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**Patricia Grace's *Tu*:
Reading the novel for indigenous insight**

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

of

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by

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Abstract

This thesis centres on Patricia Grace's novel *Tu*, which is a fictional story based on historical facts, namely 1940s New Zealand and Italy, the 28th Māori Battalion and World War Two. The title of the thesis research is Patricia Grace's *Tu: Reading the novel for indigenous insight*. Therefore, the major research question is what are the indigenous insights portrayed in Patricia Grace's novel *Tu*? Analysis of Grace's *Tu* seeks to flesh out indigenous insights of, for example, the novel's characters, a sense of place like land and identity, inner conflict in the form of psychological and emotional issues, trauma and many other aspects that portray Māori (the indigenous people of Aotearoa New Zealand) perspectives.

Grace's novel *Tu* was produced with, among other resources, the aid of a memoir manuscript written by a 28th Māori Battalion captain, called *Aku Korero*. Together with Grace's most recent and biographical book *Ned and Katina: A True Love Story*, are the two primary sources. *Ned and Katina: A True Love Story* is the journal account of a 28th Māori Battalion soldier's experience on the island of Crete during World War Two.

Selected renowned Native American authors of fiction and non-fiction will have their stories compared with Grace's novel to check for similarities or differences of aboriginal nations' perspectives with those of Māori. One aspect of this thesis is to research what impacts indigenous insight may have on Māori and autochthonous American peoples' identities and culture in countries colonised by hegemonic European settlers.

Major themes conveyed in Grace's *Tu* and *Ned and Katina: A True Love Story* will include whānau (family) and whenua (land). Their importance to indigenous insight will be revealed in this thesis.

An interview with author, Patricia Grace, will determine what Māori perceptions she portrayed in her fictional novel. A conclusion will be formed based on evidence the data shows about indigenous insight in Grace's *Tu*.

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To past class mates, you know who you are; I hope we can meet some time for a catch-up session. Thank you 'Ms Geog (-raphy) Subject Librarian,' Heather Morrell, for your assistance. Aroha (love) to SMPD for accepting me into your school and my two supervisors: Whaea Haupai Puke and Matua Tom Roa, for taking a risk and agreeing to supervise me. I appreciate my nephew, Dr. Nepia Mahuika, for invaluable advice constructing a thesis proposal. I wish to endorse my Dutch neighbour, Deborah Vermeulen who hails from Gisborne, for inducing stoicism in me while at University and maintaining a never-say-die attitude.

The greatest recognition I bestow on author Patricia Grace. This appreciation extends to my mother and sister for sharing my father's war memoir with the author which resulted in a novel. Mum coerced me to attend the University of Waikato and has more faith in me than I do. I give aroha to my father writing his memoir, *Aku Korero* for us, his offspring. A quiet and reserved person, Dad, you deserve having your story told. To all World War two veterans that defended Aotearoa New Zealand's shores I can never repay your selfless service. If only my father were still alive to see what has been accomplished. I hope to give Dad the mana (status) he deserves for the sacrifice he and all allied soldiers made for our freedom.

Finally, I offer invocation to Almighty God for His mercy, compassion and blessings of courage and determination to succeed at Waikato University.

Table of Contents

Abstract	ii
Acknowledgements	iii
Table of Contents	v
List of Figures	vi
Foreword	vii
Chapter One: Introduction.....	1
Indigenous Research Methods	4
Kaupapa Māori	7
Distinguishing Fact from Fiction	8
Summary of <i>Tu</i>	9
Māori Metaphors	12
Māori, Pākehā Definitions and Indigeneity	12
The 28 th Māori Battalion	21
The Ngati Poneke Young Maori Club	24
The Maori Women’s Welfare League	25
Concepts of Myth	26
Conclusion	30
Chapter Two: Literature Review Whānau	31
Brothers-in-Arms	32
Manaakitanga	38
Religious Tenets	50
Conclusion	53
Chapter Three: Literature Review Identity and Conflict	55
Identity	55
Conflict	65
Conclusion	69
Chapter Four: Literature Review Whenua	70
Native American Whenua	71
The Treaty of Waitangi	74
Beauty amid Chaos	75
Indigenous Harmony	76
Enemy Eyes	78

Mahuika Road	79
Two Mountains One Whānau	81
March, March, March to Victory	82
Haere Mai	84
Conclusion	85
Chapter Five: The Interview	86
Methodology	86
Interview with Patricia Grace.....	87
Findings	92
Chapter Six: Conclusion	94
Whanaungatanga	94
Glossary of Māori Terms	100
Bibliography	103
Appendices	109
Appendix I Te Rau Aroha – Mobile Canteen	109
Appendix II Māori Battalion Marching Song	111
Appendix III Information Sheet	111
Appendix IV Consent Form	112

List of Figures

Figure One	Captain Nepia Mahuika	page ix
Figure Two:	28th Māori Battalion Soldiers	page 19
Figure Three:	Ngati Poneke Young Māori Club	page 22
Figure Four:	Paikea	page 27
Figure Five:	Te Rau Aroha Truck	page 103

Foreword

Prior to commencing a master's degree in English literature I pondered what writings to study. The decision was that it would be in my best interest to focus on renowned Māori authors seeing as I am Māori. One of the first Māori writers that came to my attention was Patricia Grace and her novel *Potiki* (1986). This book struck a chord with me because I am the pōtiki (youngest child) in a whānau of eleven siblings. I did not even know what the word pōtiki meant; my reo (Māori language) is very limited.

Once Patricia Grace had been selected my next step was choosing which novel to research and analyse. Creating a thesis proposal was a daunting proposition to undertake. It required tautoko (support) from several persons to awhi (embrace) me with a sound and workable concept to construct. I considered it appropriate to select Grace's most recent novel which at that time I thought was *Tu* (2004). I became aware of *Ned and Katina: A True Love Story* (2009) as Grace's latest creation after reading *Tu*.

The acknowledgement in *Tu* was viewed first before reading the story. It is located at the end of Grace's novel. This was done so I could get an idea of who helped with inspiration and research information for the author to produce a story. I was taken aback when stumbling upon Mum and Dad's names as contributors in the writing of *Tu*. In the acknowledgement Grace says:

Friend Putiputi Mahuika Snowden when she found out what I was engaged in sent me her father's memoirs, *Aku Korero*. I am indebted to Wira Gardiner for his generosity, and to Manawanui Mahuika, wife of Captain Nepia Mahuika, for the privilege of reading what was recorded mainly for her family (2004, p. 284).

For me this was a divine sign from the Christian god giving His express permission and authority to develop a thesis around this novel. The English subject librarian endorsed this 'eureka' moment by advising I could convey oral accounts of World War Two from my father as his son.

The next procedure was to establish themes woven into the story and whether they relate to indigenous insights of Māori which is the focus of my thesis: Patricia Grace's *Tu*: Reading the novel for indigenous insight.

The Māori world view differs from that of mainstream New Zealand society. Historian and author Michael King gives an example of one difference as: "...quite separate and strong-rooted traditions about the transmission of knowledge. And they have led to more divergence in Māori and Pākehā attitudes than any other single factor" (1978, p. 9). Oral traditions of Māori culture, for example, waiata (songs) haka (posture dance) whaikōrero (speeches) and pūrākau (legends) were used extensively as a means for transmitting knowledge. Pākehā culture focuses more on the written word.

The 28th Māori¹ Battalion also differed from mainstream fighting units during World War Two. This will be explained in Chapter One.

Other themes in Grace's story are issues I believe still affect Māori today, such as urbanisation, identity, relationships, leadership and heroism which require deconstruction and investigation. How does Grace portray these themes in her novel?

Whānau is a major theme in Grace's novel *Tu* and I will be investigating its presence from an indigenous perspective and how important this is in the realm of Māori culture. One poignant quote that refers to whānau relationships and Tu's longing to join the Battalion whānau in Grace's novel says:

Out there, outside the school gates, away from my family and my mountain, there was a whole world to see, a Battalion to belong to, a war to fight. Since I knew I'd never be given permission and since I believed there were already enough school photos enough sports cups,

¹ *Te Kāwanatanga o Aotearoa* website has bracketed the word Māori in its title: The 28th (Māori) Battalion and also added the abbreviation 'th' after the numeral 28. The use of macrons is inconsistent regarding its application, sometimes it is added and sometimes it is not. Where appropriate I use macrons to comply with its agreed application by Māori kaiako (teachers) since 1970 (H. Puke, personal communication, August 22, 2014).

enough certificates to satisfy Ma, Pita, The Uncle, the family, I took permission for myself (2004, p. 25).

Whānau connections and whanaungatanga (relating to others) is a perfect opening chapter for themes in this thesis. Careful and thorough investigation comprehending Māori perspectives of whānau hierarchy, respect and interaction will be researched. For example, are pakeke (adults) kaumātua (elders), koroua (elderly men) and kuia (elderly women) acknowledged by rangatahi (young people) or is rebellion a new trend? In *Tu* is there confusion among Māori when searching for identity in mainstream New Zealand society? This is one aspect of the thesis research.

Another prominent theme in Grace's story *Tu* is conflict. Is this conflict an inner turmoil of finding acceptance or wanting to fit in? Does it connect to related themes such as identity, whānau and whenua? Are Māori identities and kaupapa (topics) being affected and influenced by the Pākehā (European) culture? Is mainstream culture disrupting the binding ties of whānau and whanaungatanga? These questions will be researched. A powerful concern in Grace's *Tu* and expressed by Ma is:

Because, young Pita, many a young person is lured by the prospects and charm of the city only to find him bereft and abandoned. It is from loneliness and want that many give in to the temptations of such a place. With no one to befriend them they seek out unworthy companions and become captives of the unscrupulous (2004, p. 42).

Grace's latest creation, *Ned and Katina: A True Love Story* will be compared with her preceding novel, *Tu* for similarities of indigenous insights. Other relevant literatures from indigenous cultures around the world also play an important role in my research. First Nations people experienced similar histories to Māori of European colonisation and suppression of their cultures. Their stories will be compared to Grace's novels for any parallels or similarities of indigenous insight. Established authors in their own right, these renowned writers emanate from North America and are conversant with indigenous insight via their first-hand experience.

Being pōtiki of the whānau endows me with great responsibility. It is an honour and compulsion to research Patricia Grace’s writing. Not only is this invaluable research, I carry my father’s legacy and tīpuna (ancestors) on both the Mahuika and Ormsby sides. Patricia Grace is whanaunga (relation) to me via Māmā (Mum) and Pāpā (Dad). Patricia connects to Ngāti Porou, a tribe of the North Island’s East Coast, through her spouse, Waiariki Grace. She also links to Mum by way of Ngāti Toa, a tribe near Wellington, and my tipuna (founding ancestor) Te Rauparaha, a Māori chief of Ngāti Toa.

Secondary-sourced authors from Aotearoa New Zealand used for research are either related to me, emanate from a common hapū (sub-tribe) or have interviewed Captain Mahuika in the past, one example being Monty Soutar. Their stories also contain indigenous insights of Māori and they are renowned Māori writers. Their books will be used for comparisons to endorse this thesis together with international authors selected as secondary sources.



Figure 1: Captain Nepia Mahuika (Source: Personal Mahuika whānau photo, 1942).

Our father, Captain Mahuika established his origins in *Aku Korero* saying:

I was born at Kaitaha, a place a few miles south of Tikitiki and about thirteen miles north of Ruatoria. Kaitaha is located in the Waiapu Valley. This is the birthplace of our ancestor Piripi Taumatakura Ngakohu, who on his return from captivity in the 1830s from Ngapuhi sowed the seeds of the Christian faith to the people at the pa Te Ahikoareare, in Whakawhitira. His descendants are the Waihi family, including my wife and my own family.

I was born into a strong kinship unit, where the various families worked and played together as a unit to ensure that there would be a plentiful supply of food to tie us over the winter months. We grew potatoes, kumara and maize. None of us ever went hungry despite our large families and the depression of the 1930s.

The kinship ties and inter-kin activities did not just begin and end with my family whanau, but radiated out to others as well, such as the Waihi and Sadler families and to Rana Walker's family (Rana Walker and my Dad being cousins) and to others in our community at Whakawhitira and Whenua-a-kura (Mahuika, 1997, pp. 2-3).

Our father also relayed to my siblings and me a memorable story I have retained. It is a powerful portrayal of tactical superiority he imposed on the Germans during World War Two.

He and his platoon were scouting for the enemy in the Italian countryside. They came across a destroyed village. His soldiers were aware that Germans had hunkered down in, supposedly, abandoned homes. The enemy knew the platoon was approaching the town. The troops feared they were perfect shooting targets if the Germans decided to open fire.

Captain Mahuika honed in on the platoon's anxiety and ordered them into lateral columns. He instigated a rousing haka. Soldiers were caught up in their fiery performance. They bellowed and stomped their feet with fierce belligerence.

Trepidation melted faster than ice in a furnace. Troops transformed into warring warriors.

After the haka, villagers started emerging from houses. Mothers held crying infants and children. Townsfolk exited along with the elderly. They wore filthy, bedraggled attire and were surly, sullen and defeated. An advocate spoke to the captain and said: ‘Please don’t shoot us,’ almost tearful. ‘When the Germans saw your ferocious haka they were terrified and fled out the back of our homes,’ pointing at his backyard. ‘They forsook us as hostages.’

The sight of commandeered and unkempt villagers deflated the soldiers. Not one shot was fired between Germans and the platoon. Captain Mahuika dismissed the enemy with a Māori haka.

Liberated Italians hosted the platoon with what little they had. They were ecstatic being freed from German occupation. The platoon was elated ousting the enemy without any casualties or fatalities (N. Mahuika, personal communication, July 30, 1986).

It is a remarkable coincidence I happen to be undertaking a master’s degree over the years 2014 and 2015. 2015 is the centennial commemoration of ANZAC forces landing on Gallipoli’s shores to fight the Ottoman Turks. Māori soldiers participated in World War One as the Pioneer Battalion. 2015 is also the 70th anniversary of World War Two’s conclusion. I am conscious of the sacrifice allied soldiers gave for the cause of freedom and appreciative of effecting my master’s degree on this celebratory year of victories.

I am endowed with permission and mana to carry out and complete this conceptualised thesis. The two supervisors who have acquiesced to offer guidance on my quest toward a master’s degree are invaluable participants. It is through their advice I have undertaken and instilled Kaupapa Māori. Being in the midst of a whānau oriented atmosphere puts me at ease while completing a master’s. This research endorses identity and whakapapa (genealogy) of my whānau. While Māori words will be defined in English on first appearing, a glossary of terms will be included to aid readers unfamiliar with the Māori language.

Chapter One: Introduction

This chapter details what methods have been used to research and analyse this thesis. Field research was an interview with the author of *Tu*. The primary sources include Captain Mahuika's *Aku Korero*, plus other primary-sourced books and journal articles. A literature review was the primary research method for *Indigenous Research Methods* and *Kaupapa Māori*. This is followed by the subheading *Distinguishing Fact from Fiction*. The two primary-sourced books *Tu* and *Ned and Katina: A True Love Story* will follow on with a synopsis in the *Summary of Tu*.

Māori Metaphors proceed from *Tu*'s summary for an application of a Māori world view. The word indigenous is given clarification through an online dictionary in *Māori, Pākehā Definitions and Indigeneity*. Statements from academic journal articles by three Scandinavian scholars, with a comparison by Jeremy Waldron will follow.

Grace's *Tu* is set in 1940s New Zealand and Italy during World War Two. The 28th Māori Battalion is featured in her novel. Formation of *the 28th Māori Battalion* and how it began is detailed in this subheading.

The *Ngati Poneke Young Maori Club* feature in Grace's *Tu*. Information on its establishment is revealed in this subheading. The *Maori Women's Welfare League* or *MWWL* is another renowned organisation but it does not feature in Grace's *Tu*. Information in these subheadings will detail their creation and purpose they serve for Māori.

Concepts of Myths will reveal how Māori perceive them. Myths like the creation story and origins are portrayed here. The relevance of indigenous myths and tenets will be explained. There is also a synopsis about the founding ancestor of Ngāti Porou, *Paikea*.

The *Conclusion* leads into the chapter that follows.

Chapter Two's *Literature Review* focuses on the theme of whānau in journal articles that analyse Grace's *Tu* and *Ned and Katina: A True Love Story*. Articles also include analysis of secondary-sourced authors' novels sourced for indigenous research.

Major themes are given subheadings to make it easier for the reader to follow. Native American insights have been incorporated to see if they parallel indigenous themes unravelled in *Tu*.

Chapter Three's *Literature Review* is divided into two prominent themes, they are *Identity* and *Conflict*. Each article or sourced book will be categorised in one of the two themes according to what the authors glean from novels they are analysing. There are of course overlapping statements, especially when identity is a cause of conflict.

Articles or books that come under the theme *Identity* are as follows:

- 1) Yanwei Tan's review of *The Uncle's Story*, by Witi Ihimaera.
- 2) Ty Kwika Tengan's analysis of Māori, Hawaiian masculinity and prowess.
- 3) Patricia Hollrah's review of *Shell Shaker*, by LeAnne Howe.
- 4) Jerome Denuccio's review of *The Lone Ranger and Tonto Fistfight in Heaven*, by Sherman Alexie.
- 5) *Kirkus* online review of *Tribal Secrets*, by academic scholar Robert Warrior.
- 6) Cassie Premo Steel's online interview with Joy Harjo, author of *Crazy Brave*.
- 7) A review of *Love Medicine*, by Native American author, Louise Erdrich.
- 8) Erin Suzuki's *Genealogy and Geography in Patricia Grace's Tu*.²
- 9) An edited book on Māori origins that features Dr Ranginui Walker.

The following articles or books come under the theme *Conflict*.

² *Tu* has been underlined to convey that it was italicized in the original heading. The following heading on this page, *E Tu* has been underlined for the same reason.

- 1) Matthew Packer's *E Tu: On Teaching Patricia Grace's Novel of the Māori Battalion*.
- 2) Janet Wilson's *The Maori at War and Strategic Survival: Tu by Patricia Grace*.
- 3) Biographical books on the 28th Māori Battalion; Wira Gardiner's *Te Mura o te Ahi: The Story of the Maori Battalion*, Monty Soutar's *Nga Tama Toa: C Company 28 (Maori) Battalion 1939 – 1945*.

Chapter Four's *Literature Review* theme is *Whenua*. The novel is cross-referenced with *Ned and Katina: A True Love Story* together with secondary-sourced novels and historical books to verify the background setting's accuracy. The novel's location is 1940s New Zealand, the 28th Māori Battalion and World War Two.

Chapter Four is divided into the following subheadings:

- 1) Native American Whenua
- 2) The Treaty of Waitangi
- 3) Beauty Amid Chaos
- 4) Indigenous Harmony
- 5) Enemy Eyes
- 6) Mahuika Road
- 7) Two Mountains One Whānau
- 8) March March March to Victory
- 9) Haere Mai
- 10) Conclusion

Chapter Five is the *Interview* which details the processes used to organise and carry out an interview with author Patricia Grace. This includes requirements like the ethics application which will be explained in that chapter. Following the methodology is a summary of the actual interview with Patricia Grace. This subheading highlights Grace's interpretation of the novel *Tu* and gives an author's

perspective of indigenous insight. The interview analysis will be in the subheading, *Findings*.

Chapter Six is the conclusion of this thesis and what, if any, results have been gleaned from the research into indigenous insight.

Indigenous Research Methods

According to Bishop's book; *Whakawhanaungatanga: Collaborative Research Stories* (1996), narrative inquiry uncovers numerous experiences (voice) of research participants emphasising their complexities as opposed to commonalities (1996, p. 24). In this book Haig Brown (cited in Bishop, 1996) believes that: "stories convey knowledge within the context of the complexity of human affairs, expanding an understanding of other people and our sense of community with them" (p. 24). Through textual analysis of Patricia Grace's novel *Tu* the intention is to glean indigenous insight from Grace's perspective revealed in the novel. That is, what are the autochthonous themes portrayed in this story of a Māori family and their connections to the 28th Māori Battalion.

Tu will be compared to Grace's biographical book *Ned and Katina: A True Love Story* (2009) to validate authenticity of the background setting which is the 28th Māori Battalion in Italy. Bishop believes that: "Stories are a way of representing truth. Different stories give different versions of and approaches to truth. As a result, stories allow the diversities of truth to be heard, rather than just one dominant version" (1996, p. 24).

Grace used, among other sources, Captain Nepia Mahuika's memoir: *Aku Korero*, to construct the fictional novel *Tu*. Interpretation of the title *Aku Korero* is 'My Story', that is, from my father's perspective according to what he experienced and knew about the 28th Māori Battalion in World War Two. Captain Mahuika is the researcher's father and is referred to as 'my' 'our father' or "Dad" in this thesis. In the preface of his memoir Captain Mahuika writes:

This is my story and my experience as a soldier with the 28th Maori Battalion during World War II.

Stories about the exploits of the 28th Maori Battalion have already been written, but these are general accounts, and as such, the personal and human aspects of those in the Battalion are not told. It is said that many did not write down their own experiences because these personal accounts are indeed the real and true history of the Battalion.

My story is about the men I served with, or those under my command, and the various encounters we had together. It is about life and death; about fear and the overcoming of fear; about anecdotes and the more humorous side of the life of a Maori soldier; about the hardships experienced which were to impact on my life post the war years.

This is written for my children and my descendants so that they can share my experiences and therefore this small and humble part of their whanau history. It is not intended for publication, but should this occur, I have no retractions to make, as I am telling it as it happened and as I saw it during my war service.

I am now in my 84th year of life and during this time I have travelled along many pathways, of which the war years were the most traumatic and yet a time where I was tested in more ways than one.

About two years ago, when I was diagnosed with having cancer of the spine, I decided to write these memoirs and thus fulfil the requests of my children over many years, to tell my story for them (Mahuika, 1997, p. iv).

An interview with the author of *Tu* and *Ned and Katina: A True Love Story* was also conducted as another research method. Undertaking an interview allowed direct access to and responses from the writer of the two primary resource books used for research. What makes interviewing Grace extra special is the whānau

connection we share. Bishop endorses relationships, for example Grace's and mine, and the intention to interview her. He quotes:

...to demonstrate the position of researchers within co-joint reflections on shared experiences and co-joint construction of meanings about these experiences, a position where the stories of the other research participants merge with that of the researcher in order to create new stories (1996, p. 26).

The thesis includes an interview to permit a "collaborative narrative construction" (1996, p. 26). Other terms include "co-authored statements," "collaborative stories" and "research as stories" (p. 26). It is not intended to reinterpret data from an arranged interview but instead allow Grace to convey her perceptions and responses to questions. According to Bishop this permits the interviewee's "stories to gain the authority and the validity that the researcher's story has had for so long" (p. 26).

This suggests giving the researched a voice and listening to what they have to say, in other words, empowering them. We both have something in common through the "mutual telling of stories by people who are living those stories" (1996, pp. 26-7). Grace's father served in the 28th Māori Battalion as did Captain Mahuika and they have stories to tell from their perspectives. Meeting Grace allows engagement in a discourse or as Bishop expresses it: "...a relationship in which both stories are heard. This relationship creates a setting in which the researcher becomes an inextricable part" (p. 27).

This thesis research is on indigenous insight and encompasses aboriginal peoples around the world, including secondary-sourced novels by autochthonous authors who are not Māori. Most of the novels collected for research analysis emanate from North America and includes Sherman Alexie's *The Lone Ranger and Tonto Fistfight in Heaven* (1993), LeAnne Howe's *Shell Shaker* (2001) and Louis Erdrich's *Love Medicine* (1984). These stories are, like Grace's *Tu*, works of fiction. Native American author Joy Harjo's *Crazy Brave* (2012) is a memoir and

her fellow countryman, Robert Warrior's *Tribal Secrets* (1995) book highlights academic issues facing Native American pedagogy. New Zealand author Witi Ihimaera's novel, *The Uncle's Story* (2000) has been added to this collection for the purpose of conveying another perspective of indigenous Māori insight.

Autochthonous peoples around the world, especially those whose lands were occupied by former colonial powers like France and Britain, experience similar issues of marginalisation, oppression and hegemonic discourses by European settlers that also affect Māori. For this reason the voices of aboriginal writers as secondary sources are added to glean perceptions into their stories, that is, what do they have to say about their position as a colonised people? Their writings, whether fiction or non-fiction, enable comparisons to be made with Grace's *Tu* and *Ned and Katina: A True Love Story* for similarities or differences. Indigenous cultural practices and customs may vary considerably between other aboriginal peoples, therefore, it remains imperative to maintain accuracy when analysing other first inhabitants' tenets, identities and their cultures.

Kaupapa Māori

Bishop endorses the research angle where he says:

My own position is congruent with those of the other researchers in these narratives. This position involves connectedness, engagement and involvement with the other research participants within their own cultural world-view, in short, a notion of personal investment or engagement 1996, (p. 214).

Bishop desired to comprehend what constituted notions of engagement and the implications it had on advancing tino rangatiratanga (self-determination), agency and a voice among research participants (p. 214). Thus the research framework is a Kaupapa Māori one which asserts the research of Māori should be undertaken by Māori for Māori.

Professor Linda Smith articulates on research methods from an autochthonous perspective in her book *Decolonizing Methodologies Research and Indigenous*

Peoples (1999). Some powerful examples Smith discusses, in this case from Māori insights, include: “indigenous communities as part of the self-determination agenda engage quite deliberately in naming the world according to an indigenous world view” (1999, pp. 127-128). Smith refers to this as the values, practices and attitudes of aboriginal Māori peoples or the kaupapa. Numerous other examples of indigenous insight have an Aboriginal Australian “comment that ‘we sing the land into existence’ ” (p. 129). The Australian Aborigines’ tenet is that lands were created from their songs or chants. This is also a Māori belief according to South Island traditions (See Tiramorehu in Taylor, 1952).

Within Māori research part of the kaupapa is the linking of oneself and whānau to their whenua and hapū through geographical identification like a prominent nearby (maunga) mountain and or (awa) river. An example is ‘*ko Waikato te Awa, ko Ngāti Mahuta te hapū*’ (the Waikato is my River and Ngāti Mahuta is my subtribe). Positive benefits of kaupapa research have Smith comment, “...indigenous elders can do wonderful things with an interview. They tell stories, tease, question, think, observe, tell riddles, test and give quick answers” (1999, p. 127). This will allow greater insight into the lives and minds of autochthonous peoples as well as build a rapport between interviewer and interviewee. This is what Smith appears to be advocating, that is, the reciprocity of knowledge and respect for the researched or interviewee. It is a whānau relationship by way of research through the sharing of ideas and perpetuating bonds of kinship.

Being mindful of my position as a Māori researcher will, as Smith endorsed, maintain focus and work across cultural boundaries and complex kaupapa of Māori and indigenous peoples around the world when researching their stories and insights.

Distinguishing Fact from Fiction

Prudence is required when gauging Grace’s skill of combining imaginative and empirical accounts in *Tu*. Although this novel is a work of fiction, it is based on genuine historical events of the 28th Māori Battalion during World War Two. Care must be taken not to confuse creative indigenous characters with Māori culture

and practices that may contrast in Grace's writings. The biographical account *Ned and Katina: A True Love Story* is the record of a 28th Māori Battalion soldier's experience as a fugitive in Crete then occupied by the Germans in World War Two.

Grace's biographical book will be used as an autochthonous insight and historical guide when analysing the fictional novel *Tu* with Māori perspectives and 28th Māori Battalion accounts during the Second World War. Another way of interpreting this thesis proposal, indigenous insight, is how Māori and other aboriginal peoples perceive their world and communities in relation to *Tu* and *Ned and Katina: A True Love Story*.

Themes in Grace's books portray life's challenges which in the case of *Tu* are set in a fictional setting. There are numerous themes found in Grace's writing such as identity, conflict, love, whānau, whenua, assimilation, alienation, urbanisation, leadership, culture, religion, loyalty, betrayal and many others. These themes are the main reason why Patricia Grace has been selected for research. Two prominent concepts in her books are identity and conflict.

Summary of *Tu*

Patricia Grace's *Tu* (2004) is the story about a Māori whānau living in 1940s New Zealand. The family experience conflict, trauma and adversity during the Second World War. The main characters are three brothers who join the 28th Māori Battalion in Italy. The pōtiki of the brothers called Tu, which is explained as an abbreviation of Tūmatauenga³ is named after the Māori god of war. Tu yearns to escape the confines of his private boarding school and join Māori who have gone overseas to fight in the Second World War. He desires this, among other reasons, as an opportunity to explore foreign lands and seek adventure besides combatting the enemy.

³ Grace does not apply macrons or double vowels for Māori words or names in her novel.

The whānau leave their rural community and move to the city. Their father served in World War One and returned a changed man severely traumatised by the atrocities of that war. The father's mind is lost to his whānau; he is only a shell of his former self. The mother objects to her boys' decisions to sign up and join the 28th Māori Battalion. She attempts to keep the whānau spirit alive while the boys are away. The urban environment is foreign to them but they must adjust to city life.

Pita is the eldest brother but not first to participate in the war. He is charged with the responsibility of holding the whānau together as the tuakana (eldest sibling) and taking on the role of a father figure after the death of their Dad. Rangi is the middle brother and first to join the 28th Māori Battalion. The mother, referred to as Ma, creates a social club loosely based on the marae concept. Urban Māori gather often to tautoko each other and awahi the war effort by sending food and clothing parcels to soldiers in Europe. Pākehā are not excluded from joining if they wish to participate in social activities.

The brothers are fearless soldiers and fight courageously across Italy. There are numerous challenges the 28th Māori Battalion faced that remain unknown to citizens back in New Zealand. The soldiers persevere and prove their worth as a superior combat unit. Ambivalence is evident during the 1940 Waitangi celebrations in Kilbirnie, Wellington. We as New Zealanders are said to be one people but Pākehā sing French songs from World War One. The Treaty of Waitangi (founding legal document signed by some Māori chiefs and the British Crown in 1840 that established New Zealand as a nation) partner is not recognised and acknowledged. The whānau are devout Roman Catholics and regularly attend Sunday mass.

Progress and development take place in New Zealand while the 28th Māori Battalion fights for freedom in Europe. Many hapū suffer losses of men who leave their rural communities to serve overseas. The whānau also have sisters and there are sibling disputes but it does not border on dysfunctional relations. The three brothers are caught up in a love triangle of romance. It extends across the globe to

Italy where Pita is killed in action and interred on foreign soil. He will never return to his whenua and reunite with his whānau. These relationships have profound ramifications when all is revealed at the novel's conclusion.

Rangi is also a casualty of war and like Pita is interred in Italy. Children born in New Zealand are believed to be Pita's offspring. This proves not to be the case and the pōtiki, Tu, is obliged to unravel the truth when his grown niece and nephew question the uncle about their birth. Tu decides to leave the city and retire back in his rural home community. He seeks reconnection to his roots and to one day return to Italy and visit his brothers' resting places. The novel has powerful themes like identity, conflict, love, whānau, whenua, Māori culture and numerous other concepts. This makes it an enjoyable research topic.

Pertinent reasons for adding the biographical book *Ned and Katina: A True Love Story* to my primary-sourced fiction novel *Tu* is: 1) both books are written by Patricia Grace. *Ned and Katina: A True Love Story* is Grace's most recent book which was published in 2009 and is a follow-up story inspired by *Tu*, Grace's preceding novel that was published in 2004. Both books include the expeditionary deeds of the 28th Māori Battalion during World War Two. 2) *Ned and Katina: A True Love Story* is a non-fiction account of Corporal Ned Nathan who served in the 28th Māori Battalion on the island of Crete. He was a fugitive in this place when the Germans commandeered the territory and ousted all allies, including the 28th Māori Battalion, from occupying it. Due to lack of room for many evacuees on departing vessels, Ned and other soldiers were required to become fugitives or surrender to the enemy as prisoners of war.

Because *Ned and Katina: A True Love Story* is factually based it can be compared to the background setting in *Tu*. The characters' interaction and service in the 28th Māori Battalion can also be analysed with *Ned and Katina: A True Love Story* for accuracy. This will determine what parts of *Tu* are fictional and what historical events took place that are factual, such as the 28th Māori Battalion's arrival in Egypt.

Māori Metaphors

One aspect of research in this thesis is the exploration of Māori metaphors endorsed in Grace's novel *Tu*. Research analysis will focus on how metaphors are interwoven into the narrative voice and characters of the novel. Themes portrayed in *Tu* will be scrutinised for indigenous insight from the perspective of characters and soldiers, that is, how they view the world as a member of a colonised country. Deconstruction of Māori metaphors and myths will shed light on what is fact and fiction in Grace's novel.

The interpretation of myths is subjective. Autochthonous perspectives of anecdotal myths differ from the West's perceptions and values. In the case of Māori mythology, stories link the people back to their origins of a mythical Hawaiiki. Tracing lineage back to their home roots entrenched culture and identity within Māoridom. Dr Walker defines mythology as a reflection of cultures. Māori metaphorical stories are complex and they are passed on to the next generation for the purpose of perpetuating their heritage and identity. The terms Māori use to pass on oral histories and ensure their legacy continues on through succeeding generations are whakataukī and pūrākau (proverbial sayings).

Māori, Pākehā Definitions and Indigeneity

The online Māori dictionary defines Māori as: “(noun) Māori, indigenous New Zealander, indigenous person of Aotearoa/New Zealand - a new use of the word resulting from Pākehā contact in order to distinguish between people of Māori descent and the colonisers” (*Māori Dictionary: Te Aka Māori-English, English-Māori dictionary*, 2015).

Pākehā is also a term that will be frequently used in this thesis. The online Māori dictionary defines Pākehā as:

(noun) New Zealander of European descent – probably originally applied to English-speaking Europeans living in Aotearoa/New Zealand. According to Mohi Tūrei, an acknowledged expert in Ngāti Porou tribal lore, the term is a shortened form of *pakepakehā*, which

was a Māori rendition of a word or words remembered from a chant used in a very early visit by foreign sailors for raising their anchor. Others claim that *pakepakehā* was another name for *tūrehu* or *patupaiarehe*. *Te rongonga o te Māori i te reo kihi, hoihoi, o Kāpene Kuki rātou ko ōna hōia ka kīia e te Māori he Pakepakehā, ka whakapotoa nei ki te Pākehā. Nā te Māori tēnei ingoa i hua e mau nei anō*. When the Māori heard the soft and loud sounds of the language of Captain Cook and his sailors the Māori called them 'Pakepakehā', which was shortened to 'Pākehā'. The Māori created this name, which is still used (*Māori Dictionary: Te Aka Māori-English, English-Māori dictionary*, 2015).

Several other terminologies are used in the English language that have the same meaning as the word indigenous. These similar definitions emanate from Western discourses used to label original peoples encountered when European explorers discovered and laid claim to lands already occupied by native peoples. Some discursive terms are colloquial and perceived as derogatory by autochthonous peoples. Indigeneity will be interchanged with alternate terminology and occasional colloquial terms in this thesis but all are definitions that refer to aboriginal peoples.

Another interpretation of indigeneity is autochthonous. The *Oxford Dictionary* defines autochthonous as: “(Of an inhabitant of a place) indigenous rather than descended from migrants or colonists” (*Oxford dictionaries language matters*, n.d.). Olaf Zenker believes autochthony is a link between a group and a territory often embedded in dubious and contested discursive fields of inclusion and exclusion. Zenker focuses his autochthony research on Catholic West Belfast at the intersection of discourses on Irish identity and politics. Zenker argues that “autochthony within one section of a society can simultaneously include and exclude another section, thus reproducing its own discursive plausibility and centrality” (2006, p. 183). Zenker’s use of the word autochthonous, when applied to this thesis, appears to mean us (Europeans at the centre of their discourses) and them (original peoples as the others – different from Europeans).

According to the *Oxford Dictionary* the definition of aboriginal is: “inhabiting or existing in a land from the earliest times or from before the arrival of colonists; indigenous” (*Oxford dictionaries language matters*, n.d.). Kay Anderson and Colin Perrin give a powerful portrayal of racism targeting Australian Aboriginals in their journal article. They show that Ed Said and Michel Foucault’s research provide the basis for an in-depth account about Europeans: “...construction of indigenous peoples as savages has served to justify their colonial disposition and oppression.”

Although the word aboriginal encompasses indigenous peoples around the world I immediately think of the first inhabitants of Australia when the term aboriginal is mentioned. Anderson and Perrin’s article focuses on the derogatory discourses early explorers used to describe Australian Aboriginals. An example quote says: “Australian Aborigines had ‘no Houses and skin Garments, Sheep, Poultry and Fruits of the Earth’, William Dampier described Australia’s indigenous peoples as ‘...the miserablest ... in the world’ ” (2008, p. 148). Because aboriginal peoples did not conform to European perceptions of civilised conduct and Western values, they were labelled as inferior and primitive.

The *Oxford Dictionary* describes Native American as: “A member of any of the indigenous peoples of North and South America and the Caribbean Islands” (*Oxford dictionaries language matters*, n.d.). This definition loosely encompasses all indigenous peoples of the North and South American continents. *The Oxford Dictionary* further asserts that: “In the US, Native American is now the current accepted term in many contexts” (*Oxford dictionaries language matters*, n.d.). Western discourses of Native American peoples have Robert J. Williams Jr. focus on:

...exploration of the development and morality of European colonial legal theories that purported to legitimate the Euro-American “will to empire” (a phrase used repeatedly in the work) and which led to the expropriation of land and resources from the brutalization and

exploitation of the Indians of the Americans. While grounded in intellectual history, this work ultimately traces the roots of the pervasively pernicious concept of European colonialism (1990, p. 344).

Labelling of indigenous peoples by the West appears to have been combined with a hidden agenda of appropriating aboriginal lands in order to obtain resources for their own (European) consumption. Williams emphasises his tenet with emotive use of the words brutalization and exploitation. This suggests that in order for colonial Europeans to converse with and eventually displace native peoples from their lands they first needed to know what to call them, in other words giving them a name such as indigenous natives.

The online *Your Dictionary* definition of First Nation peoples describes them as: “An organized aboriginal group or community, especially any of the bands officially recognized by the Canadian government” (*Your dictionary the dictionary you can understand*, n.d.). *Your Dictionary* further elaborates that:

In Canada, First Nations is the usual term in official use, news media, and polite conversation. Indian has come to have a stigma attached to it because of its origin in Columbus thinking he had arrived in India, but it remains in common use officially (e.g., Canadian government Department of Indian and Northern Affairs) as well as colloquially by First Nations people themselves, and other Canadians. According to the Canadian Oxford Dictionary, "it is also the only clear way to distinguish among the three general groups of Canadian Aboriginal people (Indians, Inuit, and Metis) (*Your dictionary the dictionary you can understand*, n.d.).

Taiiaki Alfred articulates on the discourses of First Nation Canadians where the “Identity, for Native people, can never be a neutral issue. With definitions of Indianness deeply embedded within systems of colonial power, Native identity is inevitably highly political, with ramifications for how contemporary and historical collective experience is understood.”

Alfred appears to assert that colonial discourses have had a devastating impact on the health and wellbeing of First Nation Canadians. Colonial hegemony over First Nation peoples makes this a sensitive political issue that cannot be avoided and ignored. Indigenous peoples are remonstrating for acknowledgement from the Canadian government and (among other issues) redress/reverse derogatory discourses that have attacked First Nation communities' integrity (2009).

A Red Indian is defined by *The Oxford Dictionary* as: "dated or offensive, chiefly British. Old-fashioned term for American Indian" (*Oxford dictionary language matters*, n.d.). This term is not used in the thesis due to its derogatory nature but it is important to include Red Indian as an example of inappropriate Western discourses. *The Oxford Dictionary* also asserts that:

The term Red Indian, first recorded in the early 19th century, has largely fallen out of use, associated as it is with stereotypes of cowboys and Indians and the Wild West, and today may cause offence. The normal terms in modern use are American Indian and Native American or, if appropriate, the name of the specific people (Cherokee, Iroquois, and so on) (*Oxford dictionary language matters*, n.d.).

Regarding Red Indians, research scholar Mohd Moshin's journal article says "Europeans continued to fictionalize the indigenous population as a homogeneous 'Indian' even though they encountered diverse, and sometimes divided, sets of people" (2014, p. 577). Moshin's article shows how this offensive term was constructed and applied to indigenous natives of the Americas by colonial settlers from Europe.

The word Eskimo is another colloquial discourse the West uses for indigenous peoples living in the mostly tundra regions of the Northern Hemisphere. *The Oxford Dictionary* defines Eskimo as: "A member of an indigenous people inhabiting northern Canada, Alaska, Greenland, and eastern Siberia, and traditionally living by hunting seals and other Arctic animals and birds and by fishing" (*Oxford dictionary language matters*, n.d.). Like the offensive term, 'Red

Indian,' Eskimo will not be used in this thesis, but it has been included as another example of inappropriate Western discourses used to describe indigenous inhabitants of the Arctic region. *The Oxford Dictionary* elaborates on the word Eskimo and says:

In recent years the word Eskimo has come to be regarded as offensive (partly through the associations of the now discredited etymology 'one who eats raw flesh'). The peoples inhabiting the regions from the central Canadian Arctic to western Greenland prefer to call themselves Inuit: see Inuit (usage). The term Eskimo, however, continues to be the only term which can be properly understood as applying to the people as a whole and is still widely used in anthropological and archaeological contexts (*Oxford dictionary language matters*, n.d.).

The negative discourses, Red Indian and Eskimo, are brilliantly defined and summated in the journal article *Native American worldview and the discourses on disability* where Lavonna Lovern says:

These definitions of disability as biological or mental abnormalities reinforce the cultural construct that those who do not fit the ideal human image are "other." Being "other" in this worldview carries with it a list of negative connotations including inferiority, deviance and weakness (2008, p. 3).

According to three Scandinavian researchers Sarivaara, Maatta, and Uusiautti, there is no ubiquitous definition for indigeneity. Indigenous peoples are referred to as disadvantaged descendants of explorers and settlers that inhabited a territory prior to colonization or formation of the existing state (2013).

The term indigeneity is linked to identity and development processes of indigenous peoples' rights to achieve self-determination in areas populated by them. Global confirmation of indigeneity says:

Significant international agreements defining indigenous peoples' rights include the Convention no. 169 on Indigenous and Tribal Peoples by the International Labour Organization from 1989 and the United Nations Declaration on the Rights of Indigenous Peoples by the General Assembly on 13 September 2007. The ILO No. 169 convention defines such peoples indigenous whose ancestors have lived in the area before the settlement or the formation of the modern state borders. In addition, the convention provides that indigenous peoples have maintained either wholly or partly their own social, economic, cultural, and political institutions. ILO no. 169 convention recognizes indigenous peoples' special rights to their traditional residential places and natural resources, and demands that states start special measures to for example protect indigenous cultures, languages, and environments. However, the convention does not take a stand on how indigenous people should be defined (2013, p. 370).

Indigenous researchers as well as Māori themselves have discussed how to define Māori. Politicians and the general population also debate what constitutes being Māori. One definition is based on a person's bloodline, that is, people are Māori if they are half-blooded, full-blooded, or between. The current definition focuses on a person's whakapapa. People who have at least one Māori antecedent, no matter how far back in history; therefore, non-indigenous researchers believe New Zealand has a broad and open definition of indigeneity (Sarivaara et al. 2013).

Self-identification as indigenous individuals, cultural identity and acceptance by autochthonous groups is an important component of First Nations peoples' sense of identity. Self-identification may induce conflicts of not being accepted as aboriginal peoples. Refusal to acknowledge individual identity creates psychological problems like stress, trauma, anxiety and alienation (Sarivaara et al. 2013).

Shane Solomon portrays his definition of 'indigenous peoples' as a term of colonisation. The label is a more sanitised version of the words 'native' and 'noble savage' (1995).

Roach and Egan (2008) assert that during the colonial period, British officials used the term "native" as synonymous with "subject to colonisation" in order to gain moral sanction for appropriation of land. The term carried no connotation of original occupancy of lands. Those labelled native were targeted for colonisation. The term marginalised indentured labourers and non-Europeans, and gave moral cover for the motivations of empire. Upon colonisation, the "native" (indigenous) label served as a definition of otherness and separation (2008). This shows how the term indigeneity was imposed on Māori and other original peoples.

Jeremy Waldron describes indigeneity as an abstract noun applied to certain peoples living in the world. Waldron's *Oxford English* interpretation says indigeneity derives from indigenous which means born or produced naturally in a land or region; native or belonging naturally to (the soil, region, and so forth) (2002). Waldron asserts that Polynesians did not settle Aotearoa as Māori, but in distinct groups, which segregated into hapū that possessed varied territories, with distinct habitats. Prior to Europeans, diverse descent groups occupied Aotearoa, shared a similar language and to some degree a common culture, but did not view themselves as one people (2002).

Waldron quotes:

[T]he concept of indigenous people, if we confine it to a territory's original occupants, is morally relevant to the extent that their taking possession of an empty land gives legality to their presence (in the sense that their customary legal order becomes operative in the territory) but simultaneously gives full legitimacy as well. After all, there were no rights of prior occupancy requiring to be legally and morally extinguished (2002, p. 22). John Fowler claims a popular interpretation of indigeneity is people who are the original inhabitants of the land. Within this concept there are two possible definitions:

people whose ancestors were the original inhabitants of the land; or people who either themselves, or their ancestors, inhabited the land at the time of conquest (p. 38).

This suggests the term indigenous has been normalised by Western society as a common and acceptable definition for aboriginal inhabitants.

The UN Declaration on the rights of indigenous peoples contains 45 articles (United Nations Declaration on the Rights of Indigenous Peoples, 2007). Each article addresses indigenous peoples' rights such as culture and identity, rights to education, language and so on. Its creation establishes a universal framework of minimum standards for rights of the world's aboriginal peoples. It ensures their rights to remain distinct and to pursue their own self-development. The Declaration encourages harmonious and cooperative relations between states and autochthonous peoples. One hundred and forty three states endorsed the Declaration while four opposed it (Australia, Canada, New Zealand and the United States). Helen Quane claims the Declaration is somewhat abstruse and that indigenous peoples believe they are asserting their rights under international law. According to Quane the Declaration is not legally binding, however, this should not impede an increasing universal consensus to address the rights of autochthonous peoples (2005).

I acknowledge application of the term indigenous by the West when referring to autochthonous peoples. I regard myself as a New Zealand Māori rather than an indigenous person but do not consider indigeneity to be derogatory. Māori is a term for the native people of Aotearoa New Zealand which Māori called themselves for the benefit of early settlers, whereas Europeans called the aboriginal people of New Zealand, New Zealanders, as opposed to settlers. The reason for using the term indigenous is because of its universal definition encompassing all native peoples around the world. I have indigenous Māori lineage through my parents. The use of this ubiquitous colonial term 'indigeneity' conveys a perspective of the thesis as a Māori through my eyes. Investigations

undertaken are not exclusively confined to the domain of academic research. The author of *Tu* does not use the word indigenous in her books.

The 28th Māori Battalion



Figure 1: 28th Māori Battalion Soldiers (Source: Radio New Zealand News, 2014).

The 28th Māori Battalion formed part of the 2nd New Zealand Division. This was the fighting arm of the 2nd New Zealand Expeditionary Force during World War Two. The frontline infantry unit was entirely made up of Māori volunteers. Approximately 700-750 soldiers formed the Battalion which was divided into five companies (*Te Kāwanatanga o Aotearoa*, n.d.).

The New Zealand Division had around 20,000 men that were formed into three infantry brigades numbered 4th, 5th and 6th Brigades. Each brigade had three infantry battalions numbered from 18th to 26th. The 28th Māori Battalion was a specially constructed unit often attached to each of the Division's three Brigades (*Te Kāwanatanga o Aotearoa*, n.d.).

The 28th Māori Battalion was divided into five companies consisting of four rifle sub-units. A headquarters (HQ) Company made up the fifth. The 28th Battalion's four Companies were named A, B, C and D organised along tribal lines. HQ Company obtained its personnel from all over Māoridom. Rifle Companies were divided into three platoons. Platoons were formed into three sections of about 10 men (*Te Kāwanatanga o Aotearoa*, n.d.).

Lieutenant-General Bernard Freyberg commented: “No infantry battalion had a more distinguished record, or saw more fighting, or, alas, had such heavy casualties as the 28th Maori Battalion.” Māori women also served in the Army Nursing Service and the women's army, air force and navy auxiliaries (*Te Kāwanatanga o Aotearoa*, n.d.).

The 28th Māori Battalion's Companies were: A Company consisting of Northern iwi: Ngāpuhi, Ngāti Whātua and other tribes; B Company was Rotorua, Bay of Plenty, Taupō, and Thames–Coromandel: Arawa and Tūhoe tribes; C Company contained the East Coast iwi: Ngāti Porou, Rongowhakaata and sub-tribes; D Company made up the remainder of iwi that included: Waikato, Maniapoto, Taranaki, Wellington, Hawkes Bay and the entire South Island.

The Battalion's fifth Company had personnel from all over Māoridom (*Te Kāwanatanga o Aotearoa*, n.d.).

Gardiner (1992, p. 31) states that soldiers created nicknames identifying the five Companies. A Company was called Nga Keri Kapea (Gum Diggers) because their occupation was working in the gum fields digging for gum and felling trees. B Company was Nga Rukukapa (Penny Divers) because Arawa Māori dived down to retrieve coins tourists threw into the water. C Company was Nga Kaupoi (Cowboys) due to their rustic lifestyle and use of horses for transport (1992, p. 31). D Company was originally called Ngati D. Grace quotes them as previously nicknamed Foreign Legion (2009, p. 45) before being changed to Ngati Walkabouts by 9th and 10th Reinforcements. Grace also quotes that Ngati Walkabouts were a mixture of iwi groups from widespread southern regions (2009, p. 45). Headquarters Company was the Odds & Sods due to its diverse iwi make up (Gardiner, 1992, p. 31). Nicknames soldiers gave each company show strong perpetuation examples of colonial discourses introduced by Pākehā. Embedding and repeating colonial discourses was reframed by the 28th Māori Battalion and redirected at each other through their jocular company nicknames.

Māori enlistment was voluntary. Around 16,000 Māori in total signed up. Their reasons for joining varied: some escaped poverty and boredom in the backblocks; some followed mates or sought adventure. These volunteers established a

formidable reputation as one of New Zealand's greatest fighting forces. One example is Victoria Cross recipient Te Moananui-a-Kiwa Ngarimu (*Te Kāwanatanga o Aotearoa*, n.d.).

The 28th Māori Battalion drew on a long warrior tradition extending far back in history. Training of male children from infancy to manhood was aimed at the perfection of the warrior status. Experienced warriors taught the next generation fighting traditions of Tūmatauenga (god of war). In the *whare mairi* (school of weaponry) and on the *parawhakawai* (training ground) young Māori men learnt how to thrust and parry with the *taiaha*, an elongated weapon made of wood, – in a similar way Māori soldiers learned to use the bayonet with great effectiveness (*Te Kāwanatanga o Aotearoa*, n.d.).

To die in the pursuit of Tūmatauenga was considered a sacred duty and a manly death. Many *hapū* drew on the exploits of warrior ancestors for inspiration. MP Peter Buck endorsed warrior prowess of World War One Māori by saying:

Our ancestors were a warlike people ... members of this war party would be ashamed to face their people at the conclusion of the war if they were ... not given an opportunity of proving their mettle at the front (*Te Kāwanatanga o Aotearoa*, n.d.).

An example of heroism from *Tu* endorses the Māori warrior fighting spirit:

Rangi left his trench, going out on his own with a load of grenades towards one of the forward enemy tanks which was beating its way along. In among all the other sounds – of gunfire, explosions, the yells and screams of men – we heard the deep thump and crack of metal as he unloaded the grenades into the tank's tracks and demolished it (2004, pp. 81-82).

The Ngati Poneke Young Maori Club



Figure 3: Ngati Poneke Young Maori Club (Source: The Encyclopedia of New Zealand, 2012).

Prior to World War II around 11% of Māori lived in urban areas. By 1951 this figure increased to 23%. Urbanisation brought Māori and non-Māori closer together. Having left traditional tribal lands Māori had to adjust to city life away from the support of their whānau. These changes had positive and negative consequences for race relations and assisted in shaping modern New Zealand society (*Te Kāwanatanga o Aotearoa*, n.d.).

Around 1929 a group of Māori people in Wellington formed an organisation for welfare and relief work. They contributed money and service each week to assist other Māori suffering from the effects of economic depression. These people, of diverse tribal origins, called themselves the Ngati Poneke Young Maori Club. A new group name was created based on the model of the old collective tribal name. (Poneke is the Māori name for Port Nicholson; Wellington Harbour). It seemed appropriate for Māori that a term equivalent to “the children of Port Nicholson” be applied. This designated their unity in a manner parallel to the designation of traditional Māori tribal units (*An Encyclopaedia of New Zealand, 1966*, n.d.). Ngati Poneke is frequently addressed in *Tu* and was established to cater for the migration of Māori to Wellington.

According to the website *pipiteamarae*, another function of Ngati Poneke and its marae is to serve as a home away from home. Set in the heart of urban Wellington it is said to be based on traditional marae concepts. The marae was established to meet the needs of Māori living in the Wellington region. The principles of kawa (protocol) are observed. An agreement was arranged between Ngati Poneke Maori Association Inc. and Port Nicholson Block Settlement permitting the marae to be embraced by all. It continues operating as a gathering place for all iwi and cultures to meet (*Pipitea Marae & Function Centre*, n.d.).

Ngati Poneke was also created for the purpose of keeping young people off the streets and to ignite their interest in Māori culture. It performs civic duties which include teaching kapa haka (performing arts group) as well as encouraging all people's interest in Māori arts and culture. Ngati Poneke is a multi-purpose centre that caters for venues like conferences, culture and theatre performances, banquets and concerts. In World War Two Ngati Poneke was the site where 28th Māori Battalion soldiers were farewelled and welcomed home after their tour-of-duty. Ngati Poneke was named by Sir Apirana Ngata and opened on May 30th, 1937 (*Shelton*, n.d.).

The Maori Women's Welfare League

Te Ropu Wahine Maori Toko i te Ora (Maori Women's Welfare League, MWWL), arose from desires of Māori women throughout New Zealand for an exclusive organisation of their own – a potent force which could play an integral part in facilitating positive outcomes for Māori people through empowering Māori women and whānau. This organisation, in turn, arose from Ngati Poneke after World War Two. In September 1951, around 90 women delegates, representing the founding branches of what is now known as the Maori Women's Welfare League, assembled at Wellington's Ngati Poneke Hall at the Inaugural Conference (*Te Ropu Wahine Maori Toko I Te Ora: Maori Women's Welfare League Inc*, n.d.).

The recently appointed General Manager of the Maori Women's Welfare League, Awhimai Reynolds, says her aspirations for the organisation are to harness its collective strength and work together while building a contemporary profile, which is in keeping with the Maori Women's Welfare League catch phrase – Tatau, Tatau (all of us together). She further elaborates that there is strength in the League's National database:

We have the knowledge, experience, expertise and wisdom of many Maori women, who have always been key influencers in whanau and communities. However, there is also the emergence and inclusion of the next generation of wahine who are successful, well-educated and confident. Together, these members will further enhance and make the league a very powerful group (*Reynolds, n.d.*).

One priority of the MWWL is to help Māori women and their whānau by improving and supporting their health and well-being. The League focuses on promoting wellness in the community as opposed to treating illness. Hence their work centres on the home and family life including education, health, housing and employment. Since its early years the *Ōtautahi* branch of the League (OMWWL) has been actively involved in pursuing goals that fall within this kaupapa (*Reriti-Crofts, n.d.*).

Concepts of Myth

Defining myths helps clarify where they may be present in fictional stories. This, in turn, enables the deconstruction of colonial discourses that might be embedded in indigenous interpretations of mythical concepts. From an autochthonous vantage point I perceive Māori myths and legends to be Māori metaphors from which a Māori world view is shaped. What traditional Māori legends symbolise through metaphorical language is more significant than the actual myth itself.

According to Dennis Harvey, deconstructive French philosopher, Jacques Derrida

...argues that “truth” in any realm – literary, social-justice, political, theoretical – should never be accepted without weighing up the basic concepts and interpretation it’s funnelled through. He’s particularly attentive to the slippery way in which biography becomes fact: Can we truly “know” a person, or their achievements, sans knowledge of the human mind behind them? Yet Derrida, still vigorous in his early 70s, is amusingly cagey about revealing his own history and everyday life (2002, p. 41).

This suggests that pedagogical experts can be ambivalent when articulating tenets on topics like deconstruction.

Walker explains Māori myths as historical events harking back to a remote past. The creative origins of myth began in the world of darkness that included primeval parents Ranginui (Sky Father) and Papatūānuku (Earth Mother). This dark abode impeded the ability to grow, to progress and gain knowledge Rangi and Papa were joined which meant constant darkness and little space for offspring to occupy between their parents. Tāne-Mahuta (God of the Forest) separated his parents and permitted light to enter space where the offspring dwelt. Together with light came knowledge and progress. The tamariki (children) of Rangi and Papa became deities, for example Tangaroa (God of the Ocean) and Tāwhirimātea (God of Wind) (1978, p. 20).

Māori heroes and villains were blessed with supernatural powers. This enabled them to perform miraculous and incredulous deeds. Māori demi-gods like Māui (a Polynesian superhero) were portrayed with larger than life personalities compared to ordinary mortals. These identities had human qualities that included love, hate, good and evil, conflict and vengeance (p. 19).

Prior to European contact Māori myths were self-validating. They entail recitation of whakapapa back to the waka (canoe) tīpuna which set out for Aotearoa. When the story-teller reconnects to Hawaiiki (Māori spiritual homeland) he also establishes his roots with mythical heroes and gods. The empirical nature of Māori

myths was accepted as normal and not scrutinised. The arrival of Europeans and missionaries diminished Māori myths through insertion of their Western culture and values (p. 19).

Māori myths are divided into three states of existence. Level one contains cosmologic myths and atua (deities). Level two contains progression from creative activities of gods and demi-gods to tīpuna of Hawaiiki and the deceased now resident in Rangiātea (marae in Hawaiiki). Level three progresses down to activities of the tāngata (people) (p. 20).

Walker analyses myths as being a mirror-image of cultures. This is accomplished by what is reflected back to the culture that created the myths. Examples are philosophies, concepts and like the ancient Greeks, ways of connecting with and comprehending their origins, customs and world around them. Myths may be endowed with morals or messages on how to behave appropriately within communities and dire consequences for those who do not conform (1978, p. 20).

From a Western perspective Joshua Mark (2009) explains that myths emerged from the ancient Greek word, 'mythos'; story-of-the-people. Greeks considered myths of their culture as sacred and were collections of stories which included morals of good and evil, life and death, a spiritual after-life and deities. Beliefs and values were contained in these myths and expressed or passed on through stories.

Examples of Greek myths include thunder and lightning, storms and ancestral beginnings (creation of humans and the world). Greek myths were used to convey meanings entwined in stories. For them this was the most relevant and important aspect of their myths more so than empirical details or varied versions of the story (Mark, 2009).

Myths permitted potential audiences to acquire their own values, beliefs and expressions instead of them being fully disclosed by the story-teller. Literary sources of myths crafted [their] stories to invoke personal interpretation[s].

Listeners deciphered the myth[s] for themselves and drew [their own] conclusion[s] (Mark, 2009).

Kuiper comments on Māori myths dismissed by Pākehā as New Zealand intellectuals and state agencies neglecting their own myths and realities of origin in a search for national identity (2007). If Europeans fail to acknowledge or show interest in their mythical concepts, do they also view indigenous peoples' stories in a similar manner?



Figure 4: Paikea (Source: Story: Canoe navigation: Part of page 3 - locating land, n.d.).

The World of the Polynesians: Seen through their Myths and Legends Poetry and Art (1970) by Antony Alpers reveals traditional anecdotes from numerous islands within Polynesia. The benefit of researching stories from various Polynesian islands, including Aotearoa, enables the analysis of legends from different places, for example Hawaii, and compares them for similarities or contrasts to Māori stories. One revelation about Polynesians says:

Writing was unknown throughout the Pacific Islands ... It is all the more remarkable, therefore, that the standard and range of [the Polynesians'] oral literature shows a greater intellectual activity than that of any other people with whom we have been concerned (1970, pp. 31-32).

This statement reveals why Polynesian stories like Māori legends intrigued me as a young child such as Māui fishing up the North Island of Aotearoa, New Zealand (*Te ika a Māui*, the fish of Maui). The oral concept of passing on Polynesian people's origins and anecdotes of identity stretches back into the myths of time. The ability to orally recite stories is imbued in Polynesian people's makeup and culture, it is who they are, and it is what they have done since the time of their creation. One example is the legend of founding Ngāti Porou ancestor, Paikea, coming to Aotearoa on the back of his pet whale from the unknown homeland of Hawaiiki. This legend also conveys Māori mana of being master voyagers and competent sailors across vast distances of the Pacific Ocean. This is who we are.

Conclusion

The background information provided in the Introduction will serve to enlighten as this thesis is read. My intention is for the subheading synopses to engage full comprehension regarding the references made by Grace in her novel *Tu*. It is also important when taking into account that the novel is based on historical events in both Aotearoa New Zealand and Italy. The 28th Māori Battalion features prominently in Grace's *Tu*, it is therefore imperative that the reader be conversant with the Battalion's formation and where they fought in the war, particularly in Italy. Other organisations in Grace's *Tu*, for example, the Ngati Poneke Club continue supporting Māori throughout the country, for example, conference venue. In Chapter Two which follows, the theme is whānau and uses comparisons with Native American authors in order to support the concept of 'indigenous insight' in this thesis.

Chapter Two: Literature Review

Whānau

The following literature review is an analysis of primary and secondary resource materials used for research on my topic. The purpose of this review is to give an overview of the resource literature collected in order to compare and contrast their writings for research. Literatures appropriate for research are novels by autochthonous writers and scholarly articles that endorse this thesis proposal, indigenous insight. This chapter gives reasons why these sources are selected and how they are relevant to the thesis. It also establishes each author's perspectives and what they convey in their novels or biographies in this respect. Fictional stories and historical accounts are collected for the purpose of critical analysis. Other sources include websites, journal articles, clippings and personal accounts on the 28th Māori Battalion. Two primary sources are books written by New Zealand author, Patricia Grace. Analytical comparisons of the fictional novel, *Tu* (2004) and the biographical narration of *Ned and Katina: A True Love Story* (2009) focuses on how Grace conveys indigenous Māori perspectives in her stories. In places where colonisation has occurred like New Zealand, have the perceptions of indigenous Māori been disrupted or changed? This is what I seek to address when researching Grace's writings. One aspect of the thesis statement is stories about Māori and written by Māori that lead to indigenous insight.

Chapter Two concentrates on the themes of whānau from two perspectives. The first one is Tu's family. The second is Tu's relationship with his other whānau which are the 28th Māori Battalion soldiers. Grace's novels will be accompanied by secondary-sourced fiction and non-fiction books written by aboriginal peoples from other parts of the world such as North America. Intentions are to glean some insight into their perspectives to see if they endorse Grace's indigenous portrayals in *Tu* and *Ned and Katina: A True Love Story*.

Brothers-in-Arms

Grace begins her story *Tu* with Tu, the main character, yearning to abandon his youth and sign up as a soldier in the 28th Māori Battalion. Tu's whānau are against his decision to go overseas and fight. In the novel he says:

Ever since war began I knew that I'd be a soldier, though no one else would hear of it ... At seventeen I just didn't want to be a boy any longer and felt a need to break out of the family protection that has always coated me ... away from my family and my mountain, there was a whole world to see, a Battalion to belong to, a war to fight in (2004, p. 25).

Evidence of rebellion in Grace's novel is Tu resisting his mother's plea not to join the army. According to Captain Mahuika's memoir, this was true of many Māori men who eagerly desired to enlist in the armed forces and join their fellow brethren in the 28th Māori Battalion. In *Aku Korero* he said:

Before I joined the army, my father was one of the recruiting officers. However, he was not the instigator for my joining the army. If he had his way, I would have been kept home from the army. He said, as my mother put it: 'Son, stay home, let your young brothers represent the family' (1997, p. 6).

The only difference with Grace's *Tu* and Captain Mahuika is that my father is the tuakana of his whānau whereas Tu (nicknamed Tuboy) is the pōtiki of his.

The education of Tu is of paramount importance to his whānau and their survival. His parents send him to a private, Pākehā, boarding school for gifted students. Aspirations he conveys to fight in World War Two worries his whānau. This is because they stand to lose a potential breadwinner and their future hopes, which are pinned on his success, will evaporate. It is expressed in the novel where Tu's mother said:

'We're going nowhere.' Then she told them she'd written a letter to her uncle who worked in parliament asking him to find them a house

in Wellington. 'We want our Tuboy to go to a good college, have a good job, get clean work with good pay like our uncle in parliament,' she said. Tu, who had been sheltered from rage, was their hope for the future (2004, p. 63).

There is an urgent desire to escape from his family because Tu feels smothered by their overindulgence. By extricating himself from his confining Pākehā institution, Tu is then able prove his abilities in battle where he believes the real men are. This highlights one aspect of the thesis question from an indigenous perspective, is mainstream culture disrupting the binding ties of whānau and whanaungatanga? Tu wishes to express his independence and assert his own identity among fellow Māori in the Battalion. Evidence of this in the novel reads:

It's where I belong now. They
are me. I am them.

For a boy living away from his mountain, they were his new mountain, and just as my mountain was part of me and I part of my mountain, this gleaming Battalion was part of me, I part of it ... and I would become a man of the Battalion ... There was a Battalion of men and I was among them. They were our pride and I belonged there with these kin, these comrades, some of them men from our Club who had always looked upon me as a favoured young brother (2004, p. 258).

In this quote Tu alludes to another whānau based in Italy he wants to be part of and belong. Tu refers to the Battalion as his new mountain, that is, mountains represent aspirations. The old mountain is his whānau in New Zealand and the new mountain is the 28th Māori Battalion in Italy. In Tu's mind he is in perfect company among the 28th Māori Battalion. He can participate in his fellow soldiers' joys and sorrows, victories and failures, that is, Tu has a sense of purpose.

As a comparison, Native American authors also indicate a need for adaptation of their indigenous peoples and a need for contemporary mountains. Deloria (cited in Warrior, 1995) argues that native traditions should not be rigid but be adaptable to

evolving changes and situations, for example, creating new forms of ceremonies, in order to make the future more promising and positive for autochthonous peoples. This tenet relates to the need for Māori to adapt to changes (something new), for example, an army like the 28th Māori Battalion. Matthews notes that: “The mixed-blood Progressives, he indicates, failed because their self-hate inspired denial of the tradition that would keep them moored to the land” (cited in Warrior, 1995, pp. 82-83). Warrior believes that: “To understand what the ‘real meaning’ of traditional revitalization is, then, American Indians must realize that the power of those traditions is not in their formal superiority but in their adaptability to new challenges” (1995, p. 94). Survival depends on the ability to adapt to changes in, for example, the white man’s cities and urban life.

The effects of World War One had a devastating impact on Māori men who volunteered to fight on the notorious battlefields of Turkey and Europe. Grace reveals lasting trauma World War One had in *Tu* through the whānau’s father who served in the Māori Pioneer Battalion. The father is described as a former soldier and hero but bears no resemblance to his photos prior to joining the army. Medals attached to the wall for bravery hang lifeless (Grace, 2004).

In *Aku Korero* Captain Mahuika elaborated on his reason for joining the 28th Māori Battalion and said:

From Whakawhitira and Whenua-a-kura and Mangaoporo alone, my homeland, my whanaunga or relatives who enlisted besides me and my brothers were members of the Sadlier family, Babbingtons, Walkers and almost every other family from our small valley. Only my cousin, 2nd Lieutenant Tautuhi Sadlier and I are the remnants who served overseas from our area (1997, p. 5).

One major factor that appears to have attracted mostly Māori men to join the army were more than just opportunities of adventure and a chance to leave the rural lifestyle. According to Captain Mahuika it was a chance for successful volunteers to accompany their whānau such as siblings and or cousins in the Battalion. This

enabled tautoko and fellowship to permeate the soldiers by reinforcing the Māori kaupapa of kinship, that is, the forging of strong bonds. Grace's biography *Ned and Katina: A True Love Story* endorses kinship and pride that formed the 28th Māori Battalion:

They were young men like Ned, from chiefly or leading families, expected now to keep up the mana of their families and their groups. Because of his genealogy a man could not fail his brothers. He could not fail his family or his ancestry or his warrior tradition (2009, p. 41).

Young Māori soldiers had numerous incentives to participate in World War Two. It appears that perpetuation of Māori warrior traditions is another prominent reason for joining the Battalion so that, like Tu, soldiers have an opportunity to display their prowess and fighting expertise in battle. Soutar sums up perfectly the Māori warrior insight of war through articulation of volunteers desiring to enlist in the Battalion. Army candidates would not allow Māori elders and chieftains to dissuade their choice and impede their warrior history which was forged in battle from joining the 28th Māori Battalion. He said:

...the training of the Maori from his infancy to manhood was aimed at the perfection of the warrior-class, while to die in the pursuit of the War God Tumatauenga was a sacred duty and a manly death ... We are of one house, and if our Pakeha brothers fall, we fall with them (2008, p. 35).

An example of traditional weapons use in *Tu* is Tu's Uncle Ju showing him how Māori fought with the taiaha. It reads:

He went out over a wider and wider area – fast steps, slow steps; high and low; running on the spot; moving forward and moving back; moving in circles small and wide. And as I continued to watch, it seemed to me that Uncle Ju had become a bird. Everything about him and everything he did – from the way he stepped, the way he moved his head, the way he widened his watching eyes, the way the stick

flicked and flickered – made him birdlike, even though Uncle Ju is a rounded, well-built man. When he finished he tossed the stick to me and said, ‘Here, son, have a go,’ and that was when Uncle Ju began instructing me in the arts of the taiaha (2004, p. 94).

Grace has given the title of her novel and the main character a befitting name; Tūmatauenga, abbreviated as Tu, the Māori god of war.

In *Tu* the once proud father of the whānau, smiling in the photo, is now an empty shell. The father’s mind is lost and he seldom speaks, instead grunting noises emanate from him. Tu and his siblings are not sure how to interact with their father. They see their Dad seated on a chair but avert their gaze and hurry past him without conversing (Grace, 2004). Grace appears to be saying that some Māori soldiers eagerly volunteered for war but lost their identity in the process.

In the real world, another reason parents were against offspring joining the army proved justifiable as World War Two unfolded. Soutar articulates the effect on their whānau when Māori soldiers were missing or killed-in-action in the Crete campaign of 1941. He quoted:

A small Pakeha rural area might lose the sons and relatives of neighbours and strangers, but that would never match the continued loss that a Maori Battalion community experienced. This was one of the drawbacks of the Battalion’s tribal structure, and more so for regions like Tairāwhiti, where a higher percentage of the male population was involved (2008, p. 157).

Tairāwhiti is the Māori name for the East Coast district of the North Island. Most of the hapū from this region formed C Company. Objection to Tu entering the army shows insight into the aroha of a potential decline in whānau and hapū population numbers and the perpetuity of the iwi, particularly the menfolk. The Māori population in the 1940s and today is considerably smaller than the Pākehā population. According to the 28th Māori Battalion website the Italian campaign had cost the lives of 230 men, with 887 wounded. A total of:

...almost 3600 men served overseas with the Māori Battalion between 1940 and 1945. Of these, 649 were killed in action or died on active service – more than 10% of the 6068 New Zealanders who lost their lives serving with 2NZEF in the Middle East and Europe. In addition, 1712 men were wounded and 237 were prisoners of war (*Te Kāwanatanga o Aotearoa*, n.d.).

Grace does not elaborate on how Tu's father was traumatised in World War One but there are soldiers who experienced horrors in both World Wars that cannot be erased from their memories. In Captain Mahuika's memoir he describes a disturbing scene while in Italy. He said:

Around our house were seven dead soldiers from The Free French Army. There was one dead elderly Italian inside one room of the house and the body was so badly decayed that to shift it elsewhere was totally impossible as the flesh would disintegrate. Anyway we couldn't bury these bodies without attracting the Germans' attention so the best we could do was to ask our Company Commander to send us some acid to put onto these bodies. The stench was unbearable (1997, pp. 37-38).

Grace's *Tu* appears to hint at the advantages and disadvantages of young Māori volunteering their service in World War Two. An example of advantages said:

But for all of us there was a desire to belong to something, be part of what was going on, perhaps be important and smart in a uniform, or to have excitement and to test ourselves. It was for comradeship too, very much for that, but also I came to know it truly was for 'the honour of the people'. I understand that now (2004, pp. 259-260).

An example of disadvantages said:

But those days of waiting were bad times for the home people. Every day there was news of death. People were crying every day. Every day, in one meeting house or another under our mountain, in our village, or in a village nearby, there would be a soldier photograph displayed in a meeting house. Sometimes there would be two or three at once. People would gather, wailing and crying, and I recall how bewildered everyone was. Death in far-off lands, death without a body, was a death not fully believed. There was only a photograph as a reminder, only a photograph to touch, to stroke while the death ceremonies took place, and no burial to bring about conclusion. Every day people were on the move, gathering at one marae or another to mourn (pp. 95-96).

It was a great commitment and sacrifice Māori, their whānau and hapū made, choosing to participate in a war that was far away from Aotearoa New Zealand's shores. In *Ned and Katina: A True Love Story*, insight is gleaned as to why Māori men may have volunteered. Grace said:

In those times men went into battle not because they were commanded, but because there was a cause they believed in, and because they were rallied by a leader they trusted. Leaders had to prove themselves as fighters and war strategists in order to have a following (2009, p. 39).

There is a strong theme of camaraderie among the troops in the 28th Māori Battalion in Grace's novel. The Battalion has become Tu's new family, his brothers-in-arms, and where he feels he belongs. He articulates this when he says:

"I've now passed a test, become a true soldier justified in his existence at the front. It's as though I've earned membership of my battalion, having done some of what twenty eighth is known for" (2004, p. 84).

Manaakitanga

Evidence of whanaungatanga in *Tu* shows the Battalion soldiers' resourcefulness by obtaining their own kai (food) while out on the battlefield. A quote reads:

I think my brothers were surprised at how I could take down a pig and deal with it, perhaps forgetting that I'd spent many a school holiday on backhome ridges and in the valleys hunting with Uncles Willy and Ju. The bush pigs of home are tough and cunning, ridge-backed, mean when cornered, requiring good dogs to bail them and take them by the ears so that the man can go in with his knife. At certain times of the year we'd be on the lookout for weaners to take home and fatten so people wouldn't go hungry at Christmas. I thought of this, thought of the backhome people as we filled our stomachs (Grace, 2004, p. 65).

Aku Korero endorses Grace's quote. Captain Mahuika was resourceful at retrieving a pig from an Italian farm without the owner's knowledge or consent. He said:

There were more pleasant and enjoyable times we had in Italy. They were the times that the boys would steal a pig from the Italians and then put on a hangi for the whole Company. Italy had plenty of puha too. I myself weighed 11 and a half stone and each time I came out of the line I would drop to 10 stone, but with all this hangi and puha I got back to 11 and a half stone again (1997, p. 36).

Corporal Ned Nathan in *Ned and Katina: A True Love Story* faced different circumstances insofar as being able to obtain kai in the rugged outback of Crete as a fugitive. The harrowing ordeal Ned went through evading the Germans who had taken over the Greek island said:

After many hours, high on a mountain track he came to an olive grove, from where he could hear voices somewhere beyond the trees. He made his way down to where people were gathered at a spring. 'I just walked straight up to them and never said a word just looked at them and pointed to my mouth and that was it. Out came the milk. They knew just by looking at me what state I was in. then I collapsed ... My health was very, very low.' In addition to being without food, and

wracked with dysentery through drinking contaminated water, Ned's septic wounds had now become infested with maggots, especially the area of his eye injury (Grace, 2009, p. 80).

Whānau back in New Zealand spent their time actively creating provisions for Battalion soldiers in the form of kai or weruweru (clothing). This was usually, but not exclusively, carried out by the wāhine (women) such as mothers, aunties, sisters and grandmothers. It reads:

I remember that while I was waiting backhome for my call-up I watched Aunty Dinah and Aunty Janey making these cakes and puddings for the food parcels. I also remember the men butchering a couple of Uncle Ju's beasts and lighting the outdoor fires to cook the meat, preserving it in fat in kerosene tins for the soldiers. It was food preserved in this way that was now being delivered to us, whether meat, fish, shellfish or mutton-bird. Aunty Dinah taught the girls to knit garments for parcels too. She didn't have enough knitting needles for everyone so I helped Uncle Willy make a few sets for them from number eight fencing wire. They knitted scarves, socks and balaclavas whenever they could get wool. Just the job for conditions like these (Grace, 2004, p. 95).

This quote of whānau assistance is backed up in Soutar's book. He discusses the Tairāwhiti region's eagerness to play their part helping the 28th Māori Battalion with their war campaign. Awhi was forthcoming through women's groups. An example of tautoko for the war effort was The Manutuke Māori Mothers' Union which was presided over by Mabel Keiha whose spouse, Reta Keiha, eventually became commander of the 28th Māori Battalion. Manutuke is a small satellite town near Gisborne. Reta formed a sewing circle that produced hospital garments and war needs. As more Māori men volunteered to join the Battalion, more mothers, spouses and sisters took up knitting for the soldiers. Other assistance came from fundraising activities by wāhine in order to purchase wool for knitting (2008). In spite of many parents and whānau discouraging their men from fighting

overseas they still offered support by raising money in order to give the 28th Māori Battalion a greater chance of survival during the war. Sending parcels of provisions to Battalion soldiers was also an expression of the Māori organisation's aroha.

Corporal Ned Nathan managed to assimilate into the Cretan culture and their whānau atmosphere because of his Māori upbringing which shared similar customs of family relationships with Cretans. In *Ned and Katina: A True Love Story* it said:

As at home one of the daily chores was to keep up a constant supply of cut wood for the cooking fires, something that Ned had learned to do at an early age. The people of Sklavopoula were amazed at this bushman's ability with an axe – he could knock up a stack of wood quicker than anyone they'd ever seen. As at home, too, evenings were often spent playing cards, telling stories and conversing, and Ned took every opportunity to improve and test out his language skills. It was during this time that Ned began a more intensive study of the Greek language when Katina, a trained school teacher, began to give him formal lessons in reading, writing and grammar. Ned – who was later to tell a friend that he very quickly learned to be well behaved on Crete – knew that he must keep his feelings for Katina unspoken, but this did not mean his interest went unnoticed by her or by other members of the family (Grace, 2009, p. 85).

The cultural awareness Corporal Nathan conveyed to his future spouse, Katina and her people, gives insight into the great respect Māori bestowed on their overseas hosts, especially the Italians and Greeks whose cultures have similarities to that of Māori. There was an unspoken line that Ned did not cross, a code of silence if you will. Ned seemed to show respect toward Katina and the Cretans in appreciation for their hospitality and protection, keeping him hidden from the Germans. They did not reveal his whereabouts to the enemy. By doing this the Cretans risked severe retribution if the Germans discovered islanders were concealing allied

fugitives. Punishment could be in the form of incarceration or death. Gardiner describes Ned's joyful reunion with his fiancée, Katina, after the war and said:

One of the battalion's well-known soldiers, Ned Nathan, who had been captured on Crete, had been repatriated to London before the end of the war and had spent a year in hospital. Once he had recovered he haunted the New Zealand liaison staff in London for assistance to get him back to Crete. Finally, on board a Greek merchant boat, 'Ned made his way back to Crete and the girl of his dreams. Katina and he were married 3rd October 1945' (1993, p. 176).

Unlike Corporal Nathan's code of silence as a way of showing respect for Katina and her Cretan whānau, there was conflict brewing between Tu's two oldest siblings. A line would soon be crossed over affection for a girl named Jess who loved Pita, the tuakana of the brothers. Pita did not reciprocate open affection for Jess in spite of receiving a letter from his younger sibling, Rangī, who was fighting in Italy, encouraging Pita to consummate with her. Tu's whānau and Jess were brought together as a result of the war. Jess was a Pākehā but desperately sought Pita's attention and love. Pita remained indecisive and was caught between two worlds, that being to either accept Jess as his companion or join the 28th Māori Battalion in Italy. It reads:

'And your girl Jess,' he wrote in conclusion, '...Don't hold back. Get her in the sack and give her a good rattle. Give her a go. Why not? You want to. She's singing out for it. Why not, if she wants and you want? True, no bullshit, man. You won't go to hell...' Pita was angry. A dream. A dream girl, that's all he wanted her to be. Now he felt the dream had been taken from him. How could he ever face Jess now, even for a few moments at the tram stop? And yet he knew, he knew. Underneath it all he knew it wasn't true. It made him angry with his brother. Now he had to admit it wasn't true that all he wanted Jess to be was a dream. Rangī made him wild, because even if it wasn't true that a dream is all he wanted her to be, it was still true that a dream

was all she could be. It was still true that she wasn't for him, not even when the world was free (Grace, 2004, pp. 159-160).

Pita appeared to be undecided about what to do. He wanted to join his younger brothers Rangi and Tu in the 28th Māori Battalion, but this decision meant abandoning his girlfriend Jess. Pita's inner conflict might be because if he wedded Jess that would entail responsibility for her care. As the oldest sibling, Pita took his deceased father's place as the whānau's patriarch. Pita may not have wanted to acknowledge Jess because of their cultural differences. He is Māori, she is Pākehā and in his mind matrimony might have been fraught with difficulties. A dream is all he wanted her to be.

Pita's ambivalence whether to court Jess or join his siblings overseas addresses another research question. Are Māori identities and kaupapa being affected and influenced by Pākehā culture? The whānau live in a Pākehā city which increases the chances of interracial relationships to develop. Pita appeared weary of forming a relationship with his Pākehā girlfriend and hesitated to commit. This suggests Pākehā culture does influence Māori identity. In *Tu* it said:

'Now tell me,' she said pulling out the silver pin, taking off the beret, shaking out her hair. Then he had his arms around her, his face in her flimsy hair, her breakable body against him, and he ached all down and all through him. All he could do was cling to her. He felt such despair. 'Tell me,' she said. 'Tell me what you want.' 'I'm getting married,' he said, putting her away from him, turning to leave. 'I'm going away to war' (2004, pp. 198-199).

Pita's rejection of Jess instigated a chain reaction of events which led to concealed skeletons in the whānau closet at the novel's conclusion. Tu eventually exposed the truth about love affairs to his niece and nephew and restored their identities. Ma remained silent.

There is anecdotal evidence of love for Battalion soldiers from Italian signorinas at the war's conclusion. They are not love triangles like *Tu* but do give insight into

the endearment Italian citizens, especially women, had for the 28th Māori Battalion. The Battalion helped liberate Italy from the clutches of tyranny and signorinas had an affinity for the brown faces of Māori soldiers. In Soutar's book a love letter from an Italian woman to a Māori soldier reads:

Prosecco 25-8-1945

Dear Enrico

I received your letter and am very happy that still you thinking of me. You say'd that the few days that you were here the day passed quickly. I too dear Enrico was the happiest girl of this world, but now with your wishes that you send to me that I had to get married with another boy. Yes, Enrico I thought that you loved me ... Now I have lost any hope. You say that the love would entered in our hearts. Enrico in my heart is only your name and I think I can't forget you so soon. I wished that you come another time to see me and passed a few days again or is it better that I don't see you again? Tell me the truth Enrico why do you wish me that I find another boy and get married with him? Are you married or engaged with another girl? Best wishes to you from my family and from me.

All my love, Edda (2008, p. 355).

Captain Mahuika received numerous love letters from Italian signorinas after marrying my mother. Mum would tell us she discovered the letters while tidying her and my father's drawers. She confronted him about them and he confessed that the letters meant nothing to him. His devotion is only for her (M. Mahuika, personal communication, May 11, 1986). In *Aku Korero* contented periods in Italy read:

It was here in Camerino that I found the time to learn Italian grammar. I became quite good at speaking Italian. Colonel Awatere had long studied the language and he was good. He could quote the poet Dante with ease. On 22nd November we were on the move again. At 7.30am we boarded our vehicles. The signorinas cried when we departed, singing out to their Maori lovers – “Buona Fortuna” (Good Luck).

There was a feeling of despondency among the men but soldiers have to go where they are ordered to go (1997, p. 46).

Although the characters' love affairs in *Tu* are fictional, a possible scenario could have occurred among Battalion soldiers involving interrelationships during the war. Pita's spurning of Jess had ramifications that impacted on the next generation of whānau offspring. The second oldest sibling, Rangi, was on leave from the 28th Māori Battalion and recuperating at home. He was on standby, waiting for a call to return to Italy and complete his tour of duty. Rangi was made aware Jess had been rejected by Pita and comforted her beside Wellington harbour. In *Tu* it said:

'Your brother broke my heart,' she said.

I said, 'He's a fool.'

'I don't know why I loved him,' she said.

'I said, 'He's a fool.

'He never said one nice thing to me, not once. I was never good enough for him.'

I held her close. She came down on the sand with me (2004, p. 209).

Tu was also fond of Jess but her attention was focused solely on Pita. The confessional letter to Tu had Rangi endorse Pita's choice of girlfriend. He said:

I reckon he did right. He chose right, chose the one he could really love, the one who wouldn't let him get away with any of his nonsense.

'Jess's heart? Well, it would've broken sooner or later, that's what I reckon. And his heart too. But I want you to know she's the loveliest girl when you see her again. When you see her just tell her I said she's the loveliest girl' (2004, p. 210).

There was inner conflict within the whānau. It was an emotional war of love, grief, betrayal, mana, protection and survival due to Māori and Pākehā coming together. This chaos encompassed culture, responsibility, respect, loyalty, grief and identity.

Tu was the sole survivor of his brothers who returned to Aotearoa New Zealand after the war. His niece and nephew were innocent of their parents' folly. They had matured and questioned Uncle Tu about their identity. Tu explained their whakapapa and brought about closure by giving his siblings' offspring peace of mind (Grace, 2004). To quote a biblical phrase: "The truth will set you free" (*Bible Hub 2014*, n.d.). Tu desired to set his blood relatives free from uncertainty. Knowing who you are and where you come from is important in Māori culture. The reciting of one's heritage imbues a person, the people, with identity and mana. Rewi gives detailed insight into the Māori world view of whakapapa and its importance by saying:

Both men and women were essential parts in the collective whole, both formed part of the whakapapa that linked Māori people back to the beginning of the world, and women in particular played a key role in linking the past with the present and the future. The very survival of the whole was absolutely dependent upon everyone who made it up, and therefore each and every person within the group had his or her own intrinsic value. They were all part of the collective; it was therefore a collective responsibility to see that their respective roles were valued and protected (2010, p. 69).

Rangi sent his young brother Tu a letter that hinted of an affair with Pita's spurned girlfriend, Jess. The letter was not specific in detail but appeared to suggest the passing of responsibility over to his pōtiki sibling to rectify any conflict in the whānau if he or Pita should perish in war and not return home. In the letter Rangi said:

'So I just want to tell you, Little Brother, Jess was the loveliest girl. She is the loveliest girl. If anything could have kept me home after furlough it would've been her. I kept with her, stopped with her for the next six weeks until we sailed. Told nobody. Timi might've guessed, but he never let on. Ma only knew I was off round the town, some girl involved, but never guessed who. 'And Pita? No, never

would I tell him. How could I? Now I realise that our brother wasn't such a fool. I reckon he did right (Grace, 2004, pp. 209-210).

Tu's response to his brother's letter which seemed to be a personal confession of a sinful romance said:

But why tell all this to me? And why now? I'm not his priest, his confessor, his messenger. Why say to me, 'Tell her she's the loveliest girl,' as if I am the only one for whom there will be a tomorrow? (2004, p. 210).

Tu also received a letter from his mother informing him of two offspring she thought belonged to Pita. In *Tu* it said:

It was on the bus journey that I received hint of the reason there were two children of similar age, supposedly belonging to Pita, but I asked no questions knowing that some of the answers would be in the letters I had never read while I was away (Grace, 2004, p. 265).

It became clearer to Tu regarding the true parentage of the children when he returned home from the war. In the novel it said:

There's a letter handed to me by Ma on my return. It was found among Rangi's belongings and addressed to me. I put it away at the time, being unable to face my brother's apologies or his reasons for what he'd done. I'd forgotten about the letter until I dug it out along with the notebooks.

Apologies and reasons? Why, knowing Rangi, would I believe he would offer them?

Dearest Brother,

If this is found among my things it means I'm a goner, pushing up weeds in someone else's country. Anyhow, all I want to say is we think you are a number one soldier. This is one of the things Pita and I

talked about when he was dying in Cassino, so I tell you from our hearts we are proud that you are our brother.

Give our love to Ma and our sisters and everyone.

Rangi (Grace, 2004, p. 280).

Tu eventually learned that his niece, Rimini, and nephew, Benedict were not brother and sister. Ma seemed unwilling or unable to say anything. Perhaps she wanted to protect them from shame and ridicule. A responsibility obliged Tu to explain Rimini and Benedict's relationship to each other was not half-brother and sister but first cousins. He restored dignity, healed their wounds and allowed them to move forward with confidence and reassurance. Rangi consummated with Jess and produced Rimini. In *Tu* it reads:

And Rimini, you are so like Rangi in looks and build, having a similar, long-legged, rangy stature, the same brown skin, crinkly black hair and changeable eyes. They are eyes that can be brown, amber, yellow, khaki, green or any mixture of any of those. These are looks that he (and I) inherited from our father, so we're told (2004, p. 273).

Benedict is a product of Pita and Ani Rose. Tu said:

But you Benedict, at fourteen, were already holding on your shoulders Pita's man's head, having the same wide forehead and cheekbones, the same thick, black hair that needed no oiling to keep it sculpted back. There was a dark clarity to Pita, a lustre. His face, his black eyes and dark skin drew light towards them in a way that stopped you. From love? From fear? I don't know which. A glow or a glower? But perhaps I'm inventing feelings now that he's gone. Perhaps I've become closer to him since his death. Perhaps writing down his stories and rereading them has made it easier to know or invent them (2004, p. 273).

Pita was attracted to Ani Rose who was a member of the Ngati Poneke Club that Ma and the whānau organised. No one in the family was aware of Pita and Ani's love affair until both babies of Pita and Rangi were given to Ma by their mothers.

In *Tu* this said:

It's possible there wasn't a word spoken, Jess simply handing over her baby and hurrying away. Ma would've taken her grandchild unconditionally anyway. The more I think about it, the more it becomes obvious to me that Ma didn't know about Rangi and Jess. If she had known she would never have kept the information from Ani Rose. I can't think what it was like for Ani Rose when Jess came with 'Pita's baby,' this baby being just three weeks older than her own.

What was it like for Ani Rose? (pp. 270-271).

Jess is said to have been banished by her own whānau, believed to have married an American and possibly living in the USA, but this was only speculation. Jess surrendered her and Rangi's baby to Ma and vanished (Grace, 2004). This occurrence suggests the love triangle, which was triggered by World War Two, means there are no victors in war. Both instigators and victims are targets when it comes to disarray that manifests as emotional turmoil.

Indigenous insight is conveyed when Ma took her two mokopuna in and fostered them. This Māori custom is still practiced today where grandchildren or children are whāngai (nurtured) by the whānau or extended whānau and raised as one of their own. *Te Ara: The Encyclopedia of New Zealand* explains this practice as:

Whāngai is the customary Māori practice where a child is raised by someone other than their birth parents – usually a relative. Common types of whāngai include a grandchild being raised by grandparents and taught tribal traditions and knowledge, or an orphan or illegitimate child being taken from a family (*Te Ara: The Encyclopedia of New Zealand*, n.d.).

This custom occurred in our whānau. My father had two younger brothers who were also in the 28th Māori Battalion. One of them died overseas and is interred in El Alamein cemetery, Egypt. The other brother returned home but died not long afterward from what our father's whānau believe was caused by delayed shellshock which ruptured in his ear inducing a stroke. Captain Mahuika raised his brother's son as a whāngai with my siblings as one of his/our own. The siblings and I refer to Jack as our brother seeing as he has the same surname, even though he is a first cousin. Jack addresses our parents as Mum and Dad but is aware they are his aunty and uncle.

Religious Tenets

Tu and his whānau are Roman Catholics but even their faith was in the midst of adversity, that is, a spiritual battle of morals which may have consequences if they proved erroneous. Before their father's death the priest alluded to Pita becoming the guardian, father figure, of his whānau because Pita's Dad was unable to protect them in his traumatised state. In *Tu* the priest said: “ ‘Ah Pita ... Ah Pita ... Thou art Pita, and upon this rock I will build my church.’ Then he said what he always said as he was leaving, ‘Pray for a vocation young Pita’ ” (2004, p. 54). In the mass service Pita and Rangī observed:

It was always their father's privilege to be the first to receive the Body of Christ at Communion time ... on the tongue hanging out of their father's mouth – blue and spongy, like a hua paua – was always whole and unbroken. It was the rest of them who received unto themselves half wafers of the Living Son, or sometimes quarters or fragments ... All the same they felt cheated. Halves and bits seemed not right, seemed like a delivery of purity of soul that was only half-pai, as though Father Vanderbeke was a thief (2004, p. 53).

This may allude to the father's death later in the novel. It says the tongue hanging out of their father's mouth – blue and spongy. A blue tongue conjures up images of liver mortis (discolouration of a corpse) if it is not treated and or disposed of. Holy Communion unites Catholics as one in the Body of Christ. The communion

wafer symbolises eternal life through Jesus Christ who had to die to bring this about. (This comment is based on participant observation). The father received a whole communion wafer (symbolic of life) but died not long after. This is ironic. To be free of trauma and obtain peace Tu's father had to die. Pita and Rangi felt cheated receiving communion fragments. This may allude to both of them later being killed overseas and interred in Italy meaning they are cheated of life. The whānau are spiritually united in Christ but Pita and Rangi were physically separated by death and geographic distance at the novel's conclusion.

Pita's relatives described him as: "... 'Little Father' was what everyone called Pita in those years, and for some of his aunties the name stuck to him well beyond those times. He was 'Little Father' who would grow up brave too" (Grace, 2004, p. 51). Pita was given the responsibility of looking after his whānau upon the death of their father which parallels the disciple Peter's appointment as head of Christ's church on earth. It was a major task and Pita sometimes questioned himself if he was doing a thorough job as a father figure and caregiver of his whānau. Belief in himself was tested.

Christianity permeated Aotearoa New Zealand. My father's parents' were deeply religious as was Captain Mahuika. In *Aku Korero* he said:

The people held church services (Anglican) on Sundays at my grandfather's home, Kaitaha, and the Sunday that I was to be baptized was extra special. The people gathered to learn the new baby's name for the old chief had not said a word, and no one had the courage to ask him. It was not until Reverend Poihipi Kohere was about to give me a name that he enquired of my grandfather as to the name of the child, and the people listened with baited breaths (1997, p. 2).

Captain Mahuika would always invoke a karakia (prayer) to the Lord every day for protection. He beseeched if it was God's will to preserve him on this day, and every succeeding day to continue fighting, the captain would leave that in the hands of God.

In *Ned and Katina: A True Love Story* religion is given a brief quote which says: “And apart from their slight mystery Ned and Katina were seen as an outgoing pair, hardworking and churchgoing, who took part in whatever was happening” (2009, p. 221).

Prominent themes in Grace’s *Tu* are evident in Native American author Howe’s novel, *Shell Shaker* (2001). This endorses the strong cultural links that Māori and First Nations peoples of North America have in common as indigenous peoples who have experienced colonisation. The first theme is about the Christian religion of the colonisers. Howe said:

“Anoleta, I tell you again most solemnly, if you do not eat of the flesh of the Son of Man and drink His blood you will not have life in you. Anyone who does eat my flesh and drink my blood has eternal life, and I shall raise him up on that day. For my flesh is real food, my blood is real drink. He who eats my flesh and drinks my blood lives in me and I in them!” When she walks closer to him, he backs up, as if he thinks she might stab him (2001, p. 131).

This appears to be mocking the white man’s Christian beliefs which were taught to Native Americans by missionaries.

The whānau theme regarding death is expressed in *Shell Shaker* and said:

There is a spirit. A loving compassion circles the room. She leans toward the apparition and opens her sticky palms as if receiving a gift. She stays that way for a moment, honouring the one who has given her the essential knowledge of how to properly bury the dead (2001, p. 146).

There is a whānau theme about death in *Tu* which reads:

‘Father’s at peace,’ his aunties said. ‘Gone to our Lord.’ His mother’s face was pale as she reached out her arms to him.

'He's free,' she said.

Peace and freedom. Not their father's but their own.

Pita felt tears running. There was an air of gratitude in the room.

During the following days of mourning the eulogies and prayers were mostly to do with freedom of their father from his torments.

Pita waited for it all to be over.

At the graveside he heard Ma's breath leave her in a slow sigh as their father was let down into the ground and he sat with her while Rangī and their uncles shovelled the dirt in the hole (2004, p. 61).

Ma and the whānau expressed aroha at the father's passing but there was also a sense of relief. He no longer suffered from trauma and had gone to be with the Lord. Irony is conveyed in this scene because in order for the father to be free from pain he had to die. Death was a catharsis for the whānau who were now free from the father's violent outbursts which sometimes required physical restraint. Indigenous insight of Māori tenets appears to be silenced in this quote. The aunties say their father is with the Lord which acknowledges Christianity.

Conclusion

This chapter introduced a family in crisis, tribal living in crisis, countries in crisis and the horrible spectre of war and its deadly outcome. An example of conflict was Tu's whānau who experienced the war zone of Wellington city. This war manifested as prejudice where the three brothers struggled to find secure and decent employment. Alienation materialised where Ma saw a need to establish the Ngati Poneke Club so Māori could have somewhere to meet and maintain their identities in a Pākehā environment. The whānau left their whenua behind and separated from their heritage which was rural Taranaki. The world was also in chaos and embroiled in the conflict brought about by the Second World War. Both Aotearoa New Zealand and Italy were in the midst of physical and emotional turmoil. The war was about seizure of whenua and battles over identity, for example, not being conquered by the Germans. We saw the passing of old traditions and the taking of new. But throughout as well was aroha, the love of family members for each other, of a country for its soldiers, love for a home left

behind, for new mates. Some friendships manifested as interracial relationships and secret affairs that threatened to divide the whānau's unity. Tu's family were caught between two worlds, they being Māori and Pākehā. Some of these scenarios are developed further in the chapter that follows.

Chapter Three: Literature Review

Identity and Conflict

While the first literature review chapter centred on the whānau, this chapter focuses on two prominent themes which were also conveyed in Chapter Two, identity and conflict. This chapter will also reveal how the whānau express identity and conflict through the main characters, for example, the three brothers in Grace's *Tu*. Identity will include both literal representations, such as, Rangi's loving nature and carefree character, and metaphorical representations, for example, Tu referring to the 28th Māori Battalion as his other whānau. Conflict will be discussed in two forms, physical and inner or emotional conflict. Spiritual conflict has already been revealed in Chapter Two. These concepts traverse the main theme of whānau to display wider contexts which also provide a framework of reference in Grace's novel *Tu*.

Identity

Tu asserted his identity by joining the Māori Battalion. This was his new whānau. He wanted to earn a place among them and prove himself worthy. The following quote in Grace's *Tu* is an example of Tuboy expressing his pleasure of signing up to be part of the 28th Māori Battalion. He said:

I'm quite happy about it all, pleased to be able to really test myself for the first time in my life, among the very best. It's so good to be here and to be part of such a great Battalion. And I do believe my name gives me the right to be here anyway, my full first name being Te-Hokowhitu-a-Tu – The many fighting men of Tumatauenga. Tumatauenga is the patron saint of war. The name was given to me by my grandmothers to honour my father and his war – my father being a member of the Pioneer Battalion of Maori soldiers of 1914–1918 which was known by the name (2004, pp. 34-35).

It is interesting to note that Grace has not given her fictional family a surname; they are simply referred to as the whānau. All the characters in *Tu* are only referred to by their Christian names. This seems intended to portray the whānau

struggling with identity issues, for example, adapting to a Pākehā urban environment. Grace did not include or give names to 28th Māori Battalion officers in the novel *Tu*, what she portrayed were Māori soldiers, for example Rangi, taking the initiative to fight the enemy without the need for commanders giving them orders.

Like Grace's *Tu* which is set during World War Two, Ihimaera's *The Uncle's Story* is set during the 1970s Vietnam War. According to Yanwei Tan the main character in this novel experienced an identity crisis. Sam was a homosexual and desired to express himself as a gay Māori. His father opposed this lifestyle and as a result, conflict ensued over Sam's identity (Tan, 2014).

Sam defied his father, Arapeta, who was a veteran of World War Two. Arapeta was proud of his Māori identity. He was a lieutenant colonel in the 28th Māori Battalion and respected leader. He was also the rangatira of his hapū. In Arapeta's mind Sam's homosexual revelation affected his mana and image in the community. In Arapeta's eyes Māori are warriors. They have a history of fighting prowess and were renowned for this in the Second World War (Ihimaera, 2000).

In Grace's novel the whānau's father was the opposite of Arapeta in that he had lost his identity. The father's trauma meant he did not remember anything and suffered with violent outbursts. He could not relate to and recognise his spouse and children. In *Tu* this reads:

Even with the chair empty in the mornings Pita and his brother walked through the room without talking or hurrying, keeping their eyes away from this space where, later in the morning, the man who was a soldier, a hero and also their father, would sit. This man was nothing like the photograph on the mantelpiece with medals pinned into the wallpaper above it that were to do with bravery; nothing like the photograph in the album of the man in swimming togs with wet hair stuck down, laughing, holding up an octopus that he'd pulled from a

rock-pool and turned inside-out so that it couldn't strangle him (2004, p. 52).

Sam was expelled from the whānau by his father and disowned for asserting a homosexual identity (Ihimaera, 2000). Tu's father could not interact and converse with his whānau because of trauma. Ma said: "Just because he come home from war don't mean he never died there, your poor father" (Grace, 2004, p. 60).

Identity themes continue in Grace's *Tu*. The whānau faced difficulties fitting into urban life. An example about Pita reads:

There were other reasons he had for joining up, too. There was something in him, some wrong thing that hurt other people or frightened them – something stuck in his works, pulling down inside him like a stiffened claw, which he needed to take to war. There was the mess of himself and what it did to dreams. He needed to escape, and there was a war to escape to. The girl that started out as Pita's dream during the week that war was declared, came towards him down Molesworth Street as he made his way home after work one afternoon. This girl, who was wearing a blue coat with a velvet collar, a white beret with a silver pin through it, white gloves and brown shoes, had looked at him. A dream was all he wanted her to be (2004, pp. 37-38).

Pita felt lost in the city. He had difficulty relating with a Pākehā woman who admired him. It is possible his decision to join the 28th Māori Battalion was so he could remove himself from these issues. Going to war may have been his way of finding out where he belonged in an altered world, for example, am I Māori or Pākehā?

Playwright John Broughton honed in on an embittered part-Māori part-Pākehā man from Ngāti Kahungunu (Hawkes Bay) who was traumatised from his involvement in the controversial Vietnam War. The title of Broughton's play is *Michael James Manaia* and its opening performance drew polarising reviews from

supporting and detracting critics. One positive review said: “Broughton gives a voice to the inarticulate, and the picture is of a brutal, empty life, whose high points are boozy excesses, without hope” (1994, p. 106). One negative review said: “...war is hell and has nasty side-effects, but we need a profounder insight, some subtler moral resonance to round out this play and we don’t get it” (p. 109).

Broughton’s play portrays themes of lost identity through colonisation of Pākehā in New Zealand. The male character, Manaia, says:

Well actually I’m only half Ngati Kahungunu.
The other half is Ngati Pakeha.
So that makes me a half caste.
MMMMh! A bloody mongrel, I suppose.
Well I guess a mongrel’s better than bein’ a Bitsa (p. 17).

Manaia was torn between two worlds and unable to fit into or be accepted by both cultures. On his mother’s side he is Pākehā and on his father’s side he is Māori. Atrocities of the Vietnam War exacerbated his identity dilemma and suppressed him deeper into alienation and despair. He could not adjust to the Pākehā world rural Māori had moved to. This is similar to Tu’s whānau coming to terms with and adjusting to life in the city of Wellington.

Ty Kwika Tengan’s article on Polynesian masculinity hones in on Hawaiian and Māori male bravado which relates to 28th Māori Battalion themes of manliness in Grace’s *Tu*. Tengan believes:

...men often glorify the Māori as representing the epitome of real Polynesian masculinity, that of the fearless warrior. Not surprisingly, many of the newly masculinized cultural practices being carried out by Kanaka today are heavily influenced and even directly borrowed from the Māori, e.g. the haka, martial arts, oratory styles and ceremonial protocols (2010, p. 240).

The biographical books by Gardiner and Soutar contain numerous accounts of Māori soldier fearlessness when confronting the enemy. Tengan best sums up what this thesis endeavours to flesh out in *Tu* and *Ned and Katina: A True Love Story* regarding themes of bravado, masculinity and ferocity by quoting:

I am especially concerned with the ways in which particular visions and ideals of masculinity are promoted above others as defining what it means to be a “proper” or “successful” man, and the ways that these figurations work to naturalize and maintain systems of gendered, raced and class-based oppression and domination. For this reason I find it useful to examine the ways in which “hegemonic masculinities” (those dominant ideals of what men should be and how they should act) legitimate patriarchal structures and subordinate femininities and other “marginalized masculinities” along the multiple lines of ethnicity, race, class, property, age, sexuality, the nation and so on (2010, pp. 240-241).

Captain Mahuika’s example in the Foreword is a strong indictment of Māori leadership and fearlessness during the war. Further stories of my father’s deeds relevant to *Tu* are recorded in Soutar’s biography and will be included in this thesis.

The opening chapter of Native American author LeAnne Howe’s *Shell Shaker* (2001) is “Blood Sacrifice” which shares similar themes with Grace’s *Tu*. Howe’s novel focused on the struggles her people, the Choctaw, face asserting recognition and sovereignty in the USA. One aspect of this thesis is whether the 28th Battalion and Māori are appreciated and respected by Pākehā as a result of their war service and sacrifice.

In *Tu* the whānau experienced prejudice in the city and given menial or seasonal jobs. It was a huge sacrifice and commitment for Tu’s family adjusting to Wellington city. An example of discrimination in the novel said:

On the way down the gangway after the berthing of the Dominion Monarch, just as the last of our Battalion disembarked, a voice drifted down to us from up on deck, 'Back to the pa now boys?' it called – which I think about sums it up: Now that you're home, know your place Māori boy. Yet during our time away the other Kiwi battalions had been more than pleased to have us at their side. These things were quickly forgotten (2004, p. 279).

This appears to show that although Māori and Pākehā served side by side on the battlefields it did not prevent impudence from rearing its ugly head. Was the 28th Māori Battalion truly respected and appreciated by Pākehā when they all returned home at the war's conclusion?

According to Hollrah, Mohawk scholar Taiaiake Alfred: "...writes about Indigenous identity: "[W]hat makes an individual 'indigenous' is his or her situation within a community ... our people's reality is communal" (2004, p. 74). Māori perspectives revolve around the whānau community or hapū. *Shell Shaker* is about community support and helping one another when a crisis hurls adversity in the Choctaws direction. Hollrah endorses indigenous insight where she says: "Howe's fictional treatment of Choctaw history decolonizes the 'usual' version that readers might have learned because the story is told from the perspective of a Choctaw author" (p. 75).

A strong theme observed in Howe's novel deals with traditional healing methods to alleviate grief. This enabled the people to survive, endure and exist as a tribal entity in a country now ruled by Euro-Americans. In order for marginalised Choctaw to perpetuate they must heal grievances and discontent. This allows them to live in peace and harmony. Failure to carry this out may result in a further decline of their population (Hollrah, 2004).

This Choctaw example is in Grace's *Tu*. Benedict and Rimini sought answers about their origins from Uncle Tu. He obliged by giving them peace of mind

through restoration of their identity. A Māori healing ceremony in *Tu* was the lifting of tapu when the Battalion returned home from war. It reads:

Following this time of lamentation were the ceremonies, prayer and incantation that freed us from the tapu of war and brought us out from under the mantle of Tumatauenga, handing the men of the Maori Battalion back to the people. There were speeches and songs. There were actioned songs and haka by costumed groups that had come from all over the country, foremost being performances by our Ngati Poneke Club, their voices as fine as ever (2004, p. 264).

Ceremonies in Howe's novel included songs, chants and dance like the shell shaker ritual. Another insight Hollrah details is that:

...critic and novelist Craig Womack (Muskogee Creek /Cherokee) argues for self-determination in discussing Native American literature, a Native perspective that allows Indian people to speak for themselves. As he says, "Native literature, and Native literary criticism, written by Native authors, is part of sovereignty: Indian people exercising the right to present images of themselves and to discuss those images (2004, p. 76).

Hollrah quotes that Howe's novel is: "...a perfect example of 'bringing things together' " (p. 77). In corresponding the author's theme with Māori perspectives it equates to epistemology of whakapapa and origins from a mythical Hawaiiki. This also includes all relevant elements being brought together, by both Choctaw and Māori, such as relationships with the land and honouring tribal elders. Howe disclosed her reason for writing *Shell Shaker* and said:

I wanted to tell a story about a Choctaw past and as accurately as I could tell it. I came up with a lot of loving people. They love each other, they love their community, they love their families; and they were ever diligent and ever mindful of that, so while there's a lot of murder and mayhem and problems, the thing I wanted to say is our

community is full of people who sacrifice themselves but who also provide a living foundation in our lives as Indian peoples (cited in Hollrah, 2004, p. 78).

Native American author Sherman Alexie's novel *The Lone Ranger and Tonto Fistfight in Heaven* focused on reservation perspectives of indigenous life. They are hidden from the eyes of Euro-Americans who go about their daily lives in the cities. Metaphors are used in Alexie's novel to explain his stories. An example of autochthonous in-between (interstitial) space and identity has Denuccio quote:

Your past is a skeleton walking one step behind you, and your future is a skeleton walking one step in front of you." Indians, thus, are always "trapped in the now." But the skeletons are "not necessarily evil, unless you let them be." Because "these skeletons are made of memories, dreams, and voices," and because they are "wrapped up in the now," it becomes imperative to "keep moving, keep walking, in step with your skeletons." To stop or slow down, to "slow dance" with one's skeletons, risks being caught "in the in-between, between touching and becoming," the immediately felt and the potentially experienced (Alexie cited in Denuccio, pp. 86-87).

At the conclusion of Grace's novel, Tu moved back to his whenua after returning from war. He reconnected with his roots. Tu's whānau occupied an in-between space, that is, a Māori and Pākehā world (Grace, 2004). *Tu* has interstitial themes of feeling trapped. It said:

Moving on was what I did for the next couple of years, staying in one place for a while before going off again. These places that I moved to were small towns, sometimes cities, where I caught up with Battalion pals. These were men whose eyes I could look into and find understanding, where I could detect a kind of knowing reflected back to me. We could laugh and sing and yarn without too much picking over the bones of war, yet war was something that stood among us, recognisable. Also, these were the men who understood how

misshapen we had become, and how unable most of us were to manoeuvre back into places where we had once belonged. This had become our belonging now, with each other (2004, pp. 271-272).

Tu reflected on the 28th Māori Battalion camaraderie in Italy. When able to, he enjoyed reminiscing about experiences shared with fellow soldiers. The war's conclusion and disbanding of the Battalion meant his other whānau was no more. Tu no longer had a purpose and sense of belonging. His two brothers were dead which meant his immediate whānau was not the same.

Tu conveyed having a deeper whānau-oriented relationship with his niece and nephew which healed his own inner turmoil. He said:

If you agree I'll know there's a reason why I am alive, and even if I did not need words from me to persuade you, just knowing that I have live to speak becomes worthwhile. Having kept the stories, which tell of your fathers, and having lived long enough to hand them over to you. I am now able to feel that I may not be an entirely useless piece of rubbish taking up space on the planet ... I want to take you to Italy. Part of you lies there. If you accept, we'll make a journey – the two of you, Ma, your aunts, Anzac and me. There'll be others who will want to come. There are your fathers' graves to visit. There are graves of uncles and cousins. There are places to go to, people to meet, music to listen to. It's a beautiful country, old and eerie. You'll find we haven't been forgotten there in Cassino, Santo Spirito, Tuscany, Florence, Trasimeno, Rimini, all of those places – and not just because we stole the villagers' pigs and chickens (2004, p. 281).

Tu aspired to show his niece and nephew where their fathers' graves are in Italy. This desire allowed his flesh and blood to know who their parents are and where they fitted in among the whānau. Tu's request enabled his niece and nephew to understand their whakapapa and no longer feel lost. Pita and Rangi's children have a sense of belonging because they now know their identities.

Native American author Joy Harjo's book *Crazy Brave* is based on her memoirs. Her story is about healing and letting go of past tragedies. She believes writing tells the truth and also creates truth. Her father was abusive, alcoholic and belligerent. Joy said: "...and because he was treated like an Indian man in lands that were stolen away along with everything else" (Harjo cited in Steele, 2012). Harjo revealed coping mechanisms she used that helped heal her spirit and brought about peace-of-mind. Her father's anger stemmed from abuse his own father experienced at the hands of White settlers appropriating Indian lands for their own gain (Harjo cited in Steele, 2012). This induced conflict and removed the Indigenous Americans' identities.

Native American author Louise Erdrich's *Love Medicine* revolved around her Chippewa people who are Roman Catholics. *Tu's* whānau were practicing Catholics. Like Māori the Chippewa nation are a community-based people. Chippewa were converted to Christianity by French missionaries who regarded them as savages that needed converting to Christianity (Erdrich, 1984).

Tu wrote in his journal about a ruined Catholic church he explored in Italy. It reads:

As I write I think of the Benedictines and the little I've learned of them through the study of Church history when I was at school. I think of the monks in their abbey in times of peace, and picture them in single file, chanting through columned rooms. I'm reminded of the quiet of early morning chapel; of the swish and whisper of robes as the priest and brothers move about; of light coming through stained glass, and of dust tumbling in these light shafts in the way that mosquito larvae tumble in water ... And I'm reminded too, of Sunday Mass among concrete arches, statues and stations of the cross; of red velvet and wood and paint and plaster; the smell of polish and lit candles. There's the toning of plainsong and the singing of psalms. There's the reciting of the confiteor and the profession of faith,

‘*Credo in unum Deum. Patrem omnipotentem,*’ all part of the humdrum of school then, but I think of the quiet now as I record my thoughts (2004, pp. 114-115).

It is interesting to observe that the three brothers battle the enemy in Italy, headquarters of the Roman Catholic Church and Holy Pontiff.

Erin Suzuki’s article focuses on *Tu* and 28th Maori Battalion soldiers. Suzuki ponders: "Why did they commit themselves to a war so totally? ...What was their cause?" (2012, p. 112). Suzuki refers to Grace’s enigmatic questions as: "...the different kinds of ghosts this silence invokes — that Grace fleshes out with her creative reimagining of the wartime experiences of the Maori Battalion" (p. 112).

The article draws parallels with the Battalion’s involvement in war and modernization in New Zealand including increased urban migration of Māori (p. 113). In *Ned and Katina: A True Love Story* the fugitive soldier was forced to constantly move and remain concealed in the hills to avoid capture by Germans in annexed Crete.

Suzuki claims Grace’s novel: "...draws attention to the way that the worldliness that results from these urban migrations and transnational travels can open up possibilities for regeneration through new forms of cultural exchange, contact, and hybridity" (2012, p. 113). The title of Suzuki’s article is: *Genealogy and Geography in Patricia Grace’s Tu*. The quote suggests survival and perpetuity of Māori from their ability to adapt to changes in New Zealand by Pākehā settlers. War is about survival and that entails not being eliminated by the adversary. Māori preservation techniques to adapt and change in an altered (Eurocentric) New Zealand ensure their stoicism and continuity.

Conflict

Secondary-sourced material highlights themes in *Tu* which endorses tenets that conflict occurs on two fronts. The first one is physical like the 28th Māori Battalion fighting the enemy. The second is inner turmoil, for example, Pita’s ambiguity of either going to war or staying with Jess. Another example of inner

conflict is Tu's whānau attempting to adjust to the urban environment of Wellington which was very different from the rural region of Taranaki they had emigrated from. Their identity was challenged when they came into contact with Pākehā. In fact, Pākehā in Aotearoa New Zealand were preparing to enter World War Two. The following article focuses on physical conflict.

E Tu: On Teaching Patricia Grace's Novel of the Maori Battalion by Matthew Packer refers to her as an award winning historical novelist. Packer's report quotes: "Patricia Grace takes up those twin themes of violence and mythology at the heart of much New Zealand cultural self-reckoning and succeeds in producing one of the country's most significant contemporary works of literature" (2014, p. 74). Packer's two themes of violence and mythology give credence to the thesis proposal of identifying potential myths in Grace's *Tu*. Regarding conflict in New Zealand Packer says:

...the contrast between race relations of the war period and today's dynamic political situation — when hardly a day passes without some official bicultural issue being raised — makes for a provocative topic: How have New Zealand's bicultural relations evolved in the decades since the war? How does New Zealand's development as an increasingly multicultural society in the Asia-Pacific region affect the older, Waitangi issues? (p. 82).

Packer believes: "Tu is a tale of New Zealanders in the world — overseas and at home" (p. 74), therefore the story is universal because it transcends boundaries. Packer acknowledges the great oceanic voyages of the Polynesians who eventually populated the Pacific islands from mythical Hawaiiki (2014).

Inclusion of the Treaty of Waitangi in *Tu* has Packer comment: "...centennial celebrations of the Treaty, during which the novel's characters seriously, question its legacy" (p. 76) revealed another prominent theme of loyalty but in the novel's case it is a dubious one. There was debate about the Treaty's importance to Māori while at the same time young Māori men were volunteering to join the Battalion

and fight overseas in a Pākehā war. Packer addresses this and says: “Māori soldiers joined their own battalion (to demonstrate loyalty to their country and the pride of their people and to pay a price supposedly needed to achieve full equality” (p. 77).

Captain Mahuika articulated to us offspring the horrors of war. It was my father’s express wish that we never experience what he went through in North Africa and Europe. World War Two was bloody, violent and traumatic. Māori soldiers that joined for adventure learned their lesson the hard way. Innocent people perished including women and children. The holocaust exacerbated my father’s distress when it came to his attention. He was unable to assist victims caught in the crossfire. As a soldier he had a mission to carry out which required him to harden his heart. The war was emotionally taxing. That is the nature of conflict (N. Mahuika, personal communication, December 4, 1980).

Packer highlights conflict in *Tu* and says: “Most striking, perhaps, in the family’s homefront saga are the emotional truths, rivalry and deep love between siblings: Grace can write brilliantly of the tensions and bonds of the family, the whanau” (2014, p. 78). Inner conflict appears to be the empirical war at the heart of Grace’s novel. Packer refers to Grace’s skill as: “On a par with the author’s perceptively conceived characters are their keenly sensed dilemmas” (p. 79).

Packer’s article alludes to inner conflict in Tu’s whānau of seeking acceptance and wanting to belong. The novel says: “Maybe fighting in their [European] war will make the brown man equal to the white man” (2014, p. 79). This is a major theme because it seems ironic that Māori seek equality but must first prove themselves against a European foe before New Zealand Pākehā recognises them.

Examples of indigenous insight in *Tu* are ritual prayers Māori offered up to Tūmataunga by submitting soldiers to his protection (Packer, 2014). This includes the release of care from the atua when they return home from war. Young Māori men joining the Battalion drained their rural hapū. This may also have contributed to Māori leaving their rustic communities to earn a living in urban centres. In *Tu* it says: “There was a sense that if the Battalion didn’t do well our

people would die, would be shamed [...] unable to be citizens in our own land [...] was the price too high?” (Grace, 2004, p. 81).

According to Packer, Grace refers to Tūmatauenga as the mythical patron of war and that violence is a mimicked aspect of human life which induces further violence (2014). This strengthens intentions to search for indigenous myths the West would likely dismiss as traditional stories of Māori culture.

Janet Wilson’s *The Maori at War and Strategic Survival: Tu* by Patricia Grace revealed the perspective of Waikato/Tainui kuia, Te Puea Herangi, regarding Māori voluntary service in World Wars One and Two. Of this Wilson says Te Puea remarked: “Why would they want to fight for the people who had stolen their country?” (2008, p. 89). Te Puea’s objection was based on unlawful confiscation of Waikato land by the then colonial government. Wilson further elaborated that the lure of young Māori desiring to participate with Pākehā in battle overseas was strong. Reasons cited included seeking adventure overseas and forging a name for themselves like the Māori Pioneers in World War One (2008).

Scant information on Māori involvement in the Second World War had Otto Heim (cited in Wilson, 2008) express surprise at a lack of literature on the subject. He theorised this lack to the war’s primary objective being the cause of empire, that is, its hegemonic geo-political ideology and the assimilation, for example urbanisation, of Māori taking place at that time in New Zealand (2008). Some concepts conveyed in *Tu* are highlighted in Wilson’s article. One theme is the modern Māori fighting spirit overlapping with ancient warrior codes like closequarter fighting skills of the taiaha.

Māori heroism was displayed at the battle of Monte Cassino, Italy. Insights conveyed by the 28th Māori Battalion in this conflict included mana and leadership of company and platoon officers to carry out the difficult assignment of capturing a railway station (Grace, 2004). This event in *Tu* appears to acknowledge unsung Māori heroes who are silenced and unrecognised by New Zealanders who are not Māori.

Conclusion

Tu sought a new identity by joining the 28th Māori Battalion in Italy. He referred to the Battalion as his other mountain, his other whānau. The family experienced identity issues and conflict when they moved to Wellington. An example of this was Pita being caught between two worlds. He was pleased to leave rural Taranaki and his traumatic memories behind to live in Wellington. But he also felt out of place in the city and believed Wellington's eyes watched him. Ma assisted in establishing the Ngati Poneke Club so that Māori had a place to meet and receive support. This allowed the whānau and Māori to maintain cultural connections to rural hapū, for example, keeping their identities. The whānau experienced prejudice in Wellington. Evidence in *Tu* was the brothers doing menial or seasonal jobs. Native American insight had Warrior addressing concern about the need for his people to adapt to the white man's world in order to progress. His tenet claimed this was achievable without his people losing their identity. Conflict arose regarding intellectual traditions and how Native Americans were perceived and taught in the USA's education system. Tu's whānau adapted to city life but still felt alienated in an environment with different values from theirs. This chapter has provided a comprehensive analysis of two major themes that occur in Grace's novel *Tu*, identity and conflict. The following chapter focuses on the theme of whenua.

Chapter Four: Literature Review

Whenua

The final theme presented in the thesis is a prominent feature in Grace's *Tu*. This chapter focuses on the theme of whenua. *Tu* shows insight of whenua which is important to Māori. Māori obtain identity through links to the land through tīpuna, whānau, hapū and whakapapa. The ground (soil) is part of Māori who, in turn, are kaitiaki (guardians) of Papatūānuku (Earth Mother). Māori come from the earth and she receives the people upon their death, therefore, they do not own whenua but are part of it. Whenua is also considered a living entity to Māori and therefore treated with respect, for example, harmonising with the land and taking only what is necessary for survival and sustenance. In Grace's *Tu* it said:

I think of my own mountain, Taranaki, who is a lonely mountain indeed ... I am my mountain because my mountain is my ancestor, and by my mountain I am identified. My mountain too has his colours, his contours, his imposing presence. He is ever present in my life. As though painted inside me, he is with me wherever I go (Grace, 2004, pp. 111-112).

This suggests that the mountain is internalised and carried with Tu wherever he goes. Mount Taranaki is a cone-shaped peak that stands alone in the far west of New Zealand's North Island. Italy is a long way from Aotearoa New Zealand and the 28th Māori Battalion were separated from their whenua by an enormous diasporic space. The soldiers do not fail to remember who they are in the war and who they represent back home. Features like mountains, rivers and lakes are living entities to Māori They are alive and watch the people.

Tu's whānau relocated from Taranaki to Wellington. Ma adjusted to city life with relative ease and treated the city like the backhome. She did not seek Wellington's acceptance or love but was neighbourly and sociable. Pita shaped himself to the city in order to fit in. He believed the backhome confined him with bad memories that induced paranoia and prudence: "It was backhome that kept his eyes switching from side to side on city streets ... It was backhome that made him

fearful of putting himself somewhere he could be watched by a thousand eyes” (Grace, 2004, pp. 139-140). Pita wanted to escape his past by blending into a new and unfamiliar setting but could not. He tried to find himself in the war zone of Wellington. Pita attempted to merge himself into the city. He was pleased to be away from the negative experiences of the ‘backhome’, the place he was raised and knew well. This is ironic because in order to find himself Pita moved to a place created by Pākehā for Pākehā and where he felt lost. Wellington is the seat of power for all New Zealand citizens including Māori.

Native American Whenua

Native American, Sherman Alexie (1993), author of *The Lone Ranger and Tonto Fistfight in Heaven* exposes hegemonic discourses of the white man that have been reframed by his tribe and used among themselves. An example reads:

There’s this woman I love, Tremble Dancer, but she’s one of the Urbans. Urbans are the city Indians who survived and made their way out of the reservations after it all fell apart ... Now there are only a dozen Urbans left, and they’re all sick. The really sick ones look like they are five hundred years old. They look like they have lived forever; they look like they’ll die soon (p. 105).

This appears to portray declining population numbers and culture of Native American peoples. Indigenous Americans were thoroughly dispossessed of land by the white man. They faced challenges on the reservations which seemed to be dysfunctional. American Indians have difficulty assimilating into the white man’s cities. Their culture and identities continue to decline. Columbus discovered North America five hundred years ago which was when conflict began for the indigenous people.

Indigenous Americans experienced inner conflict like wars exacerbated by the white man’s influence in their territories. In Alexie’s novel two characters converse:

“Just my luck,” she said. “An educated Indian.”

“Yeah,” he said. “Reservation University.”

They both laughed at the old joke. Every Indian is an alumnus.

“Where you from?” she asked.

“Wellpinit,” he said. “I’m a Spokane.”

“I should’ve known. You got those fisherman’s hands.”

“Ain’t no salmon left in our river. Just a school bus and a few hundred basketballs” (1993, p. 39).

There is sarcasm in this conversation regarding education in the USA. The person who looks like a fisherman says their river was depleted of resources. This suggests the tribe is impoverished.

Alexie’s novel has metaphorical reflections of his culture similar to those of Māori. He said:

Crazy mirrors, I thought, the kind that distort your features, make you fatter, thinner, taller, shorter. The kind that make a white man remember he’s the master of ceremonies, barking about the fat lady, the Dog-Faced Boy, the Indian who offered up another Indian like some treaty. Crazy mirrors, I thought, the kind that can never change the dark of your eyes and the folding shut of the good part of your past (1993, p. 58).

The reference of Crazy Mirrors alludes to the Native American chief, Crazy Horse, fighting against white settlers who invaded his people’s land. Comparisons of American Indian’s culture are portrayed in a gallery of distorted mirrors that alters the viewer’s reflection giving a false representation (image). The hegemonic manipulator and controller of the “Indians’ plight” is the white man. Use of the term ‘Indian’ is also derogatory because it links to erroneous discourses applied to aboriginal peoples by the white man when they colonised North America.

Native American author of *Love Medicine* (1984), Louis Erdrich, articulates about the difficulties some Chippewa faced when migrating to cities. They leave the

reservations with intentions of adapting to city life. Upon arrival they faced challenges and experienced conflict. Of this Erdrich said:

Indian against Indian, that's how the government money offer has made us act. Here was the government Indians ordering their own people off the land of their forefathers to build a modern factory. To make it worse, it was a factory that made equipment of false value. Keepsake things like bangle beads and plastic war clubs. A load of foolishness, that was (1984, p. 283).

Alienation is in Grace's *Tu*. Insights of whenua use from a Māori perspective said:

This land was to be the site for the new exhibition buildings being built for the centenary celebrations. At either side of the land were the heights of Melrose and Seatoun, while north and south of it were bays that had been renamed Evan and Lyall after brothers who had never set foot in this country, which was now on its way to celebrating its first one hundred years.

Of what?

First hundred years of what?

'Of the signing, the signing,' Uncle Dave told them. 'Of becoming a nation. Of becoming one people. You know, the Treaty. We are all one people. Te iwi kotahi tatou. One people, one law, one language.

Yep. The papers are full of it' (2004, p. 131).

Whenua which belonged to Māori had been drastically changed to suit Pākehā. Examples are names like Evans and Lyall Bays in Wellington. Aotearoa New Zealand's centenary was being celebrated by Pākehā who claimed we are one people with one law and one language. The brothers questioned which one language is that and whose law was being upheld? Māori appear to be marginalised and relegated to the background while Pākehā took centre stage during the one hundredth anniversary of the country.

The Treaty of Waitangi

Whenua is addressed in *Tu* where the 1940 centennial celebration took place in Kilbirnie, a suburb of Wellington. Aotearoa New Zealand was a hundred years old since the Treaty of Waitangi in 1840. Pita viewed this event as the (Pākehā) city adapting to fit him instead of the other way around. Pita viewed the landscape through his (indigenous) eyes and not the city's eyes which saw him as being westernised in order to fit in to his surroundings. Kilbirnie, where the commemorations took place, is a Pākehā name. In the Exhibition Centre the 28th Māori Battalion was paraded in front of Pākehā officials and the lifting of the tapu (sacred) ceremony was in progress (Grace, 2004).

Tu's other contrast regarding whenua was the forging of a new nation since the signing of the Treaty. This founding document is claimed to have united Māori and Pākehā as one people in Aotearoa New Zealand but the outbreak of war in Europe shifted the nation's focus. The 28th Māori Battalion was preparing for war which meant whānau and tangata (person, the people) would soon be separated from them. For many Battalion soldiers this separation would be permanent.

Te Puea attended the ceremony but opposed Māori soldiers fighting for God, King and Country. Te Puea's tenet was that we [Māori] have our own god, our own king and our own country which was illegally taken by Pākehā to benefit their interests (Grace, 2004).

Gardiner confirmed the 1940 ceremony in *Tu* and said:

Ngata wanted the Maori to provide a guard to take part in the ceremony to open the Maori Court at the Centennial Exhibition in Wellington. While Army Headquarters had approved the request, few expected the Maori to deliver the expected level of performance. Perhaps in their naivety the Maori themselves failed to appreciate the enormity of the task ahead of them. The challenge had been cast before them. In traditional terms, it merely remained for them to accept the challenge. This is exactly what they did (1993, pp. 27-28).

Beauty amid Chaos

According to Soutar isolation proved beneficial to Māori soldiers in World War Two because: “The difficult geography and remoteness of the Tairāwhiti region partly explains the tough and fiercely independent spirit of the men and women who lived there when Maori had the country to themselves” (2008, p. 17). *Ned and Katina: A True Love Story* alludes to identity with geographic features in Crete and said:

To the men who had come from other lands to take part in the defence of their homeland they ‘offered all they possessed’, considering it a sacred duty to look after these soldiers by whose side they had fought and whom fortune had brought them from their far-off country to wage war and to shed their blood on our mountains’. This ‘sacred duty’ they carried out to the last morsel (2009, p. 153).

Many Battalion soldiers perished in the Crete campaign.

Whilst a fugitive on Crete, Ned Nathan seldom ventured into large population centres unless it was absolutely necessary, for example, to receive medical attention. If Ned lodged in a village then he, with assistance from villagers, would need to conceal himself. Small villages like the one Katina lived in were places that Ned, when he was able to, would frequent. A passage in *Ned and Katina: A True Love Story* described a moment of reprieve where a celebration took place.

Everyone present enjoyed the beauty of the land and nature. It reads:

Later in the morning when the men-in-hiding returned to express their thanks, everyone became involved in vigorous snowballing. Katina’s memory of that day lasted throughout her life. As she told her grandfather Katy in 1994: ‘The sun was shining beautifully and we had a big snow fight. The British [Allied soldiers, mainly Anzacs], all the villagers, ourselves, the whole family. It was an unforgettable day. I remember the day to this moment. Vivid, vivid memories.’ Afterwards they climbed to the hilltops where they looked down over

landscape broad and contoured and illuminated by sunlight on snow
(2009, pp. 155-156).

Even a land in conflict can display beauty and endearing memories amid carnage and bloodshed.

Indigenous Harmony

Native American author Joy Harjo's *Crazy Brave* (2012) is a memoir about her use of poetry as a coping mechanism from abuse meted out by her stepfather. Writing poetry helped heal Harjo's tempestuous upbringing as a child after her father died and her mother found a new partner. Harjo described the relationship with her stepfather: "I felt like prey. I had to be stealthy. I was careful not to be anywhere near him alone. I didn't want to be anywhere that he might be tempted to touch me in any manner" (p. 69).

Harjo's poem expresses her culture, heritage and identity, that is, she recognises who she is and her connection to whenua. This is a very strong tenet of many indigenous cultures. Her poem reads:

EAGLE POEM

To pray you open your whole self
To sky, to earth, to sun, to moon
To one whole voice that is you.
And know that there is more
That you can't see, can't hear
Can't know except in moments
Steadily growing
And in languages that aren't always sound
But other circles of motion
Like eagle that Sunday morning
Over Salt River
Circled in blue sky, in wind
Swept our hearts clean with sacred wings

We see you see ourselves
And know that we must take
The utmost care and kindness
In all things
Breathe in knowing we are made of all of this
And breathe, knowing that we are truly blessed
because we were born and die soon within a
true circle of motion.
Like eagle rounding out the morning inside us
We pray that it will be done
In beauty, in beauty (pp. 154-155).

Harjo's poem portrays that she is one with the land, elements and living creatures that occupy it, for example, the sacred eagle. Native Americans link themselves to nature and the circle of life, which includes death, through a spiritual connection, in other words, feelings and emotions, not just from five senses that an observer experiences freedom and exhilaration. In order for indigenous people to flourish they must take care of nature and learn to harmonise with it, for example, work with land and nature to provide the hapū with sustenance and not abuse it with greed. Appreciation and awareness of nature and its wonders and life cycle is what imbues autochthonous peoples with inner beauty and peace.

Harjo's memoir includes pain and trauma of the past that devastated her tribe. Of this she said:

The grief came from the tears of thousands of our tribe when we were uprooted and forced to walk the long miles west to Indian Territory. They were tears of the dead and the tears of those who remained to bury the dead. We had to keep walking. We were still walking, trying to make it through to our home. The tears spoiled in her lungs, became tuberculosis (2012, p. 149).

Harjo revealed intense trials and suffering her people experienced at the hands of colonisation. The tribe was evicted from their whenua to make way for settlement

and progress of the hegemonic white man. Some of the people perished during their forced march to what the US government called Indian Territory. Harjo's tribe was compelled to endure and keep walking through pain, disease and death the white man wrought on them. It seemed as though their struggles would have no end.

Enemy Eyes

The object of World War Two was to oust the invaders (Germans) and reclaim territory (Italy, North Africa and parts of Europe) they had appropriated, or attempted to, with force. In *Tu* the enemy was not only resolute and steadfast but adverse weather seemed to favour the Germans. Experiences in Cassino and a railway station which the 28th Māori Battalion captured were written in Tu's personal journal. He wrote:

Really it was the enemy who were high and dry. High in their hilltop town, secure in their fortifications and lookout advantages. They were dry in their solid unreachable buildings with their booby-trapped entrances and mined doorways ... There'll be another day soon that will find us on our way to Rome and to victory (2004, pp. 84-85).

'On our way to Rome' alludes to the expression that 'all roads lead to Rome'.

Rome is the seat of power in both modern and ancient Italy. The tenacious Germans would not relinquish the hilltop Benedictine monastery in Monte Cassino which offered them excellent surveillance of advancing allies. Resilience of the enemy was emphasised in the novel which says: "Ol' man was still standing in the way, no doubt all covered in enemy eyes as before ... All waiting for the little Maori boy with his popgun, you bet" (Grace, 2004, p. 114).

The abbey was about to be obliterated by allied aircraft dropping bombs on an historic icon. Tu reflected on the monastery's history filled with monks and the sound of prayers. The Catholic institution, constructed to defend Christian values,

would be annihilated in order to remove its illegal occupants, the Germans (Grace, 2004).

Mahuika Road

The 28th Māori Battalion was given the task of capturing and securing a railway station near Cassino. Although soldiers assigned the job of appropriating the station succeeded in carrying out their orders, it was an arduous ordeal to accomplish. In *Tu* it reads:

Arriving at the station after all the delays, we saw that the rail yards had been barricaded by coils of wire which lay across the entrance. Behind the wire, Jerry had dug in with machine guns and on our approach began giving it to us, full blast ... But, Maori Battalion march to victory, Maori Battalion staunch and true. By midnight the station was ours (2004, pp. 126-127).

My father was indirectly involved in capturing the railway station. Indirect because Companies A & B were assigned the job but C Company was called to stand by and assist if necessary. The fierce battle in *Tu* is articulated by Soutar who said:

Captain Jim Matehaere was warned to prepare D Company, waiting in a house on Mahuika Road, to move forward. His men were anxious to relieve their weary mates but they would not get the chance. The Germans had already got into ground obscured from the station. They were within 180 yards of the forward sections of A and B Companies – too close for the Battalion’s artillery support to lob shells. From this position they began to launch an attack on the whole area held by the two companies (2008, p. 319).

A road was named after my father in order to help establish the 28th Māori Battalion’s bearings around Monte Cassino and the railway station. This is confirmed by Soutar. He says: “On the map the road where we were was called

Mahuika Road. We changed the name just to make the map [for our purposes] so that we knew which area we were referring to” (2008, p. 310). A second lieutenant at that time Captain Mahuika was in charge of 15 Platoon during the siege of the railway station.

The novel’s reaction to Cassino’s monastery on the hilltop as soldiers moved in ready to battle the Germans occupying it, said:

Dark and precipitous, this landmark stands at the head of the rest of the mountain range like a great fighting chief leading his people on to a path of war ... It was unnatural, spooky, unexplainable, until on coming closer we saw that it was a massive building, rectangular in shape, covering the whole of the mountain top (Grace, 2004, p. 110).

Fellow soldiers and Tu acknowledged the abbey with sarcasm when they realised what it was they were looking at:

We stood to attention and gave our smartest salutes along with the biggest heel click ever heard on that road to Rome ... I know there is more to be known about ol’ fella, about his family of mountains, about his white hat, about those who live in his hair. And there is more to learn about this ancient road too, about those who have walked, marched and ridden here (2004, p. 110).

Grace appears to be saying that this area of Italy had seen many wars over previous centuries. The ancient road alludes to biblical and historical accounts, for example, the time of Jesus and his apostles, the emperors and gladiators, the Roman army and slaves. The road to Rome also alludes to the largest empire of the known world. Reference to the ‘ol’ fella’ emphasises that this mountain and building is ancient and imbued with knowledge of the past. It has whakapapa, the mountain is a living entity filled with eyes that see everything. Occupants at the top were in power, that is, they were in a position of being able to control events due to their elevation which allowed for surveillance and preparation to defend their fort. For Tu and his troops this sight would be similar in appearance to early

Māori pā (fortified village) on a hill. In this foreign land the 28th Māori Battalion were strangers and did not have intimate knowledge of the terrain and geographical layout. The topography had other eyes that watched them, in other words, soldiers felt out of place. They were at a disadvantage compared to the enemy they could not see but instead sensed their presence on the hilltop.

Ned and Katina: A True Love Story had a similar, but not foreboding, mountain scene in his biography. On a winding mountain road above the village of Prodromi is a memorial erected in honour of *Koustoyerako*, *Moni* and *Livada* villages which were destroyed during the German invasion of Crete. Many people lost their lives at the hands of the Germans. The monument encases rocks taken from the land that have been graded for colour and texture. They start at the top with solid white stones and progress down to stones that are porous and darken in shade to a deep grey. At the base the stones are black round chunks worn hollow by nature and used to symbolise death. The stones are skull-like in appearance and haunting to look at. The monument gazes out over a now tranquil setting as a stark reminder of what occurred there during the German invasion (Grace, 2009). This befitting memorial shows the high price of freedom manifested in the form of sacrifice and death before the ultimate goal of liberty could be achieved.

Two Mountains One Whānau

Links with Italy and Aotearoa New Zealand are in *Tu* showing relationships between the two countries. Their similarities are striking. The novel says:

Tomorrow we go on a day's leave to Pompeii, and though this isn't my first visit, many of the boys haven't been there yet. The Rotorua boys are looking forward to it as they are reminded of their own buried village at home in Whakarewarewa. They'll be amazed at what they see ... For example, these guys from Rotorua tell us about the weird behaviour of the land in their area. Well, I have heard of geysers that shoot steam into the air in this thermal region ... And I've heard of the pink and white terraces made from build-ups of silica that formed over untold time into two sparkling natural staircases which have been

described as the eighth wonder of the world. But these terraces were all buried when that mountain of theirs blew its top in 1886. It blew three of its tops, if I remember correctly. Yes three of its craters exploded and the land all around for miles was covered in mud and rock and ash, and all the villagers were buried alive (Grace, 2004, pp. 214-215).

Grace shows that there are more similarities between Italy and Aotearoa New Zealand than culture and language, or the 28th Māori Battalion's presence in Italy.

Whakapapa of the two nations are cemented in geology, volcanism and mate (death). Pompeii was decimated by Mount Vesuvius. The village near Rotorua was destroyed by their whanaunga, Mount Tarawera. The ancestral maunga of B Company soldiers' tīpuna, the Arawa region, became the terminator of nearby hapū who perished.

Pompeii is confirmed in *Aku Korero* and said:

Each Company was allowed weekly to take trucks to visit such places as Napoli (Naples), Pompeii, the city that was buried when Mt Vesuvius erupted, and Caserta. The boys enjoyed their holiday, some enjoyed Italian wine, some going after the Italian signorinas, and others admiring the township of Pompeii that took 100 years to excavate (1997, p. 36).

March, March, March to Victory

Insight in Grace's *Tu* is the Māori custom of kawe mate (taking home a deceased person's memory). This occurred at the Battalion's homecoming. They were greeted by the Ngati Poneke Club accompanied with the Battalion soldiers' waiting whānau. Welcome parties included iwi dignitaries. In the novel this event reads:

The calls that brought us forward were coming from the crowd from all directions – from the old women of all tribes as we made our way

in. They were calling the ancestors to accompany the spirits of the dead, as we, the men of Tumatauenga, bore these deaths home to them ... All around was the calling and crying, the keening and wailing, and the pouring forth of sorrow for the faces not among us ... Following this time of lamentation were the ceremonies, prayer and incantation that freed us from the tapu of war and brought us out from under the mantle of Tumatauenga, handing the men of the Maori Battalion back to the people (Grace, 2004, pp. 263-264).

Soutar endorses Grace's account. He added:

The men returned as war heroes, carrying the reputation of an outstanding infantry unit that had punched far above its weight. B Company's Sergeant Nan Amohau, composer of the Battalion's marching song, went out to challenge the party, accompanied by Tuwharetoa chiefs Tureiti Rauhina and Turei Papanui. At the head of the haka party was the paramount chief of Tuwharetoa himself, Hepi Te Heuheu, while Ngati Poneke sang out the songs of greeting there followed for some time the tangi for the dead, the most solemn part of the ceremony. Kuia clad in black and adorned with greenery, stood wailing as they recalled those who had not returned. Elders recited chants to satisfy the ritual of 'tango tapu' (removing tapu). It was done so simply and it was so much part of the ceremony that it was hardly noticed (2008, p. 361).

The regional iwi, Tūwharetoa, includes Lake Taupō and the mountain ranges Ruapehu, Ngauruhoe and Tongariro in the middle of New Zealand's North Island Central Plateau.

There are many New Zealand whānau members of numerous World War Two soldiers interred in foreign countries. Some relatives may experience difficulties visiting their deceased whānau buried in Africa or Europe, for example, financial limitations. This requires travelling long distances in order to visit graves. For

many grief-stricken Māori relatives there will be no closure, that is, their whānau are physically separated from them and can never return home.

Rewi gives insights of what the karanga (welcome call performed by a woman), marae ceremony and kawe mate means to Māori people. He said:

To welcome someone, and to be welcomed warmly with all the attendant rituals, is a moving experience. To never again be drawn forward with the karanga, to never again hear the kuia call farewell to the dead, to never again hear the eloquence and excitement of the whaikōrero and waiata, to never again enjoy the warmth of the whare nui, and warmth engendered by all these elements – all this would be to witness the death of part of the justification for human life (2010, p. 181).

Whaikōrero is a formal speech given only by men of rank within their hapū when welcoming visitors onto their marae, for example, a funeral. A spokesperson(s) among the visitors for most tribes (menfolk only) responds, when appropriate, to the host party. The whaikōrero should be spoken in Māori. At the conclusion of whaikōrero both hosts and visitors greet each other and then congregate in the whare kai (place where everyone eats). The whare nui (meeting house) is entered at night for hosts and visitors to rest. Whaikōrero may take place in the whare nui but this is at the discretion of the hosts (*Maori Dictionary*, n.d.).

Haere Mai

Captain Mahuika's memoir concludes by saying:

This was the 23rd of January 1946. We were coming back home again to our beautiful Aotearoa. We had seen a few countries but none of them like New Zealand ... From there I returned to Whakawhitira to where it all began for me, my birth, my youth, my enlistment in the army and my homeland (1997, pp. 60-61).

Grace's *Tu* gives insight into the 28th Māori Battalion's homecoming from war and said:

On and on, on and on went the karanga, coming from every corner as we made our way to the seating that had been prepared for us ... I felt the weight of it, somehow the guilt, and as the grieving continued I thought I would have preferred to be in the place of my brothers rather than be the one returning without them (2004, pp. 263-264).

Tu felt guilt at not having his brothers accompany him at the Battalion's homecoming. Captain Mahuika participated in the welcome ceremony held on Wellington's wharf before returning to his hapū. Like Tu's brothers, Captain Mahuika's deceased sibling and my uncle, Private Mickey Mahuika buried in Egypt, would have been among the dead being called back home on the waterfront.

Conclusion

This chapter revealed the importance of whenua to Māori and Native American peoples. Tu related Mount Taranaki and whenua to his other whānau in Italy which was the 28th Māori Battalion. Sherman Alexie highlighted reservation life that alluded to exploitation of his whenua by saying there was no salmon left in the tribe's river. Joy Harjo's poem on the beauty of nature shed indigenous philosophy on how she perceived whenua. The Treaty of Waitangi which constituted New Zealand and made Māori and Pākehā "one people" hinted at inconsistencies. Places in Wellington are named after Pākehā people like Evans Bay. Pita and Rangi were buried in Italy. They paid for the nation's freedom with their lives but rest on foreign soil. Tu's whānau have no closure because Pita and Rangi cannot be brought back to Aotearoa New Zealand. Many Battalion soldiers gave their lives for the country's freedom but what cost did this have on Māori people and their whenua?

The next chapter details methodology processes arranging an interview with Patricia Grace. This is followed by a summary of the actual interview with Grace which gleans insight into the novel *Tu* from the author's perspective.

Chapter Five: The Interview

Methodology

This chapter focuses on the interview with author Patricia Grace about her novel *Tu*. It will begin with describing the methodology to be followed for the writing of a thesis for a master's degree programme. University of Waikato regulations detail the processes required prior to carrying out an interview. Ethical procedures must be implemented, such as completion of document forms for the purpose of approval by the School Ethics Committee. The application forms protect all parties that have vested interests in the interview, for example, assuring confidentiality of the interviewee. In this case the author was interviewed and she agreed to her name being published. Securing of data obtained from the interview and its thorough disposal when analysis has concluded is also important. Prior to the interview, relevant questions needed composing that link to indigenous insight and also required perusal and approval by the School Ethics Committee. The questions were to serve as guidelines only and not necessarily the ones asked.

Before commencing an interview with Patricia Grace, contact was initiated. Because the author is related to my parents this made it more comfortable seeking permission for an interview. Contact was made by a supervisor on my behalf and Patricia's email was given. The reason for an interview was explained as gleaning insight of *Tu* from Patricia Grace's perspective. A time and venue to conduct the interview was arranged. When the author learned Captain Mahuika is my father she was happy to be interviewed. We reached an agreement to hold it at Pataka Museum in Porirua, Wellington. This was no problem at all since Wellington is my hometown where I grew up and attended secondary school. This city is like the novel's 'backhome' to me and several siblings live there. A first cousin's place, which is on Porirua's doorstep, was chosen for accommodation. A dictaphone recorded the interview but there was apprehension because of its unfamiliarity. My first official interview induced nervousness. Our *kōrero* was excellent and recorded perfectly on the dictaphone.

Grace began writing in the mid-seventies. The various genres used to describe Grace's books include short story collections and novels for both children and adults. The most recent book, *Ned and Katina: A True Love Story* is the first time Grace has written a biography. After the interview she informed me she prefers writing fiction. *Potiki* was the first novel I read never thinking an interview with the author would be conducted by me many years later. Themes in Grace's novels and short stories mostly focus on Māori identity. Issues Māori face like whenua and development where conflict may arise is another noticeable theme. Bicultural Māori-Pākehā relationships and coming together as one people feature in *Tu* and in *Ned and Katina: A True Love Story*.

Interview with Patricia Grace

Grace endorsed themes in *Tu* from a personal interview. Indigenous insight of whānau, whenua, identity, conflict and other topics in the novel were addressed. Relationships in *Tu* not only included the main characters but also the 28th Māori Battalion. Patricia believed the 28th Māori Battalion's unique story remains unknown to many people in Aotearoa New Zealand and around the world and declared this was another reason for writing *Tu*.

Some parts of the interview included impromptu conversation and lasted thirty minutes. The interview flowed and no interference or difficulties during it were encountered.

The first question on a proposed list of nine asked:

- 1) What are the political statements intended for the reader in *Tu*? E.g. morals, trauma, deceit and betrayal?

However, this question was presented as:

What messages did you intend portraying in the novel *Tu*?

Her response was:

When setting out to write the novel, conveying moral or metaphorical messages was not my intention. The purpose of *Tu* was to portray a whānau that had, among other siblings, three brothers who joined the 28th Māori Battalion and fought in World War Two. Grace desired to write this story as best she could. It is up to each individual reader to interpret their own insight from the novel. Grace did concur that there probably were messages in *Tu*. One example in the story is the eldest brother, Pita, who was given responsibility in the whānau.

The second question was:

- 2) I see two conflicts in *Tu*. One is physical i.e. World War Two, and the other is emotional or inner conflicts within Tu's whānau. What is the metaphorical message intended in either of these two conflicts?

Her response was:

The three brothers in *Tu* were given different personalities. This was so the reader would not become confused with the siblings' identities. Pita was given the weighted paternal responsibility of the whānau, replacing his father. Rangi had been given a loving and irresponsible identity. Tu was the hope of the whānau and they invested everything into his education. Because the brothers had diverse characters the whānau was dynamic and this allowed for conflict to develop.

Question three was:

- 3) In *Tu* some Battalion soldiers are camped beside an Italian cemetery. What indigenous insights were revealed in this scene?

This question was not given in the interview. I did not want to overload my subject with repetitive questions of indigenous insight. She already stated she did not write *Tu* with intentions of portraying Māori perspectives and metaphors. In her opinion, if the reader perceives insight into the Māori world in the novel then that is the readers' interpretation of the story.

- 4) Are there secrecy and codes of silence depicted in *Tu*, like the love triangle, rivalry between the siblings and Ma believing that Pita is the father of Tu's niece and nephew? If so, what relationships might this theme have on indigeneity?

Question four was also not put. I decided that this question had already been addressed in question two where she articulated the different personalities she gave to each of the brothers, for example, Rangi had a loving and irresponsible nature.

The direction the interview was taking meant I had to make a judgement call and decided not to ask question five, which was:

- 5) Ma is characterised as an assertive and loving mother trying to fit into a new world order and dealing with a spouse who is dead to her. How might these qualities help strengthen rustic Māori stoicism and survival in an urban environment?

The sixth question was:

- 6) At the conclusion of the novel you have Tu returning to his whenua where he reveals the true identity of his niece and nephew's origins. There is no mention of any broken promises of the then government that reneged to offer Battalion soldiers their own lands i.e. Māori soldiers that were given no whenua to call home. What is the reason for this omission?

Question six was not asked because the interview diverted and focused on her perception of *Tu*, that is to say, her personal insights. This was really a continuation of the answer to question one where Grace elaborated on what inspired her to write the novel.

She expressed, "I was amazed at the exploits, heroism and prowess of the 28th Māori Battalion."

She further said that in Italy soldiers empathised with destitute citizens who had lost everything. Some troops would give their blankets, boots, jackets and other items away to people who had absolutely nothing. The most staggering effect expressed about Māori participation in World War Two was the drastic depopulation of rural communities. The loss of Māori soldiers from isolated hapū who died overseas was catastrophic for tiny settlements like Ruatoria on the East Coast of New Zealand's North Island. For many iwi an entire generation of whānau died in the war and never returned home. It was tragic for small, isolated Māori settlements to grieve for the loss of many loved ones and detrimental because there were no leaders left to guide the people and the next generation.

The seventh question was:

- 7) Why do the niece and nephew have Italian names? If one reason is intended to show the deep affinity Māori soldiers and Italian people had for each other, what are some other ones?

This is another question that was not asked. It was not essential to 'indigenous insight' and there was a need to keep the focus on Māori perceptions rather than Italian people. Later on Grace did convey that she felt aroha for Italian people who were also afflicted with sufferings of hardship.

Question eight was:

- 8) The 28th Māori Battalion were regarded as fearless soldiers and a legendary fighting unit. The characters in *Tu* are heroic e.g. Rangi. There's little or no mention of a frightened Māori soldier. Why were they not given a voice in the novel?

Patricia Grace's response was that:

The 28th Māori Battalion had confident and expert leaders the troops trusted. Soldiers respected and followed the commands of officers like Captain Mahuika who led from the front. Because Captain Mahuika led his men by example he

instilled courage and fearlessness which permeated his troops. The Battalion was renowned as resilient combat soldiers who carried out their duties with efficiency. This would have been done in spite of any apprehension they may have harboured such as fear.

Although each iwi had their own tikanga they united as one entity. The 28th Māori Battalion showed chiefly status as a fighting unit in the war. They showcased their abilities on an international stage as a force to be reckoned with and were not just some colonised people from Aotearoa New Zealand. Māori had strong traditions in the art of war prior to colonisation. To Pākehā soldiers, allied armies and enemy, the 28th Māori Battalion was a respected combat unit with a fearsome reputation of warrior prowess. Grace believed there may have been some disputes within the Battalion but on the whole they were one combat whānau representing Māori in Aotearoa New Zealand. She also added that the 28th Māori Battalion took to army life with ease, that is, it was natural for them.

The final question of the interview was:

- 9) When Tu returns to his whenua, is this an indication of the 28th Māori Battalion achieving or not achieving their and Sir Apirana Ngata's goal of being worthy citizens? In other words, what Māori-Pākehā relationships and indigenous insight does this convey post World War Two?

The response was that, "I think Sir Apirana Ngata was disappointed that the 28th Māori Battalion did not achieve full recognition for their voluntary contribution in the war. The price of citizenship many Battalion soldiers paid for with their lives was very high. I would not endorse Māori involvement if a third world war broke out."

Grace emphasised how tragic it was for rural iwi who had also lost all they had, for example, their menfolk who went overseas to fight and those that never returned after the war. Because Māori are a community-oriented people the loss of loved ones in the war created deep scars of grief for those left behind. Patricia is saddened by many Māori soldiers who perished in World War Two and are gone

forever. This is because good leaders and role models were no longer present in the community to pass on their knowledge and guidance to the next generation. She appears to advocate that Māori culture and perpetuity was disrupted because of the 28th Māori Battalion's participation in war. She described her novel as an anti-war book because of the tragic loss of life of many Māori soldiers from small rustic communities.

In the interview Grace acquiesced that Native American authors would have expressed similar themes, issues and struggles that Māori faced concerning whānau, whenua, identity and conflict. She did not elaborate extensively on Indigenous Americans in relation to her writing and confessed to only having read some of the authors' books. Two Autochthonous American writers she named in the interview were Robert Warrior and Louise Erdrich.

At the interview's conclusion Grace commented how wonderful it went and was overwhelmed with the koha given as a thank you for being interviewed. The gift was a portrait of my father in his officer's uniform. She was very appreciative and would treasure the gift. We had coffee and lunch in the Museum's café. I could not have asked for a better interview and was proud at fulfilling this requirement. She was happy to return the favour by contributing towards my research. Transcribing the interview was a new experience but not difficult to accomplish.

Findings

An analysis of the interview responses from Grace clearly indicated that the main purpose of her novel *Tu* was anti-war. She wanted to write about a family with three brothers who went to war by joining the 28th Māori Battalion. Including the story of a whānau and their relationships, Grace wanted to depict the tragic impact of a Pākehā war and Māori soldiers participating in it plus the devastating circumstances experienced by those left behind. The heroic deeds of the 28th Māori Battalion inspired her to write a fictional story of a whānau involved which provided understanding and authenticity to write the biography, *Ned and Katina: A True Love Story*. A summary of the content in the interview follows.

Grace asserted that the whānau and war themes were prime motivations for writing the novel *Tu*. The Māori world view and metaphorical messages that portrayed indigenous insights were for readers to interpret. She did state that Native American authors, who she was familiar with, probably did have similar struggles and issues to Māori.

Portrayal of the whānau focused on interactions between the three brothers. In *Tu* they were given different personalities which allowed for conflict.

The majority of Grace's responses were centred on World War Two plus involvement of the 28th Māori Battalion through the characterisation of the brothers in *Tu*. She expressed disappointment that the Battalion gave so much to the war effort yet received little recognition in return. "The price of citizenship many Battalion soldiers paid for with their lives was very high. I would not endorse Māori involvement if a third world war broke out," she said. As a community-based people the loss of Māori soldiers not only meant losing beloved whānau but also a depletion of menfolk to provide role models, leadership and knowledge.

Chapter Six: Conclusion

The objective of this chapter is to present outcomes of the research study from *Patricia Grace's Tu: Reading the novel for indigenous insight*. Powerful concepts in *Tu* were clearly based on a Māori perspective relevant to the customs and perceptions of the times. Similarly *Ned and Katina: A True Love Story* which provided a comparative context was also considered through the background of events that took place in the biography. Other writings by Māori authors were analysed to provide contextual support to the primary sources, just as Native Americans highlighted another world view. These sources can be termed 'indigenous' in light of the epistemological discourse introduced in Chapter One. Themes discussed in the Literature Review overlapped each other: whānau, identity and conflict, and whenua. Findings from the interview with Patricia Grace played an important part. As indicated in Chapter Five indigenous insight was not a conscious theme on the part of the author, but an analysis of the novel does show indigenous insight is present. Consideration of indigenous themes for insightful analysis and interpretation in this chapter and thesis had to be constrained due to the word limit.

Whanaungatanga

Evidence of indigenous insight within the theme of whānau includes:

A whānau in crisis.

Tu's whānau relocated from rural Taranaki to Wellington, the purpose being to provide Tu with a Pākehā education. They faced challenges integrating into an urban environment that contrasted with community ties they were used to in the 'backhome'. They occupied an interstitial (in-between) space regarding their identity. Urban life contrasted with the whānau's rural and tranquil homeland. The family experienced isolation in the city; an example of this was Pita believing the eyes of Wellington watched him and he felt out-of-place. Moving to the city brought the whānau into contact with Pākehā which allowed interracial romances to develop. Relationships soon led to conflict. An example of this in *Tu* was Pita rejecting his girlfriend, Jess, and joining the 28th Māori Battalion whānau in Italy. Tu's attention was focused on escaping from his school and immediate family to

join the 28th Māori Battalion in Italy, his other whānau and where he felt he belonged. Ma established the Ngati Poneke Club for the purpose of creating a space in Wellington where all Māori could meet and tautoko each other. The Ngati Poneke Club enabled Māori to keep the culture and their identity alive through waiata, kapa haka and where they could hold functions such as meetings.

The play *Michael James Manaia* portrayed the same theme in Grace's *Tu* regarding interstitial identities. Michael's father is Māori and his mother is Pākehā. He lived in Hawkes Bay but had difficulty adjusting to urban life.

Native American author of *Love Medicine* (1984), Louis Erdrich, articulated about the difficulties some Chippewa faced when migrating to cities. They leave the reservations with intentions of adapting to city life. Sherman Alexie (1993) in *The Lone Ranger and Tonto Fistfight in Heaven*, also described urban Indians as interstitial in that they could not function on their reservations nor integrate into the white man's cities. Warrior (1995) believed that Native American survival depended on the ability to adapt to changes in, for example, the white man's cities and urban life.

Movement off traditional lands into a Pākehā dominated city where there are difficulties in adapting is a common indigenous theme.

Aroha.

Although *Tu* is the main character and title of Grace's novel, the older brothers Pita and Rangi were also prominent in the story. Grace stated in the interview that that three brothers were distinguished by their different personalities, yet they all enlisted in the 28th Māori Battalion. In Māori whānau traditional roles were determined by the children's positions in the family. Pita was the tuakana and because of that, on their father's death, he took on the mantle of responsibility of the family. He was reminded of his new role by the local priest, "Thou art Pita, and upon this rock I will build my church". Despite this he was not willing to commit to Jess, Ani Rose and Benedict. Pita and his whānau felt aroha at their father's passing because this released the father and husband from his trauma which, in turn, set the family free.

Pita wished that Rangi would be more responsible and enjoy life more, but as the teina (younger sibling) of these two boys they were opposites in character. As Patricia Grace said in the interview, Rangi had a loving nature which he used to comfort a spurned Jess and produced a moko for Ma called Rimini as a result. Rangi wrote a letter to Tu and expressed aroha to him as the pōtiki, and ensured Tu would return home from the war.

Ma showed concern for Pita regarding the perils of Wellington that can trap the unwary and leave them bereft. Ma warned Pita to keep alert since the city can be an unforgiving and lonely place. She chastised him because of her aroha; she did not want any of her children forming relationships with unscrupulous characters roaming the city. Because he was affected with mental trauma, the father could not nurture and protect his whānau. Tu was taught traditional weaponry by Uncle Ju, not his father. Ma tried to keep the whānau together after the death of her spouse and father of the children. The siblings respected their mother but this did not stop them from rebelling; they go to war in spite of her protest that they not go. When the babies' mothers surrendered them to Ma, aroha made her raise them as whāngai. The mokopuna were innocent of their fathers' follies and, therefore, still regarded as part of the whānau by Ma.

Ned in *Ned and Katina: A True Love Story* (2009) also portrayed happy moments in spite of a vicious war and death. His greatest joy was falling in love with his Greek bride, Katina, who helped hide him from the enemy when the need arose.

In *The Uncle's Story* by Ihimaera (2000), Sam loved his father but rebelled against him, because he would not conform to his father's perception of what Arapeta believed constituted being Māori. In the father's mind his son's homosexuality was a sign of weakness that was unbecoming of Māori warrior prowess. Not only that, Arapeta was concerned the continuation of his lineage, his whakapapa. Sam's interracial relationship with a Pākehā man separated him from his father, whānau and whenua.

Close-knit whānau ties disrupted by the challenges of urban living, interracial contact, war, and intergenerational upbringing are common themes of indigenous peoples.

Wairua.

I do believe my name gives me the right to be here anyway, my full first name being Te-Hokowhitu-a-Tu – The many fighting men of Tumatauenga. Tumatauenga is the patron saint of war. The name was given to me by my grandmothers to honour my father and his war (Grace, 2004 pp. 34-35).

Prayer and incantation lifted the tapu off the soldiers of the 28th Māori Battalion when they returned to Wellington at the end of the war which brought them out from under the mantle of Tūmatauenga. This was a Māori custom performed before soldiers were handed back to their waiting whānau. A sole survivor of war, Tu carried his whānau name and legacy now that his brothers were dead. This ceremony is recognised as a very spiritual ritual and was also carried out before the Battalion left Aotearoa New Zealand. The karanga which welcomed the soldiers back home also paid tribute to those who had fallen and were buried in a foreign land. Grace stated that “because Māori are a community-oriented people the loss of loved ones in the war created deep scars of grief for those left behind.” Grace stated in *Tu* that Te Puea Herangi was also present. Te Puea’s stance was that we [Māori] have our own god, our own king and our own country which was illegally taken by Pākehā through the Treaty of Waitangi to benefit their interests.

The whānau were practising Catholics and continued to observe church services when they moved to the city. According to Erdrich (1984) her Chippewa people were Christianised by French missionaries who perceived all Native Americans as savages in need of salvation.

Belief in traditional gods and the recognition that they had specific realms of responsibility is a common tenet of indigenous peoples. The conversion of many autochthonous peoples to Christianity appears to have occurred because of indigenous peoples being spiritually inclined.

Whenua.

Tu referred to Taranaki Mountain as his whānau, that is, he carried a living entity within him which also conveyed where his roots were. Māori link themselves to ancestral whenua through their mountain, river or ocean, which gives them their identity. Tu referred to the 28th Māori Battalion as his other mountain that he wanted to be part of, to join in their adventures, camaraderie and prove his combat skills against the enemy. In *Tu* Battalion soldiers observed an imposing mountain in Monte Cassino adorned by a monastery on its summit. They were awe-struck at its surrealism and enigmatic appearance. The hilltop Benedictine monastery which offered the Germans excellent surveillance of advancing allies was referred to by Tu and his brothers-in-arms as the ‘Ol’ man’ or ‘Ol’ fella still standing in the way, no doubt all covered in enemy eyes as before’. Tu admired other people’s mountains which reminded him of his mountain in the backhome. He respected the whenua that belonged to other people. The 28th Māori Battalion were in Italy to liberate their whenua from the enemy. According to the interview with Patricia Grace, many Italian people had lost everything. They were caught up in the conflict of war and paid a heavy price whereby they lost their whenua to the enemy, went hungry and many died. The 28th Māori Battalion empathised and sympathised with Italian people because they had a rapport with their language, culture and the whenua. Māori insight respects the whenua, Papatūānuku, it provides their kai, resources, and sustains the people. Whenua is shared among the entire tribal community

The 28th Māori Battalion Homecoming on Wellington’s waterfront, the welcome home to Aotearoa New Zealand was significant because it signified the disbanding of the brothers-in-arms. Tu decided to reconnect with his roots and go back to rural Taranaki. This place is his whānau and origins and where his identity lies and was familiar to him. In this setting of tranquillity Tu belonged and felt at home, that is, he did not feel like a stranger. There were whānau issues that remained unresolved. This was brought about by the actions of Tu’s brothers that resulted in a niece and nephew to him. World War Two had taken their fathers away and disrupted the passing on of knowledge, identity, and whenua. Tu

intended to introduce his niece and nephew into the whānau community by giving them a sense of place and belonging.

Land and what the whenua provides is important to indigenous peoples for defining their identity and cultural customs.

The concluding chapter has completed the requirements of this thesis in terms of Patricia Grace's *Tu* and the indigenous insights interpreted from her writing. It has demonstrated examples of indigenous Māori culture encompassing whānau, aroha, wairua and whenua.

Glossary of Māori Terms

Aotearoa:	the Māori name for New Zealand.
Arawa:	Māori tribe and canoe of the Rotorua region.
Aroha:	concern, love, affection.
Atua:	Māori god, deity.
Awa:	a river.
Awhi:	to embrace, comfort.
Haka:	posture dance.
Hāngī:	earthen pit lined with stones that are heated before adding baskets of food. Steam created from heated stones cook food beneath the earth.
Hapū:	sub-tribe.
Hawaiiki:	Māori spiritual homeland
Kai:	food, feast; to eat.
Kaiako:	teacher, tutor, lecturer.
Kaitiaki:	guardian, caretaker.
Kapa haka:	Māori performing arts group.
Karakia:	prayer to the Christian god or to Māori atua.
Karanga:	welcome call to visitors onto a marae and its response, performed only by women.
Kaumātua:	tribal elder(s).
Kaupapa:	topics, agenda.
Kawa:	protocol.
Kawe mate:	the return home of a deceased person's memory.
Koha:	gift, it can be in the form of food, money or a present
Kōrero:	tale, speeches in Māori; to speak.
Koroua:	elderly man.
Kuia:	elderly woman.
Māmā:	Mum, mother.
Mana:	power, prestige, status, importance, authority.
Manaakitanga:	generosity.
Māori:	the indigenous people of Aotearoa New Zealand.
Marae:	gathering place where Māori people hui/meet; the land and buildings of a hapū/whānau/iwi.
Mate:	sick, death, dead.
Māui:	famous demi-god of Polynesia.
Maunga:	a mountain.
Mokopuna, Moko:	grandchild (-ren).
Ngāti Porou:	Māori tribe on the East Coast of New Zealand's

	North Island.
Ngāti Toa:	Māori tribe on the Kapiti Coast near Wellington.
Pā:	fortified village.
Pākehā:	settlers that came to New Zealand from Europe, European; English (language, culture); non-Māori.
Pakeke:	adults.
Papatūānuku:	Māori earth mother.
Parawhakawai:	training ground for the battle, battleground.
Pōtiki:	the youngest child of a family.
Pūrākau:	legends, myths.
Rangatahi:	the young people, adolescents.
Rangatira:	chief of the whānau, iwi or hapū.
Rangiātea:	marae in Hawaiiki.
Ranginui:	Sky, Māori sky father.
Reo:	the Māori language.
Taiaha:	an elongated club shaped like a spear.
Tairāwhiti:	Māori name for the East Coast region of New Zealand's North Island. Gisborne is the district's largest city.
Tamariki:	children.
Tāne Mahuta:	Māori god of the forest and trees.
Tangaroa:	Māori god of the ocean.
Tangata:	person, the people.
Tangi:	weep, mourn, lament, and cry; make a sound.
Tango tapu:	removal of the tapu.
Tapu:	sacred, not to be touched or violated.
Tatau Tatau:	all of us together, everyone welcome.
Tautoko:	support, offer assistance.
Tāwhirimātea:	Māori god of wind and storms.
Teina:	younger sibling.
Te Rauparaha:	a Māori chief of Ngāti Toa.
Tikanga:	customs.
Tino rangatiratanga:	self-determination, autonomy.
Tipuna:	founding ancestor, progenitor of the family.
Tīpuna:	ancestors.
Treaty of Waitangi:	legally binding and founding document signed by Māori rangatira and the British Crown in 1840 which established the nation protection by the British monarch and to be viewed of New Zealand. Māori were promised as equal citizens to Pākehā settlers.
Tuakana:	an older sibling of the family; for males, older

	brother, for females, older sister.
Tūmatauenga:	Māori god of war.
Tūwharetoa:	Māori iwi located around and including Lake Taupō and the mountainous peaks of New Zealand's central North Island.
Wāhine:	females, women, girls.
Waiata:	song, music, singing.
Waikato:	New Zealand's longest river. Also a tribe in New Zealand's North Island that has the same name as the river.
Waka:	Māori canoe.
Weruweru:	clothing, for example socks, scarves coats, pants.
Whaea:	mother, a respectful title given to women of the parents' generation.
Whaikōrero:	formal speeches of welcome given by men of rank within the hapū welcoming visitors to the host marae. A response from visitors to the host, when appropriate, is given by menfolk only. Exception to this is the East Coast of New Zealand's North Island.
Whakapapa:	genealogical lineage.
Whakawhanaungatanga:	the process of establishing relationships. Identification means through culturally appropriate channels.
Whakataukī:	Māori proverbial sayings, metaphors.
Whānau:	the entire family and/or extended family. It can also be a close knit community.
Whanaunga:	family relations.
Whanaungatanga:	relating to others.
Whāngai:	informal adoption, Māori custom of raising someone else's child as one of their own.
Whare maire:	Māori school of weaponry.
Whare kai:	place where hosts and visitors congregate for a meal.
Whare nui:	meeting house.
Whenua:	the land, soil or earth; placenta.

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Appendices

Appendix I Te Rau Aroha – Mobile Canteen

A battered (full of bullet holes) truck was utilised as a mobile canteen for the 28th Māori Battalion. The truck, nicknamed Te Rau Aroha, first manifested on the 28th Māori Battalion battlefield in Libya, 1941. She was operated by Charles Bennett, the Y.M.C.A. representative who was nicknamed Charlie YM by the Battalion. He is not to be confused with Colonel Charles Bennett (*Te Kāwanatanga o Aotearoa*, n.d.).

Monty Soutar quotes C Company being emotionally touched at the sight of the canteen truck and the words written on the vehicle's side. The words in both English and Māori said: "Presented to the Maori Battalion as a token of love from the children of the native schools of New Zealand" (Soutar, 2008, p. 194). The truck is found in *Tu* (Grace, 2004, p. 31).

The truck was paid for by the fund-raising efforts of Māori school children back in New Zealand. The truck carried food and supplies to soldiers on the battlefield. The writing on the truck reminded soldiers of home and whānau which moved the Battalion, especially C Company, to tears (Soutar, 2008). At the conclusion of World War Two, Charlie Bennett drove the truck around all the native schools that contributed funds to tautoko the 28th Māori Battalion (*Te Kāwanatanga o Aotearoa*, n.d.).



(Figure 5: Te Rau Aroha Truck (Source: National Army Museum, n.d.).

The benefits of this truck penetrate deeper than supplying the frontlines with food and equipment. It had a unifying quality that brought different hapū together. Soutar quotes dissension among the Battalion when Charlie Bennett was made a temporary captain and leader of C Company. The soldiers were not pleased at having a person from another iwi in charge of their sub-unit. They preferred having a commander from their own hapū (Soutar, 2008, pp. 193-194).

The arrival of Te Rau Aroha appeared to have a calming effect in that the truck advertised a common homeland and feelings of love in everyone irrespective of what tribe they belonged to. The truck is on display at Waiouru's Army Museum.

Appendix II Māori Battalion Marching Song

The renowned 28th Māori Battalion marching song was penned by Corporal Anania Amohau. His iwi is Te Arawa (Rotorua) and he was a member of B Company (*Cenotaph Database*, n.d.). The lyrics are:

Maori Battalion march to victory
Maori Battalion staunch and true
Maori Battalion march to glory
Take the honour of the people with you
We will march, march, march to the enemy And
we'll fight right to the end.
For God! For King! And for Country!
AU - E! Ake, ake, kia kaha e!

The song originated in Rotorua where Amohau shaped the tune during Te Arawa's preparation for the centennial year of the Treaty of Waitangi, held in February 1940. As well as a stirring song it served as a nostalgic reminder of home to all soldiers of the New Zealand Division (*New Zealand: Folksong*, n.d.). This marching song is evidence of the comradeship experienced by soldiers of the 28th Māori Battalion. Grace has included this song in *Tu* (2004, p. 127).

Appendix III Information Sheet

Research Information Sheet

Title: Patricia Grace's *Tu*: Reading the novel for indigenous insight

Tēnā koe,

My name is Joel Mahuika. I am conducting research on indigenous insight. The aim of this research project is to critique narrative stories from autochthonous peoples' perspectives.

As part of my research I would like to interview you for this project to discuss your thoughts on the ways aboriginal peoples of the world convey narrative stories from their perspective. Interviews would take about one hour and would be set at a time and place convenient for you. All information you provide in an interview is confidential and your name will not be used, unless indicated by yourself. If possible we would like to record the interview on audio tape in order to develop clear and full transcripts of the interview. You have the right among other things to:

- refuse to answer any particular question.
- ask any further questions about the study that occurs to you during your participation.
- withdraw your material and participation at any time.
change and comment on the summary transcript of your interview.
be given access to a summary of the findings from the study, when it is concluded.

I expect the major outcome from this research to be a full and complete Masters' thesis. A summary of the research findings will be sent out to you.

Joel Rupert Mahuika
Te Pua Wānanga ki te Ao (School of Māori and Pacific Development)
Te Whare Wānanga o Waikato (The University of Waikato)
Private Bag 3105
Hamilton, New Zealand
Email: mahuikajoel@ymail.com
Phone: 7859 2300

For any queries regarding ethical concerns please contact my supervisor: Haupai Puke

Te Pua Wānanga ki te Ao
Email: Office phone: 0800 WAIKATO ext. 8206

Ethics and confidentiality will be discussed and explained at the beginning of the interview.

Appendix 1V Consent Form

School of Māori and Pacific Development
Te Pua Wānanga ki te Ao
The University of Waikato
Private Bag 3105
Hamilton, New Zealand

email
Phone
www.waikato.ac.nz



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Title:

Researcher:

1. I have read the 'Information Sheet' for this study and have had details of the study explained to me.
2. My questions about the study have been answered to my satisfaction, and I understand that I may ask further questions at any time.
3. I also understand that I am free to withdraw from the study at any time, or to decline to answer any particular questions in the study.
4. I agree to provide information to the researchers under the conditions of confidentiality set out on the information sheet.
5. I wish to participate in this study under the conditions set out in the 'Information Sheet'.
6. I would like my information: (circle option)
 - a) returned to me
 - b) returned to my family
 - c) other (please specify).....
7. I consent/do not consent to the information collected for the purposes of this research study to be used for any other research purposes. (Delete what does not apply)

Participant's Name: _____

Participant's Signature: _____

Date: / /

Contact details: _____

Researcher's Name: _____

Researcher's Signature: _____