

# Voices from New Zealand

JUAN JOSÉ VARELA TEMBRA





Juan José Varela Tembora (Editor)

# VOICES FROM NEW ZEALAND





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## Foreword

Siempre que a uno se le plantea el cometido de prologar un libro se hace cargo de una responsabilidad importante, ya que asume la responsabilidad de proporcionar al lector una información, una opinión relevante para la lectura del texto. En este caso para mí es un placer poder prologar esta publicación que posee unas características muy especiales. La principal tiene que ver con ser una iniciativa novedosa que trata de compilar aportaciones que se relacionan con cuestiones de tipo literario y cultural, las cuales están enmarcadas en el ámbito neozelandés. Un compendio de quince excelentes aportaciones que van a procurar que la persona lectora quede inmersa en una cultura diferente, lejana por la situación geográfica pero cercana en diversos aspectos. La variedad temática que los distintos autores han aportado dota al texto de una gran calidad.

Las aportaciones que la persona lectora podrá hallar en el volumen incluyen estudios de literatura comparada, estudios concretos de obras, autores relevantes, aproximaciones didácticas con obras de autores neozelandeses, cuestiones relacionadas con los estudios culturales, estudios concretos de manifestaciones procedentes de distintas artes (por ejemplo, cine) o estudios teóricos que propugnan clasificaciones de cuentos propios de la cultura que se está apuntando. Así pues, el compendio de capítulos que componen este libro se convierte en un material altamente valioso para la persona lectora ya que va a permitir que la misma conozca de una manera pormenorizada las señas de identidad de una cultura que probablemente no le es muy accesible. Podemos pensar que, debido a esta caracterización, este volumen está únicamente dedicado a especialistas en la materia. Por una parte debemos indicar que sí presenta esta característica ya que la mayoría de los textos se han redactado en Lengua inglesa, pero a su vez la claridad con la cual los autores y autoras expresan los contenidos e ideas permite que la persona lectora acceda a la panorámica deseada con el volumen confeccionado.

Novedad y calidad se convierten en dos signos de identidad de esta obra, y permiten reflexionar acerca de la posibilidad relativa al inicio de un camino más reconocido para los estudiosos de esta materia, ya que a través de su labor la unión entre culturas, el descubrimiento del mundo, es mucho más



sencillo. No me resta más que felicitar al editor y a todos los autores y autoras de este volumen, ya que el resultado ha sido de gran calidad.

Amando López Valero  
Catedrático de Universidad  
*Universidad de Murcia*



### **Note from the editor**

New Zealand Studies have been, as a whole, somehow neglected in Spain, being the centre of attention those works and events dealing with American, Canadian and, recently, Australian research.

Being conscious of that fact some scholars decided last year to join and constitute the *Seminario de Estudios Neozelandeses* as a forum to share common interests and projects. The need of a media of expression to gather all that wills was extremely considered as a priority.

*Voices from New Zealand* was born to try, to a certain extent, to fill that void and to constitute a reference in the field with a clear intention to widespread New Zealand culture in Spain.

The articles in this volume are a response to a wide variety of academic and research concerns in the world of New Zealand Studies under the Spanish perspective. From literary to educational, geographic to cinematographic, cultural to ethnic studies, all the richness and variety which New Zealand offers to the world is clearly exemplified.

I cannot stress enough that the purpose of *Voices from New Zealand* is to foster and provoke discussion throughout the scholar world, both in Spain and abroad on topics of interest dealing with New Zealand Studies in all fields. It is based out of the Instituto Teológico Compostelano, and receives strong support from Professor Paul D. Cannan from the University of Minnesota Duluth, as well as relevant attention from the Espacio de Literatura Infantil y Juvenil. This should in no way deter any interested party from writing and offering to cooperate in future publications. Because of the technology, we are able to communicate and work together throughout Spain and the whole world.

Juan José Varela Tembra, Editor







## **Comparative Analysis of Maori and European Folk Tales: Illustrated Maori Myths and Legends**

Milena Mileva Blažić  
*University of Ljubljana*

### **Introduction**

This paper introduces six different approaches to folk tales. Two approaches, the folkloristic (Aantti Aarne: Index of Types of Folktale, 1910; Stith Thompson: Motif-Index of folk literature, 1921, 1961) and the structuralistic (Vladimir Propp, 1928) were prevalent in the first half of the 20th century. They also increased interest in folktale research in the second half of 20<sup>th</sup> century. Max Luthi's (1947) literary approach, above all with key term named onedimensionality influenced further researches in Europe. In the second half of the 20<sup>th</sup> century, there was continued interest in psychoanalysis and Sigmund Freud's Psychoanalytic theory. Bruno Bettelheim (1976) became influential but at the same time was also criticized for connecting folk and fairy tales and sexuality. Different views in psychoanalysis were developed by Carl Gustav Jung (archetypes in fairy tales) and Maria Louise von Franz. The sociological approach developed Jack Zipes became dominant in the 1980s and 1990s and influenced the development of the feministic view on the forms of folk fairy tales and gender studies... Representative of feministic theory are Maria Tatar, Marina Warner and Clarisa Pinkola Estes (Woman who Run with the Wolves: Myths and Stories of the Wild Woman Archetypes, 1992). Estes brought together two different approaches, the feminist approach along with stress on archetypes.

### **Approaches to Folk Tales**

Interest in the European folk tradition strongly increased in the 19th century in the Romantic Movement. Characteristic for models of folk and fairy



tales were developing in oral tradition long before they were recorded in the 16th or 17th century. The first records of folk and fairy tales in Europe were in the Middle Ages in collections by Giovanni Francesca Straparola (1480-1557) and the book *La piacevoli notti*, by Giambattista Basile (1566 or 1575-1632) *Lo cunto de li cunti ovvero lo trattenemiento de peccerille*, is better known under the shorter name *Pentameron*. Folk tales began to be written down in the 17th century, although with no intention that children would read them. Rather, they were for adults in French aristocratic salons to enable them to realize their own fantasies about sexuality. Maria Leprince de Beaumont (1711-1780) published the first version of *Beauty and the Beast* (1756). The most known collection is that of Charles Perrault (1628-1703) from the year 1697, which he published under the name of his son. The most well known collection of fairy tales is from the years 1812-15 by Jacob and Wilhelm Grimm (*Kinder- und Hausmarchen*), which were modified and reissued several times. In the 19<sup>th</sup> Century, we can trace the slow passage from the model of the folk tale, to the model of the fairy tale, in the work of Hans Christian Andersen (1805-1875), who published a collection of fairy tales for children in 1835. An unknown collection of fairy tales, which speaks of the extraordinary interest in folk fairy tales in the 19<sup>th</sup> century, is the collection of Sicilian fairy tales of Laura Gonzenbach (*Beautiful Angiola*) from 1870. It is found in second-hand bookshop and in 2006 was reissued by American researcher Jack Zipes. A comparative analysis between the collected folk tales of Jacob and Wilhelm Grimm and of those of Laura Gonzenbach (1842-1878) shows the difference in research. Gonzenbach offers numerous different interpretations, less ideology and more equal status between genders.

The interest in New Zealand or Maori folktales was aroused at the end of the 20<sup>th</sup> century; there are some Maori folktale collections such as. Alfred Grace's *Folktales of the Maori* first published in 1907 and reprinted in 1998. The picture book *Traditional Maori Legends* by Nga Tai Korero and illustrated by Worren Pohatu (2000) has fourteen traditional Maori texts in shorted versions. If we compare this entire version we would find that the first published version from 1907 is not aimed at children because of violence, sex, and cruelty. In *Traditional Maori Legends* and *Illustrated Maori Myths and Legends* we can find similar motifs in different versions, including a series of texts about Maui, the demigod, Maui and the Sun, Tatanekai and Hinemoa. In



the booklet *Traditional Maori Legends* we find the folktale Paikea and the Whale that is the basis for the popular teenage novel *Whale Rider* (1987) by Witi Ihimaera and the movie "Whale Rider" (2002) by Niki Caro. Based on Maori folktales and the female individuation process, this book presents an eight-year old orphan girl Kahu, a member of the Maori tribe of Whangara, New Zealand. She must prove herself, her female sex in a patriarchal society, and her equality with males.

Nine tales are included in *Illustrated Maori Myths and Legends*. The first, The Creation, is more similar to Greek Myth than to folktales. The second tale is entitled the Maui, the demi-god. It is the cycle of seven stories about Maui (birth, meeting father, magic weapon, taming the sun, fishing, stealing fire and death of Maui). In The Creation, we can find similarities and differences between Greek myths and Maori myths. The difference between myth and folktales can be seen in the pessimistic and optimistic ends. The story name Maui Tames the Sun is similar to Greek god Helios and his son Phaeton who drove the sun chariot to his own disaster. The story about How Maui Stole Fire from Mahuika is similar to the myth of Prometheus who stole fire from Zeus and gave it to mortals for their use. The Maori story Patupaiareha – the fairy people is also a short cycle with three tales (Te Kanawa encounters the patupaiarehe, Tawhaitu is abducted by Whanawhana, How Kahukura learnt net making from the fairies). The other stories lie between myths (about the gods), legends (demi-gods) and folktales (humans with supernatural power). In this paper I will look at the different approaches to folklore study as they apply to Maori folktales.

1. The Folkloristic approach is historically the first approach to folktales. The main representatives were the Finnish academic Aantti Aarneja (1867-1925) and the American Stith Thompson (1885-1976). Thompson is one of the central scholars in the field of folk tradition. He wrote numerous books, of which the best known is *The Motif-Index of Folk-Literature*, which he wrote from 1932 to 1937. He used as his source the index of motives collected by the Finnish folklorist Aantti Aarneja that was first published in 1910. In 1928 Thompson translated, expanded and added new motifs to Aarne's motifs and sub motifs, which came out in 1961 and is in well known as the Aarne-Thompson's



index or AaTh or AT for short. A number is added to the initial letters such as AT 303 (motive of houses), AT 327 (Hansel and Gretel), AT 410 (Sleeping Beauty), AT 425 (motive of animal bride / groom), and AT 709 (Snow White). In 2004 the German researcher, Hans Jorg Uther supplemented the index with the Aarne-Thompson-Uther ATU system. If we analyse the Maori myths and legends using the Stith Thompson Motif-Index of folk tales, we will realize that the first cycle, the creation, is similar to Thompson's classification of mythological motifs of gods and demi-gods (creator, nature, origin, gods, cosmology, creation of animal/human life and death). These are universal motifs of creation but are transformed into characteristics of Maori land, culture (sky, land), belief (ancestors), geography (Aotearoa), and names, such as Maui, Makea-tu-tara etc. The birth of the demi-god Maui is also universal – miraculous birth and exceptional hero. The other parts of the stories are more folktales orientated, e.g. fairy people, ogre, fairies etc.

2. The Structuralistic approach by Russian formalist Vladimir Propp and his book *Morphology of the folk tale* 1928. The heart of Propp's theory is 31 well-known functions performed by people (constants in folk tales and attitudes of individual functions). In addition, constant elements are seven characters of fairy tales: sender, receiver, subject, object, (magic) helper, antagonist, false hero. Propp found typical representatives of Russian formalism narrative structure and a few changeable elements in models of folk tales. He first named actions or functions that are unchangeable, and of these are 31, only holders or characters change to fairy tales, that they are realizing these 31 functions and them is seven. It is inventive for its time and he found insightfully, that feels like approaches of model of folk fairy tale exceptionally important: 1) WHAT (action, activity) characters in fairy tales perform, 2) WHO (of person, presenter of action) is doing the performing and 3) SOME (manner of action). Vladimir Propp is in today to basic book *Morphology of fairy tale*, that he is after eighty years round outcome in Russian (1928), he showed schematic of model of folk fairy tale, that he calls him wonderful folk tale and narrative point of view. In most Maori myths and legends we can find Propp's functions in a simplified fashion and



the home-away-home pattern with Maori cultural characteristics, e. g. net making, instrument like the putorino and the koauau (as flute), tribal gatherings, worship of ancestors, polygamy. For example, in a text entitled Hinemoa and Tutanekai, we can find seven characteristics of folk tales (the sender is the hero himself; there are two receivers, Hinemoa and Tutanekai; the subject is Tutanekai; the object is the beautiful Hinemoa; the (magic) helper (Maori folk instrument flute and calabash, servant Tiki); the antagonist (elder brother); and the false hero (Hinemoa in disguise).

3. The literary approach of Swiss scholar Max Lüthi (European Folk Tales: the forms and structure (1947, published in English 1987)). Max Lüthi presented five features plus an additional two (one dimensional, deathlessness, abstractness, isolation and general connection, sublimation and all-inclusiveness) adapted in seven known features of models of folk fairy tales (typical beginning [once long ago, long ago, once] and conclusion [and after were living happily to the end of their days], undecided time [once, long ago] and place [somewhere, behind nine mountains, behind nine waters, in forest, in castle], literary characters [king, queen, prince, princess, farmer, herd, girl], moral base [good, evil], two or three plot structures [two brethren, two sisters] or three-plot structures [three brethren, three daughters; three times, three pitchforks, three peas, three wishes, three feathers], wonderful objects [of word, ring] and one dimensional. His definition of the model of the folk/fairy tale, in which he said that the fairy tale is unreal, but not untrue; it is also an object of debate. His category of one-dimension is best known and accepted by scholars, which means that occurring is entire (time, place, people, objects and occurring) -occurs on one level or to magic dimension. A frequent case is the one-dimensional lists from the fairy tales of the Grimm Brothers– as in Little Red Riding Hood, when she comes across a wolf and starts talking. Little Red Riding Hood does not wonder how the wolf comes to talk, which means that the story is occurring at the level of miracles. In traditional fairy tales the story occurs in one dimension, while in contemporary fairy tales there are two dimensions, the real and the fantastic... In models of fairy tales only on the tremendous level [what do you mean? “Tremendous” is not



the right word in English] or level of magic (magic weapon, token of love), typical Maori instrument and patriarchal value as “Time passed and Tawhao became troubled that his wife had not presented him with an heir.” (Turongo and Mahinarangi, p. 90). Some stories have a typical folktale-opening sentence “There was once man called ... There was once a handsome young chief called Tawhao. ... The stories that are based on myths do not have a happy ending, e. g. Death of Maui, while the stories that are based on folktales have a happy ending “ ...the couple lived happily ever after.” (p. 104) All the stories in the collections are based on Max Luthi’s typical folktale characteristic of one dimensionality... In Maori myths and legends we could find ogres such as Kopuwai, the ogre of the Matau. He had the head and face of a dog, and a human body, as well as incantations, spells, and fairy people, e. g. How Kahukura learnt net making from the fairies.

4. The fourth is the psychoanalytic approach, primarily known as the psychoanalytical approach of Bruno Bettelheima and his book *The Uses of Enchantment* (1976). The Swiss scientist Carl Gustav Jung (1875-1961) also falls in this category. He analysed archetypes in fairy tales (*The Phenomenology of the Spirit and Fairytales and Four Archetypes: Mother, Rebirth, Spirit, Trickster*, Routledge, 2001). The archetype theory of Jung’s student Maria Louise von Franz (1915-1998) provides a new examination of analysis, because she warned against archetypes in fairy tales in numerous studies, to process individuation and interpretations of models of fairy tales (*Introduction to the Psychology of Fairy Tales*, 1970; *Feminine and Fairy Tales*, 1972; *Shadow and Evil and Fairy Tales*, 1974; *Psychological Meaning of Redemption Motifs and Fairy Tales*, 1985; *The Interpretation of Fairy Tales*, 1990; *Individuation and Fairy Tales*, 1991; *Archetypal Patterns and Fairy Tales*, 1997). Although her psychoanalytic explanation of the life of French writer Antoine Saint Exupery (1900-1944) and of his book *Little prince* (1943) with address *Puer aeternus* (1970/1988) challenged numerous approbations and criticisms. [I do not understand this sentence. When you begin with "although" you need to finish with something that contradicts the opening statement]. The influence of Sigmund Freud is present in Bettelheim’s work. *The Uses of Enchantment* is made up of



two parts. In the first theoretical section, Bettelheim introduces his own psychoanalytic theory on the model of the fairy tale. In the second section, which is more practical, he applied his theory to the fairy tales Hansel and Gretel, The little red riding hood, Jack and the bean stalk, Snow White, Goldilocks and the Three bears, Sleeping Beauty, and Cinderella and on motifs in fairy tales of the animal bridegroom. Already in the first theoretical part, Bettelheim presents his main conclusion that models of fairy tales enable a psychoanalytic examination into a deeper sense of life. The model of fairy tale that he introduces thickened human experiences, shortly, concisely and straight re-created in millennia of occurring through numerous oral and written versions they are allowing, that young readers, they act their internal problems out on symbolic level. Bettelheim means that classical fairy tales and contemporary fairy tales are despondent for they have open-ended conclusions, which do not provide the child with a sense of safety. Fairy tales have both frank and hidden meanings. The child intuitively experiences the tale and relives their hidden meaning. This allows him to experience catharsis of certain internal problems. He is meaning of Cinderella, meaning of secondary separation is deeper in Hansel and Gretel, in Snow White jealousy. In Maori folktales we find that most are based on love in texts: (The creation), marriage married life (The Creation) – polygamy (Turongo and Maginarangi), conception and birth (The creation), firstborn son (Turongo and Mahinarangi), abduction of female (Tawhaitu is abducted by Whanawhana, Kopuwai, and the ogre of the Matau). In the text Kopuwai, the ogre of the Matau we find the motifs of abduction, captivity, rape and slavery of females. In this tale, we also find the motifs of the animal groom and Bluebeard. In Maori texts, the men are more dominant than the females.

5. The fifth approach is sociological. Jack Zipes (1937) published numerous books concerning the history of fairy tales. he deepened interpretation of folk and literary fairy tales. Zipes is a professor of German at the University of Minnesota in the U.S. From the beginning, Jack Zipes showed an explicitly sociological orientation in his analyses of fairy tales. His first scientific book *Breaking the Magic Spell: Radical*





Approaches of Folk and Fairy Tales (1979). Many do not agree with his sociological theory, but he provided the study of fairy tales with a necessary academic and sociological context regardless of the impact of time and place. Zipe contends that fairytales are international or universal in their openings (undecided time and place, without names), and become national after the second page when they express a specific culture, time and place. He thinks in analysis of rights, that discourse of dominance of males is prevailing over women, that are from fairy tales J. and W. Grimm above all socialization submission of subordinates women and dominance of males. He mentions that in the handwritten version of the Grimms fairy tales from 1810, when Snow White comes to the dwarfs' house in the forest, they accept her on the condition that she will be their house cleaner. In 1812 there was a handwritten marginal note that the seven dwarfs say to Snow White, that she can stay with them if she does the ironing, the wash, tidies up, and does the cooking (Breaking the Magic Spell: Radical Approaches of Folk and Fairy Tales, in 1979). In comparison with European folktales tradition that has at least five centuries of folktales tradition, the Maori tales have a unique folk tradition, and especially a written tradition. For example, we can find some explicitly cruel elements, e.g. that a man has the right to kill his second wife and this is not treated as crime<sup>1</sup>. In Maori myths and folktales, we find the dominant male, chieftains (chieftains, male heir, polygamy, and tribe master) and submissive female (slave, captive, raped). In European folktales we find more competitiveness between females (stepmother and Snow White) than in Maori tale, which feature dominant motifs of competitive brothers and wives often the younger brother's wife. The patriarchal society is more dominant in Maori folktales than in European. In European folktales, we also find the dominant female, e.g. mother or stepmother in Hansel in Gretel, mother or stepmother in Snow White with a basis in pagan society. In Maori folktales, the men are dominant, aggressive and polygamist. The discourse of male domination is obvious and not hidden.

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<sup>1</sup> »Some suspected that the taipo had claimed her corpse, others suggested that the dog had dragged the dead body into the »bush«, but no one blamed Hakuai for Puta's death. Such a killing was no murder, for a man might do what he pleased with his slave-wife.« in Puta and her dog Kuikui in: Folktales of the Maori, Alfred Grace. First published in 1907, reprinted in 1998. Middlesec: Senate.



6. The sixth approach is feministic, represented by the American professor Maria Tatar (1945) (*The Hard facts of the Grimm's' fairy Tales*, Princeton, Oxford: Princeton University Press, 2003). British mythologists Marina Warner (1946) interpreted symbols in fairy tales in a contemporary mythological manner (*From the Beast to the Blonde: The fairy Tales and their tellers*, Vintage, 1994). The most recently challenged book is by the Mexican psychoanalyst Clarisse Pinkola Estes (1945) whose *Woman who run with the wolves* (1993) also came out in Slovenian in 2003. Estes is against analysis of fairy tales analysed the archetype of the wild woman in fairy tales such as Bluebeard, Vasilisa The Wise, Menave, Ugly Duckling, Mariposa - butterfly, Skeleton woman, red shoes, Sea skin/Soul mate, girl with matches, Bluebeard, Bear of new moon, girl without hands, three gold hear. Clarisse Pinkola Estes' theory is a synergy of two approaches: Jung's archetype and the feminist. She researched the archetype of the wild woman and the causes and consequence of failing to achieve a female identity and her subordination to males. Her book evoked both positive and extremely negative responses, because the work is written in a prominently metaphoric style. In addition to her research, Piccolo Estes is also a storyteller, because she tells fairy tales in a metaphoric style. She advocates storytelling and treatment with fairy tales, to raise women's consciousness concerning their own identity, strengths, and intuitions. An interesting text that shows the female individuation process is that of Kopuwai, the ogre of the Matau. We find the motif of abducted, captive, raped, female slave. Kopuwai, the dog-headed ogre lives with a pack of five dogs in cave. Because the female Kaiamio was young and very pretty, she became his wife in the cave. He ropes her by long flax rope that he attaches to her hair. When she fetched water or collected wood for the fire, he would jerk on the twine and Kaiamio would give an answering tug to let him know where she was. In this motif, we can discern the motif of the French Little Red Riding Hood entitled the False Grandmother. After years of misery and slavery, she conceives a plan to escape. Alongside her duties "to master" she makes a small raft (kokihi) and unties the rope from her hair, which she then carefully ties to the springy roots of a raupo plant so that when Kopuwai tugged, it would



rebound a little. After the long preparation process of escaping from captivity, slavery and rape, she gets into her mokihi (raft). Kopuwai tries to get her back with a trick; he tries to drink the water so that she will be stranded. The dogs, too, tried to find her. Kaiamio travels steadily and reaches her home safely. She washes herself before she makes her way into the pa (home of her family). This story is an illustration of the individuation of the female after years of submission.

### **Conclusion**

European fairy tales were already collected in the 19th and 20th centuries (Giovanni Francesco Straparola, Giambattista Basile, Charles Perrault, Jacob and Wilhelm Grimm, Laura Gonzenbach, Alexander Afanasiev). This is the hypothetical reason why Maori tales have more elements of explicit violence and sex<sup>2</sup>. In Europe, the written tradition is longer and the process of written transmission from one generation to another turned the explicit elements of violence and cruelty into metaphorical expression. This is also the reason that Maori texts have a more contained and explicit connection with sources like Greek myths. The difference between European folktales and Maori myths and legends also lies in the process of literary reception, which was aimed more at children. In Grimm's folktales we find more children than in the Maori tales, where the characters are more or less adults. The element of violence is more implicit in European folktales and more explicit in Maori. Because of this Maori myths and legends are more authentic than the European folktales that have come down to us today.

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<sup>2</sup> »That night the Ngati-Toa men held a fearful orgie, of which Puta was an unwilling spectator ...« in: Puta and her dog KUikui in: *Folktales of the Maori*, Middlesex: Senate, 1998. by Alfred Grace.



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## **New Zealand: so far, so close**

Pilar Couto Cantero  
*Universidad de La Coruña*

From the very moment in which our Galician friar, F. Rosendo Salvado (1814-1900) settled in New Zealand in 1845 a strong relationship between this country and Galicia was settled. Although the main target of the Catholic Church was trying to convert aborigines into catholic, this friar tried first to understand the indigenous population problems and defended the idea of those people being the owners of their own land. In the middle of this colonial and racist nineteen century background he was a kind of active hero who fought for the local people beliefs. But the most important thing for us to know is that he also had to overcome many daily obstacles, one of the first and most important ones was the use of a different language in order to achieve communication with those people from the Antipodes.

This first barrier of the language which F. Rosendo Salvado had to overcome was the first target to achieve when somebody wants to establish a fluent communication among human beings. As Professor P. Macintyre (2008) from the University College of Cape Breton (Canada) recently stated there exists a *Willingness To Communicate in a second language* (WTC)<sup>3</sup> based into two main points: on the one hand, the subject has to identify and order the implied factors needed to establish communication and, on the other hand, one of the aims of learning a second language must be the developing of the willingness to communicate and not only acquiring the knowledge of the target language itself.

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<sup>3</sup> Macintyre, P. D. & Maxner, N.: Willingness to communicate in a second language: Proximal and distal influences. (Work Submitted for Publication).



On my opinion, the most useful method nowadays to success in the teaching and learning foreign languages process is the Communicative Approach<sup>4</sup>. This Communicative Approach is activity based, interactive and learner centred. One of its main purposes is getting learners using the language as much as possible for real communication enabling them to use the language appropriately in a big range of social and cultural contexts. By means of the Communicative Approach and through the four strands, also named skills: (listening, speaking, reading and writing), needs, interests and learning styles of the students in the teaching and learning foreign languages process must be taken into account.

The first thing to remember when talking about teaching other languages than the mother tongue is that there exists a difference between teaching English as a Second Language or teaching English as a Foreign Language. The first term (ESL) is referred to English for use in an English-speaking region, by someone whose first language is not English, the use of this term is restricted to certain countries, and the second (EFL) implies using English in a non-English-speaking region, by someone whose first language is not English. The use of these terms could be widely discussed but it is not the main target of this article. ESL and EFL are both good examples of what we have in New Zealand and Galicia respectively. See figure below:

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<sup>4</sup> Couto Cantero, P. (2004): "Propuestas metodológicas para una Didáctica de la LE" en Marco A., Couto Cantero, P., Aradas Carollo, E. y Vieito Liñares, F.: *Actas del VII Congreso Internacional de la SEDLL*. Diputación de La Coruña. La Coruña. 567-579.



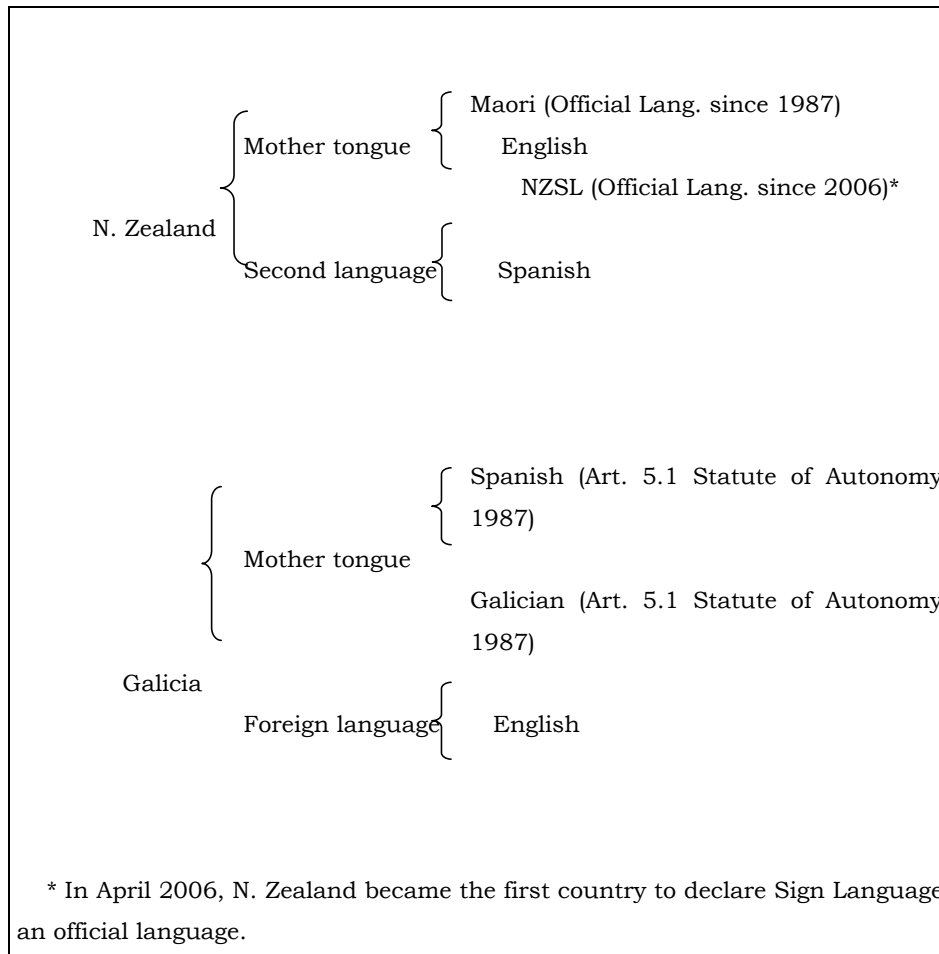


Figure 1. Comparative figure between teaching and learning languages in New Zealand and Galicia.

Maori and Galician languages are only used in these communities and nowhere else in the world. Years ago, when their local people moved from the countryside to the cities they felt a kind of pressure to speak English and Spanish respectively. Fortunately, nowadays these local but official languages have gathered widespread support and they are commonly used in the media and at school<sup>5</sup>. As the approaching field related to teaching and learning languages seems to be so wide and exciting we will be centred in comparing

<sup>5</sup> The problem now in Galicia and other parts of Spain too, is that the local governments are trying to impose the use of the Galician as the only mother tongue at schools, not allowing parents to decide in which language they want their children to be brought up.





the Compulsory Education System in both countries, particularly, Primary School Education from five-six to twelve years old students.

Compulsory Education in New Zealand is divided into primary, intermediate and secondary schooling (5-17 years old students). Primary Education is the first level. They cater for children from the age of five years (Year 1 to the end of Year 6)<sup>6</sup>. Children in Years 7 and 8 may either be in a separate intermediate school or part of a primary, secondary or composite/area school. Secondary Education is usually assigned to students from Year 9 until the end of Year 13. Area or composite schools are based in rural areas; they combine Primary, Intermediate and Secondary Schooling at one location, which is something similar to our Colegios Rurales Agrupados in Galicia.

Compulsory Education in Galicia is divided into Primary and Secondary Schooling (6-16 years old students). Primary Education is also the first level but they cater for children from the age of six years to twelve. Secondary Education is divided into two levels: Compulsory Secondary Education, which is always part of a Primary School and students are in the ages of twelve to sixteen and Post-compulsory Education, which is not compulsory as it can be seen in the figure below as well as the similarities and differences between both Educational Systems from 0 to 18 years old students:

New Zealand Education System		Galician Education System	
Level	Age	Level	Age
Early childhood education	0-5	Infant education	0-6
Primary education (compulsory)	5-12	Primary education (compulsory)	6-12
Intermediate education (compulsory)	11-12	Secondary education (compulsory)	12-16
Secondary education (compulsory)	13-17	Post-compulsory secondary education	16-18

Figure 2. Comparative figure between New Zealand and Galician Compulsory Education Systems.

<sup>6</sup> See the year of schooling in the New Zealand Education System (figure 4).



The types of schools in New Zealand are very similar to the ones in Galicia. The State-schools (colegios públicos); the Kura Kaupapa Maori (something similar to our Gale-escolas) where the teaching is based in the local language, values and culture; Integrated or Designated Schools (Colegios Concertados); Independent or Private Schools (Colegios Privados); Special Schools (Centros de Educación Especial); The Correspondence School (TCS) (Enseñanza a Distancia) provides distant learning using “Information Communications Technology” (ICT), the Home-based Schooling (Preescolar na casa), which is available for parents and caregivers who want to educate their children at home. Parents and caregivers need to get approval to do so from the Ministry of Education, and finally, the Area or Composite Schools (Colegios Rurales Agrupados) which we have mentioned some paragraphs above.

As the Galician Government Curriculum states, students start to learn second or foreign languages during the third year of Primary Education at the age of eight, but, taking the Europe Council advice into account, Galicia has been one of the first communities in Spain including an “immersion project” in their language programmes at schools, so that learning a foreign language is possible from the first level of Primary Education at the age of six or, even more, from Infant Education at the age of three.

It seems to be widely accepted among the teaching and learning community that the age of learning foreign languages is a very important factor in the whole teaching and learning process. The sooner the children start learning foreign/second languages the easier they get the best outcomes. The main difference between second language learning in New Zealand and in Galicia is the age of the learners (Bestard y Pérez, 1992; Bazo Martínez, 2001; Cortés Moreno, 2002). In Galicia, a foreign language such as English is usually learnt at a very early age (three years old), when children are able to learn another language just as they learnt their mother tongue, without even the slightest accent. Whereas in New Zealand second languages are taught at a “critical” age, eleven and twelve years old. Right at the onset of puberty, when children are most self-conscious and have a stronger sense of ridicule.



The number of students taking second languages and the range of languages offered by schools has increased in the last decade in New Zealand. The Government has supported the introduction of language learning to Years 7 and 8, and they promote this from teacher's professional development and appropriate resourcing of the classrooms. In Primary Public Schools Japanese and French continue to attract the most enrolments, as French is perceived as the traditional foreign language of culture and diplomacy and Japanese is seen as the newer language of trade. The languages showing growth are Spanish, Modern Standard Chinese and Samoan<sup>7</sup>.

The reasons why many spanish/galician students want to learn English as a foreign language are well known by everybody, but it is time now to explain why the New Zealanders are interested in learning Spanish as a second language. The publication of the First Curriculum Statement for Spanish Language<sup>8</sup> for New Zealand schools by the Ministry of Education signals to Spanish-speaking people that New Zealand is seriously interested in strengthening its ties with Spanish-speaking countries.

Spanish, as we have noted above, is a particularly significant language for New Zealand because of the important economic, political, social and cultural ties this country is developing with Spain, Latin America, and the rest of the Spanish-speaking world. The growing Spanish-speaking Pacific Rim populations, especially, offer New Zealand considerable potential for tourism and trade. There are over 350 million native speakers of Spanish in twenty-two countries; this makes Spanish one of the most widely spoken languages in the world. Moreover, Spanish is one of the easiest languages for New Zealand students to learn because English speakers find that many Spanish words are similar to words they already know. Speakers of Maori and Pacific Islands languages often find it easy to reproduce Spanish orally, because the vowel system is similar to their own.

In the following paragraphs I will try to give some clues about what can we teachers do to improve the quality of languages teaching in countries or communities like New Zealand or Galicia where local languages, as Maori or

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<sup>7</sup> I would like to thank Tanya Fernández Maceiras for the information provided as an in-service teacher in New Zealand for ten years.

<sup>8</sup> *Spanish in the New Zealand Curriculum* (1995). Ministry of Education. Learning Media Ltd. Wellington. New Zealand.



Galician, are included in their national curricula at the same range as English or Spanish respectively. We must become effective teachers. An effective teacher should train in the target language and stimulate the development of teaching resources to make the language more accessible to a larger number of learners and to raise awareness of the importance of the language. Professional learning opportunities support effective teaching, which is a key influence on student learning and achievement outcomes. This demonstrates that opportunities for teachers to engage in professional learning and development can have a positive impact on student learning.

The first few years of teaching are critical to turning newly qualified teachers into effective teachers. New Zealand has a good international reputation for its commitment to providing support to beginning teachers. However, research studies show that the quality of induction in New Zealand Primary and Secondary Schools is variable, with a significant minority receiving little or no advice and guidance, as well as in Galicia, beginning teachers rarely get much training. The introduction of the Specialist Classroom Teacher position in 2006 is supporting beginning teachers through their induction phase. It provides experienced teachers with an alternative pathway in their careers, aiding in the retention of these teachers<sup>9</sup>.

The variations in educational standards among countries have been measured, among others, by the Programme for International Student Assessment (PISA). An organization from outside the teaching fold —McKinsey<sup>10</sup>, a consultancy which advises companies and governments— has gone into policy recommendations based on the PISA findings stating that schools should study in depth the following three main points: firstly, get the best teachers, secondly, get the best out of teachers -getting good teachers depends on how you select and train them- and third, step in when pupils start to lag behind. McKinsey consultancy firm argues that the best performing education systems manage to attract the best, the quality of an education system cannot exceed the quality of its teachers and the quality of teachers affects student performance more than anything else.

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<sup>9</sup> Ibidem.

<sup>10</sup> McKinsey & Co. (2007, Oct 18<sup>th</sup>): "How the world's best performing schools systems come out on top". From *The Economist* print edition.



To end up, I would like to remember that the main target of this article was to offer a first contact and an approaching study to the teaching and learning of foreign languages in multilingual communities as Galicia and New Zealand through a comparative point of view. The promotion of multilinguism is nowadays included in all national “curricula” around the world and thanks to the use of new technologies (ITC) for educational purposes the teaching and learning of languages becomes a more and more attractive subject for both teachers and learners of other languages different from the mother tongue.

Not only the teachers and the learners have to improve but also the governments have to contribute to this process limiting the supply of teacher-training places to demand, being generous with funds for each trainee teacher, supporting interchange programmes among countries <sup>11</sup> which help to contribute to the success of the teaching and learning foreign/second languages process. As a consequence of putting all these suggestions into practice, teaching should become a high-status competitive profession. All new teachers should have a master's degree so that teaching could become a career choice for top graduates in Galicia, New Zealand and all around the world.

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<sup>11</sup> Interchange school programmes are being developed nowadays between Galicia and New Zealand, for example.

The Galician Education System (in accordance with the law currently in force)<sup>12</sup>

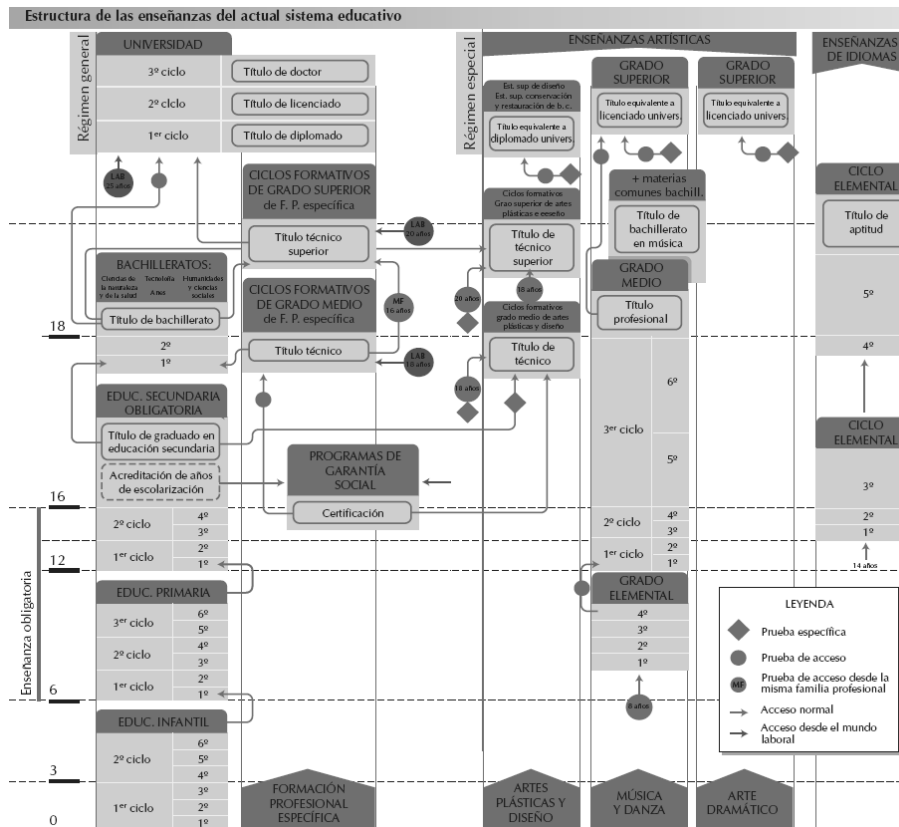


Figure 3. From the Xunta de Galicia web page: <http://www.xunta.es/galicia2004/ampliarEs.asp?imaxe=es-14-01.png>

<sup>12</sup> (The undergraduate studies education system in force nowadays is submitted to a changing process due to the 10/2002 Constitutional Law for Quality on Education. New curricula and assessment projects are being developed in order to adjust the main objectives to the education in Galicia).

The New Zealand Education System

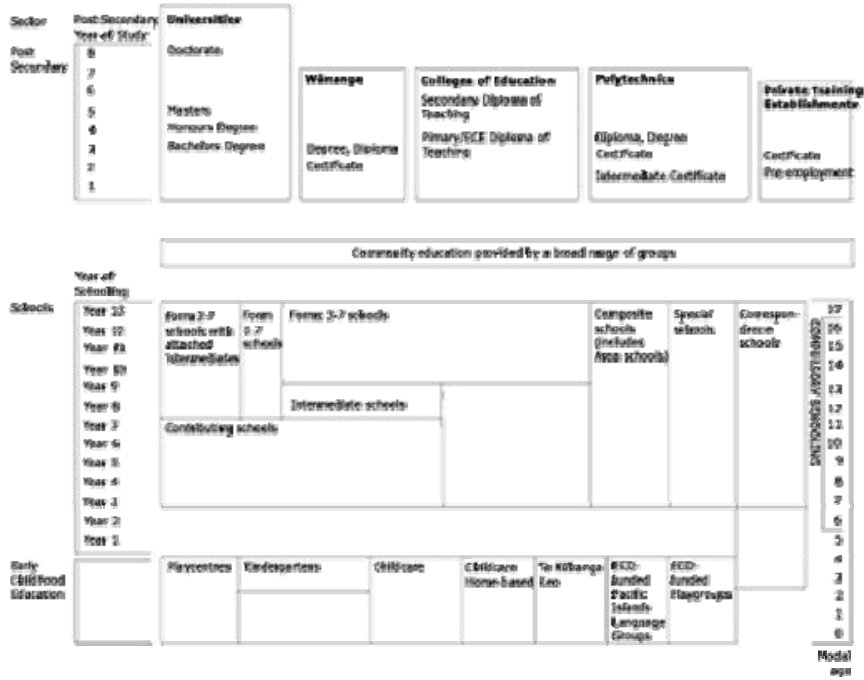


Figure 4. From the New Zealand Ministry of Education web page. <http://www.minedu.govt.nz/>



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## **New Zealand between Literature and History: The Effect of Wallace Stevens on Elizabeth Smither and Allen Curnow**

Antonio Cuadrado Fernández  
*ESERP - Fundación Universitaria*

Our reality, our environment, our life is made up of objects. Objects belong to our life and, with the passing of time, shape memories and emotional responses to them. Whether this object is a jar or even a tree is not so important; what is important is our relationship with that object and the way we model our lives based on that proposition. This conflict has been the object of philosophical discussion for over three hundred years. Descartes, in his *Discourse on Method*, (Hesla, p. 248)<sup>13</sup> was the first philosopher to postulate an epistemology that distinguished mind and matter, spirit and object; these ideas held sway until the beginning of the twentieth century, when the theory of pure experience attempted to solve the conflict between these two concepts.

Now imagine that you are the inhabitant of an island which is 12.000 miles away from its cultural source. Imagine that, once you start to live there, you find that you need to establish a link with the environment, with the objects around you. Imagine that a poet struggles to express what it feels like to live in such a place and, after meditating, decides that he needs to imagine a past and a history in order to have an identity and a sense of place and belonging. Imagine that he discovers new writers abroad whose style and writing can help him to bridge the gap between past and present, mind and matter. Imagination then, becomes the key element when he tries to reconcile himself with the environment, with the natural world around him, with his past and his present. Imagine that the poet I am referring to is Allen Curnow,

<sup>13</sup> Hesla, David, "Singing in chaos: Wallace Stevens and three or four ideas", in *American Literature, A Journal of Literary History*. Vol. 57, Nº 2, 1969.



the influence from abroad is Wallace Stevens, a poet deeply concerned with the conflict between reality and imagination and the island is New Zealand. Imagine then, that future generations of poets in that island decide to “taste” other ways of expressing their relationship with society and the world around them due to the contact and influence of an enormous country across the Pacific Ocean: the United States.

After this “imaginative” attempt to introduce the topic of this paper, I would like to give an overview of New Zealand poetry so as to present and situate the writers on whom I am going to focus my analysis, Allen Curnow and Elizabeth Smither in the context of New Zealand poetry and Wallace Stevens, in the context of the North American influence in the 60’s.

The first poets who wrote in New Zealand obviously faced problems; poets like R.A.K. Mason, Geoffrey de Montalk, A.R.D. Fairburn and D’arcy Creswell confronted difficulties when they tried to overcome the enormous power of the Metropolis. They wrote in the shadow of the great tradition of British poetry, but at the same time experienced a melancholic disillusionment with the industrial and grey London of the 20’s. As a result, their poetry reveals their rebellion against the colonial exploitation of New Zealand that was preventing the country from progressing according to its own standards.

The 30’s witnessed the work of poets such as Allen Curnow, Charles Brasch and Dennis Glover in their experimental stage, the forties and the fifties becoming the consolidation of their poetic careers. Allen Curnow, one of the poets on whom I am going to focus my analysis, was born in Timaru in 1911. He had a religious upbringing revealed by the fact that he was the son of an Anglican clergyman and was educated at Christchurch Boy's High School and at Canterbury and Auckland University colleges. Although he began his studies for the Anglican Ministry, he abandoned them to take up a career as a journalist in *The Sun*. Later, he also worked as a reporter, subeditor and reviewer with another New Zealand newspaper, *The Press*. He died in Auckland in September 2001. It is at this point where I think it is important to mention Allen Curnow as one of the most important poets who helped in the creation of a canon of New Zealand poetry together with the work of the other poets above mentioned. In 1945, Allen Curnow published *A Book*



of *New Zealand Verse, 1923-1945*,<sup>14</sup> a compilation of the best poems in New Zealand and in 1960 he published *The Penguin Book of New Zealand verse*<sup>15</sup>. These books were very important for the consolidation of poetry in New Zealand, which was starting to find its own voice. Apart from the publication of these two anthologies, Allen Curnow was also important because, in his early poetry, he attempted an imaginative recreation of New Zealand's history, in order to come to terms with the reality of living in such remote islands. It was in this attempt that Allen Curnow displayed the same preoccupation with the conflict between reality and imagination as one of the most important North-American poets in the twentieth century: Wallace Stevens. Stevens' poetry was pervaded with a meditative tone that served him to explore the conflict between reality and imagination and his work was also the reflection of an attempt to create an imagined world, based on reality, which could help him endure the harsh reality of North-American society in the first half of the twentieth century. Wallace Stevens was one of the poets who represented the North-American influence in New Zealand poetry that started to appear in the 60's.

It was in the 60's that New Zealand poetry had started to undergo a period of change manifested in the influence of North-American culture; as Philippa Prebble writes: "America's presence in the Pacific and Vietnam war increased American involvement world wide during the 60's but also created a feeling of civil unrest.", (2000, p.1)<sup>16</sup>. The introduction of American films, Coca-Cola, Levi's...and a local interest in North-American open form poetics came together with a feeling of disobedience that questioned the poetry and the poets who represented the great tradition in New Zealand poetry (Allen Curnow, Charles Brasch...). An American literature course conducted by Roger Horrocks was one of the important events that opened up this trans-pacific connection. Apart from this, literary magazines such as *Freed* or *Caveman Press* helped many young writers publish their poetry. It was the postmodernist poetry represented by American poets such as Charles Olson or Robert Creeley that made an effort to reflect the rhythms of contemporary

<sup>14</sup> Curnow, Allen, *A Book of New Zealand Verse, 1923-1945*, Christchurch: Caxton Press, 1945.

<sup>15</sup> Curnow, Allen, *The Penguin Book of New Zealand Verse*, Harmondsworth: Penguin books, 1960.

<sup>16</sup> Prebble, Philippa, "'Re-setting the Past': Small Press Publishing in the South Island During the 70's: The Rise of Caveman Press and Hawk Press". Reproduced with kind permission from JAAM magazine, March, 2000. [www.book.co.nz/prebble.htm](http://www.book.co.nz/prebble.htm)



American speech as opposed to the remoteness and abstraction of modernist poetry, of T.S. Eliot and Ezra Pound.

The character of the new North-American poetry, closer to colloquial speech as I have already said, attracted New Zealand writers because of its directness and the feeling that language could be a tool with which to transform society rather than an abstract succession of ideas. According to Douglas Barbour, three new generations of writers arose in the wake of this North-American influence, "that of Baxter, Stead and Smithyman (...), that of Bill Manhire, Ian Wedde and Elizabeth Smither and that of such young poets such as Ian Sharp, Leigh Davies (...) and Keri Hulme.", (1989, page 3)<sup>17</sup>.

The 60's and the 70's were the years when the North-American influence was stronger and when these poets felt the need to deviate from the mainstream represented by Allen Curnow and some more major poetic figures. One of the above mentioned poets, Elizabeth Smither, would become one of the most important poets in New Zealand literature and the second of the New Zealand poets whom I am going to discuss. Her importance lies in the fact that she is one of the writers who represents another step in the evolution of New Zealand poetry; having been relieved from the burden of coming to terms with identity, her poetry has represented a stylistic challenge to the conventions of speech. It has also represented an alternative vision of love based on a questioning of the traditional metric system, which has been called the lyric / antilyric. Her ability to pick up colloquial language, denuding it of its incoherencies, constitutes a brave attempt to question the conventions of a language that had to reaffirm its own personality. Douglas Barbour, commenting in an article by Pamela Banting called "Tremendous Forgeries. The Lyric/Anti- Lyric in Sharon Thesen and Elizabeth Smither", "sees the lyric/anti-lyric as continuous with the modernist verse project to free poetry from the dictates of the metronome, in its post-colonial manifestations, from constraints of colonial literary and linguistic inheritances." (1991, p.1)<sup>18</sup>. This quotation reflects to what extent Elizabeth Smither has tried to take New Zealand poetry one step further. Elizabeth Smither was born in Plymouth in

<sup>17</sup> Douglas, Barbour, "The New Zealand Poetry: Looking Ahead from Zed", [www.arts.uwo.ca/~andrewf/anzsc2/2barbour.htm](http://www.arts.uwo.ca/~andrewf/anzsc2/2barbour.htm)

<sup>18</sup> Banting, Pamela, "Tremendous Forgeries, Confabulations and Graphologies Elliptical: The Lyric/Anti-Lyric Poetry of Sharon Thesen and Elizabeth Smither" in *Australian and New Zealand Studies in Canada* 6, 1991, [www.arts.uwo.ca/~andrewf/anzsc/anzsc6/banting6.htm](http://www.arts.uwo.ca/~andrewf/anzsc/anzsc6/banting6.htm)



1941. She was educated at West End School, New Plymouth Girl's High School, Massey University and Victoria University of Wellington. She has two sons and a daughter and was awarded the New Zealand Book Award for poetry in 1990 among others.

Having reached this point, it is a good moment to introduce Wallace Stevens and justify choosing him as an influence on Allen Curnow and Elizabeth Smither. Wallace Stevens was a modernist North-American writer who was born in Reading, Pennsylvania, on October the 2, 1879. He studied at Harvard, New York Law School and ended up working in an insurance company in Hartford. He started writing when he was 44 but was a prolific writer publishing, among others, books of poetry (*Harmonium*, in 1923, *The Man with the Blue Guitar*, in 1937 and *Notes Towards a Supreme Fiction* in 1942) and essays such as *The Necessary Angel* in 1951. His poetry is highly imaginative and full of colourful and tactile language and intensity. As I mentioned in a previous reference to him, his poetry mainly centres on the conflict between reality and imagination, considering the latter, the only way to achieve a sense of order and harmony in a bleak and grey society. In this paper I will attempt to trace the influence of Wallace Stevens on Allen Curnow and Elizabeth Smither as an example of the North-American presence in New Zealand poetry that I have already mentioned, to end with Elizabeth Smither as a receptacle of both influences.

When I started to become familiar with the poetry of Elizabeth Smither and Allen Curnow, I noticed, in general terms, that they shared the same taste for foreign language, tonal effects, colour and texture among other elements. My analysis is going to focus on the influence of Wallace Stevens on Allen Curnow in the first chapter, taking into account two basic aspects: the early influence when dealing with the conflict between imagination and reality and the second aspect that deals with a clearer influence on his style (in terms of their use of exotic and abstract language, and juxtapositions), that came a bit later, in the 70's, when the North-American influence was still in fashion.

In the second chapter I will analyse the influence of Wallace Stevens on Elizabeth Smither focusing on aspects such as the comparison of Wallace Stevens' "A Red Fern" and Smither's "A Miniature Fern", poems which reveal



an interesting dialogue. I will also compare their poetry to Renoir's impressionistic paintings in order to show to what extent they shared the same conception of style. The analysis of their use of exotic language and their use of juxtapositions as well as images and metaphors will also be discussed in the analysis.


Finally, I will explore the influence of Allen Curnow on Elizabeth Smither in the third chapter, paying attention to their style (images, juxtapositions and their use of language) and the relevance of their writing in the formation of a distinctive voice in New Zealand poetry. In this sense, it will also be interesting to notice how Elizabeth Smither defies the conventions of language and especially the convention of love, as a way of displaying the degree of change in the development of New Zealand poetry.

The conclusion will be focused on Elizabeth Smither and the way the two tributaries, represented by Stevens' and Curnow's poetry, flow into Smither's style and writing.




## Tale-Telling, Whale-Watching: Niki Caro's *Whale Rider*

Paloma Fresno Calleja  
*Universitat de les Illes Balears*



*Whale Rider*, directed by Niki Caro in 2002, and based on the eponymous novel by the Maori writer Witi Ihimaera published in 1987, tells the story of a small Maori coastal community facing important changes. Their leader, Koro Apirana, is searching for a male successor to assume control of the tribe. Koro's eldest son, Porourangi, desperate after the death of his wife and his son in childbirth, decides to leave New Zealand, abandoning his tribal obligations and forcing Koro to find a legitimate substitute. Paikea, the baby girl who survives her mother and her twin brother, is refused a privilege which so far has been reserved solely for the male.



Before leaving New Zealand Porourangi names his daughter Paikea after an ancestor of the tribe who travelled from the ancestral land of Hawaiki to Aotearoa on the back of a whale and settled in the East Coast where the story takes place. The choice of name, to which Koro opposes strongly, already announces the special qualities of the girl. At the beginning of the film Pai, who acts as the narrator of her own story, explains the connections between the mythical episode and the contemporary conflict over succession which unfolds after her birth:

In the old days, the land felt a great emptiness. It was waiting... waiting to be filled up, waiting for someone to love it, waiting for a leader. And he came on the back of a whale. A man to lead a new people. Our ancestor, Paikea. But now we were waiting for the firstborn of the new generation, for the descendant of the whale rider, for the boy who would be chief. Paikea. Paikea. There was no gladness when I was born. My twin brother died and took our mother with him. [...] Everyone was waiting for the firstborn boy to lead us, but he died... and I didn't.





Pai's personal efforts to obtain her grandfather's support eventually implicate her in an epic deed of legendary proportions, while the completion of her personal achievements becomes a triumph for the community. The film advances by showing us Pai's quotidian life at home with her grandparents. Although she develops a close relationship with Koro, he remains intent on preventing her from inheriting the title, choosing instead to set up a school to train the firstborn boys of the village, in the hope of finding in one of them the qualities he is looking for in the next chief. Pai is not allowed to participate in the lessons but she nevertheless manages to learn more that Koro intends her to, partly thanks to the help of her grandmother who encourages her to be strong, and her uncle Rawiri, who teaches her how to use the taiaha, the traditional Maori weapon that the boys are learning to use.

Pai's struggle, however, is not physical; the skills she requires to fight against patriarchal repression are determination and mental strength. Pai learns to wait patiently until she is ready to act, and in the process she becomes acquainted with traditional Maori lore in the hope that she can obtain her grandfather's support. One of the most emotive scenes of the movie is the school function, in which Pai recites a speech she has prepared for her grandfather, acknowledging her rightful position and arguing for the revision of the rules towards a renewed notion of leadership:

I come from a long line of chiefs, stretching all the way back to Hawaiiki where our ancient ones are, the ones that first heard the land crying and sent a man. His name was also Paikea and I am his most recent descendant. But I was not the leader my grandfather was expecting and by being born... I broke the line back to the ancient ones. It wasn't anybody's fault. It just happened. Who is to blame? But we can learn. And if the knowledge is given to everyone, we can have lots of leaders. And soon, everyone will be strong, not just the ones that have been chosen.

As an accomplished leader, Pai displays good rhetorical skills and knowledge of her traditions apart from capacity of resilience, strength and determination; from the beginning of the film she is also presented as a child



endowed with a special sensibility whose destiny is inevitably aimed towards leadership. Pai's school speech is not only pronounced to persuade her grandfather but also as a call for help directed to her ancestors. The speech is not a symbolic act; it actually becomes effective when a school of stranded whales appear on their beach.

Whale strandings are very common in New Zealand, but this quotidian event soon acquires a legendary dimension. Koro takes this misfortune as the ultimate sign that the community is fated to disappear due to the lack of a leader, a conviction reinforced when they try in vain to push the whales back into the sea eventually losing all hopes of saving them. At the end of the film, Pai, who has been observing the whole scene from a distance, walks resolutely towards the biggest whale, and rides it back into the ocean, the others following immediately. At this point, all the knowledge she has managed to gather proves valuable both for her own predicament and for the whole community; she manages to save the animals and opens Koro's eyes to the undeniable truth he has been ignoring: she is a true born leader, endowed with the right qualities to become the legitimate successor.

In this final episode, Pai does more than solving the problem of the beached whales, she actually becomes the contemporary version of her ancestor; she has invoked the whales to come and help and so they do: her strength and determination in solving the conflict ensures the continuity and the strengthening of the community. The myth is renewed, gaining currency in the contemporary context and the present is given a mythological status by immediately becoming material which can be told and retold by different generations. Through the narration of this apparently simple story, half legend, half social chronicle, the film tackles relevant issues related to the position of the Maori community in contemporary New Zealand and by extension of other minority cultures at risk of disappearing or being assimilated.

In my view the basic merit of the movie is how it handles this topic, achieving a balance between the local and the universal, the real and the fantastic, the traditional and the modern. This creative tension between apparently contradictory elements, stressed invariably by most commentators



(Figuroa 2004: 423; Mahy 2003: 214; Murdoch 2003: 97), concedes a tremendous power to a story deeply rooted in the traditions and beliefs of a North-Eastern Maori community, but of evident transnational appeal. Caro's capacity to fuse the local and the universal is undoubtedly part of Ihimaera's original story. In a passage of the novel, in which the people of Whangara are discussing whether the event concerning the stranded whales depends on natural or supernatural causes, Koro offers the following explanation:

Once, our world was one where the Gods talked to our ancestors and man talked with the Gods. Sometimes the Gods gave our ancestors special powers. [...] But then [...] man assumed a cloak of arrogance and set himself above the Gods. He even tried to defeat Death, but failed. As he grew in his arrogance he started to drive a wedge through the original oneness of the world. In the passing time he divided the world into that half he could believe in and that half he could not believe in. The real and the unreal. The natural and the supernatural. The present and the past. The scientific and the fantastic. He put a barrier between both worlds and everything on his side was called rational and everything on the other side was called irrational. [The whale] is *both*. It is a reminder of the oneness which the world once had. It is the pito [umbilical cord] joining the past and present, reality and fantasy. It is both. It is *both*. [...] and if we have forgotten the communion then we have ceased to be Maori (Ihimaera 1987: 114-15).

In this fragment Koro refers to the holistic spirit so relevant to the traditional Maori worldview, inclusive in nature and capable of accepting and integrating new elements into their own system. In this holistic scheme all events acquire significance not independently or in opposition but as the significant and interrelated parts of the whole. Holism is for Ihimaera more than a reference to that ancestral communion, it becomes a strategy through which he creates and recreates his material. The stories he narrates are not a simplistic combination of mythical and contemporary ingredients, they are multi-layered narratives which show how apparently contradictory elements can work in combination with each other, proving that "things that are opposite –even those usually in conflict– are not only essential to each other, but that their mutual definition and interaction assist to unite them in a larger



and more embracing whole” (Gadd 1979: 49). Ihimaera’s work always revolves around these holistic parameters, destroying the frontiers between fiction and reality, the mythical and the historical, naturalistic and supernatural events, oral and written materials, the local and the universal, thus questioning hegemonic cultural assumptions, demonstrating that there is no teleological explanation for any event and rendering all truths partial and open to modification:

In our tradition life takes the novelist and forces him or her to accept the tribal, holistic, exponential and organic nature of our narratives. In our tradition one story stimulates recollection of another and another and another and another. For us, there can never be only one story or one ending. All tribal cultures know that the one great truth to our narratives is that they do not end. They go on and on and unending spiral going forward and returning in a balance of constant tension. (Ihimaera 1997: 313).

Caro’s film can also be read in this light and its multiple layers understood within this unending spiral of tales which is in a process of constant renewal. Pai’s story is a contemporary rewriting of the myth of Paikea; her predicaments in contemporary Aotearoa, similar to those experienced by previous Maori leaders in times of conflict. Her story is narrated in such a way that it can take us both to a revision and a revival of that past while referring to a present in which the figure of the Maori warrior has been adapted to suit contemporary needs. As Ihimaera points out: “Pai-like leaders also exist [although] they don’t ride whales –they carry laptop computers and are to be found in the runanga (pa-tribal) networks at the tribal and local iwi levels” (Meklin & Meklin 2004: 361). Pai’s words at the end of the movie reveal these uninterrupted connections between past and present:

My name is Paikea Apirana, and I come from a long line of chiefs stretching all the way back to the whale rider. I’m not a prophet, but I know that our people will keep going forward, all together, with all of our strength.



This faith in her people moving forward announces a partial solution to their conflicts which is achieved by looking back as well as forward, by recovering the links with a mythical past which, as the Maori expression *nga o ra mua* implies, is formed by “the days in front” (Metge 1976: 68; Binney 1987: 17), the time which determines our present precisely because it is the only time we can see in front of us.

In a recent review of the movie, Murdoch warns us against the simplistic solutions offered by this happy ending, claiming that we need to be “constructively cynical about this ‘indigenous-yet-accessible’ recipe and our own readiness/neediness to embrace it” (2006: 105). I agree that the movie ends up in a positive (even utopic) note which does not really acknowledge what are still pressing issues for the Maori people (unemployment, marginalisation, alcoholism, health problems, intercultural conflicts, etc), some of which are hinted at briefly through the appearances of characters like Rawiri’s friends. The film, however, deals with some of these conflicts indirectly, while openly addressing the limitations and flaws of Maori culture, to which Ihimaera has never remained blind. Yet the emphasis is placed on the capacity of the community to overcome their own problems through a process of self-regeneration which is not only achieved by Pai but also by the rest of the characters. The question is not whether the resolution of the film is too optimistic or unrealistic, but rather in what ways the story has helped to illuminate the richness and complexity of Maori culture and the reasons why everyone both in New Zealand and abroad have been so willing to embrace the film’s message.

*Whale Rider* was received in New Zealand like a small miracle. It remained in the highest box office positions for several months and its release was accompanied by the reprinting of the novel, both in its original English version and in a Maori translation, and followed by a stage adaptation directed by Toby Gough in 2004. On the other hand, the film was awarded prizes in Toronto, Sundance, San Francisco and Rotterdam, among many other places; and Keisha Castle-Hughes, the young actress who plays the role of the twelve-year-old Paikea, received an Academy Award nomination for Best Performance by a Leading Actress. At the same time, and thanks to the film’s international impact, this as well as other novels by Ihimaera became available to a



worldwide readership. While in London to promote the British publication of some of his books, the author acknowledged that to a great extent his international success had been the result of the film's fame: "Everything that's happened to me is on the back of *Whale Rider* [...]. I found myself in the happy position of moving from a New Zealand writer into a writer whose work is being published in 20 languages" (Helyer 2005).

One of these languages is Spanish. After the film's release in Spain in 2003, the novel appeared as *La Leyenda de las Ballenas*, as part of a juvenile collection, and to this date it remains Ihimaera's only work available in this language. Even though the success of the film, the appeal of the young protagonist and the legendary nature of the tale determined the editorial choice, this is more than a book for young people. In a country like Spain where Maori literature remains virtually unknown in non-academic circles,<sup>19</sup> it would have been interesting to see an edition of *Whale Rider* aimed at a larger readership and capable to produce more political or sociological readings.

On the other hand, the success of the movie also needs to be considered in the light of the expansion which the New Zealand film industry has experienced from the 1990s, first with a series of films produced early in that decade, like Jane Campion's *The Piano* (1992), Peter Jackson's *Heavenly Creatures* (1994), or Lee Tamahori's *Once Were Warriors* (1994), and more recently with the impact of Jackson's *Lord of the Rings* trilogy (2001-2003). Although different in many ways, Jackson's and Caro's films have both contributed to reinforce the status of New Zealand film abroad, serving also as very useful products to promote national culture. Blurring the distinction between the imaginary and the real location of the *Lords of the Rings* saga, a recent campaign by Air New Zealand branded the company the "Airline to Middle Earth", an association which has been used repeatedly in diverse tourist promotions, with the aim of attracting visitors to a country of un/real landscapes. While Jackson's films lured potential tourists by presenting their scenic locations as "eerily unfamiliar" (Message 2003: 79), *Whale Rider* manages the same by employing locations which are equally enticing for an

<sup>19</sup> The only other Maori novels translated into Spanish so far are Patricia Grace's *Potiki* (published in 1999 by Editorial Txalaparta) and Alan Duff's *Once Were Warriors* (published by Seix Barral in 1999).



international audience precisely because they appear as natural, uncorrupted by tourism and, implicitly, as quintessentially Maori.

The film's setting is only one of the many aspects which confer it its unique Maori character while contributing at the same time to make it a true expression of New Zealand culture. The willingness to embrace *Whale Rider* as part of the national narrative is undoubtedly the result of its many good qualities, and it helps to illustrate the symptomatic search for a distinctive cultural and national identity which has always troubled New Zealanders and which has often meant the borrowing of Maori cultural symbols, "runes and ruins for a runeless and ruinless land", as James Belich puts it (2001: 209). Its success has also converted it into an excellent product to export and not only to identify with at home:

New Zealand is a country looking energetically inward, defining and redefining its own identity, yet simultaneously longing to be recognized by the wider world. So the recent success of the film *Whale Rider* leads to a curious mood for local self-congratulation. *See! We too, just by being who we are, can be up there with the best* – a mood that is currently encouraged by curiosity from the outside world. *Whale Rider! Amazing! What else is going on in New Zealand?* (Mahy 2003: 213)

In a recent article by the Chief Executive Officer of the New Zealand Film Commission, established in 1978 to contribute to the production and diffusion of national film, "national identity" was enumerated as one of the key factors which are contributing to the success of the industry: "Our culture is the well from which filmmakers draw their inspiration to create unique cinematic images that are also internationally accessible" (Hartley 2004). Assuming that national identity is a fixed and complete source from which the different cultural products emerge is misleading, if one considers the difficulties implicit in trying to decide whether the distinctive features predate the products which originate within a specific national context or whether it happens the other way around. Likewise, the assumption that New Zealand culture can be found as pre-packaged material accessible for consumption and filmic reshaping ignores more complex issues, like the legitimacy of Pakehas to ab/use Maori



material, an issue which was discussed before and after the completion of *Whale Rider*.

When the movie opened at the Toronto film festival, actor Sam Neill was reported to have thanked Caro “for this film that he and *all New Zealand* had been waiting for” (Matthews 2003: 18, my emphasis), a remark which reminds me very much of the praise with which the Maori poet Arapera Blank received Keri Hulme’s 1983 booker prize winner *the bone people*, another inter/national New Zealand icon portraying Maori culture:

I have been waiting for this novel, watching the earth, knowing that it had to come. We all knew it. Someday there would be a flowering of a talent which had not been transplanted from the northern hemisphere, which owed nothing to the literary landscapes of Europe or the film sets of California, but which would grow —seed, shoot, root and all— from the breast of Papa [the Earth Mother]. Now we welcome it with a glad cry of recognition. (Blank 1984: 60)

Despite Blank’s words, when Hulme’s novel came out her legitimacy to tell a “true” Maori story was put into question due to her ethnic origins,<sup>20</sup> in the same way that Caro’s role as a non-Maori director in charge of telling a story which many felt did not belong to her, became a source of anxiety, a problem which she seemed to have overcome with dedication and respect for a culture she never claimed to know.

In several interviews, Caro has talked about her role as a long learning process in which she listened to the different groups involved and allowed them to guide her: “as the leader of this film, as the director, I understand that leadership is [...] about being the person that serves the rest and creates an environment in which people feel encouraged to do their best work” (official website). This philosophy of leadership, which obviously determines Pai’s

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<sup>20</sup> The writer and critic C. K. Stead (1985) criticised what in his view was Hulme’s opportunism in appropriating Maori identity even when she is only part-Maori. His opinions were rejected by several critics, who highlighted the dangers of equating ethnic identification with blood quotas (Fee 1995: 12). Hulme herself has stressed the necessity of revising the concept of ethnicity taking into account not only pure biological or genealogical connections but also factors like personal choice or socialisation, which nowadays determine individual ethnic ascription for many Maori people.





struggle in the movie and which seems to have inspired Caro's filming process, is also related to how Ihimaera conceives his own creative method, in which he follows what he calls a "tribal approach". In the same way that in the movie the whole community plays a role in the struggle for survival, either helping to maintain the whales alive, or instructing Pai, Ihimaera thinks of himself as responsible for channelling a story which does not belong to him and which he has simply recovered and written, following the collaborative spirit of Maori culture:

When I say that I simply wrote the story, it was absolutely all I did. The story is not mine. If it were not for the people who tell me these stories, there would be no *Whale Rider* and there would be no Witi Ihimaera. I am absolutely dependent on being part of the matrix. I am not outside that. As a writer I have always taken this tribal approach. It doesn't belong to me. It should never belong to me. (in Matthews 2003: 20)

This tribal approach seems to have determined both the long preproduction stage, in which Ihimaera worked closely with Caro collaborating as co-producer and the filming process, a period which Caro has defined as "a unique collaboration between an all-Maori community and a predominantly Pakeha crew that, to my mind, feels like a genuine bicultural experience" (in Matthews 2003: 20). The director has pointed out that for a lot of Pakeha people the movie has opened up an unknown world and in this sense it has meant the concretion of one of the most distinctive features of New Zealand cultural identity: a factual and political biculturalism in which European New Zealanders have not always participated fully. The producer John Barnett affirms that when the novel came out the industry was not ready to face such an expensive production (Matthews 2003: 21), and I think that this is true not only when it comes to economic factors, but also of a more general attitude on the part of the audience who at that point might have been less so willing to identify with a Maori story. Caro says that at present people in New Zealand, both Maori and Pakeha, are both more willing and more prepared to look at indigenous culture in positive and accessible ways (in Mottesheard 2006) in a way they were not ready to do ten years ago, when the novel was auctioned for film. The fact that such a "pure" Maori story has served as a source of identification for a general audience proves that indigenous stories can escape



their marginalised status becoming “cultural celebrations which can be read like narratives of the dominant majority” (Shoemaker 1996: 247).

The reception of *Whale Rider* is also related to the influence which films like Jane Campion’s *The Piano* (1992) or Lee Tamahori’s *Once Were Warriors* (1994), both of which achieved similar international recognition, had in their representation of Maori culture. While Campion’s work has been analysed from innumerable perspectives, normally centred on the female protagonist, the film has also been criticised for contributing to perpetuate colonial views of Maori people as the naive, promiscuous, comic, and potentially dangerous members of a dying race (Pihama 1994) whose role in the movie only serves as secondary to the fulfilment of the protagonist (Brown 2000). Tamahori’s film version of Alan Duff’s *Once Were Warriors*, which created a public commotion in its portrait of Maori urban culture and violence, is also a very different movie to *Whale Rider*. Caro herself has defined her movie as the antithesis of *Once Were Warriors* (in Thompson 2003), even though there are similar issues underlying. While Campion’s muffles the spirit of resilience which has defined Maori culture since the first colonial encounters and Tamahori transposes to film Duff’s ideas about the decadence of the warrior spirit and the channelling of violence and revenge through the wrong means (Duff, in Hereniko 1995: 332), Caro recovers the fighting spirit of those warriors of the past in a very different way, putting it at the service of a Maori story in which the characters ring true, even though fantasy and supernatural elements have a prominent role in the narrative.

There are many factors behind the success of the film: the power of the original story, the handling of the narrative, the quality of the cast, the context in which the film was made and released, or maybe, the unique combination between all those. The truth is that *Whale Rider* has managed to balance the local particularities of the story with universal topics of wider appeal, connecting well with very different audiences and with this transnational quality it has contributed to consolidate a positive image of Maori culture at home and to provide all New Zealanders with a story they have unanimously felt and claimed as their own.



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## **Writing from the Edge of the World: New Zealand Literature at Unease**

Pablo Manuel García Valverde  
*Universidad de León*

It's a very enriching experience to write about New Zealand and the literature that has developed in the Dominion of New Zealand. A country, indeed, at the edge of the world, beautiful, rugged, having a people who pride themselves on being independent and innovative.

In terms of world literature, New Zealand's point of difference can be set by pointing out its location. It's certainly at the very edge of the world, at the outmost southern perimeter of the Pacific Ocean. Only a Kiwi knows how huge that ocean is and, for this reason, only a Kiwi knows of the courage of the ancestors, the Polynesian forebears, in travelling across it to Aotearoa. The white ancestors, as well, made their epic journeys from England, Ireland, Wales and Scotland; some died on the way, and others were born aboard those vessels. They found prosperity in New Zealand, taking their first steps when they made landfall. The immensity of their courage beggars description.

The newcomers got that very deep sense of reaching the ends of the earth and they also brought with them their talents, becoming a sort of bridge, a metaphor for the cultural legacy of Western Europe brought to a new pagan and uncivilised world. There in New Zealand, the early settlers made New Zealand their home – and the important point is that subsequently, all their lives, politics and artistic responses as New Zealanders were shaped by the need to establish a new identity, different from the old one, there, at the very bottom of the world.



Another issue that affects this question is that, as far as this new identity is concerned, New Zealand is a very youthful society – as for instance Japan, by comparison, is centuries older. As a consequence, the artistic and, in particular, written literary production is still relatively young. If we leave aside the Maori oral literary tradition for the moment, New Zealand was claimed for Great Britain by Captain Cook in 1769. However, it wasn't until 6 February 1840, with the signing of the Treaty of Waitangi between British settlers and the indigenous inhabitants, the Maori, that nationhood began.

As a nation, therefore, New Zealand is only some 166 years old. However, aesthetic, cultural and literary production – the active mapping, painting, singing and writing of New Zealand into existence - didn't really take off in New Zealand until the first decade of the 20th century. In other words, "New Zealand" as a construct was still relatively unformed - and, for the purposes of this address, I have taken the year 1917 as the starting point for New Zealand literature. Why 1917? Well, it was in that year that Katherine Mansfield, arguably still the greatest New Zealand writer of all, published the first of what became regarded as "the great New Zealand stories": they included "Prelude", "The Daughters of the Late Colonel", "Her First Ball", "At the Bay", "The Garden Party" and "The Doll's House".

There at the edge of the universe, therefore, we can date the beginning of a New Zealand canon for literature from only ninety years ago. It was the canon of a migrant settlement, with a parent literature from Great Britain. Thus for many years this Commonwealth relationship with its parent literature – and the same can be said of Canada's and Australia's – was as a subordinate subset of a larger literature. Salman Rushdie suggested that this relegation permitted English critics "to dump a large segment of English literature into a box and then more or less ignore it."

That brings a relevant question; Is New Zealand literature still a Commonwealth one and subordinate? It is widely believed that New Zealand has managed to disconnect itself, with some success, from the British umbilical – although some critics, living in London, Oxford or Cambridge, would probably not think so. New Zealand fully embraced the postcolonial period and, while it still possesses some institutions that affirm its



Commonwealth links in a symbolic way, it has one a pretty good job of decolonising itself.

This has been made by replacing Commonwealth Literature with a national, New Zealand, literature. It has been a great luck that Katherine Mansfield was followed by literary exponents like poet, Allen Curnow; Curnow was hugely influential during the 1930s in deciding what good New Zealand poetry was and what wasn't. Also was relevant the figure of writer Frank Sargeson; his body of work in the short story in the 1940s and 1950s created a unique New Zealand male literary tradition – it's a tradition still upheld today by such writers as Owen Marshall and Carl Nixon. As far as the novel was concerned, novelists like Ian Cross, Maurice Gee, Maurice Shadbolt and CK Stead during the 1960s wrote about lives that New Zealanders recognized. Most important, anthologists, historians, essayists and critics like Charles Brasch (editor of *Landfall*), Keith Sinclair, James Belich and Michael King, began to critically establish a New Zealand canon to replace the British canon that was the primary source. Their critical observations still play a major part in nation building and identity building in New Zealand.

From the 1970s onward, two streams added themselves and both have had the power to derail the literature and send it to new destinations. The first stream was the greater development of women's literature in New Zealand. Ensuring its excellence at the highest level was Janet Frame who, with the publication of "Owls Do Cry" in the 1960s became, after Mansfield, New Zealand's next greatest literary presence. The international feminist movement also ensured that women's writing would go hand in hand with the politics of equality: writers like Fiona Kidman, Barbara Anderson, Margaret Mahy and Elizabeth Knox have today ensured equity for women's voices in New Zealand literature.

The second stream was altogether profound. It was the addition of Maori literature as an Alternative Indigenous Canon to New Zealand literature. It may be a surprise, but this Maori tradition of written literature is only some 35 years old! Of course Maori language and literature had always been in existence within the Maori oral tradition - a huge inventory of Maori history, mythology, carving, dance, and chant and sung poetry. It had been a huge





underground river. But not until the 1970s did Maori practitioners, writing in English, begin to subvert the course of the national literature. They were people like Hone Tuwhare, the first Maori poet to have a collection published in 1968. Witi Ihimaera became the first Maori novelist to be published with Tangi in 1973. The magnificent Patricia Grace became the first Maori woman to publish a novel in 1977 and still remains the most expert chronicler. Keri Hulme, Alan Duff, Kellyana Morey, James George and Paula Morris have subsequently become other Maori voices who have created great national and international impact. Keri Hulme, of course, is New Zealand's only winner of the international Booker Prize in 1985.

Today, New Zealand literature, it is still so youthful, has not reached its maturity, and still has many issues to resolve. It is widely accepted that there are two main ones: the first is that the joint entanglement of Maori and Pakeha as they work out a common history is still problematic and symptomatic of the bipolar nature of the New Zealand society. The second is that some of the new strands joining this literature still have to reinforce themselves before that literature will begin to transcend its roots and, in the blending, become "something else."

What concerns the future for New Zealand literature, it is still in the making. Its identity formation that will come as we continue to resist the globalising influences of an invasive world culture. It will increase in power as New Zealanders, in all their confidence, affirm their wish to mark their culture out as a distinctive world culture.

A primary strand is coming from one of the most important migrant groups, the peoples of the South Pacific. Culturally, their impact is most evident on television and in cinema where, for instance, they have just had the premieres of both "No.2" and "Sione's Wedding"; using these two films as his evidence, Sam Neill said that from a cinema of unease New Zealand had finally achieved a state where it was now "at ease" with itself. That same term could be applied to literature.

The multiplicity is also evident in the passionate flux of New Zealand literature. The writers not only write about New Zealanders in New Zealand



but also about New Zealanders in the world. Two examples that will interest you in Japan are Niki Caro's film, "Memory and Desire," with Japanese main actors and many scenes set in Tokyo, and Carl Shuker's novel, "The Method Actors," set entirely in Tokyo. Both examples move New Zealand arts and culture more closely towards Asia.

The New Zealand literature is also becoming laminated. Genre fiction, like children's literature and fantasy, is becoming increasingly popular - recently, Margaret Mahy received the international Hans Christian Anderson award for children's writing. Historical fiction is on the rise with Jenny Patrick's romance novels topping the bestseller lists over the last three years. The writers now also inhabit theatre, television, opera and other arts.

What's made it possible? Well it's been the arrival of a new kind of New Zealander, cosmopolitan, confident and aspiring to a place in the burgeoning arts industries. It's also been made possible by the infusion of so much genuine talent and inspiration from new settlers from Eastern Europe, Africa, Arab countries, Asia - and their ability to include their migrant and diasporic texts with those of the indigenous Maori and Pakeha.

And, of course, New Zealanders are travelling overseas more and more and making the world their home. As a consequence, New Zealand literature is today at a point of transformation and international dissemination in a way that was never possible previously. At no other time has there been such a world audience for New Zealand literature. While this audience might still want to read John Banville, Ian McEwen and Doris Lessing, say, it also wants Salman Rushdie, Kazuo Ishiguro, Arundhati Roy, Patricia Grace and Keri Hulme as well. In cinema, while audiences might go to movies by Steven Spielberg, Francis Ford Coppola and Woody Allen, they're just as likely to also want to see films by Akira Kurosawa, Ang Lee, Peter Jackson and Niki Caro too.


And an extraordinary thing has happened. Writing from the edge of the universe New Zealand has not only become the site of its own dreams but it also the site of world dreams. Who would have thought that the landscape and



seascape would now represent the fantasy landscapes of J.B. Tolkein's "Lord of the Rings" or C.S. Lewis's "Chronicles of Narnia"!


In other words, this is just the beginning. We've only just begun to realise the possibilities that lie ahead of that continuing journey.

In New Zealand, it is possible to think that jointly all the people are bringing an example of what can be achieved in terms of excellence, equity and justice to mankind. In the country they are showing that it is possible to resolve issues of blood, race, ancestry and identity. Internationally, they bring a certain grit, determination, moral compass and integrity to the world's future. The next great transformation is about to begin.



## **La Biblioteca Nacional de Nueva Zelanda como un Microcosmos Social**


Sandra Herrero Tembra  
*Universidad Carlos III de Madrid*



La afirmación de que una biblioteca y las colecciones contenidas en ella son un reflejo de la comunidad que representa es la tesis subyacente a esta presentación. Dados los muchos y variados tipos de bibliotecas y la enormemente incrementada movilidad de la gente en las comunidades, no es sorprendente que las bibliotecas, como muchas instituciones sociales, encuentren difícil, cuando no imposible, representar a todos los miembros de sus comunidades en un momento cualquiera. La idea de que una biblioteca es un contexto para la diversidad presenta retos a la dirección, a los catalogadores, al personal de referencia y, lo más importante, a sus usuarios.

La biblioteca como un contexto para la diversidad ha encontrado un amplio espectro de respuestas a través de varios frentes por todo el mundo. Para desarrollar la gestión de la diversidad en Nueva Zelanda, nos basamos en una experiencia internacional y en las perspectivas maories; los indígenas de Nueva Zelanda.

Por parte de los vecinos cercanos, documentos del primer asentamiento blanco en Australia, incluyendo materiales de las estaciones ganaderas, han sido entregados con frecuencia a los Archivos de Australia (<http://www.archivenet.gov.au/jsredirect.exe>). Recientemente, los descendientes de los primitivos australianos aborígenes, buscando pistas de su identidad familiar, se han dirigido en gran número a los archivos nacional y del Estado australianos. Esas personas, incluyendo muchos de la generación robada, vienen como nuevos grupos de clientes. Aportan nuevos retos a las viejas instituciones. La diversidad significa tratar con gente con la que





normalmente no se trata, y algunas veces incluye presenciar su dolor o su alegría.

Los Estados Unidos de América son uno de los principales interlocutores comerciales. Allí, en la Biblioteca Metropolitana de Minneapolis, USA, en el Condado de Hennepin (<http://www.hennepin.lib.mn.us/pub/feedback.html>), el personal ha estado introduciendo sistemáticamente una metodología dinámica y solvente de catalogación que es sensible a una base de clientes que está cambiando. Su proceso exige del personal que afronte las necesidades catalográficas de sus clientes. Sus sistemas son dinámicos y asertivos respecto al conjunto diverso de necesidades de la comunidad. Esa biblioteca trata la diversidad de su comunidad de manera creativa.

Se produce así un proceso determinado de similitud, en aspectos clave, a los escandinavos, y los maoríes se identifican con los lapones. En el Círculo Ártico la colaboración se centra en el patrimonio documental lapón: el material poseído en Noruega, Dinamarca, Suecia, Finlandia y Rusia se colaciona como un registro bibliográfico lapón. Esa colaboración demuestra el reconocimiento internacional de los lapones como una comunidad de usuarios de la información que quiere lo mejor del conocimiento mundial, quiere encontrar un lugar para su contribución única a ese conocimiento y quiere que el mundo sepa más de cómo los lapones se ven a sí mismos.

Se puede contactar con ese grupo de bibliotecarios y lapones bajo la constelación Berenice (<http://www.nbo.uio.no/baser/samisk.html>). La diversidad reconoce y también celebra la diferencia.

Más cerca, en Wellington, Nueva Zelanda, la Biblioteca Pública de Wellington (<http://www.wcl.govt.nz/>), en una iniciativa de gestión de reingeniería de procesos (BPR), ha convertido a los clientes en la primera influencia sobre las nuevas adquisiciones. Asimismo se está dando a los clientes mucho mayor acceso a una más amplia gama de recursos de la administración local, también. La BPR fue muy problemática para algún personal al principio. Progresivamente ha ido satisfaciendo a un número creciente de contribuyentes, a medida que el proceso ha ido siendo más efectivo. Los nuevos servicios disponibles en las filiales supervivientes de la






biblioteca incluyen el pago de impuestos y multas de tráfico, un servicio de información sobre las normativas locales de construcción y más estaciones de información electrónica. Su nuevo enfoque en la comprensión de las necesidades de los clientes existentes, así como en la actuación para atraer otros nuevos, es un cambio significativo de enfoque. El método de la Biblioteca Pública de Wellington es característico de una nueva ola de bibliotecas: bibliotecas que nunca duermen. Están abiertas electrónicamente las 24 horas del día.



En el aspecto maorí, la Biblioteca Pública de Wellington, es una ventana abierta al mundo (He Matapihi ki te Ao Nui), que continua investigando nuevos medios de responder a la diversidad de las comunidades que sirve como un centro de información dinámico, asertivo y flexible

La Biblioteca Nacional de Nueva Zelanda Te Puna Matauranga o Aotearoa (<http://intranet.natlib.govt.nz/Library/nlnzhome.htm>) es un departamento central del gobierno que emplea a 400 personas en más de doce sedes. La Biblioteca Nacional realiza un abanico global de funciones, que incluyendo la gestión de las colecciones patrimoniales de la Corona, la consultoría y guía a la comunidad bibliotecaria y la consultoría al gobierno sobre políticas (Atwool, 1998; NLNZ Fact Sheet, 1999). Existe legislación específica para la Biblioteca Nacional y los materiales patrimoniales contenidos en sus colecciones de la Biblioteca "Alexander Turnbull". Gran cantidad de otra legislación relevante, incluyendo dos leyes importantes, es central para gestionar la diversidad que se encuentra en este microcosmos de la nación. La tesis de que una biblioteca, y las colecciones contenidas en ella, son un reflejo de la comunidad que representa tiene especial relevancia para nuestra Biblioteca Nacional. Las dos leyes que fijan la atención sobre la gestión de la diversidad en el sector público son las disposiciones EEO de la Ley del Sector Público de 1998 y la Ley del Tratado de Waitangi de 1975.

En la Sección 58 de la Ley del Sector Público de 1998 se exige al Director ejecutivo y Bibliotecario de la Biblioteca Nacional que desarrolle cada año un plan de igualdad de oportunidades para el empleo (EEO) (SSC, 1997) y que informe sobre el progreso del año anterior. El contexto de igualdad de oportunidades para el empleo del gobierno para el período hasta el 2010 es desarrollar la credibilidad para resistir la crítica. La función pública ha de



reflejar en su composición un compromiso por la tolerancia, la conciencia cultural y la imparcialidad. La EEO contribuye a ello promocionando la composición de una fuerza de trabajo más capaz de responder a un público diverso y exigente. La composición de esa fuerza de trabajo puede un día reflejar la composición de la sociedad a la que sirve. La EEO promueve la equidad, elimina todas las formas de discriminación injusta, pues se basa firmemente en el principio del mérito. Los grupos EEO definidos por estar sobre presentados en la función pública comparada con la fuerza de trabajo del mercado laboral general, y comprendidos en la Ley, son las mujeres, los maoríes, los pueblos de las islas del Pacífico, los grupos étnicos o pertenecientes a minorías y las personas con discapacidades.



El punto de partida para la EEO es la premisa de que la capacidad y el talento están repartidos por igual entre hombres y mujeres y a través de todos los grupos, teniendo en cuenta los requerimientos particulares de las personas con discapacidades. Esta iniciativa proactiva es un reto frente al statu quo. La Biblioteca Nacional tiene una amplia mayoría de mujeres distribuidas por todos los niveles de gestión, así que para ella las mujeres no son un grupo destinatario de la EEO. Todos los grupos destinatarios tienen equipos que se reúnen en horas de trabajo para llevar su asunto de apoyar a su grupo, y también a la Biblioteca.

Hay otras seis leyes internas que apoyan la EEO y diez convenciones o tratados internacionales a las que los tribunales pueden referirse cuando fallan sobre temas de EEO. La EEO en Nueva Zelanda nació, inicialmente, de una agenda fuerte de justicia social y anti-discriminación. Hoy día nuestra Biblioteca está en proceso de desarrollar un cuerpo de doctrina de gestión para proporcionar más apoyo a la EEO en el actual clima de la Nueva Gestión Pública.

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## **Reading Promotion in First Readers: The Case of *The Librarian and the Robbers***

Isabel Jerez Martínez  
Eduardo Encabo Fernández  
Gabriel Sánchez Sánchez  
*Universidad de Murcia*

In this paper we will try to carry out an approach to the promotion of reading using the book “The Librarian and the Robbers”. The main idea is to study this book from the perspective of intertextuality. In this case, we have chosen a tale for children aged six-eight years old. Margaret Mahy is a well-known author in the field of children’s literature, who has published more than eighty books. In a detailed analysis of this book, we would like to find a reference that shows first readers in particular and all people in general the way to read.

We will work with two aspects: aesthetics and educative. The former will be mainly demonstrated using The Quentin Blake illustrations which are included in the book. The latter will be carried out by motivating the pupils to read other works of children’s literature and showing them what a library is and its benefits. The aim is to give teachers, librarians and educators in general, teaching suggestions for working with this book and other books similar to this one.

We are also hoping to promote the great work of Margaret Mahy. Therefore, more of her works will be mentioned in order to give professionals from the field of reading resources to endorse reading.



## 1. Access to Reading, a democratic right

Residing affects our lives so decisively that without it, we could not do a few things we normally take for granted such as reading notices, or understanding messages... Reading has a double social and personal function. On the one hand, it is a tool which is related to writing, and they both help us to acquire knowledge. ON the other hand, we can discover things about our past or even the future through reading, or more precisely, through Literature.

First, we should consider the earliest reading experience: being read to. Children learn language from hearing it being spoken –by parents, siblings, friends, and teachers. Children’s capacity to absorb language is almost unlimited. Between the ages of three and five, the child adds more than six hundred words per year to his or her vocabulary, and far more thereafter.

It has been said that the first lesson reading teaches is how to be alone. As one writer said “the person who does not read is not better off than the person who cannot read”. Reading may be a solitary act, but recent behaviour patterns demonstrate that human beings find the pleasures of solitary reading can become communal pleasures as well.

One study funded by the International Reading Association demonstrates another pleasurable benefit of reading. Many older people live quiet or isolated lives. As their lives become circumscribed by loss of income, inability to leave their homes or to enjoy social activity, along with the inevitable loss of spouses and contemporary friends, many find company in books. When asked about being alone and housebound, one eighty-six-year-old gestured toward her bookshelves and said “I am not alone. I have the whole world right here with me”. Positive attitudes toward life and feelings of well-being were evident when individuals had a love for reading. Reading knows no time boundaries; any place, any time is perfect, even the middles of the night. Whilst “Lifelong learning” is a current label for adult education “lifelong pleasure” is enhanced by reading, from earliest childhood through to old age.



Being able to partake of information, literature, etc., is normally considered a fundamental democratic right. It is necessary to be well-informed in order to participate in social life, in discussions at work and in order to be able to influence one's own situation. Reading newspapers and books gives access to other people's thoughts and ideas. In recent years the United Nations, UNESCO and IFLA (International Federation of Libraries and Institutions) have drawn particular attention to the need to stimulate reading and have become involved in the struggle against illiteracy.

How does the situation look in the world with regard to literacy? "Literacy" or rather "functional literacy" is generally understood as literacy sufficient to read and to write a short account of one's own life, read short notices and brief articles in newspapers, etc. A rule of thumb is that four years of basic schooling are required in order to achieve sufficiently good literacy to manage in daily life. The United Nations have given increased attention to the promotion of literacy and basic education as both a fundamental human right and a necessary condition for development.

It is because of this that we think a good way to achieve personal growth would be using books, because they will provide us with a lot of interesting information which can explain some types of behaviour, describes places, tell us adventures from heroes, etc. Within a book we can find a lot of information and sometimes even a glimpse of the authors own lives and these lives have taken place in a specific country or city.

When we read a book we are establishing a dialogue with it because, we link our experiences to the contents of the book, and get a new kind of knowledge. Although it is quite clear now that reading is very important, we have to admit that we are sometimes wary of the amount of readers around the world, since television or video-games have taken away our time for reading.

## **2. Children's Literature and teaching from a critical perspective**

We can find many characters in Children's Literature, and all of them have interesting values (Hunt, 1994). Access to Literature becomes a good way



to get knowledge, learn about history, and to shape people's thoughts. There is a specific type of Literature which helps us to develop linguistic and communicative skills. Children's Literature allows us to acquire communicative competence, to study all the curriculum areas and to understand many aspects of life. It gathers a group of productions that have artistic qualities and share aspects with other literary texts and that are accessed by children during the early years of their Education.

Children are not little adults. They are different from adults in experience but not in species, or to put in differently, in degree but not in kind. We sometimes forget that literature for children can and should provide the same enjoyment and understanding as literature for adults does. Children, too, seek pleasure from a story, but the sources of their pleasure are somewhat different. Since their experiences are more limited, children may not understand the same complexity of ideas. However, children may accept the fantastic more readily than many adults. The world around them is so remarkably complex and incomprehensible, that one more fantastic experience in story form does not present an impossible hurdle.

Along with Children's Literature the critical paradigm of education provides us with the necessary framework to bring together the two concepts outlined previously: lifelong learning and communicative competence. Indeed, it obliges us to adopt a more democratic and pluralistic approach to educational action. The UNESCO explicitly states that the right to education and lifelong learning is no longer something capricious, but is now more than ever a necessity. Immersed as we are in an eminently dynamic society, the specific learning of factual knowledge, although necessary, is not sufficient to combat the enormous economic interest which surrounds us; it is now vital that we broaden our horizons and include ourselves within the philosophy of lifelong learning, which is primordial in the desired educational and social transformation.

As regards the Teaching of Language and Literature, we should be primarily concerned with functional learning, which enables students to adapt the four basic skills on making the transition from the world of school to the world of work (Beaufort, 1999). Teamwork, in our opinion, will play a vital role



in creating more equal social structures but it would also be necessary to change the tradition of teaching or problem solving which have been defined as processes which are developed in the mind of each individual (Mercer, 1995). We should aim to promote collective activities instead, since participation in group practices over long periods of time, broaden individuals' outlook and they become members of communities in which ways of seeing, knowing and representing the world around them are common. Teachers may become guides who help students to improve their knowledge and to reconstruct reality in such a way that schools form a microcosm which can be extrapolated to the social community.

### **3. The book: The librarian and the robbers**

We would certainly classify this title as "easy reading" but what do we mean by that? And what are the reasons that justify such a claim? Perhaps we really ought to say "easy understanding", since what we refer to are texts that are easy to read and easy to understand not only because difficult words are avoided, but also because the presentation as such is made specific and easy to follow. Here are some examples of criteria that could be applied to "the Librarian and the robbers":

- It is written concretely avoiding the abstract and transferred concepts.
- It is logical. The action follows a common thread with logical continuity.
- Action is direct and simple, avoiding long introductions or the presence of too many characters involved.
- Symbolical language (metaphors) and difficult words are avoided.
- Even rather complicated relationships are described and explained, this is done in a concrete and logical manner, in which events take place within a natural chronological framework.

This book starts when Serena Laburnum is carried off by wicked robbers. One important aspect is that the robbers have Raging Measles that is the reason why the librarian looks up measles in her *Dictionary of efficient and Efficacious Home Nursing*. She is teaching how useful can be a book. Besides,



the robbers had not read a thing. They are almost illiterate. That is why Miss Laburnum starts to read them *Peter Rabbit* stories for them. As time goes by, the robbers demanded more books such as *Alice in wonderland* or *Robin Hood*.

It is then that the librarian claims that “if you want to check up on anything later you may always come to the library and consult it” (page 50).

Shortly after this the robbers are quite recovered and Miss Laburnum goes back to town with her keys. Then she tells the Robbers chief how to deal with the Police using a book. After this he starts sneaking into town regularly to change books. It is dangerous but he thinks it is worth it.

“As the robbers read more and more, their culture and philosophy deepened, until they were the most cultural and philosophic band of robbers one could wish to encounter. As for Miss Laburnum, there is no doubt that she was aiding and abetting robbers; not very good behaviour in a Librarian, but she had her reasons” (page 55).

Then the day of the terrible earthquake comes. The robber chief cries “the library! What will have happened to Miss Laburnum and the books? Quickly! They shouted. To the rescue! Rescue! Rescue Miss Laburnum. Save the books (page 55). In the end, the librarian accepts to marry to the robber’s chief on the condition that they abandon their bad habits and become librarians instead.

#### **4. Suggestions for teaching with the book**

In this section teachers, librarians and educators will find an appropriate resource for their teaching practices. The text is focused on how to promote reading in the classroom using the book.

##### ***Objectives***

- To make an approach to Children’s Literature
- To be aware of reading habits



- Identify Children's Literature's most suitable titles to be used in literacy education

### **Activities**

*Create stories using the pictures or illustrations:* with one or various pictures from the book, we will ask people to tell a new story or simply to describe what they see in the picture. Then, they have to connect their new stories to readings they already know.

*Read only the pictures or illustrations, ignoring the text:* what is happening now? Do the illustrations tell the content of the webpage by themselves? What is missing, if anything, without the words? Do illustrations change the meaning of the content of the webpage?

*Collective storytelling:* once they have read the book, each student has to tell some part of the new story. Of course, we have to structure the plot and the characters of the new text based on the ideas given by the book.

*Meta-Reading:* once they have finished with this book, we could suggest other titles and, if possible, ask the students to read:

- Treasure island
- Robin hood
- Alice adventures in Wonderland
- The nursery Alice

*Comparison:* compare your library to the library of the book. Discuss the similarities and differences:

*The book (Chapter)-forum:* this activity includes reading the book, making a summary of it, having a discussion and above all searching for life learning.

*Drama:* we will try to read this chapter and to find within it aspects that can be dramatized. We can search for clothes, masks and so on to make a performance, and then establish a discussion about what things have





appeared in the drama.

*Analysing the characters:* we will read this chapter, and then, the students will explain which characters they like and which ones they do not like either on the blackboard or on a piece of paper.

## **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 the book “The Librarian and the robbers” and its possibilities in promoting reading. Literature at its best gives both pleasure and understanding. It explores human nature and the condition of humankind. If these phrases seem to be too pompous and abstract for children’s literature, rephrase them in children’s terms: what are people like? why are they like that? what do they need?; what makes them do what they do? The answers are made visible in poetry or in diction by the elements of plot, character, point of view, setting, tone, and style of an imaginative work; they all together constitute literature. Words are merely words, but literature for any age is words chosen with skill and artistry to give readers delight and to help them understand themselves and others (Lukens, 2007)

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

- The author, Margaret Mahy, is well known in Children’s Literature. This selected book is suitable to explain the characteristics of Children’s Literature.
- By analysing the selected title, we can we can establish a framework to promote reading.
- The Librarian and the Robbers is an equally tickling tale of a band of wicked robbers who carry off the lovely and learned librarian, Serena Laburnum who not only outwits the robbers by turning them into respectable citizens.

- We have to reflect on the ideas of promoting reading and motivating children to explore their imagination and to understand the books, expanding this way their knowledge.
- Making comparisons is a useful tool in order to know the history of Children's and Young Adult Literature (Zipes, 1991; Hunt, 1996; O'Sullivan, 2005) and to improve our knowledge.
- In a society in which diversity is rising, we have to think carefully about children's and Young Adult Literature in order to prevent manipulation and to search for the equity of opportunities (Encabo, Varela, López-Valero and Jerez, 2007).

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## **La Huella del Metal en la Madera: Análisis de los impactos culturales y artísticos recíprocos entre los maoríes de Nueva Zelanda y la cultura occidental**

Francisco Munuera Wallhead  
*Universidad de Granada*

El artículo propone un estudio comparativo de las influencias artísticas y culturales que se dieron en Nueva Zelanda entre la cultura maorí y la occidental-europea, y sus repercusiones en la cultura y el arte de ambos.

Se pretende dilucidar las aportaciones técnicas, temáticas e iconográficas del arte y de la sociedad occidental en el arte maorí de la ex-colonia. Pero, por el otro lado también, resaltar hasta qué punto influyó y ha influido en occidente la cultura y la estética maorí.

A grandes rasgos, el artículo pretende dar luz a una época de grandes cambios, que supuso un choque cultural muy fuerte entre dos sociedades casi antagónicas, pero visionado principalmente desde el prisma de lo artístico: el arte como nexo de unión de ambos mundos, y como hilo conductor de las manifestaciones culturales maoríes y su impacto en la sociedad occidental, que sirve para entrelazar un estudio sobre esta cultura tan apasionante desde su historia y su arte.

### **Imágenes legadas a Europa**

Gracias a las expediciones científicas, se conoce hoy en día mucho de la cultura y costumbres maoríes de Nueva Zelanda/Aotearoa. Los dibujos y relatos de los naturalistas, cartógrafos y artistas de visión humanista que viajaron hasta las antípodas nos han legado esta información.



Aunque el viaje de Abel Tasman, por ejemplo, no aportase mucho a la historia del conocimiento europeo de las tierras y la cultura maorí, sí que contribuyó a abrir camino a otros exploradores a aventurarse a conocer esta parte del mundo. Gracias a Tasman, los europeos tuvieron las primeras imágenes de una tierra desconocida hasta entonces, y la certeza de que sus pobladores eran aguerridos combatientes. Tasman al fin y al cabo sólo dibujó una pequeña línea en los mapamundis, pero también las primeras imágenes que se conocieron en occidente de los maoríes. (Wilson 2006)<sup>21</sup>

También Isaac Gilsemans dibujó el acontecimiento sucedido en Murderer's Bay, donde se escenifica claramente el aspecto de los maoríes, de sus canoas de guerra y del desastroso incidente producido por un malentendido. Al chocar una canoa maorí contra un bote holandés, éste volcó matando a cuatro tripulantes, a lo que los holandeses respondieron matando a otros tantos maoríes. Pero lo importante de lo que nos queda es un dibujo precioso de cómo vieron los europeos a esos pobladores de tierras tan lejanas. En la imagen se puede apreciar la forma de la doble canoa, los abrigos y los remos que llevan los guerreros, y el aspecto de sus peinados y adornos.

Pero sin duda, fueron las tres expediciones del capitán James Cook las que revelaron un conocimiento más profundo de los habitantes de Nueva Zelanda. Cook posiblemente tuviera información de los mapas cartográficos de Tasman cuando se dirigió hacia el sur desde Tahití. Esto le sirvió a la hora de encontrar la costa opuesta a la trazada por el holandés, y continuar la exploración, cartografiando, sólo en su primer viaje, casi la totalidad de las costas neozelandesas.

A finales del siglo XVIII, los barcos de exploración que viajaron por todo el Pacífico estaban dotados de los más avanzados instrumentos científicos y cartográficos para documentar detalladamente cada costa, cada flora y fauna para los intereses científicos y humanistas de la época. Por ejemplo:

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<sup>21</sup> Texto original: "One of Tasman's associates, Isaac Gilsemans, sketched the coast from just north of Punakaiki up to Rocky Point (today's Cape Foulwind). These sketches are the first European representation of New Zealand." (Wilson 2006)





Cuando el *Endeavour* abandonó Inglaterra en 1768 llevando a bordo no sólo a sir Joseph Banks, entonces con 23 años y recién elegido para la Royal Society, sino también al botánico Daniel Carl Solander. Nacido en Suecia en 1733, Solander era discípulo y colega de Carl von Linné [...] el preeminente científico naturalista de su época, responsable de la primera clasificación sistemática de las especies de plantas y animales. Solander [...] había establecido una cercana asociación con Banks. Fue este último quien propuso que ambos acompañaran a la expedición al Pacífico que patrocinaba la Royal Society, y contribuyó con 10.000 libras propias a su financiación. Un contemporáneo observó: ‘nunca se han embarcado personas más idóneas para los propósitos de la Historia Natural.’ (Nile y Clerk 1996, 112)

El primer viaje de Cook proveyó a Europa de su primer conocimiento sustancial de los maoríes. Las observaciones de Cook y de otros miembros del *Endeavour* son todavía fuentes muy valiosas de información sobre la vida maorí en el momento del primer contacto europeo.

Gracias a este entusiasmo, pocas tierras recién descubiertas por europeos han sido tan comprensivamente documentadas como las de Nueva Zelanda. Para semejante empresa fueron sin duda de suma importancia artistas que registrasen con sus dibujos y acuarelas las culturas, costumbres, objetos, animales y plantas; y, en general, todo lo que en aquellos lugares encontrasen de importancia científica.

El principal artista que acompañó a la primera expedición del capitán James Cook al Pacífico fue Sydney Parkinson. Este artista escocés nació en Edimburgo el año 1745, y a una edad temprana trabajó como aprendiz de pañero antes de apasionarse por la pintura. Como cuáquero que era, siempre apreció su talento como una virtud, por lo que decidió aprender dibujo bajo la tutela de William de la Cour para refinar sus habilidades. Se vio rápidamente interesado por la pintura y el dibujo de flores y plantas, por lo que decidió viajar a Londres en 1766. Allí pasó muchos días dibujando plantas en “The Vineyard”, un jardín botánico propiedad de James Lee y Lewis Kennedy localizado en Hammersmith, Londres. Este lugar era magnífico para cualquier artista o botánico interesado por las plantas:



Lee había escrito *Introducción a la Botánica*, un libro muy popular que describía el sistema de clasificación de Linnaeus, y esto, por tanto, le había brindado considerable fama y fortuna, tanto a él como a su vivero. Así que era muy natural que cualquier botánico o jardinero visitara el vivero para admirar las últimas adquisiciones.<sup>22</sup>

Fue el propio Lee quién presentó al joven Sydney Parkinson a Joseph Banks, que pronto notó las habilidades del artista para la representación de la flora. Y fue el propio naturalista el que dio acceso a Parkinson a los jardines de Kew para que pudiese dibujar las plantas como registro científico, y también el que lo contrató para la expedición de Cook. Su misión era la de dibujar principalmente las plantas que Banks y Solander le pedían, siendo éste un trabajo duro y laborioso del que demostró estar sobradamente preparado. El proceso lo describe Banks en sus diarios de la expedición:

[...] nosotros (Banks y Daniel Carl Solander) nos poníamos en frente del dibujante (Sydney Parkinson) en la mesa grande. Le indicábamos cómo tenía que hacer los dibujos, y rápidamente describíamos todos los objetos mientras estaban frescos. Ya, lejos de tierra, se agotaban los objetos frescos, así que terminábamos las descripciones añadiendo sinónimos de los libros de los que disponíamos. Estas versiones completadas fueron apuntadas en libros de informes por un secretario señalando la flora de cada país que habíamos visitado.<sup>23</sup>

A lo largo del viaje no se vio sobrepasado por mucha carga de trabajo ya que Banks no tuvo oportunidad de recoger y clasificar demasiadas plantas.

<sup>22</sup> Texto original: "Lee had written *An Introduction to Botany*, a very popular book that described the Linnaean system of classification, and therefore had brought considerable fame and fortune to both himself and his nursery. So it was quite natural for all aspiring botanists, gardeners, and botanical artists to visit the nursery on occasion and admire the latest acquisitions." Extraído de la página Web: <http://www.plantexplorers.com/explorers/botanical-artists/sydney-parkinson.htm>. Información basada en textos originales de *The Natural History Museum* de Londres, cuya página Web es: [www.nhm.ac.uk](http://www.nhm.ac.uk)

<sup>23</sup> Texto original: "[...] we (Banks and Daniel Carl Solander) sat at the great table with the draughtsman (Sydney Parkinson) directly across from us. We showed him how the drawings should be depicted and hurriedly made descriptions of all the natural history objects while they were still fresh. When a long journey from land had exhausted fresh things, we finished each description and added the synonyms to the books we had. These completed accounts were immediately entered by a secretary in the books in the form of a flora of each of the lands we had visited [...]" Información extraída de la página Web sobre la vida de James Cook: <http://www.captcook-ne.co.uk/ccne/themes/wildlife.htm>



Solamente cuando en Tahití murió el segundo artista de abordo y amigo de Parkinson, Alexander Buchan, la pena y el doble de trabajo le abrumaron. Para cuando llegaron a Nueva Zelanda se recuperó y pudo trabajar en dibujos anteriores. Gracias a que Joseph Banks y Carl Solander no reunieron mucha información en Nueva Zelanda, cerca de unas 25 plantas, Sydney Parkinson pudo dedicarse a dibujar a las gentes, maoríes que encontraron, mostrando también una buena aptitud por el retrato. Gracias a esto, se pueden contemplar hoy en día los excelentes y bellísimos dibujos del artista de los maoríes de la época, sus costumbres, materiales y tatuajes, entre otras muchas cosas.

Existen otros dibujos de la expedición que tienen una apariencia muy torpe en el dibujo. Se ha especulado mucho, incluso creyendo que eran dibujos de Joseph Banks, pero probablemente se traten de dibujos de otro miembro de la tripulación. Según recientes estudios, se trataría de Tupaia, el tahitiano a bordo de la expedición, sosteniendo que Parkinson le enseñó a dibujar a la manera occidental, por lo que esos dibujos muy posiblemente sean de él. Se pueden contemplar hoy en día los dibujos realizados como un importante documento de la labor pedagógica del artista escocés. (Nile y Clerk 1996, 127)

Cuando la expedición viajó a Australia, la situación de Parkinson cambió sustancialmente, se vio sobrecargado de todo tipo de dibujos de gentes, animales y plantas, llegando incluso a dejar abocetados y sin terminar de colorear algunos de los dibujos encargados por Banks.

Otra importante fuente de conocimiento sobre la época es su diario, en donde se puede leer todas las situaciones importantes por las que pasó el artista. Parkinson fue capaz de realizar 674 dibujos de contorno de tamaño natural de las plantas que habían encontrado, con apuntes a menudo en color. También completó 269 ilustraciones de acuarela y los 299 dibujos de los animales que habían sido vistos y recogidos del viaje del Cook. Algunos trabajos fueron acabados y completados *in situ* mientras que otros tuvieron





que ser completados durante el viaje y hechos con la intención de publicar las imágenes a su vuelta a Inglaterra.<sup>24</sup>

Trágicamente no llegó vivo de vuelta a casa del viaje; este joven y capaz artista fue uno de los muchos tripulantes del *Endeavour* en caer enfermo por fiebres tropicales. Parkinson murió en mar el 26 de enero de 1771. Dejando tal cantidad de obras en discusión entre Banks, los familiares y los publicadores de los diarios y dibujos de todos los miembros de la expedición, muchos de sus dibujos fueron posteriormente pasados a grabados por otros artistas para publicaciones sobre el viaje. Aunque su fama no se extendió, sí es recordado como uno de los mejores artistas en representar la flora, y en legarnos las primeras imágenes realmente admirables de los maories de Nueva Zelanda. A modo de ejemplo, la planta *Ficus parkinsonii* fue llamada así en su honor, y hoy Sydney Parkinson finalmente recibe el mérito que tan lujosamente se merece, siendo recordado como uno de los más grandes artistas botánicos.

Para el segundo viaje del capitán Cook al Pacífico se eligió al pintor William Hodges, nacido en Londres el 28 de octubre de 1744. Hijo único de un herrero de St. James's Market, Londres, sus padres lo mandaron muy joven a la escuela de dibujo de William Shipley en Castle Court en la calle Strand. Hodges fue posteriormente aprendiz del pintor de paisajes Richard Wilson (1714-82), antes de que en 1772 se embarcase en la travesía al Pacífico:

Siguiendo los pasos de Sydney Parkinson, William Hodges fue incorporado tardíamente a la lista de supernumerarios. Paisajista prodigioso y compañero afable y todo terreno, Hodges fue muy popular a bordo pese a que dibujaba a las personas como si fueran rígidos muñecos de madera. (Collingridge 2004, 297)

Hodges fue designado a los HMS *Resolution* con el informe del Almirantazgo, en el que se le daban sus objetivos en la expedición, en la que debía realizar dibujos y pinturas de cada paisaje con la intención de describir

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<sup>24</sup> La información principal sobre la vida del artista ha sido extraída de la página Web del *Natural History Museum* de Londres: [http://www.nhm.ac.uk/nature-online/online-ex/art-themes//drawingconclusions/more/hibiscus\\_more\\_info.htm](http://www.nhm.ac.uk/nature-online/online-ex/art-themes//drawingconclusions/more/hibiscus_more_info.htm)



lo mejor posible lo que veía.<sup>25</sup> En el viaje, Hodges dibujó vistas costeras para cumplir los objetivos de la navegación, pero su objetivo personal fue juntar el material suficiente para realizar sus pinturas de paisaje. Hodges tuvo que responder a una gama asombrosa de temas: viajando a la Antártica, tuvo que recrear las formas fantásticas del hielo, en muchos sitios tuvo que realizar interpretaciones panorámicas de rocas de islas y orillas. Y no sólo paisajes, sino también retratos y dibujos botánicos. Es famoso su paisaje de Easter Island o *Rapanui* donde representa a los famosos *moais*. El artista demostró ser notablemente flexible, contraponiendo paisajes exóticos, con elementos desconocidos, con un estilo que captaba magníficamente el espacio, el ambiente y el color de aquellas zonas del Pacífico.

Hodges a menudo trabajaba directamente del paisaje, anticipando en cierto modo la pintura de *plein-air* del siglo XIX. Sus trabajos se caracterizan por una cercana atención por los efectos atmosféricos que alumbran peculiarmente al hemisferio austral. Sus cuadros posteriores conservarán esa frescura y espontaneidad que Hodges dotó a sus obras en la expedición, y también trabajará en cuadros basados sobre los estudios realizados *in situ* durante el viaje.<sup>26</sup>

A su vuelta a Londres, Hodges supervisó los grabados con los que tenía la intención de ilustrar la historia oficial del viaje. Y realizó además una serie de cuadros épicos basados en sus apuntes, entre los que se encuentra el cuadro mencionado antes. Este tipo de cuadros fueron colgados sobre las paredes del Almirantazgo, y ofrecen, no sólo una gran introducción al trabajo de Hodges, sino que también una maravillosa visión del viaje realizado.

Su estilo está influenciado por los paisajistas del siglo XVII como Claude Lorrain o Salvator Rosa, y su capacidad de captar el efecto atmosférico y la luz es normalmente comparada con la de su coetáneo Joseph Wright of Derby (1734-97).

<sup>25</sup> Texto original: "Make drawings and Paintings of such places as they may touch at worth notice, in their intended voyage' and to 'give a more perfect idea there of that can be formed from written descriptions only'." Información extraída de la página Web del *National Maritime Museum* de Gran Bretaña: <http://www.nmm.ac.uk/upload/package/30/voyage.php>

<sup>26</sup> Información extraída de la página Web del *National Maritime Museum* de Gran Bretaña: <http://www.nmm.ac.uk/upload/package/30/voyage.php>



El artista oficial de la tercera expedición de descubrimiento alrededor del Océano Pacífico (1776-1780) fue John Webber, que junto a William Ellis, el segundo ayudante del cirujano a bordo del HMS *Discovery*, realizaron posiblemente el registro visual más completo y sin precedentes de los viajes del capitán Cook.

Después de partir de Inglaterra, Webber y Ellis dibujaron y pintaron las Islas Kerguelen al sur del Océano Indico, la Adventure Bay en Van Diemen's Land (renombrada Tasmania en 1855), y antes de continuar adelante hacia Tonga y Tahiti, pasaron por Nueva Zelanda a través del estrecho de Cook. Después se dirigieron hacia la costa de noroeste de América, las Islas Unalaska y la península de Kamchatka de Siberia, antes de volver a Tahiti donde murió el capitán. El mismo John Webber realizó el dibujo que muestra el momento en el que los indígenas atacan a James Cook. De vuelta a Inglaterra, continuaron dibujando a lo largo de las costas de Sudeste de Asia. Los dos artistas hicieron dibujos y pinturas de acuarela de todo lo que veían, cada uno dentro de su ámbito, creando el primer registro etnográfico de las culturas del Pacífico.<sup>27</sup>

Webber es uno de los artistas que más influyó en la imagen o en la idea que tuvo Europa de las tierras del Pacífico. Aunque estuvo poco tiempo en Nueva Zelanda, sí que retrató muy extensamente visiones del resto de la Polinesia, llegando a ser célebres representaciones heroicas como la de la muerte de James Cook.

En cuanto a las expediciones francesas siguientes, no fueron tan cruciales para la idea de Nueva Zelanda en Occidente, pero sí que ayudaron con otro punto de vista no muy alejado. Hay que destacar que, al igual que Cook, Marión du Fresne murió en su expedición a estas tierras a manos de los maoríes, por lo que también supuso añadir más veracidad al mito del héroe europeo frente a los "salvajes" del sur.

Aunque hubo también otras expediciones al Pacífico, como por ejemplo, la española comandada por Malaspina, es la del capitán Cook la que más imágenes y más mitos ha difundido en Occidente sobre la imagen de los

<sup>27</sup> Esta información breve sobre el artista ha sido extraída de la página Web del *National Library of Australia*: <http://www.nla.gov.au/exhibitions/travellersart/cook.html>



pobladores de las islas polinesias y concretamente de los habitantes maories de Nueva Zelanda. Muchas de estas ideas fueron difundidas a través de las imágenes realizadas por los artistas de las expediciones y en gran medida también ayudaron los escritos y diarios de éstos y los demás viajeros.

### **Mitos legados a Europa**

En cuanto a los mitos difundidos en Occidente sobre los habitantes del Pacífico, son tanto buenos como malos, y todos ellos en cierto modo fueron a causa de la mentalidad de la época. Desde entonces hasta hoy en día se siguen revisando como ejemplos excelentes de choque cultural.

El desconocimiento de una cultura siempre entraña verla desde cierta distancia. Esta postura normalmente revela una visión escasa y condicionada de la cultura con la que se contacta. Así, por ejemplo, cuando Abel Tasman tuvo su encuentro con los maories, fue inevitablemente nefasto, por la precaución y el miedo irracional que se advierten entre desconocidos. Sin embargo, esta idea ha sido difundida como propia de las culturas “inferiores” frente a Occidente, dando a conocer la cultura “primitiva” en sus aspectos más negativos.

Simplemente hay que observar el miedo reverencial que tenían los europeos hacia el canibalismo, donde sólo una mente humanista como la de James Cook supo analizar de manera desvirtuada. Por otro lado, también están los dioses y mitos polinesios, así como las creencias y tabúes que eran inexplicables para los europeos, y que, en cierto modo, alejaban las distancias entre las dos culturas.

Estas diferencias culturales se vieron potenciadas en las imágenes que trajeron los artistas de las expediciones, aumentando en Europa la creencia de que esas tierras tan lejanas necesitaban civilizarse, y sobre todo recibir la “verdadera fe” que los salvase de sus pecaminosas vidas.

Mucho han ayudado también a esta concepción mala del “salvaje maorí”, las imágenes heroicas y aventureras de los exploradores que murieron bajo las



represalias de unos indígenas “ignorantes” y supersticiosos. Lo que nos queda hoy en día es el conocimiento de que eran pueblos guerreros y belicosos, y que muchos de los malentendidos se debieron a cuestiones religiosas y por escaso entendimiento. Resulta un poco irónico que los que más sufrieron los malentendidos eran quienes más luchaban por que no surgiesen, como el ejemplo del capitán Cook. Pero el caso es que lo que convirtió en héroe a Cook fue morir a manos de los hawaianos supersticiosos, imagen que llegó a Europa a causa de las obras de Webber o de los relatos de los miembros de la tripulación. En este caso el arte contribuyó no de muy buena manera a una visión positiva de los polinesios por parte de Occidente, pero no sería muy objetivo y realista no tenerlo en cuenta.

Pero, por el otro lado, muchas de las restantes imágenes de las expediciones al Pacífico, aunque no sean tan sensacionalistas, sí que han influenciado de otra manera en la cultura occidental, de forma más positiva, encumbrando a esta tierra como el paraíso terrenal.

Las imágenes de todas las expediciones realizadas que tratan sobre Nueva Zelanda, o sobre las otras islas polinesias, encubren en sí mismas la visión personal de la cultura occidental que las recoge. De este modo, al observar las imágenes, se reconoce cierta mirada roussoniana que realza la figura de los nativos representados como si fuesen héroes salvajes que viven alejados de la incesante vida europea. Los más representativos de esta idea fueron Tupaia y Omai.

Tupaia, como ya hemos visto, fue reclutado en la primera expedición de Cook por parte de Joseph Banks, en Tahití. Este personaje encarnó para estos europeos la sabiduría y el conocimiento de los habitantes y las tierras del Pacífico, ayudándolos con la lengua y la geografía. Acompañó a la expedición con intención de que se lo llevaran a Europa, pero lamentablemente murió en Batavia en el viaje de vuelta de la expedición.

Cook y su tripulación registraron con gran lujo de detalles a las gentes de las áreas geográficas que ellos visitaron: su aspecto, vestido, lengua, creencias y actividades. Pero esto no es nada comparado con lo que supuso



Omai para el pensamiento europeo, fuertemente influenciado con la idea del “noble salvaje”.

En septiembre de 1773, durante el segundo viaje de Cook, el capitán Furneaux del HMS *Adventure* tomó a bordo a un joven de la isla de Huahine, cerca de Tahití. Así, Omai se convirtió en el primer isleño de los mares del Sur que visitó Gran Bretaña. Y, como era de esperar, se hizo el más popular de la escena social de Londres. Fue presentado al rey y la reina, agasajado en los altos círculos de sociedad, y pintado por los grandes artistas de la época. Entre sus más famosos retratos se encuentra el de Sir Joshua Reynolds, que lo muestra con las ropas típicas de su país de origen.

Destacó por su “gracia”, buenos modales “naturales”, el comportamiento distinguido, y, desde luego, el aspecto exótico. Por una temporada se convirtió en una curiosidad popular en los altos círculos de la sociedad británica. Poco después la gente perdió interés por Omai y volvió a casa en el tercer viaje de Cook al Pacífico en 1776.

En 1777 Omai llegó a Huahine con los regalos recibidos durante su viaje: vino, pólvora, mosquetes y balas; un órgano de mano, un globo del mundo, loza y batería de cocina, y una gran variedad de bienes como animales, incluyendo un caballo; y una armadura.<sup>28</sup>

Por otro lado, las imágenes botánicas y científicas reflejan el carácter exótico de las tierras donde se han recogido, así como el potencial económico y comercial implícito. Esta visión también está presente en los paisajes observados que, como anotarían los tripulantes y dibujarían los artistas, reflejan la idea romántica del paisaje que se tenía en la época. Así, en uno de los paisajes realizados por Sydney Parkinson se observa una formación rocosa en arco en Tolaga Bay que dibuja y anota en su diario por la atención que le despertó.<sup>29</sup>

<sup>28</sup> La información sobre la vida de Omai ha sido extraída de la página Web: <http://www.captcook-ne.co.uk/ccne/themes/omai.htm>

<sup>29</sup> Texto original: “One of them [...] was very romantic, it had the appearance of a large arch which led from the sea-side into the vallies, and through it ran a stream of water.” Extraído de la página Web: <http://www.captcook-ne.co.uk/ccne/themes/wildlife.htm>



Otro ejemplo es el que anota en su diario Joseph Banks, hablando acerca de los pueblos fortificados maoríes o *pa*<sup>30</sup> y su construcción, y también sobre los objetos recogidos durante las expediciones, destacando ante todo las apreciaciones sobre las armas y sus decoraciones.<sup>31</sup>

Estas y otras muchas imágenes y relatos sobre Nueva Zelanda hicieron mella en Europa, inspirando al espíritu romántico del viajero, a las expediciones comerciales balleneras, y a las colonizadoras.

Así, en la época de los primeros “tour”, acudieron a las islas de Nueva Zelanda viajeros y artistas en busca de paisajes pintorescos y gentes “diferentes”. Entre los artistas destacaré a dos, a Augustus Earle y a Charles Meryon. Ambos continuarán la línea abierta por los artistas de las expediciones, y refrescarán con sus imágenes la idea que tenía Occidente de los maoríes.

Augustus Earle (1793-1838) es el paradigma del artista colonial del Pacífico Sur. En sus obras se refleja esa idea del artista como viajero, que intenta retratar los paisajes románticos y los encuentros con los nativos, para conocer y aprender con sus experiencias. En sus viajes por Australia o Nueva Zelanda, mediante sus pinceles, captó con ojo crítico los paisajes y costumbres de los pobladores con una curiosidad casi etnográfica. Gracias a esto, sus obras son un amplio documento de las culturas que visitó, aunque desvirtuado, eso sí, por su concepción occidentalista.

Earle pasó nueve meses entre los maoríes en 1827, y de su experiencia, que se destaca en sus escritos, resalta una visión eurocéntrica y crítica hacia

<sup>30</sup> Texto original: “After breakfast we all went ashore to see an Indian Fort or Eppah [...]the most beautifully romantic thing I ever saw[...]built on a small rock detached from the main and surround at high water, the top of this was fenced round with rails after their manner but was not large enough to contain above 5 or 6 houses; the whole appeared totally inaccessible to any animal who was not furnished with wings[...]”(Banks, Journal I, 431-2, 12 November 1769).” Extraído de la página Web: <http://www.captcook-ne.co.uk/ccne/themes/landscapes.htm>

<sup>31</sup> Texto original: “Battle axes made[...] of a very hard wood about 6 feet long, the bottom of the handle pointed, and the blade which is perfectly like the blade of an axe but broader made very sharp[...] Darts about 8 feet long made of wood bearded and sharpened, but intended chiefly for the defence of their forts where they have the advantage of throwing them from a height down upon their enemy[...] besides these the chiefs when they came to attack us carried in their hands a kind of ensign of distinction in the same manner as ours, or pontoons: they were either the rib of a Whale as white as snow carved very much and ornamented with dogs hair and feathers, or a stick about 6 feet long carved and ornamented in the same manner and generally inlaid with shell like mother of Pearl.” (Banks, Journal II, 28, March 1770).” Extraído de la página Web: <http://www.captcook-ne.co.uk/ccne/themes/objects.htm>



las costumbres maoríes, pero por otro lado, cierta aprehensión por las artes maoríes que califica constantemente de “ingenuas”. (Thomas 1999, 55)<sup>32</sup>

En cuanto al otro artista, Charles Meyron, su relación con Nueva Zelanda es más casual. Nacido en París en 1821, fue el hijo ilegítimo de un doctor inglés y una bailarina de la Ópera de París. Al morir su madre, ingresó en la escuela naval, lo que le permitió viajar a lugares “exóticos” que le condicionaron a dejar la marina y dedicarse al grabado. En 1842 el artista viajó a Nueva Zelanda sobre un barco francés enviado a proteger la colonia francesa de Akaroa, por lo que pasó cuatro años realizando apuntes y bosquejos de su viaje. (Wilson 2007)<sup>33</sup>

Gracias a Charles Meyron se difundió más en la Europa no angloparlante la cultura maorí y sus obras. Los apuntes de Meyron sobre ornamentos y tallas maoríes influirán, como veremos más adelante, en artistas posteriores, como por ejemplo, Paul Gauguin.

### **La influencia de la estética maorí en Occidente**

Todas las obras recogidas en las expediciones europeas a Nueva Zelanda y, en general, a toda Polinesia, han acabado de una forma u otra en museos nacionales, colecciones privadas o museos etnográficos.

Estos museos etnográficos tuvieron su máximo auge durante el siglo XIX y principios del XX, y su vocación correspondía más a un afán de coleccionismo de curiosidades, que a una exposición seria de objetos de otras culturas. A lo largo de ambos siglos los principales visitantes a estas colecciones, y los que se interesaban realmente por obras traídas de la Polinesia se limitaba a coleccionistas privados y a unos pocos viajeros y curiosos. Solamente con la búsqueda de nuevas fronteras dentro del mundo del arte, el número de artistas que frecuentaban estas colecciones y exposiciones fue aumentando poco a poco. Así, como comenta Hooper, el arte

<sup>32</sup> Texto original: “Earle expressed his horror of cannibalism and an indigenous system of slavery on a number of occasions, but frequently alluded to the ‘taste and ingenuity’ of Maori carvings and tattooing: ‘it was most gratifying to behold the respect these savages pay to the fine arts.’” (Thomas 1999, 55)

<sup>33</sup> Información extraída de: John Wilson. ‘Canterbury places’, Te Ara - the Encyclopedia of New Zealand, de la página Web: <http://www.TeAra.govt.nz/Places/Canterbury/CanterburyPlaces/en>





moderno buscó en el arte de la Polinesia una crítica a la sociedad victoriana y su arte.<sup>34</sup>

El papel del museo y las exposiciones etnográficas ha sido clave para el nacimiento de las Vanguardias a lo largo del siglo XX; y un punto de partida clave para la revolución artística en innumerables artistas. Así, artistas como Picasso o Gauguin recibieron su “revelación” en exposiciones de este tipo, y otros artistas pasaban horas en museos tomando apuntes, como es el ejemplo de Henry Moore.

La influencia del arte “primitivo” en las Vanguardias artísticas supuso una revalorización de todas estas obras que se acumulaban en museos, pero también una nueva forma de ver estas creaciones. En cuanto al arte polinesio, uno de sus primeros interesados, como ya sabemos, fue Paul Gauguin. Gracias a él, o por su culpa, el arte del Pacífico recobró una nueva importancia y se difundió, si cabe, con mucha más fuerza la asociación entre las islas de Polinesia y el Paraíso terrenal.

Paul Gauguin nació en París en 1848, pero vivió en Perú hasta los siete años, y a los diecisiete se hizo marino. Estas experiencias tempranas le dejaron un poso de desconfianza en la civilización urbana y en la racionalidad, y una nostalgia del misterio de las culturas primitivas. Estas culturas le parecían formas de vida fundadas en una relación directa con la tierra y la fe. En 1887 visitó Panamá y La Martinica, paisajes que le influyeron; pero no eran suficientemente valiosos y primitivos para él. En 1888 viajó hacia Arlés al sur de Francia para pasar una temporada con Van Gogh y abrir su camino hacia el color. Tras frecuentes disputas partió hacia Tahití, habiendo hecho innumerables cavilaciones sobre su destino “exótico”. (Howard 1993)

Estuvo allí durante diez años, con excepción de un viaje a Francia en 1893-5. Murió en las islas Marquesas en 1903. Allí trató temas universales de manera directa y potente, usando ritmos y colores poderosos de Oceanía en

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<sup>34</sup> Texto original: “The rise of Modernism and modernist critiques of the Victorian Art establishment brought Polynesian sculptures within new definitions of art. Artists based in France, such as Pablo Picasso and André Derain, and others in England, such as Henry Moore and Jacob Epstein, were inspired by Polynesian and ‘primitive art’ as it was then called.” (Hooper 2006, 72)



un entramado de alusiones simbólicas y formales hacia tradiciones occidentales y orientales. (Howard 1993)

En general, Gauguin, influido por su pasado, siempre buscaba en su arte influencias no convencionales, pero lo que impactó y cautivó su mente fue la Exposición de París de 1889. Al contemplar las aldeas nativas plantadas en suelo parisino, comprendió que su lugar estaba en el paraíso terrenal. Allí no encontró realmente lo que anhelaba:

En vez del paraíso, Gauguin encontró una colonia; en vez de buenos salvajes, prostitutas; en vez de niños puros de Arcadia, apáticos mestizos: una cultura arruinada por los misioneros, las borracheras, la explotación y la gonorrea, con rituales muertos, su memoria perdida, su población diezmada, reducida de cuarenta mil almas en época de Cook a seis mil en tiempos de Gauguin. (Hugues 2000, 129)

Así, lo que pintaba, ese paraíso, era falso, pero no se rindió, procuró vivir como un primitivo, aunque todavía muy apegado a Occidente, y se dejó llevar por su fantasía exótica y las alegorías y fábulas morales.

Tenía en mente para Tahití, un paraíso exótico único en la tierra, que le serviría para consagrarse y vivir en una época anterior al hombre blanco. Era su sueño y lo logró en sus obras. No hay que olvidar también su obra escrita o más bien dibujada, *Noa Noa*, donde reunía, a su fe, el compendio de los ancestros mitológicos maoríes y los ritos olvidados de sagradas deidades y monolitos.

El Pacífico para Gauguin era lo exótico, y lo maorí un objetivo. Él encarnaba al viajero en busca de lo exótico, para salir de su mundo y encontrar la plenitud. Su obra se podría resumir en una sola de ellas, aunque sea pretencioso: “¿De dónde venimos, qué somos, a dónde vamos?” Es una obra que nos habla del pasado, presente y futuro, de Oriente y Occidente, viviendo en un jardín del Edén exótico, un viaje hacia una era desaparecida. Esta obra estaba pensada para ser su última, su obra maestra, tras intentar suicidarse después de hacerla, pero tuvo que sufrir todavía más, por los



problemas de los maoríes, defendiéndolos ante el robo de la colonización de la que él se alejaba.

### **Visión occidental de la forma maorí**

En la concepción europea normalmente existe una marcada diferencia en las obras entre el plano bidimensional, compuesto por el arabesco ornamental, y el plano tridimensional dominado por la forma. Centrándonos en esta segunda parte, las formas del arte maorí y del arte “primitivo” en general era identificado en el mundo occidental por lo grotesco y monstruoso, en sus primeros contactos con las obras maoríes. Era comparado con los fetiches o ídolos que inspiraban temor y superstición.

Por lo tanto, no es de extrañar la destrucción sistemática de obras de ídolos durante el proceso de evangelización. En la tradición judeo-cristiana estas obras se asociaban a la superstición, la irracionalidad, la sexualidad y la deformación física y mental humana. (Connelly 1999, 79-81)

Las esculturas primitivas eran asociadas a los ídolos por viajeros y misioneros, destacando el horror y la superstición. Estos mismos componentes buscaría Gauguin para sus obras como elementos clave para su idilio “primitivo”, y será el primero en introducir la estética de obras africanas y oceánicas en el arte europeo. Pero también las obras primitivas eran consideradas lo contrario al ideal clásico de la belleza, marcado por la pasión. No es de extrañar que el movimiento romántico acogiese esta estética como interesante. De hecho, en la obra de William Hodges, *Los Monumentos de la Isla de Pascua* de 1775, remitirá al Romanticismo en su invención de las proporciones y la belleza de las obras polinesias. (Connelly 1999, 90-91)

Las obras polinesias y maoríes, en el escrutinio de artistas y viajeros, aportó un ideal al Romanticismo de arte grotesco y contrario a la razón. Uno de los artistas más importantes en difundir esta idea del arte maorí fue Charles Meryon.



Como hemos visto anteriormente, Meryon viajó por Oceanía para traer a su vuelta una idea de primera mano sobre el “primitivismo”. En sus dibujos de su estancia en Nueva Zelanda se observa la similitud que el artista veía entre las figuras maoríes y las gárgolas de las catedrales góticas, que eran tan del gusto romántico. Esta visión aunó más fuertemente, si cabe, la idea de los ídolos “primitivos” con lo grotesco y monstruoso del Romanticismo.

(Connelly 1999, 98)

Meryon planificó una serie de grabados titulada *La Nouvelle Zélande* que desgraciadamente no llegó a acabar, pero sí que anticipó con su intención el interés por las artes maoríes. Cuarenta años después, Paul Gauguin retomaría ese gusto y adoración por la forma maorí. Pero Meryon fue de lo polinesio a lo medieval, mientras que Gauguin tuvo el proceso contrario, pasando por diversas fases antes de abrazar lo maorí: medieval, folklórico, japonés, pre-colombino, egipcio, polinesio. (Connelly 1999, 101-102)

Gauguin introdujo en el arte lo grotesco en contenido y en la forma. Influirá mucho en los artistas *fauvistas* como Matisse, Derain y Vlaminck, en la forma y en el gusto por el primitivismo:

No es una coincidencia que en 1906, el año en el que los convencionalismos influidos por las máscaras ‘tribales’ (como los ojos de forma romboidal y los rostros estilizados) empezaron a aparecer en las obras *fauve*, fuera también el año de la magna retrospectiva de Gauguin en el ‘Salon d’Automne’. La exposición incluía una amplia colección de pinturas, esculturas y grabados en madera del período polinesio de Gauguin. De hecho, varios de los relieves en madera de esta exposición influyeron directamente en las esculturas cilíndricas de madera que realizó Matisse en ese momento.

Para los fauves, el atractivo de los objetos africanos y de Oceanía estaba enraizado con aquellos mismos intereses y suposiciones que habían sostenido el atractivo del grupo por la obra de Gauguin. Ellos dieron a conocer lo exótico o lo ‘primitivo’, redefinido según un código artístico occidental vanguardista. (Harrison, Frascina y Perry 1998, 60)



Por otro lado, siguiendo con el primitivismo de las formas, Pablo Picasso creó un primitivismo agresivo y extrovertido fijándose en la escultura africana. Al trasladar ésta a la pintura, como en su obra *Demoiselles d'Avignon*, Picasso creó un primitivismo que incorporó el grotesco en todos sus aspectos: el arabesco, la caricatura y lo monstruoso. Hizo hincapié en la invención (o sea, el genio) por encima de la habilidad y la virtuosidad (el talento). (Connelly 1999, 106)

El primitivismo de Picasso estableció el papel anti-clásico que el arte “primitivo” llegó a desempeñar en el arte moderno. Muchos críticos encontraron la obra de *Demoiselles d'Avignon* no sólo fea sino terrorífica: la encarnación de las fuerzas irracionales y una parodia de la tradición clásica en escultura. Relegó la racionalidad a la periferia y convirtió el “otro” en el centro. (Connelly 1999, 109)

Por último, otros artistas que se interesaron y popularizaron las formas escultóricas polinesias y maoríes fueron Henry Moore y Jacob Epstein. Ambos siguieron la senda del simbolismo y la abstracción basándose en las formas rotundas de las obras oceánicas. En la obra de Henry Moore, de hecho, se puede apreciar similitudes con obras polinesias, fruto de sus largos años de estudio en el Museo Británico.

### **La repercusión de Occidente en el arte maorí**

Los primeros europeos que se asentaron en las islas de Nueva Zelanda, a partir de principios del siglo XIX, fueron balleneros que construían puertos y poblados a lo largo de la costa de las islas. Eran lugares desde donde procesaban sus capturas de piel de foca y aceite de ballena para comerciar y enriquecerse en los centros comerciales más cercanos. Nueva Zelanda era un lugar magnífico para el abastecimiento de madera y lino para los barcos, que además era exportado a otros lugares. Con el crecimiento de los puertos



neozelandeses, los conflictos entre los nativos maoríes y los *pakeha*,<sup>35</sup> hombre blanco, fueron más intensos.  
(Nile y Clerk 1996, 133)

Los conflictos eran frecuentes, aunque en seguida se dio paso a los acuerdos, principalmente comerciales, ya que los europeos poseían objetos y materiales valiosos para los maoríes. Normalmente, los intercambios eran a base de anzuelos, hachas, otros componentes de hierro y mosquetes para los maoríes; a cambio de comida, productos de subsistencia y mujeres para los comerciantes europeos. De esta manera, los maoríes que vivían más cerca de los asentamientos europeos conseguían ventajas respecto a otras tribus más aisladas. Los maoríes obtuvieron sustanciales innovaciones como por ejemplo:

Aprendieron nuevas habilidades agrícolas con el uso de herramientas de hierro y –más significativamente –, ganaron *mana* con la posesión de artículos europeos. Muy pronto los líderes empezaron a adquirir mosquetes, que utilizaron para intimidar a sus vecinos del sur, desplazándolos de sus tierras y provocando una serie de migraciones que conducirían a una amplia redistribución de la población. (Nile y Clerk 1996, 133)

Esto dio lugar a una serie de conflictos inter-tribales, entre 1818 y 1830, llamados “Guerras de los Mosquetes”, que se estima que se cobró la vida de entre un 20 y un 25 por ciento de la población masculina guerrera. (Nile y Clerk 1996, 133) Esto provocó un importante descenso de la población maorí acuciado también por la difusión de las enfermedades europeas.

Los beneficios de las herramientas de hierro para los maoríes se vieron ensombrecidos por la guerra y el descenso poblacional provocado por las armas europeas. Pero este hecho no es el único, también es importante el cambio social y cultural provocado por las misiones evangelizadoras.

Los misioneros, como en otras muchas partes del Pacífico, llegaron tras los primeros comerciantes:

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<sup>35</sup> Palabra maorí usada para designar al europeo o al hombre blanco en general. Existen muchas dudas acerca del origen de esta palabra, pero posiblemente provenga de una derivación de la palabra usada para referirse a un tipo de nabo blanco autóctono. (Nile y Clerk 1996, 133)



En 1814 Samuel Mariden (1764-1838), capellán de la colonia penal de Nueva Gales del Sur y rápido en aclamar el alto nivel de civilización alcanzado por los maoríes (en comparación con los aborígenes, tal y como él los veía), ayudó a establecer una misión dirigida por la Iglesia de la Sociedad Misionera en la bahía de Islands. (Nile y Clerk 1996, 133)

Llegaron misiones de anglicanos, metodistas y católicos romanos, que realizaban conversiones y mediaban en los conflictos y las guerras inter-tribales de los maoríes. Ayudaban como médicos y maestros, y tuvieron una importantísima labor en la alfabetización de la población. Gracias a ello, se consiguió una forma escrita del lenguaje maorí, junto a una amplia voluntad en saber leer y escribir, ya que estas habilidades proporcionaban *mana* entre los maoríes. (Nile y Clerk 1996, 133)

Pero las misiones evangelizadoras también trajeron una pérdida sustancial de las antiguas tradiciones y costumbres maoríes que eran aborrecidas por los europeos. Por ejemplo, el canibalismo, el poder del *tabu* o las vestimentas “salvajes”, entre las más atacadas. Se incentivaba y señalaba en todo momento la supremacía de lo europeo, en sus acciones, costumbres y vestimentas. Así, las tribus que estaban más en contacto con los europeos empezaron a adoptar las costumbres europeas tanto buenas como malas, como, por ejemplo, utilizar dinero y ropas europeas, o consumir tabaco y alcohol.

En las tribus más alejadas y aisladas del contacto europeo se siguieron con las costumbres tradicionales, pero, en muchos casos, las escasas influencias europeas y cristianas que llegaban modificaban los mitos, las creencias, las costumbres y las artes tradicionales. Por ejemplo:

Para un número muy amplio de ‘conversos’ maoríes, la creencia cristiana fue simplemente un añadido a su cultura y religión tradicionales. Los cultos proféticos, que mezclaban las figuras del Antiguo Testamento con la historia tribal, no eran raros. (Nile y Clerk 1996, 134)





Con la llegada de los primeros colonos permanentes, la necesidad de tierras era cada vez más acuciante, así como los conflictos con los nativos por éstas mismas. Eran incentivados desde la metrópoli pasajes a las islas con la certidumbre de tierras prósperas y cultivables, pero más con un deseo por parte de Gran Bretaña de extender sus dominios estratégicos en el Pacífico Sur. La rivalidad con Francia por conseguir la soberanía de las islas de Nueva Zelanda llevó a Gran Bretaña a firmar un acuerdo con los jefes de las principales tribus o clanes maoríes para ceder las tierras a la corona británica a cambio de la promesa y seguridad de su uso por parte de los nativos maoríes. Este acuerdo se conoce como el *Tratado de Waitangi*, firmado el 6 de febrero de 1840. Este tratado supuso todo un conflicto abierto entre *pakeha* y maoríes que dura incluso hoy en día:

La venta de las tierras extinguiría el título original y cualquier reclamación posterior, y los jefes aceptaban vender sus tierras sólo a representantes de la corona. A cambio, a los maoríes se les prometía protección y los mismos derechos y privilegios que los súbditos británicos. Se prepararon dos versiones del tratado, una en inglés y otra en maorí. Pero había significativas diferencias entre ambas. En la versión maorí, a los jefes se les garantizaba '*te tino rangatiratanga*', o 'completa autoridad de la jefatura sobre sus tierras'. Creyeron que no iban a ceder su derecho a las leyes ancestrales sobre su pueblo. Según la versión inglesa, los maoríes cedían todos los derechos de ley y gobierno. Las discusiones en Waitangi no dejaron clara esta distinción, y 45 jefes firmaron el acuerdo sin darse cuenta plenamente de las implicaciones de lo que estaban haciendo. (Nile y Clerk 1996, 136)

Al final, el tratado fue firmado por cerca de 500 jefes de tribus, no todos, pero sí una gran mayoría, que rápidamente se dieron cuenta de la situación al serles expropiadas sus tierras ancestrales.

Este conflicto, junto a otros tantos de tipo social y económico, desembocó en las llamadas Guerras Maoríes, durante la década de los años





sesenta del siglo XIX, y que provocó una merma substancial en la población, la cultura y las costumbres maoríes, hacia el final del siglo.

Las Guerras Maoríes contra los británicos fue un producto de imperialismo, o más expresamente, de colonización. Las dos causas más inmediatas fueron el antagonismo racial y la competencia socioeconómica. En ambos bandos, existía una necesidad imperiosa de dominar la tierra. En el bando maorí, sin sus tierras se perdía el escenario de sus tradiciones tribales, así como las leyendas ancestrales sobre las que se nutrían las nuevas generaciones de maoríes. Por tanto, si se le quitaba la patria a una tribu ésta desaparecía con ella, ya que desaparecía su identidad cultural. De hecho, la pérdida de tierras por parte de los maoríes trajo consigo también un descenso de población. Por el otro lado, los colonos necesitaban también tierras para su supervivencia, y las comunidades, por tanto, dependían de la adquisición de tierras para su desarrollo social y económico en la colonia. (“Maori Wars” 2006)<sup>36</sup>

Desde el comienzo de la colonización organizada, en 1840, muchas tribus maoríes se opusieron a la venta de tierra, y los principales conflictos fueron causados por cuestiones territoriales. Pero ésta no fue la única causa de conflicto en las guerras, sino también otros de índole cultural, como el amor por la lucha inculcado por los ancianos maoríes a sus jóvenes. (“Maori Wars” 2006)<sup>37</sup>

El sentimiento maorí contra las ventas de tierra fue uno de los estímulos principales para que en 1858 indujera a Waikato, Taupo, y algunas otras tribus a elegir un rey, según costumbre europea introducida entre los maoríes. El elegido fue Te Wherowhero, un viejo jefe que tomó el título de *Potatau I*. En los siguientes dos años él ganó la adhesión de las tres tribus Taranaki. Estas tribus maoríes reconocieron a Potatau como su “King” y cedieron sus tierras a su protección, confiando en que su *mana* prevendría la venta de éstas. Pero el movimiento de un rey para todos los maoríes fue más

<sup>36</sup> Esta información y las siguientes citadas bajo (“Maori Wars” 2006), ha sido extraído y traducido de: “Maori Wars”, de *An Encyclopaedia of New Zealand*, editado por A. H. McLintock, originariamente publicado en 1966. Te Ara - The Encyclopedia of New Zealand, updated 26-Sep-2006. De la página Web: <http://www.TeAra.govt.nz/1966/M/MaoriWars/en>. En base al trabajo de Keith Sinclair, profesor de Historia de la Universidad de Auckland, Nueva Zelanda/Aotearoa.

<sup>37</sup> Texto original: “Hone Heke’s and Kawiti’s rebellion at the Bay of Islands, 1844-46, which resulted largely from the sheer love of fighting of turbulent young men who were throwing off the influence of their elders.” (“Maori Wars” 2006)



que un poder político, una cristalización del sentimiento maorí como una nación unida. (“Maori Wars” 2006)

Sin embargo, esto era algo nuevo entre los maoríes, ya que nunca habían tenido un sentimiento de unidad entre las tribus, ni siquiera una palabra para auto-designarse. La palabra *maori* de hecho significa “normal”. Tenían más bien conciencia de que cada tribu era independiente, tan distinta como una nación europea de otra. El sentido de la nacionalidad surgió después de que los europeos vinieran, y condujeran al *kotahitanga* o el movimiento “de unidad”, que se juntó con el movimiento de “anti-venta de tierras” que inspiraron al movimiento “King”, o sea, a la elección de un rey maorí. El nacionalismo maorí fue un producto del contacto con los extranjeros; pero no, como en muchas partes del mundo, de creación y bajo gobierno extranjero. Éste no había intentado en ningún momento atraer a la mayor parte de los maoríes conforme a la ley europea y sus penas para suprimir la rebelión armada, más bien alentó el conflicto armado. (“Maori Wars” 2006)

En la guerra, aunque los maoríes tuviesen desventaja tecnológica en armas, sí que supieron adaptar sus *pa*, o fuertes, a la fuerza de las bombas de artillería mediante la sustitución de empalizadas de madera por tierra y búnkeres excavados en el suelo.

A pesar de todos sus esfuerzos, la derrota era irremediable, principalmente a causa del descenso poblacional entre los maoríes. Los europeos eran cada vez más numerosos y los maoríes no podían afrontar una guerra indefinida:

La propia organización social de los maoríes trabajaba contra ellos. El espíritu guerrero formaba una parte central de la vida tribal, pero no había una clase militar o guerrera separada en la sociedad maorí: todo el mundo era entrenado como luchador, y tanto hombres como mujeres estaban preparados para presentar batalla cuando se le llamara. Al final, esto contó estratégicamente contra ellos. Los maoríes eran capaces de presentar batalla durante sólo unos cuantos días antes de que necesitaran hacer una pausa para reunir comida y agua. No existía ninguna estructura tribal para establecer líneas de aprovisionamiento desde los poblados hasta los guerreros que



permanecían en el frente, y esto proporcionó a los británicos una amplia oportunidad de montar una dañina contraofensiva. (Nile y Clerk 1996, 136-137)

Tras el período de guerras, se siguieron sucediendo conflictos y expropiación de tierras. El último tratado de paz fue en 1881 entre los británicos y las fuerzas de Te Kooti, líder guerrillero y fundador de un culto religioso propio. Por el otro lado, hacia 1890, de los 26 millones de hectáreas, 22 estaban en propiedad de los *pakeha*, y los restantes, en zonas remotas, en manos maoríes:

Los maoríes sin tierras subsistían cosechando, recogiendo comida y alquilándose a los *pakeha* como obreros; obligados a vivir en distritos miserables, sus condiciones de salud eran pobres y su número seguía disminuyendo, hasta alcanzar un mínimo de unos 45.000 a finales de siglo. (Nile y Clerk 1996, 137)

Sin embargo, la sociedad, la cultura y el arte maorí fueron más resistentes al empuje europeo. Con el nuevo siglo, se produjo una iniciativa maorí de resurgimiento de valores culturales, que culminó en actividad política con la creación de un parlamento maorí (1892-1907), aunque no oficial; y un resurgimiento de la artesanía para preservar y fomentar las creaciones artísticas. Se recuperó poco a poco la cantidad de población maorí al mismo tiempo que la presión por recuperar sus derechos. Se intervino cada vez más en el proceso político de Nueva Zelanda y se intensificó la importancia por los valores culturales maoríes y su identidad cultural y nacional. (Nile y Clerk 1996, 137)

#### **Influencia de la estética occidental en el arte maorí.**

Las principales influencias occidentales en el arte maorí no se tratan de un intercambio artístico entre una parte y otra. Se trató más bien de influencias inter-disciplinares de procedencia europea u occidental que afectó al arte maorí. Así por ejemplo, se observa la repercusión de la estética de la



imagería religiosa cristiana traída por misioneros. También, una cierta tendencia al naturalismo de las formas, con lo que aparecieron *tiki* con aspectos cada vez más humanos y casi desaparecieron los motivos abstractos. Pero la influencia más notoria sin duda es la de las herramientas de metal. Gracias a éstas el arte maorí derivó a un arte más sobrecargado y difícil. Las formas se hicieron más intrincadas, los ornamentos mucho más patentes, tallados profundamente en la madera; y las formas se liberalizan más al no depender de una herramienta más costosa de utilizar como es el hueso o la piedra.

A lo largo del siglo XIX, el arte maorí sufrió un proceso de evolución en cuanto a objetos, temas, representaciones o patronazgo. Como pone de manifiesto Roger Neich en su libro *Carved Histories* (Neich 2001), una de las tribus maoríes asentada en Rotorua, la Ngati Tarawhai, se vio envuelta en un proceso de europeización de su arte, tanto en las tallas como en su mecenazgo, y que es aplicable, de un modo u otro, a las demás tribus maoríes. Este proceso se caracteriza por el paso de un arte tradicional a uno moderno influido por los patrones europeos y el turismo. Así, antes de la primera veintena del siglo XIX, las obras maoríes eran realizadas con herramientas de piedra y hueso, lo que conllevaba una mayor lentitud en la realización de las tallas. Éstas se restringían, casi exclusivamente, a canoas y patakas (o graneros maoríes) encargadas por maoríes locales; en el caso de los Ngati Tarawhai, los encargos venían además de tribus de Rotorua y Bay of Plenty. Este patronazgo se realizaba en cooperación entre cliente y tallista, donde éste último generalmente era recompensado por su trabajo con objetos valiosos como herramientas, armas, adornos y demás enseres maoríes. Este tipo de trabajo hace referencia a una tradición pre-europea. (Neich 2001, 295)

Con la llegada de los primeros colonos a Nueva Zelanda, aparecieron también las herramientas y cinceles de metal. Su utilización se debe más al ingenio maorí que a la ayuda o donación extranjera. Esto es, los maoríes intercambiaban objetos de valor con los europeos, entre estos objetos estaban las bayonetas, los clavos y otras piezas metálicas. Con estos, los maoríes se fabricaban sus propias herramientas utilizando, por ejemplo, el filo de una bayoneta para tallar la madera. (Barrow 1972, 70)



Esto produjo toda una revolución en cuanto a proliferación de tallas ya que hacía más fácil el trabajo y se lograban mejores resultados en el acabado. Sobre el uso de herramientas y la proliferación de tallas, puso de manifiesto *Lieutenant Jones* del HMS *Pandora* cuando visitó el pueblo de Ohinemutu en Rotorua en 1852, que:

They now use English carving tools, with which they make much more rapid progress than must formerly have resulted from their ruder instruments.

(Jones 1970, 69)<sup>38</sup>

Estas “herramientas de talla inglesas” eran más bien filos de metal que adaptaban los tallistas maoríes a sus mangos de madera. Por otro lado, las mazas de trabajo no fueron reemplazadas y se siguieron usando las mismas, como antaño.

El uso del metal fue controvertido en muchos casos, para los mecenas y el público europeo en general era tolerado como un elemento necesario de los tiempos modernos, o como una evidencia de la degeneración del arte maorí, o simplemente ignoraban o querían ignorar el uso del metal creyendo que los tallistas utilizarían sus antiguas herramientas de piedra si no encontraban otros medios. Esto pone de manifiesto que el público europeo estaba más interesado por la forma de la obra como un objeto externo. Por el otro lado, el público maorí aceptaba el uso de las herramientas de metal, porque para ellos la talla era más un arte conceptual, de configuración de símbolos en la mente, y cómo esos símbolos simplemente eran actualizados en la parte externa de la obra, no en su significado, era de menor importancia si se usaba o no el metal para cumplir sus fines. (Neich 2001, 149)

Durante los siguientes cuarenta años, hasta el estallido de las guerras entre maoríes y colonos, la introducción de los cinceles de metal fue el principal incentivo para realizar más a menudo proyectos desafiantes y costosos como la construcción de casas ceremoniales o *whare nui*, cuya producción se incrementó. Los principales mecenas seguían siendo los

<sup>38</sup> Esta cita hace referencia a la obra: JONES, T. M. “H.M.S. Pandora in the Bay of Plenty 1852. Extracts from the Journal of Lieutenant T. M. Jones, R. N. Part II.” *Historical Review XVIII* (2), 1970. Extraído de: (Neich 2001, 148).



mismos, incluso de maoríes de zonas más alejadas. La forma de pago se amplió también a productos europeos y dinero que poseía el cliente. Además, se continuó con la cooperación entre éste y el artista, pero con la diferencia de que cada vez más el tallista iba consiguiendo cierta autonomía en el trabajo.

Tras la primera mitad del siglo XIX, la influencia europea se hizo más patente; tras las guerras coloniales se diversificó el trabajo proveniente tanto de mecenas maoríes locales y distantes como de europeos interesados en el arte maorí. Lo más significativo fue el progresivo cambio hacia una mayor libertad creadora del tallista. Esto se hizo más patente, aún si cabe, con los mecenas europeos. Hacia final de siglo, la principal demanda europea provenía, por un lado, de etnógrafos, antropólogos, marchantes de arte y museos, y por otro del turismo. Para los primeros, las tallas debían ser tradicionales, centrándose en tallas para casas ceremoniales o graneros, donde abundaba la talla tradicional. En estos trabajos, los maestros tallistas maoríes estaban controlados en el trabajo por sus mecenas que buscaban realismo en las tallas, porque estaban más interesados en la forma final de la obra que en su contenido ancestral y sagrado. Esto favoreció una innovación y experimentación por parte de los tallistas que se veían librados de las ataduras de la tradición, lo que les permitió experimentar con nuevos conceptos y formas en las tallas, en muchos casos influidos por la estética europea. Así, como veremos más adelante, surgirán artistas que innovarán en las formas y en la perspectiva, creando obras nunca vistas antes en la talla tradicional maorí.

En cuanto a la talla destinada al turismo, destacaron sobre todo modelos y réplicas de obras clásicas, además de objetos europeos que eran decorados con la famosa ornamentación maorí. Así surgieron pequeños cofres, bastones, pipas, pistolas, fusiles y numerosos objetos personales decorados a la manera maorí destinada a la venta turística. Los turistas pagaban directamente a los tallistas maoríes o a sus jefes que los contrataban. Así, sus producciones eran controladas por la demanda del mercado y la preocupación por la forma y el significado de las tallas se fue perdiendo.

Sólo a partir de principios del siglo XX, con el nuevo incentivo por parte de los maoríes de recuperar sus artes ancestrales, las producciones artísticas





no degeneraron en arte destinado exclusivamente para el turismo. Con este nuevo o moderno arte tradicional los mecenas maoríes encargaban principalmente casas ceremoniales a cambio de dinero, pero esta vez el control sobre el trabajo estaba exclusivamente en manos del tallista, que era el que conocía bien el arte tradicional. Se recuperó en cierto modo el interés hacia las referencias en las tallas a las tradiciones ancestrales, tanto religiosas y mitológicas como artísticas.

### **El patronazgo del arte maorí**

El patronazgo o mecenazgo del arte maorí a lo largo del siglo XIX fue vital para que el arte maorí no se perdiese entre las vicisitudes del colonialismo. Como hemos visto, tanto maoríes como europeos encargaban a tallistas trabajos que sirvieron de recuperación de las tradiciones para los maoríes y de muestras del gusto por el arte “primitivo”, los otros.

En cuanto al mecenazgo europeo, que es el que nos interesa por su impacto en el arte maorí, se desarrolló gracias a la iniciativa de eminentes colonos interesados en las creaciones maoríes. El primero de ellos, Gilbert Mair, influyó en la colonia sacando a relucir las creaciones de la tribu Arawa en exhibiciones, y actuando como mediador o intermediario entre los maoríes y los distintos mecenas europeos interesados por el arte autóctono. Fue más bien un coleccionista de antiguas obras maoríes que se relacionaba con los tallistas a los que alentaba a darse a conocer a un público europeo. (Neich 2001, 195-196)

El personaje más importante del mecenazgo europeo fue Charles Edwin Nelson; hijo de un eminente naturalista y antropólogo sueco, se estableció en Rotorua en 1891 tras navegar por todo el mundo desde muy joven. Interesado en la cultura maorí, Nelson investigó sobre la historia de los antiguos maoríes, y en 1892 llegó a ser manager del famoso y recientemente inaugurado Geyser Hotel en Whakarewarewa. Allí llegó a ser el primero y mayor patrón europeo de los tallistas de la tribu Ngati Tarawhai a quienes influyó en las realizaciones artísticas. Fue uno de los principales teóricos en aportar una visión “occidentalista” al arte maorí, como luego veremos en la obra de su principal tallista, Tene Waitere. (Neich 2001, 197)



El patronazgo europeo se puso de manifiesto en la Exposición Internacional de Christchurch en 1906, dirigido por el eminente director del entonces Colonial Museum de Wellington y estudioso del arte maorí, Augustus Hamilton. Esta exposición fue un proyecto ambicioso para dar a conocer el arte maorí al público europeo en el que se reunieron gran cantidad de tallistas maoríes de toda Nueva Zelanda para exhibir sus creaciones y realizar una casa de reuniones tradicional maorí como plato fuerte de la exposición.

Muchos de estos mecenas eran estudiosos y eruditos del arte maorí que encargaban obras a tallistas como ejemplo visual para sus tesis o estudios. El más conocido por esto fue el propio Augustus Hamilton que encargó al tallista Anaha Te Rahui que le realizase una serie de tallas en pequeños tableros en los cuales ejemplificase mediante la talla los principales patrones y decoraciones superficiales maoríes con sus nombres respectivos. Otro ejemplo también es el de Tene Waitere, que realizó un proyecto sobre los tatuajes maoríes encargado por Augustus Hamilton. (Neich 2001, 227)

Aparte de los principales estudiosos y antropólogos, también influyeron en las creaciones maoríes la Iglesia y sus distintas confesiones, pero de manera indirecta. Desde un principio la Iglesia protestante, contraria a las imágenes religiosas del catolicismo, se negó a aceptar las tallas y *tikis* maoríes tachándolos de ídolos paganos. Pero tampoco la Iglesia católica fue muy receptiva hacia las obras maoríes, sin embargo, sí que se realizaron imágenes religiosas, y decoraciones para iglesias al modo y estilo maorí. Caso extraño es el de las dos *Madonnas*, una conservada en el museo de Auckland y otra en el de Wellington, que representan a la Virgen con el niño Jesús realizados en una talla con formas de *tiki* y ornamentos maoríes. Estas imágenes se deben sin duda a maoríes conversos al catolicismo que tallaron estas figuras influenciados por las imágenes religiosas católicas. Estas obras reflejan perfectamente las nuevas influencias occidentales, especialmente las misioneras, en la escultura maorí. Se asiste a una recuperación de las esculturas en bulto redondo y a los relieves más calados. El impacto de la figuración es claramente visible en el tratamiento de la forma de las cabezas, brazos y manos. El tema es claramente religioso cristiano, la Virgen María con el niño Jesús en sus brazos. Esta representación está graciosamente mezclada





con grabados de tatuaje y una cabeza típicamente maorí que sirve como base a la obra escultórica. En estas obras se recupera el tipo de arte maorí más afín con las pretensiones y gustos europeos, pero también se mantiene fiel a la tradición de la talla de esta cultura. Así, proliferará mucho más el tipo de obra maorí más cercano al retrato, donde se recupera un arte tradicional pero con nuevas ideas de influencia europea.

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## **Landscapes of New Zealand**

Pablo Pérez Méndez

*Protocol Teachers Ltd.*

### ***Introduction***

New Zealand is the world's best kept secret. It contains six of the seven climatic regions on the planet, boasts a series of unparalleled golden sand beaches, protected marine parks, active volcanic areas, pristine snow capped Alps, prehistoric forests and unique flora and fauna. It is possible to walk for miles in New Zealand without seeing another soul, accompanied by rustling trees, running water and unusual bird songs.

New Zealand comprises 268,000 square kilometres of land. The North Island constitutes 115,000 square kilometres and the South Island makes up 150,000 square kilometres. New Zealand is populated by only 3.5 million people in a country that is 24,000 square kilometres larger than the United Kingdom. Travelling distance from top to bottom is 1600 kilometres.

For a relatively small country, New Zealand is very diverse. The North Island has been formed predominantly by volcano activity, some of which is still active. The mountainous South Island has been formed by the smashing together of two tectonic plates causing the rise of land mass into the Southern Alps. These two main islands are like two different countries.

### ***A variety of landscapes***

Situated 1600 kilometres southeast of Australia, its nearest neighbour, New Zealand consists of two large islands and several smaller ones like Steward Island, which lies offshore.



The North Island has a backbone of mountain ranges running through the middle, with gentle rolling farmland on both sides. Volcano activity has fashioned the landscape of the North Island's central plateau and still has the potential to modify it further. Lake Taupo, the country's largest lake, occupies a crater formed by a massive volcanic explosion thought to have taken place in AD 186. To its south stretches a line of active volcanoes —Tongariro, Ngauruhoe and Ruapehu—, all of which erupted in the 20<sup>th</sup> century. Farther west, the huge cone of Mount Taranaki (Mount Egmont) looms over the south western corner of the island. Now dormant, it last erupted in the 18<sup>th</sup> century.

The massive Southern Alps form the backbone of the South Island. To the east of the Southern Alps we will find the rolling farmland of Otago and Southland, and the vast, flat Canterbury Plains.

New Zealand's oldest rocks are over 500 million years old, and they were once part of Gondwanaland. This massive continent started to split up about 160 million years ago, and New Zealand separated from it about 85 million years ago.

New Zealand sits on two tectonic plates: the Pacific and the Indo-Australian. Fifteen of these gigantic moving chunks of crust make up the Earth's surface. The North Island and some parts of the South Island sit on the Indo-Australian Plate, while the rest of the South Island sits on the Pacific Plate. Because these plates are constantly shifting and grinding into each other, New Zealand gets a lot of geological action in the form of volcanoes, earthquakes and other natural hazards. However, this subterranean activity also blesses New Zealand with some spectacular geothermal areas and relaxing hot springs, as well as providing electricity and heating in some parts.

Rotorua in the North Island is the centre of geothermal activity, with plenty of mud pools, geysers, and hot springs in its active thermal areas. First settled by the Maori, who used the hot springs for cooking and bathing, Rotorua soon attracted European residents. In addition to Rotorua, hot springs and other thermal activity can be found in most regions of the North Island north of Turangi, as well as in Hanmer Springs and the West Coast in the South Island.





New Zealand has over 15,000 kilometres of beautiful and varied coastline. In the far north and on most of the east coast of the North Island there is a variety of long sandy beaches perfect for swimming, surfing and sunbathing. The North Island's west coast has dark sandy beaches, with sand heavy in iron.

The north of the South Island has some beautiful sandy beaches, while the coastline around the rest of the South Island tends to be wilder and more rugged.

About a fifth of the North Island and two thirds of the South Island are mountains. The existence of a backbone of mountain ranges throughout New Zealand is due to the movement of the earth's tectonic plates. Stretching from the north of the North Island to the bottom of the South, these mountains are caused by the collision of the Indo-Australian and Pacific plates.

Over millions of years, alluvial deposits —eroded from the mountains by rivers— formed the vast Canterbury Plains in the South Island and a number of smaller plains in the North. These alluvial plains contain some of New Zealand's most fertile and productive farmland.

New Zealand's Southern Alps have a number of glaciers. The most famous are the Franz Josef Glacier and The Fox Glacier on the South Island's west coast. These spectacular glaciers have been gouged out by moving ice over thousands of years.

One of the most beautiful parts of New Zealand is Milford Sound in Fiordland. The process of subduction has seen parts of the New Zealand landscape become submerged. Fiordland is one of the examples of high mountain ranges that have sunk into the sea, creating spectacular sounds and fjords. These areas provide some of New Zealand's most picturesque scenery, with steep lush hills plunging down to the deep still bays below, with clear water surrounded by beautiful bush.





### ***Weather and climate***

New Zealand lies between 37 and 47 degrees south of the Tropic of Capricorn. Both the North and South Islands of New Zealand enjoy moderate, maritime climate, weather and temperatures.

Nevertheless, New Zealand's climate varies from warm subtropical in the far north to cool temperate climates in the far south, with severe alpine conditions in the mountainous areas.

Mountain chains extending the length of New Zealand provide a barrier for the prevailing westerly winds, dividing the country into dramatically different climate regions. The West Coast of the South Island is the wettest area of New Zealand, whereas the area to the east of the mountains, just over 100 km away, is the driest.

Most areas of New Zealand have between 600 and 1600 mm of rainfall, spread throughout the year with a dry period during the summer. Over the northern and central areas of New Zealand there is more rainfall in the winter than in the summer, whereas for much of the southern part of New Zealand, winter is the season of least rainfall.

Mean annual temperatures range from 10°C in the south to 16°C in the north of New Zealand. The coldest month is usually July and the warmest month is usually January or February. In general, there are relatively small variations between summer and winter temperatures, although inland and to the east of the ranges the variation is greater (up to 14°C). Temperatures also drop about 0.7°C for every 100 metres of altitude.

Sunshine hours are relatively high in areas that are sheltered from the west. The midday summer solar radiation index (UVI) is often very high in most places and it can be extreme in northern New Zealand and in mountainous areas. Autumn and spring UVI values can be high in most areas.

Most snow in New Zealand falls in the mountain areas. Snow rarely falls in the coastal areas of the North Island and west of the South Island, although the east and south of the South Island may experience some snow in winter.





Frost can occur anywhere in New Zealand and it is usually formed on cold nights with clear skies and little wind.

Weather and climate are of paramount importance to the people of New Zealand, as many New Zealanders make their living from the land. New Zealand has mild temperatures, moderately high rainfall, and many hours of sunshine throughout most of the country. New Zealand's climate is dominated by two main geographical features: the mountains and the sea.

### ***New Zealand's seasons***

New Zealand does not have a large temperature range, lacking the extremes found in most continental climates. However, the weather can change unexpectedly, as cold fronts or tropical cyclones quickly blow in.

The climate is largely temperate. While the far north has subtropical weather during the summer, and inland alpine areas of the South Island can be as cold as -10 C in winter, most of the country lies close to the coast, which means mild temperatures, moderate rainfall, and abundant sunshine.

Because New Zealand lies in the Southern Hemisphere, the average temperature decreases as you travel south. The north of New Zealand is subtropical and the south is temperate. The warmest months are December, January and February, and the coldest ones are June, July and August. In summer, the average maximum temperature ranges between 20 - 30°C, and in winter between 10 - 15°C.

New Zealand's summer months are December to February, bringing high temperatures and sunshine. Days are long and sunny and nights are mild. Summer is an excellent time for walking in the bush and for a variety of other outdoor activities. New Zealand's many gorgeous beaches are ideal for swimming, sunbathing, surfing, boating, and water sports during the summer.

March to May are New Zealand's autumn months. While temperatures are a little cooler than in the summer, the weather can be excellent, and it is







possible to swim in some places until April. While New Zealand's native flora is evergreen, there are many introduced deciduous trees. Colourful changing leaves make autumn a scenic delight, especially in regions such as Central Otago and Hawke's Bay, which are known for their autumn splendour.

New Zealand's winter months of June to August bring colder weather to much of the country, and more rain to most areas in the North Island. Mountain ranges in both islands become snow covered, providing beautiful scenery. While the South Island has cooler winter temperatures, some areas of the island experience little rainfall in the winter, which makes it easier to visit glaciers, mountains, and other areas of scenic beauty.

Spring lasts from September to November, and New Zealand's spring weather can range from cold and frosty to warm and hot. During spring, buds and other new growth blossom throughout the country. Both Alexandra in Central Otago and Hastings in Hawke's Bay celebrate spring with a blossom festival.

### ***The beautiful West Coast***

New Zealand's coastline is remarkably diverse, from the classically scenic such as the Bay of Islands and Abel Tasman National Park, to the dramatic cliffs of Taranaki and the dunescapes of Northland.

An area of outstanding and rugged beauty is the West Coast of New Zealand. Plunging westward from a chain of cloud-piercing mountains, the West Coast of the South Island is a rugged, primeval region of luxuriant rain forest, breathtaking coastal scenery and fascinating mountain and sea ecosystems.

On the way up the West Coast of the South Island the region is sparsely populated and breathtakingly dramatic scenery abounds. Much of this area remains in its natural state, and has been preserved as a World Heritage Area for generations to come. This magnificent coastline, lush rainforest and the many pristine rivers stretch for an impressive 600 kilometres.





Teeming with abundant wildlife, including rare kiwi and white heron (kotuku), seal colonies, penguins, dolphins and a variety of unique alpine flora, this 600 kilometre long region serves as a time capsule, revealing what New Zealand might have looked like before humans arrived thousands of years ago.

With towering mountains, crystal-clear rivers and lakes, vast forests, diverse wetlands and glaciers, wild beaches and long captivating caves, the West Coast is a wonderland of natural beauty.

A combination of culture and landscape contributes to the lifestyle on the West Coast. Inhabitants are called "Coasters". The land where they live is perched on a relatively narrow stretch of land running between the Alps and the pounding waters of the Tasman Sea. Perhaps the Coasters acquired their nickname because of the rugged land and seascape they live in. These people living in this remote part of New Zealand are famous for their legendary hospitality.


The Tranz Alpine Train travels to the West Coast from Christchurch — from one coast of New Zealand to the other— and is dubbed as one of the top six train journeys in the world. The journey passes through the fields of the Canterbury Plains and farmland, followed by the spectacular gorges and river valleys of the Waimakariri River. The train then climbs into the Southern Alps before descending through lush beech rain forest to the West Coast town of Greymouth.






## Aproximación a un poema de Ronald Riddell

Sonia Petisco Martínez  
*Universidad de las Palmas de Gran Canaria*



Ronald Riddell es sin duda una de las figuras esenciales de la literatura neozelandesa de la segunda mitad del siglo veinte. Reconocido como creador y poeta fundamental, su presencia en la vida artística y literaria de las últimas décadas se ha hecho imprescindible en los Encuentros Internacionales de Poesía de todo el mundo, entre los que se incluyen los Festivales de Edimburgo, Canadá, Colombia, Cartagena, Chile, USA y El Salvador. En la actualidad vive en la capital de Nueva Zelanda, y es el Director del Festival Internacional de Poesía de Wellington que viene celebrándose anualmente.



De uno de sus últimos libros<sup>39</sup> hemos recogido y traducido un singular poema que bajo el título de *La Vía Mística*, el poeta dedica al músico Latif Bolat, en la confianza de que despertará el interés de muchos de los lectores. A nuestro juicio, suena clara como el agua la voz de la razón, que está al mismo lado del sentimiento, encendida memoria que no cuenta con el tiempo, no conoce seres ni cifras precisamente porque vive. Sus versos son hilos invisibles, cuando menos, subterráneos, en los que el frondoso rumor virginal nos alumbraba, nos inflama,

nos despoja de las ideas y definiciones que son sepultura, fórmula ya fijada de una vez y para siempre,

nos aleja de la funesta condición de la posesión,

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<sup>39</sup> *El Milagro de Medellín y otros poemas*. Casa Nueva Editores. Medellín, Colombia, 2002.



nos denuncia los falsos esquemas, con esa palabra corta y convincente que dice “no”,

nos proclama la fuerza y el gozo de no existir, destrucción del yo o disolución del alma,

nos convoca al bien de no tener que hacerse cargo de uno mismo,

porque las posibilidades de vivir, de sentir, de razonar, son sin límite,

¡y cómo le atraviesa el corazón alguien que ni le toca!,

vencido por la única fuerza de lo desconocido, del hundirse en el sin fin de lo bueno y hermoso, del profundo amor ardiente que, después de todo, sólo es añoranza,

de ahí la música que se escucha.

He aquí el poema:

### **The Mystic Way**

You do not have to owe me  
To know me.

You do not have to have me  
to love me.

You do not have to see me  
to be with me.

You do not have to hold me  
to touch me.

You do not have to want me  
to cherish me.

You do not have to silence me  
to hear me.

### **La Vía Mística**

No tienes que pertenecerme  
para conocerme

No tienes que poseerme  
para amarme

No tienes que mirarme  
para estar conmigo

no tienes que abrazarme  
para tocarme

No tienes que desearme  
para acariciarme

no tienes que silenciarme  
para escucharme



You do not have to own me  
to set me free.  
You do not have to ask what  
I want you to be.

No tienes que reconocirme  
para dejarme libre  
no tienes que preguntarme qué  
quiero que seas

You do not have to do anything.  
I do not have to be anyone.

No tienes que hacer nada  
porque no soy nadie

There is, simply, a greeting, a meeting:  
  
The sky, the fields, and the open door.

Hay, simplemente, un saludo,  
un encuentro:  
  
el cielo, los campos la puerta  
abierta.

**Ronald Riddell**







## **The Haka Dance: A Successful Combination of a Native Culture and a Sport**

Óscar Manuel Piñeiro Pérez

*Centro de Formación do Profesorado e Recursos de Lugo*

In New Zealand *haka* is usually associated with the word *dance*, but *haka* literally translates as “fiery breath” and a fierce attitude goes along with the performance of traditional *haka*. Maori consider dances as ancestral performances that carry out the spirit or *mana* of those who have come before. These dances include metaphors and meanings that relate Maori to a long tradition of ancestors, spirits, landscapes, supernatural facts or animals.

Maori culture is linked to a life style based on tribes that paid attention with jealous care to the protection of their territory and resources. In that sense, even before the arrival of the Europeans, the *haka* was performed as part of the formal process when two parties came together. The meeting was developed according to the rituals of encounter beginning with a challenge in honor of the visiting group; this challenge was a proof of respect for the visitors, even when the purpose of the visit was peaceful.

When performing *haka*, the whole body, voice, tongue and eyes all combine to play their part in conveying the meaning of the chant. The strong movements, facial contortions and the glaring *pukana* eyes of a performer served to distract or intimidate an audience and especially a potential enemy. The use of the tongue for intimidation and distraction is restricted to men and in the past women mainly utilized hand gestures and the *pukana* to support a group of male warriors in their performance.

The European missionaries tried to ban the *haka* because they considered this dance as an aggressive defiance rather than a ritual encounter.





Of course, the missionaries failed and haka is nowadays an integral part of Maori culture. Tribal wars are over, but, apart from today's haka festivals and competitions, this warrior dance has influenced sports and the military heavily. The army is conceived as a multicultural tribe, *Ngati Tumatauenga*, tribe of the war God Tumatauenga. A *haka taparahi* (a haka without weapons) was composed for the group which begins and ends with female soldiers performing.

Nevertheless, haka became a world-famous dance thanks to the fact that the New Zealand's national rugby team has been interpreting it for more than a century. They do a haka called *Ka Mate* that was composed about 1820 by the Maori chief Te Rauparaha, who was the leader of the Ngati Toarangatira. This tribe held wars against neighboring tribes; actually, the father of this chief was captured, killed and eaten by his enemies when Te Rauparaha was a young boy.

*Ka Mate! Ka Mate!* were some of the words Te Rauparaha said while he was hiding himself from his pursuers. At that moment Te Rauparaha got precious help from the chief Te Wharerangi, who hid him in a kumara pit. Te Wharerangi's wife sat over the entrance, so once the danger was over, Te Rauparaha came out and performed the *Ka mate Ka mate haka*. This is the translation:

<b><i>Ka mate! Ka mate! Ka ora! Ka ora!</i></b>	<i>I die! I die! I live! I live!</i>
<b><i>Ka mate! Ka mate! Ka ora! Ka ora!</i></b>	<i>I die! I die! I live! I live!</i>
<b><i>Tenei te tangata puhuru huru</i></b>	<i>This is the hairy man</i>
<b><i>Nana nei i tiki mai</i></b>	<i>Who fetched the Sun</i>
<b><i>Whakawhiti te ra</i></b>	<i>And caused it to shine again</i>
<b><i>A upa...ne! Ka upa...ne!</i></b>	<i>One upward step! Another upward step!</i>
<b><i>A upa...ne! Ka upa...ne!</i></b>	<i>One upward step, another upward step!</i>
<b><i>Whiti te ra! Hi!!</i></b>	<i>The Sun shines!!</i>

Right before the haka performance, the leader of the team shouts the following words to remind the players how to interpret the dance:



***Ringa pakia***

*Slap the hands against the  
thighs*

***Uma tiraha***

*Puff out the chest*

***Turi whatia***

*Bend the knees*

***Hope whai ake***

*Let the hip follow*

***Waewae takahia kia kino***

*Stamp the feet as hard as you  
can*

We know for sure that this *Ka Mate* haka was performed by New Zealand's national rugby team in 1905. It was their first full tour of Britain and it was also the first time they were named as both "All Blacks" and also the "Originals". They at least performed "Ka Mate" before their first test, against Scotland, and before the match against Wales. The Welsh crowd, led by the Welsh team, responded by singing the Welsh national anthem.

Apart from this, we have information about a Maori war cry or haka performed by the first New Zealand rugby team to tour overseas, playing eight matches in Australia in 1884, but we do not know exactly what kind of haka was executed.

From all this it follows that the Maori dance has been an international trademark of the New Zealand rugby team for more than a century. It has been a unique cultural blend of the Maori (defined as the indigenous Polynesian inhabitants of New Zealand) and the Pakeha (defined as non-Maori New Zealanders, mainly those of predominantly European ancestry). It is worth stating at this point that today the Maori represent about 14% of the country's total population, which is estimated to be 4.2 million people. Only one fifth of the Maori population is able to converse in Maori. As New Zealand's non-Maori populations became the majority, the Maori culture was largely suppressed, except to the extent that its customs and rituals could contribute to the success of the national tourism industry.

It may be asserted, however, that from the 1950's Maori began moving to cities in large numbers and their culture underwent a renaissance. Since the 1980's Maori have played a more active role in society, and the non-Maori



population has gained a better appreciation of this native culture. Recently, special Maori schools have been developed to ensure the survival of the language. Besides, many of the towns and landmarks still bear their Maori names.

But going back to haka, we must take a careful look at the different reactions to the performance of this dance. Traditionally, the All Blacks do the Ka Mate version of haka right before an international match begins. Rugby fans all over the world are delighted to watch the way New Zealand's players face their opponents, chanting, shaking, gesturing and sticking out their tongues. There are other national teams like Fiji, Samoa and Tonga that perform the haka, but New Zealanders are the real popular ones around the world. Needless to say, athletes do not perform anything like the haka at football's World Cup, the Olympic Games or cricket matches. Rugby has its own world and New Zealand is ranked #1 since it is the national team with the best win record.

There is a wide range of reactions to the haka performance: from respect and wonder to disdain. In 1997 before the start of an England vs. New Zealand game, the English player Richard Cockerill was disciplined for responding to the haka. He went toe-to-toe with a rival player while haka was performed. The referee was so concerned that both players would start fighting that he pushed Cockerill away from the New Zealander. In 1999 in Sydney, more than 100,000 Australian fans sang Waltzing Matilda as a response to the haka. Then Australia defeated New Zealand by 28-7. More recently, the Italian Rugby Team ignored the haka during a 2007 World Cup match and the All Blacks beat them by 76-14. After the game, the New Zealand player McAlister stated that *"it is their choice. The traditional thing is to stand up and respect it and by them not doing that it was pretty disrespectful. If you turn your back I would imagine the Maori people would see it as disrespectful. It does not worry us because we do it more for us rather than opposition."*

On the other hand, it is observable that in 2006 in a Wales vs. New Zealand game, the All Blacks decided to do the haka in their locker room because of a disagreement connected with the order of national anthem performances. The New Zealand's captain said then that *"the haka was*



*integral to New Zealand's culture and the All Black's heritage, and if the other team wants to mess around, we'll just do the haka in the shed."* Needless to say that the Welsh crowd reacted negatively to the lack of the haka.

The other side of the coin is, however, that in 2005 the All Blacks unexpectedly introduced a new haka before a match against South Africa. It is called "*Kapa o Pango*" and it was written by Derek Lardelli of the Ngati Porou tribe. It featured an extended and aggressive introduction by the team captain and was highlighted by its more aggressive climax: each player performing a "throat-slitting" action directed at the opposing team. The new haka was created in consultation with many experts in Maori culture. It is said that the "*Kapa o Pango*" will serve as a complement to "*Ka Mate*" rather than a replacement, to be used for "special occasions". The words of "*Kapa o Pango*" are more specific to the rugby team than "*Ka Mate*", referring to the warriors in black and the silver fern. But without regard to that official version about the new haka, it has been said that at least one of the reasons to create the "*Kapa o Pango*" was to detach the national rugby team from a too commercialized "*Ka Mate*" haka. This traditional dance was heavily used in advertising by the international brand that makes the All Black uniform. Besides, in the US some local teams tried to imitate the haka, although concerns with both copyright issues and officials' penalties for unsportsmanlike conduct eventually ended in dropping such imitations.

Of course, the throat-slitting gesture caused a worldwide controversy. For instance, *The Times*, the well-known right-wing newspaper based in London, published a surprisingly harsh editorial on November 18, 2005. At that time, it was known that the International Rugby Board had chosen New Zealand as the host of the 2011 World Cup, a choice that according to *The Times* was considered as "*deeply conservative (sic) and distinctively underwhelming*". Due to this reason or a different one, *The Times* editorial concluded that "*rugby, which has indulged New Zealand for too long, could act. The haka has increasingly become a tool of intimidation. And the All Blacks have undermined their claims to ancient tradition by dancing to a brand new haka, which includes the unacceptable throat-slitting. [...] Being allowed to perform the haka abroad is to accept a courtesy from their hosts. The All Blacks should perform their ritual one last time and then consign it to history, before*



*others do it for them.*” Unfortunately for *The Times*, the haka has prevailed against its enemies.

Another way of looking at controversies related to haka is the fact that advertising campaigns sometimes used this Maori dance for their commercial purposes. An English women’s rugby team went topless in their version of the war dance for their 2007 calendar. This offended some Maori leaders, even though those English female players donated \$2 from every sold \$20 calendar to Breast Cancer Care. Added to that, the Ka Mate haka was also used to sell Fiat cars. It portrayed a group of women in an Italian street mimicking the haka’s words and actions. A voice-over proclaimed that modern woman needs to be more assertive, while the background noise replicated the atmosphere of a rugby test match. Despite the All Black coach’s criticism and the Foreign Affairs’ cautions, the advertisement continued to be aired. One final example of controversies for Maori was a whisky advertisement made for Belgian television, featured a rugby team doing a haka in front of a line of bare-chested Scotsmen lifting their kilts in response. That ad was pulled, not after a petition from upset Scotsmen, but because New Zealand’s ambassador to Brussels lodged a complaint.

Surely, all this goes to show that long ago the haka became a national symbol which unites the Maori and the Pakeha populations in a model of blend. In general, not only world rugby fans but also many people love to watch that dance. It is also true that the haka has always been controversial to some extent. It has not been fully understood by people who have either little information about that or little respect for different cultures. At the same time, there have been radical cultural defenders that claim sanctity for their own culture, leaving no room for sense of humor or media campaigns. But, anyway, it must be acknowledged that such a symbol of cultural blend has put the Maori on the map and that haka is not indifferent to anybody. Nowadays that is a lot.

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## En Busca de un Turismo de Cine

Xoán Xosé Piñeiro Cochón

*Universidade de Santiago de Compostela*

“Bienvenidos al Siglo de Oro, a esta ciudad antigua y caótica donde todos intentan sobrevivir...”. Así saludan a algunos turistas que se acercan a las estrechas callejuelas del Madrid de los Austrias. Desde que se inauguró la ruta cultural guiada *El Madrid de Alariste*, con la presencia del autor del personaje, el escritor Arturo Pérez Reverte, unos carteles muestran el rostro del veterano soldado de la Guerra de los Treinta Años, que encarnó el actor neoyorkino Viggo Mortensen y en la noche de sábado, cientos de ojos ávidos de aventuras ven o imaginan en los alrededores de la Plaza Mayor la vieja capital de España del siglo XVII, mísera y orgullosa a la vez, llena de tabernas, mancebías y espadachines.

Esta nueva forma de atraer visitantes es cada vez más rica en ofertas. La industria ha descubierto que las películas inspiran a los turistas, les aportan una nueva visión de los lugares que pisan. Así, en un país tan convencido de la fuerza de sus películas como Australia se reconoce, a través de *The Tourist Office of Queensland* que *Crocodile Dundee*, con el popular Paul Hogan, hizo que se duplicase el número de visitantes norteamericanos, fascinados por los rincones que aparecían en pantalla. Lo mismo que sucedió en Nueva Zelanda después de *The lord of the rings*, (2001-2003), la película de Peter Jackson a la que se atribuye un incremento de rutas turísticas y, lo que es más importante, de número visitantes ávidos por conocer los escenarios de la Tierra Media.

También a mediados de los años 90 el turismo que acudía a Escocia experimentó un fuerte incremento a raíz del estreno de *Rob Roy* y *Braveheart* y pudo descubrirse que uno de cada cinco visitantes querían conocer los lugares





exactos del rodaje. Igualmente, cuando se rodó la película de James Bond *El hombre de la pistola de oro* –*The Man With The Golden Gun*– en Phuket, Tailandia, la mayoría de los europeos nunca habían oído hablar de ese lugar. Hoy es un destino turístico internacional y el lugar más conocido de la antigua Siam junto con la playa de Koh Phi Phi, pero sucede que estas arenas se consideran las más idílicas del mundo sólo desde que Leonardo di Caprio las da a conocer en *La playa*.

Es cierto que el cine consigue que la gente conozca ciertas localizaciones a través de las imágenes, pero ¿qué hace que deseemos visitar el lugar donde una película ha sido filmada?

Los psicólogos afirman que en nuestra obsesión con los famosos ya no sólo nos basta con ver a las estrellas en la pantalla, ahora queremos vivir sus experiencias de primera mano y en los mismos escenarios. Cierto que no se trata de un fenómeno global, pero si nos hace ver que un importante sector de público iría con gusto a que le enseñasen los lugares donde se filmó *Muere otro día* (2002), de la serie James Bond, rodada en la bahía de Cádiz, o *Indiana Jones y la última Cruzada* (1989), que Steven Spielberg localiza en varios puntos de la provincia Almería.

De acuerdo con los gustos del turismo no parece tan importante si el lugar es urbano o en plena naturaleza, agreste o bucólico, frío o caliente, es la propia historia, y a menudo el grado de sentimiento que contiene lo que inclina al público, irremediablemente, a querer conocer los escenarios filmicos. Porque parece absolutamente romántico que el hotel *The Crown* en Amersham haya estado siempre ocupado desde que allí se rodó *Cuatro bodas y un funeral*. De hecho, para disponer del dormitorio que compartieron Hugh Grant y Andie McDowell hace faltar reservar con años de antelación. Y sin salir de escenarios urbanos, también los residentes en un área algo degradada como la de Notting Hill deben en parte al propio Hugh Grant y a Julia Roberts que sus pisos hayan duplicado su valor en sólo unos meses, o que la cantante Madonna comprase una propiedad en ese barrio de Londres poco después de que *Notting Hill* se convirtiese en un éxito.



En España se publica poco sobre cine, y entre lo editado hay muchos estudios en profundidad, trabajos sobre directores cinematográficos o textos escritos por encargo con motivo de homenajes a actores y actrices. El cine como negocio, incluso desde el sentimiento, no parecía un tema de interés. Entre las excepciones está *Cine y Turismo. Una nueva estrategia de promoción*, libro que acaban de editar Carlos Rosado y Piluca Querol, como responsables de la *Andalucía Film Commission* para abordar este nuevo modelo de turismo. Es el primer estudio que se elabora en España para analizar la interacción del *movie tourism*. Con datos actualizados, se evalúa el impacto que produce sobre la demanda turística de cualquier lugar la captación del rodaje y su aparición en una película. Ejemplos no faltan, desde la ciudad de Oviedo, en la cantábrica Asturias que atrajo a Woody Allen a la inauguración de una estatua propia e incorporó en su promoción una frase de veterano director alabando la limpieza de sus calles, hasta la mediterránea Barcelona, que desde su condición de decorado dúctil publicita una frase del director Pedro Almodóvar que asegura que ha descubierto en sus calles que la ciudad puede ser Marsella, La Habana y Nápoles a la vez.

Más allá del impacto turístico, nadie duda de la inmensa influencia social del cine. Sólo a título de ejemplo decir que alguna película muy conocida como *Forrest Gump*, provocó que la municipalidad de Savanna, Georgia, tuviese que instalar el banco en el que se sentaba Forrest Gump en el parque que, evidentemente, no había existido nunca en la realidad, o el incremento de visitas al Arches Nacional Park, en Utah, para conocer el precipicio por donde se lanzaban las protagonistas de *Thelma y Louise*. En EEUU algunas ciudades cuentan con recorridos turísticos basados en la memoria de sus películas. Ocurre en ciudades como Nueva Orleans, Seattle, Chicago o Nueva York. Y por ejemplo la reciente *Entre copas –Sideways–*, de Alexander Payne, ha creado toda una ruta por las grandes bodegas de la baja California.

Pero volvamos al capitán Alatríste y el mapa de sus rutas. El film de Agustín Díaz Yanes –el más caro hasta el momento del cine español– además se transcurrir por Madrid, ha sido rodado en varios lugares del sur de España, que ahora disponen de una red de oficinas de promoción de rodajes coordinadas por la *Andalucía Film Comisión*.





Pero si Andalucía cuenta con una larga historia de cine, quizás en el desierto de Tabernas, en Almería, encontramos su principio. Situada en sureste español, la parte más árida de esta provincia se ha consolidado como tierra filmica y ahora como ruta de cinéfilos. Todo empezó cuando a principios de los años sesenta, el cineasta italiano Sergio Leone se puso a localizar exteriores para la película *Los últimos días de Pompeya*. Poco después, con sólo veinte millones de pesetas de la época –menos de 150 mil dólares– ironizaba sobre su bajo presupuesto con el propio título de la película –*Por un puñado de dólares*– y lanzaba a un actor inédito y larguirucho que aun recuerda las carreteras polvorientas del desierto andaluz. El rodaje duró sólo siete semanas y el desconocido era un tal Clint Eastwood. Fue rotundo éxito en taquilla. Y pronto se construyó un poblado, el hoy conocido como Mini Hollywood. Almería comenzaba a dar suerte a las películas que se rodaban ahí. Después vendrían más trabajos del propio Leone, y también algunos centenares de rodajes entre los que se cuentan grandes obras del cine como *Rey de reyes* (1961), *Lawrence de Arabia* (1963), *Cleopatra* (1963), *Cómo gané la guerra* (1967) o *Patton* (1970), atrayendo a figuras tan dispares como David Lean, John Lennon, Bernardo Bertolucci o un director tan particular como Staley Kubrick, si tenemos en cuenta que el paisaje lunar que se ve desde la ventanilla de la nave espacial Discovery en *2001, una odisea del espacio*, está rodado en la Almería de aquellos años.

En París, los visitantes se dividen entre los que siguen *El fabuloso destino de Amélie Poulain*, y los que tratan de encontrar las claves de *Charade* o *El Código DaVinci*. En Inglaterra se buscan los rincones de *Harry Potter*, el Covent Garden de *My Fair Lady*, y en general las localizaciones de *El diario de Bridget Jones*, *Frenesí* o *Match Point*. En España no sólo el espadachín Alariste, veterano de los tercios de Flandes, es motivo de una ruta de cine. La Mancha, por ejemplo, tierra emblemática desde que don Quijote se la puso como sobrenombre, es además cuna del director de cine español más conocido y, como no podía ser menos, se han sugerido rutas por los pueblos donde Pedro Almodóvar rueda y ambienta sus películas. Sin olvidar, naturalmente, que ya desde hace décadas los estrategas turísticos han creado un itinerario entre Sevilla, Córdoba y Ronda al que llaman la *Ruta de Carmen*, como homenaje a la célebre cigarrera de Merimé que se hizo leyenda.



Pero en Madrid, cada sábado a las nueve de la noche, desde la Plaza Mayor, elegida como punto de encuentro, los visitantes pueden acceder durante un par de horas a un retazo del Siglo de Oro, cuando la ciudad estaba llena de suciedad y peligros pero, a cambio, se podía saludar a Quevedo, a Cervantes o a Lope de Vega, coetáneos y vecinos de barrio, en aquellas callejas repletas de conventos y lupanares donde los duelos estaban vetados bajo pena de excomunión. Una de las visitas guiadas es, además, en inglés, lengua en la se rueda toda película que se precie. Pero seguro que a aquellos ilustres literatos este hecho no les parecería como para excomulgar a nadie.





## **New Zealand and its Shadow in Katherine Mansfield: An Interview with Lydia Wevers**

Gerardo Rodríguez Salas  
*University of Granada*

### **To be or not to be a New Zealander**

It is surprising that, despite Katherine Mansfield's New Zealand origins and her being an exiled figure in England, the colonial element does not play a central role in her fiction. At least this is the opinion of most Mansfield critics, and this explains the meagre volume of criticism entirely devoted to this aspect.<sup>40</sup> The debate around Mansfield's position in the literary canon of New Zealand has contributed to enhance the doubt about the relevance of the colonial element in her work. As New Zealand critic Peter Alcock testifies: "In New Zealand itself for many years there has been debate about 'our Kathie'; many are dubious about her" (1977: 63). Only recently have New Zealanders displayed certain pride for Mansfield (Hankin 1982: 1). Ruth Mantz, one of Mansfield's biographers, shows her astonishment when, while she was researching on Mansfield in Wellington, locals asked her if she really thought it was worth it to spend time on her, so that, while outside New Zealand she was universally acclaimed, inside she was perceived as "a pain in the neck" (Mantz 1972-3: 118; 1975: 5). Thus, as Linda Hardy observes (1989: 427), Mansfield has always been associated in New Zealand with European

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<sup>40</sup> Exceptions to this opinion are the works of the following critics, who defend the importance of the colonial element in Mansfield's fiction and life: Andrew Gurr's monograph (1981); Anne Holden Ronning's essay (1991), which enhances the importance of the New Zealand environment beyond its merely symbolic impact; most of the chapters included in Roger Robinson's edited volume (1994); Penny Gay's work (1994), who adopts a feminist and postcolonial perspective; Alice K. Hennessy's article (1997) with a focus on the role of colonial nostalgia in Mansfield's stories; and the doctoral theses by Erika Jane Sollish Smilowitz (1987), Lydia Wevers (1990) and Elisenda Masgrau Peya (2002). The scarcity of doctoral theses on this aspect is a clear indication of the secondary status given to colonialism in Mansfield's fiction, as opposed to the predominance of feminist theses.



ornamentation, alien to the local Maori culture, an opinion also defended by Bridget Orr (1994: 165).

New Zealand critics themselves acknowledge this universality in Mansfield that makes her go away from the regional element, the warmth and feeling of her country of origin. This is the case of Prof. Vincent O'Sullivan, one of the most reputable Mansfield critics, a writer himself and one of the editors of Mansfield's letters and journal. In the interview that I had with him in New Zealand (Rodríguez Salas 2006), he concludes that Mansfield was never interested in the regional element, coming to New Zealand first as a writer and then as a New Zealander. In turn, Roger Robinson and Nelson Wattie, critics and editors of the volume *The Oxford Companion to New Zealand Literature*, say the following about Mansfield:

Perhaps the most curious aspect is the underlying assumption that she ever has been an establishment icon. As Hyde said in 1929, "we've never exactly hung her portrait on the drawing-room wall". If an icon at all, Mansfield stands for elusiveness, instability, fragmentation, incompleteness and absence. (1998: 342)

This consideration may sound a bit shocking coming from two New Zealanders. In addition, Wattie finds Mansfield closer to European civilization than to New Zealand, thus suggesting her distance from the colonial aspect (1991: 156).

However, there are other New Zealand critics—a minority—who defend the centrality of the colonial element in Mansfield's work and find it essential to understand her fiction. This is the case of Mark Williams (2000) and Lydia Wevers (1990: 35-50 and the present interview). Precisely due to the scarce attention that the colonial element has received in the explanation of Mansfield's fiction, the present interview with one of the few critics who defend the colonial side in this writer may offer a new and refreshing approach to one of the key figures in Modernist fiction.



Lydia Wevers is a reputable scholar in Mansfield studies. Her research field is the New Zealand short story with a clear focus on New Zealand women writers, as can be inferred from her doctoral thesis, read in 1990: *The History of the Short Story in New Zealand: a History of the Short Story in New Zealand Particularly Looking at Shifts in the Dominant Types of Short Fiction and Concentrating in the Short Story as a Location of Cultural Identity*. She has co-edited several anthologies of New Zealand literature, such as *Yellow Pencils: Contemporary Poetry by New Zealand Women* (1988), *Goodbye to Romance: Stories by Australian and New Zealand Women 1930s-1980s* (1989) or *New Zealand Short Stories* (1984). Her criticism on Mansfield is quite prolific —her most distinguishable essays are “The Sod under My Feet’: Katherine Mansfield” (1995) and “This World’s Imagining: The Biographies of Katherine Mansfield” (1997). The following interview was held at the Stout Research Centre in Wellington (New Zealand) during the summer of 2002 and has been subsequently upgraded via email. With minimal editing, it is a faithful rendition of Lydia Wevers’ words.

### **The interview**

*How do you perceive Katherine Mansfield within the literary canon of New Zealand? Do you think she is an icon here or would you consider her more European?*

Well, that is always the question of Katherine Mansfield. She is certainly an icon in New Zealand, and there would not be a school-time child in New Zealand who has not read a Katherine Mansfield story at some time during the education. She is regarded as an important national figure in our history. But whether she is really a New Zealand writer is something that is worth being argued about. In one of my essays I argue that, although she is a seminal figure of European modernism and in all kinds of formal ways you have to locate her writing within a European set of conventions, some of the distinctive features of it seem to me to be what you would now call postcolonial —or colonial at that time. Many of her stories are about people who are in a state of





dislocation, as they are travelling. Many of them are actually displayed on a journey, so they are in the war, in a hotel, in a boat, in a train and an awful lot of them are about individuals who are experiencing some shift on their lives. Now, this is the colonial condition.

Her New Zealand stories, which are generally regarded as the major works —“Prelude”, “At the Bay”, and so on— are also about the condition of being colonial. There is a lot of anxiety in the undercurrents of those stories about what the individual’s position in the world is or what the role of this dislocation expressed between generations is.

There is a general sense of open mobility of colonial lives, together with an expression of the ambitions that colonial settlers had, everything sifted through Katherine Mansfield’s writing position: from Europe she looks back and makes that a much more ambivalent set of ambitions than it might have been, had not she gone. Thus, I think the answer to that question has always to be a mixed one. She is certainly a national icon. Where exactly she stands in the canon of New Zealand literature is a more difficult and interesting question.

*Would you trace any postmodernist values in Mansfield’s writing or would you just consider her as a modernist?*

I would consider her modernist. I don’t think she is a postmodernist. I wouldn’t say that there are some postcolonial elements in her writing. You cannot say that she is a postcolonial because she was writing in the heyday of colonialism. But modernism gave her a perspective on the colonial which we now recognise partly at a postcolonial perspective. I think she is classically modernist in the sense that in her stories the focus on subjectivity is the organising principle of meaning in the world, and the medium through which meaning is intimately achieved—even if it is gone again— is classically modernist and not postmodernist, where the kind of breakdown of meaning systems that is characteristic of postmodernist fiction seems to me to escape the epiphany that a modernist character has and which Katherine Mansfield covers in her writing. There also exists a difference between these two movements in that in modernism there is an assumption about the value of



subjectivity; it is a valuable thing so intensely scrutinised that the process of being conscious on the world seems to be, to contain, and to have a value inherent in it. If you take what I consider as a classically post-modern novel, Richard Ford's *Independence Day*, it is also deeply about subjectivity, but you never get any sense that the subjectivity is able to process the world and to label it, even fleetingly brings comfort to the person whose subjectivity is questioned.

*Do you think then that she achieves a sense of subjectivity in her work?*

Yes, I do.

Because, in my opinion, very often in those existential moments what the characters realise is mainly that everything is artificial and constructed. And I think that one of the points of her fiction is to prove the artificiality of subjectivity, of the roles established by society. She never proves that there is a "real" subject. Her characters try to search for some unity beyond chaos, but I consider that Mansfield —and her characters— did not achieve it; just the opposite, she was very ambivalent.

Well, what she demonstrates is what modernism does; namely, what is real is what passes through your consciousness. That is the only form of the real that anyone can have, and that is also why it is a disturbing fiction. That is the anxiety of modernism. There is no outside order. But in her stories that consciousness is realised with such a lot of texture and power that infects you and does give you a perception of subjectivity as the medium through which reality is established.

You can structure this concept of subjectivity as one of those words that the more you push it, the less it means. Everything is constructed, all language is constructed, all texts are constructed, but in her stories the level of attention paid to the way in which consciousness works and what that apprehends amounts to materialisation of subjectivity. It does not mean that the world is confirmed as being the thing that the subjectivity perceives, but the perception is what reality is.



*And that as opposed to a postmodernist approach?*

In postmodernism there is an absence or erasure of the value that is given to subjectivity in modernism. In modernism, subjectivity is a valuable thing, consciousness is a valuable thing, and this is not the case with postmodernism.

*What about the relationship between Katherine Mansfield and her selection of the short story form? Is there any reason for that choice?*

I have written about that in my thesis. I think there is a reason for it, and again I would say that that reason is both colonial and modernist. The short story lends itself to the kind of exploration that modernism is engaged with, because it is possible to sustain a very intense representation of subjectivity in short fiction in a way that is much more difficult in the novel. Thus, the experimentation that modernism typically produces is quite well-served by the short fiction form and that suited Mansfield.

Once you have a longer narrative, you inevitably imply something about social and world orders that you can leave out in short fiction. I think it is impossible to write a modernist novel and not bolster up the scenes of a world that exists outside somebody's subjectivity as, for example, it happens in *To the Lighthouse*. But in short fiction it is much easier to leave that out of the frame.

What I say in the thesis is that the short story is the favourite form of earlier colonial literatures, especially favoured by literary nationalism. Almost all the literary colonial nationalisms began with short fiction, and that is an expression of not having a long narrative. If you look at Sargeson, Katherine Mansfield, there are an awful lot of names you can bring into the story, and you can see that they all chose short fiction because of the space of the colony, or the story of the colony in relation to the narrative of Europe.

*Some critics consider that she lacked stamina, and that is why she could not write novels, because she tried several times but never managed to write a novel.*



That is nonsense. The form suited her for a whole of reasons; it suited what she was trying to do. I do not like moral judgements being made about writers. She wrote what she wrote.

*What is the role of the child in her fiction? Why do you think she frequently makes use of this figure?*

That is actually not uncommon in colonial writing. The role of the child is quite common in New Zealand —the child's point of view— and it is common in Australia, in South Africa, etc. There is a quite strong history of the child point of view in fiction. Again, I would interpret this as a postcolonial motif — as a postcolonial critic and a colonial motif—, as an expression of the position of the writer in relation to what is being observed. Positioning yourself as a child in the narrative is a quite powerful place to be because you can convey information that you —the narrator— do not understand because you are a child, and that appears to be more transparent and truthful. So, it is a way of critiquing something but not making it appear so, and I think that this is a deeply colonial energy.

*What kind of writer do you think Mansfield would have turned into had she not died so young? Someone close to Virginia Woolf or to New Zealand writers and thus more regional, by coming back to New Zealand?*

No. I do not think she would have come back [Wevers repeats this sentence three times and reflects upon it]. If she had lived, she probably would have kept on trying to write a novel. It is really an impossible question to ask, because part of the quality of her work is that it is intensely short, an intense production. And part of that is a result of her tuberculosis, of the way this illness operates by intensifying feelings and sensations. In that sense, everything becomes more highly coloured, more intense and her writing shows this luminous quality, but you cannot keep that up for a long time. There is thus a question about whether it would have been produced at all without the tuberculosis to drive it. But also, if she recovered from this illness, she would



not have been able to keep writing in that way, because it is such a short production span. No-one can live in that intensity for very long.

*But in that sense, if she had written a novel afterwards, she might have changed completely.*

Yes, she might. Because her mood is very dependent on the genre she chose.

*One critic, Frank O'Connor, says that all her stories can be reduced to "Prelude" and "At the Bay". What do you think? Do you think she is so limited?*

No, I do not think so. Her great stories are "Prelude" and "At the Bay", but I love, for instance, *In a German Pension*, which is a wonderful social comedy, and one of the things is that you do not get so much of "At the Bay" and "Prelude" that is comic; there is a terrible eye. As someone who has written a lot about Mansfield and who has spent a lot of time reading her, I find quite striking that I do not get tired of her. I can re-read her and re-read her and she always seems to come off the page into life, which is not true of every writer.

*Probably it is also because of the subtlety with which she writes; every time you read her, you get something new because of the nuances, which are so prominent in her writing. If you had to choose her best achievement as a writer, what would that be?*

Her greater achievement was that she stopped the short story having to be driven by plot, and I think she did that more than any other modernist writer. You did not have to have a plot; you suddenly dropped into the situation, which is all you need to have. I cannot think of any other writer who did that as well as she did. The plot-driven short story is a very long convention. It does not really work well: it is too mechanical, too overburden, you always have to end with a punch, and she just completely got out of that model. I think that was her greatest achievement. She gave the reader a completely different way of writing fiction.



*And her main flaw?*

I do not like it when in her journal and letters she does her sort of baby talk to Murry. I hate that. She does not do it in her stories, interestingly, but in her private writings. But I do not like that sentimental, whimsical, miniaturised voice that she puts on. But what it probably shows is how very interested she was in her relationship. She had to miniaturise that and over-sentimentalise to make it seem that it was sustaining. So, it is interesting that she wrote like that, but I do not like it.

Probably the fact that when she wrote her journal she did not really mean it for the public could be a clue to that kind of sentimental writing. One of the reasons is her handwriting, which is so difficult and which she could not probably understand herself at times. One thing is the fiction, which is what she wanted to give her public, and another the private production, which was meant for herself and Murry. So, that talk was more personal. You see it a bit in the “Pearl Button” story. There is a hint of it sometimes, but mostly she manages to keep that out. Or “The Tiredness of Rosabel”. It happens sometimes when she stops being so nuanced.

*Do you find any influence of Mansfield on any contemporary New Zealand writer?*

The person who reminds me most of her is Elizabeth Knox. I do not like the idea of influence, because I think it is too difficult to say, but if you speak of “who reminds me of Katherine Mansfield?”, then I would consider a number of New Zealand writers and their attention to the scene. But the one who really reminds me is Elizabeth Knox and her novellas about childhood, which are collected under the name of *The High Jump*, but they are set in a different suburb where she spent her childhood, moving around very often. There are intense examinations of the relations between children, and that is one of the aspects that Mansfield elaborated prominently; she showed something about the way children interact with each other and their sexual politics. Elizabeth Knox has turned that into the sexual politics of childhood, but Mansfield



preceded her in that: the struggle for ascendancy in children, the way in which the sibling hierarchy is so unmovable, the older child is always the oldest child.

*What about the relationship with her brother? After he died, she changed and idealised him.*

I think that his arrival in England meant a lot to her, and that was hugely intensified by his death. Her mother came very briefly when she married and took her to Bavaria, spent a week with her, said goodbye, and then gone. But the brother comes to stay and they spend all night talking about New Zealand. The past came rushing in, so that when he died what she felt she had to do was to make that life of his more permanent; she had to bring that life back again because he was gone. All the emotion associated with the discovery of New Zealand at that time is because he brought her part of her family experience. It established the idea of where she came from and who she was that then became crucial to what she was trying to do. Probably, if he had not come and had not died at that time, New Zealand may not have become her subject until much later, because what she was writing was city fiction.

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## **Post Colonial Literature: New Zealand and the Deep Sense of Belonging**

María Mercedes Santiso Pérez  
*University of Santiago de Compostela*

The term *Post Colonial Literature* implies that there is a previous Colonial Literature. We can define *Colonial Literature* as the one written in the colonial countries before they got their independence from the English Empire. That literature inherited the British language and customs.

These countries, which belonged to the British Empire and in 1930's-60's, got their independence and their own identity. That independence meant consciousness of its own identity in opposition to the one of the metropolis. These countries were mainly: Australia, New Zealand, Canada, India, Sub-Saharan Countries and some Caribbean countries. We will consider Africa and the Caribbean as a region.

Nowadays, there are a lot emerging literatures in a lot of Pacific islands that are getting their independence and, as they get their independence, they start writing their own literature. The *Asian Rim* are a lot of colonial countries (islands) in Asia, they are too many and very small. These countries belonged to the British Empire and little after World War II they got their independence and their own cultural identity.

Getting independence means that you are conscious, or have a notion of your own identity, different from that of the metropolis. That is what we see in literature (the process is reflected in and at the same time fostered by writing).

The literature written in the colonial period is called *Colonial Literature*, and when the countries got the independence it is called *Post Colonial*



*Literature. Post Colonial Literature* reflects a way of life and talks about customs, attitudes, religion, and legends. So it inscribes a culture in a frame. That is, an affirmation of their identity. It is called *Local Colour*; it is mostly a realistic literature that gives an account of the real country, it is supposed to mimic reality.

*Colonial Literature* is written by natives (people who is from that country) that is different from *Colonialist Literature*. Colonialist Literature: literature written by British people about those countries embodying the Imperialist point of view. Imperialism is the very root of Colonialism.

The assumption of Imperialism, in the case of England, is mainly based in their Industrial Revolution; we are progress, they said. They convinced themselves that they had the right and duty to teach others, expanding their industrial revolution. They meant to civilise the world, they gave civilisation to other countries.

Imperialism is the notion of the authority assumed by a state over another territory. Marx said it was *the globalisation of capitalism*. *Colonialism* is putting that idea onto effect, consolidating imperial power by setting on the territory, exploiting the resources and governing it.

Post Colonial Literature emerges after independence. We have people who know they are different to England. They have now a distinctive identity. One way of recognising themselves as independent is to analyse colonial period (relationship) with their new perspective, analysing it with their found and independent identity. Also looking at the Empire as a linguistic and literary possibility far beyond.

Neo Colonialism, in spite of independence, post colonial countries depend, apparently indirectly, on the metropolis to survive, because the metropolis still have the money and the power in the important world of communication, so those countries are economically a colony. G.Ch. Spivak said: we live in a post colonial neo colonised world.



Great Britain went to different countries, during the 18th and 19th centuries, looking for a market. They made *different kinds of colonisation*:

- By settlement. Are settled colonies: Australia, New Zealand, Canada and South Africa.
- By invading. Are invaded colonies: Caribbean, African territories and India.

In the *settled colonies*, we have British people looking for new territories, to work there, and later they take their families there, they live there as British and at the same time they think they belong to that place.

D.E. Maxwell divided, in 1965, colonies in invaded colonies and settled colonies and he did it through the study of literature.

*In settled colonies* the most important theme is exile, people in Australia, New Zealand, Canada and South Africa feel that they are away from home, that is, from Britain, because it was British people who moved there with the families. The wish of going back home is part of what is called the cultural cringe; they love their home and consider that everything is better there... The problem is that after some decades away from home these people acquire a new language, English, which is different from the one spoken at home, English. They were considered foreigners (in Britain), these people felt exile in Britain, and therefore they experience that *sense of not belonging*. This notion of not belonging to your home, your country, creates a *crisis of identity*, very common in colonial literature.

Nowadays that not belonging is more complex by the addition of another component, *Multiculturalism*, the latest in literary critic. The colonies and all the other countries are a conglomeration.




*In invaded colonies* people were at home (they are natives), the *crisis of identity* comes from the *language*. When they use English they do not find themselves, they are other. The problem is when they use their local language, they realise that it is not good enough to describe the new society; they are looking for the right way to express themselves, to use their English.



In the end all the colonies came to the same problem, the post-colonial period. Salman Rusdy call these *people*, those *who don't know where they belong to*, *hyphen people* (Afro-American, Indi-Indian).



Palimpsest, it is something that comes from that process; at first colonisers killed, enslaved or forgot natives, so they became invisible. They were the other in their own land. This changed in the last 20 years, natives got their identity. Australia, in the 1960's, mean while, aboriginal were excluded, but in the 70's they emerged through their own Australian culture, they had something to say. But contemporary native cultures called *Palimpsest Cultures*, because they have part of their own culture together with the traces of the colonisers' culture left in them.

So we can conclude that the very sense of not belonging was not quite well unfelt until recent times in New Zealand British descendants due to the latest colonization of the country, its deep feeling felt by British descendants that they were part of Britain just as another province or entity and to the late development of the national feeling already present in the autochthonous people which was difficult to accept and integrate by the newcomers. It is also necessary to mention as a last word that both Maoris and British descendants live now together with harmony, working together for the common welfare and future of New Zealand.



## **An inquiry into the construction and classification of the New Zealand short story**

Juan José Varela Tembra  
*Instituto Teológico Compostelano*  
*Facultad de Teología de la Universidad Pontificia de Salamanca*



The short story and the poem are the two forms in which New Zealand writers have achieved the greatest distinction. What is not generally appreciated is that, while on the one hand only a rare spirit can write a good poem, on the other hand almost any literate person can write a good New Zealand short story. The reason for this is that there is a finite number of types of New Zealand short story. Their skeletons have been assembled by pioneers and all the modern writer has to do is flesh them out. In support of my thesis I shall list below a number of basic, irreducible types of New Zealand short story, accompanied by suggestions as to the development of the possibilities with which each is pregnant.

(1) The sensitive Maori kid who doesn't quite know what is going on short story...

Such short stories, as their categorisation suggests, commonly involve a Maori boy of about ten years of age, around whom things happen which he grasps but dimly. They frequently begin as follows:

Waterne sat on the wooden steps of the back door. He could smell the odour of the kumara scones his mother was baking in the kitchen. Outside, his father was tinkering with the engine of the 1937 Ford V8 which his father called The Old Sow. Waterne laughed, thinking of his father calling the Old Sow the Old Sow. The sun warmed his limbs. Waterne felt good.





Following the opening passages of this type of story, an Event occurs. The Event is followed in due course by its acceptance by the child protagonist, even though he doesn't understand it properly. Alternatively this child protagonist accepts and throws his arms around an adult who precipitated or was involved in the event. The whole story should be redolent of the odour of Polynesian sanctity and should condemn by implication the lapsed, unspontaneous nature of the Pakeha, unable to respond to simple events in a simple way.

(2) The Ordinary Kiwi working bloke short story...

A lot of these were written during the thirties and forties. They are narrated in the first person by an Ordinary Kiwi working bloke who explains why one of his workmates drives him up the wall and tells us what he does about it. One should leap straight into the *mise en scène* when writing such a story:

I knew there was going to be trouble as soon as Fred, our foreman, brought Mortimer over. Mortimer looked a real nong. 'This here is Mortimer,' said Fred. 'He's a pongo, but he can't help it.' He walked away, rolling a smoke between his left ear and the side of his head without using his hands. None of us could work out how he did it. 'Grab hold of that bloody grubber,' I said. 'What's a grubber?' asked Mortimer, like a nong. 'Oh dear, oh bloody dear,' I said to myself.

This type of story can develop in two ways: (a) Mortimer proves not to be such a nong after all and is eventually, though grudgingly, accepted by the narrator; (b) he really does prove to be trouble and something bad happens – a fight, a work accident – as a consequence of which the gang breaks up and the narrator slopes off back to the big smoke. In order to give the story an historical perspective the incident should occur during the Depression but its narration should be taking place ten or twenty years later. This allows the narrator to append a coda along the following lines:

One afternoon in Queen Street I bumped into Shorty, who had been in the gang with us. I took him to the Prince of Wales, bought him a few pony



beers, and we yarned about old times. 'What ever happened to Mortimer?' I asked him. 'Haven't you heard?' said Shorty, incredulous. 'Morty's just landed a \$5 million contract selling wood chips to the Japanese.' I didn't say anything. I simply moved on to the top shelf.

(3) Then if you think you're depressed already just wait till you read this but it may help me to make some sense of my breakdown short story...

This type of short story is directly related to the confessional poetry of Robert Lowell, Anne Sexton and Sylvia Plath. The creative impetus behind it more commonly finds its expression in the form of a novel rather than a short story. However short stories of this type do appear. I shall not give an example of one because I am feeling quite cheerful, a frail mood and one easily dispelled by contemplation of the type of short story I am refusing to contemplate.

(4) The lovable housewife and mother coping with adolescent kids in the suburbs short story...

This is much the most meritorious type of New Zealand short story because unlike all the others it does not preserve itself in the aspic of its own solemnity. It was developed almost single-handed by Marie Bullock and begins as follows:

I wandered into the front room. George, my eldest, was lying on the sofa eating a Vegemite sandwich with one hand and plucking at the strings of his guitar with the other. 'Have you done your chemistry homework?' I asked. 'No,' said George, 'Chemistry's stupid.' What could I say? I agreed with him. 'Well go and tidy up your bedroom,' I riposted feebly. 'Don't need to,' said George smugly. 'I've given Donny ten cents to do it.' 'Donny!' I cried. 'But he's only three!' 'So what?' said George. 'He still knows what ten cents is worth.'

(5) The zonked out of one's skull in Ponsonby short story...



The zonked out of one's skull in Ponsonby short story was developed in the sixties and production models appear in our literary magazines to this very day. In such short stories the writer attempts to combine the described sexual and hallucinogenic experience without making sense of either and using words rather than language, for example:

... cast off cried the red admiral I put my hands under her buttocks while the heliotrope wall flowed into the Propontis push she cried but I floated bobbing against the stars bobbing prodding oh god oh god yes her heels fused with my calves and we soared into a mauve Van Allen belt while she came out of the unknown I could keep this kind of stuff up forever but you will have taken my point by now...

(6) The sub-Katherine Mansfield 'At the Bay' short story...

The first rays of the sun slid over the peak of Mt. Winterslow and stabbed downward to a dew-drop trembling on the tip of a toitoi plume. A faint breeze stirred the top branches of the tall beech tree on the edge of the school playground. Fantails flicked about the branches looking for the entire world as though they were attached to the trunk by invisible strands of elastic. An opalescent mist rose – oh so uncertainly! – from the long grass beside the shingle road. The dust of the road had been dampened by the dew and smelled of dew-dampened dust. In the paddock next to the school two horses cropped the wet grass with a sound like pinking shears cutting through velvet. In a corner of the playground stood a square white tent. The flaps on one side had been folded right back. In front of the tent two wooden trestles supported a large flat board. For now the tent was empty, but soon it would be full of teachers noting results and parents inquiring about placing. It was the day of the school sports.

The above list is not, of course, exhaustive. There are at least four other basic types of short story which I have not listed because I write such stories myself. None have so far been accepted for publication. I am aware of the reason for this. All that stands between my short stores and the acknowledgment of a major new talent is the lack of a suitable nom de plume. A. K. Grant carries no aura or penumbra with it. O. E. Middleton suggests



intelligence, Maurice Shadbolt combines the Gallic artiness of Maurice with the no-nonsense Anglo-Saxon sound of Shadbolt, Frank Sargeson is suitably demotic, Katherine Mansfield is the sort of name you would expect a sensitive upper middle-class spirit to have. A. K. Grant – there's just nothing there. I think I might try Peregrine Raupehu de Vere Stacpoole Whineray.

