

**From Chores to Chairs: A Progressive Maori Culture in Patricia Grace's
Selected Short Stories**

Thesis Submitted in
Partial Fulfillment of the
Master of Philosophy in English

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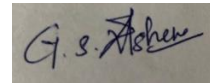
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Declaration

DECLARATION

I declare that the dissertation entitled “From Chores to Chairs: A Progressive Maori Culture in Patricia Grace’s Selected Short Stories” submitted by me for the degree of Master of Philosophy (M. Phil.) is the record of work carried out by me during the period from July 2019 to December 2020 under the guidance of Dr. (Mrs.) M. Anjum Khan, Assistant Professor, Department of English and has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in this University or any other University or other similar institution of Higher Learning.

A rectangular box containing a handwritten signature in black ink. The signature appears to be "G. S. Asher" written in a cursive style.

Signature of the Candidate

Certificate

CERTIFICATE

This is to certify that the dissertation entitled “From Chores to Chairs: A Progressive Maori Culture in Patricia Grace’s Selected Short Stories” submitted for the degree of Master of Philosophy (M. Phil.) by Varshene.G.S is the record of research work carried out by her during the period from July 2019 to December 2020 under my guidance and supervision, and this work has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in this University or any other University or other similar institution of Higher Learning.

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Signature of the Dean

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Signature of the Supervisor

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Chapter - 1

From Chores to Chairs: A Progressive Maori Culture in Patricia Grace's

Selected Short Stories

Chapter-1

Introduction

“If we are to preserve culture we must continue to create it.”

- Johan Huizinga

Literature is anything from creative writing to more technical and scientific works. It creates a way for people to record and access their thoughts and experience. It interprets everyone's life in society. Literature is the foundation of many important terms such as 'humanity', 'culture', 'beliefs', 'lifestyle' and 'tradition'. It serves as the source of an idea, work of art, and reflection of reality. It keeps a record of unrecorded history.

Literature explains the way of life throughout history. It has been present from ancient times. Literature is considered one of the earliest forms of historical development. It has been archival in nature as it is situated in the history in this socio – cultural history of the human race. Further, it also renders the cultural testimony. Literature not only explains human values but also, helps to enhance human beings to achieve a higher level of understanding.

The New Zealand literature traces its roots from the investigation of ancestry from Europe in the eighteenth century. The history of New Zealand literature helps one to understand the development of its writing. Philip Armstrong in his article titled, *The problem with 'New Zealand Literature'* talks about Literature as a thing of the past. This is because of various generation writers who produced the history of literature.

New Zealand is which is a self-governing country located in the South-Western Pacific Ocean. It is a small island country of about sixteen hundred kilometers from its nearest neighbor, Australia, and far away from the regular shipping lanes and air routes of the most nation. New Zealand originated between 1250 and 1300 AD, and then the Polynesian settled on

the island and named the island as 'New Zealand'. Thereafter the Maori culture evolved in New Zealand. In 1642 Able Tasman, a Dutch navigator became the first European to sight New Zealand.

Tasman explored and charted the land but never landed. Later, James Cook and European sailor found the land in 1769 and charted the entire coastline of New Zealand, and it was visited by numerous Europeans and North Americans. In order to develop, they followed barter system such as they exchanged European foods, metal tools, weapons and other goods for timber, Maori food, and other agricultural products.

In 1840 the Treaty of Waitangi paved way for British law and government. Nonetheless, it was unable to prevent the warfare in the 1840s and 1860s. This war was named the 'New Zealand Land War' that lasted 30 years. Captain William Hobson on behalf of Queen Victoria went to New Zealand to get a sign from 45 Maori and his secretary James Freeman drafted a treaty and Missionary Henry Williams translated the treaty into English. On 5th February 1840, the treaty was signed. As a token of their bond Hobson gifted 2 blankets and tobacco to those who signed the treaty. The three main principles of this treaty are partnership, protection and participation. To develop trade with neighboring countries and to avoid war with France, this treaty was helpful.

Literature increases cultural awareness and brings out the conflict in it. Culture is considered as a social output, a product of long term creation, and which is also a historical phenomenon. Culture refers to the past, natural features, customs, traditions, ways of life, behavioral norms, modes of thinking, values of a country or a nation, literature, and art. Maori is one such culture that has come to light only after the Treaty of Waitangi.

Maoris are indigenous Polynesian's of New Zealand, who are the second-largest ethnic groups in the country, after the Pakehas, the European New Zealanders. The Maori call themselves 'people of the land'. They are ruled by tribal chiefs. Tribe is divided into categories

like chief, priest, commoners and slaves. Each tribe has a chief that is determined by blood, and almost always a male. Maori families live together in huts, made by themselves and there will be 500 huts per village. Peter Hadden in his book, *North New Zealand a Natural History of Upper North Island* gives the overall view of North New Zealand such as sand, climate, weather, environment and coast.

Te Reo is an official language of the country, along with English and New Zealand Sign Language. It is an eastern Polynesian language spoken by Maori people. The modern Māori's ancestors came by boats from different villages and islands in the Eastern Polynesia. As Maori had no written language and only had symbolic meanings which is embodied in the carving, knots and weaving were widely understood by the natives. As more settlers started to arrive in their new land, the necessity for written communication in the Maori crew bloomed.

One of the most important aspects of New Zealand writing during the 1970s has been the emergence of Maori literature in English. Norman Simms in his article, *Maori Literature in English: An Introduction* talks about the Maori language and its culture:

Maori language has undergone many changes under the influence of European music, religion and material culture. The written form of literature began in the Maori language early in the nineteenth century, but until recently was limited to non-narrative writings such as political speeches, religious tracts and genealogical lists.... Third world literatures, especially as contextual reading, the real focus will be on the Maori authors using English as their main vehicle. (223)

The development of New Zealand literature is because of the missionaries efforts to frame written script for the language in 1814. This isolation has given its literary development some of the characteristics of a typical frontier society, even more so than those of other countries of the new world. New Zealand Literature came into being in the twentieth century. It is predominantly in the English language. The Maori had no written form of language until they

started their interaction with the English. Oral and hagiographical (reading of quasi-historical) has a distinct place in Maori culture. New Zealand Literature is the youngest Literature in the white commonwealth, and the most significant one. During the early nineteenth-century Christian missionaries helped the Polynesian in the written form of language. After European contact and the introduction of literacy, there were Maori language publications.

New Zealand Maori culture forms an excellent cultural context. The evolution of Maori culture continued for more than a century. The main aim of Maoris is to assimilate with White life. In present, they aim to maintain their cultural uniqueness, and to hold a more powerful position in the society. ‘Maoritanga’ is one of the important movements which means ‘Maoriness’ or ‘Maori Power’, which marks development in New Zealand society today. In Allan Hanson’s article, *The Making of the Maori: Culture Invention and it is Logic* talks about:

Maoritanga includes diversity.... The earlier vision was to create one culture, European in form, into which Maoris would be successfully assimilated. To promote this goal it was necessary to identify *similarities* between Maori and Pakeha.... Maoritanga’s vision is different. Its image of the future New Zealand is a bicultural society, in which Maoris are on a par with Pakehas politically and economically and Maori culture is respected as equally valid but distinct from Pakeha culture. (894)

In the mid -1980s a new term, ‘*taha Maori*’ which means ‘Maori side’ was dominating official discussions of Maori education. The important circular was to be followed in all aspects of school life, from curriculum to attitudes and organization. Jeffrey Sissons in his article, *The Systematization of Tradition: Maori Culture as Strategic Resource* talks about the importance and self-esteem of Maori people, “Maori language and tradition would, it was hoped, no longer be marginalized as optional extras, but would instead given due recognition as an integral part of New Zealand society” (102).

Maori schools were encouraged to bring the traditional pattern, Maori language and culture into the daily life of the schools. New Zealand government gives employment opportunities to Maori youth like skill- center developments such as traditional carving, weaving, horticulture, home craft, cooking, esoteric teachings of Maori thought and philosophy, and tribal lore.

Maori writings have turned to genres familiar to the European canon of writing. New Zealand writing is explored not only in nature but also in poetry, drama, children's book and short story. Poetry is a part of the New Zealand culture even afore the European settlement as in the form of Maori sung poems or Waiata (traditional Maori music). Like Polynesian, the Maori literature began, wrote, learnt and performed love prayers, war chants, and poems. They developed folklore to elucidate and to record their past and the legends of their Gods and Tribal Heroes. New Zealanders feared that their tradition would be destroyed only because of oratorical nature, so they wanted to create their written form. Europeans recorded Maori narratives and translated into English.

After the Second World War New Zealanders faced the problem of identity and there was a great depression, recovery depression, recovery and surge of hope it brought. Many writers emerged to bring their nation to the light and they mainly focused on their experience in the homeland. The writers have been main source for development and exploration of literature, through their writing, they made their identity in this contemporary world. R. K. Dhawan, and William Tonetto in their book, *New Zealand Literature Today*, express "the generalized sense of the 'New Zealandness' became evident in the writings in the early decades of the present century" (4). This book also explores New Zealand literature and highlights its significance as a major component of world literature. It is not only the contemporary writers, but also, the early New Zealand writers who have written excellently and paved the way for young writers. Several writers boomed from New Zealand have invented the Maori culture and the language's pride in

Aotearoa by helping the movement of Pakeha scholarship.

James Baxter was a well-known, and widely read poet. In his short life, he produced a huge number of plays, poems, literary criticism and social and religious commentary. He was born in Dunedin in 1926. He was also known as a Maori culture activist. In his critical studies, *Lives of the Poets*, where Michael Schmidt says him as, Jacobean consonantal rhetoric. He claimed that Baxter was one of the most exquisite poets of the century, who was deeply influenced by the Romantic poets, by Classical Mythology, and by the British Modernist Poets. It was also evident that his writings were affected by his alcoholism. *Beyond the Palisade* (1944) was his first collection of poetry, and other major works are *The Fallen House* (1953), *Howrah Bridge and Other Poems* (1961), *A Selection of Poetry* (1964). Dhawan and Tonetto in *New Zealand Literature Today* expressed that Baxter believed in poetry as a, “cell of good living in a corrupt society” (14).

Frank Sargeson (1903) has been the most influential and celebrated novelist New Zealand has produced. His real name is Norris Frank Davey who wrote under the pen name Frank Sargeson. He began as a satirist, and his first booklet of stories, *Conversation with my Uncle* (1936) satirized suburban life. He started writing in the early 20s and achieved popularity with the publication of *That Summer* (1943). He is known for *Sunset Village* (1979), set in present-day Auckland is about a group of old-age pensioners.

Sargeson’s major accomplishment was to introduce the rhythms and idioms of everyday New Zealand speech to literature. Sargeson’s works also show a gradual move from an idiomatic and terse manner to the more elaborate style of his later novels and memoirs. His early style inspired next generation of younger New Zealand writers.

Katherine Mansfield Murry (1888) is the first modernist short story writer, and poet. She was born and brought up in the New Zealand, and who produced works under the pen name Katherine Mansfield. At the age of nineteen, she moved to England, where she acquainted with

writers such as D. H. Lawrence and Virginia Woolf. She married the pre-eminent English Critic John Middleton Murry in 1918 and escaped provincialism. Mansfield has been rightly called the ‘writer’s writer’ and her international reputation as one of the brilliant short story writers is based on a collection of eight short stories.

Mansfield’s stories like “*Prelude*,” “*The Daughter of Late Colonel*,” and “*At the Bay*” are similar to novels. As the works are divided into twelve sections/segments. Her technical innovations and skills as evident in these stories have made a significant influence on modern writing. She was a prolific correspondent, a good writer of diaries, notebooks and a busy reviewer. At the age of thirty-four, she published three books of short stories and died in 1923.

Apart from Katherine Mansfield, who has achieved some measure of literary fame in New Zealand are Patricia Grace, Janet Frame and Sylvia Ashton Warner. There is something common among these writers which is fiction. Azeez Jasim in his article, *A Short Way to Short Story* states a short story is “as generally defined by many sources, is a fictional work depicting one character’s inner conflict or conflict with others, usually having one thematic focus. Short stories generally produce a single, focused emotional and intellectual response in the reader” (1). It is a literary genre that presents a single significant event or a routine life of something. A short story always deals with conflict and it is a way to create characters and overcome problems or obstacles.

A short story usually tells the setting and lifestyle and explores the conflict. It contains the essence or outline of any particular idea written within ten pages. New Zealand writers often invoke their countries landscape, culture and enormous wealth and tradition. They received worldwide reputation, attention and readers from Victorian era. They mainly focus on poetry and short story rather than novels and dramas. The main tradition of short story writing is a highly sophisticated one, involving narrative indirection and a commitment to open and broken forms.

Keri Hulme is a New Zealand poet, novelist, and short story writer. She was born and raised in Christchurch in 1947. Her writings are based on the Maoris, Celtic, Norse mythology and engage post-colonial and multicultural identity. She has also used Kai Tainui as her pen name. Her parents are from Scottish, English, and Maori descent. *The Bone People* published in 1984 was rejected by several established publishers. It won the Booker Prize in 1985, and New Zealand Book Award for Fiction in 1984. The novel accepts the fact that New Zealand is the largest Polynesian country in the world and explores multicultural aspects in it. The first New Zealander to win the Booker Prize is Hulme, and her short story *Hooks and Feelers* was made into a short film.

Hulme hails from mixed ancestry with Maori and Pakeha. She addresses both Maori and Pakeha readership. Her writing deals with the Maori culture and people of New Zealand. Even Hulme identifies her as an atheist and as an asexual personality. She received Robert Burns Award and has become a writer-in-residence at the University of Otago in 1978 and the University of Canterbury in 1985. She has served as patron of the New Zealand Republic since 1996. She has won many awards including Katherine Mansfield Memorial Award in 1975, East-West Centre Award in 1979, Book of the Year Award in 1984, Mobil Pegasus Prize in 1985, Booker Prize in 1985 and Scholarship in Letters in 1990.

Maurice Gee is a distinguished New Zealand fiction writer. He was born in Whakatane in 1931. He portrayed relationships between the sexes in a distorted way. His first novel, *The Big Season* (1962), is about rugby, and his short-story collection, *A Glorious Morning, Comrade* (1975) is the last of eponymous collection. The novel, *In My Father's Den* (1972) explores the social patterns as it takes the reader to the past events where a teacher murder's of one of his students. This novel is also adapted as a film in 2004. *Plumb Trilogy*, is his best-known work which examines the three generations of a New Zealand family, and mostly his adult fiction often focuses on small-town New Zealand society.

Gee's works such as *The Champion* (1994), *The Burning Boy* (1990) and *Crime Story* (1994) depict social violence, politics and sufferings during World War II. He is also known for a number of science fiction and fantasy novels for young readers. He has received numerous awards, nominations and grants for both adult and young adult fiction. In 1978, he received James Tait Black Memorial Prize, and New Zealand Association of Rationalists, and Humanists. He became the twelfth recipient of the Margaret Mahy Award in the year 2004. He also received the Prime Minister's Awards for Literary Achievement.

Margret Mahy is born in 1936 in New Zealand and she has been most celebrated children's writer. She was also a librarian for children at Christchurch City. At the age of seven she wrote her debut story in the Children's page of the Bay of Plenty Beacon. She also got into Junior Digest Competition, and her first book to be published was, *A Lion in the Meadow* in 1969.

Mahy has written about 120 works which has been translated into fifteen languages. Her writing deals with humor, fantasy, adventure, science and supernatural identities of the ordinary world. In 1980 she became a full-time writer and won numerous awards, global prizes and honors including the prestigious Hans Christian Andersen Award, and the Carnegie Medal. A strong theme in her work is the fantasy and supernatural. She wrote in a graphic mode, even many of her books were adapted for the screen, TV series. She won many awards including the Italian Premier Grafico Award (1976), Young Observer Fiction Prize (1986), Esther Glen Medal from the NZ Library Association six times, and Pinnacle for Children's Literature award (2006). The Margaret Mahy Award, named for Mahy, is presented annually to significant contributors for Children's Literature. Mahy is the first recipient of the award in 1991. She died in 2012 because of jaw cancer.

Christian Karlson Stead is called C. K. Stead, born in Auckland in 1932. His works include novels, short stories, poetry, and nonfiction. Stead's first novel, *Smith's Dream* (1971) is

about a disturbing fantasy set in an authoritarian New Zealand which form as a basis for the film *Sleeping Dogs*, this is the first New Zealand film released in the United States. Iain Sharp in the article, *Academy of New Zealand Literature* who wrote about C.K. Stead that Iain has been one of the panel members that chose Prime Minister's Award for fiction in the year 2009. He states, Stead's fiction is a large and fascinatingly diverse body of work, under-celebrated at home, though admired abroad.

Stead received CBE in the year 1985, and awarded the highest honor of New Zealand Queen's Medal in the year 1990, and the Order of New Zealand in 2007. He also honored with Prime Minister Award for the Literary Achievement in 2009 and Sarah Broom Poetry Prize in 2011. In August 2015, he was entitled as the New Zealand Poet Laureate for 2015 to 2017.

Janet Frame born in Dunedin in the Zealand's South Island on 1924. She is one of the most famous literary experts. She was hospitalized for a lobotomy and mental illness. Her fiction was a result of her sufferings, and intake from the psychiatric surgery and at that time she won a literary prize. She tried committing suicide, nonetheless, she recovered, and later enrolled at the University of Otago. Frame was diagnosed with schizophrenia and was treated with electro shock therapy. Her first novel, *Owls Do Cry* published in 1957 is based on her own experiences as a shy child, and as a young woman undergoing psychiatric treatment. Her later autobiographies such as *To the Is-land* in 1982 and *The Envoy from Mirror City* in the year 1985—endeavor to explain how she came to be misdiagnosed. The middle volume, *An Angel at My Table*, has been made into an acclaimed 1990 film by Jane Campion.

Frame in 1990, received the Order of New Zealand. Her genre is modernism, post-modernism and magic realism. She spent her life in Europe for treatment and her psychiatrist, Robert Hugh Cawley encouraged her to write. She has dedicated few of her novels to Cawley. She won many awards including Hubert Church Prose Award (1951), Buckland Literary Award (1979), New Zealand Book Award for Non-Fiction (1984), Honorary Doctor of Literature

(1978), Montana Book Award for Poetry (2007) and so on.

Kate De Goldi is one of the beloved author in New Zealand, who is recognized for children's literature and short story. She was born in Christchurch in 1959, born in the mixed family of Irish and Italian lineage. She published her debut volume of stories, *Like you, really* (1994) under the pseudonym, Kate Flannery. She made writing as her career in 1997, and contributed as an instructor in creative writing of New Zealand Literature. De Goldi received Michael King Fellowship in 2010 for her research work. She has received both Margaret Mahy Award (2011), and Young Reader's Award (2011). Her work, *The 10 pm Question* (2008) won the Young Adult section of the 2009 New Zealand Post Book Award, and Corine Literary International Book Prize Young Readers Award.

Paul Cleave born in 1974 in Christchurch is an internationally bestselling author. His first work, *The Cleaner* was published by Random House in 2006 and it is a thriller. It was also shortlisted for the Ned Kelly Awards for crime writing. Paul's second novel his *Cemetery Lake* in 2009 and *Blood Men* in 2010 are also his well-read novels. He has been nominated in the Ngaio Marsh Best Crime Novel Award. He is fond of Christchurch and love in making it a character in his works.

Kate Camp born in Wellington in the year 1972, New Zealand. She is a poet, reviewer, essayist, and printed her voice in Radio NZ. *Unfamiliar Legends of the Stars*, is her first collection of poetry which won the NZSA Jessie Mackay Award for Best First Book of Poetry at the 1999 Montana New Zealand Book Awards. She has published her works in numerous literary magazines which includes Landfall, New Zealand Books, New Zealand listeners, Sport, Takahe, Brick (Canada), Akzente (Germany), and Qualm (England).

Camp's second collection, *Realia* published in the year 2001. Her poems are selected for Best New Zealand poems in 2001, 2002 and 2003. She is also nominated for the prestigious Prize in Modern Letters. *The Mirror of Simple Annihilated Souls*, her fourth collection published

by Victoria University in 2010 and won the New Zealand Post Book Award for Poetry. Camp's writing often had the style and influence of western culture and sensibility. Her poetry collection *Snow White Coffin* published in the year 2013 which has been finalized in the Poetry category of the 2013 NZ Post Book Awards. In 2014, Cramp's essay "Whale Road" published in Griffith Review 43 in Australia. Her recent collection of poetry, *The Internet of Things* was published in 2017. She is nominated as the recipient of the 2016 Katherine Mansfield Menton Fellowship.

Witi Tame Ihimaera-Smiler (1944) is known as Witi Ihimaera. He is the forerunner of Maori writer to publish a book of short stories and a novel. Ihimaera attended Church College of New Zealand in Hamilton. His first novel published in the year 1972 and Prime Minister read this book and appointed him as the Ministry of Foreign Affairs. He started to work as a diplomat and remained at the ministry until 1989. In 1990, he was appointed at the University of Auckland as a professor and retired in 2010. His works consists of both novels and short stories.

Ihimaera has written an enormous collection of short stories and. His most notable works such as *Yellow Brick Road*, *Tangi* (1973) won first prize in the Wattie Award, *Pounamu Pounamu* (1972) awarded third prize in the Wattie Book of the Year Awards, and *The Whale Rider* (1987) is made into a hugely successful film in 2002, and she also won the Nelson Book Data New Zealand Booksellers Choice Award in 2003. *The Matriarch* (1986) also won First place in Wattie Award. Another novel *Bulibasha: King of the Gypsies* (1994) awarded the 1995 Montana Book Award.

Ihimaera generally portrays Maori culture, Whanu, or extended family in modern New Zealand. He writes with an intense consciousness of his cultural legacy and a profound obligation to the values and traditions of his people. In 1995, he published *Nights in the Garden of Spain*, a semi-autobiographical work about a married father of two daughters, and this was also filmed in 2010. He is also an occasional poet.

New Zealand writers are most essential and sincere in bringing their culture to the world.

Among all these writers, Patricia Grace is important and intends to be a spokesperson of Maori people. Patricia Frances Grace born in Wellington, New Zealand in 1937 is a Maori writer of fiction and known for Children's Literature. She lives on the ancestral land of the Ngati Raukawa and TeAti. She is educated mostly in Auckland, first at St. Mary's College, and then at Teacher's Training College. The first great literary impact on her was Frank Sargeson's short stories. Initially, she had no intention of writing, though she enjoyed writing. Patricia Grace and her husband, Karehi Waiariki became teachers. Grace quit teaching in 1984 to become a professional writer, and her husband Waiariki, continued his career in education.

Grace and her husband Waiariki have carved and decorated their ancestral meeting house as per their community. In one of her interviews, she tells about her house they built by raising finances, using voluntary labor and artwork. The house was devoted and opened in 1997. This is the place where they come together for cultural gatherings. All the traditional rituals and ceremonies are carried out especially when someone dies.

Grace started writing at the age of twenty-five while working as a full-time teacher in Christchurch. She has been considered as one of the most important key figure in Contemporary World Literature and Maori Literature in English. Grace is the first Maori writer to publish a collection of stories in English and her first published short stories are in the *TeAoHou* published by the Maori affairs department and the New Zealand Listener.

In 1989, Grace awarded an Honorary Doctorate of Literature by the Victoria University of Wellington. In 2006, she is one of the three honorees awarded the Prime Minister's Awards for Literary Achievement and appointed as the Distinguish Companion of the New Zealand Order of Merit in 2007. Grace received an honorary Doctorate of Letters by the World Indigenous Nations University in 2016 for her literary accomplishments and her writing around Maori themes. She is also a patron of the Coalition for Open Government.

Grace and Ihimaera have contributed major works to New Zealand Literature. Grace was headed by Ihimaera in her attempts to represent Maori community. There is also one important difference between the two writers, unlike Ihimaera, Grace does not deal with the Maori ritual like Tangi. Ihimaera concentrates more on rituals like Maori meeting house and *Whanau*.

Grace has shown interest in Maori genealogy. Maori genealogy is changed over time because of interlace marriages. Ihimaera is concerned with the establishing a great and special past for the Maori. Grace rarely treats racial tension and restrains in criticism. Her only desire is to bring Maori and Pakeha together and most of her writing is non-fiction and she uses some constraints on her characterization of the protagonists.

Patricia Grace is family-centered and lives in her ancestral land, so everybody in her community has some relation with her. This extended family is the main reason for her genealogy. In all her works, there is evidence about her Maori community and the life, she experienced. She is inspired by the inter-generational relationships in her Maori community. All her characters are from her surroundings which gives a strong foundation. In the Lecture, *The World Where You Are* Patricia Grace talks about her writing, “What I am doing, then, is writing about what I know. It is what we know – the touchables, reachables, the experiences and thoughts that we have, that are central to the work of a writer – the things that surprise, excite, hurt, or move us in some way” (30).

The Maori culture and community come to the light of the world mainly because of writers like Grace, Mahy and Ihimaera. Grace from her early age has been fond of writing, and her parents’ stories have inspired her to take them as role models. Grace’s father worked in a stationery factory and he used to bring home paper that is the true reason for her writing. Grace writes about every simple thing that takes place in everyone’s life such: as eating breakfast, a sad day, a car, or an embarrassment. Grace represents her culture, and also renders about it to the rest of the world. She provides even the minute details from everyday Maori life.

All the short stories of Grace, however, are interlinked to her life. Some happened to her family members and, some incidents have been experienced by others. She has constructed her narratives on both unique and everyday experiences which are important. Grace's works are listed below: Eight novels, eight short story collections, and five children's books.

Waiariki and Other Stories is her first published short story collection in 1975. Her works are as follows a novel, *Mutuwhenua: The Moon Sleeps* (1978), another collection of short stories, *The Dream Sleepers and Other Stories* (1980), and also produced a picture book on which she collaborated with Maori artist Robyn Kahukiwa. In addition to this, they have collaborated for two other books: *Wahine Toa: Women of Maori Myth* (1984), and *Watercress Tuna and the Children of Champion Street* (1984). In the year 1984 Grace has become a full-time writer. Her novel, *Potiki* (1986) is an adult fiction, and she published another short story collection called *Electricity and Other Stories* in the year 1987.

Grace's famous novel, *Cousins*, published in 1992. Two years later she published three volumes of short stories together in the *Collected Stories*, and, volume of stories, *The Sky People* issued in the same year in 1994. Her next three novels bring a new vision about Maori, *Baby No-Eyes* (1998), *Dogside Story* (2001), and *Tu* (2004).

Patricia Grace and her partner Karehi Waiariki Grace published a non-fiction, *Earth, Sea, Sky: Images and Maori Proverbs from the Natural World of Aotearoa New Zealand*, with the photographs of Craig Potton in 2003. *Small Hole in the Silence* is the next volume of short stories published in 2006, and it is followed by next children's book, *Maraea and the Albatrosses* in the year 2008. She published her next work *Ned & Katina: A True Love Story* in 2009. Next in 2015, she has published a novel, *Chappy* which is a literary milestone in her carrier.

Grace's *Waiariki and Other Stories* is a timeless classic which explores Maori spirituality, values and relationship between young and old generation. Grace projects the

political side and gives voice to the marginalized Maori community. She uses the concept of concept of tradition and nostalgia in a positive manner. The cultural change is visible and demonstrates the Maori present and Maori past in Grace's writing. This collection is a prospect to lead a good life in society and, also deals with transition from sad to hopeful stories which has won the PEN/Hubert Church Memorial Award for the Best First Book of Fiction.

Mutuwhenua: The Moon Sleeps attempts a poetic evocation of Maori life and heritage by Grace. The novel is about the story of the love and marriage of a young Maori woman, and a Pakeha man and contrasts between young and old, light and darkness, and Maori and Pakeha. Grace's *Mutuwhenua* is full of cultural secrecies that appear to deny full explanations. The novel does seem to end positively, however, with the image of Mutuwhenua, the eclipsed moon that symbolizes the finale of the old and the beginning of something new.

The Dream Sleepers and Other Stories is about family life in rural and urban places, and portrays Maori island and rural life. In this collection, Grace emphasis on the idea that Maori has not relished the benefits of New Zealand society on the equal terms with the Pakeha. Most of all, she is concerned with establishing Maori common humanity that is associated with the phase of life, pregnancy and birth, schooldays, marriage and death. *The Dream Sleepers and Other Stories* is careful, and alienates the Pakeha audience by showing the Maori power and rights. Grace combines a poetic, lyrical style with oral story-telling which makes the reading delightful.

Wahine Toa: Women of Maori Myth is about the visual representation of Maori myths rather than just accompanying illustrations. *Watercress Tuna and the Children of Champion Street* is about an eel, who leaves the stream, and visits the children of Champion Street, and he gives an article of the clothing for dancing or a musical instrument for every student.

Potiki tells the tale of the Maori community's battle to recover control of their ancestral land. The land developers threatened the coastal community for building construction and

ravage their lands. The novel depicts a time of fear, confusion and also explores family bonding. The novel is a work of mesmerizing the power in which the myths of older times are inextricably woven into the political realities of today. The novel explains the theme of goodness in the setting of the educational institution in New Zealand. *Potiki* won the New Zealand Book Awards in the year 1987.

Electricity and Other Stories is a collection of thirteen other short stories about normal folk leading seemingly simple lives. These stories also reveal the conflicts and trials of Maori life in New Zealand. This collection is about the role of extended family, the *whanau*, which represents the foundation of the community and the setting of cultural life and memory of lives. In her view, society flourishes, if the *whanau* is present. In this collections, some of the stories are lively and some are thoughtful and mostly on mundane events.

Cousins is Grace's most popular novel. *Cousins* is the story of three girls. This novel is about institution and modification, about *whanau* and its struggle to survive, about the position of women in a shifting world. This novel is a powerful depiction of Maori culture. This shows how family, heritage and duty is a powerful influence on Maori people, as well as the struggle of Maori in a Pakeha, dominated New Zealand in a time where racial discrimination against the Maori was still prominent. The author records emotional, cultural and political conditions that circumscribe their worlds. *Collected Stories* (2001) of Patricia Grace brings together all the work which is contained in her first three books of short stories that is *Waiariki*, *The Dream Sleepers and Other Stories* and *Electricity and Other Stories* is one of the finest collections of New Zealand literature.

The Sky People is a collection of fifteen short stories about the sky people, who are under the protection of Ranginui and Papatuanuku. The Sky Parent, who are unwanted, the dispossessed, and wounded in the love. This move is from the realism of the everyday world to fantasy is commendable. Like Mythology, these stories use fantasy but at a deeper level engage

with an explanation of reality. The main theme of these stories is to love and be loved, and to create and to belong.

Dogside Story addresses ideas of development and progress, particularly in the context of tourism, challenges and concerns about what these terms mean in the New Zealand context, and to Maori. This novel is set in rustic Maori coastal communities, exploring the influence of the land, the gift of 'whanu', and are life-saving forces. This amusing and melodramatic novel is threaded with humor and acknowledgment. *Dogside Story* is something that brings a community together, instead of something that drives apart, Grace offers a challenge to traditional or western narratives.

Tu is one of the finest novels about the Maori god of war acclaimed the frightening and intricate world faced by the men in Maori Battalion in Italy during Second World War Patricia Grace has gained the knowledge of war experiences from her father, and other relatives and ventured into new territory. It is a prize-winning novel of great authenticity, and drama from one of the great New Zealand personality

Baby No-Eyes is a contemporary headline with the stories of earnest family history. This is the version of the obscurities that represents different generations. *Baby No-Eyes*, offers a rich depiction of the contemporary cultural politics in the New Zealand as a multifaceted connection between the conditions that have sustained a Maori politics of visibility and notifies a more recently emergent culture.

Small Hole in the Silence is a feast of stories which vary from urban, rural, New Zealand, overseas, tribal and contemporary. Grace's huge sympathy for the underdog, and the viewpoint of the outsider is also revealed in this book. The world depicted in her work is often a stark, and impassive place, in which people fight against aging, rejection, violence, and betrayal. *Maraea and the Albatrosses* is a brilliantly offered children's picture book about the close links between persons and birds. As people are nomadic to the cities, the community is falling apart. Albatross

signifies a free and independent world to the Maori people.

Ned & Katina: A True Love Story is the real account of love in the wartime and peace. The love blooms during the Second World War between a wounded Maori Battalion Soldier, and a young Cretan woman. They settled in New Zealand and indulged themselves in the community matters in Wellington region. Ned dies in 1987, Katina in 1996. Years later, the children's of Ned and Katina approached the writer Patricia Grace to compile their parent's story.

Chappy is a story about a young man, who has been sent to New Zealand to live with his grandmother, and to get himself to discover his roots. Patricia Grace was documenting something from her own family experience.

Patricia Grace through her writing underlines one community's response to an attack on their ancestral values and symbols. She provides moving assertion of the relationship between land and the persons who live on it. Memory plays essential parts in all her stories not only connect to the past, but also, with the present. Grace writes in the form of first-person narration mostly, because that makes the readers move with the flow. Grace shares many qualities of the stylists such as Katherine Mansfield, Virginia Woolf, Patrick White, Frank Sargeson and Janet Frame. Christina Thompson in her article, *Reading Patricia Grace* talks about her writing:

Her stories were full of specific settings: kitchens, for example, and bedrooms, beaches, inlets, gardens and creeks.... Grace's characters – widows, children, mothers, husbands, aunts – were, as players in a series of domestic dramas, perfectly recognizable to me in their emotions and in their relationships to one another. (37)

Patricia Grace as a writer could teach the world about her culture, myth and lifestyle. She intends to be a representative for Maori people and even educate strangers about her Maori culture. Christina also states, "Grace as a writer who may have set out to accomplish something

local but who has nevertheless succeeded in communicating her knowledge and a worldview to an audience of readers from all corners of globe” (37). Most of her stories concern the predicaments of women, as mothers, girlfriends, wives, daughters and aunties in them. She compresses women in her theme and she refrains from making over judgments, investing her energy in the woman’s sad and strangely moving internal life.

Grace dominates her writing in emotional landscape and in one of her interviews with Vilsoni Hereniko, *An Interview with Patricia Grace* she mentions her life and writing. According to Grace her characters are quite real. Her way of using language is different, both English and Maori play a major part in her works. Maori words are more common in her short stories to go with the flow. Her fictional narratives are about self-expression, imagination, and unusual perspective.

Story-narrating is a part of everyday culture, and its literature is the most peculiar of native peoples for whom the oral tradition is still important across the world. Initially, Patricia Grace started writing like other Maori writers in English, later it helped her to develop confidence. She has written not only superbly constructed novels but also children’s works, and a volume on Maori Mythology. Grace uses polyphony technique and storytelling methods to mend the silenced voices of her Maori community. In many of her works women characters plays a major role such as a narrator or the protagonist, this shows that she supports feminism, in one of her interviews with Paloma Fresno Calleja article, *An Interview with Patricia Grace* she discusses:

I am not well dressed in feminist theory. But that does not mean that I don’t understand the position of women in society. In some ways I regard myself as a feminist activist in that I am a woman and I have always acted. I’ve always believed, and was brought up to believe, that I could do whatever I said my mind to doing. (111)

Grace in her writing does not essentially bring the political structure; instead she engages her writing in another way which always defines her Maori culture. She spends more time on grownup fiction and short stories, children's stories are easy, and very quick to write. In her interview with Vilsoni Hereniko, Grace tells:

Tools and material, stories to tell. There are characters who haven't been written about, there's language that hasn't been used in writing, customs that haven't been exposed. We have our own communities to write about, our own interrelationships, our own view of the world, our own spirituality. We have our own ancestors, our own legacy of stories. (160)

Grace is clear on her view about writing especially from her Maori culture. They are colonizing culture, so they have that right to take part in it. She writes in the mixed language of Maori and English. Grace does not mind using a standard language, to her, it is important to get the voice right instead of irrelevant ideas. She stands with the plot, theme, or the dialogue that belongs to the character. She pays attention to every minute detail and unwraps the layers from inside herself. Grace leaves her writings to the reader's judgment, which is unavoidable to her. Grace can be seen as a religious person because all of her works slightly include Christianity. Even in *Waiariki and Other Stories* Grace gives importance to her Christianity religion and connections between spiral time and medieval Christian counterpart. John B. Beston in his article, *The Fiction of Patricia Grace* states:

Maori writers are much more concerned with establishing what constitutes the essence of their identity as a people. Grace's aim as a Maori author is to present the Maori people as comprehensively as possible, mainly to the Pakeha society around her, but also to her fellow - Maori and, ultimately, to the English world at

large. Her main audience is Pakeha: by virtue of numbers, education, and affluence, the Pakeha constitute the principal buyers of fiction in New Zealand.

(42)

The Maori writers have the quality to attract the Pakeha readers. The main reason is that Pakeha people are enriched in the component of self-gratification that their culture has supplemented the opportunity of Maori life. Grace is clear about her writing, and she makes the Maori attractive to the audience and not alienate them. Her writings are always being conscious that she never accuses Pakeha. Through Maori writings, Maori audience recognize themselves and foster egotism in their Maori individuality. It is for the both Maori and Pakeha, Grace seeks to clarify the nature of Maoridom. According to Grace Maoridom means, having belief in *aroha*, feeling close to land, entertaining certain beliefs concerning one's relationship to the external world, and sharing the experience of being a Maori in a Pakeha society.

John B. Beston in his review about, *The Dream Sleepers and Other Stories* signifies a kind of thing that Grace commonly dealt in her works naturally, with the least constraint. She portrays the annihilating effects of the Pakeha's attempt to integrate the Maori in their way of life. In this collection, she has expressed robust conceit in their race, and its culture. Joy Harjo in her article, *In Honor of Patricia Grace* distinguishes the writing of Grace from other writers. She praises Grace for her writing the wider world picture and adding experiences to those of human beings everywhere.

Christina Thompson in her article, *Reading Patricia Grace* explores Grace and her writing tradition. Grace's writing about Maori for Maori, in which Maori readers could find themselves. Christina states, "I think there may be some temptation to see Grace as a writer of stories in which tradition and the past, particularly in the form of mythology, play a primary role, whereas she has always been a quiet but active commentator on social issues relevant to her community and her life" (38). She highlights that Grace's writing becomes popular, because

of her fondness for the characters.

John B. Beston in his article, *The Fiction of Patricia Grace* talks about Grace's aim as a Maori author and as a Maori writer very worried with creating what establishes the essence of their identity as an individual. In this article, he talks about *Waiariki and Other Stories* as well as *Dream Sleepers*. Both the stories describe situations in which the character makes a sacrifice for self-respect as a Maori. Here, Beston adds that Grace is concerned most in establishing the common Maori humanity. She writes for both Maori and Pakeha without affecting their pleasure and pride.

Briar Wood in his article, *Mana Wahine and Ecocriticism in Some Post – 80s writing by Maori Women* explores Patricia Grace's writing as environmentally conscious native texts and different trajectories to ecocriticism as a literary movement. Women in Maori started writing their works from the 1980s to the contemporary times, their writings centered on the female foundation and mythological figures. Even, Patricia Grace's writings are generally about nature, earth as Mother Goddess, and Maori mythology. Grace's texts engage both cultural and aspects of traditions.

Toon Van Meijl in, *Multiple Identifications and the Dialogical Self: Urban Youngsters and the Cultural Renaissance* discusses the culture and individuality in contemporary Maori society. The article examines the experience of the city Maori youths in the traditional settings and a Maori individuality which recommends them to cuddle with their traditional culture.

Holy Walker in his article, *Developing Difference: Attitudes towards Maori 'Development' in Patricia Grace's Potiki and Dogside Story* Grace says essentially proposes a participatory approach for the Maori communities. Grace depicts the local people's work and the benefits of the community. In this article, Walker analyses the two novels of Grace in the context of development in New Zealand. Development theory has been primarily discussed and demonstrated the form of political discourse. *Potiki* suggests the importance of storytelling as a

necessary change for Maori. *Dogside Story* portrays the importance of tradition to the community and the traditional Maori art. This reflects the aims of conventional ideas about development.

Irene Visser in the article, *The Trauma of Goodness in Patricia Grace's Fiction* addresses the Cultural Trauma Theory. The concept of goodness, and cultural identity is explored. Grace's fiction explores the connotations of the central theme of traumatic goodness in the novels, and reflects on the expository latent of the Cultural Trauma Theory, and its limitations in this critical praxis.

Celia M. Wallhead in her article, *Patricia Grace's Maori Girls: It Doing It Their Way* comes up with the survey that the Maori Renaissance comes from the strong female characters, who are leading their communities into the new millennium. They found a way to combine the old and the new. "Grace is a pioneer, not only in Maori writing, that is, in terms of race, but also, in terms of gender, since she was the first Maori woman to publish a collection of stories *Waiariki* (1975)" (134).

James O. Gump in his article, *Blood Narrative: Indigenous Identity in American Indian and Maori Literary and Activist Texts* talks about the prominent writers who have successfully devised and deployed the discursive strategy. Maori and American Indian writers produce prominent literary texts.

Andrew Horton in, *Indigenous Stories Reaching Out to the World: New Zealand Maori & Native American Cinemas* gives the importance of storytelling, as a part of every culture and its literature. The brilliance and the number of films about New Zealand is inspiring and box-office hit.

Norman Simms in his article, *The Dream Sleepers and Other Stories by Patricia Grace* say this is Patricia Grace's second anthology, which follows her episodic novel *Mutuwhenua, The Moon Sleeps*. This short story collection gives the voice of Maori in New Zealand. This

article furnishes with the Maori literature as a subsection of New Zealand provincialism.

Norman Simms in his article, *Maori Literature in English: An Introduction* explains the emergence of Maori literature in English. The Maori language undergoes various changes because of European music, religion and culture. Maori writing is primarily in English because the authors use this as the main vehicle. Simms not only talks about Patricia Grace but also many Maori writers such as Reed's, Vicent O'Sullivan, V.J.Phillipps and so on to bring the effectiveness of Maori literature and culture.

Ian Conrich in, *Special Feature: New Zealand [Introduction]* gives the view of New Zealand literature and Literary Achievements. Many of the writers in these issues exhibit a clear ability to be creative across a range of forms. Conrich gives details about the younger generation of New Zealand and their contribution.

Ernest Beaglehole in his article, *New Zealand Anthropology To-day* discusses the present position of research in Polynesia as a whole. Maori culture is now widely known because of definite work and knowledge of the Maori language is also relatively complete. He studies the validity of the study of anthropology in the widest cultural sense.

Jessica F. Harding, Sibley and Robertson in their article, *New Zealand =Maori, New Zealand= Bicultural: Ethnic Group Differences in a National Sample of Maori and Europeans* shows the implicit bicultural effect on the Maori community as representative of the nation. This article gives the consequences of the culture-specific symbols on the unconscious depictions of the national category.

John B. Beston in his article, *The Dream Sleepers and Other Stories* talks about Grace's non-fiction collection. She writes most naturally, with the least constraint. This short story collection discusses the Maori children within the family, their everyday life and event. Beston gives details about her style of writing, pattern and technique.

Jen Crawford in the article, *Spaze: Void States and the Mother – Child Relationship in*

The Matriarch, The Dream Swimmer, Cousins and *Baby No-Eyes* gives the study of the relationship between the mother and her child in New Zealand fiction. He talks about Grace's novels as a familiar relationship within the broader context of the Maori fight to gain land rights and self-determination. It is not only her fiction but also her short story collections deal with the relationship, decision of their family elders and Maori lifestyle. This article also brings forth that child does not survive the maternal environment and suffer both in personal and cultural things.

Harjo Joy in her article, *In Honor of Patricia Grace* depicts the importance of storytelling and Patricia Grace's works. In her stories, there is no partition between the water, the land, the sky, and the will of the persons. Those associations are glorified. Her stories lead back toward wholeness, to a renewal of integrity.

Emily Kate Timms in her article, *Our Stories could kill you Healthcare, storytelling, and the legacy of the 'talking cure' in Patricia Grace's Baby No-Eyes (1998), and George Ka'apuni McMillen's School for Hawaiian Girls represents the trauma in Pacific Literature.* In this article, author states how Grace suggests oral practices might be adapted to accommodate *whanau* needs and also avoid incurring traumatic consequences.

Janet M. Wilson in the article, *Deconstructing home: 'The Return' in Pasifika writing of Aotearoa New Zealand* inspects altering the representations of home, and belongs to the Pasifika writing from Aotearoa New Zealand from the year 1970s to the 1990s.

Jeffrey Simons in his article, *The systematization of Tradition: Maori Culture as Strategic Resource* discusses the systematization of the Maori tradition in the New Zealand during the year 1970s and 1980s. More particularly, a point on politicization and rationalization of Maori tradition within the New Zealand.

Palmo Fresno Calleja and Grace in the interview, *An Interview with Patricia Grace* discuss Grace's career, her works, New Zealand voice, and the issues that deal with a Maori context. Grace unwraps the layers from inside herself in the interview and makes the readers and

viewers an intellectual and aware in Maori culture.

Ann Pistacchi in her article, *Interrogating 'The Full Dog': Reframing the Incest Narrative in Patricia Grace's Dogside Story* explores the re traditionalized aspects of *Dogside Story's* incest narrative, taking into account how Grace, by acknowledging and then deconstruct classic incest literary tropes. This fiction brings the community together instead of something that drives apart.

Allan Hanson's *The Making of the Maori: Culture Invention and its Logic* talks about the traditional culture, and contemporary purpose rather than the stable heritage of the past. The Whence of Maori and the logic of cultural invention are the two important aspects of this article. The conclusion of the work explores about the reason of cultural invention, and some of its inferences for the practice of the anthropology.

Michelle Keown in the article, *Maori or English? The Politics of Language in Patricia Grace's Baby No-Eyes* Maori writer Patricia Grace argues about the future of the Maori language in her writing. She has also incorporated the Maori vocabulary, and grammatical forms into her fiction to inscribe the Maori cultural identity.

D. E. Yen in his article, *The Adaptation of Kumara by the New Zealand Maori* explores that New Zealand is associated majorly with the growing of the crop, cultivation, planting, harvesting and storage. Kumara was introduced to New Zealand from tropical Polynesia made as important and traditional crops. This article also imports the importance of agriculture through which they sustain their living.

Steven Webster in the article, *Postmodernist Theory and the Sublimation of Maori Culture* sketches the condition of the New Zealand Maori, and sets against some of the postmodernist preparation of Maori culture which has recently emerged. This article examines the relationship between postmodernist interest and expert representation of Maori culture in New Zealand. Elizabeth Deloughrey's article, *The Spiral Temporality of Patricia Grace's Potiki*

deals with Grace's famous novel *Potiki*, which interrupts the direct novel, restructuring the distinctive narrative into a communal Maori narration of curved time.

Lauri Anderson in her article, *Maoriness and the Clash of Cultures in Patricia Grace's Mutuwhenua* is about the cultural mysteries in the novel *Mutuwhenua*. Each turning point in the novel gives the non-Maori reader and the non-New Zealander reader a cultural mystery. This novel does not end positively, however, with the theme of the imminent birth of something new.

Chris Prentice in the article, *From Visibility to Visuality: Patricia Grace's Baby No-Eyes and the Cultural Politics of Decolonization* provides a vivid representation of the contemporary cultural politics in New Zealand. Grace gives the Maori politics and culture visibility. The author also brings up Gayatri Spivak's account of the dynamics of representation in the political sense that undergoes in Grace's novel *Baby No-Eyes*.

Keith C. Odom in her article, *Mutuwhenua: The Moon Sleeps* deals with the review of Grace's novel *Mutuwhenua*. This novel views both the family blood should not be given away and, blood should not tyrannize people's lives. Apart from many afflictions this quiet and pleasant novel, many readers will not get satisfactory by reading.

Several Research articles and follow the essays have been written on Patricia Grace and her writing. There have been critical observations and discourses on the relationship between Grace's writing and Maori culture. However, there is need to trace the transition of this Maori culture from traditional to Modern. It is essential to explore her works and look for the aspect of cultural transformation.

Therefore, the present study is an attempt to focus on this research gap and build a thesis an elucidating the transition in Maori culture. It is most essential to study the transformation in Maori culture in order to understand the socio-cultural development of the Maori community in New Zealand. Hence, few selected short stories of Patricia Grace are taken as case studies to scrutinize and understand the progress of Maori community across time. Further, the theoretical

concept of Clifford Geertz's thick description is devised to comprehend the cultural nuances in the selected texts.

Clifford James Geertz was an American anthropologist, and exponent of symbolic anthropology and interpretive anthropology. He is known for his systems of meaning, and symbolic culture. Geertz's *Description: Toward and Interpretive Theory of Culture* (1973) has been listed in The Times Literary Supplement as one of the hundred most publications since World War II. Culture, according to Geertz, is "a system of inherited conceptions expressed in symbolic forms through which men communicate, perpetuate, and develop their knowledge about and attitudes toward life" (89). He believed that the role of anthropologists had to try to interpret the everyday symbols of each culture. Geertz had been awarded the Sorokin Award in the year 1974 by the American Sociological Association for his vivid essay on *The Interpretation of Cultures*, especially the discussion about the thick description as a construct for examining the social phenomena.

Thick description is a report of human social activities that not only describes the physical manners but also the context for interpretation. A thick portrayal typically adds a record of subjective explanations, and meanings provided by the people engaged in some activities or behaviors, making the collected data of greater value for studies by the other social scientists. Clifford Geertz in his book *The Interpretation of Cultures* (1973) to characterize his method of undertaking ethnography. Then, this methodology has gained widespread in social sciences, literary criticism, especially new historicism.

Geertz describes thick description as an ethnographic technique. This description is influenced during the second half of the twentieth century. This also includes many details, theoretical structures, and meanings. According to Geertz, an ethnographer must present a thick description with not only facts but also commentary and interpretation of those comments. In chapter one "Thick Description: Toward an Interpretive Theory of Culture" of *The*

Interpretation of Cultures” Geertz provides four limitations for an adequate “thick description,” and a study of culture. Initially, the thick description is originated in social anthropology.

Thick description is now used in a variety of fields of study, which includes sociology, history, cultural studies, media studies, and others. Chris Drew in his article, *5 Principles of ‘Thick Description’ in Research (2020)* gives a brief introduction about thick description. In this article, Chris gives the definition, “the descriptive interpretation of complex cultural situations” (1). The term ‘interpretation’ involves more than just recording and describing something. It produces necessary background information for understanding the relevance, meanings and intentions.

Scholarly authors like Ponterrotto, Denzin, Schwandt and Holloway define thick description. Cecile Badenhorst in her article *Thick description* argued that,

If someone winks at us without a context, we don’t know what it means. We can report on wink (thin description). But if we provide a context we will know if the person is attracted to us, or that s/he is trying to communicate secretly, or that’s/he has something in his/her eye. As the context changes, the meaning of the wink changes. ‘Thick description’ explains the context of practices and discourses in a society. (7)

The term “thick” description has become a part of the qualitative scholars’ lexis.

The present thesis titled, “From Chores to Chairs: A Progressive Maori Culture in Patricia Grace’s Selected Short Stories” examines the two short stories collections of Patricia Grace. The Selected short stories for present study are: “Toki”, “Waiariki”, “And So I Go”, “At The River”, “The Dream”, “Between Earth and Sky”, “A Way of Talking”, “Holiday”, “Parade”, “Letters from Whetu”, “Journey” and “The Dream Sleepers.” The objectives of the present study are: to examine Patricia grace as a writer with reference to New Zealand literature; to explore the theme of Maori culture in the selected short stories taken up for the studies; and to

study the transition of Maori culture by employing the technique of thick description.

The thesis has been divided into four chapters including Introduction, and Conclusion. The first chapter “Introduction” gives a brief introduction to New Zealand writing, Maori culture and biographical background of the selected writer Patricia Grace. The chapter also provides a list of Grace’s works along with the review of literature followed by a brief introduction of thick description. The second chapter “Past – Maori Tradition” analyses the Maori culture from the past with the reference to the selected short stories. The third chapter “Present – Maori Triumph” focuses on the modern Maori culture with reference to the selected short stories. The final chapter titled, “Conclusion” evaluate the progress of Maori culture with the help of thick description.

Chapter - 2

Chapter-2

Past – Maori Tradition

“A healthy vision of the future is not possible without an accurate knowledge of the past”

- Daisaku Ikeda

One of the most essential arts of tradition is to keep the culture alive. It is the process to link the past and present. The tradition is a belief or behavior practiced within a community with special significance with origins in the past. In postcolonial literature, the majority of the writing is about specific culture, tradition, and lifestyle. Each culture has a different and remarkable history. It tells the individual to take a leap of faith and dive into unknown waters and to trust the instinct. Culture is dance, religion, fashion, poetry, drama, but most of all, culture is people. Nelson H. H. Graburn's article, *What is Tradition?* gives his view that “Tradition was the name given to those cultural features which, in situations of change, were to be continued to be handed on, thought about, preserved and not lost” (7).

The Maori are the original people of New Zealand. As they are generally Polynesian and rich in tradition and provide many identities to people as well as their community. Their culture is a crucial part of the New Zealander life, and adds a dynamic and unique experience. In today's world Maori constitute fourteen percentage of the population, and their history, language, and traditions are vital to New Zealand's identity. Few of the Maori practices are marae that is tribal meeting grounds, traditional Maori welcome onto a marae, hangi feast cooked in earth ovens, performing arts or kapa haka which incorporates harmonious singing, rhythmic dancing, and war dance, and other traditional forms such as carving, weaving, and tattooing.

“Toki” is one of the thoughtful stories from the collection *Waiariki and Other Stories* by Patricia Grace. “Toki” is narrated by an old man named Hotene, who narrates events from his younger days. Toki is a fisherman from the north and he is boastful. Everyone suspects the young man, Toki as a stranger. The name ‘Toki’ refers to a variety of fish. Toki has feelings for young girl who is already engaged to Hotene. However, in spite of that, the young girl falls for Toki’s charm.

Grace in her short story “Toki” brings out the general lifestyle and the richness of Maori culture. Hotene takes the leadership role at the wedding of his eldest brother. The family and friends sing and dance at the wedding. Toki arrives as a guest at the wedding. In order to attract attention, Toki boasts of his various skills especially fishing. The young girl who is spoken off for Hotene admires Toki and his anecdotes. As a result, Hotene becomes jealous and in order to belittle Toki he says, “to catch many fish where fish are many. In the north they are plenty, the fish, and you wait with your hooks and your lines for them to come. A fisherman of skill catches fish where there are none to catch” (W 7).

Fishing is considered as one of the most important occupations of the Maori community. Hotene wants to prove that he is better at fishing than Toki who is an outsider. As a result, he calls for a fishing challenge or dual, “Together then we, tomorrow” (W 8) however, Toki does not accept this because he is afraid of getting exposed. Toki is doubtful if he will be able to catch even a single fish. So he says, “Not together, but one, then the other” (W 8). Eventually, Hotene agrees to fish separately on different days. He decides that the following day he will go fishing, whereas Toki can go fishing the next day after. The elderly people from the crowd are excited about this fishing match and they offer a lot of advice to Hotene. However, Hotene pays more attention to their advice and he sits through their chatter.

The next day, Hotene arrives at his destination he finds an audience who have gathered curiously with the question, “who would be the fisherman of skill” (W 8). Hotene wants to get

into the water before sunrise; as he believes that the fishing ground is not so good. He is little uncertain in the beginning. Hotene and Toki have their lines separately, initially, Hotene gives eight hooks to his lines and he counted before bringing for fishing. In the beginning, he puts his bait to catch the fish and he gets only the heads of tarakihi not the bodies because of smaller hooks, he instantly changes the hooks for a bigger size for better catching. Hotene talks to the fish and he says, “Come to me hapuku.... Come to me old man. Come to the line of Hotene. This is the line for you and this is the bait” (W 8).

Hotene is thrilled to pull the tarakihi but he needs patience to succeed. He also catches a hapuku in wrong waters. He does not get many fishes however he is happy with whatever he has managed to catch. Although Hotene owes his success to his good fortune, “a lucky day this” (W 9). Hotene attaches significance to the number eight and that is why he sets hooks in number. The biblical story of creation and Hotene sets eight hooks and counts to eight before bringing in his catch of tarakihi and he takes eight waves after the big wave, to bring his catch safely to the shore. He says:

Eight hooks to my line, counted eight before bringing it up. Fat they were,
waving in the water as my hand pulled in my line. Quick to put on my bait again
and put it at the bottom of the sea, for it feeds quickly the tarakihi. Four times to
the surface with eight, and a good beginning. (W 8)

Hotene is confident of his victory and Toki’s defeat. When Toki is ready for his turn, Hotene reassures himself, “He sees all these fish of mine, Toki, he will know he cannot equal in such place chosen. He will go then, well out to sea, to the grounds of the hapuku. There to fish because his boast is strong” (W 9). Hotene’s challenge is not just to display that he is the better fisherman, but to expose Toki as a bragger and a man who is an unfitting person in their community. He also wants to prove himself to his girl whose admiration turned towards Toki and his falsify nature. Toki is not aware of the waves and Hotene also does not educate Toki

about it. The virtues of uprightness and fairness are shown to be an integral part of Hotene and Toki's challenge. The community arrives to watch Toki:

Many wave there to watch him come in and so sat quietly to watch. No counting of waves Toki, but turned his boat into a breaker of small size which brought him halfway in. But came the big one this, swelling and getting faster, up to the boat, then... crash! (W 9)

Toki has no idea of fishing and he takes the wrong wave to return and his boat hits hard in a breaker and is pulled into the water. Hotene and the other people gather and mock him by calling, "Toki fish we named him as he swam for shore and that has been his name since" (W 10). However, Toki also fails in the challenge because he does not go to the place for which they agreed. Hotene thinks, "all were happy for me to show him as a boaster" (W 10).

Hotene's mission is to display Toki's real character and make people to believe that he is a good fisherman. Further Hotene is also happy that the young girl has also come back to him and is on his side, "and she came to my side once more, the girl, and is there still though old lady now" (W 10). The reality is, Hotene wants her attention more than Toki, and to grab her attention, and he seeks this challenge. He is also able to make people believe that Toki is a boaster. In the Maori community, people believe in their hard work rather than their words.

This incident with Toki has happened in the past, which is now narrated by Hotene at his elder brother's wedding. Grace in this short story, "Toki" goes beyond the culture and she focuses on fishing. In the Maori community, fishing is considered an occupation. It does not occur simply by chance, and it takes determination. Here, in "Toki", Hotene catches hapuku, tarakihi even though it is not the right waters for it to be found. Hotene has the local knowledge about fishing and also he knows about handling the situation by his action, and he is not like Toki. Hotene's wants everyone to understand the real character of Toki. Similarly, Toki and Hotene intend to make the girl fall for them by their bustle.

Hotene does not have a good opinion about Toki from day one. Hotene starts seeing Toki as a stranger when he claims superiority and praises that he was born in a healthier place. Toki in order to grab the attention of the crowd acclaims himself as a great fisher. Hotene is unable to accept that, so he challenges him to prove himself in a place where there is not a plentiful by, “none to catch” (W 7). On the last day of their challenge, people sit quietly because they know that Toki is struggling and taking the wrong wave and by choosing the wrong place. Finally, Toki is unable to face the scruple:

He goes for the paua and the kina now, Toki. He throws his line from the beach for the shark, but no more in a boat he, for fear of what would be said. But a boaster still this one, a boaster still. It blows strong the wind from north. (W 10)

This last sequence signifies that Toki, himself understands that he is not capable of fishing. However, he throws his line for the shark from the beach, this shows how deceived he is. Toki does not have any kind of fish in his boat and seriously he fears for what people might think of him. He is unable to boast now because he is not worthy when compared to Hotene. Even after all these challenges, he remains a boaster. He does not learn any lesson from it.

Toki’s behavior can be identified as Pakeha, because of superiority and unacceptance. The closing lines of the story depict, “It blows strong the wind from north” (W 10) displays the cultural identity, weakness, and irrespective of cultural background. Grace gives her voice through her characters and depicts life as a struggle against their expectation, which needs to be handled without any outer perception. Elson Best in his article, *Notes on Maori Mythology* says:

Maori system of ethics may not have been of high standard, yet the strange rite known as Ka-mahunu was the token of a striving or seeking for some higher or better power than brute force, in order to preserve moral discipline in the tribe.

(94)

In “Toki”, the moral power and dominance are handled by Hotene to keep their community’s standard and force high. Culture is the essence of history. Culture study has been developed by British academicians during the mid-19th century and taken too many parts of the world.

The importance of culture is portrayed in “Waiariki.” This is the seventh story from the collections *Waiariki and Other Stories*. The title of the story and the name of the protagonist is cohesive and it takes time to connect with the place and the person. This short story is about the individual’s cultural connection with his past and the importance of Maori culture. Waiariki reminisces his past by thinking about his old activities. The story “Waiariki” begins with the happy recollections with his friends and the happy time together:

When we were little boys, we often used to go around the beach for kai moana (fish). And when we reached the place where the rocks were we’d always put our kits down on the sand and mimi (urinate) on them so the shellfish would be plentiful. (W 32)

The short story “Waiariki” enables the readers to bask in the New Zealand’s wealth and their superstitious belief. Fishing is the main hobby for children, and whenever they have good tides, they keep their kits ready for fishing. Inland people call and inquire about the tides over the phone, “He aha te tai? He aha te tai?” (W 32) because they can also come for fishing.

Waiariki is grateful for his past and longs to live it again:

I have many times wished I could be there, living again, in our house overlooking the long curve of beach and the wide expanse of sea. We could climb up through the plantation behind our place to the clearings at the top and look out for miles, and could feel as free as the seagulls that hung in the wind above the water.

(W 33-34)

The above quotation signifies that how Waiariki misses his childhood and his hometown. In this story “Waiariki”, the protagonist faces several hardships and challenges but he rejoices it by thinking of his good old days. The short story “Waiariki” explores the natural wealth. The New Zealanders have different types of flowers, shrubs, and trees, and green all over the country. The reality of past life which represents the past of the Maori community is expressed well in this story “Waiariki.” Every minute detail is elaborated. The protagonist's love for his place such as flowers, birds and shrubs is also revealed in the narrative:

The bird tree was our favourite, with its scarlet flowers like red birds flying.

Then there were the hibiscus of many different colours, the coral tree, kaka beak, and many varieties of coloured manuka and broom. And there was a big old rata under which one of our brothers was born, and named Rata for the tree. (W 33)

The protagonist Waiariki is also recollecting his birth and his family. He recollects the humble beginnings and the poverty which posed several challenges to his family. Waiariki's mother gives birth to seventeen children. However, only eight survive and live on. One among his brothers is born under big old rata, and then he is named Rata for the tree:

I first realized what other people had I the way of money and possessions, I used to think how poor we children were. I used to think about it and feel ashamed that our patched clothing, much of it army surplus, was the best we had. And felt ashamed that the shoes that had been bought for me for high school were my first and only pair. (W 33-34)

Waiariki hails from an economically backward family and feels inferior about his poor state. Waiariki is the first one to go to school. As a result, he feels happy about his opportunity though he feels inferior to others. He feels fortunate to have acquired a pair of shoes to go to school. Evidently, this pair of shoes signifies a lot and it also symbolizes a tread towards progress.

Once, Waiariki's mother goes into labor after a horse ride. She suffers from pain, and unfortunately, she does not find anyone to help her. However, Waiariki's father steps in and helps his wife to deliver the baby girl. He gives the baby to his first daughter Ngahuia and she begins to clean her, and then her mother again calls her father that there is another baby.

The complication increases when there are twin babies and after delivering the first, the second becomes more difficult. Unfortunately, the second baby is born but dies immediately as it is very weak. The father buries the dead baby alongside the graves of his other children. They named the baby girl Maurea, she is too weak compared to her siblings. Grace is a pioneer, not only in Maori writing but also in terms of gender analysis in all perspectives and Maori lifestyle.

New Zealand is spotted with beaches and there are three different beaches mentioned in the story where the children go for 'kai moana'. They are, Huapapa, Karekare, and Waiariki. These three beaches incorporate Waiariki's world. He and his friends go fishing. Huapapa is a place of small lagoons and rock pools. The boys stand in the sun and go to sleep; these boys do fishing, only where the small waves break in water about knee-deep. "The younger children who were not old enough to stand in the deeper water, and not strong enough to turn the big rocks for paua and kina... each one of them hoping to find the biggest and the best" (W 35). The children acquire expertise in fishing so that they can turn the big rocks for paua and kina.

Karekare is a good place for shellfish and children enjoy a lot. There is a small lagoon with narrow inlet, there fish traps in the lagoon and the boys stand around the edge of the lagoon and throw rocks at the fish. "Whoever jumped in first and grabbed it would keep it and take it home" (W 35). Waiariki and his friends compete among themselves so that they can take home the fish happily. The children run over calling out, "Mango, Mango (shark)." (W 36)

The third and special place is 'Waiariki', which is very close to Waiariki because it carries his name which is a very old name and belongs to his grandfather. 'Waiariki' is a good

place for crayfish and agar. Children enjoy fishing and they put their fishes in their sugar bag. Maori people have a special place for fishing, they consider it as their occupation.

Waiariki recollects his past when his father handed a guitar when he returned home from town. He remembers even his tune, “I tuned it up and strummed on it, and I remember thinking that it was the most beautiful sound I had ever heard” (W 37). That period is an evolution in technology and innovation. Waiariki’s father buys him a radio, and his neighbors come every day to listen to *Gentleman Rider* or the *Hit Parade*. They would raise the maximum volume and enjoy it. During Waiariki’s childhood, they do not have vehicles or transportation much in their native, horses were the only source to travel. They use horses for everyday work, to reach the town and to carry the woods from hills.

The younger boys in the Maori community have much work in maintaining animals and in chopping and selling woods rather than other people. Sometimes Waiariki’s mother cooks shark in the pan, and sometimes she put it to dry and put it into the fire to cook. His dad hangs the shark and collects the oil to form the stomach bag to the bottle to treat the saddles and bridles. Waiariki fondly remembers all his little cherishing memories and recollects with bliss.

Waiariki misses his Maori lifestyle. As a result, he brings his family to his native and to his old Waiariki beach. He wishes to relive his past. He enjoys with his wife and children and makes them bring the wood like he used to bring when he was a boy. He goes fishing with his children and catches sharks to eat. His wife cooks the shark-like Waiariki’s mother used to do. He decides to make his children happy in his place and tells about his favorite place to his family, “when we came to Waiariki, which even now I think of as my place, I told my children its name, and that it was special to me because I had that name and so had others before me” (W 41). He feels rejuvenating and desires to spend more time in Waiariki. He wants to fill the kits with ‘kai moana’ because they are in the best place for plates of seafood. He says:

I wanted to tell my children to put their kits down on the sand and mimi on them so that we would find plenty of good kai moana to take home. I wanted to say this to them but I didn't.... I knew they would think it foolish to believe that by doing, their kits would be more full of sea foods than if they hadn't. (W 41)

Waiariki is unable to express his happiness. However, at the corner of his heart, he still worries that his children are not cherishing their kits as he stood in his childhood. Waiariki's family also enjoys his favorite place. His little boy asks, "Dad why can't we stay here forever?" (W 41). Waiariki has named his son also after his father and him as Waiariki. He is happy to see his son's growing attachment with the old ways and especially the beach. Waiariki recognizes that the guilt he is sensing is for the "passing of innocence" (W 42).

The short story "Waiariki" examines the cultural changes and changing attitudes of three generations. The transformation is because of development. At last, Waiariki regrets that his children cannot have full kits and he cannot say to them, "Put your kits on the sand little ones. Mimi on your kits and then wash them in the sea. Then we will find plenty. There will be plenty of good 'kai moana' in the sea and your kits will be always full" (W 42). He is unable to accept the fact that he is no more in the place where he used to be.

Similar to the short story "Waiariki," the short story "And So I Go" is a profound story, narrated in the first person. Chris Prentice in his article, *From Visibility to Visuality: Patricia Grace's Baby No-Eyes and the Cultural Politics of Decolonization* discusses Homi Bhabha's *Location of Culture* develops "an analysis of the centrality of visibility to the operations of colonial discourse and colonial power" (323). Like the above statement "And So I Go" is about the end of colonization and beginning of new generation with hope.

Patricia Grace extensively explores the culture and wealthy nature of New Zealand. She has given utmost care and affection to relationships and shares the heart full bonding between each other. The story "And So I Go" begins with the bidding farewell:

Our son, brother, grandchild, you say you are going away from this place you love, where you are loved. Don't go. We warm you. We give you strength, we give you love. These people are yours. These hills, this soil, this wide stretch of sea. (W 43)

The narrator does not wish to go from his native, but he is supposed to go because he wants his upcoming generation to get strengthened. He wants, "I go to learn new ways and to make a way for those who follow because I love" (W 43). The narrator is a mixture of dark and fair. His father is blue-eyed and belongs to Maori culture, and his mother is a dark-eyed mother who belongs to Pakeha community. The narrator's mother is hard working and she helps her family economically. This shows Pakeha and Maori relationship in "And So I go." "I stand before my dark-eyed mother, blue-eyed father, brothers, and sisters. My aunts and uncles and their children and these old ones. All the dark-eyed, light-eyed minglings of this place" (W 46).

The protagonist has no name and the story is set in first-person narration. He very much wants his father to shine in front of his mother's relatives. He wants to be the reason for their development and reputation in their community. New Zealand people are deeply connected to their land and do not explore apart from their own country doing agriculture, fishing, and export. Grace, a New Zealander gives the exact belongingness and warmth of her soil. The narrator is nostalgic about the place he has grown:

Often I have climbed these hills and run about as free as rain. Stood on the highest place and looked down on great long waves looping on to stand. Where we played, grew strong, learned our body skills. And learned ways of summer. Storms and tides. From where we stepped into the spreading sea to bathe or gather food. I have watched and felt this ache in me. (W 44)

The Narrator does not know anything apart from fishing as a means of their survival. As a man, he needs to discover his potentials coming out of the place he loves. So, by seeing him, his

brothers, sisters might follow his way. Though he has to go out of this place, he values his life and his family much.

The narrator tries to take a small memory of everyone so that he can leave the place with bag of emotions. He first starts with his uncle, new baby daughter, Old Granny Roka, his little brothers, sisters and his place. He mentions all the things, he used to admire. From his Old Granny Roka, he admires the hefty tousled kelp, which is her pride. For special occasion women with ballooning, clothes catch crayfish, snapping tails and claws and river stones arranged for cooking, all the men including the narrator's father, cousins and his uncles work all as one. This shows their pride in their unity, no matter what.

Fishing is the source of living for Maori people. Next the narrator moves to his little brothers, who sleep resting their head on horse pony. The narrator cherishes all these memories. He knows that he cannot stay in his small village forever. Though he find it very painful to leave, "And I ache. But not forever this. And so I go" (W 45). He knows he cannot able to stay here forever:

And when you go our brother as you say you must will be warm? Will you know love? Will an old woman kiss your face and cry warm tears because of who you are? Will children take your hands and say your name? In your new life our brother will you sing? (W 45)

The uncertainty of change and moving forward is reflected in the short story, "An So I Go." It is very difficult for the Maori individuals to break away and to move away from their homes and tradition. Though they move out to the cities in search of progress and prosperity, they find it agonizing. The narrator's plight is also a perfect example for this reluctance to move forward and away. The narrator is certain that he will not receive the warmth and love he gets from his place:

Of warmth dreams

Love dreams

Of aching

And flesh bruising,

If you listen will it be weeping that you hear?

Lament of people

Earth Moan

Water sigh

Morepork cry of death?

The narrator now stands in front of his mingling people and ready to leave, but before that, they sing and dance together, laugh and cry and mingle tears as blood in his farewell. Even though he faces all the internal and external struggles of leaving his birthplace, he is supposed to leave and bid bye to his people, Mother Earth, and the sea. He realizes the moaning people, earth-cry, and lament of the people. His goddess sleeps and he begins his journey with light upon his face.

Grace brings the Maori mythology through the narrator's father and mother as Ranginui, the Earth mother, and Papatuanuku, the sky father came together, embracing the darkness and made offspring. These offspring became the gods of Maori. Here, in "And So I Go", the narrator moves away from his mother earth, "And behind me the sea-moan and earth-cry, the sweet lament of people. Towards the goddesses, as she sleeps I go. On with light upon my face" (W 47). To the narrator and the author, the goddesses are one, that's Ranginui. The narrator wants to inspire his people; he wants to become their role model. Like the Maori myth is the separation of mother Ranguini and the Sky father Paputuanuku now, his turn to move away from his native.

"At the River" is a story from *Waiariki and Other Stories*. Grace applies first-person narration and the entire story revolves around Nanny, Nanny is her husband and his family. This story is narrated from the grandmother's perspective. "At the River" is set near a forest and

among its surroundings. This story portrays many cultural practices of the Maori community. This story begins with the cry of morepork (Owl). In Maori mythology, the cry of the owl signifies 'death' and that is the main reason for grandmother's fear. This myth symbolizes the bad event that is going to take place. Grandmother waits for Nanny's arrival at that time:

Woke then and out into the night to watch for them with sadness on me, sadness from the dream. And waiting, there came a morepork with soft wing beat and rested above my head. 'Go', I said to the bird. 'He comes not with you to night. He is well and strong. His time is not here'. (W 11)

In Maori tradition, the morepork is seen as a watchful guardian and it provides a rich source of symbolism in their community. Morepork is considered a bad omen and the grandmother has also had a disturbing dream of her husband. The grandmother is worried about the dream and the cries of the owl and fears that something might happen.

Grace gives importance to fishing in all her stories. In "At the River", the Maori tradition of eel catching is noticed as ritualistic. The protagonist Nanny along with his wife and grandchildren go fishing every year. They travel carrying – tents, food stores, lamps, bedding, and eel drums. The grandmother wants her husband to stay at home and even she wishes not to come for fishing this year, "His wish but not mine to come here this year. 'Too old,' I said to him. 'Let the young one goes. Stay back we two and tend our kumara and corn'" (W 12). The grandmother opposes it because they are too old now and can fulfill their hunger by having kumara that is sweet potato and corn.

One of the staple foods for Maori is kumara. New Zealand or Aotearoa was initially enclosed with thick native bush, wild ferns, vines, palms, berries, fruits and seeds. They cultivated these sophisticated cultivation techniques to adapt to their native. However, they mainly rely on fish, birds supplemented by herbs and roots. In "At the River" Nanny says, "It hungers for the taste of eel" (W 12). He also observes, "The eel taste sweeter when the body has

worked in fetching” (W 12). Nanny along with his grandchildren uses tools like eel hooks and long sticks of manuka. They choose their baits cautiously and the narrator narrates, “Last night the young boys came up with long sticks of manuka and rag soaked in oil. They also made eel hooks because they are longing to have kai. Boys said “Good bait and good hooks. Lots of eels for us tonight” (W 13).

The Maori children mostly spend their childhood with their parents and elders fishing. They are innovative and intelligent but fail to concentrate on other people’s feelings. There is a difference between the elders and the young generation. The boys are altering the pieces of equipment to have a remunerative catch. However, Nanny does not agree with their altered methods and he says:

A hook is good for the eel but bad for the leg. Many will be there at the river tonight, your uncles, aunties, big cousins, your nanny too. Your hooks may take a leg in place of an eel. The old way with the stick, and the bait tied is a safe way and a good way. You waste your time with hooks. (W 13)

Nanny feels that these boys only see their profitability not the life of a fisherman. Nanny has patience with the boys even though he hates their way of talking. Maoris usually respect and be obedient to their elder people but the boys here are much lethargic. They do not even answer to Nanny, instead bent their heads and attend to the work of tying hooks. Nanny’s wife is perturbed by the dream she has about Nanny. This is followed by the cries of morepork.

Grandmother’s premonition becomes true when the boys come with the news. They come to their grandmother, heads hung in the twilight. It is narrated, “Hear the morepork.... It calls from the trees. Out and out it cries. They bring him back from the river, I see your tears” (W 14). The boys explained what happened with tears on their faces. Then the dream comes to her mind that he said “I go but do not weep. No weeping, it is my time” (W 11).

The grandmother's nightmare and morepork's cries symbolize Nanny's death a true one. The boy's furious activity is also one of the reasons for Nanny's death. But they receive a warning when they are against Nanny, "Not for you to speak in this manner. Not our way to speak like this. It is a new beginning you are doing. It is a bad thing you have learned" (W 13). During fishing, Nanny clutches his chest and falls. Immediately children notice their grandfather falling. They assume that the grandfather is struck by the hook and has fallen. At the same time, they noticed that it was not an accident but, Nanny died a natural death.

The narrator recollects the dream, "'He came to me tonight with hand on heart. 'Do not weep,' he said. 'it is my time.' Not your words that made him fall. His hand was on his heart. Hear the morepork cry. His time is here'" (W 15). The boys feel guilty and say, "He was our strength" (W 15). In this short story, Grace digs into the moral values of Maoris such as respecting the elders, following the Maori profession, and family bond. These subtle qualities are implanted in Maori culture as well as in Maori mythology.

Hamsworth, Garth R, and Shaun Awatere in their article *Indigenous Maori knowledge and perspectives of Ecosystems* say, "Indigenous Maori have an intricate, holistic and interconnected relationship with the natural world and it's resources, with a rich knowledge base" (274). Maori myths are derived from traditional beliefs. Generally, Maoris provide the ideas, principles, and folklore for everyday life, and often these form ethics and principles. Some important Maori values like 'whakapapa' (ancestral lineage); 'tino' rangatiratanga (self-determination); 'whananugatanga' (family connections); 'wairuatanga' (Spiritual dimension).

"At the River" not only possesses the cultural values and habits of Maori but also the bond the people share in between their lifetime. The narrator is unable to accept Nanny's death. The grandfather's absence makes his wife and grandchildren suffer. The narrator expresses, "And in my throat, I feel a cry well up. Lonely it sounds across the night. Lonely it sounds, the cry that comes from in me" (W 15). The human connection is deliberately expressed in loss of a

person. The narrator is unable to bare Nanny's absence, the entire family mourns, to him it is lonely, and the cry comes internally from the narrator.

The fifth story in *Waiariki and Other Stories* is "The Dream." This short story is about the protagonist Raniera, who bets on the horses and chooses their horse based on prophecy. In this story, Raniera misreads his dream and bets on the wrong horse. As a result, he does not win anymore. Raniera has a dream and in which he finds himself, "Alone –standing on the soft bank of a deep muddy creek. Stooping, peering into the murky water, and something in his hand. . . a rope" (W 19). In his dream, he has the 'hinaki' (eel trap) which is sucked bottomless into the soft grey mud. He tries and puts all his efforts in pulling the rope. He finds it very difficult and assumes that 'hinaki' would be full of eels. Raniera with full of hope slowly surfaces the wire cage and seen that it is not full of eels as he has been thinking. However, he finds a big eel, "thick, black, coiled round in the 'hinaki' like an inflated inner tube" (W 19). After this, Raniera wakes out of the dream.

The main occupation of Maoris is fishing and agriculture. Even, the short story *The Dream* depicts the importance of Maori occupation. Raniera recalls his dream while reading the list of names in the bets. He is searching for a connection with his dream:

Gay Ring

Prophecy

Gold Stripe

Fair Fellow

Nothing about eels there. (W 20)

Raniera does not find anything about eels and goes over his dream again and again. However, he is unable to see anything related to eel. As a result, he thinks like there must be a winner in his dream. Raniera reveals his dream with his friends Ben, Lucy, Monty, Home, Ritimana, Haua. Raniera displayed his dream to his friend Ben:

... with his hands the size of the eel of his dream. And there under the white verandah of the T.A.B. . . . ‘A big eel – that size.’ And he showed them how he had measured it with his hands. . . fingers touching under the belly, thumbs touching over the back. (W 21)

Raniera’s friends are excited and think it a good dream. They study the second leg. Lucy says ‘One eel’ and says number one, Ben says ‘Dark Beauty’, a dark eel. Everyone offer their opinion and advice by looking at the pages. Time passes by, Raniera enters the pastel-painted room and looks up to the window where bets are placed. He gives his number ‘Twelve’ because his daughter had turned twelve two days before. Raniera assumed and says, “One eel in the hinaki, and the eel coiled in a ring. Number one, Gay Ring, Must be. ‘Twelve and One’” (W 21).

The race began and Raniera thinks it will be a lucky day for him. The horse is leading in the first half but later, “Shoulders drooped, elbows pressed on to the bar, heads shook slowly” (W 22). His horse began to tire. *Best Bets* comes again, this time Ben nodded a ‘Number Ten’ as Lucky touch. He nodded, “Five fingers on this hand. And five fingers on this hand. He returned to Raniera. ‘You put your hands around the tuna like this Na?’ Five and five are ten – Number ten. The fingers touched. Lucky Touch, the fingers touched” (W 21).

Raniera loses his bets and says, “Waste a good dream” (W 22). His friends mock him badly. One of his friends, Monty says, “No dough for the Maori today” (W 22). This sentence personally indicates not only the failure of the bets but also the failure of the Maori omens and luck. Raniera’s friend’s commented, “Your eel stinks” (W 23). The eel which he catch in his dream stinks because it expired, like the dream eel his bets also failed and expired. He physically and mentally at the state of no hope. So, “Raniera spread his fingers wide, raised both arms above his head, ‘Whio!’ he yelled. Down came his arms in a full arm sweep. ‘Haunga!’(Stinking). (W 23)

It's not a Maori day for Raniera. His successful dream ends up in failure. The entire bar is filled with laughter because of Raniera's failure. His friends mentioning of no food for Maori today, indicates this the Pakeha's dominance over the Maori community. Maoris are the youthful population in New Zealand. They still have a friendly relationship with the Pakeha community. Bookmaking was stated unlawful in New Zealand in 1920. From then until the introduction of the Totalizator Agency Board (TAB) in 1961, betting on racing was only available on-course. Grace is one of the popular writers in New Zealand who brings the culture and traditional rules of her country in her short stories. Raniera in the story *The Dream* at last realizes that without hard work nothing pays off. His leisure dream leaves him as a joker in front of his friends.

The second short story in *The Dream Sleepers* is, "Between Earth and Sky." This story is about the connection between life experience and a social concern. The story is also about Maori mythology. In this story, the protagonist is a mother of many children who is about to give birth again. She breaks the morning silence and stretches her tiredness by looking up at the sky and down to the green earth. Grace indulges with Maori mythology in her writing.

Ranginui is the Sky Father, and Papatuanuku is the Earth Mother according to Maori myth. Ranginui and Papatuanuku was close and their children had no room to play so Tane wanted to separate his parents and allow light to come. But, Tawhiri did not accept because he was close to his Sky father. However, the Maori women experience and that of her family is shown to mirror their story, emphasizing Maori mythology in everyday life. The mother feels, "How could it be that I felt so good? So free? So full of the sort of day it was? How?" (DS 12). She feels so relax and enjoys the climate by stretching her body. When she comes out she realizes:

There was no sound. No sound at all. No bird call or no tractor grind. No fire crackle or twig snap. As though the moment had been held quiet, for me only, as I stepped out into the morning. Why the good feeling, with a lightness in me

causing my arms to stretch out and out? How blue, how green, I said into the quiet of the moment. But why, with the sharp nick of bone deep in my back and the band of flesh tightening across my belly? (DS 12)

The mother is aware of contradictory feelings and she wonders why she feels so good and so free before. Mystifying her also is why in the past the noise of her children had angered her, but now as her husband gathered them up, their running and shouting through the grass was good. Similarly, she observes that although she:

I'd hated him for days, and now suddenly I loved him again but didn't know why.... It was good to watch them running and shouting through the grass. Yesterday their activity and noise had angered me, but today I was happy to see them leaping and shouting through the long grass with the swamp mud drying and caking on their legs and arms. (DS 13-14)

“Between Earth and Sky” does not simply uncover the usual experiences of the mother and father but reveals this cycle to be part of a continuous transcending process of development shaped by contradictory experiences. Grace’s perception of, and attachment to, Maori culture as a sustained, living tradition are such that her literary characters are often portrayed as deliberately feeling the Maori cultural past as imparting an ethos of its own to their quotidian lives, especially in the face of another, socially dominant, culture.

The “cradle moment” (DS 15) signals not just the looming birth of the child, but a change in the woman. Later, at the hospital, the mother explains this change in the context of her desire for liberty, “Soon they’ll come and put a cup in my hand and take you away” (DS 15). She tells her newborn son the truth that her happiness is not due to the pain of coming to know him. She wants his son to be close by however, she will be free from the hump:

It wasn't the thought of knowing you, and having you here close to me that gave me this glad feeling, that made me look upwards and all about as I stepped out

this morning. The gladness was because at last, I was to be free. Free from that great hump that was you, free from the aching limbs and swelling that was you.

That was why this morning each stretching of flesh made me glad. (DS 14)

The woman's relationship with her child and her husband is therefore shown to be an arena in which she struggles with the competing demands of her love from them and her desire to be whole and strong. Only after experiencing the real struggle in the pain and elation of childbirth, she can tell her son, her feelings: "But now I know. Now I'll tell you and I don't think you'll mind" (DS 15).

The bond that the mother and child share is an intense attachment. The relationship starts from the womb itself and it is completely natural. Here, the mother asks the sisters in hospital "Leave it alone and give it here" and the sister replies, "What for? Haven't you got enough kids already?" (DS 14). She already has many children, no matter what, how many children she has, the bond between the mother and her children is a treasure.

As a Maori woman, the mother need to sacrifice a lot for her family. She wants some quality time with her son. In the last lines of the story, his mother expresses to him: "We worked hard you and I and now we'll sleep. Be close. We'll sleep a little while ay, you and I" (DS 16). Like *Waiariki and Other Stories*, *Dream Sleepers* also engages with respecting the elders and the bond between family members and their culture. Comparison between "Waiariki" and the "Between Earth and Sky" is that in "Waiariki" the protagonist's mother will deliver her child in a home without any specialists help because of the countryside and its infrastructure but in "Between Earth and Sky", the mother leisure her time by pampering her children and waits for contraction, then admitted to hospital and delivers her son.

The cultural progressive movement of the Maori community is evident in almost in all the stories of Patricia Grace. Maori occupations like fishing and agriculture is considered as the most important source for living. John B. Beston in his article *The Fiction of Patricia Grace*,

explains “in *Between Earth and Sky*, Grace’s most typical story and perhaps also her best, tells of such cyclic events as the raising of the baby, schooldays, and one’s first encounter with human death” (42). Beston’s explanation completely agrees with Grace’s fiction. Grace’s affection for presenting the Maori in scenes of everyday human activities that establishes their common humanity.

Grace is partly Maori by lineage, but she believes completely in Maori tradition. At the same time, she also gives her support to the Pakeha community and the people. In her writings, she makes a strong sense of connection to the land where the ancestors have lived from long time. Both *Waiariki and Other Stories* and *The Dream Sleepers* are interrelated with these strong bonding.

Chapter - 3

CHAPTER- 3

Present – Maori Triumph

“The second fundamental feature of culture is that all culture has an element of striving.”

- Johan Huizinga

The important perspective of life is taking care of everyday routine with cultural heritage. Cultural change is a long term process and hedges with numerous dynamics. In this present condition, there is a large gap between Maori and the rest in New Zealand. These gaps have changed the society upside down, seen in the development and growth of vigorous development in educational self- development among Maori and their principles. The Maori knowledge falls under the economic control and finds a subtle development in recent years.

The new ideology and policies shaped the education system and the chronicles Aotrarō. Avril Bell in his article, *New Zealand or Aotearoa? The Battle for Nationhood in the English Curriculum* “Rayon William wrote *The Long Revolution* in 1961 the idea that education is centrally concerned with developing and passing on a ‘selective tradition’ has become a sociological commonplace” (172). The reforms in educational in New Zealand mainly centres on impact of economic liberalism. The relationship between student and nation is the essential one because education pays a way for development and crucial change in society.

One of the most important factors affecting the future of mankind is the progress of technology. Human values are endangered by development and these technologies and development replaced the specific values and to legitimize certain restrictions on technological progress. The multitude of the tradition-oriented association come into being devoted and cultivating traditional dialects.

“A Way of Talking” is a short story from the collection *Waiariki and Other Stories*. This story is about the conflict between two major cultures. One is Pakeha, the dominating culture and the other is Maori. Pakeha dominates the Maori culture. Pakeha community consider

themselves as superior and look down at the Maori community individuals. “A Way of Talking” deals with the cultures represented by both community women. Rose represents the Maori culture and Jane Frazer represents the Pakeha community.

The human relationships are one of the important aspects of Patricia Grace’s writings. Rose is the protagonist of the story. Rose’s sister Hera is also the central character in this short story, who narrates the story. Rose is active and talented in her family. She makes everyone laugh with her way of talking. She is ‘kama kama one’ that is, enthusiastic person. She returns to her native from her schooling after a very long time. Rose is educated, smart, and respected by everyone. She visits her family members and is excited about her sister’s wedding.

This story is about multiple aspects of Maori living. Patricia Grace writes about a wedding, the relationship between two sisters, and the development through Rose’s education. Rose’s arrival makes her family members happy. Hera and her sister Rose (Rohe) visit Jane Frazer, who is doing wedding dress for Hera’s wedding. “Then I remembered Rose hadn’t met these neighbors they’d been in the district few years” (W 1). Rose does not know much about Jane Frazer very much because she is away from her native for education. Hera always admires her younger sister rose because she is a very bold and active person comparing to her sister Hera. Even when they enter Jane Frazer’s house Rose gave her impression as a ‘kama kama one’ that is, one who is full of spirits.

Jane wants to make a friendly relationship with Rose to know about Varsity and her marches and demonstration in Auckland. Jane is highly authoritative and has that pride within her that she is from superior culture. Jane is very much attracted to Rose’s lifestyle. Then they went on to talking about fashions and social life in the city, and Jane seemed interested. Almost as though she was jealous of Rose had something better than a lovely house and clothes and everything she needed to make a life for her. “I was pleased to see that Jane liked to see my sister so much and proud of my sister and her entertaining and friendly ways” (W 2).

Jane is jealous of Rose but Hera is proud of her sister Rose, she acts accordingly. Hera and Rose, both are hurt by Jane's words, "That's Alan. He's been down the road getting the Maori's for scrub cutting" (W 3). Jane Frazer makes a mark by subtly suggesting that Rose's community is suitable only for menial jobs. Jane says that her husband has brought Maori labourers to do road work. Hera is very sensitive and hurt by Jane. Her heart breaks and is unable to tolerate the class variance so her sister Rose tries to console her sister by explaining to her, "Don't worry Honey she's got a thick hide" (W 4). However, Rose is confident and sensible. She makes Hera calm and comfortable. Rose tries to resolve her mood to normal. Jane identifies the Maori workers into the racial category.

Hera is not much educated as Rose, so she remains silent but Rose does not hold her voice and questions, Jane, without hesitation, "Don't they have a name?" (W 3). Rose outburst her anger because she has found her voice. Rose is strong because of the higher education she receives. On the other hand, Hera's silence symbolizes the voiceless Maoris who are unable to speak against Pakeha.

Rose in this short story "A Way of Talking" is depicted as an intellectual, fashionable, and strong personality. Rose's mother praises her daughter "Rohe you've got brains" (W 2). Rose is also considered as the hard case one in their family. At Frazer's place, Rose smokes, she takes a "big pull on the cigarette she had lit, squinted her eyes up and blew the smoke out gently" (W 3). Just before starting her cross-examination of Jane's attitude towards the Maori who work are employed under her husband. This all started with "Don't they have names?" (W 3). Unlike Hera Rose is appreciated by everyone in their family. This is retraced to Rose's early days, where because of the aptitude to think and talk, she gets the opportunity to pursue her education in the university in Auckland.

In Hera's childhood days, Rose acts smart according to the situation. But, Hera complains to her mother and remains the well behaved one. It is not only Jane who makes racial

discrimination, but also Rose's mother and father. Hera tries to equalize the situation. "We do it too. We say the "Pakeha doctor," or the "Pakeha at the post office," and sometimes we mean it in a bad way.... "I don't speak in this way now, not since we were little. It's the older ones: Mum, Dad, Nanny who have this habit." (W 5)

Rose understands the community very well. She adds "Jane Frazer will still want to be your friend and mine despite my embarrassing her today; we're in the fashion" (W 5). The fashion is every Pakeha have a Maori friend. Even Jane has a friend whom she mentions Maori as lovely people and "They're all so *friendly* and so *natural* and their house is absolutely *spotless*" (W 5). Jane avoids the awkward situation between them and manages by praising the Maori community.

Rose and Jane contrast in their characters. Rose is liked and appreciated by everyone in their family. Unlike Hera, Rose is given the opportunity to go to university in Auckland. These two young women make their culture strong before the Pakeha community, especially, Jane. Hera and Rose signify the emotions very strongly. Rose speaks what she thinks in her mind and she wants to be respected. Rose is very much influenced by Maori culture, which can be understood in two situations. One is by her saying, "Don't forget to make us a Maori bread when we get back" (W 2). Secondly, when Rose gives back a counter to Jane Frazer for degrading her Maori community.

Rose's attitude differs from Hera. Rose feels equal to the Pakeha and not inferior to them. She has learnt to be strong and outspoken by the help of education. This is the development education has brought in this story "A Way of Talking." Rose forgets everything when she gets her Maori bread and the events of the morning. Hera who stands up there at the end and pledges that "But I'm not leaving it at that. I'll find some way of letting Rose know I understand and I know it will be difficult for me because I'm not clever the way she is. I can't

say things I've never learnt to stick up for myself" (W 6). Hera's voice comes out as representatives of Maori values and transcends the cultural stereotypes that Rose replicates.

"Holiday" is a nostalgic story from the collections *Waiariki and Other Stories*. This story is about the family relationship, especially between grandparents and their granddaughter. "Holiday" is concerned with a related setting of a motif of agony that move beyond Pakeha's influence and the hurdles of geographical distancing. This story "Holiday" is narrated from a young girl's view point. Her love for her grandparents and her parents is unconditional. Lynette is a school going innocent girl who lives with her parents and away from her grandparents. As her parents live far away, Lynette comes by rail to be with her grandfather and grandmother during the summer vacation. This long-distance makes her cherish their bond. Lynette loves to spend her time with her grandmother, no matter what, she will visit her grandma even if she lives on the other side of the world. That much love she pours on her:

I love my Nanny Retimana. Every holiday i say to my Mum and Daddy, I'm going to my Nanny Retimana and i pack my bag. And my Mum and Dad take me down the railway station and put me in the railcar. And even though it's a long, long way to Nanny Retimana's place I don't care. I wouldn't care if Nanny lived on the other side of the world or upon the moon, I'd still go every holiday to see her. (W 24)

This shows the deep-rooted connection of Lynette towards her Nanny. Lynette observes even small things from her surroundings. She likes her Nanny more than her Papa, it can be understood by her saying, "And Papa Retimana too of course. I love him too even though he cheeks me a lot" (W 24). She gets in the old car her Papa and Nanny have. They always come down in their car to pick Lynette from the station. During Lynette's first bedtime of every vacation at her grandfather and grandmother, a picture of her relatives replaces the comic books that she carries to pass her time during her rail journey. Her Nanny shows her pictures of her

parent's wedding and herself when she was little. Lynette also hears stories about elderly grandparents who are living no more.

Lynette's Nanny calls her Atareta because she resembles her aunt Atareta, who resides in the South Island with her family and she has never seen, while her aunt Kiri does not get to see her mokopuna (grandchild) even though her son and his wife live relatively close by. She enjoys her days which she spends with them wholeheartedly. Lynette is not like any other girl, she loves to be surrounded by relatives. Every weekend Papa, Nanny, and Lynette complete their jobs soon because all her cousins, uncles, and aunties visit them:

And my aunties look at me and say, 'Ah that's you Atareta,' and they all kiss me and so do my uncles. Then all my cousins kiss me too, so it's no wonder I don't get fat because I'm sure I get worn out after a while. But I still like it. I like all my aunties and uncles and cousins coming. (W 27)

Lynette enjoys the time in the country side by taking horse ride, swimming in the river, and sliding down the hills with her cousins. Sometimes, when the cousins are unable to come and be with Lynette, she with her grandparents visits one of them. Even though she loves to spend her time playing she loves modern equipment and fancy accessories. She likes to visit Auntie Kiri because she is neat and her house is not far from the beach. Her house is full of carpets, thick curtains, electric heaters, a big TV, clothes drier, and stereograms. Auntie Kiri does not allow kids until they have a good wash. Lynette's love for her parents and grandparents is unconditional. Grandmother's love for her daughter who is unable to visit her continues growing.

The holiday routine is about the growth of *Aroha*. Auntie Kiri's blame and absence of 'aroha' (love) are shown concerning her lop-sided connection to aspects of the material world. She is very much connected to cleanliness and growls all the time. She is complaining all the time, "Auntie Kiri can growl you know. She doesn't grow at us little kids though, only if we

mess up her house, but she growls at her big brown up kids, my big married cousins” (W 28). At the same time, there is a contrast between Lynette and Auntie Kiri because Lynette comes across miles to see her grandparents but Kiri is unable to meet her grandchild despite her son living nearby:

‘Haven’t you got a decent pants?’ she said. Can’t that fat wife of you sew a button on your pants. Where is she anyway? At home with her eyes on the TV the lazy. You bring your wife next time, and bring my mokopuna. You didn’t bring my mokopuna to see me. (W 29)

Auntie Kiri is not only house proud but also the one who rebukes her son and blames her daughter-in-law for not letting her grandchild visit her. In this circumstances, Auntie Kiri’s accusation and lack of ‘*aroha*’ are revealed. Auntie Materoa is also one of Lynette’s relatives. She visits her and spends her time with cousins they have, “pillow fights, and use the beds for trampolines, and dress up in Auntie Materoa clothes, and put her shoes on. Four of us can fit in one of Auntie Matoroa’s dresses, that’s how fat Auntie Materoa is. And nobody growls” (W 29-30). Lynette enjoys both Auntie Materoa’s house and Kiri’s house but Materoa doesn’t growl or yell at kids as Kiri does. Lynette’s love for her grandparents is always at the top:

I enjoy myself at my Auntie Kiri’s and Auntie’s Materoa’s but I’m always pleased to get back to Nanny’s where we can be peaceful and quiet again, and I go round helping Nanny and Papa and play with the ducks and Papa’s two dogs, or have a quiet ride on the horse. (W 30)

Lynette is fond of her grandparent’s place and she prefers it, rather than staying in any of her Aunties houses. She worries about her departure, “And my holiday never seems very long. It’s soon time to pack my bag again and get into Papa Retimana’s old car” (W 30). Lynette is ready to leave, as a token of love her grandparents have packed the things that Auntie Kiri has

given for Lynette's Mum and Daddy "Kai, a biscuit tin and some Pauas in plastic bag" (W 30). Lynette keeps waving at her grandparents till they disappearing from eyes.

On the train trip home, she becomes apprehensive about her parents, "what if they've changed? What if they're different or don't know me? And I worry and put my face to the window" (W 31). She senses the unavoidable loss and separation in her vacation. Then she feels relax, "I see them both standing on the platform waiting for me. And I see they haven't changed. They are not different at all they see my face at the window" (W 31). Despite the awareness of life, she is enjoying the innocence within her and not worried about the world nor the separation of her mother and her grandparents.

In "Holiday" one thing is assuring that no matter what, "The magic thing about home is that it feels good to leave, and it feels even better to come back." Lynette has a childlike wish to stop the process of alteration that is inevitable and she holds on to the optimism that her life will not change. She cherishes those memories that she has spent in her grandparents' house.

"Parade" is the last story from the collections *Waiariki and Other Stories*. The narrator and the central character of the story is a young woman. She lives away from her native place, and she returns home to attend a parade. This story is compresses nature, past, present, and family. Matewai, receives a letter from her cousin Ruby and her Auntie, "Please come Matewai. We haven't seen you for two years" (W 82). Even Matewai is having the thought of returning to her native.

"Parade" deals with the necessity to bridge the communication gulf and to overcome misunderstanding by educating others about what it means to be Maori. The initial part deals with the connection between nature and cultural events such as performing in the parade. This brings the Maori community members together. Only for carnival Matewai comes to her place. Patricia Grace expands her love for nature and New Zealand's wealth in her writing. Even in this story "Parade", she talks about New Zealand's wealth: "cluster of ragwort, thistle and black

berry. Steaming up through the warming rosettes of cow dung. Stealing up the steams of lupin and along the lupin arms, out on to the little spread hands of lupin leaves” (W 82).

Matewai watches the children remove their clothes on to the willow branches and then take bath in the creek. She remembers her doing the same, “own innocence.... Not very long ago” (W 83) she had done the same in her childhood days. Afterwards, she finds her “heaviness of spirit” (W 83) with the flax plants. In other words, the heaviness is turned to be a source of growth and strength. The renewal procedure involves both agony and loss which is not restricted to Matewai’s family and ancestors.

In the beginning of the story, Matewai is reluctant to wear a cloak, “And I stood before them in the precious cloak, trying to smile.” (W 84). Tampara and Wallace in their article, *Maori clothing and adornment* talk about “Traditional Maori dress were both varied and complex. Their clothing consisted of shoulder and waist garments, belts, and sometimes sandals. It gives protection against physical elements and they also hold spiritual significance” (4).

Traditionally Maori wore a wide range of cloaks including those for protection against the weather. When Matewai puts on the special cloak, she is uncomfortable with it, she tries to smile when her grandmother looks at her. The source of her discomfort is that she could now see herself and her Maori community as others saw them: “Is that what we are to them? A traveling circus, a floating zoo. People clapping and cheering to show that they know about such things” (W 85).

Matewai and her grandparents shared the works of others. There is no hesitation to do work, her auntie Mrs. President states, “Many hands make light work” (W 87). To mark her words, strong Matewai helps in cleaning the plates with a towel. Before her grandfather’s advice she does this, “It is your job, this. To show others who we are” (W 88). In order to free themselves from work stress, once in a year they go out and put on the show like relics:

And silence.

Silence with people laughing and talking.

Silence with the singing lifting skyward, and children playing.

Silence. Waiting for them to say something to me. Wondering what they would say. (W 88)

The word ‘silence’ is repeated, which states the mood of people and waiting for the action. Matewai’s grandmother words authorize the genuineness of their shared vision, when she answers, “No one can take your eyes from you” (W 88). She also realises that her words are correct. After considering for some time, Matewai agrees, and her taking of her singular duty is demonstrated by her return to her place with those who are singing and dancing. This occurs not on the float but symbolically between Maori mythological parents Papatuanuku and Ranginui. She stamps her feet on the cracked earth and lifts her voice “to the sun who holds the earth’s strength within himself” (W 88). Elsdon Best in his article, *Notes on Maori Mythology*:

The ancient Maori belief, Rangi and Papa, or Heaven and Earth, as well as man, the heavenly bodies, trees, stones, water and many other organic and inorganic bodies, are all descended from primal Chaos which obtained long before man was and before the genesis of the Maori Cosmos. (94)

At the end of “Parade” Matewai is happy and content that she has joined her family in the Procession. When they return home, Matewai relaxes, “I took in a big breath, filling my lungs with sea and air and land and people. And with past and present and future, and felt a new strength course through me. I lifted my voice to sing and heard and felt the others join with me” (W 89).

Matewai finds a different energy inside her and eventually she begins loudly chanting, “darkest of nights and under a sky emptied of light” (W 89). The use of the word ‘others’

indicate to rest of the Maori community but recalls the wider community intimated in her grandfather's earlier talks.

The change in Matewai is expressed as a normal course that exceeds the Pakeha effect. The participation in parade simply means that they help in shaping the present life. She retrieves vitality from its close relationship to nature, relationship with the ancestors, and Maori mythology. This is reflected in the incomplete sentence written at the end, two verses chant in the Maori language, "*Hoea hoea ra*" (W 89) that is, 'paddle paddle yonder'. Matewai is strong like other Maori Women. Maori women are now empowering in their society. New Zealand reaffirms gender equality and devoted to improving women in education, economy, and evolving women leaders by motivating them to participate in governance.

The Dream Sleepers mainly focuses on children and teenagers in a Maori family living in the city. There are twelve stories in this collection and the first story revolves around the title of the collection *The Dream Sleepers*. This story identifies the members of their particular community who do not have their proper sleep like workers in hospitals, schools and such, disturbed by the demands of work and responsibility.

The Dream Sleepers is the renewal in the lives of the Maori community examine to the developing relationships in the post-colonial world. The story has three o' clockers, five o' clockers, eight o' clockers, and ten o' clockers. All these sleepers commit their life in everyday work and are called 'dream sleepers' because the cycle of dreaming and sleeping is undisturbed. The people who wake early sneeze in chorus:

The houses sit on their handkerchiefs, and early in the morning begin to sneeze. They do not sneeze in unison but one at the time, or sometimes in pair or threes, sometimes in tens or dozens. The footpaths and roads beyond the borders of the handkerchiefs quicken with the aftermath of sneezing. (DS 3)

In Maori culture, sneezing is identified with breathing too. Like the handkerchief which is both a cause and solution of an ailment, this disrupts the communal sequence of waking up and going to work every day, because of sneezing. New Zealand's climate may also be the reason for their sneezing, this is the evidence for the moderate temperature. These early raisers expelled onto the roads and footpaths. The three o'clockers are very calm and they do not have time to dream, "the very earliest were the silent ones, quiet light tracing their movements from bedrooms, past sleepers who had not yet begun to dream their waking-up dreams... or got into taxis that would take them to the trains" (DS 3). The handkerchief used by early workers symbolizes the pattern of the lives of the characters. They scatter all over the places and the sneezing disrupts the routine cycle of waking up and going to work.

The person who wakes up early will be active and punctual rather than who wakes up late. The dream sleepers who are also the early risers do their jobs quickly and do their works without being told. Safety lies first and here Junior sisters help each other:

Hurried to catch up to them thinking that they sometimes told her not to go on her own down the subway. But she enjoyed sitting in the van with them smoking, and listening to them have the driver on. Their gossip was good, and if she had a party she would invite them to it. (DS 3)

There are multiple characters in this short story. Everyone deals with loads of works and they do not have time to dream because, "the ones who would eventually get to dreaming, had not yet arrived at that time. Some of the babies were awake already, mewling for food and dry clothes" (DS 4). This story takes place in the home, hospital, and school. Grace shifts from home to school as a progression in this story. When children attend school, there is a concept of intellectual growth.

The teacher prompts the students about the letter they have written last week, a casual letter to a friend, now she discusses business letters. In this letter, she begins with a good

example of dressing so, that they can catch up as a facile one. The teacher begins her class and the atmosphere is under construction and so the progress takes a long time to complete. One student realizes that even the concrete walls have holes, “just as the day before” (DS 6). This is followed by a reflection that in near future they will have paths to march and steps to ascend:

Tomorrow there would be corridors to walk and steps to go down just as there were today. There’d be a group in the courtyard playing kick square, someone walking on the roof, and people waiting in rows in the canteen. There’d be more pie and doughnut bags to step on or over, and there’d be a swing door somewhere slamming back and forth. There’d be another message or two to read on the concrete block walls, and perhaps one to write. (DS 8)

The relationship between the teacher and the student is friendly. In contrast to the teacher’s stress on consistency and education which is removed from the student’s individual knowledge of life, this perception of change is an individual response to another’s a response to life. As such, it is like the consciousness that peter’s drawing of a snake which coils around the neck and Elvis drawing, “Peter had nearly finished drawing the snake that coiled round and round from the back of his hand to his elbow. There was an old mustache on the poster of Elvis” (DS 6). The holes suggest an alternative momentum and there is a communication gap between the students and teachers. The students do not write what the teacher is instructing instead they write what they feel and think.

The student’s letter invokes both humorous and pathos among the readers. A young girl dreams about, “*to be allowed down to the town center on late shopping nights*” (DS 7). Another young boy ponders, “... *and for lunch I will buy two doughnuts, a coffee bun, and a coke*” (DS 7) another student understands that he/she “... can dance and sing” and someone concludes “... *and today is like yesterday.*” Finally, a girl realizes, “...*and my mother will die soon I can come*

to an interview” and her letter she feels so sympathetic and emotional and it ends with: “Yours faithfully.... *Crying her heart out She really just want to stay....*” (DS 7).

The student’s letters reflect the personal concern and not their intelligent level. The feelings, sense and imagination are real and the Maoris are attached to their bonding and emotions. The teacher instructs the students, “So now just copy down that section into your books where it says ‘Our Heritage’ Ancient Greece, on page sixteen” (DS 18). This is evident in a history lesson, the teacher not just instructing them to copy but also an alternative understanding of the classical times. This engages the student’s mind about history.

The teacher tries to impart values alongside history, “People of ancient Greece had ideas and coins urns and acting poetry, and messages on walls. Wall messages told truths, and you could look there if you wanted to know what was in your mind and heart” (DS 10). Pele annoys everyone in the class because of the hat including his tutor. But, the teacher wants him to accept his fault. The teacher reproaches Pele for being bad, and having the hat on in the classroom. It is not only Pele but the entire class does not obey the rules, “you’re supposed to be in uniform.... But Miss we all haven’t.... See Juliet with her jandals on Va with a tee shirt and Junior with a green jersey” (DS 9). The students know that he is wearing a hat because he wants to hide his awkward haircut.

Pele is a dynamic student; he entertains everyone in the class. These students are rewarded as good students with formal clothes for answering. “Suits and all that. Ties. Like poofers. Church clothes” (DS 6) and girl’s answers are “Long skirts and ...Beads” (DS 6). However, they also comprehend that the teacher’s injustice to Pele and their mimicry becomes subversive. Even after the school gets over the teacher does not allow them to leave the class. It is because of this confusion in a hat and student’s behavior.

The Dream Sleepers is a chain of events from early raisers to school children. Even after the bell rings, Pele continues saying his more important commitments such as arriving for work

at four, going on a truck to college rags, attending Friendship, and watching television. Instead of appearing in a bad light, their defying the teacher is approved positively. Pele becomes the narrator of the story towards the end and he describes his leaving the classroom along with other students secretly.

“Letters from Whetu” is a wonderful story from the collection *The Dream Sleepers and Other Stories*. This short story reveals the outer world struggle which acts as a reagent for the growth of the inner world. In this story, the narrator is a young girl Whetu, writes letters to her friends Lenny, Ani, Sef, and Andy. Firstly, she writes a letter to Lenny. In this letter, she attaches her idea of the school’s Accrediting Day with the vision communicated in a futuristic novel she found in the library. In this book, there is a “DECIDING DAY” (DS 35) which decides hell or heaven. Whetu explains:

DECIDING DAY is the day the computer comes up with who’s human and ‘animal’. They’re going to make them (the dead mentals, etc.) into energy, and use their skin for purses, etc. . . . After DECIDING DAY, the fires are going for weeks and weeks, and there’s smoke and stink everywhere. (DS 35)

In the letter to Lenny, Whetu writes a boring statement, “I’d be sitting here alone and so lonely learning boring things. Why do we learn such boring things? We learned boring things last year and now we’re learning boring things again. I bet this letter’s getting boring” (DS 36). Whetu’s irreverent English in her letter shows that she accommodates the language to her usage. She plays on the words when she writes Fisher, “I say ‘yous’ instead of ‘you’” (DS 36). Fisher makes corrections using underline and mentions, ““I have told you many times before that there is no such word as ‘yous’ (I wonder if it hurt her to write it). Please do not use (yous heh heh) it again”” (DS 36). This play on words is evident that language is transcending, postcolonial and political agenda.

Whetu elaborates the letter by indicating various incidents that take place in recent days. She is involved in an internal ordeal and exploration for truth that she identifies with a quest for freedom. In the letter to Lenny, Whetu mentions the friendship between Fisher and Katherine Mansfield. In the beginning, she does not trust Fisher's word later, she understands that she knows K.M off by heart.

The letters are beyond Whetu's imagination and longing for freedom. Whetu shares her random thoughts with her friend. One of such thoughts is enjoying at the beach last weekend. She cherishes the memories, "being all together again first time for ages. Andy looks great. All those hours in the sea and those big waves lopping over us. Hey why don't we save up and get us a surfboard?" (DS 37). Whetu vision includes *aroha* and reasonableness of working together in the setting of everyday life. This includes her time at the beach, in the classroom, and at the home with her family.

The cross-cultural ordeal takes place in the story "Letters from Whetu." Whetu discusses the music, world war, and wide devastation in her letter. At the end of the letter, she explains to Lenny that she is named after a church and signs her letters in Maori and English. She concludes, "a love talking to you, not bored at all. See you lunchtime but you won't get this till next week. Gonna get me some envelopes and stamps and do some lickin" (DS 39). Secondly, Whetu writes a letter to Ani during her Mathematics period. This letter begins with a description of her strange new maths teacher. Whetu likens the experience of the sun going down over the sea to her home:

Sometimes if you're outside picking up the newspaper or the milk bottles you see the sky looking a bit pink, or else it just gets dark and you know it's happened. But you don't think 'The sun's going down,' you only think 'It's getting dark. (DS 41)

In this urban landscape, sundown is associated with darkness and fear of the people. Whetu also examines the draperies which are drawn because of passing people, “might LOOK IN or something TERRIBLE like that” (DS 41) and so they can spend time with television. When they engross themselves in television, they forget everything. The television takes them to another world, “a sort of window too, with everything always on the other side of the glass” (DS 42).

Whetu’s love is contrast to the redemptive experience encouraged by her relationship with nature which helps Whetu and her friends to forget their fears, so that even though they were sitting halfway up a cliff, they “weren’t scared anymore” (DS 42) and motivates them to write tunes about birth, life, and death. She recalls her childhood memories along with her friend Ani:

When we were little we always used to go to the beach – every low tide even in the cold weather. But now that us kids have grown up I don’t think Dad likes it anymore. Anyway he’s so busy and on so many committees.... (DS 42)

Whetu and all of her friends get busy in their life. Further Whetu, is almost far away from home, “NOBODY knew where I was” (DS 43). They were never together in recent days, “Hepa’s flatting and Amiria’s married. As far Koro, he’s never in one place for a day.... Well it’s no wonder we never get to the beach or sea each other much” (DS 43). However, Grace encompasses the background beyond the influence of Pakeha culture by having Whetu’s parents and their desire to keep their daughter safe in this world.

Whetu goes to the beach without informing her parents and latter tells Lenny in a letter about her beans when she returned home because of her parents were waiting for hours and worrying, “popped” (DS 43). She is not going to give this letter next week because she will send it to the courier.

Thirdly, she writes the letter to Sef, during her Geography period. Grace in “Letters from Whetu” validates the inequality between Whetu’s wish is to be emancipated from everything that troubles her and her requirement to improve kinships with everyone else. In the beginning of the letter to Sef, Whetu shares memory with Ani and as well as him:

We’d hang round the fountain with the other kids and hope a fight might start up between our college and the one up the line. We always knew who was ought to get who, and who was ripping off what from where.... Well parents get upset about funny things. Wasn’t allowed downtown for ages and ages. (DS 44)

Whetu shares her memory with Sef and Andy. Like the incident with Pele in *The Dream Sleepers*, Whetu thinks about her friend named Andy, who is always hassled by an instructor for his shabby appearance and his clumsy way of speaking. Whetu is unable to tolerate the humiliation of the poor student, “I really wanted to walk out that time Andy left, if only I’d had the guts. Every time she got on to him I felt like dying, even before I knew Andy properly” (DS 46). This event indicates not only the instructor’s dearth of understanding but Whetu’s unending feeling the instructor failed to show sufficient love. Whetu is trapped between her longing to help her friend Andy and her parent’s dream for her future. Whetu is confused about her life and questions:

Hey Sef, when and how does potential become whatever it’s meant to become I mean Mum and Dad have all these IDEAS, they’re THRILLS over my education and I reckon I’ll be sitting behind a desk FOREVER. (DS 46)

Whetu trusts that her parents want the best for her and she should balance both her dreams and her parent’s advice. Grace portrays everything in a shared space which can adopt and accommodate compassion for fellow human beings. And at the same time, she has also tried to represent the superiority complex of Pakeha community through the teacher in the story. The teacher portrayed does not have fellow feelings for Maori students. This space recalls Harris

reference to humanity venture, which is not only cross-cultural but across species, which he describes as being drawn into the ground of the sacred through self-judgemental and adamant, and imaginative, and complex. In one of her letters to her friend Sef, Whetu explains:

I often dream about flying, and sometimes in the dream I'm afraid of what I'm doing, and other times I am so happy and free flying about, up above everyone and everything, going anywhere I want.... If I wasn't me I'd be a seagull belting out over the sea and throwing myself at any storm, ANY STORM.

(DS 47)

Whetu wants to be free from everything. This inherent conflict is reflected in the reference of the carefree flight of seagull that is obstructed by the beginning of a storm. As a result, the productive gulf recognises such hindrances to the development of understanding. Instead of revealing her dream about the flying seagull's, the narrator expresses her nostalgic experience that disturbs her thoughts.

One of her final letters is to Andy during the History period. This letter is a creative immersion that is extended outside the world, which is inseparable from nature. This is something related to gossips. Whetu shares her knowledge about the new vice Principal Palmer and his action. Lenny, Iosefa, and the other two boys get caught with Palmer, immediately he takes action against the students who were smoking. He sends the notice to their parents. All four letters indulge with memories. She experiences her family as well as her classroom is claustrophobic. In a letter to her friend Andy, Whetu explains her days in "sitting", and "storing up" "muck", getting slowly but shit ridden" (DS 48) like her experience at school to "sitting in a plastic bag fastened with a wire-threaded paper twist to keep the contents airtight" (DS 48).

In a letter to Andy, Whetu explores her creative talent that orient to the outside world which is equal and inseparable from nature. Whetu tells him:

If I walked round the world I'd wear two holes in my face in place of eyes and let everything pour in. I reckon I could play an alpine horn. The other day two fifth formers bought pot from the caretaker then potted him. And a lot of fourth formers are getting high from sniffing clear fluid which they pour on their sleeves. (DS 50-51)

Whetu has visions of nature when she tries to recollect the happy times. This story includes a sophisticated environment that includes her everyday life in a city compressed with conflicts. Whetu's knowledge of writing and education is highlighted by Grace efficiently. Finally, she concludes the entire story and letter by mentioning "And now the bell rings and we're almost through the day. No more letters to write, but next period (last one) I'll write out THE SONG for everyone (see yours below). Whetu also mentions her love of nature through her letters, "WE'VE GOT PLANS, and WE SEND OUR LOVE" (DS 52). She writes a song for Andy without any second chance:

Sky love earth
 Shine light
 Fall rai-ai-ain,
 Earth give life
 Turn breast
 To chi-i-ild.
 Child
 Steal light
 Turn away rai-ai-ain,
 Thrust bright
 Sword
 Deep into ea-ea-earth.

Mother bleed

Your child

Die,

Bleed mother

Child

Already dead.

W-o-te-M. (DS 52)

This song by Whetu for Andy shows love for Mother Nature. From a different point of view, one can also find the hidden Maori myth in it. That is, sky father Ranguini loves mother Earth Papatuanuku. These two brightens the world until their child arrives. The child makes them bleed by arresting all the sources of nature. “Letters from Whetu” is encouraging. Unlike the “Dream Sleepers” Whetu voice against her education. Whetu’s letters to her friends display her introspection and also her commentary about the society. Her letters also show Whetu’s yearning for liberation.

Whetu’s letters to her friends are innovative in which Whetu naturally handles with vocabulary, punctuation and various styles with her own imagination. This is innovative as well as intellectual. Maori rights to own usage of English is evident in this story and also a clean human behaviour is seen in Whetu’s action of writing. Her name ‘Whetu’s symbolize ‘Star of the Sea’ which is seen as a keen observer of every minute details that happen around her.

“Journey” is the last story in the first division of *The Dream Sleepers*. Grace’s centre of attention is thoroughly on the important elements of a human life such as the addition of physical possessions, which are simply equal along with improvement. The narrator is a seventy-one-year-old man, who belongs to the Maori community. In this short story, the trifling materialism of the Maori community is mirrored in the narrator. The narrator roams into the city to accomplish the Maori’s plight in order to regain their control of their hereditary land.

The old Maori man is very careful about his looks. His appearance is neat and buttons up the coat. That coat keeps him warm and he feels good about it. This story depicts according to the title “Journey”, the old man states, “Not a journey – he had to go in and see those people about his land. Again. But he liked the word journey” (DS 63). The narrator put his efforts in order to grab the attention of the cab driver and tries this with others as well. He is very conscious of his appearance and whenever he meets stranger he wants to create a good impression. He explores the city and wishes the same structural development for Maori community.

The narrator is absorbing everything around him on his journey. On his train journey, he looks out of his window at the building which symbolise development. The narrator is, “filled with admiration. Filled with admiration, which was another word he enjoyed even though he wasn’t saying, but yes he was filled right to the top” (DS 71). It is very significant that being a Maori he is able to afford a day trip in the city. This signifies his emotional progress and the progressive movement of the Maoris. This also signifies the aspirations the Maori people have for their community.

“Journey” is what the old man likes, he is not sure and has some confusion in using certain words at certain place to describe his actions. Moreover, Patricia Grace examines not about the old man’s high regards and the narrator’s trip to the city also his mental growth against all the odds and difficulties.

Della Valle in her article, *From Silence to voice* recognises the short story “Journey” is the “most overtly political story” from *Dream Sleepers and Other Stories*. Della Valle’s article *From Silence to Voice*, talks about “The Maori and Pakeha relationship is based on spiritual bond” (5). In line with Della Vale, the narrator depicts this in Maori people aspect. Moreover, the narrator in this short story “Journey” is split up into two situations. Firstly, the narrator’s thought is about the land which has been desecrated by the development. He also notices how

the rail is moving quickly in their land which is used to swamp by the sea. This is the place where the old man collect his pipi, shellfish. Nonetheless, the old man adores the development and position.

A narrator in “Journey” manifests that Pakeha community as “funny people” that is, “Funny people putting their trains across the sea. Funny people making land and putting pictures and stories about it in the papers as though it’s something spectacular” (DS 67) they used to put their picture in the newspaper to show their achievement. The narrator does not clearly say that it is the Maori who are working as a labourers for the Pakeha builders. However, he appreciates the hard work of the Maori as a labour-force. Further, he also points out that it has been the contribution of the Maori which has made the development possible for Pakeha. The narrator’s evaluation is mixed with appreciation. The old man behold the authority of the appliance they direct:

And anyway who was right up there helping the pakeha to get rid of things – the Maori of course, riding those big machines. Swooping round and back, up and down all over the place. Great tools the Maori man had for his carving these days, tools for his new whakairo, but there you are, a man had to eat.

(DS 69-70)

“Journey” contributes a vast area to an old man, who is selfless and has concern for other family members and neighbors. Nevertheless, the old man endeavour to get his land back. He even wishes to give his money to secure it carefully this time. The narrator is honoured but he lacks the understanding in his Maori community as well as his neighbours. Instead of appreciating the efforts, he complains his family members who are failed before in order to regain their ancestral land. He suggests that he would make it right.

The wealth of the land is very much associated with New Zealand, “great looking veges they had those days, turnips as big as pumpkins, cabbages you could hardly carry big tomatoes,

lettuces, potatoes, everything. Even now the ground gave you good things” (DS 72). The narrator has never visited the school during his childhood days. But he is very thoughtful and contemplative about everything around him. The train stops at the station whanaungas, and he did not see any familiar faces who gets on the rail. The old man does not want anybody standing around him and to interfere in his life. He feels inconvenient.

The narrator arrives at the station, but he feels so early. The entire old man’s family is worried about his nephew George, the old man does not even think about him while he spends his time in the city. On his walk to the developers, he thinks instead that he might spend, “little on his own later” (DS 73). He wishes to spend some of his money at the pub or with the continuous pictures. It is only when upset by the developers he decides to return home early that he finds himself waiting at the station with enough time to watch out for George.

The narrator sees his nephew, George and he does not take effort to talk to him. He views him from far and philosophical instead of his capacity to talk, “good close up and he can see good far off, and that’s George over the other side standing with some mates” (DS 78). The old man does not know that his nephew had joined a gang near railway station. Instead of taking chance to check on his nephew’s health over a cup of tea and some fish, “He didn’t want any kai, he felt sick. His foot hurt” (DS 78). He wants to go home because his foot was sore. He also informs his family members about his nephew and that he was just the same.

Grace demonstrates the similarity between the aspirations of the Maori narrators and the Pakeha developers. The Pakeha shown their disrespect to this old man is seen in the old man’s attitude to the elderly. Though he is old enough, he tells the taxi driver that his niece Minnie collects his pension money because he couldn’t stand people who were old. He thinks himself as a young man with full of strength and possibilities. Later, when the train is underway, the old man imagines it overshooting the tracks and plunging into the sea. Instead of valuing his

contribution as an elder or showing some concern for others, he thinks: “Well too bad. Not to worry, he’s nearly old anyway and just about done his dash” (DS 67).

The biased attitude of the Pakeha community, who refuse to consider the subdivision of the ancestral land for Maori. They think that putting Maori together would decrease the worth of the land, is reflected by the old man. When walking through the city on the way to the developers, he thinks how “past the cenotaph”, a new motorway was put in over the site of a cemetery. He remembers how the newspaper used the word “resited” to hide the truth that the bones were put in all together, and is relieved that, “he hadn’t have any of his whanaungas underground in that place. And they had put all the headstones in a heap somewhere promising to set them all up against *tastefully*” (W 73). Rather than the removal of the bones of the dead from the ancestral land to which the dead person is spiritually connected, it is the common grave that the old man finds so repugnant, “Your leg bone, my arm bone, someone else head” (DS 73).

The old man’s attitude is contrast to the cenotaph, which is a monument to all those who have lost their lives in the war, regardless of race or family ties. After the old man fails to persuade the developers to return their ancestral land, he concludes that there is no sense in anything and that, “you go empty handed and leave nothing behind” (DS 81).

The old man give up hope because of his despaired ancestral land. This is not just the loss of land but the greater breakdown of his spirituality. The failure is because of his attraction towards his materialistic words, as well as his lack of connection with the old man’s native Maori tradition of storytelling, and it is a whole. This results in his lack of understanding with his people. As he returns to his family, he has nothing to offer them, and shouts at them as, “Burn me up I tell you, it’s not safe in the ground, you’ll know about it If you put me in the ground. Do you hear?” (DS 84). The narrator discloses his withdrawal from the stories which are vital source of the Maori spirituality.

“Journey” gives the views that after death life continues. When the narrator perceives the statue of Kupe with his woman, and his vicar at the station, Instead of representing any kind acknowledgement, the story is concerned with the spelling of the canoe. Patricia Grace continues to throw a challenge towards the narrow vision of life in the “Journey” which has been purely based on the cultural ethnicity, and it also paves ways for understanding the cultural differences that refuses the cohesion and optimistic interface. At the beginning of the story, Grace mentions a taxi driver, who mirrors an old man’s behavior and concerns. The taxi driver contrast the old man, as he is depicted as a nurturing figure, who cares for others, as well as shows interest to share his story. Though he is not acquainted to the narrator, yet he cares about the old man by helping his transport, just like the narrator’s family.

As the taxi driver drops him at door, even though the old man asked him to drop off at the corner. Similar to narrator’s family members the taxi driver realises the old man’s anguish, and re-counts the wickedness that is raging in the inner turmoil of the narrator’s life. Just like the narrator’s family who comforts him by the warmth of their love the taxi driver also reflects the love by giving him the comforts he needed. As the old man says, “Yes young fella that’s the story” (DS 65).

There is a disparity between the taxi driver and the old man, a sit is evident in the story that the taxi driver shares his story with the narrator with describing it as proper circus; while the narrator keeps the story to himself that i.e., the meeting he had with the developers. As he lies to the taxi driver by saying, “right as rain young fulla, couldn’t be better” (DS 66). Thus, Grace discloses the taxi driver’s story as well as the narrator’s story, and the family members as a part of the same story. This story is moulded both by the reality of growing old and death.

The developers offer the narrator an offer and the possibility of progression. In one of his meetings with the developers, he acknowledges, “My brother has four sons and two daughters, my sister has five sons. Eleven sections so they can build their houses. I want it all seen to

before....” (DS 75). He creates sympathy and wants to see them, he also accepts that his reality mocks at his mortality, even though he is sure that his death is not far behind. But, in his mind, he is unable to accept the truth and his death and it is not the end.

The old man’s train travel paves the way to kinder his spiritual journey. Like the progenies, the narrator man sits up in the front row of the train, “where you could see everything” (DS 66) and he witness everything. He waits for the tunnel, “And probably the whole life was like that, sitting in the dark watching and waiting. Sometimes it happened and you came out into the light, but mostly it only happened in tunnels. Like now” (DS 69). The replication foretells the conclusion the story, were at the night of Tamatea the old man flights to his room, and behind his closed- door room, he sits alone at the edge of his bed gazing into the palms of his hands.

Chapter - 4

Chapter-4

Conclusion

“Without culture, the relative freedom it implies, society, even when perfect, is but a jungle.

This is why any authentic creation is a gift to the future”

- Albert Camus

Culture as a social occurrences and influences from past generations. It is a long-term creation. It includes the organization of production, structure of the family, institutions, and social relationships. The main aim of cultural studies is to examine the relations of culture and power. Toby Miller in the article, *What is it and What it Isn't: Cultural Studies Meets Graduate-Student Labour* defines “Cultural studies view culture not as fixed, bounded and stable” (1).

The Maori Culture plays a vivacious role in everyday life of the individuals in New Zealand. Maori community is considered as the second-biggest cultural community in the New Zealand, after Pakehas or the European Zealanders. They are very much alive and creative. At present there are over a half a million in the country, and many are with mixed legacy but reiterate their identity as a Maori. It is fundamental that the sense of identity which is common among them is emphasized on Maori language as it is evident in their culture. Maori community is established mainly by its explicit history of a land and the social relations.

The Maori community is deep-seated in traditions and beliefs. Maori people have their own identity in every cultural aspect is seen in their human body tattoos, dance, songs, and spiking their tongues out and their emblematic stories. Mei Anne Foo in her magazine, “*Maori culture in a Modern World*” explains about the New Zealand historian named Paul Moon, who is working as a professor at the Auckland University of Technology.

Maori culture is often put on a show or brushed off as museum-type art instead, because traditional Maori culture hasn't, in a full sense, existed in this nation for over 100 years. Major

parts of the culture don't happen anymore, such as communal ownership and cannibalism. That world doesn't exist and probably won't ever exist again.

Jane Stafford, and Mark Williams in their book, *Maoriland: New Zealand Literature 1872-1914* discuss Steven Webster, "since the 1960s most students of Maori culture have focused on traditional culture rather than everyday Maori society as they encounter it or live it." (269). Like Stafford and Williams, Patricia Grace in her first collection of short stories, "*Waiariki and Other Stories*" is about sensitive content of Maori life, which explores different types of individuals in Maori community, their distress, concealed emotional state, aching, and bliss. This collection has twelve short stories, and which are deeply interconnected with land and sea around them.

The present study concentrates on the Maori socio-cultural nuances and its development as a community. This can be traced from the past and till the present. This study is based on Patricia Grace's few selected short stories. The first chapter provides a detailed survey of the New Zealand writing with special focus on Patricia Grace and her works.

The selected short stories offer a glimpse of Maori everyday life. As a result, the socio-cultural history of this community is traced in the core chapters of the present study. Chapter 2 "Past-Maori Tradition" deals with the Maori lifestyle in the early period where the culture, tradition and lifestyle are deeply rooted. This chapter deals with few short stories which showcase cultural and mythological aspects of the community. Grace's stories deal with various issues such as land perspectives, Maori culture, class discrimination, and the like. Further, the important target is the cross-cultural conflict between Maori and Pakeha community.

Geertz Clifford's thick description aids in the decoding of socio-cultural idiosyncrasies of Maori community. It helps in drawing a number of findings. The findings of this study are discussed in this chapter. Geertz's thick description is a highly influential line of thought and understanding the many different aspects of the human experience, human races, cultures, the

human society and social behavior along with the branch of science so, thick description is an important tool for that. Imran Ahmed Jafri in his article, *A Summary of Thick Description – The Interpretation of Cultures* outlines the ethnographer's role is to observe and analysis a culture by interpreting signs to understand deeper meanings within the context of the culture.

Joseph G. Ponterotto's, *Brief Note on the Origins, Evolution, and Meaning of the Qualitative Research Concept 'Thick Description'* says:

The 'thick' description interprets the behavior within the context of the golf course and the game of golf, and ascribes thinking and intentionality to the observed behavior. In this case, the golfer is practicing approach shots on the green in anticipation of a future real golf match. (539)

Geertz in his book *The Interpretation of Culture*, stated:

From the point of view, that of the textbook, doing ethnography is establishing rapport, selecting informants, transcribing texts, taking genealogies, mapping fields, keeping a diary, and so on. But it is not these things, techniques and received procedures that define the enterprise. What defines it is the kind of intellectual effort it is: an elaborate venture in, to borrow a notion from Gilbert Ryle, 'thick description.' (6)

Geertz sees culture as a public, acted document and super-organic. He also states in his book, *The Interpretation of Culture*, "culture is composed of psychological structures utilizing which individuals or group of individuals guide their behavior. 'A society's culture,' to quote a good enough again" (11).

One of the most important findings is about the fishing as Maori occupation is a person's role in society. One of the foremost occupation of Maori is fishing. Fishing has always been of major significance to Maori community. They were trading in fish domestically prior to European arrival. The New Zealand has a rich and unusually complex underwater topography. Patricia Grace beautifully incorporated about the importance of Maori's occupation fishing in her short stories. For example:

“Toki” is narrated by using the motif of the importance of fishing. Hotene and Toki present themselves as good fishermen in the narrative. New Zealand has huge varieties of fishes. The narrative lists out the different varieties of fishes, and also the techniques involved.

Fishing is not only projected as an occupation, but also as an art. The short story “Waiariki” also holds the importance of fishing. The protagonist is nostalgic about his childhood days, as he moved to city. He wishes for his children also to experience the joy of fishing. The story also reveals that one of the superstitious belief is urinating on the fishing kits will make full of kai moana. There are several examples in Patricia Grace’s stories pertaining to the art of fishing.

The next finding in this work is Maori Migration to the cities. Migration is one of the hardest part in Grace’s writing. “And So I Go” is the story from the collection *Waiariki and Other Stories*. In this short story, the narrator is the Protagonist who experiences turmoil when leaving his people behind. He forcefully with a heavy heart leaves his native because he wants to be an inspiration to his people. He belongs to both Maori and Pakeha culture. Consequently, the mixed cultural identity is also an important aspect in New Zealand. They are all interconnected to their country and its occupation.

“Holiday” is another example of this citification. The families move out, and away for higher needs. The pattern of social interaction is developed with political and social change. The transformation of extended families into nuclear families is also important socio-cultural development. Lynette, the protagonist of this story visits her grandparents and other relatives during her holidays. “Holiday” is connected with the generation gap between grandparents and granddaughter’s *aroha* spending quality time with them.

Toon Van Meijl in his article, *Multiple Identifications and the Dialogical Self: Urban Maori Youngsters and Cultural Renaissance* shows the statistical data “Maori people lost most of their land, which in the twentieth century caused any to migrate to urban areas in search of employment. At present, approximately 80 percent of the Maori population is residing in towns and cities” (919). The protagonist Waiariki’s situation also remains the same. He was very proud of his Maori identity, customs and history which his children are missing to experience this.

The third and important findings is the role of education in Maori society. John Dewey beautifully says, “Education is not preparation for life; it is life itself.” E. W. Parsonage in his article, *The Education of Maoris in New Zealand* says about New Zealand education system during the mission period from 1840 to 1867, “The first schools established in New Zealand were for the Maori people and their chief function was to convert the Maoris to Christianity” (5). However, the missionaries helps in Maoris education. Grace in her writing brings the importance of education.

“A Way of Talking” is a wonderful story in *Waiariki and Other Stories*. Grace in her works represent the cultural development in the character of Rose. Rose not only attains the power of education but also the attitude to overcome racism. Education is the tool to bring the power and rights to speak what they feel. The importance of education and strong cultural aspect is seen in Rose’s behavior at Frazer’s house.

The protagonist Waiariki in the short story “Waiariki” also holds the value of education. He goes far away from his home to get his education, which helps him in development. He comes for every vacation along with his family, so that his children would cherish those culture and tradition of fishing.

“The Dream Sleepers” and “Letter from Whetu” are about the school children and their commitments in the two different communities. The former is about the teacher’s role, and the later story is about understanding the self. Both the stories bring out the importance of development and changes that school education brings in one’s life. “The Dream Sleepers” is about Maori family living in the city. They work hard and have no time to dream. The sequence of their sleeping and envisaging is uninterrupted by their routine life.

“Letters from Whetu” explores the craving for individual liberty in reference to the certainty of the demands of their familial life. She wants to meet and develop relationship with new people but unfortunately her parents do not allow for anything. So, she explores her

happiness in the form of writing letters to her friends during his class periods. This story recalls how the outer world affects the development of inner world.

The superstitious belief embedded in Maori culture is one of the important findings of this study. “At the River” narrates about the New Zealand’s native owl. The ruru or morepork, seen as watchful guardian, has a big staring eyes, and a grief-stricken cry, reverberated by its label. This symbolizes the ironic foundation for the Maoris. Their melancholic cry and vigilant nature are linked with the spiritual restriction i.e., Tapu, intuition, anguish, and consciousness. The short story “Waiariki” has some cultural habits like Urinating on the fishing kits which is a superstitious belief where they will get more kai mona.

“The Dream” endorses two findings such as racism, and superstitious beliefs. Racism is seen when the protagonist Raniera loses his bet, his friends tease him says, “No dough for Maori today” (W 22). His friends are from Pakeha community, when he loses, they mock him by assaulting his community. His superstitious beliefs guide him in wrong direction.

Family values are very significant in the Maori culture. Grace’s “short story” “Between the Earth and Sky” enables one to understand the relationship between mother-son in mythological perspective. Ranginui and Papatuanuku, the sky god and earth goddess embrace and join together. The children separate their parents and create some distance between them. Likewise, in the story, the mother’s newly born create a drift between her and her husband. The myth and the story symbolise the family values and importance of children.

Women empowerment is a very important element of Maori progress. The short story “Parade” explores the women empowerment. The protagonist of this story visits her family from the city on the occasion of parade. She is so confident, that she is able to participate in the parade. Similarly, Rose in “A Way of Talking” is a representative of Maori women empowerment. She is educated and so self-assured. Rose is able to stand up to the bullying attitude of Pakeha.

One of the findings of the study is that the Maori are very hard working individuals. In the short story “Journey” the narrator goes exploring the city. He marvels at the city infrastructure. However, he also realises that it is the Maori who constitute the labour force, and not the Pakeha. “At the River” also shows the hardworking Maori people even in the old age. Nanny is very old but still he goes fishing.

Maori language is a common means of communication. It has many fluctuations. In early nineteenth century Maori Language is foremost Language articulated by the New Zealand people. The usage of the Maori language has reduced when the New Zealand received more arrivals from the English natives, as a result Maori language has been curbed within in Maori communities. After Second World War, many people reasserted their Maori language. Largely, Maori words are heard on radio, television and newspaper. Grace’s in her short story “Waiariki” the narrator is fond of weekly radio shows like *Gentleman Rider* and the *Hit Parade*. Patricia Grace feels the importance of Maori language.

Charlotte Graham McLay in the article, *Patricia Grace’s literary legacy: giving Maori characters their ‘natural’ voice* quotes Grace saying, “I didn’t want Maori to be treated as a foreign language.” Her use of Maori language, throughout the short story paves way to Maori reading. Language is one of the most essential medium to communicate. Grace uses the Maori words like ‘Kai moana’, ‘Mimi’, ‘Mokopuna’, ‘Marae’, ‘Hinaki’, ‘Kumara’, and so many.

Urbanization is an important findings in Grace’s short stories. The Second World War had brought a significant changes within the Maori society as a result many Maoris migrated to urban areas Even prior to the war, about 75% of the Maoris existed in rural areas. After two decades later, there remained 60% lived in the urban centres. Grace in her stories like “And So I Go,” “Waiariki,” “A Way of Talking,” and “Holiday” which are mostly centred on moving away from their rural area in order to develop their lifestyle depict this aspect. Maoris find many opportunities in urban areas rather than rural areas.

Geertz's thick description has been considered as the most pertinent tools in tracing and deciphering the Maori culture. Geertz's, "*Thick Description: Toward an Interpretive Theory of Culture*" sights culture as a type of public acting in which individuals express themselves using different signs, which have prescribed cultural heritage. His thick description en-route one to anthropological study, as his theory emphasis on the semiotic nature of the ethnicity and implications. Thick description includes not only recording but also describing something. Geertz distinguishes the experience in both native points of view for the involved in the distant realm of the communal theorists, and claims that the ethnographer's duty is to elucidate the connections between the Maori and Pakeha.

New Zealand's landscape and its transformation are illustrated in the short story, "Waiariki" by Grace with effective cultural hegemony. However, Waiariki's reminiscence of his past indicates that his family is far away from all those beautiful little cherishing memories. Geertz's Thick description records about individuals, and it goes beyond the meagre elements and, external appearance. Here, Waiariki's love for his place and the beach that holds his name, fishing with friends, mimi on their kits, horse ride to pick woods and the bond he shared with his family and the society represents one another.

Another significant finding of the research is the onward movement of the Maori community. The Maoris as a community fight racism and move forward. They work hard, and pursue their dreams. The Maoris understand the significance of education. The third chapter cites so many examples which display the development of Maori as a community. Although, the community suffers from substandard ways of life and oppression, but they keep striving and continuing their march towards progress.

Patricia Grace works have great scope for further studies. The short stories can be examined in the light of feminism, as there are many women characters portrayed in the works. An ecocritical reading of Patricia Grace's works is also highly recommended as the works are

set in countryside and the characters live with nature. Likewise, Clifford Geertz's thick description is a good theoretical tool for scrutinising culture. This tool can be applied for exploring and understanding less known cultures.

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