with the passing of time giving an X-ray quality to the eye. Also, time past is not time gone, it is the accumulated, with the host resembling the character in the fairytale who was joined along the route by more and more characters, none of whom could be separated from one another or from the host," (191-192)

I have found especially significant, for example, her scant and meagre account of her alleged schizophrenia. In the autobiography it is clear that she has opted for reserving to such a traumatic experience a marginal place. Therefore, the main idea conveyed is that she was falsely diagnosed with that illness, and that she chose not to include a detailed rapport of her dramatic stay at different hospitals.<sup>34</sup> What is more, the reader of the autobiography gathers that it was she who initially encouraged the image of an schizophrenic young woman so as to call the attention of teachers, family and friends: "now, to *suit* the occasion, I wore my schizophrenic fancy dress" (203); "I, standing there (mouth closed), a blooming young woman of twenty-two with no obvious disabilities, again turned on my 'schizophrenia' at full flow: it had become my only way of arousing interest in those whose help I believed that I needed" (212-213); "For I was now officially suffering from schizophrenia, although I had had no conversation with the doctors, or tests. *I had woven myself into a*

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<sup>34</sup> Janet Frame dealt at large with her stays at mental hospitals in an imaginative creative way in novels such as *Owls Do Cry* (1957) and *Faces in the Water* (1961). At a given point, in the third volume of her autobiography, Frame herself acknowledges that her rapport of her experiences at hospitals was carefully offered in some of her novels (387). Jane Campion, in her film version, puts too much emphasis on Frame's experience at different mental institutions, an information that the director has undoubtedly extracted from the writer's novels rather than from the autobiography in which the film was allegedly inspired.

*trap*, remembering that a trap is also a refuge” (213, emphasis mine). This was, therefore, the identity imaginatively adopted by the writer at a moment in which she seemed to suffering an identity crisis:

[A]ll of my family were part of the shared ‘we’ which I knew to be lost. I tried to use ‘we’ when talked of my life as a student, but I knew it was futile, that I was describing what ‘they’, the students did, where they went, how they felt, what they said, and in order to survive I had to conceal my ‘I’, what I really felt, thought, and dreamed about. I had moved from the second person plural to a shadowy ‘I’, almost a nothingness, like a no-woman’s land. (161)

Progressively, the reader of the autobiography discovers how this nothingness, this no-woman’s land is replaced by the figure of, first, the aspiring artist, then, the incipient creator, and, finally, the successful genius.

Janet Frame’s autobiography is, above all, a portrait of the artist. Therefore, as an aspiring artist, one prominent feature Janet Frame’s autobiography, especially in the first volume, is the overwhelming presence and vital influence of the maternal figure in their siblings in general, and in Janet Frame in particular.

Erica Jong has acknowledged to Susan Mitchell what she considers is a distinguishing feature that can be recurrently found in female autobiographies: the sometimes controversial although always unavoidable account of the mother-daughter relationship:

Psychologically, girls have a tremendous and powerful identification with their mothers. They become their first love object whereas boys have to separate from their first love object. This psychological task for girls would seem simpler, but in a way it’s not because there’s also a fear of engulfment. When you’re a little girl you love your mother so much you want to be like her and then when you become an adolescent you’re struggling to prove that you’re different. That, I think, is built into the mother/daughter dynamic in any age. It’s just that we live in a time when social conditions are changing so much with the sexes that the rules have changed from decade to decade. Since we don’t have a

traditional society, it makes the mother/daughter thing more difficult to play out. (*apud* Mitchell 31-32)

It is especially significant that Frame relates the maternal figure with a special sensibility towards the world, with her own early interest in language and literature, and with the awakening of her artistic aspirations:

When Mother talked of the present, however, bringing her sense of wondrous contemplation of the ordinary world we knew, we listened, feeling the mystery and the magic. She had only to say of any commonplace object, 'Look, kiddies, a stone' to fill that stone with a wonder as if it were a holy object. She was able to imbue every insect, blade of grass, flower, the dangers and grandeurs of weather and the seasons, with a memorable importance along with a kind of uncertainty and humility that led us to ponder and try to discover the heart of everything. Mother, fond of poetry and reading, writing, and reciting it, communicated to us that same feeling about the world of the written and spoken word. (9)

Therefore, it is the mother the one who introduces Janet to the magical world of literature: "her [the mother's] long repetition of names important to her –Henry Wadsworth Longfellow, Harriet Beecher Stowe, John Greenleaf Whittier, William Pember Reeves (*The Passing of the Forest*), Michael Joseph Savage– never failed to awaken a sense of magic" (11).

It is also following the maternal example that the children, Janet included, begin to compose stories and poems: "while he [Dad] fished, we played and picnicked and told stories, following the example of Mother, who also composed poems and stories while we waited for the billy to boil over the manuka fire." (14)

The mother is not only described as a potential artist but as a factual writer whose subjects the daughter imitates in her own early compositions: "she wrote verses about stray cats and wounded birds and also about deserted gardens and houses and days that had been, and in her choice of subjects she influenced me" (75). Janet Frame's mother went as far as to publish some of her compositions: "It was then, too, that Mother began publishing her poems

each week in the *Wyndham Farmer* and soon became known, with pride, as 'Lottie C. Frame, the local poet.'" (20)

As it could no be otherwise, young Janet feels the mother's satisfaction and pride in her own incipient career as a would-be writer:

I continued writing my poems, sensing the approval of my parents –of Mother, who saw the birth of something she had mourned as lost from her life, whose overwhelming might-have-been was *publication* of a book. She once sent a collection of her poems to Stockwells, England, which advertised regularly in New Zealand newspapers and magazines, and her joy at having the poems accepted for publication was lessened only by the knowledge that she couldn't afford the sum of money they quoted for publication. (76)

This account of the mother-daughter relationship is not idealised in the autobiography and, despite the avowed influence, guide and example offered by the mother, there is a point in which Janet distances herself from the maternal figure. This happens in particular when adolescent Janet realises that her mother, in spite of her artistic bias, has opted for sacrificing her self and her aspirations for the family welfare, a too conservative and resigned attitude in the eyes of young Janet:

Aware now that Mother had turned increasingly to poetry for shelter, as I was doing, I, with an unfeelingness based on misery of feeling, challenged the worth of some of her beloved poets, aware that my criticism left her flushed and unhappy while I felt a savage joy at her distress. I had begun to hate her habit of wanting hand and foot, martyrlike, upon her family. When I was eager to do things for myself, Mother was always there, anxious to serve. I now felt the guild of it, and I hated her for being the instrument of that guilt. Her invisible life spent on her distant plane of religion and poetry, her complete peacefulness, angered me [...] (129)

Thus, the daughter progressively separates herself from the mother, who, at an early stage in her life, has been undoubtedly the most important and influential agent in her development as an artist.<sup>35</sup>

Janet Frame's autobiography is, precisely that, as I said before, a portrait of the artist. It is not surprising, therefore, that the publication of the three-volume was properly entitled "*An Autobiography*" (emphasis mine), that is, one of the possible autobiographies that Janet Frame could have written. Similarly to what happens with Joyce's "*A Portrait of the Artist as a Young Man*", we cannot ignore the significance and precision implied in the title. Besides, in Janet Frame's case, the three volumes, when published separately, had titles which undoubtedly made reference to their main contents, Janet Frame's autobiographical portrait of herself as an artist at different stages.

Volume one, *To the Is-Land*, as the title suggests depicts Janet Frame's early discovery and progressive awareness of the beauty and importance of words. "To the Is-Land" refers, precisely, to a very young Frame defence of her earliest manipulation of words:

That year I discovered the word *Island*, which in spite of all teaching I insisted on calling Is-Land. In our silent reading class at school [...] I found a story, *To the Island*, an adventure story that impressed me so much that I talked about it at home.

'I read a story, *To the Is-Land*, about some children going to an Is-Land.'

'It's I-Land,' Myrtle corrected.

'It's not,' I said. 'It's Is-Land. I say,' I spelled the letters, 'I-s-l-a-n-d. Is-land.'

'It's a silent letter,' Myrtle said. 'Like knee.'

In the end, reluctantly, I had to accept the ruling, although within myself I still thought of it as the Is-Land. (33)

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<sup>35</sup> I have found surprising Jane Campion's disregard of the importance of the mother-figure in her film. In Campion's version the mother's literary aspirations, her poetic sensibility, and her artistic bias are completely ignored. Therefore, the account of young Jane's awakened desire of becoming a writer is suddenly and symbolically reduced to the moment in which her father gives her a precious notebook as a special present.

Therefore, in this first volume of her autobiography, we find Frame “learning words” (13) at a very young age. Initially, she learns them by heart “believing from the beginning that words meant what they said” (13), “words full of meaning and importance describing the Great Dunedin and South Seas Exhibition and the visit of the Duke of York and naming places” (13). Later on, enlarging her vocabulary with words according to their function and dramatic effect:

Beside the word *adventure*, other words began to appear repeatedly in our learning and written expression, and although they were not, I felt, attractive words, they had a dramatic effect in their use. I remember learning to spell and use these three words: *decide*, *destination*, and *observation*, all of which worked closely with *adventure*. I was enthralled by their meaning and by the fact that all three seemed to be part of the construction of every story –everyone was *deciding*, having a *destination*, *observing* in order to decide and define the destination and know how to deal with the *adventures* along the way. (35)

Her linguistic consciousness leads her to distinguish those words especially suited for poetry according to the literary tradition:

I began to collect other words labelled ‘poetic’ –*stars, grey, soft, deep, shadowy, little, flowers* ... some having begun as my words in my poem but being used, in the end, because they were the words of ‘poetry’, and because poetry emphasised what was romantic (dim, ineffable, little, old, grey) I felt that I was well on the way to becoming and being known as ‘poetic and imaginative’ (93)

This awareness of the history of literature and of rhetorical conventions is, however, combined with the young girl’s desire of departing from the literary tradition, of finding her own voice and of devising her own linguistic choices. This is best seen on occasion of Janet writing her first poem and her first argument over art and rhetoric with her sister Myrtle:

At home that evening, the writing of that first poem sparked my first argument over writing as an art, for when I read my poem to Myrtle, she insisted that the words 'touch the sky' should be 'tint the sky':

[...]

I disagreed with Myrtle, who then insisted that there were words and phrases you had to use, and when you were writing about evening shadows, you always said 'tint', just as you said the stars 'shone' or 'twinkled' and waves 'lapped' and the wind 'roared.' In spite of Myrtle's insistence, I preferred 'touch' to 'tint' but in deference to her obvious wisdom and wider knowledge I changed the word to 'tint' when I took my poem to school. But later, when I wrote it in my notebook, I reverted to 'touch the sky,' having my own way. (65-66)

The girl, "hungry for words" (67), begins to actually write poems "I wrote poems about everything around me. I wrote a poem about the sand, the sky, the leaves, a rainbow [...] I wrote about Marie Antoinette and the Palace of Fontainebleau" (75). This way, she begins to win prizes at literary competitions. Young Frame is also her own hardest critic, always testing her own condition as an artist:

Isabel and June and I were now all writing poetry and prose. I thought of Isabel's as the 'best', for she covered a wide range of experience unknown to her, set in other countries, too, where she had never been. June's was, in my opinion, the most poetic, for she used the 'poetic' words, 'dream', 'misty', 'stars lost', and so on, although her poems were vague, with few facts. My own poems, which usually had a satisfying ending, were in strict form, usually with the expected rhymes, and lacking the vague otherworldliness which I admired in June's poems and which I equated with the elusive 'imagination.'

My life had been for many years in the powers of words. It was driven now by a constant search and need for what was, after all, 'only a word' -imagination. (113)

In volume two of the autobiography, "An Angel at My Table," we find a critical moment in the development of Janet Frame as a woman and as an artist. It is not a mere coincidence that it covers her adolescent years and

entrance into womanhood. This is the moment when she adopts the “schizophrenic fancy dress” (203) precisely at a moment in which her identity is at a stake:

My previous community had been my family. In *To the Is-Land* I constantly use the first person plural –we, not I. My time as a student was an I-time. Now, as a Seacliff patient, I was again part of a group, yet more deeply alone, not even a creviced ‘I’. I became ‘she’, one of ‘them.’ (194)

This critical stage of her life is finally overcome by her writing: “It was now my writing that at last came to my rescue. It is little wonder that I value writing as a way of life when it actually saved my life” (221). On the verge of overcoming a leucotomy, the doctor finally changes his mind and cancels the operation, when he is informed that Janet Frame won the Hurbert Church Award for best prose, for her book *The Lagoon*. That is how she progressively abandons the schizophrenic cloak and her membership of the hospital community and becomes part of a new group, that of artists. She moves to Mr Sargeson’s place, himself a writer, and finds what Virginia Woolf had vindicated for a woman writer, a room of her own, money and time: “Once I arrived at Mr Sargeson’s, however, with the prospect of living as a writer, with a place to work, to be alone, with no worry over money, and sharing meals and company with someone who actually *believed* I was a writer.” (246)

Volume Three of the autobiography, “The Envoy from Mirror City”, offers us the portrait of a successful writer who, nevertheless, is in search for a literary identity of her own. Besides the details of her journeys abroad, in search for new experiences which would fill in and wide her imagination, we find Janet Frame’s efforts at finding her own literary place and voice, something quite difficult for a New Zealander, as she herself has acknowledged:

I was much influenced by the West Indian writers and, feeling inadequate in my New Zealand-ness (for did I not come from a land then described as ‘more English than England?’), I wrote a group of poems from the point of view of a West Indian new arrival [...] They were also a reflection then of a New Zealander’s search for identity beyond

her own country where being thought 'more English than the English' was felt to be more insulting than praiseworthy. In a sense my literary lie was an escape from a national lie that left a colonial New Zealander overseas without any real identity. (308)

Janet Frame's decision of writing an autobiography could be surprising when confronted with her acknowledged shyness and fear of public exposition. Not in vain, she lived under a fictitious identity as Jane Clucka and signed her published works with her real name. Similarly, her autobiography depicts her becoming an artist but her most intimate experiences are to be found, in my opinion, scattered in her novels and short stories. The author herself has consistently referred to the "Mirror City" as the imaginary place in which her true self dwells, her most private, intimate and extraordinary self, and she is simply the Envoy who works in between the world facts and the realm of the imagination:

I had learned to be a citizen of the Mirror City. My only qualification for continuing this autobiography is that although I have used, invented, mixed, remodelled, changed, added, subtracted from all experiences I have never written directly of my own life and feelings. Undoubtedly I have mixed myself with other characters who themselves are a product of known and unknown, real and imagined; I have created 'selves'; but I have never written of 'me.' Why? Because if I make that hazardous journey to the Mirror City where everything I have known or seen or dreamed of is bathed in the light of another world, what use is there in returning only with a mirrorful of me? Or, indeed, of others who exist very well by the ordinary light of day? The self must be the container of the treasures of the Mirror City, the Envoy as it were, and when the time comes to arrange and list those treasures for shaping into words, the self must be the worker, the bearer of the burden, the chooser, placer and polisher. And when the work is finished and the nothingness must be endured, the self may take a holiday, of only to reweave the used container that awaits the next visit to Mirror City. (405)

Frame has been, therefore, constantly and consistently subverting traditional dichotomies such as reality vs. imagination and autobiography vs. fiction.

Alan Tinker has convincingly argued that “Writing, for Frame, regardless of whether is autobiography or fiction, is always a construction” (89) and, to a certain extent, she has constructed, in her fiction, her most intimate and dramatic self and, in her three-volume autobiography, inscribed her public artistic person.

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## MODERN TRENDS IN NEW ZEALAND'S CHILDREN'S LITERATURE

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### **Introduction**

New Zealand, placed in the South Pacific Ocean 1200 miles to the east of Australia but stretching 600 miles farther south, has a population of 3.8 million. Although its population base might be small, New Zealand publishes significant literature for children. From only a small output of 15 published titles in 1970, many by authors scarcely remembered today, the number of titles published from the year 2000 has risen considerably. The quality of this literature for children stands proudly alongside the best in the world. It is my intention to review the last years of the 20<sup>th</sup> century New Zealand's children's literature focusing on each period, the themes, the issues, and my personal view of its outstanding development.

### **The decade of 1970**

The 1970s was a period of self-consciousness, social upheaval and conservation, and children's books often reflected this earnestness and these concerns. Prior to this period, New Zealand children had been exposed to a diet of mainly British books, such as stories by Beatrix Potter, *Noddy*, *The Famous Five* series, *Winnie the Pooh*, and *Biggles*. It felt unfamiliar to be reading about New Zealand in such titles as *Tat: the Story of a New Zealand Sheep Dog* by Neil McNaughton, *The Big Flood* by Ruth Dallas, and *Again the Bugles Blow* by Ron Bacon. The diversity of literature was appearing but the quality was often doubtful, and the paper, binding and colour reproduction poor. Some gems, however, stood out: *My Cat Likes to Hide in Boxes* by Eve Sutton and illustrated by Lynley Dodd, *X Marks the Spot* by Joan de Hamel, and *The Great Piratical Rumbustification* by Margaret Mahy.

By 1972 the New Zealand Book Council was established to raise awareness about books for both adults and children, and importantly in 1977

it established the Writers in School Scheme. The scheme was designed to allow both primary and secondary schools the opportunity of hosting New Zealand authors. Membership in the scheme entitled a school to one sponsored visit per year. In 1977 only thirty-nine writers were available; by 2000 that number had swelled to 150.

### **The decade of 1980**

The 1980s was a time of growth. Many new authors flourished and children's literature was increasing. Children's literature comfortably reflected aspects of the culture and children moved easily between the real world and the printed world of their indigenous literature. There was a noticeable increase in science fiction/fantasy, with titles such as *The Keeper* by Barry Faville, *The Lake at the End of the World* by Caroline Macdonald, *The Halfmen of O* by Maurice Gee, *Time Twister* by Ged Maybury, and *Aliens in the Family* by Margaret Mahy. This genre had not been explored widely until this time.

Books about Maori and their myths and legends were popular during this time. Titles by Patricia Grace, with illustrations by Robyn Kahukiwa, and tales by Ron Bacon were significant in allowing Maori children to see them mirrored in their literature. They also diluted the preponderance of images reflecting Pakeha culture. The highly colourful picture books by Peter Gossage also assisted in exposing large numbers of children to the myths and legends of Maori.

The first biography of a New Zealand children's author titled, *Introducing Margaret Mahy*, by Betty Gilderdale appeared in 1988. This biography informed children about Margaret's childhood, her home and her talents as an author. An earlier book by Betty Gilderdale, *A Sea Change: 145 Years of New Zealand Junior Fiction*, had overviewed New Zealand children's literature, culminating with the first eight years of the 1970s. Three further critical works appeared, two by Dorothy Butler: *Babies Need Books* and *Five to Eight*; and one by Diane Hebley: *Off the Shelf: Twenty-one Years of New Zealand Books for Children*. These titles assisted parents, librarians and teachers to source worthwhile titles for their children.

In the mid-1980s a lively canine creation burst his way into the hearts of New Zealand children: *Hairy Maclary from Donaldson's Dairy*. Hairy, accompanied by his doggie friends, strutted and barked his exploits in a whole series of superbly alliterative and rhyming picture books by author Lynley

Dodd. Her talent appears to be boundless; some seventeen years later a further Hairy book, *Hairy Maclary and Zachary Quack*, was short listed for the national book awards and was subsequently voted children's choice in 2000, an enduring accolade to his popularity.

Gwenda Turner was the author/illustrator of this period who most noticeably influenced the preschool market. Her titles, such as *New Zealand ABC*, *New Zealand 123*, *Snow Play*, and *Colours* provided highly realistic, colourful and identifiable New Zealand images at which young children could marvel.

The most significant of all the awards made during the 1980s were undoubtedly the two Carnegie Medals awarded to Margaret Mahy for *The Haunting* and *The Changeover*, both with supernatural themes. In the first, Barney found himself haunted by the ghost of Great-Uncle Cole, while in the second title Laura was forced to save her young brother Jacko from having his life force drained from him by an evil Mr Braque. That these two titles won awards, both here and in Britain, was testament to the creative genius of Mahy, whose talents to date show no indication of exhaustion. A further title, *Memory*, was runner-up for the Carnegie Awards in 1988.

The first title in the highly successful Alex quartet by Tessa Duder, *Alex*, was published in 1987. There had never been a more assertive and accomplished young teenage protagonist to capture the spirit of the eighties. So successful was the quartet that each individual title won a major literary award, from Esther Glen, to Government Printer, to AIM. In 1993, *Alex* appeared as a movie, courtesy of Isambard Productions with funding from the New Zealand Film Commission and the Australian Film Commission.

The 1980s was a time when titles appeared that explored social issues in ways that had not previously occurred: in *The Lake* by Lasenby, Ruth ran away from home to avoid being molested by her stepfather; *The Web: The Triumph of a New Zealand Girl Over Anorexia* by Deborah Furley was a gritty account of a young girl's triumph over anorexia and incest; *Memory*, by Margaret Mahy, exposed an unusual friendship between a 19-year-old male and an old woman suffering from Alzheimer's disease; the picture book, *What's Wrong With Bottoms?* by Jenny Hessel and Mandy Nelson handled sensitively the issue of exposure and unwelcome touch by a relative.

### **The decade of 1990**

The 1990s saw a plateau reached in the publication of children's literature. From a peak of 138 titles in 1996, the decade settled to an average of 101 titles annually. Meanwhile, throughout this period, a growing emphasis in literacy and its means of acquisition gained momentum. Although most New Zealand children did well at reading, there was evidence that some did not perform so well. A taskforce was established and in 1999 *The Report of the Literacy Task Force* was handed to the government, wherein committee members endorsed the government's goal that at the earliest time, every child turning nine will be able to read, write and do maths for success." Successful reading was taken to mean reading appropriate texts fluently, independently and with comprehension. Children were to be encouraged to read more recreationally. The shape and influence of this objective will be keenly followed.

The decade's concern with literacy and access to children's literature prompted author Alan Duff to launch his Alan Duff Charitable Foundation's Books in Homes scheme in 1995. This was an attempt to give children books to own and take home. With over 150 participating schools, it has been seen as an effective concept in encouraging children to read and in promoting literature.

The 1990s assaulted the boundaries of what constituted children's literature in ways unimagined. The problem festers because of inaccurate and vague terminology, such as 'child' and 'children's' literature. When does a child become a young adult? The concept of teenager is clearer, but child and children are not. Heather Scutter (1999) referred to such works as "displaced fictions," a concept that captures the dilemma of such works. This is an area that clearly needs redefining. Therefore, it came as no surprise when public controversy was aroused by titles such as *The Fat Man* by Maurice Gee, a story of revenge upon Colin Potter and his family over past grievances; or *The Blue Lawn* by William Taylor, an account of a developing homosexual relationship between two teenage boys; *Dare, Truth or Promise* by Paula Boock, about two young women coming to terms with their sexual identities; and finally, *Closed, Stranger* by Kate De Goldi, in which issues of incest, suicide and betrayal are sensitively handled. That three of these titles won major national book awards speaks highly of their superb characterization and literary style.

Positive developments in this decade were the production and design features given to many of the award-winning picture books. With hard covers, attractive endpapers, and meticulous production, books such as *The Bantam and the Soldier* by Jennifer Beck, illustrated by Robyn Belton, and *The Best-Loved Bear* by Diana Noonan, illustrated by Elizabeth Fuller, have lifted standards and concomitantly attracted readers.

One author in particular dominated the non-fiction field in the 1990s, and that was Andrew Crowe. Three titles in particular: *Which Native Forest Plant? The Life-Size Guide to Native Trees and Other Common Plants of New Zealand's Native Forest*, and *Nature's Alphabet: A New Zealand Nature Trail* all showed his enthusiasm and passion for New Zealand's flora and fauna in readily retrievable ways. These titles, along with dozens of others, have sprinkled their information throughout the non-fiction shelves of New Zealand libraries.

Another author/illustrator combination produced one of this decade's most eccentric, adventurous and good-time grannies known to New Zealand children. Beginning with *Grandma McGarvey* in 1990, Jenny Hessel and Trevor Pye teamed up to produce four more titles during this period.

Surprisingly, few sports books for children had been published prior to the 1990s. Given New Zealanders' fascination for sport and its heroes, this was remarkable. Since the Alex quartet in the 1980s, many sports titles have been published. David Hill, in particular, was an accomplished author in this field. With titles such as *Kick Back* (tae kwon do), *Seconds Best* (cricket) and *Boots 'n' All* (hockey), he led the charge. But other authors contributed to make this one of the decade's most productive genres: Fleur Beale, with *Slide the Corner* (car rallying); John Lockyer with *Tough Tackle* (rugby); Denis Edwards with *Killer Moves* (rugby league); Sarah Ell with *Fired Up* (yachting); Trevor Wilson with *Going for Gold* (cross-country running); and Getchen Brassi with *Riding the Rough* (water skiing). The publication of Vince Ford's *It's A Try!* (rugby) in 2000 took the genre into the next millennium.

With continued growth and interest in children's literature, it was essential that New Zealand be able to award its own qualification in children's literature and thereby confer dignity to children's literature as a field of serious study. In 1992 the Christchurch College of Education offered a Diploma in Children's Literature. The course required candidates to select a number of optional and compulsory modules of children's literature papers in

various levels. This diploma has broadened knowledge and increased expertise in the field of children's literature.

In the field of academic endeavour, Diane Hebley stood out in the 1990s. In 1992 she became the first resident New Zealander to complete a doctoral thesis in New Zealand children's literature, and she subsequently used her research to publish *The Power of Place: Landscape in New Zealand Children's Fiction, 1970-1989*. This authoritative publication considered the power of setting in children's literature; in particular, it commented upon the frequency of the pervasiveness of the seascape.

### **Conclusion**

Children in the 1990s had to compete with increased and continuing influences from electronic games, the World Wide Web, television, film, and video, including DVDs. These children are often materially rich, but time poor. Booksellers must likewise anticipate their customers' needs in much the same way that big Internet booksellers currently profile their buyers' reading tastes, mount in-store promotions, keep them abreast of new titles by their favourite authors and introduce them to new ones, and hire staff with knowledge about children's books. Public libraries must provide better opening hours (like supermarkets), set up homework stations with Internet and reference facilities, and continue to purchase the latest and greatest titles from around the world.

**THE SCOPE OF ECONOMIC HISTORY IN NEW ZEALAND EXPLANATION OF  
GROWTH DEVELOPMENT**

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**1. Introduction**

New Zealand shares a wealth of common interests and experiences with Australia and the U.K. stemming from international trade, input factor flows and cultural inheritances (Silverstone et al., 1996; Silverstone, 2003). Until recently, her connections with America has been somewhat weaker, despite Australia, Canada and New Zealand have a common heritage. In a series of papers using the time series analysis by Bernard and Durlauf (1996), and their own modifications, Greasley and Oxley (2000) investigate the time series properties of Australian, Canadian and Britain's real income per capita, where they conclude in favour of a long-run convergence between the UK and Australia and a 'catching-up' between the UK and Canada (Greasley and Oxley, 1996, 1997, 1998a). These authors demonstrate the need for both a long time series of data and for an investigating of the existence of structural breaks in the underlying series. The seminal papers in this field laying the foundation for the new research focus in this paper. We analyze the sustainable growth development in relationship to the historical culture in New Zealand.

To date, convergence tests incorporating New Zealand have been hampered by the lack of data. The annual data series we provide here opens the possibility of analyzing New Zealand in more detail. Official New Zealand real national income estimates date starting in 1955. A variety of semi-official and private estimates of GDP and GNP are available for earlier years and, by splicing elements of these data, you can construct an annual income per capita series for New Zealand covering the period since 1870.

The pioneering cross-sectional convergence studies for the period since 1870 by Baumol (1986) and Abramovitz (1986) utilize occasional data but exclude New Zealand since it was not part of Maddison's (1982) 16 country

data set. DeLong (1988) stressed the possible bias in the Maddison data in favor of convergence arising from the exclusion of a group of formerly rich countries, including New Zealand and also Argentina, Chile, Spain and Portugal. DeLong rejected post-1870 convergence, principally on the basis of the Latin economies' performance, leading him to speculate that political and religion variables might be influential. The position of New Zealand in these debates surrounding convergence appears problematic. It failed to achieve a place in the Maddison data set, but its comparatively high per capita income in 1900 and subsequent slow growth seems to offer support for the convergence hypothesis. Indeed, in DeLong's extended 22-country sample, New Zealand does not appear as an outlier which cast doubt on convergence.

A partial resolution to this conundrum lays in the income per capita data that DeLong used for New Zealand, which are from Bairoch (1981). Rankin (1992) which cast serious doubt on Maddison's data set arguing that they understate substantially pre-1914 levels of New Zealand's income per capita. Rankin's position receives support from Maddison's (1995) more recent work – which also utilizes Coghlan's estimates for 1900/1 – and from Cashin (1995). However, Rankin (1992) argues that upwardly revising New Zealand's pre-1914 income estimates offers support to Baumol's (1986) convergence hypothesis which may be misleading, since a higher starting position accentuates the extent of New Zealand's subsequent comparative decline. Maddison (1995) labels New Zealand as a middle income country and puts her in a group also comprising Czechoslovakia, Hungary, Portugal, Spain and the USSR. Yet, on the basis of Maddison's (1995) data, New Zealand's income per capita in 1913 exceeded the average of his rich 16 by 40%, and ranked third in the world behind Australia and the USA. By 1989, New Zealand's income per capita averaged 76% of the rich 16 in Maddison's data. Defining New Zealand as a middle income economy rests on using endpoint income per capita data. Among DeLong's (1988) group of once rich economies, only Argentina experienced slower per capita growth than New Zealand in the twentieth century. Taylor (1992) considers Argentina's position, in particular relative to Australia's, emphasizing the deleterious effects of strong population growth and a high dependency ratio.

On the basis of occasional data, New Zealand's economic development since 1870 appears atypical and poses important challenges for the convergence hypothesis. Indeed, the revision to New Zealand's income data

supports DeLong (1988). Alternatively, most of the possible reasons he offers as to why only a limited number sample of economies tend to converge is undermined by the experiences of New Zealand. Thus, DeLong's grouping of pre-1914 New Zealand with Australia and Canada as countries with temperate climates, richly endowed with natural resources, attracting large-scale investment and immigration, and exporting large quantities of raw and processed agricultural commodities, suggests initial conditions favoring New Zealand joining the rich convergence club. In 1913, New Zealand ranked, on a per capita basis second, equal with Australia, and behind only Canada, among the recipients of French and British investment. Similarly, all three countries shared British political traditions and, at least *ex post*, democracy was present.

Most surprising, religion – defined as Protestantism, Catholicism or mixed – appears statistically powerful, within DeLong's extended 22-country data set in shaping, *ex ante*, comparative economic performance. That being an explicit hint that New Zealand's economic history could have a huge impact on the economic development in particular with respect to sustainability. Here, Protestantism might be underpinned as a proxy for the work ethic or reflect a social capability for technological progress.

The wider debates surrounding the empirics of economic growth and sustainable growth development may give clues to New Zealand's performance. Levine & Renelt (1992) consider a range of characteristics that may influence growth, including openness to international competition. New Zealand's economic policies, particularly in the period since 1938, have been protectionist, and they have distinguished themselves through the use of import licensing. The issues of New Zealand's population size may also be relevant. Kuznets (1960) articulates the implications of small size, arguing that small nations, because of their greater social homogeneity, might adjust more readily to shocks, and Saul (1982) highlights their success in exploiting niches in the international market. Many elements of New Zealand's economic development in the period since 1870 appears idiosyncratic, and a fuller understanding of its economic history would help to make sense of the wider forces shaping international convergence.

In Section 2, we follow the thoughts from the introduction and develop some historical background about the economic history of New Zealand. We argue that a better understanding of the economic history of a country in relationship to the new empirical evidence is helpful, and moreover they fit

perfectly together. This is proven by some consideration to the historiography of New Zealand's economic development since structural breaks and the impact of such events. Section 3, presents a comprehensive economic analysis and the main results. Furthermore in section 3.3 we provide a discussion of our results. Section 4 concludes the main body of the paper.

## **2. Historical Background**

The first Polynesians established permanent settlements in New Zealand, probably during the fifteenth century. The economy was based mainly on resource management. The Maori economy produced enough surpluses to support a significant cycle of culture and economic wealth from the mid-fifteenth century onwards. When Europeans first arrived in numbers in the early nineteenth century, the Maori were eager to trade. Potatoes, corn and flax grown by the Maori were usually bartered for weapons, rum, tobacco, blankets and European tools and products. By the late 1830s, settlers and the Maori were using money in ever-increasing quantities.

The traditional Maori economy did not suffer from recessions, because it was a barter economy isolated from the world. There were harvest booms and slumps because of supply changes, but no demand driven fluctuations. New Zealand's contact with trading partners all around the world brought about a monetary economy and international trade, which affected the barter economy. The Maori planted crops as provisions for visiting whaling and sealing ships. Over the years Northern Hemisphere monetary tumult meant that ship owners could no longer afford to send them, and the commercial crops were wasted.

Then in the years following the local gold rushes and the land wars gave prosperity in the early 1860s, but by the end of the 1860s the national economy went into recession. The 25 year "Depression" lasted until the early 1890s. There was a speculative bubble during the boom in the 1870s from Vogel's borrowing, which ended following the collapse of the Bank of Glasgow in 1878, when the London market withdrew its colonial investments (Mabbett, 1995). However there were, as is the case today, regional differences. Auckland was hooked into the Sydney economy and struggled along a bit longer, but by the late 1880s New Zealand's economy was on a path of expansion (Easton, 1997).

In the 1890s, prosperity returned as overseas prices recovered and frozen meat (and later dairy products) exports developed. The expansion phase of the boom lasted till the mid 1900s, and then slowed down again. Growth continued through the First World War but it was accompanied by high inflation. Therefore immediately after the war, import prices rose sharply, triggering a sharp contraction in the year 1921. The 1920s were a period of sluggish growth because of poor export prices. The economy crashed by the end of the decade and was not helped with the emergence of the “great depression”. However the trough was not as deep as in 1921. But was longer and after a period of stagnation, so the earlier pain is largely forgotten.

In the aftermath of the “Great Depression” New Zealand experienced its greatest period of sustained growth. It was a period of strong economic growth with GDP growing at 7 percent per annum; followed by 20 years averaging over 4 percent per year. During this period the economy underwent strong and weak cyclical ups and downs. A major factor in sustaining this high growth rate was the relatively cheap prices for New Zealand exports. The roughly 32 year boom ended in late 1966, with the collapse of wool prices.

New Zealand then went through an 11 year transition phase of slow growth and rising unemployment, obscured by the world commodity boom of 1972 which burst in the 1973 oil price shock. Financial markets collapsed but not as evidently noticeably as in 1987. After some ups and downs in the business cycle New Zealand developed in line with the world economy. Since then New Zealand is more correlated with the developments in other countries and the world economy. Since the last boom ended in late 1997, the economy has been struggling, with some sectors and regions doing well, but others experiencing huge difficulties.

### **3. Analysis**

From an economic perspective it is striking to focus on two particular periods: (A) The Maori period and (B) the unexpected long and sustainable growth period after the “Great Depression”.

The Maori period is important due to its unique characteristics and the structure of barter economy. All historical documents indicate that the traditional Maori economy did not suffer from recessions. This is an interesting case because sustainable growth without business cycle ups and downs is of particular importance for today’s economic policy too. To

understand the idea of economic growth, we shall illustrate the main growth factors from theory.

### 3.1. Growth Theory and Sustainability

In this section we put economic growth theory in perspective with New Zealand's economic history. An economy's output of goods and services depends on the quantities of available inputs, such as capital and labour, and on the productivity of those inputs. For the quantity of output to grow, either the quantity of inputs must grow or productivity must improve, or both. This idea is based on economic growth accounting.

But do we have limits of growth? Many studies in natural economics suggested that growth of finite resources is optimized by using a sustainable approach. Sustainability means to define the right proportion of extracting resources as input factors for production and allows some space for the rebuilding of the resources over time. Economically we can describe this by the following mathematical problem:

$$\max_{(u)} \int_0^T N(x, u, t) dt \quad (1)$$

$$\text{s. t. } \frac{dx}{dt} = f(t, x, u) \quad \text{and} \quad x(0) = x_0 \quad (2)$$

where  $N(.)$  is the utility function of the resource,  $t$  time,  $x$  the stock/resource and  $u$  extraction of the stock.

When Europeans – mainly the British – started to arrive in New Zealand in the early nineteenth century, they encountered a tribal society. Maori tribes made a living from agriculture, fishing, and hunting. Domestic trade was conducted on the basis of gift exchange. The Maori did not hold to the Western concept of exclusive property rights in land which is terrific from the perspective of the seminal work in economics on this issue (Alchian and Demsetz, 1972; Coase, 1937.). The idea that land could be bought and sold was alien to them. Most early European residents were not permanent settlers and only traded with Maori for food, sexual services, and other supplies. Growing contact between Maori and the British was difficult to manage. In 1840 the British Crown and some Maori signed the Treaty of Waitangi. The treaty, though subject to various interpretations, to some extent regularized the relationship between Maori and Europeans. At roughly the same time, the

first wave of settlers arrived from England to set up colonies including Wellington and Christchurch. Settlers were looking for a better life than they could obtain in overcrowded and class-ridden England. They wished to build a rural and largely self-sufficient society (Bassett, 1998).

For some time, only the Crown was permitted to purchase land from Maori. This land was then either resold or leased to settlers. Many Maori felt – and many still feel – that they were forced to give up land, effectively at gunpoint, in return for pittance. Conflict over land led to intermittent warfare between Maori and settlers, especially in the 1860s. There was brutality on both sides, but the Europeans on the whole showed more restraint in New Zealand than in North America, Australia, or Southern Africa. The Maori actually required less landscape in the nineteenth century because their numbers were declining, possibly by half between the late eighteenth and late nineteenth centuries. And soon after by the 1860s, Maori were outnumbered by British settlers. Moreover the introduction of western diseases, alcohol, and guns contributed to a decline in population. Increased mobility and contact between tribes may also have spread disease. The Maori population did not begin to recover until the twentieth century. Despite some gold being discovered in several parts of New Zealand in the mid-nineteenth century, the introduction of sheep farming around 1850s gave a more enduring growth effect to the economy. Australian and New Zealand wool was in high demand by textile companies. Sheep farming induced the clearing of domestic forests and the planting of grasslands, which changed the whole appearance of large tracts of New Zealand. This work was expensive, and the ease of access to British capital market was critical. Economic relations between New Zealand and Britain were strong, and remained so until the 1970s.

In comparative terms, the New Zealand economy was in its heyday in the two decades before 1914. Overall New Zealand was a wealthy, sustainable, dynamic, and egalitarian society. Exports almost consisted entirely of land-intensive commodities. High labor costs and the absence of scale economies on the domestic market hindered industrialization.

After many shocks and the world wars New Zealand was behind the curve. The Korean War and the collapse of the commodity boom, in the early 1950s, marked an unfortunate turning point in New Zealand's economic history. International conditions were unpropitious for the pastoral sector in the second half of the twentieth century. Despite the aspirations of GATT, the

United States, Western Europe and Japan restricted agricultural imports, especially of temperate foodstuffs, subsidized their own farmers and, in the case of the Americans and the Europeans, dumped their surpluses in third markets. The British market, which remained open until 1973, when the United Kingdom was absorbed into the EEC, was too small to satisfy New Zealand. Moreover, even the British resorted to agricultural subsidies. Compared with the price of industrial goods, the price of agricultural commodities tended to weaken over the long term.

Insulation was a boon to manufacturers, and New Zealand developed a highly diversified industrial structure. But competition was ineffective, and firms were able to pass cost increases on to the consumer. Import barriers induced many British, American, and Australian multinationals to establish plants in New Zealand. The protected industrial economy did have some benefits. It created jobs – there was full employment until the 1970s – and it increased the technological and managerial skills.

By the early 1960s, policy makers had realized that New Zealand was falling behind in the race for greater prosperity. New Zealand began to look for other economic partners, and the most obvious candidate was Australia. In 1901, New Zealand had declined to join the new federation of Australian colonies. Thus it had been excluded from the Australian common market. After lengthy negotiations, a partial Australia-New Zealand-Free Trade Agreement (ANZFTA) was signed in 1965. Despite initial misgivings, many New Zealand firms found that they could compete in the Australian market, where tariffs compared to imports from the rest of the world remained quite high. But this had little bearing on their ability to compete with European, Asian, and North American firms. NAFTA was given renewed impetus by the Closer Economic Relations (CER) agreement of 1983.

### **3.2. Empirical Insights**

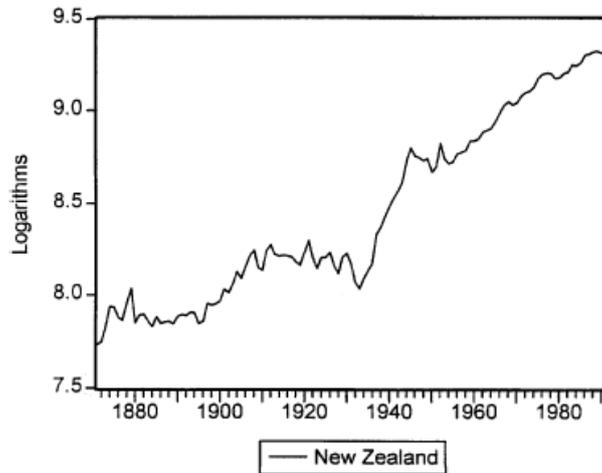
Maddison's (1991) occasional estimates simply suggest that New Zealand's economy experienced substantial comparative income per capita decline in the twentieth century. The annual data reported here illustrate more precisely the contours of New Zealand's macroeconomic record, and provide a basis for instrumental time-series tests of convergence. These tests consider possible structural discontinuities in New Zealand's economic development, and thereby facilitate the investigation of time-specific influences on her

growth, including, for example, the trade disruptions associated with the great depression and the world wars, the historical economic impact of culture, and the changes in the openness of New Zealand's economy to international competition.

Our strategy involves investigating the existence of long run convergence and catching-up between New Zealand and a group comprising Australia, Canada, and the USA. By drawing on the results from Zelhorst and De Hahn (1995) and Grealey and Oxley (2000), we briefly consider New Zealand's position in respect to growth theory and to the general law of sustainable growth.

Surveying the historiography reveals a number of possible discontinuities in New Zealand's economic development since 1870. Refrigeration from around 1890 may have marked a turning point by allowing the export of meat and dairy products first done by Uruguay, and then copied by New Zealand's trading links with the UK. The First World War disrupted both the British and New Zealand economies and heralded a slower phase of New Zealand growth. Agrarian economy dominated the New Zealand economy in the 1920s, with weaknesses in the British market adversely affecting New Zealand. The reliance on pastoral exports and on the British market were reflected in the business cycle of New Zealand's up and down movements in the 1930s. Possible longer term consequences are the policy responses in New Zealand to isolate the economy from international shocks and to stimulate a more broadly based industrial economy. In 1938 protectionist policies were pursued and reinforced by the effects of the Second World War, to mark a possible new direction for the New Zealand economy. For the postwar period, some authors, including Easton (1997), have suggested that a structural break in New Zealand's experience occurred sometime between the year 1966 and 1975, as a result of changes in the global economy including the collapse of wool prices, the first oil crises of the mid seventies and the entry of the UK into the EU (Figure 1).

Figure 1: Real GDP per capita from 1870 to 1993 in New Zealand



Based on econometric analysis by Grealey and Oxley (2000), we explain the link of sustainable growth and the scope of economic history in New Zealand. Many time series tests including the augmented Dickey-Fuller (ADF, 1981) and the Philips-Perron (1989) test explain the relationship of Australia, Canada, and the US relative to New Zealand for the period since 1870. They illustrate what the time series properties of the data show, namely the absence of convergence or catching-up for any of the comparisons involving New Zealand. That seems to be one indicator that the economic development in New Zealand was not so much determined by international trade. Instead economic development was mainly influenced for a long time period by the present economic culture. A core element in New Zealand's economic history was the foundation of natural resources or natural economics which is closely related to the principal of sustainability. The idea of sustainability or prudential economic growth was mainly borrowed from natural science during the Maori ear.

In particular, with New Zealand's real GDP per capita for the period 1870 to 1993, and in comparison with all the other countries data, you can show the violation of convergence and catching-up, even without formal unit root tests (Grealey and Oxley, 2000). This is a simple consequence of the

additional properties of integrated processes. Furthermore, Zelhorst and De Hahn (1995) report post-1870 trend stationary income per capita for the majority of other members of Maddison's rich 16 countries club.

### **3.3. What made New Zealand so different?**

A variety of convergence experiences emerge from Australia, Canada, and the USA. For the period of 1870 to 1993, the time series tests distinguish non-convergence in all cases involving New Zealand, long-run convergence in the case of Australia, and catching-up for all other comparisons. The New Zealand experience appears idiosyncratic, distinctive both from its nearest neighbor, Australia, and from its major trading partner, the UK, Canada or USA despite their numerous shared similarities. In a wider context, the weaker growth during some periods led to the further conclusion that New Zealand's growth development was always based on sustainability during the whole period. Unsurprisingly this observation can be explained by looking at the economic history of New Zealand. New Zealand's economic history or culture was dominated by agricultural developments for a long time. The focus on agricultural goods is the link to the use of finite resources and therefore the application of the principle of sustainability in New Zealand; in particular during the periods of the Maori.

New Zealand's twentieth century growth record matches more closely with that of Latin America rather than that of Australia, Canada or Western Europe. Average per capita growth for the Latin American economies considered by Maddison (1991) was 1.6% p.a. for the period 1900 to 1989. The time series tests do not reveal precise turning points that segment the contours of New Zealand economic growth. In this regard, New Zealand also appears different from Australia, where occasional breaks, for example the 1891 depression for Australia, interrupt stationary trends (Grealey and Oxley, 2000). A detailed analysis shows the refrigeration boom from around 1890, with trend growth peaking at around 4% in the early years of the twentieth century. Australia's income per capita advantage over New Zealand, which had been over 40% in the 1880s, was largely eroded during these years.

New Zealand's subsequent down swing was severe, with the economy recording negative trend growth through the First World War and the 1920s. It was not until year 1936 that pre-1914 levels of income per capita were

exceeded consistently. Moreover, the pace of New Zealand's recovery after 1934 and through the Second World War appears comparatively fast, with trend growth per capita peaking in excess of 5% around 1940. By 1950, the level of New Zealand's income per capita exceeded that of Australia, Canada and the UK (Grealey and Oxley, 2000).

The common traditions of Australia, New Zealand, and the UK and, to a lesser extent, Canada, help to narrow the possible reasons why their growth experience differs. Until the 1960s, Australian and New Zealand trade, migration and capital flows and institutions were dominated by their links with the UK. New Zealand did stand aside from the formation of the Commonwealth of Australia in year 1901, facilitating a diversification of their economic policies, at least before their Closer Economic Relations agreement of 1983. The UK's entry into the European Economic Community (EEC) in 1973, and the post-1984 economic reforms, further distinguishes recent New Zealand experience, although the effects for income per capita are not yet clear. More generally, for the 1870 to 1993 period, articulating the possible reasons for divergence from Australia's record offers insight into the idiosyncrasies of New Zealand's economic growth in particular with respect to sustainability. The new developed approach in our paper can explain all these open questions.

The empirics of growth and New Zealand's historiography point to a number of potentially relevant topics, including investment and trade ratios, population size, economic structure and its culture, natural resource endowment and economic policy, especially relating to protection and sustainability. Economic growth theorists typically highlight the role of investment and human capital, but during the years of comparative New Zealand decline since 1950, investment in physical and human capital shows little difference between Australia and New Zealand. Moreover the empirical analysis shows that it is very unlikely to account for their growth disparities. In other words, to explain the difference of growth performance in New Zealand there must be something more that is not captured in the data set.

Even in the later period between 1950 and 1993, gross fixed capital formation was 22% and 24% of GDP in New Zealand and Australia respectively (Edwards & Holmes, 1994). Nor does human capital formation show much difference. New Zealand's education enrolment rates for the 15 to 19 and 20 to 24 years groups, like those for Australia and the UK, were below the OECD average in 1975. The New Zealand rates for males were 43.3% and 7.9%

respectively, which compares to rates for Australia of 45.0% and 6.7% (Withers, 1987).

Many of the empirical studies of growth considered by Levine & Renelt (1992) report a positive correlation with ratios of trade to GDP. New Zealand's exports were valued at £23 million in 1913, compared to Australia's total of £78.6 million, while New Zealand's population was less than 25% of Australia's level in the same year (Mitchell, 1983). New Zealand's higher trade ratio has been maintained through the twentieth century. Her commodity export/GDP ratio averaged 24.7% in the period 1950 to 1993, while the Australian ratio averaged 14.1% (Edwards & Holmes, 1994). Exports of both Australia and New Zealand failed to match the growth rates achieved elsewhere in the world in the period since 1945, and both their shares of world trade declined. Nevertheless, slower growth in New Zealand than in Australia cannot be explained by a more limited participation in world trade (Grealey and Oxley, 2000).

It's no surprise that even in the 1980s the shares of employment and income associated with agriculture were twice as large in New Zealand as in Australia (NZOYB, 1990). However, the manufacturing sector was also relatively large in New Zealand, generating 21.0% of GDP in the period 1985 to 1993, compared with 17.6% in Australia (Edwards & Holmes, 1994). Their comparative structure was differentiated by a post war boom in mining and services in Australia in the years since the Second World War. New Zealand has the larger commodity producing sector and, through the scope that industrialization promotes growth, was at no disadvantage compared with Australia during the period of her comparative decline since 1950.

Post-1950 industrialization in New Zealand casts some doubt on the prospect that manufacturing growth was hampered by a lack of natural resources. Coal deposits are abundant in New Zealand, and post-1945 shifts in technology, coupled with their proximity to Australia and an openness of raw materials trade, suggests that the absence of other minerals was not a major industrialization constraint. New Zealand's manufacturing did accelerate behind tariffs during the 1930s, and more quickly during the Second World War. The policy of protection, both of industry and services, continued after 1945, and its effects were reinforced by regulation. New Zealand's average tariff on dutiable imports was 30.2% in 1976, higher than the Australian figure of 26.4%, and both were more highly protected than

other industrial economies (Lloyd, 1989). Hawke (1985) suggests New Zealand's effective rates of protection for industry may have been above 70% in the 1970s. Even more strikingly, import licenses, introduced in New Zealand in 1938, were retained until the 1980s, and this form of protection, by fostering bureaucratic decision making, may have been particularly detrimental to efficiency. In contrast, import licenses as general instruments of protection were forsaken in Australia by 1962. For most of the period since 1945, New Zealand's governments were pursuing policies of 'manufacturing in depth' (Grealey and Oxley, 2000). Thus, for example, import licenses discriminated against complete cars rather than single components for assembly in New Zealand, and the variety of domestically made products extended to televisions, record players, washing machines, cookers, refrigerators and freezers. Indeed, the New Zealand Department of Trade and Industry, until the 1970s, regularly updated lists of new products made by industry, to emphasize its size. The rise of industry in New Zealand till 1970s, when the share of employment in manufacturing peaked at 25%, was stimulated in part by public policy. The issue here is, whether the extent or the form of protection actually contributed to comparative New Zealand decline in the 21<sup>st</sup> century and in the centuries before. Here further research is necessary.

Levine and Renelt's (1992) survey highlights that differing growth rates are not robustly connected to measures of trade openness, once other influences are included. A distinctive characteristic of New Zealand, which may have combined with protectionism to produce detrimental effects, is probably its small population size. At the 1981 census, New Zealand's population was approximately 3.1 million, compared with Australia's 14.7 million. Saul (1982) considers examples of small European countries that perform well, including Denmark and Switzerland, by finding niches in the international market. Further, Nelson & Wright (1992) show how shifts in technology probably made scale less important for industrial success after the Second World War. Hitherto, New Zealand was not capable of finding sufficient niches in the international market place for manufacturing and services to avoid comparative down turns after 1950. A small population size suggests that specialization within an industry may have been a sensible strategy for New Zealand. If so, the pursuit of industrialization in depth, via the licensing of manufactured imports, was an obstacle to finding niches in the world

market, and to New Zealand's economic growth. We have argued that in respect of sustainability the cultural heritage is an important explanation for the growth differences of New Zealand.

### **3.4. Assessments and Results**

In a nutshell both periods of sustained growth indicate several important facts in New Zealand: Despite relatively poor economic performance during the 1870 and during the war period, catch-up and sustainable growth is always possible. The main determinant of sustained growth is technological advancements such as that in the Maori period and more openness to trade since the Great Depression. During the Maori time period wool, meat, and dairy products were the cornerstone of New Zealand's prosperity. Then there was a period where New Zealand had the wrong comparative advantage to enjoy rapid growth. Afterwards New Zealand might have specialized in customized and skill-intensive manufactures, but the policy environment was not entirely conducive to the promotion of excellence in a niche markets. Between 1938 and the 1980s, Latin American-style trade policies fostered the growth of a sub standard manufacturing sector.

The weak growth performance is due to geographical and geological factors. These both worked to New Zealand's disadvantage. Clearly, New Zealand's problems were not all of its own making. The elimination of agricultural protectionism in the northern hemisphere would have given a huge boost to New Zealand's economy. On the other hand, in the period between the late 1930s and mid-1980s, New Zealand followed inward-looking economic policies that hindered economic efficiency and flexibility. However this policy perspective helped to build up a more sustainable economic framework and policy environment in particular in Europe. Therefore it's a very interesting subject to analyze New Zealand's sustainable growth performance in future research.

### **4. Conclusion**

New Zealand's economic growth record appears idiosyncratic, with both the time series based and the historical economic approach being here deployed. New Zealand's growth performance rejects both convergence and catching-up with Australia, the UK, Canada and the USA (Grealey and Oxley, 2000). In the wider debates surrounding the existence of convergence, the

findings here support the caution of DeLong (1988). Initial conditions in the pre-1914 period appeared to favor New Zealand joining Maddison's rich 16 countries club and, by 1950, her income per capita was exceeded only by the USA. However, membership of the 16 countries club was not realized in the postwar period. Olson's (1982) explanation for New Zealand's subsequent decline, which stressed the detrimental effects of her post-1938 inward-looking economic policies, has some appeal, but the range of forces shaping New Zealand's performance was probably more complex. To understand the whole complexity you must understand the particular economic history and the issue of sustainability in New Zealand's past economic development. We argued in this paper that the 'scope of economic history in New Zealand' and the key idea of sustainability are deeply inherited in the culture of the country. Therefore both are very important building blocks to resolve the growth puzzle in New Zealand.

Moreover a combination of several influences may have contributed to New Zealand's atypical macroeconomic record too. Of these, small population size and a high export/GDP ratio closely matched shifts in New Zealand's income per capita to her terms of trade. At times, for example during the Second World War and the Korean War, this led to rapid growth, although conversely deteriorating terms of trade led to depressed incomes for much of the interwar period. Moreover, New Zealand's international connections were dominated by those to the UK, which had advantages for capital and skilled migrant flows, and for the transmission of democratic institutions but, before the 1970s, tied her primary exports to the comparatively slow growing British market.

The coincidence of these forces appears to have produced a distinctive New Zealand response to the depression, affecting primary producers during the 1920s and 1930s, one of which had longer term implications. Two decades of weak pastoral export prices prior to the collapse of the world economy after 1929 had highlighted New Zealand's dependency on the world market. In this, as with the effects of the further deterioration in primary product prices during the early 1930s, New Zealand had much in common with Australia.

Paradoxically, the strongest shift to protectionism occurred when the New Zealand economy was experiencing rapid growth in the later 1930s. In part, the post-1934 expansion in trend growth was associated with devaluation and the recovery in the British market. Further, rising prices

coincided with the New Zealand Reserve Bank converting government debt to lower nominal interest rates, and the easier availability of credit may have stimulated demand. An inability to balance the budget, along with the public works programs and the reversal of wage cuts pursued by the Labor government between 1935-38, also contributed to distinctively rapid demand growth in New Zealand. Despite rising export revenues throughout the later 1930s, a balance of payments problem re-emerged. Hawke (1985) argues that moves towards industrialization were reinforced by the effects of the Second World War, and such policies had broad political and professional support in the 1940s and 1950s, arising partly from memories of the depression. Thus, the desire to pursue insular policies promoting local industries led New Zealand to stand aside, almost uniquely in the non-communist world, from the Bretton Woods institutions until 1961.

To borrow Saul's (1982) epithet, the importance of being unimportant allowed New Zealand to pursue distinctively national policies. More idiosyncratically, protectionism was stronger and sustained for a longer period in New Zealand. Lloyd (1989) argues that the reliance on import licensing as the primary instrument of protection distinguished New Zealand from all other industrial economies. Consequentially, decisions on the composition, scale, and the methods of New Zealand manufacturing, were made by public servants, divorcing decision-making from market forces. In some regards, New Zealand's growth record matches that of Latin American economies. However, the New Zealand context was very different.

The relative homogeneity of New Zealand's small population helped to promote activist reactions and helped to build upon old economic rationales from earlier decades – for instance the period of the Maori. The return to old values was inherently linked with the idea of sustainability due to dominant and long agricultural tradition in New Zealand. Therefore to understand the growth performance of New Zealand it's vital to take into account the scope of economic history and in particular the philosophy of sustainability.

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## **DISTINCTIVE APPROACH TO NEW ZEALAND ENGLISH**

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As we attempt to give a distinction of the New Zealand English oral variety of speech, we noticed its singularity. Except the accent difference there are also some lexical differences but not grammatical. Thus, lexis is the other level besides accent; therefore, New Zealand English is distinctive. There are also some words that are shared with the Australian English. This may be because of the consequence of the colonial experience of the two states.

Unlike accent features which pervade all spoken discourse, lexical features are occasional, sporadic, and very much a product of subject and purpose. Many of the New Zealand English words are coined or borrowed from Maori; indigenous Polynesian people who came to New Zealand from eastern Polynesia, probably in several waves, most likely between 1280 to 1300 A.D. Colloquialisms and slang are other features that make the New Zealand English be different.

New Zealand English - at just 150 years old - is one of the newest varieties of English, and is unique in that its full history and development are documented in extensive audio-recordings. On the basis of these recordings, this book examines and analyses the extensive linguistic changes New Zealand English has undergone since it was first spoken in the 1850s. The authors, all experts in phonetics and sociolinguistics, use the data to test previous explanations for new dialect formation, and to challenge current claims about the nature of language change.

Apart from its written and printed realizations New Zealand variety of English is most distinctive in its oral realization. New Zealanders are recognized above all by their speech, by features of accent inevitably present in every spoken New Zealand utterance.

This paper is about spoken form of New Zealand English which is more uniform (apart from spelling variants) than the written form and has changed

little since standard written English was established by 15th and 16th century printers and later on retained in the earliest English grammars and dictionaries.

A New Zealand spoken form may well contain no linguistic markers because the grammar of English (especially formal English) in New Zealand, including spelling, is virtually indistinguishable from that of British English. But when comparing it with American English differences as do exist and they are matters of relative frequency of certain forms and constructions.

Arnold Wall<sup>36</sup> states that no separate grammar of New Zealand English has yet been written, since grammars of British English have hitherto been considered adequate to describe (and prescribe) New Zealand usage also. This issue was for the greater part of this century encouraged by educators and authorities such as Arnold Wall who was highly critical of any deviation in New Zealand from British English linguistic models.

Unlike accent features which pervade all spoken discourse, lexical features are occasional, sporadic, and very much a product of subject and purpose. If the writing in question deals with specifically New Zealand themes and topics, the use of New Zealandisms is natural enough. We will expect vocabulary drawn from Maori in writing on Maori subjects, New Zealand agricultural terms in farming publications, words relating to our distinctive social institutions and practices in political journalism, and so on. Proper names also play a significant part in identifying writing that originates in this country.

Literary artists wishing to represent the unselfconscious, colloquial speech of New Zealanders in print must also rely largely on lexical features. Critics sometimes claim to detect New Zealand 'accents' in novels and other fiction, but with occasional exceptions (usually comic and satiric) what is reproduced on the page—indeed all that can satisfactorily be reproduced—is New Zealand vocabulary and idiom. Slang often acquires a printed form in this way. The accent may be projected onto the text by the reader, but it is rarely indicated overtly.

Most New Zealand words and usages, like most new elements in all vocabularies everywhere, are initially coined or borrowed in the spoken

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<sup>36</sup> University Professor, philologist, poet, mountaineer, botanist, writer, radio broadcaster, etc.

language and only subsequently set down in writing. The earliest examples of this process here are traceable to the first English speakers to visit Aotearoa and their encounters with an unfamiliar natural environment and indigenous culture. Words borrowed from Maori, various compounds for flora and fauna, etc.; first acquire a printed form in the works associated with Cook's voyages. More appear in the early 19th-century accounts of Savage, Nicholas and all subsequent travellers and colonists whose observations about this faraway land were written down and set before a fascinated British readership.

This New Zealand vocabulary was not at first part of New Zealand English, since that did not yet exist. It circulated at first (ephemerally) in Britain, but its longer-term survival was to be as part of a written New Zealand English that eventually developed (alongside a spoken New Zealand English) in the decades following 1840. The rapid development of a range of printed materials for a steadily growing colonial readership and use gave New Zealandisms, old and new, a permanent home. Some terms had (and have) a limited lifespan, but no word once printed is ever lost from the language entirely, and short-lived expressions are often significant markers of a particular historical era ('swagger', 'six o'clock swill', 'Rogernomics').

By the end of the 19th century, the English vocabulary in Australia and New Zealand had assumed a sufficiently different character from that in *Britain* or *North America* to prompt the first lexicographical accounts of its distinctive usages. The Australian *Edward Morris's Austral English: A Dictionary of Australasian Words, Phrases and Usages* (1898), using dated citations in the style of the *Oxford English Dictionary*, was the first work to record at least some of the Maori words and other New Zealand forms found in 18th- and 19th-century publications. Also in 1898, a supplement of 700 Australian and New Zealand words prepared by *Joshua Lake* was published in an Australasian edition of the massive *Webster's International Dictionary*. After this initial flourish, Australasian lexicography virtually ground to a halt for nearly two-thirds of the 20th century. Dictionaries compiled in England, especially those of the Oxford 'family' including the *Concise and Pocket Oxfords* (first editions 1911 and 1924 respectively) became standard reference works in New Zealand also, though they contained almost no Australasian usage. The educational climate in particular did not encourage recognition of linguistic difference in New Zealand, though at least one school dictionary in the 1930s had a short supplement of Australian and New Zealand vocabulary.

One or two substantial specialist accounts of the local vocabulary also appeared, for example 'A sheep station glossary' by L.G.D. Acland (1933, reprinted in *The Early Canterbury Runs*, 1951), and Andersen's 'Maori words incorporated into the English language' (*Journal of the Polynesian Society*, 1946). *Eric Partridge* also gave some space to New Zealand expressions in his *Slang Today and Yesterday* (3rd ed. 1950).

Colloquialism and slang were felt to be the main (and therefore somewhat disreputable) way in which New Zealand usage was distinctive from English elsewhere, a view evidently reflected in the title of Sidney Baker's *New Zealand Slang: A Dictionary of Colloquialisms* (1941). This valuable study of New Zealand words is neither a dictionary in the alphabetical manner, nor confined to slang and colloquialism.

Australasian supplements to British dictionaries reappeared in the 1960s, one appended to the local edition of the *Collins Contemporary Dictionary* (1965), and another (ed. *Robert Burchfield*) to the 5th edition of the *Pocket Oxford Dictionary* (1969). Attitudes were changing, and the weakening of ties with *Britain* was to have linguistic as well as other repercussions. New Zealand English became more 'respectable' and general English dictionaries catering for New Zealanders' needs became possible. The *Heinemann New Zealand Dictionary*, ed. *Harry Orsman* (1979, 2nd ed. 1989), was a landmark publication, the first work to integrate New Zealandisms with the main body of English words to create a general purpose New Zealand dictionary.

This was followed by a New Zealand edition of the *New Collins Concise English Dictionary*, and the *Collins New Zealand Compact English Dictionary* (both editions by Ian Gordon, 1982 and 1985), and by Burchfield's *New Zealand Pocket Oxford Dictionary* (1986, 2nd ed. Deverson, 1997). In recent years New Zealand dictionaries have come thick and fast, including New Zealand adaptations of some Oxford school dictionaries, and popular collections of slang, notably those of *David McGill* (1988 and 1989).

A further lexicographical landmark was the first substantial publication consisting solely of New Zealand usage, Elizabeth and *Harry Orsman's New Zealand Dictionary* (1994, 2nd ed. 1995). This contains a concise selection of the rich materials assiduously compiled by *Harry Orsman* over more than 40 years. It has since been followed by Orsman's major work, the historical *Dictionary of New Zealand English* (1997), a work of almost 8,000 headwords supported by some 47,000 quotations drawn from a reading of over 4,000

printed sources. The dictionary itself, and the much larger body of material it derives from (less than a third of Orsman's total collection of citations is used), will provide an immensely valuable research base for future lexicographers and historians of New Zealand English. Without Orsman's efforts New Zealand lexicography would be a flimsy thing indeed (see his "'The Dictionary of New Zealand English': a beginning and (almost) an end", 1995).

Aside from lexicography, most of the published work on New Zealand English to date has centred on pronunciation rather than printed uses, but notable general accounts include J.A.W. Bennett's article, 'English as it is spoken in New Zealand' (1943), George Turner's *The English Language in Australia and New Zealand* (1966), and <sup>37</sup>Laurie Bauer's chapter on 'English in New Zealand' in vol.5 of *The Cambridge History of the English Language* (1995).

Since the early 1980s there has been a rapid growth in teaching and research activity in the field of New Zealand English in the country's universities, particularly those of the four main centres. New Zealand English has become the subject of intense scrutiny in the context of a world wide surge of interest in all varieties of English. A periodical devoted exclusively to New Zealand English studies, the *New Zealand English Journal* (formerly *Newsletter*), published annually by the Department of English at the University of Canterbury since 1987, and includes regular bibliographies of published work in the subject.

New Zealand is unusual among English-speaking countries in making its own form of the language a topic for study in schools; textbooks written by *Elizabeth Gordon* and *Tony Deverson* (*New Zealand English*, 1985, *Finding a New Zealand Voice*, 1989, *New Zealand English and English in New Zealand*, 1997) have provided resources for the teaching of New Zealand English in the senior secondary school curriculum.

Corpus studies are a further element in the New Zealand English research picture. Victoria University is home to the one-million-word Wellington Corpus of Written New Zealand English, completed in 1993 under the direction of *Laurie Bauer*, as well as a spoken corpus of the same size. The written corpus, based for the most part on the year 1986, offers a substantial and consolidated insight into contemporary New Zealand English in print. It is

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of inestimable value to those investigating the lexical and grammatical features of our variety of English as it nears the end of the 20th century.

**a into g:** to get going (arse into gear)

**advert:** TV commercials

**afo / arvo:** Afternoon (Australian)

**afternoon tea:** light meal of finger-foods and tea served between lunch and dinner

**after match:** social occasion after a rugby match

**American hotdog:** hotdog - frankfurter in a bun, (see hotdog)

**anklebiter:** toddler, kids

**arse:** rear end, butt, ass

**asphalt:** (Pronounced ash-felt) tar

**aubergine:** eggplant, bringal

**banger:** sausage

**bach:** small holiday home (see crib)

**barbie:** barbeque

**bed sitter:** a small flat or studio apartment where the bedroom and sitting room are all in one

**big bickies:** lots of money

**biscuit:** cookie

**bloody-hell:** all-purpose expletive

**bludge:** to live off the generosity of others, to sponge

**bog-standard:** Normal, average, usual. E.g." It was just a bog-standard Christmas, too much food, too much booze and not enough sleep."

**bonk:** to have sex with

**bonnet:** car hood

**boot:** car trunk

**bomb:** (referring to car) very old car in disrepair

**box:** cup (device for protecting male genitalia)

**box of birds:** cheerful, happy, very good

**brekkie:** breakfast

**bugger all:** not much, very little

**bulk:** Many, a lot ("there were bulk people there") - early 90's expression

**bum:** rear end, butt A NAME="bum-bag">

**bum-bag:** fanny pack

**bun-fight:** social gathering with food

**bush:** forest  
**bust a gut:** make an intense effort  
**candyfloss:** cotton candy  
**capsicum:** bell pepper  
**car park:** parking lot  
**caravan:** trailer, mobile home  
**carked it:** died, kicked the bucket  
**caustic soda:** lye  
**cellotape:** scotch tape  
**chat-up:** flirt, try pick-up lines on someone you "fancy"  
**cheeky:** sassy, impish, insolent or impudent  
**cheers:** good-bye; thank-you  
**chemist:** pharmacy  
**chilly bin:** cooler  
**chips:** French fries  
**choc-a-block-full:** very full  
**choice:** very good  
**chook:** chicken  
**chrissy:** Christmas  
**chuffed:** pleased  
**chunder:** to vomit

**claytons™:** Erzatz, the drink (or whatever) you're having when you're not having a drink (or whatever). From a variety of alcohol free "spirit" like beverage. On all accounts, this beverage tasted even worse than one would expect alcohol free spirituous liquors to taste.

**collywobbles:** upset stomach  
**cor blimey:** exclamation of disbelief, derived from "God blind me"  
**corker:** very good  
**cornflour:** cornstarch  
**cotton buds:** Q-tips  
**cracker:** very good  
**crib:** small holiday home (see bach)  
**crisps:** potato chips  
**crook:** be sick, ill

**dag:** An amusing person or situation (colloq). The perianal section of a sheep's fleece.

**dairy:** convenience store

**dairyfood:** smooth, creamy, custard-like desert which comes in a pottle.  
Chocolate, banana, strawberry, caramel etc

**a deal:** a problem

**ding:** a small car accident (fender-bender)

**dodgy:** suspicious; a person with questionable motives

**dole:** unemployment benefit; state funded income support

**draughts:** checkers

**dreaded lurgy:** imaginary disease used as an excuse to get out of doing something

**dressng gown:** bathrobe

**dummy:** pacifier

**dunny:** toilet

**duvet:** quilt

**Eketahuna:** the archetypal small country city lacking amenities and which no one is expected to know anything about, similar to "Timbuktu". This town does exist.

**entree:** appetizer or hors d'oeuvre

**evils:** to give someone the evil eye

**fancy:** to find attractive, to have a romantic interest in someone

**fanny:** vagina, or girl's first name

**fizzy:** soda pop

**flannel:** wash cloth

**flash:** sensational

**flat:** apartment

**football:** rugby

**fortnight:** fourteen days, two weeks

**French letter:** condom

**frenchie:** condom

**fringe:** bangs

**full on:** intense

**get off the grass:** exclamation of disbelief; equivalent to "stop pulling my leg" and "no way"

**give way:** yield (traffic)

**going bush:** to drop out of society or become reclusive

**Good as Gold:** Everything's fine

**Good on ya, mate!:** congratulations

**guts for garters:** in big trouble

**Gumboots:** large rubber overshoes ranging from calf to knee height. These are usually black, although little children may wear colourful ones. Together with shorts and a black singlet, gumboots constitute the quintessential kiwi-joker or farmer's outfit.

**Gummies:** See Gumboots.

**Hard case:** witty person

**heaps:** general expression to mean a lot, as in "miss you heaps", or try hard; "give it heaps"

**high dudgeon:** feeling of deep disgust or irritability

**hokey pokey:** 'sea foam' candy covered in chocolate

**holiday:** vacation

**home and hosed:** safe, completed successfully

**hoon:** gang member, a rough person

**hooning:** playing about, verb form of hoon

**hooray:** goodbye

**hotdog:** corndog, (see American Hotdog)

**hottie:** hot water bottle

**ice block:** popsicle

**jam:** jelly

**jandal:** thongs, flip-flops, slippers

**Jeeze, Wayne!:** exclamation, said to someone regarded as acting or speaking foolishly

**jelly:** Jello

**jersey:** sweater

**joker:** man

**judder bar:** speed bump

**Kiwi:** New Zealander

**kiwi:** an endangered flightless bird native to New Zealand

**kiwifruit:** kiwi (formerly known as Chinese gooseberry)

**kia ora:** Maori for hello

**knackered:** Exhausted (from Knacker, an archaic profession whose practitioners destroyed old horses)

**Knickers:** underpants, bloomers, shorts, more generally, pants. "Don't get your knickers in a twist" = Don't get upset (familiar, but not rude. Origin "the

Basil Brush Show", a British kidult humor programme from the 1970s.

Similarly, "Don't get your tits in a tangle", origin unknown.

**kornies:** Kellogg's cornflakes

**kumara:** sweet potato/yam

**ladies/gentlemen a plate please:** bring a food dish that can be shared with others

**lemonade:** clear soda (7Up)

**lift:** elevator

**lolly:** candy

**lolly scramble::** a festive search for candies (lollies)

**loo:** bathroom

**lorry:** truck

**lounge:** living room

**main:** primary dish of a meal

**Maori:** indigenous people of New Zealand

**mate:** buddy, pal

**metal:** gravel used on country roads (e.g. *a metal road*)

**a mission:** A difficult undertaking

**mobile:** cell phone

**money for jam:** easy money

**motorway:** freeway

**mudguard:** fender

**nappy:** diaper

**netball:** game somewhat similar to basketball

**no worries:** not a problem

**off yer face:** completely drunk

**paddled:** to be ~: to loose or to suffer ill fate.

**pakeha:** non-Maori person

**panel beater:** auto body shop

**party pooper:** being negative

**pavlova:** (also pav) large meringue based dessert traditionally served at Christmas time. Has a soft moist centre, named after the famous ballet dancer and usually served with kiwifruit slices. Originally from NZ although, like many kiwi things, claimed by Australians.

**petrol:** gasoline

**pickle:** relish

**piece-of-piss:** easy

**pike out:** to give up when the going gets tough

**pikelet:** small pancake often served with jam and whipped cream

**piker:** one who gives up easily (see pike-out)

**pissed:** drunk, inebriated

**pissed-off:** angry

**piss-up:** social gathering with alcohol

**PMT (Pre Menstrual Tension):** PMS

**pom:** English person- slang

**power cut:** outage

**postal code:** zip code

**pottle:** small container

**pram:** baby carriage, stroller

**prang:** car dent

**pub:** bar

**pudding:** alternate word for 'dessert' i.e. breakfast, lunch, dinner, and pudding

**push bike:** bicycle

**quencher:** ice cream bar

**quite nice:** very good, exceptional (pronounced "quite nice")

**rack off:** go away (angry)

**randy:** horny, feeling sexual impulses

**ratbag:** scally-wag, somewhat annoying person

**rattle your dags:** hurry up, from the sound that sheep make when running, caused by the striking together of dried feces stuck to the fur near the tail

**redundant:** to be laid off, "workers were made redundant today"

**right as rain:** perfect

**ring:** phone/call

**rockmelon:** cantaloupe

**Rogernomics:** (*derogatory*) radical free enterprise economic policies introduced by Roger Douglas, a Labour Government Minister of Finance

**rooted:** to feel tired

**rough as guts:** unpolished (referring to a person)

**round the bend:** going crazy/busy

**rubber:** eraser

**rubbish:** trash/garbage  
**scone:** a small cake of shortened bread raised with baking powder or soda  
**scull:** drink beer rapidly  
**shandy:** drink made with lemonade and beer  
**Sheila:** woman (outdated expression)  
**She'll be right:** things will be fine  
**singlet:** undershirts, tank-top  
**skiting:** bragging  
**smoko:** break, rest period  
**snarky:** mixture of sarcastic and nasty  
**sneakers:** trainers  
**sook:** a moody person. "Don't worry about him, he's just a big sook".  
**spew:** to throw up  
**spotcha (later):** see you later  
**spot on:** exactly right  
**sprog:** a child, to give birth  
**sticking plaster:** band-aid  
**stirrer:** trouble-maker, agitator  
**strewth:** honestly, from "God's truth"  
**swede:** rutabaga  
**stropky:** bad tempered  
**stubby:** small bottle of beer  
**suk:** alleged variant spelling of sook.  
**supper:** late evening coffee/desserts  
**suss:** to figure out  
**ta:** Thanks  
**take away:** take out  
**take the piss:** to ridicule  
**tasty cheese:** sharp cheddar cheese  
**tea:** dinner - generic name for evening meal  
**tea towel:** dish rag  
**tiki tour:** roundabout way to get somewhere; scenic tour  
**tinned goods:** canned goods  
**trad:** rigidly traditional  
**tracksuit:** sweats  
**tramping:** hiking

**togs:** swimsuit

**tomato sauce:** catsup

**Toodle pip:** Good-bye (often slightly jocular, and "English")

**torch:** flashlight

**trolley:** shopping cart

**trundler:** shopping cart

**tyre:** tire

**unwaged:** unemployed

**Waikikamukau** Mythical town that is so remote it makes Eketahuna look like a metropolis. The essence of hickdom. (pron "Why kick a moo cow").

**wag:** skipping school

**Wally:** incompetent person, loser

**Wanker:** (derogatory, impolite) jerk, loser

**wardrobe:** clothes closet

**wellies:** short for 'wellingtons' another name for gumboots; rubber boots for walking in wet/muddy places

**wharfie:** longshoreman

**whinge:** complain

**Wicked:** cool

**wing:** fender

**wobbly (throw a wobbly):** become angry, have a fit

**WOF (Warrant of Fitness):** car inspection

**wonky:** crooked

**wop-wops:** out of the way location

**a bit of a worry:** a troubling event or person.

**wuckas (no wuckas):** no worries

**yonks:** forever, a long time ago

**your shout:** your turn to buy a round!

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**DISCOVERING NEW ZEALAND'S GEOGRAPHY USING *THE LORD OF THE RINGS*. TEACHING SUGGESTIONS**

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*It was not a picture of Frodo that Tolkien's readers taped to the walls of their dorm rooms, it was a map. A map of a place that never was.*

George R R Martin

When attempting to deal with the “geography” of a fantasy world like Middle-earth, as envisioned by J. R. R. Tolkien we are almost compelled to understand geography as the study of the physical features of the world as well as its biological and cultural characteristics. The aim of this work is to carry out an approach to New Zealand's geography using Tolkien's work, more concretely, Peter Jackson's movie trilogy. Our intention is to connect the book, the movies with the country in which they were filmed.

Our main reason for carrying out this study is to know better New Zealand's geography, because sometimes it is not easy to understand the beautifulness of a country when it is not closer to ours. The majestic beauty of New Zealand's adventure capital was an ideal setting to capture Tolkien's Middle Earth. In our text we will examine the green pastures and rolling hills of *Matamata, Waikato*, that were chosen to portray Hobbiton and The Shire. Another place to be studied will be *The Forest Lodge* an astounding place with views and scenery to leave us spellbound. In this area, it is possible to see the Mount Doom, to stroll through Orc country and to visit Ithilien Camp with beautiful waterfalls and beech forests. Another place that will be included is *Queenstown's Lake Wakatipu* that was used as the location for some scenes involving 'Lothlorien', home to the Lady of the Forest, Galadriel. At the same time we want to analyze *The Canterbury Plains* which stretch from the Pacific Ocean to the high peaks of the Southern Alps. Within the deep valleys hidden

near *Mount Sunday* the Rohirrim city of Edoras was constructed, as well as the Court of Meduseld home of King Theoden.

We will design teaching suggestions using these places. As we stated before, our intention is to show how is New Zealand and the beautiful places that you can find in it. Also, we want to explain how cultural demonstrations such as reading or cinema could help to know better a country.

### **1. The importance of Literature and Geography in Education**

Language and its use is the starting point of thought. We are searching for ways of teaching language and literature in an optimum manner. Because of this, we need a suitable framework to teach in a way that allows us to promote lifelong learning and critical thought.

The wealth of content inherent in stories/novels together with the thought processes of children/Young adults, who have already acquired a certain amount of conceptual knowledge by the time they begin school (Egan, 1986), will enable us to plan a methodological alternative for cross-curricular work. In this case we will use Geography to combine it with Literature in order to benefit students in their education.

Geography is essential to our education. Not just knowing how to read a map, but at least a basic understanding of where countries, states and continents are located on a map. The study of our world has many implications. It is multidisciplinary, we have to read maps, and understand what symbols mean. Students should have access to as much geography as humanly possible. The more children understand the world, the more curious they get about how the world works—especially its problems.

In this article, our intention is to extend the knowledge of New Zealand's geography using the Lord of The Rings as a pretext. At the same time we will be working with Literature and Geography, highlighting the aforementioned cross-curricular work. We have to bear in mind that in the creation process of The Lord the Rings, Tolkien gave a great importance to maps and Geography that is the reason that links both disciplines and supports this work.

### **2. The Lord of the Rings and its relation to Geography**

In other works (Encabo and Jerez, 2008) we have made an approach to the maps and its relationship to British Young Adult Literature. The reader can find in that article a hypothesis on Aragon and Frodo's journey.

Associating Middle-earth with our world was very important to Tolkien. He often indicates that Middle-earth most definitely refers to lands of this world. He says that *The Lord of The Rings* take place in the “north-west of “Middle-earth” equivalent to the coastlands of Europe and the north shores of the Mediterranean. He states that if we place Hobbiton and Rivendell at the latitude of Oxford, then Minas Tirith, some six hundred miles south in Gondor, would be at approximately the same latitude as Florence, Italy.

It was not only in the book where Tolkien mentioned Geography referred to Middle Earth the author noted in private letters (Carpenter, 1995) that the geographies of Middle Earth do not match, and he did not consciously make them match when he was writing:

"As for the shape of the world of the Third Age, I am afraid that was devised 'dramatically' rather than geologically, or paleontologically."

"...if it were 'history', it would be difficult to fit the lands and events (or 'cultures') into such evidence as we possess, archaeological or geological, concerning the nearer or remoter part of what is now called Europe; though the Shire, for instance, is expressly stated to have been in this region."

He did confirm, however, that the Shire, the land of his Hobbit heroes, was based on England:

"The Shire' is based on rural England and not any other country in the world..."

In the Prologue to *The Lord of the Rings*, Tolkien writes: "Those days, the Third Age of Middle-earth, are now long past, and the shape of all lands has been changed..."

As we can see it is very important to understand the whole story to use the maps and to make a reference to Geography (in this case to Europe). This situation allows us to make an attempt to use the story (using both formats: written and visual -films-) to make an approach to New Zealand's Geography. As we know this country was the place in which the Peter Jackson's trilogy was filmed.

### **3. New Zealand as scenario for the films**

The director of the trilogy, Peter Jackson, was born in Pukerua Bay, New Zealand, a small seaside town not far from the country's capital city, Wellington. Jackson insisted on shooting the entire trilogy in his native New Zealand, to take advantage of the country's spectacular scenery. Finally, *The Lord of the Rings* shoot kept an international cast on location in New Zealand for a year and a half. The New Zealand film industry has grown considerably since Peter Jackson began making movies in his parents' back yard.

In this section, we want to mention all the places used in New Zealand to film the trilogy, below the information we can find the country map in which we can locate the places mentioned.

Hinuera Valley This is where the Hobbiton set was created. It is a spectacular, wide, low valley through which Waikato River flowed, until volcanic eruptions millions of years ago caused it to change course. It is located near Matamata, a small town on North Island about 200km South-east of Auckland, just inland from the Bay of Plenty.

The Taupo Region Mordor was created in Tongariro National Park. All scenes involving the Dark Lord Sauron were filmed in the Taupo region. Lying at the centre of the North Island, Taupo is about 370km from Wellington, at the southernmost tip of the Island, and 280km from Auckland to the north-west.

Upper Hutt Upper Hutt provided the backdrop to Rivendell, the house of Elrond and the home of Arwen where the Council considered what to do with the Ring. It is an attractive town at the top of the Hutt Valley, with peaceful riversides and bush. It is a thirty minutes drive from Wellington on North Island.

Lower Hutt All scenes involving Minas Tirih, Isengard, Minas Morgul and Helm's deep where shot in Lower Hutt. The climactic battle of the Two Towers was also shot here. Is 15 km north-east of Wellington.

Wellington It was there that the studio scenes where recorded, including some of the Fangorn forest and Helm's deep interiors. Bree, the shire, Moria and Weathertop all benefited from post-production work done in Wellington. The

city was also used for a fair amount of location filming. Mount Victoria, on the outskirts of the city, is one of the city's locations that appears in the movies.

Canterbury Canterbury was the location for Edoras, the home of Théoden and the fortress-city where the riders of Rohan had their base. The vast Canterbury plain, which stretches from the coast in the east to the Southern Alps in the west, is home to Christchurch, the country's third largest city.

Takaka Takaka Hill, in the very North of South Island, became Chetwood forest, which featured early in *The fellowship of the ring*, as the hobbits and strider fled Bree with the Black Riders in hot pursuit, Takaka which lies towards the most northerly tip of the South Island, is a couple of hours drive from Nelson.

Queenstown On the shores of Lake Wakatipu, surrounded by mountains, Queenstown was used to create Lothlórien, home to Galadriel, Lady of the wood. Arwen's most dramatic scene –when Frodo on her horse, she was confronted by the Black Riders at the ford of Bruinen in *The Fellowship of the ring*- was filmed in nearby Arrow town. Queenstown is in the South-west of South Island, about 480km from Christchurch.

Twizel The spectacular opening scenes of the *Two Towers* were shot just outside Twizel, a mountain town in the Aotaki National Park. Nearby Ohau station became the plains of Rohan, where Aragorn, Legolas and Gimli pursue the orcs and the Rohan villages were also situated here before they were destroyed by Saruman's armies. Twizel is a comfortable four-hour drive from Christchurch, or three hours if you are coming north from Queenstown.

Milford Sound Numerous areas around Milford Sound, also in the Fjorland National Park, became Amon Hen, Nen Hithoel and Fangorn Forest. Milford sound is on the western edge of South Island, Approximately 285km from Queenstown and 765km from Christchurch.



Map taken from <http://www.backpack-newzealand.com/mapofnewzealand.html>  
 (Last visit 20/07/2009)

#### 4. Teaching Suggestions

In this section, teachers, librarians and educators will find an appropriate resource for their teaching practices.

##### First suggestion

Objective(s) and Key Questions What do we know about New Zealand?

Teaching / Learning Activities Brainstorm – list three facts then share with class. Use images – what do we know and what can we learn from them? Link to how we know these things – sources? If you were planning a trip to New Zealand, what would people want to know?

Resources Photographs / images Short video clips / Audio clips

Key Skills Creative thinking Reasoning Working with others

Success Criteria Self-directed learning List of focus questions/ objective for study over the next few lessons

### **Second suggestion**

Objective(s) and Key Questions Where is New Zealand and what are its key Geographical features?

Teaching / Learning Activities Recall – what are we investigating and what do we need to know? Conundrums and oceans, mountains, volcanoes and cities in New Zealand?

Locate these features on a map of New Zealand – using the whiteboard/ Atlas'. Timed using countdown clock

Individual work – locate and plot features on maps (physical and human), then write a report (three hundred word) to explain how these are connected

Resources Atlas' / maps Blank outline maps New Zealand Textbooks / relevant websites

Key Skills Problem solving improved learning and performance. Reasoning enquiry

Success Criteria Improved recognition of place and linkage of physical and human features in decisions related to human activity.

### **Third suggestion**

Objective(s) and Key Questions How to link the story to New Zealand's Geography?

Teaching / Learning Activities Questions, for instance, where was Hobbiton located? Where was Edoras situated? Which place was filmed on the shores of Lake Wakatipu?

Locate these answers on a map of New Zealand – using the whiteboard/ Atlas'. Timed using countdown clock

Resources Atlas' / maps Blank outline maps New Zealand Textbooks / relevant websites

Key Skills Problem solving improved learning and performance

Success Criteria Improved recognition of place and linkage of physical and human features in decisions related to human activity.

### **5. Concluding remarks**

In this section we are going to make a summary of some aspects that we have found in the text. We have taken a close look at New Zealand's Geography using as pretext The Lord of The Rings –concretely the films-. Our intention has been to use at the same time two areas such as Literature and Geography are. We have been looking for a link to New Zealand in order to know better this beautiful country. By enumerating the place we have learned a little bit more about New Zealand, discovering the places that served as reference to film the movies. It is amazing how a place can transform itself into an imaginary world that comes from another imaginary world.

We conclude this contribution with the main ideas underlined in this text:

- We have to bear in mind that The Lord of the Rings is a novel which has been translated into at least thirty eight other languages. This number shows us the importance of this book in the History of Literature.
- We can consider Tolkien as a great humanist because he tries to bring together different concepts from different disciplines, among them we can find Geography and Literature (Jerez y Encabo, 2009).
- We have to reflect on the ideas of knowing better the geography of country using resources such as Cinema or Literature. In our case we have combined both to discover New Zealand's Geography.
- We have mentioned at least ten places in New Zealand that were used to film the movies. This number denotes the huge possibilities of the book. To reflect the story they director of the trilogy needed a whole country.
- Sometimes globalization makes that we lose the motivation to learn about our world, specially, about Geography. Because of this, it is relevant to highlight this discipline and to put emphasis in cross-curricular work.
- We think that the humanistic model using all disciplines can help educators, teachers and librarians to educate in a better way new generations, explaining them what are the relations between Geography and Literature or History and Geography and so on.

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## **FEMINISM (S): REFLECTIONS FROM SPAIN AND NEW ZEALAND**

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*It is not those differences between us that are separating us. It is rather our refusal to recognize those differences, and to examine the distortions which result from our misnaming them and their effects upon human behaviour and expectation. (Lorde, 2000)*

### **Introduction**

Feminist movements, around the globe, emerged in the struggle for women's liberation and represented women's ways of dismantling the patriarchal societies they were living in. In being so, the term *feminism* has a myriad of definitions that were socially and culturally based throughout history. Researchers in the field of feminism agree that, currently, the various currents of feminisms contribute to the advancement of democracy and societal changes globally. (Burrieza, 2007, Bloom 1998, and others)

Women's movements in Spain and New Zealand have played an important role in the construction of a more just society in these countries. This article first begins with a discussion of women's struggle<sup>38</sup> in Spain and New Zealand and looks at how this has contributed to the definition of the term *feminism*. Looking at women's struggle from a historical perspective is key to positioning Spanish and New Zealand women along the continuum of democracy advancement in these settings. Secondly, I briefly point out the contributions of Spanish and New Zealand's feminism to what has become known as *world feminisms*. The article finishes with reflections about women's struggle and feminism (s) in Spain and New Zealand and recommends future

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<sup>38</sup> <sup>38</sup> In this paper, women's struggle will be understood as any form of women organization emerged to fight patriarchy and demand the rights of women.

research in the field that might contribute to the advancement of women – and therefore democracy – around the world.

### **Feminism (s) in the 20<sup>th</sup> Century: Views from Spain and New Zealand**

As stated earlier, the term feminism – being socially and culturally based - has multiple definitions. As a term, it has been recognized to identify women politically. The term - as such - questions the patriarchal and misogynist structures of power no matter how variously. It also breaks the silence of male privilege by *denormalizing* it. Because power and oppression are never static, but rather dynamic, feminisms are always changing to address these historical and newly formed system; thus the term feminism is always plural and always has been. In the case of Spain and New Zealand this is not different.

In the following section, I look at women's struggle for liberation in Spain from a historical perspective and highlight how women – in their fight for liberation – have constructed their definition of feminism. It is important to make it clear that, since this is a short paper, these definitions might not represent all women and the struggle they have undergone to fight patriarchy but needless to say, I highly believe that all voices and histories of struggle should be accounted for and therefore will leave this for a future research study.

### **The Case of Spain**

As Clara Campoamor pointed out in Madrid in May 1936:

Ni los más acérrimos enemigos de la mujer, que por serlo son los míos, han podido arrebatarme el regusto paladeado de un logro que hace catorce años, cuando empecé a luchar por la dignificación de mi sexo, se me antojaba utopía pura en mí tiempo y en mi generación.

Debates about feminist thoughts have started in Spain at the end of the XIX century when Concepción Arenal – a woman ahead of its time – raised her voice to question women's status in Spain. At the beginning of the 20<sup>th</sup> century, in order to have a high status in society women needed to keep house and raise children. Surprisingly, women who were part of the labor force, at

that time, belonged to the lower social classes (Gurich, 2003). Concepción Arenal and other Spanish women such as Carmen de Burgos, Emilia Bazán, and Margarita Nelken significantly contributed to feminist debates that emerged in the country before the Civil War in 1936. The debate about feminism in Spain, differently from other countries, was constructed “*generalmente de forma individual y aislada, con un impacto legal modesto y con unas repercusiones sociales casi siempre limitadas*” (Cibreiro, 2007, p. 33).

Feminist ideology – which was emerging around the world at this time – did not become consolidated in Spain at the beginning of the 20<sup>th</sup> century due to a myriad of reasons. Scanlon (1976) explained that “*el retraso en la industrialización, la difícil implantación de las doctrinas liberales en España, la influencia del conservadurismo católico, las tensiones políticas y sociales... consiguieron que el feminismo español no gozase de un carácter libre e independiente*” (p. 16).

One of the first women’s organization founded at the beginning 20<sup>th</sup> century was *La Junta de Damas de la Unión Ibero-Americana de Madrid*. Like many other organizations which emerged around the world at this time, *La Junta de Damas de la Unión Ibero-Americana de Madrid* had social issues – such as health, education and etc. – as its primary concerns.

In 1907, Spanish women founded *La Agrupación Femenina Socialista* in Madrid to question the status of women and also to criticize women’s organizations that emerged to give women voice to only work with issues that concerned their husbands – that is, to only serve male interests. The *Agrupación Femenina Socialista* did not last long but it gave a significant contribution to the struggle of Spanish women against patriarchy in that it questioned women organizations that in reality did not demand authentic rights for women.

Six years later, in 1913, *El Ateneo de Madrid* organized a series of debates about feminism and the feminist thought. The magazine *El Pensamiento Femenino* was founded after these debates. The editorial members of the *El Pensamiento Femenino* magazine defined feminism “*como un movimiento humanitario y caritativo*”. *El Pensamiento Femenino* circulated in Spain until 1917 when the most important feminist organization –at that time – was officially founded. The *Asociación Nacional de Mujeres Españolas* (ANME)

as it became officially known was formed by one of the recognized Spanish feminist: Clara Campoamor. ADD

Clara Campoamor greatly contributed to advancement of women struggle and suffrage in Spain. Spanish women gained the right to vote “*con la aprobación del Artículo 36 de la Constitución de la II República, en 1931. Tuvo lugar esa aprobación el día 1 de octubre del mismo año, gracias al tesón y empeño de una Diputada feminista del partido radical: Clara Campoamor*” (Burrieza, 2007, p. 145).

Five years after the *Artículo 36 de la Constitución de la II República* was approved, the military coup of 1936 denied Spanish citizens - women and men - the right to vote. During the dictatorship regime, understandably so, women had very few changes to unite and fight against patriarchy.

Most of the women’s voices raised in the 1960s was to question and pressure the dictatorship regime (Heras, 2006). Women’s movements during this political momentum did not hold the feminist flag because Spanish women saw as their number one priority the weakening of the military and reestablishment of democracy in the country.

This situation only came to an end with General Franco’s death in 1975 when women were called to participate side by side with men in the restoration of a new democracy in the country. In 1975, a myriad of women’s movements – holding feminist flags - could be seen in the country. The societal changes experienced by Spanish women in the 1970s did not recognize them as “equals” at all levels. According to Burrieza (2007), the Constitution of 1978 recognized equal rights to women and men but:

las actuales democracias constitucionales se configuran de forma pluridimensional (incluyendo junto a la democracia formal la democracia material, con principios y derechos que condicionan la igualdad ante la ley) seguirán siendo incompletas porque las mujeres no han conseguido ser plenos sujetos de derecho. Por ello el ámbito doméstico, excluido del pacto constitucional, debe ser incluido en el espacio jurídico político (p.159).

Complementing Burrieza's views, Spanish feminist theories and historians - such as Anabel González, Amalia Lopes, Ana Mendoza and others (1980) argue that feminism in Spain is "*reciente y es escaso, y esto podría explicarse quizá por su determinante, que es puramente económica*" (p. 216). They also add that:

Que si muy importante es para la mujer conseguir una amplia libertad de trabajo, no menos importante es para ella conseguir un justo reconocimiento de su personalidad jurídica, pues sin esto la independencia económica, único ideal en el fondo feminismo español – dejemos a un lado los gritos histéricos de algunas mujeres que por feminismo entienden tan sólo separación del hombre – no puede existir (p. 216).

With the end of the dictatorship regime, Spain was marked with a visible growth in its economy what made agrarian populations move into larger cities forcing women to also participate in the labor force. This participation in the workforce, as mentioned earlier, was mainly due to economical reasons and not a product of women's demands gained by the raising of their feminist consciousness. As Larumbe (2004) stated "*a comienzos de los años sesenta, el régimen, en plena oleada desarrollista y modernizadora, consciente de la necesidad de incrementar la población laboral encontró en la fuerza de trabajo femenina la solución más barata para este fin*" (p. 28).

As a result of this, Spanish women –although influenced by US and British feminisms – have constructed their definition of feminism based on the social, cultural, and economic contexts they, historically, have been placed in. But according to Larumbe (2004) in the 1970s "*el esfuerzo de las feministas españolas, no obstante, tuvo que ser superior al de sus homólogas extranjeras, habida cuenta del atraso que las mujeres padecían en todos los campos, producto de la dictadura franquista*" (p. 27).

The restoration of democracy in Spain enabled women to participate in various movements that questioned the role of women in society. Economical reasons forced women to expose themselves and this had positive consequences to the advancement of gender issues in the country. Spanish women became more aware of the chains of oppression women underwent not

only during the dictatorship regime but also chains that had been around for centuries.

The 1970s was also marked with the intensification of mass communication, especially television broadcasts that perpetuate women as sexual-objects thus making women deal with “*la problemática de la condición femenina, preocupación que había seguido viva en los desvelos y el trabajo de algunas mujeres durante los años de la posguerra*” (Larumbe, 2004, p. 26).

In the decade of the 1980s, Spanish women saw the foundation of important organizations and the approval of laws that, for instance, legalized the abortion. In 1983, for instance, the *Instituto de la Mujer* was founded institutionalizing feminism in Spain and 1985 abortion was abortion *depenalized*. Some Spanish women opposed the institutionalization of feminism – and the depenalization of abortion – and decided to fight gender oppression from different fronts. What happened in Spain, perhaps, explains the *no unitary* character of women’s movements and therefore the numerous definition of the term feminism in this decade.

The beginning of the 1990s was marked with political and ideological changes around the world: the fall of the Berlin wall, the end of communism and so forth. In the 1990s, public and private organizations that prioritized women’s issues were founded and women’s studies institutes emerged to theorize and produce knowledge about gender in Spain. With the *Jornadas de Santiago de Compostela*, this decade was, once again, marked by the fragmentation of feminism in Spain in that Spanish women separated to act in different fronts, thus *deunifying* even more the feminist movement in Spain (if it was unified at all).

Once again, Spanish women began – in this decade – to adopt different fronts to fight male oppression what has greatly contributed to the institutionalization of a myriad of women’s movement in the country. These events – in addition – have played an important role in the construction of different meanings for the term feminism among feminists.

Women’s struggle for liberation follows and changes a country’s history. It would not be possible to look at women’s struggles, suffrages, movements, and so on without looking at the settings these changes occur as we have seen with Spain. The unification or the fragmentation of feminist movements worldwide cannot be the premise to understand the emergence and the falling of feminism. The lesson we, historians, researchers, theorists, and so forth,

might learn from Spanish feminism is that history and society play a significant role in defining us as women and therefore the way we act in the world.

It is important to notice, however, that there are countries where women walk slowly towards liberation while in others the course of history gives them the push they need. There is a need for Spanish women to continue the struggle in their search for liberation –at all levels- because this (among other things) is interwoven with the consolidation of a true democracy in Spain.

In the next section, I look at women's struggle for liberation in New Zealand from a historical perspective and highlight how this struggle has contributed to New Zealanders define the term feminism.

#### **The Case of New Zealand**

As it was recorded at Kapiti Women's Centre in its June 2005 Newsletter:

I left thinking that while young women today are thankful for the efforts earlier feminists have made and benefits won . . . we will not be "owned" by you. Your version of feminism may not be ours. Societies evolve; feminism must be allowed to evolve with it.

The statement given by a participant of the 2005 Wellington Convention beautifully highlights the idea that the term *feminism* cannot be understood without a historical perspective that ties women's struggle to the cultural, social, religious, economical, and so on momentum.

Unlike Spanish women, New Zealand women gained the right to vote still in the XIX century - in 1893 - when they were inspired by British feminists and the equal-rights arguments of John Stuart Mill. Unlike Spain, men played a significant role in supporting women's suffrage in New Zealand. The right to vote – unfortunately - did not give New Zealand women the right to stand for Parliament. Women were only allowed to stand for Parliament until 1919 and the first woman's election did not occur until 1933, forty years after women's suffrage.

Years after women stood for Parliament, the WWII broke and the scenario changed worldwide. It was during the WWII, in 1941, that the New Zealand federal government approved women to join the armed forces; however, most of the jobs performed by them were linked to traditionally feminine roles such as nursing, typing, cooking, and so forth. The situation was not different from the one experienced by women during the WWI when they had to perform the same female-linked jobs.

Needless to say, the participation in the armed forces did not free women from stereotypes in the workforce and therefore did not give them the opportunity to be recognized as full citizens. During this scenario of war the *New Zealand Women's War Service Auxiliary* was founded, with the approval of the government, to represent all women in service of war. Unfortunately, due to societal stereotypes, few women gained official status in the armed forces during the WWII.

The scenario of World War II brought New Zealand women significant chances to participate in the labor market since the demand for workforce increased drastically. This scenario of rising cost of living have brought women out of the houses –with their blessing of their husbands – to help in the economic reconstruction of New Zealand. Women replaced men during wartime so that industries could expand and extend their contribution to wartime production.

With this new historical momentum, various women's organizations emerged to pressure for equal pay and equal work. The social, political, and economical scenario required women to organize not to be accepted in the workforce but to be treated as equals in the productive sphere. Along these lines, Chapman (1981) stated that "New Zealanders themselves had changed because of the war and the opportunities opened up by economic and social security" (p.354). Women's demands were then different from the ones they had during the suffrage period and during their demand to stand for Parliament. This WWII scenario was also emphasized by Keynesian economic principles which linked employment with expenditure and women were the target consumers of this new economic order.

In addition to demanding equal payment, New Zealand women united to discuss issues such as human rights, freedom of speech, peace, and etc., issues that – needless to say – were so needed in a wartime context. New Zealand women's participation in the workforce did not liberate them from

patriarchy or freed them from stereotypes. The wartime economical situation in New Zealand called for a change in the workforce conjuncture (as it happened in Spain after Franco's death) but this did not change the situation of women in the private and public sphere. It did, though, give them the chance to unite and organize their discussions around the role of women in society.

The postwar scenario changed women's lives significantly in that they were invited to leave their jobs vacancies for men. This did not last long since the government planned a full reconstruction of the country and included women, again, in the workforce. Yet, women's wages were lower than that of men.

During the 1950s, scattered women organizations were seen in New Zealand which was, perhaps, due to the reconstruction of the country women were engaged in and also due to the postwar scenario that somewhat disarticulated women's movements worldwide. This decade is also seen by researchers in the field as the decade of domesticity and few movements emerged to demand equal pay for women.

The second wave feminism – emerged in the 1960s – in New Zealand had as its primary concern to question male dominance and change societal structures that kept women oppressed. Although most women – at this historical momentum – believed that women shared a common oppression this belief was in no way unitary (Devere & Scott, 2003 and Coney 1993).

Devere & Scott (2003) pointed out that women's movements and organizations were somewhat divided in the 1970s what generated New Zealand women's to construct different fronts to demand equal rights. Also, Dann (1991) noted that New Zealand women in the 1970s were "dissatisfied with male domination in the protest movement [of the 1960s] as well as in wider society, but still influenced by the radicalism and militancy of the movement, women began meeting in small groups to form what became known as the women's liberation movement" (p.2).

This has not occurred in Spain since at that time the country was ruled by a dictatorship regime that watered down the civil rights of women and men. Also, some feminist researchers seem to agree that in the 1970s, New Zealand saw a burgeoning of women's movement activity (Duncan, 2004, Devere & Scott 2003, and others).

Despite being divided in their demands for equal rights, New Zealand women shared equal views of feminisms in the 1970s and in the beginning of the 1980s. As Awekotuku (1984) described, women engaged in feminist struggles believed that feminism meant “working as much as one can to end the oppression of women; to break out dependence on men, and to subvert, challenge, and ultimately destroy those bastions of male power that enslave us” (p. 120).

This unitary vision of the term feminism – although the groups were formed by women of different social, cultural, political, economical, and so forth backgrounds - contributed to New Zealand women organize themselves and construct unconventional forms of protest against patriarchy.

It is important to note that in the 1970s, feminist thoughts of women raising their voices against all forms of oppression – especially the oppression of men – were vividly present around the globe. In the United States, for instance, the second wave of feminist movements was active and strong in this decade what consequently has influenced women worldwide. The time to say goodbye to bras and all stereotypes women were facing greatly influence New Zealanders’ decision of using unconventional forms to protest against patriarch, as mentioned above.

Women’s movements in New Zealand at the end of the 1980s and the beginning of the 1990s, on the other hand, became institutionalized and somewhat depoliticized in that they became more moderate and adepts of more conventional forms of protests. In comparison to the decade of the 1970s –when the feminist movement was flourishing - women’s movements in the 1990s paled in numbers and visibility Surely, women’s organizations were present in the country in this decade but most of them became trapped in their own devising in that “once a social movement organization has gained regular access to political decision-makers, it is considered an ‘insider’ group or a lobby group rather than a true social movement organization” (Burstein, 1995, p.291).

This trend of institutionalizing and depoliticizing women’s movements (as well as other grassroots organizations) was highly strong at the beginning of the 1990’s when the neoliberal system was adopted by governments worldwide. This system, among other things, gave women the impression that all problems were solved and there was no longer the need for women activism and the use of unconventional forms of actions (Bagguley, 2002). Such a trend

was also present in Spain what caused grassroots movements to fragmentize and become individualized and thus fight in different fronts. This fragmentation – occurred in New Zealand as well as Spain – has caused the word feminism to be defined in myriad of ways depending on the front women were engaged to protest against oppression. This, on the hand, has not blocked women from protesting and creating their forms of struggles against patriarchy. Historical contexts have played an important role in strengthening or weakening women’s movements and struggles and also have enriched women’s fight for liberation.

In the next section, I address the importance of understanding new forms of women’s struggles and how these have enriched our understanding of gender issues worldwide. I also argue that this understanding contributes to what became known as *world feminisms*.

#### **Spanish and New Zealand *Feminism(s)*: Advancing the world**

Different forms of feminisms are constructed with women’s sharing experiences and relating such experiences to the society they live in. The need to understand that women’s knowledge is never unified is the primary concern of feminism (s).

By working collectively, women share and compare their lives. In doing so, they are building new forms of knowledge that will have a great impact on “the profoundly social and political nature of who we are” (Weiler, 1991, p. 467). Weiler (1991) also argues that, there is “not a universal and common women’s essence, but, rather, deep divisions in what different women have experienced, and in the kinds of knowledge they discover when they explain their own experience” (p. 469).

Engaging in constructing new forms of feminism (s) is not neutral. It opens doors for women to engage in dialogue about their lives and society, and therefore, it is political in nature since this reading of the world questions relations of power present in personal and societal relations. By being a political act, it provides women with the opportunity to engage in a reflexive process that might contribute to the de-construction of biased engendered relations in society.

According to Norman Denzin (1989), “every life is a moral, political, medical, technical, and economic production” (p. 29). Thus human beings’ lives are part of their histories and constructed in their relations with others in

society. In other words, human beings are subjects of the world and therefore should act to construct and de-construct forms of knowledge.

Women's struggles against patriarchy are seen around the world constantly. It is important to note that although these struggles emerge in different social, cultural, economical, and so forth contexts creating new forms of feminism (s), they seemed to be connected in that women's constructed forms of knowledge cross borders and enrich other ways of thinking. There seems to be a trend in which women around the world – without losing their identities – exchange experiences without interfering in other worlds.

The dialogue women engage with other women about their lives, about the person they are and want to be is highly significant to the struggle they endure. It is only through this process that women construct new forms of knowledge. It is in the process of sharing experiences that women read their worlds. It is reading their worlds that they realize it needs to be changed. Reflecting and exchanging experiences about their lives might help women in their search for liberation if they use this reflection as a standpoint for personal and societal change. As Bloom (1998) so beautifully stated “the purpose of using gender as the primary analytic category is to account for and overturn patriarchal domination in order to create social change” (p. 139).

Thus, the feminism (s) constructed by Spanish and New Zealand women have given its/their contribution to the enrichment of *world feminisms* and also have contributed to the understanding of women's struggles and gender issues worldwide.

The economic systems that rule the majority of countries around the globe have manipulated people for years and in this process, such systems have created alienated human beings that believe that these systems were created to strengthen democracy and provide them with a pleasant way of life. World feminisms can be a good form of creating a united front against patriarchy and other governmental systems that keep women oppressed. World feminism, in addition, might give women the opportunity to desmasquerade the multiple faces of oppression that block societies do walk towards an authentic form of democracy.

### **Final Remarks**

In conclusion, there is hope that women's activism and new form of feminism (s) might help advance democracy not only in Spain and New

Zealand but also in other countries where women are trying to cut down the chains of oppression.

Addressing gender issues through the construction of new forms of feminism(s) and throughout and account of women's lives elucidate that it is through an understanding of self and society that transformation occurs. The personal is political and vice-versa. Women are subjects of the world and therefore should act to construct and de-construct forms of knowledge.

Undoubtedly, new forms of feminisms per se will certainly not solve all the problems of humanity –as they have not solved the problems of Spain and New Zealand - but they will highly contribute to the advancement of society and bring up issues that for years have been kept aside.

It is necessary for women to take charge of their own lives and acknowledge their oppression. It is only recognizing their oppression that women will understand that economic systems and male-dominated societies can cause un-repairable problems to their lives. But this process of recognizing their oppression takes time and perhaps years of struggle.

Unmasking forms of oppression so that women can perceive patriarchal structures of power that comes with it will give them the opportunity not only to rethink about their lives but also to redefine their course of life to attend to their needs and the needs of future generations.

Engaging in research studies that give voice to women and account for their lives as standpoints might be helpful for feminist theories and theorists to contribute to the advancement of democracy around the world.

Furthermore, these studies might enable researchers to identify new forms of feminisms that emerged in a certain historical momentum to question patriarchal and oppressive ideologies that do not create an authentic form of democracy. In being so, new forms of feminisms can help women and men to rethink the world in that they:

strive to create wherever possible the conditions for dialogue and the practice of speaking with and to rather than speaking for others. If the dangers of speaking for others results from the possibility of misrepresentation, expanding one's own authority and privilege, and a generally imperialist speaking ritual, then speaking with and to can lessen these dangers (Alcoff, 1991, p. 23).

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## **APROXIMACIÓN A LA HISTORIA Y CULTURA DE LA SOCIEDAD MAORÍ**

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### **1.- Primeros asentamientos polinesios en Nueva Zelanda**

Los antepasados de los maories eran gentes polinesias oriundas del sureste de Asia. Algunos historiadores identifican a los primeros pobladores polinesios de Nueva Zelanda como emigrantes procedentes de lo que hoy es China que, pasando por Taiwán, hacían el largo trayecto a lo largo y ancho del Pacífico Sur hacia Aotearoa, "la tierra de la larga nube blanca" (Nueva Zelanda). La fecha exacta del primer asentamiento polinesio en las islas de Nueva Zelanda resulta desconocida. Los primeros polinesios se establecieron sobretodo alrededor de la costa, especialmente en la costa este, que resultaba más acogedora y climatológicamente más templada. Estos pobladores introdujeron algunos animales como el perro y la pequeña rata polinesia. En esta época Nueva Zelanda era el hogar de muchas especies de aves no voladoras que formaban una parte importante de la dieta alimenticia de los pobladores.

La cultura de los maories se asemejaba más bien a la de la Edad de Piedra hasta la llegada de los europeos y la introducción del metal. A pesar de ello, se encontraba, dentro de lo que cabe, bastante desarrollada. Los materiales y útiles a disposición de los maories antes de que tuviesen acceso al metal eran principalmente huesos de aves, de ballenas, de perros, dientes de marfil, huesos humanos, y también trabajaban la piedra. Se han descubierto grandes recursos de piedra hacia el interior de Nueva Zelanda.

### **2.- La primera emigración según la tradición Maorí**

La tradición maorí asegura que sus antepasados vivían antes en un país llamado Hawaiki. Un famoso jefe llamado Kupe fue el primero que emprendió la travesía a Nueva Zelanda y quedó tan encantado del clima y de los alimentos del país que, al regresar a su patria, organizó una nueva

expedición compuesta de siete canoas en las cuales embarcó cien guerreros, sacerdotes, ídolos de piedra y plantas y animales de la tierra nativa. En cuanto a la fecha de aquella primera emigración, puede decirse que en los primeros años del siglo XX los maoríes aseguraban que desde su llegada a Nueva Zelanda habían transcurrido dieciocho generaciones, es decir, unos seis siglos, pudiéndose, por tanto, calcular que la expedición de Kupe debió tener lugar en los comienzos del siglo XIV.

### **3.- La vida de los Maoríes del pasado**

Originariamente, el cultivo de la tierra era completamente rudimentario, constituyendo la base de la alimentación algunas clases de raíces, las ratas, los pájaros, los peces y los mariscos, desconociéndose por completo la cría del ganado. Ya se ha mencionado que los maoríes no conocían los metales, por lo que construían las armas y las herramientas a base de piedra y madera. Hacían las canoas de troncos de árboles y cubrían el conjunto de las piraguas con los más caprichosos dibujos.

Los vestidos de los maoríes consistían en una larga esterilla de lino que subía hasta el cuello. El cabello lo recogían en un moño, que adornaban con plumas y conchas, pero las mujeres lo dejaban caer sobre los hombros. Se tatuaban el rostro con gran maestría, formando arabescos terminados en espirales simétricas, que adornaban toda la cara.

Las casas de los maoríes presentaban un marcado carácter polinesio, pero las paredes estaban construidas por tablones, con una pequeña puerta y una estrecha ventana en la fachada. El techo lo constituían ramas de árboles, tapándose los huecos con juncos y hierba; el interior de las casas se adornaba con dibujos y figuras talladas sobre la madera, donde los maoríes tenían –y tienen– una habilidad especial. En esta sociedad la tierra era común y la apropiación por los particulares estaba prohibida.

Entre los maoríes la condición de la mujer era muy elevada, pues no sólo participaba en los asuntos públicos, sino hasta en los consejos de guerra y en las batallas. Los esposos comían juntos y los hijos les debían a los dos el mismo respeto y obediencia. Al igual que otros pueblos salvajes y bárbaros, los maoríes creían que las mujeres viejas estaban dotadas del don de profecía. Había sacerdotisas a las que se les atribuían las virtudes más maravillosas y extraordinarias. Los maoríes eran polígamos, pero bajo la influencia de las

doctrinas cristianas han abandonado paulatinamente tal costumbre, imponiéndose cada día más la monogamia.

La constitución política de los maories era democrática y cada tribu tenía su jefe autónomo, independiente de cualquier otro poder. La guerra de tribu a tribu era la ocupación favorita de los maories, distinguiéndose los combates por su carácter feroz y sanguinario y por finalizar casi siempre por las más horrendas escenas de canibalismo, cuya finalidad no era, como en otros pueblos, absorber el espíritu del muerto, sino que, al comerse el corazón del enemigo, se creía asimilarse su valor y buenas cualidades, por cuyo motivo la suprema felicidad del maorí consistía en poder dar muerte al jefe rival, señalado por su valor y valentía.

#### **4.- La Religión**

La religión de los maories presenta ciertas semejanzas con la mitología de la antigua Grecia. Se conocían familias de dioses y de gigantes, y los árboles, peces, pájaros y, en general, todos los seres y elementos de la naturaleza, estaban animados por un espíritu. Los maories poseen algunos mitos llenos de poesía. Dicen, por ejemplo, que en los primeros tiempos, el cielo y la tierra vivían unidos, siendo tan intenso el dolor que sintieron al tener que separarse, que todavía hoy, y a pesar de los siglos transcurridos, el cielo derrama lágrimas (lluvia) y la tierra envía a lo alto sus suspiros en forma de neblinas. Los maories creen en la vida futura, que sitúan en Hawaiki, su lugar de origen. No obstante, esta vida no es eterna, pues el espíritu, decayendo poco a poco, se convierte en un gusano y finalmente muere. La brujería y el mal de ojo eran creencias generales entre los maories, pero, al igual que otras prácticas supersticiosas, desaparecen a medida que avanza la predicación de las doctrinas cristianas.

Los sacerdotes se distinguían por sus hermosos tatuajes y por el largo bastón que llevaban en las manos. Los *ariki* ocupaban el primer lugar en la escala social y, aunque personalmente no participaban directamente en la guerra, encargaban el mando de las tropas a un jefe de su sangre. Los *ariki* eran los únicos que conocían las canciones sagradas, y era tal el respeto que inspiraban, que quedaban sagrados los lugares en donde se sentaban y los objetos que tocaban. Los sacerdotes presagiaban por medio de los fenómenos celestes, el ladrido de los perros, el canto de los gallos, etc., y para predecir el resultado de las guerras colocaban maderas con grabados sobre un

montoncillo de arena, golpeándolas seguidamente con un haz de cuerdas, dependiendo la victoria o la derrota del lugar donde caían las maderas.

### **5.- La guerra**

La guerra constituía para los maoríes la ocupación habitual y por ella adquirían los territorios de caza y alimentos necesarios para su vida. Los jefes estaban revestidos de caracteres semidivinos y estaban considerados como muy superiores al resto de la comunidad. Al entrar en batalla, el jefe se ponía al frente de las tropas, y, con una elocuencia salvaje y ruda, enumeraba las injurias y los daños que se tenían que vengar del enemigo, refiriendo seguidamente los hechos famosos de la tribu y su glorioso pasado. A medida que el jefe hablaba, la excitación de los guerreros iba aumentando poco a poco, tomando, finalmente, los caracteres de un verdadero frenesí, en cuyo momento se quitaban las ligeras ropas que cubrían su cuerpo, se embadurnaban con carbón y el sagrado ocre encarnado, se colocaban plumas en la cabeza y bailaban una danza sagrada hasta que, al son de una voz del general, avanzaban tumultuosamente entonando cantos guerreros y lanzando los mayores insultos contra el enemigo. El choque era tremendo. En la lucha no se daba cuartel ni se tenía la menor piedad para el bando contrario. Los combates terminaban generalmente con las más repugnantes escenas de canibalismo.

Los maoríes consideraban a sus jefes como sagrados. Su poder espiritual derivaba de un espíritu ancestral o *atua*, que se difundía por el contagio sobre todo cuanto tocaba. Los restos de los alimentos que comían no podían ser aprovechados por los demás miembros de la comunidad, pues el espíritu se ofendía y mataba sin escrúpulos a los sacrílegos.

### **6.- Los Maoríes a partir del Siglo XIX**

En 1814 las misiones anglicanas, católicas y wesleyanas emprendieron la difícil tarea de cristianizar a los maoríes, consiguiendo, después de arduos esfuerzos, que abandonaran el canibalismo y la esclavitud y que cultivaran la tierra de una manera intensiva y a tenor de los procedimientos occidentales.

En 1835 los colonos europeos eran muy numerosos y la prosperidad del país parecía asegurada, pero los indígenas habían adquirido ya fusiles y los choques tribales y los de los maoríes con los europeos amenazaron el país con la anarquía, consiguiendo, sin embargo, los misioneros que en febrero de 1840

los principales caciques del país firmaran el Tratado de Waitangi, por el cual se cedieron a Inglaterra todos los derechos de soberanía sin reserva alguna, garantizando la nación inglesa la pacífica posesión de las tierras que se tenían individual o colectivamente.

En 1857 los indígenas unieron sus fuerzas contra los blancos y eligieron por rey a Te Whero Whero, al que sucedió en 1860 su hijo Tawhiao, que se sometió a los ingleses. El número de maoríes a partir de aquí decrece rápidamente. En 1800 había por lo menos 100.000 en la parte norte de Nueva Zelanda y algunos millares en las regiones del sur, pero el censo de 1891 mostró solamente 39.800 en el norte y 2.200 en el sur.

### **7.- Desintegración de la cultura Maorí**

Después de la llegada de los europeos los maoríes vieron restringirse su territorio hasta quedar concentrados en reservas. De guerreros se han ido convirtiendo en campesinos y ganaderos, que viven como los europeos en pequeñas factorías madereras, con tendencia a desarrollar una economía de carácter individual, al contrario del sistema comunitario de otro tiempo. Sus esculturas tradicionales han desaparecido y su espíritu artístico parece haber muerto para siempre.

Desgraciadamente, la atracción de las ciudades es muy grande, por lo que muchos maoríes abandonan su tierra y su tribu para integrarse, incluso en condiciones poco favorables, en las grandes urbes, que van progresiva e irremediamente desintegrando la otrora floreciente cultura maorí.

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## **APROXIMACIÓN HISTÓRICA AL ACTUAL SISTEMA POLÍTICO DE NUEVA ZELANDA**

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*C.P.I. "Cabo da Área"*

### **Introducción**

Nueva Zelanda tiene un sistema político de monarquía parlamentaria. Su constitución nacional, es una mezcla de estatutos y convenciones constitucionales complementados por una Declaración de Derechos.

El actual primer ministro es Helen Clark, del Partido Laborista, que gobierna en una coalición con otros partidos, como el Progressive Party (Partido Progresista), New Zealand First (Nueva Zelanda Primero), Green Party of Aotearoa (Partido Verde de Aotearoa), y United Future (Futuro Unido). Las siguientes elecciones serán en noviembre de 2009, y se estima que va a darse una fuerte competencia entre el partido en el poder y el Partido Nacional. El sistema político de Nueva Zelanda ha sido considerado como un péndulo en busca de la congruencia entre la política económica y la política social.

Recordemos algunos datos básicos sobre el sistema político de Nueva Zelanda cuya forma de estado es una monarquía parlamentaria con un cuerpo legislativo nacional o cámara única de congresistas de 120 miembros elegidos según el sistema electoral de selección proporcional (cada 3 años) mediante sufragio directo universal.

La cabeza del estado está constituida por la Reina Isabel II, representada en Nueva Zelanda por un gobernador general (Sir Michael Hardie Boys). Por su parte el gabinete se encuentra encabezado por el primer ministro designado por el gobernador general en base al número proporcional de congresistas de cada partido en la Cámara.

Los principales partidos políticos del espectro neozelandés son: el Partido Nacional, el Partido Laborista, Nueva Zelanda Primero, Alianza, ACT Nueva Zelanda, Maories del Pacífico, el Partido Nueva Zelanda Unida y los Independientes.

### **Antecedentes Históricos**

En Nueva Zelanda originalmente habitaban polinesios, Maoríes que habían llegado alrededor del Siglo X. El contacto con Europa se intensificó a partir de 1800 con la afluencia de comerciantes, colonizadores, balleneros y misioneros. En 1840 el Tratado de Waitangi formalizó la relación entre europeos e indígenas Maoríes y desde 1856 el Reino Unido consideró a Nueva Zelanda como “gobierno responsable”.

En 1879, el gobierno de Nueva Zelanda, enfrentado con una crisis económica, implementó un esquema de trabajos públicos ambicioso y tomó una serie de políticas intervencionistas para estimular el crecimiento. El efecto de esto último fue que Nueva Zelanda se hiciera más dependiente del Reino Unido porque este último se convirtió en el principal destinatario de sus exportaciones y en la mayor fuente de capital. La relación entre el Reino Unido y Nueva Zelanda sigue hasta ahora vigente por lo que la Reina inglesa Isabel II encabeza el sistema político de monarquía parlamentaria de Nueva Zelanda.

### **Una tradición de intervención del Estado**

La intervención gubernamental en la economía aumentó en la década de 1890 con la introducción de una legislación extensiva sobre las relaciones laborales y las pensiones para los ancianos. En 1935, el electo Partido Laborista aumentó el gasto público y, después de su reelección en 1938, introdujo una ley de seguridad social mediante la cual se otorgaban servicios médicos gratuitos y pensiones generosas basadas en un impuesto especial sobre la renta. Podría decirse que en aquella época Nueva Zelanda se encaminaba hacia el Estado Benefactor, sin embargo, en la década de los 1940 aumentó considerablemente el número de paros y el desorden social. En estas circunstancias, en las elecciones de 1949, ganó el Partido Nacional.

Así, siempre ha existido una especie de alternancia entre el Partido Laborista y el Partido Nacional. Una tendencia que se observa es que, cuando la economía entra en recesión, el Partido Nacional sube al poder y, cuando la economía se recupera, el Partido Laborista es el que asciende al poder. En la década de los sesenta, el Partido Nacional mantuvo prácticamente el poder bajo la conducción de Keith Holyoake, quien impuso un estilo de consenso político.

### **Primeros años de los setenta**

En las elecciones de 1972 el Partido Laborista ganó con una victoria arrolladora. Su nuevo líder, Norman Kirk, logró una amplia popularidad capitalizando la ansiedad de los electores de debilitar los vínculos con el Reino Unido e impulsando la apertura de una nueva era con la imagen de una nueva Nueva Zelanda, un país independiente que desempeñaría un papel fuerte en el Océano Pacífico Sur.

Este gobierno laborista se concentró en los asuntos de relaciones exteriores, retirando sus tropas de la Guerra de Vietnam y protestando contra el ensayo nuclear de Francia en el Océano Pacífico. Sin embargo, en 1973 y 1974, los asuntos económicos volvieron a ser el mayor interés político debido al alza del precio del petróleo causado por la Cuarta Guerra del Medio Oriente.

### **La época de Muldoon, 1975-1984**

En las elecciones de 1975, ganó el Partido Nacional gracias a su promesa en la campaña electoral de introducir un esquema de pensiones universal y generoso basado en la tributación. Pero dicho esquema resultó muy costoso y además en estos años hubo una declinación del comercio exterior. Bajo esta circunstancia, el gobierno empezó a pedir préstamos al exterior, por lo que, de 1975 a 1978, se incrementó la deuda pública externa en más de 180 por ciento. Con ello, la economía de Nueva Zelanda entró en serios problemas y el nivel de vida se estancó, se incrementó la inflación, bajó la productividad industrial y aumentó el desempleo.

La respuesta del primer ministro Roberto Muldoon fue de una decisiva intervención del Estado, mediante el otorgamiento de subsidios y asistencia directa a los campesinos. Pero a pesar de varios intentos para restablecer la economía del país, la situación económica no mejoró.

En 1984, bajo la presión de la posibilidad de derrota en el parlamento por haber permitido a barcos estadounidenses con capacidad nuclear entrar en los puertos de Nueva Zelanda, Muldoon convocó a elecciones. El Partido Laborista ganó con una mayoría significativa.

### **La reforma económica del Partido Laborista, 1984-1990**

El nuevo gobierno laborista dirigido por David Lange mantuvo su promesa de la campaña electoral de hacer de Nueva Zelanda un país libre del peligro nuclear, declarándose en contra de la presencia de los barcos

estadounidenses. Esto provocó el rompimiento del tratado de defensa conjunto entre Nueva Zelanda, los Estados Unidos y Australia, llamado ANZUS. El nuevo gobierno laborista, enfrentado con una deuda masiva y precios altamente distorsionados debido a la protección, controles y subsidios, emprendió un drástico programa de reforma económica y desregulación financiera.

La reforma económica, implementada por el ministro de finanzas, Roger Douglas, rechazó la tradición del mismo Partido Laborista de dar énfasis al manejo de la demanda keynesiana y al Estado Benefactor, y determinó que el papel del Estado se minimizara. El programa de reforma contenía los siguientes planes: 1) La adopción del tipo de cambio flotante, 2) La eliminación de la mayoría de los subsidios y asistencia directa a los agricultores de productos agrícolas para la exportación, 3) La reducción de la tasa de impuestos personal y la introducción de impuestos al valor agregado y 4) La reestructuración del sector público.

El Partido Laborista continuó en el poder hasta 1990, sin embargo, durante dicho período, continuaron las disputas entre el grupo reformista de derecha, promotor de la reestructuración económica, y el grupo tradicionalista, opuesto a dicha reforma, lo cual culminó con la dimisión del primer ministro Lange en agosto de 1989.

### **El gobierno nacional, 1990-1996**

Se dice que la victoria arrolladora del Partido Nacional en octubre de 1990 fue más una reacción de los electores contra el programa de reestructuración económica del Partido Laborista que el apoyo público a las políticas específicas propuestas por el Partido Nacional.

En la campaña electoral, el Partido Nacionalista, capitalizando la impopularidad del gobierno laborista, se comprometió con la gente al regreso a “una sociedad decente”. Sin embargo, en la práctica, el Partido Nacional, dirigido por Jim Bolger, adoptó las reformas de libre mercado iniciadas por el gobierno laborista y se esforzó para extenderlo.

Las reformas incluían: 1) La liberalización del mercado de trabajo, abolición del sindicalismo obligatorio, reemplazo de las negociaciones de sueldos y salarios por un sistema de contrato individual. 2) Disminución de la vasta gama de beneficios de bienestar social para reducir el déficit presupuestal. 3) Continuar la privatización de empresas nacionales. 4)

Reformas en salud y educación, introduciendo la legislación de “pagos por usuarios” en la educación de tercer nivel en 1991.

Debido a las reformas decretadas durante la recesión económica de principios de los noventa, Bolger se convirtió en el Primer Ministro más impopular en la historia de los sondeos de opinión pública. Sin embargo, en las elecciones generales de 1993, el gobierno ganó y se mantuvo en el poder. No obstante, concurrentemente se organizó un referéndum para la creación de un sistema electoral basado en la representación proporcional para que esto reemplazara al anterior método de elección. En dicho referéndum se aprobó el cambio de sistema.

### **El surgimiento del Partido Nueva Zelanda Primero (New Zealand First)**

En las elecciones generales de octubre de 1996, Primero Nueva Zelanda, dirigido por Winston Peters, se convirtió en el segundo partido más popular reemplazando al Partido Laborista gracias a su campaña electoral nacionalista cuya propuesta fue restringir la inversión extranjera, sancionar la venta de propiedades estatales y limitar la inmigración.

Esta fue la primera elección después de la aprobación del sistema electoral de representación proporcional. El Partido Nacional y el Partido Laborista, perdiendo escaños en el Congreso, ya no podían tener mayoría sin contar con el apoyo de los pequeños partidos. En diciembre de 1996, Primero Nueva Zelanda firmó un acuerdo para formar una coalición con el Partido Nacional. El acuerdo mantuvo algunos principios claves del Partido Nacional como la reducción de la deuda pública pero adoptó otros del Partido Nueva Zelanda Primero como la idea de aumentar el gasto social y frenar algunos aspectos de la reforma económica, especialmente, limitar la venta de propiedades estatales.

Sin embargo, durante 1997, esta coalición se vio perjudicada por los escándalos de creciente tensión entre las dos contrapartes y la declinación de la credibilidad y popularidad del gobierno. Atribuyendo esto a la débil administración del Primer Ministro Bolger y a los caprichos de Primero Nueva Zelanda, muchos miembros del Partido Nacional empezaron a apoyar a Jenny Shipley y, en diciembre de 1997, ella fue elegida primer ministro, siendo la primera mujer en ocupar tal cargo en la historia de Nueva Zelanda.

### **La disolución de la coalición**

Después de asumir el cargo, Shipley anunció un programa de reformas políticas e iniciativas para 1998, reorientando sus políticas hacia la línea del Partido Nacional. Inevitablemente, se enfrentó con la oposición de Primero Nueva Zelanda, particularmente con su líder, Winston Peters. Esta relación antagónica se acentuó en agosto de 1998, cuando Peters criticó públicamente la política del gobierno sobre privatizaciones, a raíz de la venta del Aeropuerto de Wellington y a consecuencia de esto, la coalición se disolvió.

### **Las elecciones de noviembre de 1999 y posteriores**

Desde agosto de 1998, Shipley dirige un gobierno minoritario contando con el apoyo de algunos pequeños partidos y de independientes. Actualmente la economía de Nueva Zelanda está en recesión desde la primera mitad de 1998. Tomando en cuenta la pérdida de popularidad del Partido Nacional y el refortalecimiento del Partido Laborista que mejoró sus relaciones con la Alianza, el partido de izquierda de Nueva Zelanda, existe la posibilidad de que en las elecciones de noviembre de 1999 gane el Partido Laborista dirigido por Helen Clark.

Actualmente, Clark propone principalmente seis políticas cuyos conceptos son muy similares a los conceptos exitosos usados por el Partido Laborista de Inglaterra en su campaña para la elección de 1997. Las propuestas son: 1) No aumentar el impuesto sobre la renta para la población que gana menos de NZ\$60,000 (US\$31,600) al año y no aumentar el impuesto sobre la renta de las corporaciones ni el impuesto sobre los bienes y servicios (impuesto del valor añadido). 2) Acabar con los robos y crímenes juveniles, 3) Bajar el costo de la educación de tercer nivel, 4) Optimizar la provisión de la atención médica, orientada más a los pacientes que a las ganancias, 5) Aumentar la tasa de pensiones recortadas por el gobierno nacional y 6) El restablecimiento de rentas basado en el ingreso para viviendas del Estado.

Estas propuestas del Partido Laborista implican el aumento del gasto público y el nuevo acercamiento a las políticas públicas orientadas al bienestar social. Sus propuestas han sido criticadas por varios partidos políticos, especialmente las propuestas al sistema tributario.

Otra polémica en estas campañas electorales es la reforma del sistema electoral de representación proporcional que entró en vigor en 1996. En mayo de 1999, la Primer Ministro Shipley anunció planes de organizar de nuevo un

referéndum para juzgar la viabilidad de dicho sistema. Aunque el Partido Laborista y la Alianza están en contra, después de las elecciones de noviembre de este año, probablemente se va a realizar dicho referéndum.

El sistema político de Nueva Zelanda ha sido como un péndulo en busca de la congruencia entre la política económica y la política social. Parece que dicha tendencia continua aún después de las elecciones de noviembre de 1999, en las que Helen Clark, del Partido Laborista, gobierna en una coalición con otros partidos, como el Partido Progresista, Nueva Zelanda Primero, el Partido Verde de Aotearoa, y el partido Futuro Unido. Las siguientes elecciones serán en noviembre de 2009, y se estima que va a darse una fuerte competencia entre el partido en el poder y el Partido Nacional cualquiera sea el que gane o pierda.

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**THE CURRENT PRESENCE OF THE ORDER OF SAINT BENEDICT IN NEW  
ZEALAND: THE KOPUA ABBEY**

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**Introduction**

The convents of Kopua Abbey and Tyburn constitute nowadays the only presence of the Benedictine order in New Zealand.

Benedictine Monks had been in Auckland in the nineteenth century, but as they died out they were not replaced. It was a good century later that the Benedictine presence was renewed in New Zealand and Auckland when the Tyburn Nuns set up this centre of monastic spirituality and hospitality in the Auckland Diocese. Also Benedictine monks at Kopua Southern Stat Abbey throughout its history maintained its charitable commitments and subsidised the Guest House with mixed farming and other small-scale enterprises.

**The Cistercian Heritage**

Christian monasticism is the search for God through the creation of time and space in which the inner life may flourish. For the monks, the spiritual world becomes the primary reality in living.

Monastic life is one expression of Christ's abiding presence in his Church. It is a response to a particular call from the Holy Spirit to imitate and continue the intense union with God lived by Jesus.

The Gospel is the basis of all Christian monasticism and its supreme law. Monks seek above all to put on Christ, to be so formed by God's grace that they are progressively possessed by Christ's ardent love for the Father and his compassion for human beings.

The contemplative life is a gift from God. To develop, however, it needs to learn from the experience of others. The art of living in mindfulness of God

is passed on from one generation to the next. It is for this reason that the monks have always greatly cherished the wisdom we receive from our forebears. It is the fruit of the experience and expertise of so many holy men and women who dedicated their lives to seeking God.

### **The beginnings**

Primitive monasticism had its origins in the life of the early Church. Among the scattered urban groups of ascetics many sought the greater quiet of the desert and the guidance of the saints who lived there. From the third century, in Egypt and elsewhere, thousands attached themselves to such outstanding spiritual guides as Pachomius and Antony to learn to find their hearts and experience for themselves the gift of salvation.

As the years passed a great fund of spiritual wisdom developed. This was eventually written down and circulated for the guidance of future monks. This experiential literature took its place alongside the Bible, the liturgical texts, the inspirational treatises of the great doctors, to form a basic library of spiritual instruction in the centuries that followed.

### **Saint Benedict**

By the fifth century monastic rules began to appear which described a program of life based on this wealth of teaching and experience. In the West the paramount rule was compiled by Benedict, abbot of Subiaco and Monte Cassino, called the Patriarch of Western Monks.

The rule of Saint Benedict is a modest document that, in its pragmatic Roman way, makes provision for the establishment of a “school of the Lord’s service” in which a monk can learn to grow in goodness through the living of an evangelical life. What makes Benedict’s work distinctive is its respect for the complexity of the human condition and its moderation and reasonableness in the demands it makes. The result is a monastery with a wholesome atmosphere in which the monks grow both humanly and spiritually, and a community which has something to offer to the Church and to the world.

Saint Benedict established each monastery as a local church, governed by a dual authority - a rule and an abbot. One supports and complements the other. The rule is a channel of tradition, the office of abbot embodies the possibility of adaptation to special local circumstances. The result is an

institution which has an in-built flexibility that enables it to maintain its historical identity while responding to different local conditions.

It was this adaptability which enabled Benedictine monasticism to survive the breakdown of western civilization that followed the decline of the Roman Empire. During the Dark Ages the monasteries became the custodians of culture and Christianity in an otherwise disordered world. They were also springboards for an emerging future.

As Europe changed and became more unified in the early Middle Ages, a more systematic attempt to update the monastic way of life was needed. In the 11th century many initiatives were taken to recover the essential dynamism of the Benedictine charisma and to re-express it in contemporary terms. Among those that proved successful was the Cistercian reform of 1098, initiated by St Robert of Molesme, St Alberic and St Stephen Harding.

### **The Cistercians**

The “New Monastery” was founded at Cîteaux, near Dijon the capital of Burgundy. The Cistercian program was an expression of a desire for a simple and more radical lifestyle, an attempt to give priority to the search for God in a manner that made sense to the twelfth century. This involved a return to a humble and authentic way of life, with more space for prayer, more bite to the practice of poverty and less direct involvement in temporal affairs.

Where Cîteaux differed from many similar enterprises was in the quality of the men it attracted. St Bernard of Clairvaux is well known, but there were others including Aelred of Rievaulx, Gueric of Igny and William of St Thierry. These men chronicled the experience of the many thousands who flocked to Cistercian monasteries throughout Europe. The Cistercian Fathers, as they are called, left behind them a substantial body of spiritual writing which continues to animate many, both inside and outside the cloister.

It is difficult for us in the twentieth century to conceive the immense vitality of these monasteries or to understand the impact that St Bernard had on the Church and the world of his time. Such monastic communities played an important role in the reform and renewal of the Church, not only by their prayers but also by their enthusiasm, their wisdom and the obvious integrity of their lives.

### **A Second Reform**

In the centuries that followed the fervor of the monasteries lessened as the Church itself entered a period of regression. Because of plagues, social upheaval, and religious controversy - as well as human weakness - monasteries emptied. The result was compromise and decline.

Among the many movements of the monastic reform was one associated with the name of Armand de Rance, abbot of the monastery of La Trappe. Reacting against the prevailing laxity of the 17th century, he became the leader of a movement of "Strict Observance" which by the 19th century, had spread all over the world. In 1892 the Trappists and others formed themselves into a new Cistercian Order now known as the "Cistercian Order of the Strict Observance" (O.C.S.O.)

Today the Order has more than 150 monasteries with about 3,000 monks and 2,000 nuns. These are located in 38 countries and in every continent. The best known Cistercian of this century is the American author, Thomas Merton, whose books have helped many seekers of contemplation.

### **About the Monks in New Zealand**

At the invitation of Archbishop McKeefry, Southern Star Abbey was founded on June 9, 1954, on a property donated to the Church by Tom and Rosalie Prescott. The founding community of six monks, led by Fr. Basil Hayes, came from the monastery of Mt. Melleray, Ireland. Other groups arrived from Ireland in 1955, 1958 and 1959. Fr. John Kelly and Fr. Conleth O'Byrne completed the Irish contingent arriving in 1967 and 1969, respectively.

The pioneers lived in the shearers' quarters on the property and set about erecting a monastery from prefabricated materials to provide accommodation for a larger community. These buildings, intended to be temporary, still serve their purpose today.

In 1959 the General Chapter of the Order raised Kopua to the status of an abbey. Fr. Joseph Murphy was elected abbot on April 9th, 1960 and continued in office until 1986. During these years the Catholic Church was stirring, catching up with modernity, and the Decrees of the Second Vatican Council began to make an impact. Renewal was required of the community. Monks were offered the opportunity for higher studies in Rome, Latin gradually gave way to English in the Liturgy and the emphasis placed on fraternal life in community led to significant changes in lifestyle.

Tom Prescott died in 1967. Five years later Rosalie urged the community to initiate a Farm Cadet Institute so as to put into partial effect the hope they both shared for the establishment of an agricultural college. The Institute closed in 1980. Rosalie continued to live with her son, John, on the property until her death on July 17th, 2003, four days short of her 104th birthday.

Following the retirement of Fr. Joseph from the abbatial office, Fr. Basil Hayes was elected abbot in 1986. His resilience, tenacity and charm, which had been used to advantage in the difficult early years of the foundation, were once again in evidence. He had the pleasure of hosting the Asian and South Pacific Regional Meeting of the abbots and the delegates from their communities in February 1989. Fr. Basil died from a heart attack four months later.

The community had more than its fair share of trials and tribulations during these years. Abbot Basil was the tenth monk to be buried in the cemetery. Most of the deaths were premature and the causes were many, ranging from a tractor accident (Fr. Robert Kiely in 1967) to various forms of cancer and heart problems. A steady stream of candidates entered the community only to depart with time and this affected morale. The loss of some of the pioneers, incardinated into various dioceses to take up parish ministry, was a disappointment. The community was uncertain and diffident about how best to integrate the candidates arriving from the South Pacific Region. The demands of a changing Church within an accelerating and changing world put strain on leadership and resulted in stresses and strains within the community.

Fr. John Kelly was appointed superior of the community following the death of Fr. Basil and elected abbot in 1992. Since its foundation the community had received generous assistance from many people. In the 1990s Paddy and Millie Bradford took up residence for seven years and managed the farm; Christine Ash commenced assisting in the Guest House in 1994 while Tim Farrell arrived in 1996 and helped on the farm for six years.

A core group within the community persevered to carry on the tradition. These are represented today by the following: Fr. Michael Barton, a native of Durham, England, entered the community in 1962 after working in Wellington as a bus driver. Fr. Niko Verkley, emigrated from the Netherlands and entered the community in 1966 after working as a lay missionary in Tonga. Br.

Alphonsus, a Brother of the Christian Schools, transferred to the community in 1969, eventually embarking on the eremitical life. Br. Bruce Cleaver, a native of Auckland, entered in 1980 and was soon joined in 1981 by Br. Kalolo Tonga from Auckland.

Throughout its history the community supported itself, maintained its charitable commitments and subsidised the Guest House with mixed farming: dairying, beef, sheep, pigs and potatoes. Other small-scale enterprises were: cropping, the grafting of root stock for orchardists, carrots for the Rabbit Board, strawberry plants and orchids.

By the end of the millennium dairying and bull beef were the focus of activity.

The community elected Br. Brian Keogh, a monk of Tarrawarra Abbey, Australia, as their abbot in 1998. The community, convinced that the founding vision should be completed, set up an Advisory Board of laymen to assist with the restructuring of finances and the development of the farm now managed by lay workers. Then Hugh Tennent, architect, and Catherine Alington, landscape architect, were engaged to design a permanent monastery to be built in three stages. Stage I, work on the Hospitality Complex which is our most pressing need, will be the first stage to get under way.

We have a Vision for the future and we pray to God that we will achieve something of it in the years ahead.

### **Story of Tyburn Monastery**

Benedictine Monks had been in Auckland in the nineteenth century, but as they died out they were not replaced. It was a good century later that the Benedictine presence was renewed in New Zealand and Auckland when the Tyburn Nuns set up this centre of monastic spirituality and hospitality in the Auckland Diocese.

The Monastery is set in the beautiful countryside of the Bombay Hills. The property has a stream, several fresh water springs and a native bush reserve. The nuns have established an orchard, a “monastery garden” for guests and a beautiful bush walk for both visitors and nuns.

Monastic hospitality is available in the form of private and group retreats, parish meetings; shared liturgy and Eucharistic adoration. Oblates have begun. Two words sum up the spirit of this monastery - Living Hope. An

atmosphere of peace, good order, and prayer will reign within our communities,  
to the glory of the Heart of Jesus.

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## **HISTORICAL DEVELOPMENT OF MAORI PEOPLE IN NEW ZEALAND**

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### **The Journey of the Maori people**

In 1840 Maori people signed a Treaty with the British Crown. This is The Treaty of Waitangi. The Treaty gave the British Crown the right to govern over the land and people of Aotearoa, New Zealand, including the settlers. The Treaty gave the Maori people the right to protection of their lands and all their possessions, and the rights and privileges of British subjects. It also gave the right to choose their faith or religion and to maintain Maori customs.

Maori people have strong feelings for the land. The land is Papatuanuku (mother earth). Land was owned by the tribe not individuals. Land was their main resource, from which they got their means to live. The people belonged to the land rather than the land belonging to the people. The people became tangata whenua – people of the land.

Maori traded with the settlers, the whalers and sealers. They made sails ropes clothes, built long boats, row boats. They made masts and repaired sails. They supplied vegetables, fresh produce in exchange for axes clothes and muskets.

Maori owned ships that sailed the oceans to trade in other continents. Maori owned farms flourished with produce. The Maori economy was vibrant and alive.

In 1852 the New Zealand Parliament was formed. Only men and individual land owners were allowed to vote. Maori was not able to vote as all Maori land was owned by the tribe. The Parliament became an all settler Parliament with no Maori representatives.

Laws were passed, that assisted the settler programmes. Lands were confiscated, Maori put into prison with no trial. Maori protested and fought

back, trying to protect their land and possessions. Villages and homes were burnt to the ground as the settler government pushed to take control of Aotearoa (New Zealand). That it is called colonisation.

Maori moved away from the land from Papatuanuku. They became second class citizens in their own country. The battles continued with more land taken. By 1858 there were more pakeha (settler) people living in Aotearoa than Maori. The Treaty was not being honoured.

Maori decided to have a King, (Kingitanga) to be the same as Queen Victoria and the pakeha settlers. This was to stop the decline of the people and to unite the tribes, The Maori King movement was formed to work the partnership under the Treaty, and it was not to go against the Settler Government.

There was still unrest throughout the land, more land wars broke out as Maori fought to protect their land. Maori continually sought redress, with the Queen of England, but to no avail.

Maori went to war with their settler brothers and sisters, to fight in another land and in another war, many did not return. The effects of colonisation and many years of war, external and internal, took its toll on the people. The Maori people became farmers bush workers labourers, factory workers, unskilled workers for the state. Many joined the Armed Forces.

Maori became an impoverished people. Maori health, prison Crime statistics soured high. Those who had some form of education worked in Government positions, contributing to the assimilation programmes.

The Maori Language was on the decline, state policies made the English language compulsory but no resorting or encouragement for the Maori language. Maori people became a dying race.

As the Industrial and agricultural age released their grips, they also released another ngarara, another monster, the introduction of unemployment. The unskilled workers left the labourers yards, the freezing works, and the factories, straight to the unemployment pile.

Factories closed down, jobs made redundant, plants shifted or closed through moving to bigger brighter profits. Maori people moved to find employment, in bigger brighter cities. The Maori economy was almost dead, the culture and language was dieing. The Maori race was dieing out.

### **The dawning of a New Day**

Maori leaders took control of the Maori economy. Maori men and women moved into making changes into the governing and policy making. This was the beginning of the renaissance.

### **Language**

Maori believed that by teaching the babies their language and culture, there will be a new generation that will grow up to be leaders of the future. They will instil the pride in the culture and the language. They will have the skills in both cultures and languages and bring Maori out of the economic decline.

### **Te Kohanga Reo (language nests)**

The Kohanga Reo movement taught the babies the language the aspects of the culture that was vital for the existence of the people. Elderly people who were still fluent and conversant in the language and culture were back at work teaching the babies. Kohanga Reo grew throughout the land, the language nests were on every Marae and in every village. Kohanga Reo flourishes today. As students left the Kohanga Reo, Maori put in place Te Kura Kaupapa, These Kura (school) continued the encouragement for the growth of the Maori culture and language. All schooling is done in Te Reo Maori (Maori Language).

Today the first babies from the first Kohanga Reo movement have graduated through the Universities.

Maori language speakers, cultural advisors are eagerly sought after by educational institutions throughout the land. The graduates from the kohanga reo are now in great demand. Some trained as teachers (with the assistance of the government) and have returned to teach in the Kohanga and Kura and in the Maori Institutions on the Marae and other Maori organisations.

Maori are now making a difference in building the nation in Education. Maori achievements in Education are changing the faces of the institutions. Graduates in Science, law, literature etc, are making a difference from inside out.

They are the Policy analysts, they are the teachers, and they are fluent in both languages they are in big demand. They have a bright future in

Education in Policy making and in changing the Economic face that once looked very sad, and dead.

### **Now only in Education**

There are many other areas of Maori life that show great improvement in Employment. The Fishing Industry, in the IT business, the film Industry, diversity in Farming, the Logging Industry and many more including Tribal organisation.

Today there are 550,000 Maori in New Zealand. 480,000 live in the North Island. The largest population of Maori live in the city of Auckland; Waipareira is located in the Western part of the Auckland City. It was formed by the amalgamation of all the local Maori organisations in the area. This consisted of people from all tribes. These organisations were the main users of government-assisted programmes. As the funding for the many programmes got less, a combined voice was sought to ensure each group was supported within the area. It is the philosophy of we will take the cake and sort it out rather than each individual group fight for a small piece of the cake.

Waipareira is structured with a Trust Board and a CEO. The board sets policy and is concerned only with Govern ship. There are companies' sets up under this structure, Health, Education, Corporate, and Welfare. Each area has a manager and is funded separately.

Waipareira trainees will enter into the training programme mainly from school and other organisations. Trainees have often been those who have failed the state school system. Trainees are given life skill training and then moved on to other courses to secure employment. Waipareira Corporate assists with the securing of contracts that can assist the trainees into employment and set up their own businesses with assistance from the trust in small business courses.

This has been very successful and is looked upon by Government and other organisations as an ideal model to curb the unemployment rate and also instil pride back into the people. There are other tribes and organisations with similar models and are very successful.

### **The future is bright**

There is a growing Maori influence across the government sector, in more than the obvious areas of social services, education, health and justice.

Maori are frequently reported as a drag on the New Zealand Economy, but the review of the economy by TPK paints a different picture.

- The Maori Economy is more profitable than the general economy; it has a higher savings rate and is a net lender to the general economy.
- Maori households contribute more in tax than they receive in benefits and other fiscal transfers.
- The Maori economy has grown faster since 1997 than the general economy and is poised for continued expansion. The 1990s were spectacular. The Maori economy is more exposed to International trade than the general economy and this offers important opportunities and challenges.

Some areas of concern have been expressed in the governance of Maori organisations and institutions where Maori may need to look at investing in its own organisations offering capital. Equally investing in the Maori human capital in the general labour market will feed back into faster Maori economic development as skills are transferred from the general economy to the Maori economy.

### **Conclusion**

From a people who were warriors' great chiefs and self sufficient of the land and sea, Maori were plunged into the depths of darkness with assimilation programmes which resulted in the loss of identity, in culture and language. Having taken control of the situation Maori are on the come back trail, where the future looks brighter. It is a long way to go. It is not about winning at all costs. The journey is the prize in itself.

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## ALAN DUFF'S *ONCE WERE WARRIORS* AS POST-COLONIAL TRAGEDY

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### Introduction

On the back cover of *Once Were Warriors*, Alan Duff's 1990 novel<sup>39</sup> is described as "a raw and powerful story in which everyone is a victim." That is not strictly true of course, some of the characters, notably the Pakeha family, are not victims. But the main characters are victims, and because some of them victimise each other, the situation is a complex one. The book is also a postcolonial cry of the heart denouncing one race's victimisation of the other; but again, the blame is not all on one side, which makes for a complex moral situation on both the individual and on the national and political level.

The victims Duff creates in his main characters are tragic, and much of the power of the novel comes from their development as tragic heroes and heroines, a development along a narrative line which leads us up to the climax, which could at several points in the plot go otherwise and not lead to the tragic ending and catharsis Duff gives his story. The success of the novel as a novel lies in this tragic dimension and in the fine line it treads in apportioning blame amongst its protagonists.

In this study, I examine first the attributes of the novel that could allow it to stake a claim as tragedy. A study of the narrative line and the characters allows us to familiarise ourselves with the plot and its development and the presentation of the themes within this framework. Secondly, I look at the aspects of the novel which could be called post-colonial, and which place the novel on a national basis.

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<sup>39</sup> I have used the 1995 London: Vintage edition rather than the first Auckland: Tandem edition of 1990.

### **The novel as tragedy**

Tragedy began in drama, so before we can look at this novel and categorise it as contemporary tragedy, a brief look at what constitutes a tragic work today will be necessary. The definition of “Tragedy” according to the *Encyclopaedia Britannica* begins thus: “Although the word tragedy is often used loosely to describe any sort of disaster or misfortune, it more precisely refers to a work of art, usually a play or novel, that probes with high seriousness questions concerning the role of man in the universe.” (Macropaedia vol. 18, 580) In the nineteenth and twentieth centuries, tragedy usually comes in the form of the novel, Emily Brontë’s *Wuthering Heights* and Thomas Hardy’s *Tess of the D’Urbervilles* being leading examples. The origins of tragedy are to be found in Greek literature and probably in religious ritual. The word “tragedy” means “goat song,” so goats were obviously either sacrificed or given as prizes. The definition continues: “Whatever the original religious connections of tragedy may have been, two elements have never entirely been lost: (1) its high seriousness, befitting matters in which survival is at issue and (2) its involvement of the entire community in matters of ultimate and common concern.” (*ibid.*)

The story of Jake Heke and his wife Beth, who lose two of their children –thirteen-year-old Grace commits suicide because she thought her father was raping her and saw no future for herself as an abused Maori girl; and seventeen-year-old “Nig” dies in a fight between the two local Maori gangs, the Brown Fists and the Black Hawks– is a story of misfortune and is of high seriousness. I have chosen to focus on the novel rather than the film,<sup>40</sup> as the latter underplays the role of incest in the novel, and fails to develop the cathartic part of the story, after Grace’s death, when her mother dedicates herself to a reconstitution of the Maori community through a return to the more positive aspects of their history and heritage. If we continue with the definition, we see more aspects that are present in Duff’s novel:

As the Greeks developed it, the tragic form, more than any other, raised questions about man’s existence. Why must man suffer? Why must man be forever torn between the seeming irreconcilables of good and evil, freedom and necessity, truth and deceit? Are the causes of his suffering outside himself, in blind chance, in the evil designs of others, in the

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<sup>40</sup> Lee Tamahori 1994 *Once Were Warriors*. New Line Home.

malice of the gods? Are its causes within him, and does he bring suffering upon himself through arrogance, infatuation, or the tendency to overreach himself? Why is justice so elusive? (580–1)

The points mentioned here are applicable to the protagonist, Jake Heke, who does evil, but is not all evil. He explains his aggressive tendencies as being the result of victimisation as a child. Thus he brings suffering upon himself and others, and part of that certainly comes from inside him. He is a complex mixture of arrogance, on account of his good looks and bodily strength, and self-pity. His identity is formed through this mixture, which is inextricable from the fact of his being Maori. The Greeks saw tragedy as questioning identity. In the definition, it says of the three greatest Greek dramatists, Aeschylus (525–456 B.C.), Sophocles (c. 496–406 B.C.), and Euripides (c. 480–406 B.C.), that “From their tragedies of the fifth century they learned who they were, something of the possibilities and limitations of the spirit, and of what it meant, not merely what it felt like, to be alive in a world both beautiful and terrible.” (580)

There is knowledge through suffering, not only in the hero, but in his community or society. Speaking of Aeschylus, the entry says: “In his plays evil is inescapable, loss is irretrievable, and suffering is inevitable. What the plays say positively is that man can learn through suffering.” (581) Going more deeply into how one learns from suffering, we see that the analysis of it in Aeschylus applies more readily to the female protagonist than to the male in Duff’s novel: “The capacity to learn through suffering is a distinguishing characteristic of the tragic hero, pre-eminently of the Greek tragic hero. He has not merely courage, tenacity, and endurance but also the ability to grow, by means of these qualities, into an understanding of himself, of his fellows, and of the conditions of existence.” (581) It is Beth Heke who learns courage, tenacity and endurance and, with the backing of the elders, who are wiser, comes to help found a better society for her Maori kin and neighbours.

Her husband Jake sinks lower towards the end of the story, so that he is completely marginalised by the community, being only a distant spectator at his own son’s funeral. His self-pity makes him feel that his life has been decided by the mark of slavery in his childhood, as if this has fated him to the life of a secondary citizen or lower. Fate is an important factor in Greek tragedy, but the discussion is always on the level of the dilemma, the

ambiguity of the power of fate on one hand, and freedom of choice on the other. In Sophocles' *Oedipus the King*, the hero is doomed to kill his father and marry his mother, yet he is free during the course of the play to make his own decisions. His own choices lead to the loss of his wife, of his kingdom, and of his sight, since he was self-blinded. For an argument and a drama to be convincing, there must be a balance of power: "The action is so presented that the final impression is neither of human helplessness at the hands of malign gods nor of man as the pawn of fate. Steering his own course, with great courage, Oedipus has ferreted out the truth of his identity and administered his own punishment, and, in his suffering, learned a new humanity." (581)

But there is something of Oedipus in Jake: they are both hot-tempered, contentious, and hate their enemies. Of Oedipus it is said: "Though he admits his 'pollution' in the murder of his father and the marriage to his mother, he denies that he has sinned, since he had done both deeds unwittingly." (582) Marrying one's mother is incest, and Jake is likewise "polluted" if he really has committed the taboo act of incest on his daughter; and though it may have been done unwittingly, since he was drunk (though that is no excuse), there was nothing unwitting about his wife-beating. At the end of the story, separated from his wife and remaining children and from the community, he "adopts" a homeless, loveless teenager, but more for company than with the idea of making amends. It is Beth who transcends the evil and refuses to succumb. Of Sophocles it was said: "His position has been described as 'heroic humanism,' as making a statement of belief in the human capacity to transcend evils, within and without, by means of the human condition itself." (582)

There is no sentimental, happy ending for anyone, however. Jake has to endure abandon and hardship, and Beth has to work hard and become "mother" to all the loveless children of the community. In neither case is there any recourse to spiritual comfort. The return to the old Maori values is far from an easy option. Finding the right path is like treading a fine line:

Tragedy must maintain a balance between the higher optimisms of religion or philosophy, or any other beliefs that tend to explain away the enigmas and afflictions of existence, on the one hand, and the pessimism that would reject the whole human experiment as valueless and futile on the other. Thus the opposite of tragedy is not comedy but the literature of

cynicism and despair, and the opposite of the tragic artist's stance, which is one of compassion and involvement, is that of the detached and cynical ironist." (582)

The materials of tragedy are violence, madness (as in *Hamlet* and *Othello*), hate and lust. *Once Were Warriors*, especially the graphic film version, caused a public commotion with its portrayal of Maori urban culture in all its violent aspects.<sup>41</sup> There is violence amongst the Maoris themselves, here expressed in the gang warfare between the Brown Fists and the Black Hawks, ending in the death of Nig. There is domestic violence within families for the slightest of reasons. Jake smashes Beth's face for refusing to fry an egg for his mates during one of their all-night "parties." There is little lust as most of the Maori men are too drunk to lust after a woman and do much about it. The rape can hardly be called lust; it is mere bestiality (which is to malign innocent animals.) As Duff said in the interview, the Maori warrior spirit is in decadence, and the old violence and revenge has been channelled through the wrong means. If Jake has a weakness, it is that he allows his ancestral rage to be channelled into what he feels is revenge against life itself, life having dealt him a poor hand, victimising him as a descendant of slaves in childhood.

Traditionally, there is a tragic flaw in the hero. It may be a moral failing, or sometimes, an excess of virtue. The latter is not the case with either Jake or Beth Heke. It may be the society itself, as in the rottenness of Denmark in *Hamlet*. This is more applicable to Duff's novel, as he denounces rottenness at the heart of contemporary urban Maori society. Herein is the moral ambiguity concerning Maori society. It is rotten for two reasons: the white colonisers have denigrated its value, but yet, it has not known how to adapt itself to the modern world without betraying its principles. Thus the fault comes from both outside and within.

Later Greeks began the theorising of tragedy. Aristotle, in his *Poetics*, answered Plato's limiting theories. According to the *Encyclopaedia Britannica* discussion, Aristotle "defends the purgative power of tragedy and in direct contradiction to Plato, makes moral ambiguity the essence of tragedy. The tragic hero must be neither a villain nor a virtuous man but a 'character between these two extremes, [...] a man who is not eminently good or just, yet

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<sup>41</sup> Recorded by Alan Duff himself in Vilsoni Hereniko, "An Interview with Alan Duff." *The Contemporary Pacific*, 7. 2, 1995: 328-43, at 332.

whose misfortune is brought about not by vice or depravity, but by some error or frailty [*hamartia*].” (588) This misfortune must excite “pity and fear” in the audience. As Aristotle put it: “Tragedy is an imitation [*mimesis*] of an action that is serious, complete and of a certain magnitude [...] through pity and fear effecting the proper purgation [*catharsis*] of these emotions.” (*ibid.*)

In his essay on “Aristotle’s poetics,” Stephen Halliwell emphasises the didactic intent of tragedy through a representation of human experience that has verisimilitude:

All poetry, for the philosopher, is a mimesis of action [...], and tragedy is a mimesis of “serious” action – of action which involves true ethical gravity. [...] Aristotle recognises in tragedy the power to afford an understanding of certain types of human experience, and thereby repudiates the Platonic charge against the tragedians of presenting a false picture of reality. (Halliwell, 169)

The most powerful elements of emotional interest in tragedy, according to Aristotle, are reversal of intention or situation [*peripeteia*] and recognition scenes [*anagnorisis*]. In the second half of *Once Were Warriors* there is certainly a reversal of fortunes, with Chapter 8, “The Visit,” being the turning point. Jake is not so fated by his ancestry that he has no choice. There are several points in the story where he could save or redeem himself. If it was him who raped Grace, then every time he entered her bedroom, he had the chance to see the error of his ways. In that situation, there was no one to pressure him to desist but the terrified, inert body of his daughter. But in Chapter 8, where the family set off happily in a hired car to visit Boogie in the institution, the whole family are there to encourage him to carry out their plan. For me, this chapter is Duff’s finest writing moment, as he controls the narrative progression to bring out the ironic twists and hiatuses through which the chances of the fortunate reunion and the establishment of a better life are step by step postponed and eventually wrecked. The Heke family’s fortunes go downhill from that point, though the seeds of their disaster have been sown long before. There is inevitability about the looming tragedy, though at each point, the reader hopes for a better outcome. Things could have gone right if only Jake had disciplined himself as Beth had learned to do.

Before the visit, Beth had abstained from drinking and gambling at cards for thirteen weeks (perhaps thirteen was her unlucky number, as was age thirteen for Grace). Thus, for about the first time in their married life, she had been able to put money aside for buying food (food being the Maoris' dream, as we see when Jake squanders his first unemployment benefit on food). The idea was to take the picnic of chicken and other goodies to share with Boogie in the Boys' Home. But they never get there. After passing through Beth's home village, driving round the rich people's houses and showing off the hired car as if it were their own, they end up in McClutchy's. Although Beth herself succumbs to the drink, when she can think what has happened, with Jake and his friends eating Boogie's picnic in McClutchy's, she feels violated, a violation she imagines in her body, similar to the one, unbeknown to her, but not to the reader, that has been visited upon her daughter: "She looked around her [...] at them, the feeding animals gorging on what felt like her very own body, such a violation did it feel." (111)

It is obvious that Jake's own wilfulness has spoiled the good intentions of the picnic. But the rape of Grace is not such a straightforward matter, and again, this ambiguity gives great power to the character of Jake, to the narrative, and to the whole concept of this novel as a tragedy. Duff shrouds the first and succeeding rape scenes in a blanket of darkness. Grace does not know who rapes her, as it is completely black in her room. She only wonders if it is her father (90). For the reader, what adds to the possibility of his guilt is that through Beth's inner thoughts, we know that she and Jake have not had sexual intercourse "in weeks" (95). The ambiguity of Jake's guilt of the sin of incest is maintained in the novel, as neither victim nor perpetrator can be certain:

Walking. Walking and hurting and that other matter drifting round and round in his mind of not being true, it can't be true. I'm not like that. But then again ... you know how drunk a man gets, he don't remember nuthin half the fuckin time. But surely he wouldn't do *that*? Man don't even have *thoughts* like that, of, you know: havin sex with kids. Let alone his own daughter. But then again ... thinking of the dreams, how violent they were, how –a man don't have words– but he knows his dreams are strange. (162–3)

In this, the film differs from the novel, as the idea of incest is avoided. Sexual violence within the family is maintained, however, as the rapist is a cousin of the family. In my opinion, the change saves face for the character of Jake in the film, but crucially detracts from his tragic moral ambivalence.

For Aristotle, the tragic hero had to be aristocratic, but Romantic concepts of tragedy changed that. As Gotthold Lessing put it in his *Hamburg Dramaturgy* (1767–9):

The names of princes and heroes can lend pomp and majesty to a play, but they contribute nothing to an emotion. The misfortune of those whose circumstances most resemble our own, must naturally penetrate most deeply into our hearts, and if we pity kings, we pity them as human beings, not as kings. (Quoted in *Encyclopaedia Britannica*, 590)

Thus, although Jake Heke is not a Maori prince, or Beth a princess, the readers can feel for them. We would place them in the third category of Schopenhauer's scheme of three types of character through which tragic representation is achieved:

(1) by means of a character of extraordinary wickedness [...] who becomes the author of the misfortune; (2) blind fate –i.e., chance and error [...]; (3) when characters of ordinary morality [...] are so situated with regard to each other that their position compels them, knowingly and with their eyes open, to do each other the greatest injury, without any one of them being entirely in the wrong. (*Encyclopaedia Britannica*, 591)

Before we look at the ways in which the characters are victims and heroes, I will just briefly discuss the trajectory of the tragic narrative line. The story is set in a small town called Two Lakes, roughly based on Rotorua, in the centre of New Zealand's North Island, where Duff spent part of his childhood. Duff uses free indirect discourse in his narration, so we can see inside the characters' minds. It is significant that we should start by seeing into the mind of the thirty-four-year-old Beth, and that she should start with the strong language which is to characterise the Maoris' way of speaking

throughout the book: “Bastard, she’d think, looking out her back kitchen window” (*Once Were Warriors*, 7), though here she is referring, not to her husband, but to the rich Pakeha farmer who has his estate adjoining the street of run-down state houses in which they live. Beth, “(who used to be a Ransfield but not that life was so much better then)” (7), feels superior to her husband Jake, she calls him an “arsehole.” He does not consider himself that way, however. Having overcome the stigma of being branded a “slave” in childhood, he has cultivated his body and muscles and has a physique which makes almost everyone fear him. We can detect that arrogance of the tragic hero in him: “so he stood there swelled with pride and vanity and this sense of feeling kingly and inside a voice was going: Look at me. *Look* at me, ya fuckers. I’m Jake Heke. Jake the Muss Heke. LOOK AT ME (and feel humble, you dogs).” (66)

In Greek drama, there is often a chorus which relates actions which occur off-stage and comments upon the action from a more neutral point of view. There are several groups or individuals in this novel which serve a similar function to a chorus. Jake has a “chorus” in his pub, McClutchy’s: “And a chorus of fem –but right out of synch– jabbering, Ooo Jake! The toughest cunt in Two Lakes! That sorta thing.” (60) As Grace accompanies her brother Mark, also known as “Boogie” on account of his childhood fear of the Bogey Man, out of the Juvenile Court, there is a hostile, sneering crowd : “Everyone looking. (Oh God. No way to hide.) [...] Someone, it turned out to be one of the Brown Fist prospects, asking, Whassa madda, bubs? The beak hit you with his powder puff? Laughter.” (36) The character who is perhaps the most superior in the novel, in terms of being able to rise above all events on earth, is the lonely atheist bachelor, Derek. He is the Pakeha with the telescope, the amateur astronomer. His visual exploration of the night sky gives him “a sense of his own unimportance.” (78) Thus he is able to put the petty fights of the Maori “warriors” in the context of the cosmos:

(You are warrior, Jake Heke. And these arrivals, they are warrior too. You threaten each other. That is why you are maddening, O great but crazy warrior amongst us; why you come furiously from your lair. To protect your mad warriorhood without knowing that you do. You –most of you– live only in the volatile moment of warriorhood.) Whilst the man with the

telescope kept gazing starwards never ceasing to wonder –*wonder*– at that unimaginable moment way back in unimaginable time gone by that did (or may have) create such unimaginably far-flung fiery space stuff which would create, in turn, the explosion called Man. He wondered hard and long about this. This entire universe from a single event of supposedly Big Bang? (75)

Derek thinks of unrealised potential, and this concept, along with the leitmotif of the stars, unites him with Grace as she hangs herself, and with the Maori family drinking and singing (119). The simultaneity of these three events reinforces the tragedy.

### **Heroes and victims**

If we ask ourselves who are the victims in this story, most of the characters will be candidates. The heroes are easier to identify. Beth emerges from her double, or triple, tragedy, strengthened in her resolve to improve, not only herself, but her fellow Maoris. And she feels this way through love. She loves her people (12), just as she loves her children, and even her husband, Jake (19), a love which has been her weakness. Grace loves her brothers Boogie (22) and Nig (29), but they are afraid of their father. They know that Jake does not love Boogie because he is not tough, he is studious, kind and sensitive (23), qualities not appreciated by the Maori warrior. Mr Bennett, the Maori children's welfare officer, is also a hero, because he is concerned about Maori children who come off the rails. He teaches Boogie about his Maori heritage, and channels his energies towards the more artistic, pacific virtues of Maoridom. He proves to be a better father to Boogie than Jake.

Even if Jake has not raped his daughter, and even if the chip on his shoulder, his feeling that the whole world is against him, is justified by his childhood taunting as a slave, the reader cannot forgive him his domestic violence. Jake is an almost full-blood Maori (Beth has white blood on both sides of her parentage, p. 19), he is over six feet tall and is heavily muscled (19): "Jake the Muss [...] Muss for muscles." (23) Beth says that he is "fist-happy" (7), as if it were a western, and he were gun-happy. She is not living in a film, however, and he makes her life not quite hell, but almost (9). But Beth considers herself "a fighter" (13) too, and laughs in her husband's face even when he has made it bleed and she is too beaten up to go to Boogie's court

hearing. Boogie, aged fourteen, hates violence (23), he is “a wimp thrown into a den of warriors” (37), according to Grace. Grace is a mother substitute for her five siblings, since her mother gets drunk and cannot get up in the mornings. But Beth is no exception; Grace sees the fat mothers, hitting their children, and the teenagers who only think of joining gangs, and she thinks of them as “The Lost Tribe.” (31) The eldest brother, Nig, is destroyed by gang warfare. He joins the Brown Fists and dies at the hands of the Black Hawks. But even the gang does not provide a new “home.” The gang leader deliberately denies Nig the opportunity to go to his sister’s funeral, as he says that the gang is now his only family. Nig will soon go to his own funeral, as the protection provided by the gang is non-existent.

The greatest tragedy of the story is Grace’s pain in both a physical and a mental or spiritual sense. The rape is prefigured in Grace’s thoughts as she lies in bed listening to her parents and their guests arguing and fighting below: “lovely children corrupted, ruined, *raped* ...” (26)<sup>42</sup> In the physical sense, the virgin in mind and body suffers: “it hurts too much” (90). She suffers in her body, then she feels defiled, then she feels hopeless, with no possible future. Comparing herself to the daughter of the Pakeha family, who is her own age, and can play the piano, and who is kissed by her parents every night, her sense of degradation and limited potential leads her to take her own life. The reader feels that perhaps Grace would have borne with it and soldiered on, or even at some point found the opportunity to tell her mother about her sexual molestation, and would have survived, had it not been for the juxtaposition of her misery with the evident joie-de-vivre of the Pakeha girl. This leads us into a discussion of the racial issues in the story.

### **Post-colonial or racial aspects of the story**

The physical dysfunction we have seen in the Heke family could be categorised as domestic violence, and we could examine it under the heading of gender issues. For indeed, part of the problem is that the Maori culture is patriarchal. Beth’s memories of childhood in Wainui are of a “males-only domain” (120). She was not raised to expect equality: “And growing up to the knowledge that as a woman she was never going to have the right to speak publicly.” (*ibid.*) She does not even have freedom over her own body within the

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<sup>42</sup> The emphasis is in the text, but of course, the reader only realises the full significance of this when Grace has been physically raped sixty pages later.

intimacy of her marriage. She cannot make sexual overtures towards her husband: "Careful not to wink back because he didn't like the woman to be the instigator of that particular activity ..." (20) Hence, women must be modest, and men must be strong. As Phoebe Koch points out about Jake in her article about the rejection of women in the novel: "his rejection of female sexuality (and affection between husband and wife) plays a large part in Jake's isolation." (Koch 2) It is only after Beth has thrown him out that Jake recognises how much he depended upon her. He thinks it is not masculine to be dependent or to be intimate, and learns the hard way. In another article, this time about the acceptance of women, Koch reminds us that his dreams become less violent when he opens up to the fifteen-year-old homeless boy, Cody McLean (Koch 3). Even young Grace finds her life constrained by the gender roles imposed upon them from an early age: "Boys: they make such a big deal of being *tough*. It's *the* most important thing in the world to em. Specially Maoris. Not that the Pakeha boys at school are that much better. They're all stupid. [...] It's males. Grace was sure of it." (22)

Most of the criticism of Maori society comes from the females, either Beth or her daughter. It is Beth who laments that they live in semi-slum state housing at Pine Block. All the houses are the same, and Beth calls them "misery boxes" (7), many of them with a car wreck in the front "garden," overgrown with grass and weeds. The tone of Pine Block is "neglected, run-down, abused. [...] prideless." (11) What accentuates the poverty is that from their back window, Beth and Grace can see the fine house of the Pakeha family, "Mr fuckin white Trambert" (8) and other Pakeha houses with "well-kept lawns and nice gardens with flowers" (12).

The Maoris are "going-nowhere nobodies" (7), and although she loves them, Beth feels ashamed of her own people, and ashamed yet again for feeling that way:

Feeling like a traitor in her own midst because her thoughts so often turned to disgust, disapproval, shame, and sometimes to anger, even hate. Of them, her own people. And how they carried on. At the restrictions they put on themselves (and so their choice-less children) of assuming life to be this daily struggle, this acceptance that they were a

lesser people; and boozing away their lives and the booze making things all distorted and warped and violent. (8)

Beth is aged thirty-four at the time of the narration and has been married for sixteen years. She appears to have assumed the helplessness and hopelessness of the situation: "She had dreams then. But they got lost along the way. Sixteen years is a long time. For dreams to stay alive." (8) Her daughter Grace seems to follow the same path, but she has refused to compromise, to go on living in such conditions. Beth diagnoses as part of the problem the fact that urban Maori society is not literate, it does not value learning and improvement: "Bookless. Bookless. We're a bookless society." (10) She moves through the rooms of her own house to see which members of the family read, and what, if at all:

It was bookless. She thought *why?* Almost in anguish. Why are Maoris not interested in books? Well, they didn't have a written language before the white man arrived, maybe that was it. But still it bothered her. And she began to think that it was because a bookless society didn't stand a show in this modern world, not a damn show. (10)

Jake is frustrated because he cannot find words for things, he is "unable to escape his word limits" (61). As Sage Wilson puts it: "The absence of hope eviscerates language." (Wilson 3) Grace and her ten-year-old sister Polly read teenage girl magazines, where the girls are not dark like them (Grace is very dark and hates it, p. 85), but "prissy white girls dolled up" (11), whom they could never emulate. Early in the story, Beth is worried about her children's future, but alone can do nothing. The course of the events will see her transformation, but only with the backing of the elders who come to her in her need: "What can a woman do about their future, their education? It ain't in my hands. Not on my own. [...] It's all of us; we need to get together- talk and try and sort ourselves out. Before it's too late. If we haven't already missed the bus." (14) With dramatic irony, this premonition points to the fact that they have already missed the bus for Grace and Nig.

At the Children's Court, where Boogie's case of shop-lifting is examined, the Pakehas are on one side of the bench, that is, the judge and the officials, with the portraits of important white men on the wall, and the people on the

other side, on the receiving end of justice, are all Maori. Boogie may have done some petty stealing, but the reason for his truancy is more justified, in that he was picked on at school for not wanting to be a “warrior,” and, like Grace, can see no future. Ironically, the fact that he has got into trouble has saved him, for as we see at Grace’s funeral, he has been transformed at the Reformatory into a responsible young man, proud of his Maori heritage, without having to be violent. He had also suffered racist taunts at school, as Grace muses: “God knows there were plenty at school didn’t like Maoris. Not that a girl blamed em half the time; they’re a rough tough mean lot, those (us) Maoris.” (23) The role models of the Maori men and boys were black boxers like Muhammad Ali (51). Racism seems to be endemic in all areas and institutions; at the Children’s Court, Grace can see in the Pakeha policeman’s face “a hate for Maoris.” (*ibid.*)

Beth is aware that her people are losing their culture, and hence, their identity. Although it costs her a beating from her husband, she harangues and chides his friends for not caring about it. But she has put her finger on the wound:

“You call yourselves Maoris? [...] Can any of us in this room speak the language? No reply. What do we know of our culture? [...] She told them the Maori of old had a culture, and he had pride, and he had warriorhood, not this bullying, man-hitting-woman shet, you call that manhood? It’s not manhood, and it sure as hell ain’t Maori warriorhood. So ask yourselves what you are.” (28)

Jake and his mates do not care about the coming generation, for they live for the moment, from hand to mouth. Beth knows that Pakeha children have a head start, because their parents discipline them, help them with their homework, and make them see the importance of it. Not like the Maoris, where the father and even the mother are more likely to be at the pub (34), as Grace thinks while at the Children’s Court: “Man, if I had a head start like they do I could be a magistrate too.” (34) She feels “massively deprived” compared to the Trambert girl (86), and because she sneaks up to look into their window, she can see the visible difference between their socio-economic levels and their lifestyles: “From grand piano to this. Even *God* wouldn’t believe it. And of course she wondered where she stood in all this, this human scheme of things.” (88)

Duff emphasises, notably through the Trambert family and the character of Derek, that the Maori and Pakeha rarely mix (43). So if the two races live parallel lives alongside each other in New Zealand, who is to blame for this? Beth feels that “life is not getting better” (82), and that Two Lakes, where she lives, is “just another two-bit town in a two-bit country.” (69) The Maoris no longer have any pride in their country. Duff insists that there is good and bad alike in both Maori and Pakeha (103), but there is certainly an element of blame on the side of the white man. The system allows very few Maori New Zealanders to get to the top of the socio-economic ladder. The opera singer Kiri Te Kanawa is singled out as an example of one who has “made it.” But there is resentment when she is compared to the character Mavis Tatana, who has got no further than singing in McClutchy’s bar, on account of her Maori shyness (64). It is suspected that Kiri Te Kanawa was brought up “posh” (68), and is not likely to be addicted to beer like Mavis (69).

Beth accuses the white man of taking away their language (64), and only belatedly were efforts being made, through the *kohanga reo*, to get the Maori language spoken on television and taught in the schools. (*ibid.*) But there is a downside to this, as Sage Wilson points out: “The kohanga reo movement to rehabilitate the Maori language and teach it in the classroom attempts to address these concerns, but in the absence of a broader premise shift, speaking Maori does little good and can even breed resentment.” (Wilson 2) At least Duff gives voice to the urban Maori, even if it is a peculiar version of English. As Iain Lambert puts it: “a particular local voice outside of, or even in opposition to, Standard English.” (Lambert )

Not only have the Pakeha taken away the language of the Maoris, but also their history. The history that is taught in school is the white man’s history (178). The Treaty of Waitangi has been broken. So how far the white is man to blame? Unfortunately, when the Pakeha try to make amends, it is either too late, as with the Tramberts and Grace, hanging herself on their land, or counterproductive. The government pays unemployment benefit to alleviate poverty, for Maori unemployment is “much higher than their white counterparts. It was because they were less skilled.” (21) But the effects are worse than if the men were meaningfully employed: “And hardly a one working, the government, the good old government, paying em to do crimes against each other and society.” (15) The Maoris stand in direct contrast to the Chinese. The latter know the value of hard work, therefore not only despise

the Maori, but also, apparently, hate them (81). They may hate them, but they use them. When the Maori pile out of the pubs at night, the Chinese are hard at work, for while the Maori, outside their houses, eat mostly “fishnchips” (16), if they have more money, they eat Chinese takeaways. Duff contrasts the Maoris getting drunk: “seething, beer-bloated, mindless humanity; three hundred broken dolls, three hundred flopped-out puppets dangling in the hands of some god-cunt making em do things you wouldn’t credit animals with” (65), with the hard-working Chinese, who, as a result of their labours, have better homes, and cars for the Maori to envy. Sage Wilson has an article “Working Your Way Out: Building Premises for Change in *Once Were Warriors*” (Wilson 3), where she ventures that the elder’s chastisement of his fellow Maoris and his exhortation to work to create identity and dignity can be seen as the main thesis of the novel: “he jus toldem: Work! We work our way out. Same way as we lazed ourselves into this mess!” (185) Te Tupaea tells the Maoris to stop drinking, stop being lazy and stop feeling sorry for themselves (182).

So there is a need to belong and have an identity. What options are open to the Maori? The young men think that their only hope lies in becoming a member of one of the urban gangs. We see the Brown Fists through the eyes of Nig:

Yet they, The People, were looking at strangers. Because you could read it on even their dark, shaded faces the mad loyalty given to being a gang member. It was funny, being drunk and therefore somehow wise, you could just see why these young warriors’d joined up with the Browns: it was love. Being loveless. As well as something else missing ...but what was it ...? Sumpthin to do with race, with being a Maori and so being a bit on the wild side when you compared with the other race, the ones running the show. It was sumpthin closely linked with that but damned if you could figure it. (74)

As Sage Wilson says, the gang members are “stupid, grunting and bellowing,” they are even more inarticulate than Jake: “Strikingly uncommunicative, the Fists represent the direct opposite of premises for

change: instead of building new structures of new hope, the gang simply exploits the current misery as best they can.” (Wilson 3)

Belonging to a gang is not the answer. But it is necessary to belong to a collective, one cannot have an identity in isolation. Beth is taken back to her home village by the elders to give Grace a decent and meaningful funeral. Wainui pa is described as if with a stranger’s eyes. At Grace’s funeral, Beth feels an outsider for not understanding the Maori language. The meeting house is described, and we see the role of art and craft in the religious rituals of a culture (121). Chapter 10, “They Who Have History II,” is the description of Grace’s funeral. Te Tupaea, paramount chief of the tribe, gives a speech. He starts with his genealogy and the need for a history (124). The *whakapapa* is described. He talks of life and “how precious it is” (125). Then the ritual proceeds to the *waiata tangi*, the lament for the dead (126). This gives importance to Grace, even in death, even in her lack of fulfilled potential. Te Tupaea gives an example of collective responsibility and guilt over the death of a child. Burdens should not be shouldered in isolation, thus through the funeral rites, Beth finds not only consolation in her loss and her feelings of guilt at having failed her daughter, but also “a resurgence of fierce pride, a come-again of a people who once were warriors.” (127) The description of the *haka* or *peruperu*, performed by thirty men and women, is a wake-up call to Beth, which she will pass on to others: “Like your ancestors’d sent a sign, eh? A sign to you, those of you who don’t know your own culture, you better get your black arses into gear do sumpthin about it. Before it’s too late.” (128–9)

### **Conclusions**

In Jake Heke we have a tragic figure who is neither a hero nor a villain, while his wife Beth does prove herself a heroine, but only after she has “betrayed” her children and her Maori heritage. They both have an inner struggle, but Beth’s childhood, albeit in a patriarchal society, has fitted her better. She may have lost the physical battle against her husband, but she has moral strength. Some critics have objected to the “happy” ending, opining that Beth’s transformation into a Maori cultural heroine is unlikely. But Duff has written the seeds of her transformation into the character from a very early stage. Seeing herself as a member of the “Other” race of New Zealand, secondary to the Pakeha, she has felt the need to question the reasons for this status, and has always seen herself on a stage, acting out her role and

explaining herself to her “audience” of Pakeha, which we may see as a sort of chorus, as I discussed earlier:

They're my audience. I tellem what's wrong with this world, with *my* world, with the MAORI world –Yep, the MAORI world, in big capital letters like that. I tellem like that because it's a big problem being a Maori in this world. We used to be a race of warriors, O audience out there. You know that? And our men used to have full tattoos all over their ferocious faces, and it was *chiselled* in and they were not to utter a sound. Not one sound. The women, too, they had tats on their chins and their lips were black with tattooing. But I think they let us cry out when it was being done; I spose they thought us women are weak anyway, though we aren't.

Now where was I and what was I saying? Oh who cares? *Who gives a fuck?*

And we used to war all the time, us Maoris. Against each other. True. It's true, honest to God, audience. Hated each other. Tribe against tribe. Savages. We were savages. But warriors, eh. It's very important to remember that. Warriors. Because, you see, it was what we lost when you, the white audience out there, defeated us. Conquered us. Took our land, our *mana*, left us with nothing. But the warriors thing got handed down, see. Well, sort of handed down; in a mixed-up sense it did. It was more toughness that got handed down from generation to generation. Toughness, eh. Us Maoris might be every bad thing in this world but you can't take away from us our toughness. But this toughness, Pakeha audience of mine, it started to mean less and less as the world got older, learned more, and new technology all this fandangled computer stuff, oh, but even before computers, it all made toughness redundant. Now thassa good word for a Maori, eh, redundant? (47–8)

The Pakeha might have caused the problems in the first place, but they are more adapted to the modern world and, as in the survival of the fittest, the Maori have to adapt or die out. The quality of toughness is not intrinsically wrong, says Duff, but it must be redirected.

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### **Works on Duff in New Zealand (that I have not been able to get hold of)**

- At the New Zealand Literature File at the University of Auckland Library: [www.nzlf/auckland.ac.nz/author](http://www.nzlf/auckland.ac.nz/author) there is a long list of reviews of *Once Were Warriors*, interviews with Alan Duff, a handful of critical articles, and the following theses:
- Calvert, Julia Helen 2002 "Contextualising Maori Writing: a study of prose fiction written by Witi Ihimaera, Patricia Grace, Keri Hulme and Alan Duff." University of Waikato.
- Keown, Michelle 1996 "Taku iwi, taku whenua, taku reo: the construction of Maori identity in the novels of Witi Ihimaera, Patricia Grace and Alan Duff." University of Waikato.
- Somerville, Alice Te Punga 1998. "Two rivers within me flow: an exploration of mixed race writing in Aotearoa/New Zealand." University of Auckland.

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