THE INDIGENOUS VOICE:

THE EXPRESSION OF INDIGENOUS CULTURE IN THE

LITERARY WORKS OF JOSÉ MARÍA ARGUEDAS, VINCENT ERI,

WITI IHIMAERA AND PARTICIA GRACE.

by

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ABSTRACT

What links the texts of José María Arguedas (Los ríos profundos, 1958), Vincent Eri (The Crocodile, 1970), Witi Ihimaera (Tangi, 1973) and Patricia Grace (Mutuwhenua, 1978) together is their common goal of expressing indigenous culture from an 'inside' perspective in response to foreign interpretations. The purpose of this study is to investigate the problematic process of literary rendering of indigenous culture in its context of domination.

In the Introduction, a theoretical framework is proposed within which the critiques of the individual texts are situated. Since the thematic content of these works is based on cultural and social conflict and the purpose of the study is to investigate the process of the aesthetic mediation of these conflicts, the critical theories drawn from are 'sociological'. Within this frame of reference basic questions referring to the relation of literature to ideology and the social function of literature are posed.

The chapters dealing with the specific texts investigate how each author delineates the conflict of the dominating and dominated cultures, by what means an inner perspective of indigenous culture is rendered, how the problem of expressing indigenous culture in the language of the dominating

culture is resolved, and how the aesthetic devices correspond
with the proposed 'indigenous' or 'pro-indigenous' ideology.

In the section on Los ríos profundos, the text is briefly
related to indigenismo, both as a pro-indigenous movement and
as a concept. Arguedas' delineation of the social and cultural
contradictions of the Andean world and his methods of rendering
indigenous culture from the 'inside' by integrating Quechua
structures (language, music, mythology), and through the use
of aesthetic devices (metaphor, image, symbol) are discussed.

The chapter on The Crocodile focuses on Eri's rendering
of the process of colonization whereby the colonized are
divested of their cultural structures. This study again is
based on how this process is rendered from 'inside' the
indigenous perspective and how the aesthetic devices used by
the author correspond with the indigenous viewpoint.

In the chapter on Tangi and Mutuwhenua, the relationship
between the general concepts and process of maoritanga and the
texts is drawn. Ihimaera's and Grace's methods of defining
a maori cultural identity in the literary medium are discussed
and the implications regarding their initiatives towards
'retrieving' culture are considered.

In the Conclusion, the texts by the four authors are drawn into closer relation with one another. The findings of the study of their texts, with regard to how each author expresses the indigenous 'voice' and the ideological implications of their particular articulations, are summarized.

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CHAPTER I. INTRODUCTION. CRITICAL ORIENTATION.

The purpose of this introductory chapter is to delineate the critical sphere within which the theoretical analysis of the texts to be discussed is situated. Since concrete social and cultural contradictions are the direct concern of the texts chosen for discussion, and since the objective of the study is to investigate the problematic process involved in the literary expression of the indigenous 'voice' in a context of cultural oppression, the theoretical concepts of 'sociological'[1] critics are of methodological relevance.

Rather than arguing the particular or general views of the 'sociological' critics discussed, these views will be placed in relation to each other so as to establish a body of interrelated concepts which will serve as a theoretical focus for the critiques that follow.

The basic precept upon which any 'sociological' study is based is that which recognizes the dialectical relationship between literary structures and social reality. Literature then is envisaged as a process interacting with and an integral part of other social processes.

One of the most influential exponents of sociological criticism is Georg Lukàcs. The comments that follow do not attempt to do justice to his vast range of theory and practice but represent rather a summary of those concepts that are particularly relevant to the discussion of the texts

that follows. Lukács' theory of the novel and some of the
novels on which it is based, are the products of a period of
rampant industrialization in Europe which saw the breakdown of
cultural and social structures. The breakdown of structures
created on one hand an optimistic promise of liberal freedom;
but, on the other hand, a sense of the loss of organic
relatedness and consequently a sense of alienation. His theory
of the novel as a form having a structure of presence-in-absence
(of values) and the loss of meaning applies well to the texts
to be discussed, which take largely for their subject matter
the disintegration of the indigenous cultures in face of
foreign impositions and new structures.

Lukács' main proposal in The Theory of the Novel is that
whereas, the theme of the epic involves the destiny of a
community, the novel as genre evolving from the epos presents
destinies of individuals whose interior lives are divorced from
'communal' life or from social values and norms.[2] In the world
of the epic the question of 'meaning' had not yet been
separated from the texture of 'being'; by contrast in the world
of the novel there exists a basic imbalance experienced on
psychological, spiritual and social levels, giving rise to the
search for 'meaning'. The dialectical antinomy experienced
between social norms and conventions and the subjectivity of
the protagonist constitutes the search towards a recuperation
of 'authentic' being from which 'meaning' is not radically
disconnected.[3]

The concept of the 'problematic protagonist' and his 'search' is thus central to the theory of the novel. The term 'problematic protagonist' refers to the individual who, experiencing 'dissonance' between his subjectivity and the world, seeks, ironically, 'authentic' values. This search, according to Lukàcs is central to the narrative structure of the novel form.[4] This concept, relevant with some modifications to the texts to be discussed, which take for their subject matter the search for 'indigenous' values as a 'concealed' totality, will be applied to their individual narrative structures in the chapters that follow.

At this point it is also important to define Lukàcs' interrelated concepts of 'reflection' and 'realism'. 'Reflection' denotes not the unmodified, mechancial mirroring of reality but a combination of reflective phenomena and abstractions whereby "a new reality" is created through 'indirectness', which according to Lukàcs is "specifically characteristic of art".[5] Realism refers to that type of literature that has as its objective the depiction of "man and society as complete entities", a literature recognizant of the fact that "every action, thought and emotion of human beings is inseparably bound up with the life and struggles of the community".[6]

The 'central category' of realist literature is the 'type': "a peculiar synthesis which organically binds together the general and the particular both in characters and

situations."[7] For Lukàcs, realism, in contradistinction to naturalism and expressionism, rests 'neither on a lifeless average" nor on "an individual principle".[8]

Underlying Lukàcs' theory is the concept of man as a collective being whose subjectivity is 'produced' within and through the activity of the collective. This is based on Marx's premise: "It is not the consciousness of men that determines their being, but, on the contrary, their social existence determines their consciousness."[9]

In his discussion of the novel form, Lukàcs recognizes the dialectical relationship of content and form; that is, form is perceived as the transformative practice of content rather than its mere mould. For Lukàcs, and sociological critics following along his lines, a sociological viewpoint of literature implies not only looking at the relation of the abstractable content of a work of art to society, but looking at the relations of art forms to social processes; that is, form is perceived as a bearer of ideology.

The issue by which different approaches of the critics under the general heading of a 'sociological' study of literature are most clearly differentiated is that of the relation between ideology and the text. This issue is raised here both because the category of 'ideology' is central to the line of 'sociological' criticism taken up in this discussion, and because one of the questions for discussion in the following chapters refers to the production of 'indigenous'

or 'pro-indigenous' ideology in the respective texts.

For Lukàcs and Lucien Goldmann ideology is synonymous with world-vision, specifically the world-vision of a particular social group or class. Goldmann makes this clear in the introduction to The Hidden God:

> What I have called a 'world vision' is a
> convenient term for the whole complex of
> ideas, aspirations and feelings which
> links together the members of a social group
> (a group which, in most cases, assumes the
> existence of a social class) and which
> opposes them to members of other social groups.[10]

For Goldmann the text/ideology relation is that of a structural homology: "the structures of the world of the work are homologous with the mental structures of certain social groups." It is on the basis of this correlation that Goldmann proposes the "genetic-structuralist" method. According to this approach the work of art is perceived as a constituent element of the collective consciousness, in contradistinction to the more traditional sociological approach which Goldmann terms a "sociology of contents", whereby the work is considered as expressing the collective consciousness on the level of content.[12]

For Goldmann, although the individual text is to be treated by the critic/reader as having its own authority, with no higher authority than itself, the fact that each work of literature has a world-view (that is, values) based on the social and economic life built into it, leads to the necessity on the part of the critic to take into account the embracing

social structure by which the genesis of the literary work
can be explained. The critic's project as described by
Goldmann is an oscillation between comprehension and
explanation; the former activity seeking the "overall
significant structure of the text itself" and the latter
"'incorporating' this structure as a constituent element, into
an immediately embracing structure."[13]

Goldmann's mode of critique is based on Lukàcs' concept
of 'totality' which in turn is derived from Hegel's dialectic.
According to this conception, every human action appears both
as a structure of meaning and as part of other wider structures.
In Goldmann's reinterpretation of Lukàcs and Hegel: "Every
human fact presents itself both as a comprehensive significant
structure. . .and as a constitutive element of a certain number
of other, larger structures which embrace and integrate it."[14]
In this conception of 'totality' lies also the assumption that
"all human behaviour tends to modify a situation felt by the
subject to be a disequilibrium so as to establish an
equilibrium."[15]

Terry Eagleton, elaborating upon Goldmann, perceives
Goldmann's concept of homology as relatively static, since it
does not take into account the dynamic aspect of the text/
ideology relation nor of the complexities or 'unevenness' of
ideology or ideologies themselves. For Eagleton the 'ideology
of the text' is distinct from the ideology that "pre-exists
the text".[16] It is not the ideology of a particular social

group as expressed in the structure of the work, but the product of the conjuncture of various and sometimes contradictory ideological formations, which may pertain to general (or dominant) authorial and aesthetic ideologies and categories.

According to Eagleton, the "'ideology of the text'. . . (is) a uniquely constituted world of representations. . .(which) far from reflecting ideology in miniature, actively extends and elaborates it, being a constitutive element in its self-reproduction".[17] It also has a transformative function. The movement of the text/ideology relations "can only be grasped as a ceaseless reciprocal operation of text on ideology and ideology on text, a mutual structuring and destructuring in which the text constantly overdetermines its own determinations."[18] Thus, for example, the text determined by specific extra-textual structures is overdetermined by aesthetic considerations which are determined by the mode of insertion of authorial ideology into general aesthetic conventions and norms, and so forth.

For Eagleton, then, it is not so much a question of the direct correspondences between class views and literary structures but of the "mode of insertion of authorial and aesthetic formations into the hegemonic ideology as a whole".[19] In terms of the discussion of the texts that follows, particularly in the conclusions drawn therefrom, Lukács', Goldmann's and Eagleton's views on the relation between ideology and literature will be considered and drawn upon as an

interrelated collective of ideas.

Forming part of the issue of ideology insofar as a social viewpoint of literature is concerned, are the interrelated concepts of the social function of literature and of 'aesthetic value'. This issue is raised here since concepts of function and value are implicit in the projects of the authors to be discussed, which involve social protest and the vindication of indigenous 'culture'.

The critics of a sociological approach have responded to these concepts in basically two distinctive ways. On the one hand are the critics (Christopher Caudwell, Ernst Fischer and Herbert Marcuse amongst others)[20] who see the social function of literature as lying in its orientation towards greater freedom. Implicit in this view, as it is expressed by the above-mentioned critics, is the idea of literature going beyond, or distantiating itself from, ideology. Thus, Marcuse, for example, proposes that the aesthetic and fictional character of literature and art in general allows it to give "established reality" another dimension--"that of possible liberation".

> . . .art wills itself as illusion:
> as an unreal world other than the
> established one. And precisely in this
> transfiguration, art preserves and
> transcends its class character. And
> transcends it, not toward a realm of mere
> fiction and fantasy, but toward a universe
> of concrete possibilities.[21]

At the opposite pole of this view are the views in which

the function of literature and art in general is regarded to be the transferral of ideology "bred in the centres of authority into familiar experience."[22]   Eagleton's view of literature as being part of the cultural apparatus interacting with the ideological apparatus of 'communications' and thereby having the ideological function of "reproducing the social relations of the mode of production"[23] takes this direction.

These concepts are best understood in the context of Antonio Gramsci's theory of hegemony and counter-hegemony. Hegemony "might be defined as an 'organizing principle', or world-view (or combination of such world-views) that is diffused by agencies of ideological control and socialization into every area of daily life. To the extend that this prevailing consciousness is internalized by the broad masses, it becomes part of 'common sense'. . . ."[24]   Counter-hegemony on the other hand is those forces within society that aim at breaking the "ideological bond between the ruling class and various sectors of the general population."[25]

The literature of the establishment (that is, both that which is disseminated on the institutional level and through the educational apparatus as part of traditional culture, and that which is disseminated on the popular level as a consumer product) is clearly part of the process of hegemonic rule (Eagleton). It is part of the process whereby existing values supportive of the status quo are inculcated so as to appear 'innocently' and 'naturally' as part of 'common sense'.

This does not take away the possibility of a subversive literature or a literature that plays a concrete role in counter-hegemony; that is, in the ideology that aims at transforming rather than "reproducing the social relations of the (dominant) mode of production." In relation to what follows; that is, the discussion of texts that deal directly with situations of cultural and social oppression, the counter-hegemonic principle involved is the primary one of giving 'voice' through the literary medium to those 'silenced' by the dominating ideology.

Literature, then, in terms of Gramsci's paradigm and Eagleton's conception, is not apart from ideological struggle but participates in ideological practices and social processes of destructuration and structuration of ideological categories. Literary practices may be oppositional or alternative to ideological hegemony, they may be effected within or against hegemony, but they do not go beyond ideology.

To elaborate a bit further, insofar as counter-hegemony is concerned, intellectuals contributing to its forces will play a role in 'demystifying' the ruling ideology. This is the first phase of social transformation; that is, the phase of consciousness transformation and criticism as distinct from a mere display of polemical and negative attitudes towards hegemonic rule. Paulo Freire's concept of conscienticão (conscientization)--the process whereby men become conscious of the social contradictions in which they live and thereby of their own capacity to transform that social reality[26]--is

useful here. Freire's studies on the relations of domination
pertain directly to the themes of the texts to be discussed
and will be drawn upon in subsequent chapters.

Also of relevance, although in a different sense, insofar
as hegemony and counter-hegemony are concerned is Yuri Lotman's
concept of "two forms of artistic codes", an "aesthetics of
identity" and an "aesthetics of opposition", one confronting
the other both in terms of aesthetic conventions and social
norms.[27] In the realm of literary practice, Bertolt Brecht
opposes clearly an "aesthetics of opposition" to an "aesthetics
of identity". His praxis of his conception of art's function
as consisting in exposing or 'laying bare' social contra-
dictions rather than resolving them, leaving questions open
rather than producing answers, makes the proposition for a
'counter-hegemonic' or 'revolutionary' art concrete.[28]

An argument from the stance of Russian Formalism bearing
on similar points is that of Viktor Shklovsky, who saw the
characteristic of the aesthetic as residing in its possibility
of deautomization of automized perception of and response to
experience. This function in itself is not one of
'liberation' (Marcuse), but of providing the momentary
dislocation of the structures of perception ruled by social
norms, whereby the possibility of seeing something 'anew' may
be born. Thus he proposes that art should 'deform' and 'make
strange'[29] the familiar by which process new perceptions are
facilitated. The fact that literature as an aesthetic

formation has built into it a process, should it be so used, whereby automatic perceptions can be suspended at least momentarily, is significant in terms of counter-hegemonic attempts to transform consciousness.

Shklovsky's argument brings us closer to 'aesthetic value' as related to, yet distinct from, the social function of literature. The problem of 'aesthetic value' as such is that it tends to be regarded as a general and often 'static' concept dealing (with variations of course) with broad 'universals' such as beauty, truth, and (right up to Lukàcs and Goldmann) coherence and a harmonious conjunction of form and content. Goldmann writes in this respect:

> . . .in the background of our research--
> there is a precise concept of aesthetic and
> literary value. . . .This is the idea developed
> in German classical aesthetics, passing from
> Kant, through Hegel and Marx to the early works
> of Lukàcs, who defines this value as a tension
> overcome between, on the one hand, sensible
> multiplicity and richness and, on the other hand,
> the unity which organizes this multiplicity into
> a coherent whole.[30]

Aesthetic value, rather than representing a series of fixed concepts revolving around 'immanence' or around a conception of whether a work of art presents an ideologically 'progressive' vision or not (e.g., Plekhanov, and to some degree Lukàcs[31]); may be regarded, as it is by Jan Mukarovsky, as a "process that evolves against the background of actual artistic tradition and in relation to the everchanging cultural social context".[32] As a process, value can neither be fixed

nor can it be isolated from art as a series amongst other cultural series nor from the prism of norms through which it is perceived.

Also eschewing both 'immanentist' theories of value and the premise of socialist realism (i.e., that aesthetic value should be determined in terms of whether a work is ideologically 'progressive' or 'reactionary'), Eagleton writes: "literary value is a phenomenon which is produced in that ideological appropriation of the text, that "consumptional production' of the work which is the act of reading. It is always relational value. . . ."[33] Tony Bennett's restating of the concept of 'relational value' in a slightly broader sense is useful here:

> The problem of value is the problem
> of the social production of value; it
> refers to the ever ongoing process
> whereby which texts are to be valued
> and on what grounds are incessantly matters
> for debate and, indeed struggle. Value is
> not something which the text has or possesses.
> It is not an attribute of the text; it is rather
> something that is produced for the text.[34]

For the purpose of synthesis, Mukarovsky's discussion of the interrelated concepts of 'aesthetic value' and 'social function' is useful at this point. The "feeling of unity evoked by a work of art", he writes, usually "is considered the main criterion of aesthetic value". This 'unity', however, should be considered not as "something static; as complete harmony, but as dynamic, as a problem with which the work

confronts the viewer".[35]   Thus a work which has a "weakly based
dynamics"; that is, one in which similarities outweigh
differences, "rapidly becomes automatic", the reader's task is
"too simple". By the same token, if differences outweigh
similarities the result for the reader is "disorientation. . .
the inability to grasp the unifying intent of the work. . . ."
A 'dynamic unity' is established when "similarities and
differences conditioned by the construction of the material
artistic artifact, are very strong, but. . .achieve a mutual
equilibrium."[36]

Mukarovsky extends the above argument, which focuses on
the 'internal' arrangement of the text, to the "relationship
between the work as a collection of values and those values
possessing practical validity for the collective which perceives
the work":

> only a tension between the extra-aesthetic values
> of a work and the life-values of a collective
> enable a work to affect the relation between
> man and reality. . . .
> . . .the independent aesthetic value of an
> artistic artifact is higher and more enduring
> to the extent that the work does not lend
> itself to literal interpretation from the
> standpoint of a generally accepted system of
> values of some period and some milieu. If
> we return to the inner composition of the
> artistic artifact, it is certainly not difficult
> to conclude that works having great internal
> contradictions offer--depending on the degree
> of divergence and the diversity in significance
> which results--a much less convenient basis for the
> mechanical application of an entire system of
> values with practical validity than do works
> without internal difference or with only weak
> differences.[37]

Thus the degree to which a work of art can be automatized plays a crucial role in the 'measure' of 'value'. A work of art, then, expressing the hegemonic value system without embodying the internal contradictions thereof, will have little aesthetic value although its social function resides clearly and unambiguously in its agency for the transferral of hegemonic ideology to 'common sense' (Gramsci). Likewise a work embodying counter-hegemonic ideology without establishing the contradictions will be quickly automatized and subscribed to without struggle by those already adhering to its ideological principles and equally rapidly dismissed by those who oppose them. The effect is not thought-provoking but a confirming of what one already thinks and knows.

Brecht, on the reception of workers to his theatre spectacles, writes:

> Anything that was worn out, trivial,
> or so commonplace that it no longer
> made one think, they did not like at all
> ('You get nothing out of it'). If one
> needed an aesthetic, one could find it here.[38]

At this point it might be added that aesthetic value is situated at the conjuncture of the aesthetic (that is, the deployment of literary devices, symbol, image, metaphor, etc.), and the structures of 'meaning' of the text. In relation to the discussion of the texts that follows this can be stated concretely in terms of the conjuncture of aesthetic formations and the proposed pro-indigenous ideology.

It remains now to bring the actual texts to be discussed more directly into this Introduction of critical orientation and to establish the direction that their study is to take. The texts by Arguedas, Eri, Ihimaera and Grace have in common the description of colonial experience, of the superimposition of one culture upon another in the context of economic and cultural imperialism, from the point of view of the indigenous.[39]

Central to each text is a 'search' for values in Lukács' sense. The search in these texts is based on social contradictions and concrete historical processes whereby the indigenous having undergone the effects of cultural erosion seek communal values distinct from those of the dominant culture. As depicted in the novel form, the search is both individual and communal; the protagonist is both a subjective individual and the 'indian', the 'colonized', or the 'maori' collectives.

The practice of art, as manifest in these works, which may or may not be the individual author's conscious intention, is social practice. The approach taken in the following study of these texts therefore takes into account the social relations from which they are produced and to which they allude. For this reason each discussion of the individual authors includes initial comments on the immediately visible context which gave rise to the need for their expression of the indigenous voice in literature. This is in accordance with Goldmann's model of criticism which presents a dialectic between literary structures and the social structures which

'embrace' and 'integrate' those of the texts.

There is, as we shall see in the subsequent chapters, implicitly if not explicitly a position taken on part of the authors as expressors of the indigenous voice through the literary medium vis-à-vis the dominating culture, that position being one of social protest. The texts are written in protest of the dominant ideology and express the need for an ideology of the dominated.

Implicit in these works is the theoretical conclusion that once the ideology of the rulers is no longer internalized by the dominated, particularly those aspects of it which directly aid the latter's exploitation (such as the idea of their inherent inferiority) and the dominated reformulate their ideology in polemical response to the dominators', the ruling ideology will be destructured as that of the dominated is structured. This, however, is a simplified and generalized statement of the forces interacting in the texts, as in every text more than one ideology is at work (Eagleton) and the text itself is multiple, and an 'open' project.[40]

The process of responding to social contradictions in these texts can be identified with the process elaborated by Goldmann (via Hegel and Lukàcs) whereby the subject feeling disequilibrium seeks equilibrium. The 'search' for values as expounded by Lukàcs and Goldmann is rendered in these texts on a collective level as the search for 'indigenous' values.

The object of the study of these texts, then, is to

investigate how the indigenous voice is expressed, how it is mediated by its vehicle, the literary text; and what contradictions, contrasts and conflicts confront the raising of the voice in the context of the dominant culture the intention of which is to varying degree the suppression of that voice.

Specific questions raised in this context are: 1) how are the relations of oppression delineated in the texts and what contradictions arise from the basic oppressor/oppressed contradiction? 2) how is the internal viewpoint of the indigenous collective mediated? 3) how is the paradoxical problem facing the author who uses the language of the dominant culture to express the consciousness of the indigenous people resolved? 4) to what extent is the deployment of symbol, metaphor, image and other aesthetic devices in conjuncture with the pro-indigenous ideology produced? 5) to what extent does the protest of the texts 'feed' into the dominant ideology and to what extent is it in fact subsumed by it?

In terms of this project, the afore-mentioned concepts of particularly Lukàcs, Goldmann, Eagleton and Mukarowsky as well as Gramsci's model of hegemony, are of theoretical relevance. Their theoretical formulations, interrelated, and perceived here as a 'body' or as a composite view, provide a focus and a consistency in relation to the knowledge that is to be elicited from the texts, as well as an area of debate wherein the dialectical relationship between method and material and between approaches may be taken into account.

Specifically, the critical procedure followed is based on a dialectic between what Goldmann categorizes as <u>comprehension</u> and <u>explanation</u>.[41] What has been specifically formulated by Goldmann is implicit in the practices of 'sociological' critics in general and in Lukàcs, Eagleton and Mukarowsky in specific. <u>Comprehension</u>, in terms of my application of Goldmann's procedure, focuses on the texts' inner structures and devolves in terms of an intrinsic study of the texts' aesthetic texture-- a study of symbol, image, metaphor and other criteria of polysemic and aesthetic discourse ('polysemic' referring to a multiplicity of simultaneous meaning, and 'aesthetic' to the process whereby the manifoldness or multiplicity of meaning is organized). <u>Explanation</u> in the context of what follows refers to a 'reading' of the text in the direction of the social formations that are the text's 'embracing' structures, with the following in mind--that the exchange between literary structure and society as 'structure of structures' is internal to literature, not external.[42]

CHAPTER I. FOOTNOTES.

[1]For the sake of clarification, two main and distinctly
different branches of 'sociological' literary criticism are
1) a study of the social production of literature and
2) a study of the relations between social reality and
literature. It is the latter that concerns us here. For a
breakdown of various approaches to a "sociology of literature"
see Janet Routh, "Introduction", The Sociology of Literature:
Theoretical Approaches, ed. J. Routh and J. Wolff, (Gr. Brit:
Univ. of Keele, 1977).

[2]George Lukàcs, The Theory of the Novel, trans. A. Bostock,
USA: MIT Press, 1971), p. 60 ff.

[3]Ibid.

[4]Ibid.

[5]Istvan Eörsi, "Lukàcs and the Theory of Lyric Poetry",
in The New Hungarian Quarterly, Vol. VI, (No. 18, 1965), p. 34.

[6]Lukàcs, Studies in European Realism, (USA: Grosset &
Dunlap, 1964), p. 9.

[7]Ibid., p. 6.
Lukàcs is here in accord with Engels who wrote that the
characters in novels should be both particular individuals and
general types. See Marx and Engels, Über Kunst und Literatur.
Vol. I. (Dietz, 1967), p. 155.

[8]Ibid.

[9]Karl Marx, "Preface", A Critique of Political Economy,
trans. N. Stone, (Chicago: Kerr & Co., 1904), pp. 11, 12.
Lukàcs quotes this passage in History and Class Consciousness,
(Cambridge: MIT Press, 1971), p. 18.

[10]Lucien Goldmann, The Hidden God, trans. P. Thody, (London:
Routledge & Kegan, 1976), p. 17.

[11]Goldmann, Towards a Sociology of the Novel, (UK:
Tavistock, 1975), p. 159.

[12]Ibid., p. 160. Goldmann writes: "One can see the
considerable difference that separates the sociology of
contents and structuralist sociology. The first sees in the
work a reflection of the collective consciousness, the second
sees it on the contrary as one of the most important
constituent elements of this collective consciousness, that
element that enables the members of the group to become aware

of what they thought, felt and did without realizing objectively its signification."

[13]Goldmann, "The Sociology of Literature: Status and Problems of Methods", International Social Science Journal, Vol. XIX, (No. 4, 1967), pp. 498,499.

[14]Goldmann, "The Early Writings of Lukàcs", trans, J. Humes, Tri Quarterly, No. 9, (Spring, 1967), p. 166.

[15]Goldmann, "The Sociology of Literature", p. 494.

[16]Terry Eagleton, Criticism and Ideology, (London: NLB, 1976), p. 80.

[17]Ibid., p. 97.

[18]Ibid., p. 99.

[19]Ibid., p. 54.

[20]See Caudwell, Illusion and Reality; Fisher, The Necessity of Art, Marcuse, Conterrevolution and Revolt.

[21]Herbert Marcuse, Counterrevolution and Revolt, (Boston: Beacon Press, 1972), pp. 87,88.
Marcuse here takes up Louis Althusser's argument of the text-ideology relation whereby ideology is distantiated by art as expressed in "A Letter on Art in Reply to Andre Daspre", Lenin and Philosophy, trans. B. Brewster, (NY: Monthly Review, 1971), p. 222. "What art makes us see, and therefore gives us in the form of 'seeing', 'perceiving' and 'feeling' (which is not the form of knowing), is the ideology from which it is born, in which it bathes, from which it detaches itself as art, and to which it alludes."

[22]Harold Rosenberg, Discovering the Present, (Chicago: Univ. of Chicago Press, 1973), p. 5. According to Rosenberg art is generally of reactionary rather than revolutionary allegiance. He refers to Trotsky's statement that literature crystallizes what has happened on the revolutionary level only after the revolution when it is already in need for further change. He quotes Trotsky (1935) "It takes some time for a complete overturn of social foundations, customs and assumptions to produce an artistic crystallization along new axes. How much time? One cannot say offhand, but a long time. Art is always carried in the baggage train of a new epoch, and great art. . .is an especially heavy load. . .", p. 78.

[23]Eagleton, op. cit., p. 56.

[24]Carl Boggs, Gramsci's Marxism, (UK: Pluto Press, 1976), p. 39. Boggs writes: "By hegemony Gramsci meant the permeation throughout civil society--including a whole range of structures and activities like trade unions, schools, the churches, and the family--of an entire system of values, attitudes, beliefs, morality, etc. that is in one way or another supportive of the established order and the class interests that dominate it. Hegemony in this sense might be defined as an 'organizing principle', or world-view (or combination of such world-views), that is diffused by agencies of ideological control and socialization into every area of daily life. To the extent that this prevailing consciousness is internalized by the broad masses, it becomes part of 'common sense'; as all ruling elites seek to perpetuate their power, wealth, and status, they necessarily attempt to popularize their own philosophy, culture, morality, etc. and render them unchallengeable, part of the natural order of things. For hegemony to assert itself successfully in any society, therefore, it must operate in a dualistic manner: as a 'general conception of life' for the masses, and as a 'scholastic programme' or set of principles which is advanced by a sector of the intellectuals."

[25]Ibid., p. 40

[26]Paulo Freire, Cultural Action for Freedom, (England: Penguin, 1972), p. 51 ff.

[27]D.W. Fokkema and Elrud Kunne-Ibsch, Theories of Literature in the Twentieth Century, (London: C. Hurst, 1977), p. 149.

[28]Brecht's project basically was to undermine the bourgeoisie's appropriation of art for its own ends and to render it to the proletariat.

[29]Viktor Shklovsky, "The Resurrection of the Word", Russian Formalism, ed. S. Baun and J. Bowlt, (USA: Harper and Rowe, 1973), p. 86 ff.

[30]Goldmann, "The Sociology of Literature", p. 514.

[31]See also Galvano Della Volpe, Critique of Taste, (London: NLB, 1978), p. 245 ff.

[32]Fokkema and Kunne-Ibsch, op. cit., p. 33.

[33]Eagleton, op. cit., pp. 166, 167.

[34]Tony Bennett, _Formalism and Marxism_, (London: Methuen, 1979), p. 173.
See also Pierre Macherey, "Problems of Reflection", _Literature, Society and the Sociology of Literature_, ed. F. Barker et al., Proceedings of the Conference held at the University of Essex, July 1976, (Univ. of Essex, 1977), p. 45:
"Works of art are processes and not objects, for they are never produced once and for all, but are continually susceptible to "reproduction": in fact, they only find an identity and a content in this continual process of transformation. There is no eternal in art, there are no fixed and immutable works."

[35]Jan Mukarovsky, _Aesthetic Function, Norm and Value as Social Facts_, trans. M. Suino, (Ann Arbor: Univ. of Michigan, 1970), p. 91.

[36]Ibid., p. 92.

[37]Ibid., p. 93.

[38]Bertolt Brecht, "Against Georg Lukàcs", _New Left Review_, No. 84, (March-April, 1974), p. 52.
Eagleton quotes this passage in _Criticism and Ideology_, p. 169.

[39]I am aware that the term 'indigenous' itself is 'ideological', relaying a complex of 'notions' concerning those who have been colonized. It is not an unambiguous term, born as it is of a situation of domination.

[40]By 'open project' I refer to the inner dynamics of a given text, to its participatory function in an aesthetic process amongst other social processes, and to the dialectical relationship between texts and their historically concrete readers. The work of art is not a constant. As Bennett writes "It is a site on which the production of meaning--of variable meanings--takes place." Bennett, op. cit., p. 174.

[41]See also Tzvetsan Todorov, _Poétique de la prose_, (Paris: Seuils, 1971), p. 241 ff.
Todorov lists three categories of critical activity:
1) _projection_: reading through the text in direction of the author, society, etc., 2) _commentaire_: explication, 'close reading' of the text (as projection moves through and beyond the text, commentary remains within it), 3) _la poétique_, a study of the properties of literary discourse.

[42]Hans Günther, _Struktur als Prozess_, (München: Wilhelm Fink, 1973), p. 64.

CHAPTER II. INDIGENISMO. THE PARADIGM OF THE WANDERER IN A
WORLD OF SOCIAL OPPRESSION. JOSÉ MARÍA ARGUEDAS,
LOS RÍOS PROFUNDOS.

> O acaso fue mi madre la vicuña de las pampas
> of fue mi padre el venado de los montes,
> para ser errante,
> para andar sin descanso
> por los montes y las pampas,
> apenas envuelto por el viento
> en las abras y en los cerros,
> vestido de viento y de frío.
>
> Canto Kechwa.

In Latin America the novels that concern themselves with
the indigenous peoples until now have been written by non-
indigenous writers. The early phase of fiction writing that
concerned itself with the indian world has been called
indianista. Indianista literature was written from the
perspective of outsiders to indian culture and its problematic
relation to the dominant culture. Largely focusing on 'local
colour', the writers failed in their attempts to present rural
indian cultures as alive world-visions.[1]

Indigenismo, a subsequent movement active in the social
sciences and in literature focusing on the indian world,
found its clearest expression in the writing of the Peruvian
socialist thinker Mariátegui, to whom Arguedas claims great
indebtedness.[2] Mariátegui's assertion, in Siete ensayos sobre
la realidad peruana (1928), that the problem of the indian was
not ethnic but socio-economic[3] reflected a significant change
of attitude and orientation towards the indigenous population.

Mariátegui identified the indian 'problem' with the

problem of land: ". . .el nuevo planteamiento consiste en buscar el problema indigena en el problema de la tierra."[4] The chief opponent of the indian thus was <u>gamonalismo</u>,[5] the land-tenure system of the Peruvian economy under which the indians, having legal protection only in theory but not in practice, were left completely open to the abuse and exploitation of the landlords and political bosses.

This perspective on the problem of the indigenous populace expressed itself on the level of literature when the <u>indigenista</u> writers, in contrast to <u>indianista</u> writers who had exploited the indian world for its foreignness and exotic characteristics, chose to reveal and protest against the socio-economic exploitation and degradation of the dominated people. In Mariátegui's words: "El indigenismo, en nuestra literatura . . .tiene fundamentalmente el sentido de una reivindicación de lo autóctono. . . ."[6] The struggle for land between land-owners and indian communities, inevitably won by the landlords, became a major literary theme.

When Arguedas published his first work of fiction, <u>Agua</u>, (1935), <u>indigenismo</u> as a concept and focus had already penetrated one section of the intellectual class. Part of his motivation to write about the indian world came from his rejection of what previous writers, particularly López Albújar and García Calderón had produced on the subject. Their distortions of indian reality impelled him to write about it "tal cual es, porque yo lo he gozado, yo lo he sufrido".[7]

His view of indigenismo as expressed in an article Razón
de ser del indigenismo en el Perú shows the direct line of his
thinking with that of Mariátegui:

> El propio nombre. . .de indigenismo demuestra
> que, por fin, la población marginada y la más
> vasta del país, el indio que había permanecido
> durante varios siglos diferenciada de la croílla
> y en estado de inferioridad y servidumbre, se
> convierte en problema, o. mejor, se advierte que
> constituye un problema, pues se comprueba que no
> puede; ni será posible siga ocupando la posición
> social que los intereses del régimen colonial le
> habían obligado a ocupar.[8]

His motivation, then was largely "una reivindicación de lo
autóctono", and an attempt to insert into the mainstream of
Peruvian literature the indian 'voice' rather than stereotypic
representations of indian life. In this sense, and also
through his activity as ethnographer of indian culture and
translator of Quechua poetry and legends, Arguedas was part
of a group of intellectuals inspired by Mariátegui who opposed
the hegemonic concept of the 'value-less' indian whose culture
was held to be inferior; and, for some extremists, responsible
for the 'backwardness' of Peru in general.[9] His socially-
oriented aim as writer is clearly stated in El zorro de arriba
y el zorro de abajo:

> . . .de volcar en la corriente de la sabiduría
> y el arte del Perú criollo el caudal del arte
> y la sabiduría de un pueblo al que se consideraba
> degenerado, debilitado o "extraño" e "impenetrable"
> pero que. . .no era sino lo que llega a ser un
> gran pueblo, oprimido por el desprecio social, la
> dominación política y la explotación económica
> en el propio suelo. . . .[10]

Indigenista authors in general took up the "reivindicación de lo autóctono" focusing on two major issues: 1) the exploitation of the indian in the historical context of indian land and labour appropriation by the dominators (e.g. Icaza, Huasipungo, Ecuador, 1934); 2) the problem of the indian culture in terms of a re-evaluation and redefinition in opposition to the view held by the dominant group that indian culture was inherently inferior (e.g. Alegría, El mundo es ancho y ajeno, Perú, 1941).

Two basic limitations of indigenismo on the socio-political level were the polarization of the indigenous and non-indigenous worlds, and a limited knowledge and experience of the actual indian world and culture on the part of the proponents of indigenismo.[11] These limitations were also part of indigenista writing in which the indian situation was generally rendered from an 'external' viewpoint.

In other words, while the focus changed from ethnic to socio-economic concern, the viewpoint still remained external. The characters of indigenista novels and stories tended to emerge as representative figures rather than full human beings. The 'oppressed indians' and their 'oppressors' became stereo-types reflective of a political attitude; as is most evident, for example, in Huasipungo. This type of writing, however, had its function as it served as a break-through within which the necessity for radical change in attitudes and for concrete socio-political change was recognized.

On the level of culture, the pro-indian position was often
weakened by an incomplete knowledge and/or a romantic attitude
on part of the writer towards the subject; as, for example,
in Alegría's El mundo es ancho y ajeno. Yet novels such as
these are important in terms of their polemical role vis-à-vis
the dominant attitudes of indian cultural inferiority.

The problem of expressing indian culture in literature
was further complicated by the mere fact of language. A major
concern, at least on part of some writers, was the paradoxical
problem of rendering authentically the indian world-vision in
a language alien to that vision and in some respects contra-
dictory to its orientations. Arguedas, completely bi-lingual
and therefore aware of the finer subtleties of the linguistic
problem, resolved the problem of making Spanish an adequate
vehicle for the rendering of the Quechua vision ("la materia
de nuestro espíritu") not without subjecting himself first to
what he described as "una pelea infernal con la lengua."[12]
His resolutions in relation to Los ríos profundos will be
discussed in the following chapter.

Generally speaking, for the above-stated reasons it was
difficult for writers to avoid rendering 'external' and at
times stereotypic representations of the indian world. This
applies not only to writers such as Icaza and Alegría, but
also to Asturias in whose novel, Hombres de maíz, (Guatemala,
1949), despite, or perhaps because of, his highly aesthetic
and technically innovating attempt to render the mythic

connection between the indian and his magico-religious world;
the indian 'mind', in my view, remains an abstraction.

It is at this point that Arguedas' situation in the
literature of indigenismo is important. In tune with the
indian world on the level of sensibility and knowledgeable on
the level of Quechua culture and language (partly due to the
circumstance of his growing up in an indian community), he is
considered to be the first Latin American writer to give an
'internal' viewpoint of the Quechua indian.[13] This is basically
because, as Antonio Urrello points out, Arguedas, although
mestizo, "espiritualmente es un indio."[14] Arguedas himself
describes his experience which lies at the root of the writing
of Los ríos profundos in such terms:

> . . .la población indígena me tomó
> prácticamente bajo su protección.
> Entonces yo viví íntimamente con
> esa gente, y aprendí a hablar el quechua,
> aprendí sus canciones y me identifiqué
> enteramente con ellos.[15]

Furthermore, Arguedas who "sentía el Perú en quechua y
en castellano"[16] was in a better position to portray indian
reality precisely because he belonged to both cultures:
". . .no se puede conocer al indio sino se conoce a las demás
personas que hacen del indio lo que es. . . .es necessario
conocer todo el contexto social."[17]

Once the focus of indigenismo is narrowed down on the
'indian' problem as such, it then must be readjusted to
include the wider contextual relationships in a dialectical

process. It is in this sense that the dualism and polarization inherent in the initial concept of indigenismo is superseded.

Arguedas through his writing, both fiction and non-fiction, proposes the necessity and possibility of a dialectical process of cultural interaction. Once this necessity is formulated the concept of indigenismo gives way to a comprehensive view wherein the 'otherness' of the indian populace is integrated with the 'thisness' of a dynamic cultural whole.

This cultural 'unity' however is not envisioned in terms of assimilating indian culture into the dominant culture but in terms of their interactional relationship whereby the positive values of both are recognized and real cultural differences are not used to the detriment of the indigenous populace as justifications for domination and exploitation. In Goldmann's and Lukács' terms, Arguedas' reformulation of the problematic cultural conflict is part of a continuous process of destructuring and restructuring social attitudes and formations, in which process literature plays a constituent role. It is a question, then, of changing social attitudes that have crystallized into rigid stereotypes by counteracting these stereotypes.

The following question posed by Arguedas is thus significant in terms of a change of 'attitude':

> ¿Y por qué llamar indigenista a la literatura
> que nos muestra el alterado y brumoso rostro
> de nuestro pueblo y nuestro propio rostro,
> así atormentado? 18

In Los ríos profundos the identification of the indian

struggle as our struggle is concretized aesthetically through

the symbolic and figurative unity of the protagonist and the

collective, and through the medium of the 'search' for homo-

geneous and collective 'values' in Lukàcs' and Goldmann's

sense.

The paradigm of the wanderer and his search is central to

the narrative structure of Arguedas' text. To reiterate,

Lukàcs, as mentioned in the Introduction, distinguishes the

novel from the epic which "gives form to a totality of life

that is rounded from within"[19]; that is, life that is imbued

with unquestioned meaning. The novel by contrast:

> seeks, by giving form, to uncover and
> construct the concealed totality of life.
> The given structure of the object (i.e.
> the search, which is only a way of expressing
> the subject's recognition that neither
> objective life nor its relationship to the
> subject is spontaneously harmonious in itself)
> supplies an indication of the form-giving
> intention.[20]

In Los ríos profundos the search for the 'totality' of

life which in the world of the novel as genre is no longer

taken for granted, is expressed as the search for a reinte-

grated indian world in the concrete context of colonization

and oppression. Lukàcs' comment that the novel like no other

art form is "an expression of . . .transcendental homeless-

ness"[21] is also significant here. His abstract and generalized

concept is concretized in Arguedas' text as the concrete

'homelessness' of those Quechua people who have been severed

from land and culture, specifically the _pongo_ and the _colonos_.

Arguedas' link here is with Mariátegui whose assertion that the indian problem is a problem of land points to the interrelationship between economics and culture whereby certain aspects of the latter are determined in the last instance by the economic structure. This view, as mentioned, marked a significant change of attitude towards the indian populace. In the text then the search for 'meaning' is not metaphysical as partially implied in Lukács' theory of the novel[22] but rooted in social cause.

The basic paradigm of the text--that of the wanderer and his search, is a function both of the novel form itself (Lukács' theory) and a function of the unification of the individual viewpoint carrier, Ernesto, with the indian collective whose 'cause' he represents indirectly as does Arguedas in terms of his literary venture. By means of this paradigm the 'internal' viewpoint of the Quechua world is carried aesthetically, and the oppressive social structure within which Quechua culture is denied 'authenticity' is criticized.

Through the description of Ernesto's search, Arguedas focuses on a constancy in choice in a field of experience wherein social and cultural forces conflict. The conflicting forces are the indian world-view and the social forces destruc-tive to the values ascribed within the text to that view. The choice is pro-indian.

At this point it is important to understand the function
of Ernesto both as narrator and protagonist in the text and
to see why the character chosen is particularly apt for
expressing the 'indian' viewpoint. Antonio Cornejo-Polar
writes: "narrador y protagonista se unimisman en la decisión
básica de moviliarse hacia el pasado en busca de la autenticidad
existencial."[23] This 'authenticity' is recovered precisely
at moments when the values of the indian world-view are
reaffirmed; which is expressed characteristically in terms of
a unified relation between man and nature.

Arguedas' choice of Ernesto as medium of expression for
the cultural ambivalence of the Andean world is useful because
Ernesto, like his author, socially belongs to the world of the
dominators while spiritually belonging to the indian world.
In other words, he participates in both worlds yet at the
same time is marginal to or uprooted from both. He is a
'marginal' character on yet another level--being neither quite
child nor quite adult he has something of the vision of both.

Ernesto's marginality, that is, his not fitting into the
hierarchy of the social structure, as well as his particular
sensibility, is precisely what allows him to "see" what others
cannot; or, as Linares expresses it, to see "too much":

> Que to espíritu encuentre la paz,
> en la tierra desigual, cuyas sombras
> tú percibes demasiado. (p. 241).

In the narrative structure of the text Ernesto's search

is built up of a series of journeys. The basic journey
circumscribing the various events of the novel is Ernesto's
passage from the mountains to Abancay and back to the
mountains. During this phase he acquires more knowledge and
experience of the forces of oppression. Therefore the
reaffirmation of his pro-indian choice at the end ("Rezaré con
los colonos, viviré con ellos," p.[231]), is made on a higher
level of consciousness.

Arguedas' depiction of his protagonist's journey can be
identified with a 'rite of passage', defined by Arnold van
Gennep as the "passage from one situation to another or cosmic
or social world to another" with its phases of separation,
liminality and reaggregation.[24] These phases in the text are
both concurrent and sequential. Although Ernesto makes
definite space- and time-bound transitions, separation (from
the indian community), liminality (or "outsiderhood") and
reaggregation (of indian world values) are interwoven at all
points of the journey.

The first journey in the text is the pilgrimage to Cuzco,
the Inca world centre. As pilgrimage it has a sacred
character. Both symbolically and literally it functions in
the novel as Ernesto's contact with the still-alive spirit of
the indian past. In Cuzco the tragic dichotomy between indian
past and indian present is intensified. Hence Ernesto's
reflection: "En ningún sitio debía sufrir más la criatura
humana" (p. 24).

Ernesto's subsequent journey to Abancay represents his initiation into "un mundo cargado de mostruos y de fuego" (p. 42). Abancay, situated in a hot, stifling valley and constricted by the terrains of haciendas, seats of indian exploitation, is described as an inferno.

The school which he attends, with its brutal pecking order, aggression, racism and exploitation is a microcosm of the social world at large wherein those who dehumanize others dehumanize themselves. Here Ernesto remains in a liminal position, unable to take up his prescribed role in the school. Linares therefore calls him by names generally given to those who stay on the fringe or outside of society: "Loco", "tonto vagabundo", "extraña criatura", etc.

Ernesto is also an outsider to the closed-in world of the Patibamba colonos. He cannot pass over the threshold of their huts. Even in Huanupata, the district described as the only happy one in Abancay, he remains in a peripheral position:

Yo quedé fuera del círculo, mirándolos,. . .(p. 110).

Me miraban con extrañeza, muchos (p. 177).

The significant aspect of Ernesto's condition of "outsiderhood" or marginality is its relation to the social outsiderhood of the colonos and the pongo themselves. Separated from the indian community as he has known it in the past, and subjected to the dissonant atmosphere of the Catholic school, where the natural energies of the students are turned

into brutality and perversion and the 'indian' value of

ternura is negated by hatred (" . . .los odios no cesaban, se

complican y se extendían" [p.. 55]); Ernesto suffers from

intense spiritual isolation. This manifests itself not only

in estrangement from others, but most poignantly, from nature

itself, or rather herself in Andean terms:

> Habia aún luz a esa hora, el crepúsculo
> iluminaba los tejados; el cielo amarillo, meloso,
> parecía arder. Y no teníamos a dónde ir.
> Las paredes, el suelo, las puertas, nuestros
> vestidos, el cielo de esa hora, tan raro, sin
> profundidad, como un duro techo de luz
> dorada; todo parecía contaminado, perdido o
> iracundo. Ningún pensamiento, ningún recuerdo
> podia llegar hasta el aislamiento mortal en que
> durante ese tiempo me separaba del mundo.
> Yo que sentía tan mío aun lo ajeno. Yo no
> podía pensar, cuando veia por primera vez una
> hilera de sauces hermosos, vibrando a la
> orilla de una acequia, que esos árboles eran ajenos!
> Los ríos fueron siempre míos; los arbustos. . .
> las adoradas pampas de maíz. Pero a la hora en
> que volvía de aquel patio, al anochecer, se
> desprendía de mis ojos la maternal imagen del
> mundo. (pp. 65,66).

Lukàcs writes: "Estrangement from nature. . .is only a

projection of man's experience of his self-made environments

as prison instead of as parental home."[25] The school with its

atmosphere of aggression and dissonance is clearly a prison.

The prison of the colonos at Patibamba is contingent upon that

of the school, for it is at the school that the ideology

supporting the oppressive social structure making the Patibamba

prison possible is preached by the Director, whose task is to

educate the privileged to take up their roles in the given

structure. Arguedas describes how the students themselves fall

victim to the process supportive of imbalance and dehumani-
zation by becoming dehumanized themselves.

There is, however, a vision of the 'parental home' present
in the novel. The social prison of the Patibamba <u>colonos</u> has
its polar opposite in the <u>ayllu</u> where Ernesto was nurtured as
a child, "en la mas pequeña y alegre quebrada que he conocido,"
(p. 41). The intact indian community is described as a locus
of symmetric and harmonious relations between men and nature.
This is Lukács' "homogeneous world" of the epic; the experience
of its absence giving the novel (as genre) form. It is the
'totality' which lies 'concealed' and has to be rediscovered
in the Lukácsian sense of the novel's structure as a structure
of presence-and-absence (of values).

In Arguedas' text, solitude, the product of 'homelessness',
and the loss of authentic 'organic' relations between men and
nature is experienced both on the individual psychological
level and on the collective social level. Ernesto and the
Quechua speakers, specifically the <u>pongo</u> and the landless
<u>colonos</u>, are literal and metaphorical wanderers marked by
solitude.

This theme is further unified in the figure of el cantor
de la Virgen de Cocharacas: "yo peregrino, andando vivo."
(p. 183). Blond-bearded and light-eyed, he is recognized by
Ernesto as "un indio como los de mi pueblo" (p. 183) since
'indian' is defined culturally and socially, not racially.
<u>El cantor</u> in a voice of "acerada tristeza" expresses the

collective lament and sorrow of the Quechua people.

The inner form of the novel is understood by Lukàcs "as the process of the problematic individual's journeying towards himself".[26] The "totality required by the novel form" is accomplished by "the return home".[27] In <u>Los ríos profundos</u>, the <u>jarahui de la despedida</u> sung by the women of the ayllu is the entreaty for that return:

> no te olvides, mi pequeño,
> Hijo mío,
> has de volver. . . (p. 46).

Ernesto precisely never forgets. His return lies in his pro-indian vision and in his turning to the mountains at the end of the narrative. Finally, however, the protagonist of the text is not Ernesto but the indian people themselves[28] whose infinitely sorrowful desire for 'return' is voiced by the singer:

> Río Paraisancos
> caudaloso río,
> no has de bifurcarte
> hasta que yo regrese,
> hasta que yo vuelva.
>
> Porque si te bifurcas,
> si te extiendes en ramas,
> en los pececillos que yo he criado
> alguien se cebaría
> y desperdiciados, morirían en las playas.
> (p. 180).

The return in the <u>huayno</u> is envisioned in the sense of the return of the male to the female, that is, to nature herself. The song expresses the collective search for reintegration.

The seekers and homeless wanderers then, in <u>Los ríos</u>
<u>profundos</u>, are two-fold: on the individual level, Ernesto;
on the collective level, the indian people, who are spiritual
wanderers. Ernesto however is not the mere representative of
the collective. Belonging to both cultures he symbolizes the
need for union or harmony of the two cultures; for, the inner
harmony of one culture can at this point no longer be realized
in itself, as it does not exist in isolation. If homogeneity
(Lukàcs') is desired, although the indian world in its intact
state serves as a model of homogeneous relations, it follows
that it can be achieved only in the context of both cultures.

However through its imposition of a social order in which
the indian occupies the lowermost position of structural
inferiority, the dominant culture is inimical to that of the
indigenous. The indian as a collective in Arguedas' text
is projected not as a fixed cultural and ethnic entity but as
a way of <u>being</u> in a social process. As Arguedas writes: "la
literatura llamada indigenista no es ni podía ser una
narrative circumscrita al indio sino a todo el context social
al que pertenece." [29]

In his presentation of the indian perspective, Arguedas
therefore depicts the wider context of social structure which
largely determines the indian life condition. Lukàcs' and
Goldmann's conception of 'totality' whereby each "human fact"
is both a structure of meaning and part of other wider
structures is relevant here. Also Goldmann's proposal for

critical activity as an oscillation between comprehension and
explanation[30] is corresponded by Arguedas' activity as author
vis-à-vis his subject.

In his text it is not a question of 'reflecting' social
realities in the sense of mirroring actual conditions; but
of combining in Lukàcs' sense "reflective phenomenon" and
abstractions whereby a "new reality" is produced through the
aesthetic principle of 'indirectness'. This "new reality"
however does not transcend the given, nor the 'ideological',
but represents a re-ordering of the given into a perspective
whereby the inner mechanism of the social process of domination
may be viewed. In other words, apart from depicting the
results of the colonizing process (the loss of land and
culture, economic misery, social degradation, spiritual
solitude and 'orphanhood'); Arguedas demonstrates aesthetically
how the relations of domination and oppression function and
how they are maintained.

In the text there is an opposition between the indian
sense of 'community' and the imposed social structure within
which, as mentioned, the indian is situated on the lowermost
position of structural inferiority. For the purpose of
definition I draw on Victor Turner's use of the terms
'community' (which he calls 'communitas') and social structure
which refer to two contrasting modalities of social inter-
relatedness: 'communitas' suggests a view of "society as a
homogeneous indifferentiated whole"; whereas social structure,

defined as "the patterned arrangements of role-sets, status-sets, and status sequences consciously recognized and regularly operative in a given society", suggests a "segmented system of structural positions (which may or may not be arranged in a hierarchy.")[31]

In Los ríos profundos, Arguedas depicts the social structure by delineating the relations between the dominating group and those dominated as perceived by Ernesto; who, as mentioned, occupies a liminal position--that is, outside of the structure itself and yet part of it. Ernesto, having known the 'communitas' of the indian ayllu, comes to know the hierarchical social structure wherein the indian has the position of "lowermost status."[32] The figures described in the text who "hacen del indio lo que es" are the landowners, the priest and the military, forming an interdependent power group.

There is no doctrinaire commentary on, or explanation of, the social structure in the text as such. The subtle and not-so-subtle human interrelationships within the social structure are revealed in terms of a process of symbolic contrasts and metaphoric analogies. Through this basically 'aesthetic' means of constructing the process of social interaction between oppressors and oppressed, Arguedas prevents the ready automatization of the relations of domination by the reader. In other words, the aesthetic here offers a 'detour' in Shklovsky's sense whereby automatic perceptions are momentarily circumvented. Lukács' concept of 'indirectness' as a

characteristic of the aesthetic is related here.

In the opening chapter, the landlord and his servant, the pongo, form the immediate contrast of oppressor and oppressed. The pongo is described as barely appearing alive, constricted in his breathing by an invisible weight ("el invisible peso que oprimía su respiración" p. 21). The old man, "imperioso", who "parecía pesar mucho, como si fuera de acero," (p. 22) is that weight. The pongo is identified with the fragile, martyrized, barely-surviving tree in the courtyard (the only living thing that makes the courtyard less of a hell) and with the Señor de los Temblores in the cathedral:

> El rostro del Crucificado era casi
> negro, desencajado, como el del pongo.
> (p. 23).

Later the colonos who "tenían la misma aparencia que el pongo del viejo" (p. 34) are drawn into this relationship. By a similar manner of linking the complicity of the landlords and the church is revealed. The old man and Linares are identified by the quality of their voices:

> . . .estaba allí el Viejo, rezando
> apresuradamente con su voz metálica. (p. 23).

> (Linares). . . .con su voz metálica, altísima,
> imploró perdón para las fugitivas. . . .(p.168).

Later Linares' reception room is likened in Ernesto's mind to the old man's salon,[33] and both are identified with the

interior of the churches at Cuzco, which are key emblems of
the ruling establishment:

> Me llevó al salón de recibo. Se parecía
> al del Viejo. . . .Dos grandes espejos con
> marcos dorados brillaban en la pared. La
> luz profunda de esos espejos me ha arrebatado
> siempre, como si por ellos pudiera verse más
> allá del mundo. En los templos del Cuzco hay...
> muchos, en lo alto de las columnas,
> inalcanzables. (pp. 144,145).

The word "inalcanzable" recurs later in relation to the
mayordomo and the landlords who are identified with God by the
colonos: ". . .como cristianos reciben órdenes de los
mayordomos que representan a Dios, que es el patrón, hijo de
Dios, inalcanzable como Él." (p. 224).

Urrello's comment that this type of poetic synthesis by
means of analogy is far more effective than doctrinaire
explanation, which, if interposed into the narrative of the
text would detract from its poetic quality[34] is much to the
point. The subtle nature and the danger of the alliance of
the Church and landlord class are thus revealed on the level
of poetic subtlety. The poetic process of identities and
contrast is a basic aspect of Arguedas' technique whereby
ideology and aesthetics are fully integrated and also whereby,
as mentioned, rapid automatization of the value-system of the
text cannot take place. This is how art through its function
of indirectness (Lukács, Shklovsky) may actively engage the
reader's thought process.

Occupying a position between the old man and the <u>pongo,</u>
is the insolent mestizo servant (of indian blood but
acculturated into Spanish white society), who identifies with
the world of the masters. His outfit of riding pants and
boots links him to the small <u>hacendados</u> described in <u>La hacienda</u>
and forms a stark and immediate contrast to the threadbare
poncho and bare feet of the <u>pongo.</u> The figure of the <u>mestizo,</u>
occupying a middle position between landlords and peons,
recurs later in the text in the form of the Patibamba <u>mayordomos</u>
who carry external signs of domination and violence--guns and
boots. Their brief appearance and the descriptions of outer
detail suffice to show the mayordomo's self-identification
with the world of the masters:

> En los extremos de los corredores, dos
> mestizos de botas y de grandes sombreros
> alones se arrodillaron con fusiles en
> las manos. (p. 104).

> Violentamente se escucharon los pasos
> del mayordomo principal que subió al palco.
> Tenía botas, de las más altas. . . .(p. 119).

The old man and the <u>pongo</u> both appear directly only in
the first chapter, yet their shadows fall across the entire
text. The old man's absent presence is significant in that it
represents the actual relation of the landlords to the <u>colonos.</u>
Although the landlords determine the lives of the <u>colonos,</u>
they are rarely seen by the latter. Like God, they are
"inalcanzables".

The other figure in the text linked to the old man as part
of the power group is the colonel of the regiment. His
position in the social structure is viewed by the schoolboys
as even higher than that of the landlords whose interests he
protects and defends. Ernesto contemplates the colonel in
church, where he is enthroned, while Linares lavishes praise
upon him from the pulpit (". . .Elogió al coronel. . . ."
[p. 167]):

> Lo vimos imponente, con sus entorchados
> y charreteras, bajo el alto techo del
> templo. . .en un gran sillón; lo contemplamos
> como a algo más que un gran hacendado. (p. 201).

Although the regiment plays a minor role in the narrative,
its mere presence in Abancay is of great significance. Ernesto
views them:

> Vestidos de polacas ceñidas, raras, y esos
> kepís altos, de colores; las botas especialism as;
> los veía displicentes, como contemplando a los
> demás desde otro mundo. . . .No eran como los
> otros seres humanos que conocía, distantes o
> próximos a mí. . . .Se paraban con gran aplomo
> en todas partes, como si no fueran de tierra
> sino que la tierra naciera de ellos, en
> dondequiera que estuviesen. (p. 202).

The uniformed men, whose presence provokes admiration in
the schoolboys who identify with the dominant group (Antero)
and terror in those who identify with the dominated (Palacios,
Ernesto), cannot be related to on a human level. They are
units in the social structure--status-roles, role-masks,
dangerous in their role "para mandar, para fusilar y hacer

degollar con las bayonetas." (p. 203).

These "aves ornamentales" of power are in direct contrast to the "naked" and defenseless being of the <u>colonos</u> and the <u>pongo</u> who are described as "gusanos". Ernest's self-identification with the latter is also expressed in terms of the image of the worm: ". . .me sentí. . .como un frágil gusano." (p. 162).

Ernesto perceives the very nature of the dangerous qualities of the regiments' officers as also revealed in the cold possession-and-power-oriented manner in which they regard the girls of Abancay. Antero, son of a landlord, becomes contaminated by the colonel's son:

> Yo tengo una, y otra en "proyecto".
> Pero a Salvinia la cercamos. Es
> pasto prohibido, por mí y por Gerardo.
> ¡Nadie prueba eso! Gerardo ya tumbó a
> una. . . .La hizo llorar, el
> bandido. La probó. (p. 206).

Antero thus allows himself to be absorbed into the oppressor's consciousness, which in Freire's words "tends to transform everything surrounding it into an object of its domination."[35] Even his physical features are thereby marked: "En los labios de Antero había madurado otra vez esa especie de bestialidad que endurecía su boca, más que los otras rasgos de su cara." (P. 209).

Through Ernesto's perceptions, Arguedas connects the behaviour of Antero and Gerardo and the abusiveness in general

of the regiments' officers with the bestial behaviour of
Peluca in the schoolyard. Thus the sexual aggression of the
schoolboys is drawn into direct relation with the general
motivation for power and violence inherent in the power
structure. The desire to dominate is class-based and contagious
(Antero). The fact that the sexual violence and the
exploitation of la opa is tolerated at the Catholic school,
is precisely because violence and exploitation are part of the
social order which the school supports and for which it
educates the students.

The army and the hacienda as institutions of power and
exploitation are authorized by the Church, which gives
religious sanction to the oppressive social structure. The
subtle and important role of religion in the social structure
is described through Ernesto's fine perception of Linares'
powers of manipulation and his ambiguity ("siglos de sospechas
pesaban sobre él, y el temor, la sed de castigar." [p. 232]).

Arguedas depicts the relation of Linares, who represents
the church's authority, to the colonos as being on a higher
level of complexity than the directly exploitative and brutal
relation of the landlords to the colonos. The subtle violence
perpetrated towards the peons by means of the religious
ideology is far more debilitating and hence more dangerous
than the explicit domination of the landlords. It is in the
discription of Linares that Arguedas pinpoints the mechanisms
of domination which often are indirect and veiled to those

directly involved.

As priest Linares encourages the landlords in their role of 'pillars' of the nation and prepares the spiritual ground-work for the total submission of the colonos. As director of the school he controls education for the purpose of maintaining the system. Through the Church and school, values in support of the social order of inequality are diffused.

Linares preaches to the Abancayos, the landlords and the schoolboys:

> Elogiaba a los hacendados; decía que ellos
> eran el fundamento de la patria, los pilares
> que sostenían su riqueza. Se refería a la
> religiosidad de los señores, al cuidado con
> que conservaban las capillas de las haciendas
> y la obligación que imponían entre los indios
> de confesarse, de comulgar, de casarse y vivir
> en paz, en el trabajo humilde. Luego bajaba
> nuevamente la voz y narraba algún pasaje del
> calvario. (p. 47).

Through this sermon and the one that Linares preaches to the Patibamba colonos, Arguedas depicts the ideological function of the Church as mediator of social reality with the goal of making it internally acceptable to both oppressors and oppressed. Linares' act of reading a passage from the Passion following his confirmation of the landlords' and colonos' respective roles, suggests that Christ's martyrdom is used as a paradigm for the actual social martyrdom of the colonos-- a paradigm which functions to make that martyrdom acceptable to both landlords and colonos. Thus Christ never appears in

the text as a redemptive figure; for socially the indian is without hope of redemption.

The sermon preached by Linares in Quechua to the colonos makes this process of indoctrination even more clear. He implores the colonos to suffer, to accept suffering as a sacred trust, part of a paternalistic sacred system:

> Todos padecemos, hermanos. Pero unos más
> que otros. Ustedes sufren por los hijos,
> por el padre y el hermano; el patrón padeçe
> por todos ustedes; yo por todo Abancay.
> Y Dios, nuestro Padre, por la gente que
> sufre en el mundo entero. . . .Lloren, lloren--
> gritó--, el mundo es una cuna de llanto para
> las pobrecitas criaturas, los indios de
> Patibamba! (p. 120).

The paternalism invoked is both religious and social, and thus the redistribution of the salt by the correct 'Godlike' authority becomes an event of great importance:

> Ahora ahora mismo, recibirán más, más sal,
> que el patrón ha hecho traer para sus criaturas,
> sus pobrecitos hijos, los runas de la hacienda. . . .
> (p. 121).

In the social structure as mediated by the Church the colonos are the "pobrecitos hijos" of el patrón, of Linares and of God. The patrón as mentioned is equated with God, "inalcanzable como Él." (p. 224).[36]

The colonos dispossessed of land and culture, are orphans ("Lloran como si fueran huérfanos" [p. 155]). As such they are the dependent children of the power group. Effectively silenced, their 'voice' is reduced to childish wails. Linares

in his manipulatory eulogy of their humility acts as a major
tool for keeping them at the bottom of the static social
structure. Thus the Church ensures that the status quo
remains unchallenged.

Arguedas, relying in part on his own childhood perceptions
in the Catholic school of Abancay, incorporates the Church's
ideological function in obtaining popular consent to the
hegemonic class rule into the text, thus speaking for the
colonos who, submerged in their reality, cannot relate their
part in the social structure to the whole. Suffering (their
suffering, which is clearly due to an imbalance in the social
world) is made to appear intrinsic to human life. The logic
dispensed by the Church is evident in the conversation between
Ernesto and the Quechua-speaking cook concerning one of the
most exploited characters in the text, la opa, who racially
white is socially indian:

> --tiene que sufrir todavía, dicen. A
>   eso ha venido.
> --Sufre?
> --¡Es gente! ¿Por qué no va a sufrir? Acaso
>   es callo muerto su cuerpo?
> --Por qué sufrir solamente?
> --Para eso Dios la ha mandado a este pueblo.
> (p. 197).

However, through aesthetic, i.e. in this case symbolic
means, Arguedas liberates this character from the apparent
determinism of suffering. La opa becomes symbolically
identified with the liberating figure in the novel, doña
Felipa. Wrapped in doña Felipa's scarf, la opa ceases to

suffer. Instead she mocks the social system, rising

symbolically above it when she climbs the tower of Abancay.

From the height of the tower, she who has occupied with the

indians the lowermost rung of the social ladder, now looks

down upon the parading gentry, thus somewhat tragically

reversing her former position of lying on her back in the dust

of the school patio where she was exploited in the role of

"la puta india":

> Oía a la banda de músicos desde el mirador
> más alto y solemne de la cuidad, y contemplaba
> examinándolos, a los ilustres de Abancay.
> Los señalaba y enjuiciaba. (p. 198).

Through doña Felipa, the mestiza, Arguedas introduces in

the text the possibility of revolt against the authorities.

Doña Felipa is immune to the ideology of the Church and does

not accept the robbing of the poor by the authorities. The

revolt however is short-lived, since the military are installed

in Abancay as a consequence. When ideology does not work in

achieving 'consent', coercive force is put into action.

However her disappearance gives rise to the popular belief

that she will return, leading the selva indians in revolt

against the whole of Abancay. In other words, she becomes a

popular 'symbol' for hope.

The other possibility is presented by Arguedas by the

colonos, who, because of the fever epidemic, bend the will of

the authorities and enter Abancay like a silent stream to

demand mass. This self-assertive action on their part seems

contradictory in the context of their actual social condition,
which holds them imprisoned. Hence Linares' surprise: "Es
que ahora, morir así, pidiendo misa, avanzando por la misa. . . .
Pero en otra ocasión un solo latigazo en la cara es
suficiente. . . ." (p. 240). The inculcation of faith and
spiritual 'toughness' by the church is thus depicted by Arguedas
as having a backlash.

The action of the <u>colonos</u> makes the possibility of indian
self-affirmation despite, and within the context of, the
described social structure seem a little less remote. What
is to be inferred from their action in the narrative is made
explicit by Arguedas in <u>Primer encuentro</u>. . . .:

> La tesis era ésta: esta gente se
> subleva por una razón de orden
> enteramente mágico. ¿Cómo no lo
> haran, entonces, cuando luchen por una
> cosa mucho más directa como sus
> prop‸ias vidas. . . . 37

Arguedas' depiction of social structure has a real base in
the social contradictions of the wider social structure that
'embraces' the text in Goldmann's terms. His descriptions,
as mentioned, however do not merely 'reflect', in the sense
of mirroring, or 'record' elements of the embracing structure,
but they also represent an aesthetic re-ordering of reality
whereby there is a simultaneous laying bare of social contra-
dictions and their function and a presentation of an aesthetic
and ideological resolution. That resolution does not
spuriously 'resolve' the social contradictions of the reality

on which the text is based but points in the direction of the possibility of change.

On the part of the individual protagonist, the pro-indian choice, based largely on an abhorrence of oppression and on an emotional and spiritual affinity with the indian world, resolves any inner contradiction. The discovery of the presence-in-absence of indian values consolidates the choice. The contradiction then is not in the inner attitudes of the protagonist but in the external world of social interaction. On the level of the indian collective, Arguedas through symbol, image, metaphor and other aesthetic criteria used in the description of the indian world vision, mediates the conflict in his positive rendering of the inner indian world wherein forces exist that may at any point be unleashed in direction of social change.

In this sense, although within the framework of the textual depiction of the wanderer (individual and collective) and the search in a social order of oppression, the political action of the indians has yet to take place; the impetus for such a future possibility is already present as described by Arguedas in the nexus of the Quechua vision or world-perception itself. It is a question of recognizing both the social misery of the indians and its function in the social structure as well as the inner or spiritual strength of the indian populace. The vindication of the indian on social, cultural and spiritual levels is Arguedas' contribution to a

pro-indigenous ideology. How this ideology is rendered through the 'inside' view of the Quechua vision itself is the subject of the following chapter.

CHAPTER II. FOOTNOTES.

[1]See also William Rowe's comments on the subject of the Latin American regional novel in "Mito, Lenguaje e ideolgía como estructuras literarias"   , Recopilación de textos sobre José María Arguedas, ed. Jean Larco, (Cuba: Casa de las Americas, 1976), p. 257 ff.

[2]Primer encuentro de narradores peruanos, Arequipa 1965, (Lima: Casa de la cultura del Peru, 1969), p. 255. Arguedas writes: ". . .sin 'Amauta', la revista dirigida por Mariátegui, no sería nada. . .sin las doctrinas sociales difundidas después de la primera guerra mundial tampoco habría sido nada".

[3]Jose Carlos Mariátegui, Siete ensayos de interpretación de la realidad peruana, (Lima: Amauta, 1977), p. 35.

[4]Ibid., p. 44.

[5]Ibid., p. 36, 37.

[6]Ibid., p. 332.

[7]Arguedas, op. cit., p. 41.

[8]Arguedas, "Razón de ser del indigenismo en el Perú", Recopilación de textos. . . ., pp. 428, 429.

[9]Ibid., p. 428. Arguedas writes: "Según estos hispanistas, el indio es el responsable de las limitaciones y defectos del país; afirman que es refractario a la civilización, freno que impide la evolución social del Perú. . . ."

[10]Arguedas, El zorro de arriba y el zorro de abajo, (Buenos Aires: Losada, 1971), p. 281.

[11]Arguedas comments on this in "El razón de ser del indigenismo en el Perú", Recopilación de textos. . . ., p. 425. "Mariátegui no disponía de información sobre la cultura indígena o india; no se había estudiado, ni él tuvo oportunidad ni tiempo para hacerlo; no se conocía. . ."

[12]Arguedas, Primer encuentro de narradores. . . ., P. 41.

[13]See Antonio Urrello, José María Arguedas, el nuevo rostro del indio, (Lima, 1974); Antonio Cornejo-Polar, Los universos narrativos de José María Arguedas, (Buenos Aires, 1973); Mario Vargas Llosa, "Prólogo", Los ríos profundos (Cuba, 1963); Jose Luis Rouillon, "Notas críticas a la obra de José María Arguedas", Cuentos olvidados, (Lima, 1973); Hugo Blanco, Land or Death, (NY: 1972).

[14]Antonio Urrello, "El nuevo indigenismo peruano", Cuadernos Americanos, Vol. 185, (no. 6, 1972), p. 186.

[15]Arguedas, "La narrativa en el Perú contemporaneo", Recopilación de textos. . . ., pp. 412, 413.

[16]Arguedas, El zorro de arriba y el zorro de abajo, p. 172.

[17]Arguedas, Primer encuentro. . . ., p. 172.

[18]Arguedas, "La novela y el problema de la expresion literaria en el Perú", Yawar Fiesta, (Buenos Aires: Losada, 1974), p. 174.

[19]Georg Lukàcs, The Theory of the Novel, (Cambridge: MIT Press, 1973), p. 60.

[20]Ibid.

[21]Ibid., p. 41.

[22]Ibid., pp. 12, 15, 71.

[23]Antonio Cornejo-Polar, Los universos narrativos de José María Arguedas, (Buenos Aires: Editorial Losada, 1973), p. 104.

[24]Arnold van Gennep, The Rites of Passage, trans. M. Vizedom and G. Caffe, (London: Routledge and Kegan, Paul, 1960), p. 10.

[25]Lukàcs, op. cit., p. 64.

[26]Ibid., p. 80.

[27]Ibid.

[28]See also Antonio Urrello, José María Arguedas: El nuevo rostro del indio, (Lima: Juan Mejia-Baca, 1974), p. 147.

[29]Arguedas, "Razón de ser del indigenismo en el Perú", Recopilación de textos. . . ., p. 429.

[30]See Introduction, p.6.

[31]Victor Turner, Dramas, Fields, and Metaphors, (Ithaca: Cornell Univ. Press, 1974), p. 237.

[32]Ibid., p. 237. "Lowermost status. . . .refers to the lowest rung in a system of social stratification in which unequal rewards are accorded to functionally differentiated positions."

[33]Antonio Urrello, op. cit., P. 157.

[34] Ibid.

[35] Paulo Freire, <u>Pedagogy of the Oppressed</u>, trans. M. Ramos, (NY: Seabury Press, 1970), p. 454.

[36] Arguedas expresses this also in "Razón de ser del indigenismo en el Peru", <u>Recopilación de textos. . . .</u>, P. 426. "La iglesia jugó un papel muy importante en la imposición y conservación de la mansedumbre que permite, incluso hoy la destrucción física impune de los indios de la hacienda. Una caudalosa, bella, modeladora literatura quechua religiosa católica rige todavía la conducta de los indios: proclama el dolor, la obediencia y aún la muerte como un supremo bien. Yo he escuchado a predicadores franciscanos, en una hacienda de Apurímac, afirmar desde el púlpito de la iglesia dorada del feudo, que el patrón es el representante de Dios en la Tierra y lo que el patrón hace no debe discutirse sino recibirse como una disposición sagrada."

[37] Arguedas, <u>Primer encuentro. . . .</u>, p. 239.

CHAPTER III. QUECHUA VISION. EL CORAZÓN INDIGENA.

> En la Puna
>   una flauta triste
>   una
>   tenue flauta como un rayo de luna
>   y el quejido de una quena
>   con un canto quechua. . .
>
>   Chuapi punchapi tutayaca
>   ("anocheció en mitad del día")
>   Ernesto Cardenal

The misery of the indian social condition is perhaps most immediately expressed in the description of Ernesto's glimpse through the crack under the door into one of the huts at Patibamba, where a child picks with a long needle nests of fleas' larvae from a younger child's naked body. The smaller child submits to the treatment without tears. Ernesto, however, having witnessed the scene hurls cries of despair at the hacienda gate; the hacienda being directly responsible for the inhuman condition at Patibamba.

It is in brief and vivid glimpses such as these that the social protest of the novel is conveyed. The complementary message to this one, however, is that despite social degradation the Quechua culture survives as a world-perception and moreover influences the non-indian Andean world. It survives in language, music, myth and legend; and most importantly in the substrata of these--the concrete relations of the Quechua-speakers to each other and to nature.

In this chapter Arguedas' configuration of the Quechua world will be discussed. Questions posed in this respect are: 1) how does Arguedas render the inner viewpoint of the Quechua world? and 2) how do the pro-indigenous ideology and the aesthetic devices correspond with each other?

The Quechua spirit resides in the consciousness of Ernesto himself; that is, it is part of his world-perception. Ernesto does not seek to attain the Quechua world, to make a bridge between himself and it; but experiences it as an integral part of himself. This is the significance of the title. The deep rivers, los ríos profundos, are the Quechua world as it flows through him.

"Para el hombre quechua monolingüe", writes Arguedas:

> el mundo está vivo; no hay mucha diferencia,
> en cuanto que es ser vivo, entre una montaña,
> un insecto, una piedra inmensa y el ser
> humano. . . .Tampoco hay mucha diferencia entre
> lo religioso, lo mágico y lo objectivo. Una
> montaña es dios, un río es dios, el ciempiés
> tiene virtudes sobrenaturales.[1]

When this magico-religious bond between nature and man is severed, terrifying solitude breaks in, as expressed in the huayno quoted by Cardenal: "anocheció en mitad del día".[2]

In order to communicate this world in its varying degrees between fragmentation and totality, Arguedas had first of all to come to terms with the problem of language:

> . . .la angustia primaria. . .es. . .por la
> simple realización. Realizarse,
> traducirse, convertir en torrente diáfano
> y legítimo el idioma que parece ajeno;
> comunicar a la lengua casi extranjera la
> materia de nuestro espíritu. . . .Era
> necesario encontrar los sutiles
> desordenamientos que harían del castellano
> el molde justo, el intrumento adecuado.[3]

During the course of his writing (from _Agua_ to _Los ríos profundos_), Arguedas chose to incorporate less and less Quechua words into his texts. Instead he modified Spanish in such a manner as to make it more adequate for rendering the Quechua sensibility. William Rowe's comments on this aspect of Arguedas' use of language when transcribing indian 'speech' are relevant here.

First of all: "El quechua es un idioma con inflexiones, es decir, uno en el cual se utilizan terminaciones-casos para expresar relaciones que en el español o el inglés se definen por medio de artículos, pronombres, preposiciones y conjunciones."[4] Rowe goes on to say that the generic world of the indian, in contrast to our individualized one, is suggested by Arguedas by means of the omission of articles and conjunctions, by a preference for using the gerundive instead of the individual personal verb forms, and by rearranging the usual word order in such a way that the verb in the phrase appears much closer to the end than is usual in either Spanish or English. The elements of speech thus tend to combine and interact on a different plane from that of individualized action.[5]

In the speech of el cantor, for example, it can be seen how Arguedas renders something of the special characteristics of Quechua: "Huayno abanquino, hermoso; el corazón entibia viendo bailar, oyendo" (p. 184). Yet I would agree with Rowe that the disordering of syntax can only give an impression of Quechua indian thought, it cannot reproduce its structure.[6]

What is of importance is that by undoing the logical order of words in a sentence, Arguedas arrives at a rendering of speech that more closely approximates the intuitive rather than rational manner of expression of the indian. Mario Vargas-Llosa writes: ". . .la ruptura sistemática de la sintaxis tradicional. . .cede el paso a una organización de las palabras dentro de la frase, no de acuerdo an un orden lógico, sino emocional e intuitivo."[7]

To render the actual 'speech' of the indians, Arguedas thus uses the above-mentioned incorporation of Quechua syntax into Spanish as well as the simple Spanish spoken by some indians in their own communities. However of more interest perhaps than this technical aspect of rendering 'indian' dialogue in Spanish, are the significations attributed to Quechua as a language in the text and the relation of the language in its present state to the state of Quechua culture itself.

Language and culture are indivisible and in dialectical relation, the former being not merely a vehicle of expression

for the latter but acting upon it, changing it as it is
changed. Relevant here is Paul Feyerabend's comment:
"languages and the reaction patterns they involve are not
merely instruments for describing events. . .but also
shapers of events. . .(and) their 'grammar' contains a
cosmology, a comprehensive view of the world, of society, of
the situation of man which influences thought, behaviour,
perception."[8]

The Quechua language as it is integrated into the
narrative, in the huaynos and in scattered phrases of
dialogue (apart from the naming of insects, flowers, musical
instruments, etc.), reflects the foreign influence by the
mere fact of assimilation of Spanish words to denote objects
and abstract concepts brought in by the foreign culture:

> Fusil warkusk'atas tarinku,   Encontraron colgados
>   los fusiles
>   (p. 153).

> riflinchu tok'ro   no es el rifle,
> alma rurullansi   es el alma del soldadito
>   (p. 110).

The Spanish influx of words is most evident in the
huaynos which are composed as commentary to the conflict
between the chicheras and the authorities. They are mestizo
expressions in every sense of the word. In the ancient
huaynos which deal with the relations of men, nature and
death, such as the tarantula huaynos, Apank'orallay, Spanish
words have no presence.

On the individual level of speech (Saussure's parole),
the mixing of Spanish and Quechua functions in a different
manner from the collective and cultural expression of the
huayno. The degree of cultural and social ambiguity on part
of the speaker is indicated by the manner or degree of
linguistic mixture in his speech. Speech thus becomes an
index of the degree of cultural alienation or proximity.
For example, the socially anomalous position of the drunken
indian soldier in the regiment is expressed in his speech:

> mezclaba su castellano bárbaro con el
> quechua. . . .
> --runaka--yo. . .jefe,
> Aguila, wamanchallay, patu riachally.
> ¡Cuatro ya, judidu; sigoro preñada, ya de mí,
> en pueblo extraño! (p. 163).

The degree of alienation from the language is
commensurable with the degree of alienation from the culture
itself on part of those who are most dominated and oppressed.
Thus for example both the pongo and the Patibamba colonos
respond to Ernesto's Quechua of the comuneros with silence--
the pongo because he identifies the social degradation which
he has internalized with the Quechua language; and the
colonos because their social situation has closed them off
completely from contact with the cultural matrix:

> Ya no escuchaban ni el lenguaje de los ayllus;
> les habían hecho perder la memoria; porque
> yo les hablé con las palabras y el tono de
> los comuneros, y me desconocieron. (p. 45).

The silence of the colonos thus expresses their
alienated existence and their cultural orphanhood. The
only person who can elicit a response from them (apart from
Linares who skilfully manipulates their hearts) is doña Felipa.
She does this when her voice "se torno tierna y dulce"
(p. 105).

This is significant because throughout the text the
quality of tenderness is attributed to the speech and being
of the Quechua people:

> . . .el dulcísimo hablar de las sirvientas
> indias y de los 'concertados'. (p. 10).

> . . .me infundieron la impagable ternura
> en que vivo. (p. 46).

> Me miraban familiarmente, con una ternura que
> me fortalecía. (p. 183).

In direct contrast to the soft and tender accent of the
Quechua-speakers, are the metallic voices of Linares and
el viejo (pp. 23, 168).

Arguedas writes in Canto Kechwa:

> Los que hablamos este idioma sabemos
> que el kechwa supera al castellano en la
> expresión de algunos sentimientos que son
> los más característicos del corazón indígena;
> la ternura, el cariño, el amor a la naturaleza.

> Los mismos principales, despreciadores del
> indio, cuando sienten una gran emoción dejan
> el castellano para hablar en kechwa, y en
> ese rato se desahogan con más violencia, como
> quien habla con sus propias palabras.[9]

The significant aspect of the Spanish↔Quechua
reciprocity is that Quechua is used to express emotion. In
the text, the landlord from Chalhuanca, when overwhelmed
with feeling switches to Quechua because of its wider
emotional possibilities:

> El chalhuanquino. . .le hablaba en quechua,
> ofreciéndole todas las recompensas y los
> mundos que en el idioma de los indios
> pueden prometerse, hasta calmar por un
> instante las grandes aflicciones. (p. 41).

In contrast to this spontaneous use of Quechua on part
of a non-indian, is Linares' use of Quechua for the purpose
of manipulating the colonos. Likewise the Fransciscan
priests: "Hablan en quechua, alivian a los indios; les
hacen cantar himnos tristes" (p. 155). This use of the
language by the priests is sensed correctly by Ernesto as an
abuse of the people to whom it is directed.

Ernesto for the first time actively disobeys Linares
when he hears his sermon in Quechua to the colonos. He
leaps from the raised platform of the preacher to literally
and symbolically fall at the feet of an old indian (p. 130).
Later he reflects: "El quechua en que habló a los indios
me causaba amargura" (p. 130).

In the school all boys except Valle speak Quechua.
Valle understands but cannot render its sounds; nor does he
in his cultural arrogance feel the need to do so. He
aspires to leave the <u>sierra</u> or Peru altogether: "Por fortuna
no necesitaré de los indios; pienso ir a vivir a Lima o al
extranjero" (p. 86).

The older boys who dominate the younger resort to
Quechua for terms of abuse: ".Fuera, <u>akatank'as</u>." (p. 75),
"Deja a los <u>k'echas</u>. . ." (p. 76).

In contrast Ernesto and Palacios always use Quechua in
terms of warmth and feelings of closeness. Thus Ernesto,
for example, addresses Antero by his Quechua nickname,
Markask'a, when he feels close to him, and by his Spanish
names Antero or Candela, when he feels alienated from him.

Rouillon writes:

> Cuando las palabras quechuas irrumpen en
> el relato de Arguedas, parecen romper las
> estructuras mentales de nuestra lengua,
> nuestros hábitos rutinarios de cultura
> occidental, e imponer una nueva experiencia
> del espacio y de las materias del cosmos.[10]

This is certainly one aspect of Arguedas' use of
Quechua in the text. As will be discussed in subsequent
chapters, it is in fact the most widely used method on part
of authors for approximating the reader directly to the
'otherness' of the indigenous culture in a non-indigenous
context and language. Using much Quechua in the text

however would appear in a sense contradictory to Arguedas' intention, which is not to depict indian vision as 'other' but as part of Peruvian totality, part of "nuestro propio rostro".

In Los ríos profundos Arguedas largely resolves the problem of rendering Quechua vision in the Spanish idiom. The connotations of the Quechua or indigenous 'discourse' are rendered however not only through the use of Quechua and its mixture with Spanish, but through the use of music mythology, metaphor and symbol.

Arguedas draws widely on music--that is, the music of nature, ranging from the delicate sounds of insects to the thunder of spring rivers; and the music composed by Andean man who listens to the voices of nature:

> . . .grandes ríos que cantan con la
> música más hermosa al chocar contra las
> piedras y las islas. (P. 42).

> . . .un árbol que canta solo, con
> una voz profunda. . . . (p. 27).

> Los hombres del Perú, desde su origen,
> han compuesto música, oyéndola (la tuya),
> viéndola cruzar el espacio. . . .(p. 158).

The concatenation of the voices of nature and man is an important aspect of the Quechua discourse, which is characterized by the comprehensive view of a nature-man reciprocity and of a world in which everything, including

stones, is alive and therefore participates in the cosmic

voice.

As Cornejo-Polar writes: ". . .música y naturaleza

tienen idéntico sentido."[11] The huayno, then, inspired by

the sounds of nature not surprisingly evokes images of

nature in the listener's mind:

> Cantó. El semblante de los pueblos
> de altura, del aire transparente, aparecieron
> en mi memoria. (p. 179).

> Cuando cantaban con sus voces delgaditas,
> otro paisaje presentíamos, el ruido de
> las hojas grandes, el brillo de las
> cascadas que saltan entre arbustos y flores. . .
> la lluvia pesada. . . .(pp. 50,51).

Concerning the huayno, Arguedas writes in Señores e indios:

> El indio y el mestizo de hoy, como
> el de hace cien años, sigue encontrando
> en esta música la expresión entera de
> su espíritu y de todas sus emociones. . . .
> El wayno es, pues, canto universal del
> Perú indio y mestizo. Ha sido su voz y
> su expresión más legítima a través de
> todos los tiempos.[12]

An important characteristic of the huaynos incorporated

into the text is their lamentful tone and content. The

huayno as lament has its origin both in the oppressiveness

of nature in the high plateaus and in the oppressive social

context of the indian. The inhospitality of the barren

heights to the living soul is vocalized particularly in the

songs from Collao, a cold region, songs which bring to mind

the landscape whence they have their origin:

> Pero el collavino cantaba, y los de la
> quebrada no podían bailar bien con ese
> canto. Tenía un ritmo lento y duro, como
> si molieran metal; y si el huayno era
> triste, parecía que el viento de las alturas,
> el aire que mueve a la paja y agita las
> pequeñas yerbas de la estepa, llegaba a
> la chichería. Entonces los viajeros
> recordábamos las nubes de altura, siempre
> llenas de amenaza, frías e inmisericordes,
> o la lluvia lóbrega y los campos de nieve
> interminables. (p. 50)

However the apparent predilection for lamentful songs springs not from this aspect of nature but from the social context. As Arguedas writes in Canto Kewcha: ". . .de un pueblo oprimido no se puede exigir música predominantemente alegre."[13]

The lamentful huayno represents the collective voice of an oppressed people. Their grief becomes voiced as the lament of nature herself. A political expression of their oppression (that is, 'political' in terms of revolt) may have its germination precisely in these lamentful huaynos; for, from the depth of the lament surges simultaneously the inspiration to vanquish (vencer), to break the barriers, to fight. Arguedas' description of Ernesto's reaction to the infinite sadness of the music of Río Paraisancos best illustrates this:

> ¿Quién puede ser capaz de señalar los
> límites que median entre lo heroico y
> el hielo de la gran tristeza? Con una
> música de éstas puede el hombre llorar
> hasta consumirse, hasta desaparecer, pero
> podría igualmente luchar contra una
> legión de cóndores. . .o contra los
> monstruos que se dice habitan en el fondo
> de los lagos. . . .Yo me sentía mejor dispuesto
> a luchar contra el demonio mientras escuchaba
> este canto. . .yo iria contra él, seguro de
> vencerlo. (p. 181)

Here the fight is seen in heroic, mythic terms of a combat with animals and monsters. By contrast the inspiration of the carnival song sung by the rebellious chicheras is concretely tied to the political action taken by them:

> La voz del coro apagó todos los
> insultos y dio un ritmo especial,
> casi de ataque, a los que marchábamos
> a Patibamba. (p. 103).

The political intention is further expressed in the subversive mestizo lyrics invented to the tune of huaynos at Huanupata after the revolt--for example, "'Huayruro', ama baleaychu; No dispares, huayruro" (p. 151). Ernesto when he passes the gates of Patibamba for the last time also uses carnival music as a challange: ". . .entoné en voz alta un canto de desafío, un carnaval de Pampachiri" (p. 239).

Arguedas shows how, in their servitude, the colonos have been made to forget their music as they have been made to abandon the language of the comuneros. In Linares' words:

". . .no tocan esas flautas y tambores endemoniados, rezan
al amanecer y al Angelus. . . .Reina la paz y el silencio
de Dios" (p. 230). On the haciendas indigenous music is
thus replaced by force with the music of religious obedience
--prayer and mournful hymns. "El silencio de Dios" reigns
over the "trabajo, devoción, silencio" (p. 231) of the peons.
Stripped of their own music and language, their voices are
effectively 'silenced'.

Through the reference to music and through the inclusion
of the huayno in the text's narrative, Arguedas shows both
the means by which the culture has been attacked and in
some eras eroded, and the relevance of music in the Quechua
discourse as a whole. Music is related to nature and to
magic, as described through the use of the zumbayllu and
winku at the school. These 'instruments' endowed with magic
have the power to open the doors of memory and to transmit
messages over far regions. The spirits of music, of nature
and of the Quechua-speaker interact in a magically-bounded
realm.

At this point Gerardo Reichel-Dolmatoff's comments
regarding the Colombian Kogi culture are relevant:

> The inner life which the Kogi attribute
> to their material culture and to a wide
> range of natural phenomena is not the
> expression of an animistic attitude but refers
> to the fact that these objects of phenomena
> contain a mass of information, a wealth of
> associations and meanings that make each object

> a storehouse of detailed codes that are linked
> into interrelated concepts. These objects
> or phenomena, then, "speak" to the beholder;
> they can even answer his questions and guide
> his actions, they are his memory, his points
> of reference. . . .Next to these are natural
> phenomena that are similarly used to give
> expression to certain organizational principles:
> a mountain, a cave, a lake, a river. . . .And
> then there are certain named spirit beings,
> personifications. . .ancestral gods. . . .The
> categories are interchangeable. . . .14

The symbolic relationships referred to by Reichel-

Dolmatoff apply equally to the Quechua vision as expressed

aesthetically in Los ríos profundos. The Quechua world is

characterized by a continuous man-nature reciprocity; it is

a world in which nature is personified and man is endowed

with forces of nature (magic).15

It is due to this sense of reciprocity that the human

laments in the huayno are expressed as the laments of nature,

and that the text is saturated with images and metaphors

derived from nature. Thus, for example, when Ernesto first

glimpses the square and the cathedral in Cuzco he immediately

draws analogies with nature:

> Era (la plaza) la más extensa de cuantas
> había visto. Los arcos aparecían como
> en el confín de una silente pampa de las
> regiones heladas. . . .(p. 13).

> Era una inmensa fachada; parecía ser
> tan ancha como la base de las montañas
> que se elevan desde las orillas de
> algunos lagos de altura. (p. 13).

In the world of the text, the highlands are sacred.
The snows are the abodes of gods and spirits. The deep lakes
harbour spirit-beings, which at the ring of bells are
transformed into bulls. Insects are the messengers of the
enchanted earth's surface; or, like the huayronk'o,
messengers of the devil and the curses of saints. The winku,
"(una) mezcla de angel con brujos" (p. 125), is endowed
with magic power. This system of categorization provides
meaning, a meaning which is under constant assault by the
forces of the imposed social structure which intervenes
between the indian and his culture. Because nature is
perceived as mother and the sun as father, the indian when dis-
possessed of land and alienated from his culture, is in the
state of orphanhood. This is the significance of "no tiene
padre, ni madre, solo su sombra" (the pongo), and "lloran
como huérfanos" (the colonos).

In the world of the text, nature is never perceived by
Quechua-speakers as indifferent to human action. It may be
benign or hostile but never alien. The spirits it harbours
may be invoked for aid in the human struggle:

> . . .vino a mi memoria, como un
> relámpago, la imagen del Apu
> K'arwarasu. . . .Los indios invocan
> al K'arwarasu únicamente en los
> grandes peligros. (p. 87).

Or, nature herself may be seen to respond with destructiveness in human relations with destruction. When Lleras abuses the black brother, Miguel, Palacios exclaims:

> Lloverá quizá ceniza! Quizá la helada
> matará las plantitas! El cielo va a
> vengarse. . . .Creo que el sol se morirá.
> Ay papacito. (p. 129).

Palacios' expressions of folk beliefs, which often are a mixture of indigenous and Catholic elements, and to which he has recourse particularly during times of great stress, are a further aspect of the Quechua contexture of Los ríos profundos.

The most popular folk belief expressed in the text is that of the condenados:

> Palacitos no tenía fin cuando
> hablaba de los muertos y de los
> condenados. Después de oírle nos
> íbamos a la cama como a un abismo
> helado, a temblar. (p. 175).

The whole conception of condenados, beings who, having committed perversities in life are condemned to wander after death as monsters that eat human and animal flesh,[16] is the result of indigenous and Catholic syncretism, effected by the reworking of old beliefs with new ones to provide a mediation point between the two. This type of syncretism functions, as does the whole sphere of myth, as an organizational principle. In Lévi-Strauss' words, "the

purpose of myth" is "to provide a logical model capable of overcoming a contradiction"[17]. The point here is that the contradictions inherent in the superimposition of one culture over another are mediated by the creation of new myths that carry elements of both.[18] Thus in a sense a new functional 'language' is created.

Arguedas does not simply incorporate these folk beliefs into the text as an aspect of Quechua culture but shows as well the mechanism whereby these function in the social structure. The Church accepts syncretism, as it can be turned to its convenience in terms of manipulation. So Linares, for example, threatens the Patibamba colonos with the condition of the condenados:

> El robo es la maldición del alma;
> el que roba o recibe lo robado en
> condenado se convierte; en condenado
> que no encuentra reposo, que arrastra
> cadenas. . . .(pp. 120, 121).

Just as he malappropriates the Quechua language for purposes of manipulation so he malappropriates the residue of legendary culture. However his threat ironically becomes a double-edged sword. The colonos, precisely because of their terror of becoming condenados if dying unabsolved from the fever which they personify and which they understand as "una maldición", flood into Abancay bending the will of the authorities and of Linares in order to demand mass.

As mentioned previously, Arguedas wishes to imply that if the colonos are able to revolt because of a supernatural reason, they will be able to revolt for reasons of survival. The message of liberation in the text, however, is carried in terms of the depiction of the surviving Quechua vision itself and in terms of the metaphors that are part of that vision.

The 'root' metaphor[19] by means of which the positive aspect of the vision is conveyed is that of the rivers, los ríos profundos. Blood rivers, spring torrents and the veins of the human body, the human blood 'rivers' through which the water of nature speaks to the soul (p. 147), are interrelated meaningfully in the indian vision. Opposite to the image of forceful rivers that burst through narrow rock channels overcoming all obstacles, is the recurrent image of ice--frozen nature, frozen rivers, the frozen human heart. The Quechua-speakers, surrounded by the glaciers and eternal snows of the Andes, envision death in these terms:

> Pero oyendo hablar en quechua de ella
> se abraza casi, como a un fantoche
> de algodón, a la muerte, o como a una
> sombra helada. . .o de nieve, de la
> nieve de las cumbres, donde la vida
> ya no existe. (pp. 225,226).

Death and both emotional and physical pain are expressed throughout the text in terms of images of ice:

> El mundo nunca fue más triste; calcinado,
> sin esperanza, hundido en mis entrañas como
> un helado duelo. (p. 108).

> . . .el hielo de la gran tristeza? (p. 181).

> La voz aguda caía en mi corazón. . .como un
> río helado. (p. 181).

The "río helado" and the torrents of the spring rivers,
los ríos profundos, become binary opposites, representing
respectively death and life. The opposition of the two
further signifies the struggle of the indian in the context
of social oppression.

In the Andean cosmovision, rivers are sacred. Apurímac,
in Quechua means "El hablador" as Arguedas writes: "'Dios
que habla' significa su nombre" (p. 29). The Apurímac inspires
tenderness and fear in "los niños de habla quechua" (p. 26).
Its voice "ensordece, exalta. . . .infunde presentimientos
a mundos desconocidos" (p. 26). Pachachaca means "puente
sobre el mundo" (p. 49). Contemplation of its waters eases
Ernesto's soul in Abancay. Its mystical power is revealed
in its 'voice':

> El Pachachaca brama en el silencio; el ruido
> de sus aguas se extiende como otro universo en
> el universo, y bajo esa superficie se puede oír a
> los insectos, aún el salto de las langostas entre
> los arbustos. (p. 152).

Ernesto takes the river as his model: "Había que ser
como ese río. . .como sus aguas vencedoras" (p. 69). Both

the Apurímac and the Pachachaca are likened to a galloping

horse "que marcha por el más profundo camino terrestre"

(p. 69). The paradigm of the wanderer has its analogy in

nature in the passage of rivers. The rivers as metaphors

and symbols resonate like a chord in music through the Quechua

text, linking natural and supernatural worlds, human and

natural worlds, conscious and unconscious forces, the

individual and the collective.

The rivers are considered as powerful aids in the indian

struggle. In the course of the novel, they emerge as an

image for liberation. Doña Felipa as a liberating figure

in her fight against the authorities thus is identified with

the Pachachaca:

> Tú eres como el río, señora. (p. 162).
> El Pachachaca, el <u>Apu</u>, está, pues contigo. (p. 168).

Ernesto when faced by Linares' darker soul invokes the

rivers:

> Los ríos lo pueden arrastrar; están conmigo.
> ¡El Pachachaca puede venir! (p. 221).

At the end of the narrative, the Pachachaca is seen to

sweep away the dreaded fever personified as a woman, as well

as the evil spirit of Lleras:

> El río la llevaría a la Gran Selva,
> país de los muertos. ¡Como al Lleras! (p. 244).

The rivers with their symbolic connotations are directly linked to the image of the Inca wall. The wall gives Ernesto the strength to confront the old man. It is a symbol of the living Quechua culture. Alive, it "speaks to the beholder" (Reichel-Dolmatoff) "cada piedra habla" (p. 12). By analogy it is related to the rivers:

> Era estático el muro, pero hervía por
> todas sus líneas y la superficie era
> cambiante, como la de los ríos en el
> verano, que tienen una cima así, hacia
> el centro del caudal, que es la zona
> temible, la más poderosa. (p. 11).

The 'boiling' wall like the 'boiling' rivers are the opposite to the 'río helado' and the metaphors of frozen nature for human 'grief' and death. Through the related images of the Inca wall and rivers, the possibility of overcoming the obstacles which freeze the human heart with despair is articulated aesthetically.

The Quechua words that spring to Ernesto's mind as he contemplates the ancient wall which has survived earthquake and conquest, tie together the basic metaphors of the text, creating a network of relationships whereby a message of 'liberation' and a positive pro-indigenous view may be 'read':

los ríos profundos

	(triumph)	(despair)
yawar mayu río de sangre	Los indios llaman "yawar mayu" a esos ríos turbios, porque muestran con el sol un brillo en movimiento, semejante al de la sangre. También llaman "yawar mayu" al tiempo violento de las danzas guerreras, al momento en que los bailarines luchan. (p. 11).	¿Que la sangre de ese millón de hombres podía correr y salpicar, y formar espuma como un río? ¿Y que un general o un capitán estaban tan bien templados que podían brindarse aguardiente a la orilla de ríos de sangre? (p. 175).

Mi corazón sangraba a torrentes.
Una sangre dichosa, que se derramaba
libremente en aquel hermoso día en
que la muerte, si llegaba, habría
sido transfigurada, convertida en
triunfal estrella. (p. 106).

yawar unu
agua sangrienta

¿Tu sangre acaso no es agua? Por
ahí le habla al alma, el agua, que
siempre existe bajo la tierra.
(p. 147).

yawar we'kė
lágrimas de sangre

. . .ríos de lágrimas. (p. 11).

. . .la señora lloró, lágrimas de sangre. (p. 117).

Yo hubiera cantar, entre lágrimas de sangre, aquel carnaval de Patibamba. . . . (p. 108).

yawar rumi
piedra de sangre

puk'tik, yawar rumi
piedra de sangre, hirviente

¿Acaso no podría decirse "yawar rumi", piedra de sangre, o "puk'tik yawar rumi", piedra de sangre hirviente? Era estático el muro, pero hervía por todos sus líneas y la superficie era cambiante, como la de los ríos en el verano, que tienen una cima así, hacia el centro del caudal, que es la zona temible, las más poderosa. (p. 11).

The torrents of blood streaming from the heart ("una sangre dichosa") and the tears of blood ("lágrimas de sangre") relate to Ernesto's experience of simultaneous triumph inspired by the chicheras, and heavy despair in the face of the unchanging reality of the human misery at Patibamba. Yawar unu ("agua sangrienta") unites the nature-body metaphor (rivers of blood and the veins and arteries of the human body) with the general Quechua indian conception of the reciprocity between man and the natural universe.

The stone of boiling blood ("piedra de sangre, hiriviente") is the river of blood ("río de sangre") which denotes force and power--yawar mayu referring both to the torrents of spring rivers and in music to the violent tempo of the war dance. The binary opposite to this is the "río de sangre" of the blood massacre--the result of revolt intimated by the military's presence in Abancay after the chicheras' revolt.

The colonos' flooding into Abancay at the end of the narrative corroborates the possibility already contained in the river metaphor, of which the following passage is one of the major expressions:

> Yo quedé fuera del círculo, mirándolos,
> como quien contempla pasar la creciente
> de esos ríos andinos de régimen imprevisible;
> tan secos, tan pedregosos, tan humildes y
> vacíos durante años, y en algún verano

> entoldado, al precipitarse las nubes, se
> hinchan de un agua salpicante, y se hacen
> profundos; detienen al transeunte, despiertan
> en su corazón y su mente meditaciones y
> temores desconocidos. (p. 110).

The humility of the indian, like that of the rivers

"tan humildes", can at any point give way to force. The

indian people are a potential force. In the above passage

Ernesto remains "fuera del círculo". When the colonos enter

Abancay, he again is an outsider to their action; that is,

he does not participate in it directly. As Urrello points

out this is in accord with the collective nature of indian

community.[20] The action is collective; the individual hero

draws to the side.

The Quechua world, then, is portrayed by Arguedas

1) in its ambiguity through the ambiguity of the 'problematic'

protagonist (Lukàcs) in whom both worlds interact and

through whom is expressed the insistence of bicultural

possibility not to the detriment of the indian culture and

people, 2) in its negative aspect of oppression and social

misery, 3) and in its positive strength as a surviving

world-perception and value system.

The protagonist's search for 'homogeneity' in Lukàcs'

terms is constricted by the shadows of an unequal human

world. From these shadows he seeks refuge in nature, in

the memory of the sustaining warmth of the ayllu indians

and in the mythology and music of the indian world. This

seeking of refuge from the divisiveness of reality as experienced, however, is not depicted in terms of romantic nostalgia for irreversible time past but in terms of the need for a harmonious world-view and a social order that allows the individual and the collective to be integrated with the universe. His search in the text represents the 'indian' search for the cultural 'home', as a locus of meaningful relations, which has been disrupted by the colonizing process.

The conflict of the two cultures, then, as depicted by Arguedas is related to the social structure wherein the indian is oppressed and which largely determines the present state of his culture. This structure is both the 'embracing' structure of the text in Goldmann's terms and internal to the narrative; the exchange between literary structures and society as a 'structure of structures' being internal to the literary text.[21]

The basic contradiction brought out in the text is the contradiction between the social reality of the Quechua people and the strength of the surviving Quechua culture. The latter is brought out from within the contexture of the Quechua world-perception itself--which is characterized by the reciprocal relations between man and nature as expressed through metaphor, image and mythical conceptions. The system of metaphors in the text serves to mediate this

contradiction, pointing to its resolution by implications of triumph that appear on the surface level contradictory to the social reality.

In Social Change and History, Robert Nisbet makes a useful argument for the process whereby "metaphor is not only the consequence of experience;. . .(but) often the prerequisite."[22] Arguedas' metaphors, especially the river metaphor for liberation, in the sense that they are metaphors for reintegration, may be interpreted as prerequisite for revolt or change. From the preceeding description of Arguedas' use of images and metaphors in the narration in a drawing together of the indian perspective from within, it is clear that the pro-indigenous ideology produced in the text (in Eagleton's terms[23]) is in harmonious conjuncture with the aesthetic criteria used.

In this sense, the social and cultural contradictions of the Andean world which reverberate in the text, find a partial 'resolution' in the aesthetic contexture of the work; that is, through the deployment of literary devices such as lyric descriptiveness, symbol, image and metaphor. It is through these devices that an 'inner' balance of the text is established, whereby the contradiction of social oppression and the survivability of indian culture is aesthetically mediated. This 'inner' balance however is not produced by the elimination of tensions or contradictions, as these do

not cease to exist. It represents rather a balancing of
tension, and the harmony thus established is 'dynamic'
rather than static in Mukarowsky's terms[24]. The text
remains open-ended as is the reality which is its concrete
base. Further aspects of this will be discussed in the
Conclusion in comparison with the novels by Eri, Ihimaera
and Grace.

To conclude, Arguedas in his depiction of the inner
view of the indigenous world does not merely record aspects
of indigenous 'history'. His particular giving of 'voice'
to matters indigenous is a constituent element, in
Goldmann's terms, of a process whereby social consciousness
and by extension 'history' may be transformed. Also, as
mentioned in relation to indigenismo, Arguedas' 'voice'
responds to the necessity of that process' own self-
transformation.

CHAPTER III. FOOTNOTES.

[1]"Conversando con Arguedas", Recopilación de textos sobre José María Arguedas, ed. Jean Larco. (Cuba: Casa de las Américas, 1976), p. 28.

[2]Ernesto Cardenal, Homenaje a los indios americanos, (Buenos Aires: Carlos Lohlé, 1972), p. 44.

[3]José María Arguedas, "La novela y el problema de la expresión literaria en el Perú", Yawar Fiesta, (Buenos Aires: Losada, 1974), pp. 170, 171.

[4]William Rowe, "Mito, lenguaje e ideología como estructuras literarias", Recopilación de textos. . ., p. 265.

[5]Ibid.

[6]Ibid, p. 266.

[7]Mario Vargas Llosa, "Prólogo", Los ríos profundos, J.M. Arguedas, (Cuba: Casa de las Américas, 1965), p. xix.

[8]Paul Feyerabend, Against Method, (London: NLB, 1975), p. 223. Feyerabend bases his comments on the linguistic theory of Benjamin Whorff.

[9]Arguedas, Canto Kechwa, (Lima: Ediciones Club del Libro Peruano, 1938), p. 16.

[10]José Luis Rouillon, "Notas críticas a la obra de José María Arguedas", Cuentos olvidados, J.M. Arguedas, (Lima: Imagenes y letras, 1973), p. 86.

[11]Antonio Cornejo Polar, Los universos narrativos de José María Arguedas, (Buenos Aires: Losada, 1973), p. 119.

[12]Arguedas, Señores e indios, (Buenos Aires: Calicanto, 1976), pp. 202,203.

[13]Canto Kechwa, p. 17.

[14]Gerardo Reichel-Dolmatoff, "The Loom of Life: A Kogi Principle of Integration", Journal of Latin American Lore, 4:1, (1978), p. 11.

[15]cf. Claude Lévi-Strauss, The Savage Mind, (Chicago: Univ. of Chicago Press, 1966), pp. 221, 222. Lévi-Strauss refers to this as a "reciprocity of perspectives in which man and the world mirror each other." (p. 222).

[16]Arguedas, Formación de una cultura nacional indo-americana, ed. A. Rama, (Mexico: Siglo XX, 1975), p. 73.

[17]Lévi-Strauss, Structural Anthropology, (NY: Basic Books, 1963), p. 229.

[18]cf. Arguedas' discussion of the myth of Inkari in Formación de una cultura nacional indo-americana.

[19]Paul Ricoeur, The Rule of Metaphor, (Toronto: Univ. of of Toronto Press, 1977), p.244. 'Root' metaphors according to Ricoeur are those that "organize metaphors into networks."

[20]Antonio Urrello, José María Arguedas: el nuevo rostro del indio, (Lima: ed. Juan Mejia Baca, 1974), p. 145).

[21]See Introduction, p. 19.

[22]Robert Nisbet, Social Change and History, (NY: Oxford Univ. Press, 1969), p. 5.
To clarify I will quote Nisbet's example:
"Metaphor is not only the consequence of experience, it is often the prerequisite. Thus to refer to God as a 'mighty fortress' may be, as it doubtless was to Luther, a summarization of past, felt experience. But to countless others since, the words "a mighty fortress is our God" have served to create the experience, to add dimensions of religious feeling not previously known. Metaphor can be, in short, not merely anterior to personal experience but the cause of it".

[23]See Introduction, p. 7.

[24]See Introduction, pp. 13, 14.
According to Lukács, Goldmann, and Mukarovsky in a slightly different sense; the inner equilibrium of a text is one of the criteria of its 'aesthetic value'.

CHAPTER IV.   THE LOSS OF CULTURAL STRUCTURES.   VINCENT ERI,
        THE CROCODILE

> Another Hohao (ancestral board)
> representing the powerful ancestor
> 'Kivavia' was buried--perhaps one
> would be justified in saying 'buried
> alive'--by its owner. Kivavia appeared
> to him in a dream explaining that times
> had changed, that whereas he had been
> able to help his people in the olden
> days, he was not able to help them any
> further in this new age. He asked to
> be dressed up in European clothes and
> buried in the village cemetery.
>   Albert Maori Kiki

As mentioned, for Arguedas the problem of false

representations of indigenous life in literature was a chief

motivation for writing. In Los ríos profundos the 'inside

perception' is embedded in the level of narration in the

protagonist's relation to the Quechua world as it resides

within and without his subjectivity; and on the level of

discourse in the network of symbols, metaphors and images

that spring from the dominated culture.

Arguedas inserted his pro-indian 'attitude' into the

general movement of indigenismo to which he reacted on

the level of literature; in other words, he participated in

a process already in action whereby the focus on the

indigenous population is posed in terms of social redress.

Eri's initiative towards an indigenous-oriented text, both

in terms of 'inside' perception and social protest, was

unprecedented in the written literature[1] of the area of the

South Pacific, apart from Albert Maori Kiki's autobiography,
10,000 Years in a Lifetime, (1968); and selections of poetry
and short stories which appeared in literary reviews.[2]
Part of Eri's (and Kiki's) motivation to write "derived out
of their desire to correct misconceived views of life and
thinking in Papua New Guinea encouraged by expatriate
writers' distorted or fabricated fictional accounts."[3]

Eri's project in The Crocodile (1970) is to recreate the
life experiences of a colonized, dominated person, whereby
the mechanism of oppression and cultural loss may be
clarified. This recreating, then, is not in the sense of
'reproducing' or mechanically mirroring reality, but of
combining, in Lukàcs' terms of 'realism', "reflective
phenomena and abstractions" whereby a "new reality" is
created.[4] Through Eri's aesthetic shaping of events (the
'new reality') the interactional processes underlying these
events are 'laid bare' (Brecht).[5]

Thematically both Arguedas' and Eri's texts focus on
the conflict of two cultures in a relationship of domination.
The basic distinction in this respect between the two texts,
however, lies in that Arguedas describes the painful process
of the survival of the dominated culture within the constraints
of a long-established oppressive social order, whereas Eri
delineates the experiences of the more recently colonized.
In Arguedas' text the colonization process with its history

of four centuries has become domestic, or internal; that is,
the indian population continues to be 'colonized' from
within Peru. The opposition between 'colonizer' and
'colonized' and their respective cultural value systems as
outlined in the text is not without possibility of
reconciliation in the national context of Peru. What prevents
the reconciliation is the oppressive social structure within
which real cultural differences and distinctions function as
imaginary ones such as the dichotomy of superiority-
inferiority for the purpose of exploitation.

In Eri's text the authoritative rule of the white
foreigner dictates to the indigenous peoples. The opposition
between the imposed religious and legal institutions and the
indigenous cultural system is not dialectical, and therefore
there is no possibility of dialogue; but it is 'real' in the
sense of total incompatibility between the two systems.
Reciprocity between the two cultures does not exist. The
law and religion of the foreign dominator are superimposed
upon the indigenous culture as a solid block, allowing no
two-way movement but stifling totally the indigenous culture,
thereby causing its disintegration.

What is to be determined, then, is how Eri portrays the
problematic conflict of two cultures in a relation of
oppression from the viewpoint of the dominated. With regard
to this he faces the same paradox as Arguedas and the other
writers to be discussed, of delineating indigenous reality

in the language of the dominators and using an artistic form
(the novel) which originates with the foreign culture.

Apisai Enos writes in "Niugini Literature": "In the
past it has been the outsiders writing about Niuginians. . . .
it is time for Niuginians to present an inside perception."[6]
Eri, whose novel, as we have seen, is the first published from
Papua New Guinea, responds to the problem of inside perception
on many levels. On one level The Crocodile has deliberate
ties to oral tradition both in form and function. The
narrative is episodic and follows the oral tradition of
literature in its recounting of events in chronological
sequence. Within the novel are stories, episodes retold,
such as Sevese's story of the war between two clans, through
which information of the family and clan history is
transmitted.

One of the functions of storytelling in oral tradition
is the imparting of counsel. This function is integrated
in the narrative in terms of the information contained in
the stories told and also in the advice and knowledge
directly imparted by the older, experienced and respected
men of the community such as Hera, Aravape, Sevese. The
following passage demonstrates this and also shows the
simplicity of style which characterizes Eri's writing:

> "Not every death is looked at with
> abhorrence," Aravape said by way of a
> sincere attempt to restore his nephew's
> confidence. "Death through illness is
> the good sort of death. For that matter,
> death anywhere on land is good, because
> your beloved relatives will have the
> opportunity of having a last long hard look
> at your body and face. They look at you
> with special eyes and not with the everyday
> eyes with which they see you when you are
> alive. Unlike the white men, we do not
> have cameras by which the faces of our
> relatives can be taken and kept. For this
> reason, your relatives will see your face
> for the last time in such a manner as to
> retain it in their minds for as long as they
> can. (p. 107).

Also on the level of form, another aspect of inside

perception in Eri's text is that events pertaining to the

supernatural are recounted in the same manner as all other

events. They belong to one reality. From the perspective

of the indigenous, the magico-religious world is not a

'different' world. It is the integrated world of daily

experience and it can be rendered in the simple words of

everyday language, even of a foreign language such as English.

Here is a basic difference then from the concern of some

indigenista authors, who, in their attempt to render 'indian'

vision which they perceive as 'different', search for a

means of expression that will confer that difference. Thus

Asturias, for example, in Hombres de maíz confers a sense

of 'indian' vision but not from an 'indian' viewpoint; and

his text speaking about indians does not speak to them.

.To what extent is the use of the English language for the 'inside' expression of Papua New Guinean reality considered problematic? Enos summarizes:

> Unfortunately the diversity of languages
> forces them to use English (a language that
> does not really reflect their cultures) as
> an alternative form which gives them a
> wider audience than their own linguistic group.
> . . . .if Niuginian writers want to write for
> a bigger audience outside and inside Niugini,
> and want to participate in international
> literature, it is the language they have to use.
> However, there is a need for creating an
> acceptable Niuginian English. . . .One way of
> doing this. . .is by incorporating local
> metaphors, expressions and images, to give
> the language its place and identity. [7]

Insofar as language is concerned, Eri's choice of English is the consequence of the multiplicity of indigenous traditional Papua New Guinean languages, of which approximately seven hundred [8] are said to exist. Had he used Toaripi, the language of the community described in the text, he would have radically limited his readership. The other possibility would have been to use the more widely-spoken Pidgin, a language which Eri does incorporate into the text in the dialogue between Papuans and Europeans. However apart from the fact that Pidgin has little literary prestige, its hybrid nature would perhaps not make it a better vehicle for the expression of the community's culture than is English.

The point to be made here is that what may be called the 'essence' of the indigenous perspective is carried in

the images and metaphors of the text which pertain to and

comment upon the culture described in the process of change.

Thus, for example, the network of tree images in the text

arises from the cultural context, carries the cultural context

and makes a statement on it. In the following quotations,

the image of the tree serves to describe the union of human,

natural and supernatural worlds in the indigenous vision of

reality:

> Mitoro. . . .had the attributes of a healthy,
> steady tree. (p. 48).
>
> Hoiri pressed back firmly against the scale-like
> rings of the palm tree. Comfort and confidence
> travelled up his arm and into his body as his
> fingers meticulously moved from one ring to
> the next. The tree was a companion, tall,
> solid and rough-skinned. (p. 110).
>
> It dimly illuminated the outline of a massive,
> flowering tree just outside the house.
> Many funeral ceremonies had been conducted
> in its shade. Sevese used to say that it
> was not a tree--it was a house. Their
> ancestors lived there. (p. 59).

This image is then reversed upon itself when it appears

as the wood of the walls of the administration office. No

longer the abode of ancestors, but the abode of the foreigners,

the wood which has been transformed by saws is now sensed

as a saw "stripping (Hoiri) of his dignity" in the office

where local culture and the humanity of the local people

denied:

> He felt that any man who walked in there
> (the district officer's room) would not be
> the same man when he came out. The smooth
> wood panelling on both sides seemed to move
> in on a man like a pair of wood saws,
> stripping him of his dignity. (p. 176).

Another aspect of importance raised by Enos is that the use of English, although necessary, causes a disjunction between written literature and popular culture:

> . . .what we are creating is mostly in
> English, a language of the administration
> and academic institutions, which does not
> really reflect our culture. . .we are creating
> an 'unpopular' literature, for an elitist
> culture. . . .What we are creating is neither
> traditional nor popular in the way that
> oral literature was and still is in the
> villages.[9]

This disjunction between written literature and popular culture is a problem related to colonialism on more than one level. To expand on Enos' view, colonialism introduces a language and a tradition of written literature which become appropriated by the educated or an elite that does not represent local culture. Also western culture brings with it its own internal split between literature and culture, a split related to the mass-production of art by the culture industry. Enos however concludes that despite these problems the "Nuiguinian writer may find his own integrity in the end: his concept of his art and its function will be one with the interests of his public."[10] The matter posed now is not so much as to how these real contradictions are resolved but how they are 'worked'.

It is my supposition that Eri deliberately remains close
to the simple story-telling of the oral tradition in response
to the issues raised above. Instead of using the complex
techniques of contemporary European novels, he uses a
traditional model, that of reordering experience in a simple
style and chronological order. In his reconstruction of
the colonial experience in this form he responds to the needs
of the people for whom he is writing and whose viewpoint
he is representing, thus challenging cultural colonialism.[11]

The questions to be discussed now are 1) how does Eri
on a narrative level portray the relations of oppression?
2) how does the individual protagonist represent the
indigenous collective? 3) how is the cultural conflict from
the perspective of the indigenous portrayed? 4) in what sense
are the aesthetic criteria (image, metaphor, symbol) in
accord with indigenous vision; or, how do the aesthetic
and ideological elements correspond with each other?

On one level of the narrative, Eri depicts the overt
relations between the indigenous and the foreigners in terms
of the power structure. These relations are portrayed
through Hoiri's, the protagonist's, experiences with the white
'masters'. Hoiri, in the sense of Lukàcs' problematic hero,
lives in ambiguity. His ambiguity is directly related to
the external social contradictions inherent in colonialism
which determine his life.

Eri's text, as that of Arguedas, shows the departure from the homogeneous world of the epic as postulated by Lukàcs' theory of the novel. In Arguedas' text, however, the problematic protagonist seeks authentic values which he knows exist but which he experiences as 'absence' in a social world of oppression, whereas Eri's protagonist experiences the process of a progressive invalidation of his existing cultural values by the imposed foreign rule.

The journey and the paradigm of the wanderer (Lukàcs) is central to the narrative structure of both texts. Hoiri and other members of his community are uprooted culturally and dislocated geographically during the events of the narrative. For Hoiri the basic journey is one into bewilderment and spiritual vacuum.

His process is the one described by Goldmann and Lukàcs whereby the subject in situations of disequilibrium seeks equilibrium. Hoiri seeks to balance the larger social structures of external colonialism with the life structures of his collective. His aspiration however is 'ironic' as the contradictions produced by the two opposing cultures cannot be resolved. This use of irony is for Lukàcs one of the determining characteristics of the novel as distinct from the epic.

Unlike Arguedas who writes from the first-person viewpoint of a character both 'indian' and white, Eri writes

from the third-person viewpoint of the colonized indigenous person. Arguedas, as mentioned, makes a strong symbolic link between his main character and the indian collective, which functions aesthetically to propose the possibility of future cultural homogeneity.

Eri's third-person viewpoint focuses on Hoiri, whose experience is representative of the experience of the indigenous collective. His process in the narrative text is the common experience of the colonized; his trials, the general trials of a community contacted by Europeans. Hoiri is a character 'type' in Lukàcs' and Engels' sense of the word, and his experience is a model representation of experience [12]; that is, of the colonized.

In Eri's use of the third-person viewpoint, importance is placed not so much on the individual himself but on action and event. Hoiri and the collective he represents are passive (but not unreflective) actors in a process which is essentially beyond their immediate control. The subject of the text is the colonization process itself, which is depicted in terms of its relations of oppression.

The relationship between the dominators and the dominated described in Eri's text is the same as in Los ríos profundos. It is characterized by physical and psychical violence, the latter displayed by the functional insensitivity on part of the dominators to the cultural values of the indigenous people

and the refusal to recognize their humanity.

However insofar as the methods used to depict the reality
of oppression are concerned, there is a great difference
between the two texts. As mentioned, Arguedas reveals the
subtleties of the interrelationship of the power group and
the dominated in a process of contrasts and metaphoric
analogies. His text is free from stereotypes. In contrast,
all Europeans encountered by Hoiri in the course of the
narration are stereotypes. This however is not because of
authorial intent to more easily denigrate these figures of
oppression by withholding the inner depth recognizant of
their humanity, but because the relationship itself between
the white authority figures and their indigenous subjects,
flowing as it does from a social status of power, is
two-dimensional. The government officers manifest themselves
two-dimensionally to the people whose lives they control.
Hoiri, unlike Ernesto who belongs to both cultures, cannot
know these people who impose their presence on him solely
in their role-function. Personal relationships are not
possible as the white patrol officers and other government
officials project only rigid images of power.

In Sartre's words: "The colonizer. . .since he denies
humanity to others. . . regards it everywhere as his enemy
(and) must assume the opaque rigidity and imperviousness of
stone."[13] The contradiction of the colonizer lies in that

relying greatly on the indigenous people and working in a context unfamiliar to him, he must mask his vulnerability with impenetrability.

The Papuans in the novel perceive the Europeans as brutal and unfeeling figures of power who, even in their relations among themselves, seem to be incapable of feeling:

> They do not feel the same way about
> their relatives as we do. . . .Perhaps
> the way they live hardens their hearts into
> something like a stone which is heavy
> and lumpy but does not feel. (p. 101).

The Europeans, on the other hand, cast the indigenous in the role of children (as in Arguedas), to be rebuked, controlled, stripped of the right to make decisions or to have feelings. Their 'natural' inferiority is assumed by the colonizer, an assumption which functions to justify their exploitation.

Eri delineates the Europeans' explicit relations with the Papuans in a series of encounters. These encounters, which are part of the organizing principle of the narrative, form Hoiri's painful initiation into the world of white people, which manifests itself as incomprehensible to him and offers him no place but that of a menial. Each encounter shares the same characteristic--the customs and feelings of the indigenous are trampled upon as the European commands. In

Freire's words: "The oppressed, as objects, as 'thing' have no purpose except those their oppressors prescribe for them."[14]

The European justifies his action to himself and to the indigenous in terms of his role-function:

> Don't you see that the work I'm doing
> is to develop your country and make
> you people civilized? (p. 71).

To quote Freire again: "All domination involves invasion. . .with the invader assuming the role of a helping friend."[15] The role of the "helping friend" is shown in its hollowness in the 'helper's' attitude of scorn:

> . . .a scornful grin beamed across the
> officer's face. . . .(p. 152).
>
> . . .the voice, full of scorn, trumpeted
> out from the loud hailer. (p. 164).
>
> A taunting smile stole across the
> district officer's face. (p. 175).

In Eri's portraiture, the scornfulness of the oppressor is seen by those who have more experience with the white man than Hoiri for what it is--a defense mechanism. Behind the role-mask of power lies, as mentioned, the internal contradiction of the colonizer who is greatly outnumbered by those whom he oppresses and therefore always in potential danger. Frantz Fanon describes the process: "The settler pits brute force against the weight of numbers. . . .His preoccupation with security makes him remind the native out loud that there he alone is the master".[16]

The Papua New Guinean poet Tawali Kumalau satirizes

the situation in "The Bush Kanaka Speaks":

> Every white man the gorment sends to us
> forces his veins out shouting
> nearly forces the excreta out of his bottom
> shouting: you bush kanaka.[17]

In the text, Sgt. Latu recognizes the duality of the

patrol officers, who on patrol are more exposed to their

vulnerability:

> To him all the Government officers
> with whom he had been on patrols
> were men with two faces. . . .the white man
> on patrol was the same man in name
> and appearance as the man he had known on a
> revolving chair behind a desk, meting out
> jail sentences to the villagers. . .(but)
> his personality had completely changed. . . .the
> bush, the mosquitos, the snakes, the
> leeches and the separation of the officer
> from his own kind, all contributed to the
> change in his personality. (p. 83).

It is Latu's knowledge of the white man which gives him

the possibility to be a mediator rather than a mere puppet

in the power hierarchy. It is a question, then, of knowing

the enemy.

The white men's surface dignity (expressed by their

'starched clothes' and their manners at the patrol station),

is exposed in its superficiality by the total lack of

dignity in their relations with the indigenous people. The

language used throughout the narrative when the white men

address the local people is reflective of their attitude of

disrespect, which as it deprives the addressee of dignity also takes away any semblance of dignity on part of the addressor:

> "Now come on, you apes, paddle as
> fast as you can. . ." (p. 77).
>
> "Just you look, you idiot of a cook. . ." (p. 78).
>
> "Why the hell you good-for-nothings stand
> about there, gazing at me with your hungry
> black eyes. . .? (p. 82).
>
> "You silly ass! Haven't you ever signed
> your name for anything?" (p. 176).

This language is in direct contrast to that used by the indigenous when they address each other. Thus, for example, in the passage quoted previously, Aravape, in the white world a mere "house boi", addresses his nephew in dignified language, reflective of the respect between uncle and nephew. Through this type of contrast the inner perspective of the values of Papuan culture is further established.

Each European in the text participates in the action as a role; for, as he prescribes a role for the indigenous so he implicitly prescribes one for himself. The origin of the role and of the prescribed pattern of behaviour (that of paternalism and unquestionable authority) is relegated to the somewhat abstract entity of the Government:

> ". . .the work of the Government must go
> on unhindered. The people were the
> Government's children and therefore
> his children." (p. 100).

> "I am pleased with the work you've
> done," Mr. Hill told the men as if
> he were the government. (p. 168).
>
> "A waste of bloody good time, my time,
> the Government's time." (p. 77).
>
> "The Government is bubbling over with
> anger over the way you are acting."
> (p. 130).

As mentioned in relation to Arguedas, in the oppressor's consciousness everything may be transformed into an object to be appropriated, including time and men. The foreign government as the oppressor of the Papuans, being a kind of abstract paternalistic entity, cannot be directly attacked by the Papuans. Also, under its umbrella, the administration officers become victims of their own role, just as they victimize the indigenous in the role they have prescribed for them.

The face presented by the white oppressor, be it Mr. Smith, Mrs. Jones, Mr. Hill or Mr. Green, is for this reason portrayed by Eri as invariably the same. The problem is one of the structure of power rather than of the individuals whose demands must be met at each encounter. The only white people in the narrative who show a different face are the soldiers: "For the first time the brown men realized that not all white men had hearts of stone" (p. 149). This difference exists precisely because their relationship does

not flow from a social status of power, their role being not
to rule over them but to fight with them under the rule
of the Angau officers.

Eri describes the process whereby the younger men,
caught up in the pressures of the present, are trapped in
the power relation of the white foreigners and the indigenous.
They have internalized the roles prescribed for them. The
older men, as powerless in terms of the domination and
submitting to the power structure because they have no
choice but to do so, nevertheless still represent an
authority that functions in terms of counsel in their community.
It is through their voices that the more than immediately
visible context of the struggle is expressed:

> The elderly man sighed and drew himself
> up beside Hoiri. "You sound as if you are
> already convinced by the white man's sweet
> talk. . . .We no longer have any dignity left.
>
> . . .There was murmuring among the young men.
> They all expressed surprise at their own
> lack of knowledge of the way of life that
> they were living. . . .They'd been living
> their lives on the surface. . . .
> They'd been relying heavily on the eyes in
> the front of their heads. It's the eyes
> in the back of the head that see the
> sorts of things the old man was talking
> about. (pp. 143,144).

The dependency on the white man's money and goods and
the consequences thereof are also pinpointed as an enemy by
the older men:

> . . .when they want anything done they
> wave the two (money and tobacco) about and
> we offer our services. (p. 96).
>
> Tobacco and sugar, two of the white man's
> most powerful bits of magic. . . .Get used
> to smoking and drinking tea and you'll
> slave for the rest of your working life
> for the white man. (p. 170).

Hera, the oldest crew member on the patrol, recognizes

the full implications of the white domination:

> I know. . .we have failed in our duty
> towards you. We have failed to stand by
> you firmly as we used to do with our leaders
> in tribal warfare. But this is a different
> kind of war where one side has all the
> ammunition and the other has none. What's
> more, these are weapons a man can't make as
> he pleases: they can be got only through going
> to school and learning their English language:
> it's their schools and their language and it
> can hardly be expected of them to be over-
> generous. Even if they were, it is dangerous
> to absorb it all. (p. 101).

The enemy can be fought finally only on his terms, and

before he can be fought at all he must be known. The

first step towards this is to learn his language. Thus

Hoiri hopes that what has confused him throughout the action

of the text, will be less confusing to his son if he can

avail himself of the white man's education. He envisions

his bankbook as his "son's second heart" (p. 176); the book

"would help him to go to other places in search of more and

better education". (p. 176). This hope, however, is ironic

both because the bankbook may be taken out of Hoiri's hands

as he is taken prisoner; and in a broader sense because

inherent in the concept of education as the only loophole in terms of domination is the danger of assimilation: ". . .it is dangerous to absorb it all."

Eri renders the oppressor-oppressed relationship throughout the narrative as static. The colonizer's world is a closed one, there being no access to the sphere of privilege. For this reason the perception of the world imposed by the dominators in order to serve the ends of domination must be static.

Hoiri at the end of the narrative is described as a 'numb' man, the victim of a process which acts upon him and which he does not fully understand. He has been anaesthetized and silenced through the manipulatory process of external domination.

The overt daily dehumanization and exploitation described in the encounters between the indigenous and the foreigners however are surface phenomena in the narration. On a deeper level the text confers a sense of indigenous life and its disruption at its very roots, as the slow crippling effect of the subtle mechanism of the Christian mission together with the threat posed by the legal structure of the foreign administration effectively undermines local traditional culture.

The two levels are fused aesthetically by an implicit analogy, the 'root' metaphor of the text which forms its title--the crocodile episode as metaphor for the colonization. This metaphor springs from the nexus of the indigenous culture itself, as will be discussed further. It is through this metaphor and the discourse in which it is embedded that the complex and subtle aspects of the colonization process are concretized from within the indigenous perspective.

Apart then from the surface contacts of the Papuans with the foreign administration, there runs through the text an authority of purely indigenous nature--a dimension of life in which the supernatural, the world of spirits and dead ancestors plays the dominant role. This dimension permeates the text. Since Papuan social life is directly related to the spirit world, the white man's invasions of the physical and social world of the Papuans entail an attack on the supernatural, altering its meaningful effect on social relations. The white man's law denies outright the existence of the realm wherein Papuan 'law' generates, and an attack on any one level of Papuan life constitutes an attack on their entire culture and world-perception.

The problem the Papuans face by the impositions of the foreign administration is not so much a problem of being forced to abandon beliefs, but of negating 'Papuan' experience. The experience of the supernatural forms part of the daily

'natural' experience in life, as demonstrated for example

in the following passage:

> In the middle of the night Hoiri
> was awakened by the voices of people
> talking down below. He raised his
> head. . .to get a better hearing. "We
> must protect his son while he is away",
> someone said. "After all, they are the
> ones who clean above our chests every day,
> and discourage the Kunai grass from
> sending their wiry roots right through
> our bones."
> Hoiri sat up with a jerk. . . .A strange
> blue light filled the room. . . .Hoiri peered
> through the spaces in the floorboards and
> saw that the kerosene lamp was still
> burning. But there was no one around. The
> voices had stopped now, and the blue light
> faded. (p. 59).

The spirits that Hoiri overhears are about to take up

a protective role reciprocating the protection that has been

extended towards them by humans. The conversation in the

narrative gains further significance as it points to Hoiri's

own future--it will be his son who needs protection when

he is recruited to carry cargo for the white man.

The experience of the supernatural which is primarily

perceptual rather than conceptual, continues once the

foreign invasion has taken place; but its meaningfulness,

its directional aspect, its effect on social relations is

altered. Whereas social reality and ideology have formed

an inseparable whole, and a system of reciprocity in social

and religious life has assured a nature-culture homogeneity;

the invasion of the foreigners creates a radical split and breakdown of cultural codes.

What Eri delineates in the text is the subtle mechanism of the process whereby the functional aspects of the supernatural experience in Papuan society (i.e., the guidance and protection of ancestor and clan spirits, the general system of human and spirit reciprocity of which sorcery forms a part) are rendered unfunctional.

The breaking down of cultural structures gives rise to syncretism, which serves as a transitional and illusory mediation, not resolution, of contradictions (cf. Arguedas). The cultural confusion and disintegration of the supernatural discourse are mirrored in the confused messages of syncretism, which represent the attempt to restructure codes by incorporating foreign elements into the system of traditional beliefs. In this sense, the colonization process is internalized on a deeper level.

Thus the spirits of the dead are now seen to take on the visual form of Europeans: "if she survived the journey she would shed her dark skin and become a European" (p. 14). This raises the question: "Maybe, when people die and change their skins, their feelings and ideas also change" (p. 72). These newly "Europeanized" ancestors are seen to take on the role of sending gifts of manufactured goods to their living relatives, goods which are intercepted by living wh...

white people:

> . . .the goods in the hull are renamed.
> They change your name and mine on all the
> goods that our dead ancestors sent for
> us. (p. 46).

The new phenomenon of the cargo-carrying ships themselves

can only be explained in supernatural terms:

> . . .only spirit people knew the ways of
> keeping the heavy steel ships afloat. (p. 46).

Eri does not 'explain' the interconnections of the

supernatural events in the narrative. They are described

as experienced by the indigenous and the text thus addresses

itself primarily to those for whom the supernatural has

emotional resonance rather than purely intellectual sense.

The 'embracing' or extra-textual structure of the text has

to be known (Goldmann).

In the following passage, for example, the fact that

the invisible part of Hoiri is his spirit is explicit to

the public to whom the book addresses itself, but not

necessarily explicit to the 'foreigners' to the culture

described:

> The paddling movements in his hands
> became an endless mechanical motion.
> The visible part of his being was there
> in the canoe but the invisible part was
> climbing the steps of his house. It
> sounded like Friday crying so he hurried
> up the steps.
>   "Mitoro, Mitoro," he called but
> there was no answer. (p. 78).

Each human participates directly in the supernatural
as he possesses a spirit nature which can disengage itself
from the physical body during sleep, dream, daydream and
after death. The significance of the above incident in the
narrative is that it must have occurred at the time Mitoro
was taken by the crocodile. Hoiri has an intimation of his
son being left without his mother.

Intimations such as the above and the perception of
signs as premonitions form part of the cultural 'reading'
of the characters, a reading which involves both the
supernatural and purely physical levels. The call
of the herahera bird preceding the news of Mitoro's
abduction is read as a message: "the ominous message that
the herahera is bringing, the meaning of which is still a
secret to us" (p. 93). This has its analogy in the purely
physical realm when the tui's voice is 'read' as an announce-
ment of the turn of the tide: "Can you hear the tui calling?
It is announcing the turn of the tide" (p. 9).

These intimations are also reflected in the text on
the level of purely sequential narration. Thus the woman
whose voice is heard crying out about her son being a cargo-
carrier at the beginning of the novel sets the tone for
what is to come; Hoiri's mother's death by sorcery is a
prelude for his wife's abduction; the conversation among the
cargo crew revolving around sorcery and crocodiles precedes

Aravape's arrival with the news of Mitoro's having been taken by a crocodile. By this technique a homology is established between the narrative process itself and the mental functioning or intuitive 'reading' of the characters; or, the narrative structure reflects the mental structuring process of the characters. Yet this reading of signs and the possibility of the spirit disengaging itself from the physical body to 'see' what happens elsewhere, decrease, as the horizon of phenomena changes for the Papuans, particularly with the advent of the war between the Australians and the Japanese on their land.

Eri most poignantly represents the breakdown of codes due to cultural clash through the act of sorcery responsible for Mitoro's abduction and its consequences. Sorcery is an organizational principle in the system of social relations. It appears as having purely negative function; yet, as Fredrik Barth points out, its positive effect on social relations consists in its stimulation of tact and sensitivity to others (in order to avoid retaliation) and in its general encouragement of the carrying out of social obligations.[18] It is part of a larger system of payback. In Eri's text, the process of sorcery and its effects (negative and positive) are negated by white law, which does not consider the role of sorcery in the general framework of supernatural experience. It is isolated from its general frame of reference and dealt with as a separate and distinct issue. In the separation

from its context it loses its function and appears as a

purely 'negative' practice based on 'superstitious nonsense':

> The mesiri man, who had sent his mother
> to her grave, had been working on
> another woman. Her brothers went to
> attack him one night and he narrowly escaped
> by hiding in the village constable's house.
> The matter was dealt with by the patrol
> officer at Mirivase. The mesiri man was
> released, because no proof was produced in
> court as evidence. In any case, the
> patrol officer said, there was no such
> thing as witchcraft. It was all super-
> stitious nonsense. The two brothers, on
> the other hand, were charged with brandishing
> offensive weapons and were sentenced to two
> weeks of hard labour. (p. 61).

Sevese in recounting this to his son admonishes him that

those who counteract sorcery by magic, although regarded

as heroes in their own society, are criminals in the eyes

of the white law. The indigenous then finds himself in a

state of paradox--a state wherein two systems of values clash,

one telling him to do one thing and the other the opposite. Both

positions are untenable; and the result is inaction.

The tragedy of Hoiri's family lies in that foreign

religion and law prevent them from matching "magic with magic"

(p. 178), both in the event of sorcery that takes his mother's

life and in Mitoro's abduction:

> Hoiri cursed his father. . . .If he had
> given his mother the correct juice of
> herbs, barks and roots to drink, they
> might have counteracted the force of
> sorcery. But maybe his being a deacon
> of the LMS church prevented him from
> taking such measures. (p. 11).

> Surely there must be another power that
> was stronger than those magicians
> who had robbed him of his wife.
> There might be such a person in his own
> village. Hoiri did not know of anyone
> in particular. As a child he had heard
> of many of them. . . .He did not want to
> confuse his father by asking him to talk
> about things that were against his
> deaconship in the London Missionary
> Society. . . .His position as a deacon. . .
> forbade him to rely on the powers of
> magic. (pp. 121, 123).

Hoiri is left without an important cultural resource
since the "government and the Christian mission have frightened
(the magicians) away" (p. 123), thus undermining the cultural
structures:

> And yet they can't replace the services
> these magicians gave to the people.
> The Government and the missions are
> ineffective in dealing with the tragedy
> that occurred in our family. (p. 123).
>
> No, it was a picture of hopelessness.
> One sees such things in very bad dreams.
> The enemy is right in front of you, but
> whatever you do you can't touch him.
> All you can do is brandish your weapon.
> Your feet do not move forward when you want them to.
> They are either securely tied or you find
> you are standing on a peculiarly slippery
> surface. The one man who can help you cut your
> enemy down stands with a wicked grin on his
> face. He enjoys seeing you almost biting
> your tongue off in your rage. He leans back
> with laughter as if to say:
> "Why don't you bite it off?" (p. 124).

The nightmare adequately describes the state of paradox.
Having divested the indigenous of his own cultural means of
dealing with reality, the white man "with all his power and

wisdom" (p. 178) will not replace these means and moreover

sadistically mocks the ensuing helplessness.

Eri depicts Hoiri's conflict as consisting in that he

believes both in his own religion and in Christianity. In

the village situation, surrounded by his own people and

familiar things, he believes in his culture's supernatural

world. He believes in spirits who are protective, such as

his grandfather's which assists him during the crocodile hunt,

and in spirits which are hostile, such as that of the

sorcerer's aide.

However when he comes into contact with the white world

and feels its threats, his Christian upbringing comes to

the fore. Thus when Hoiri comes across the suspected

sorcerer's aide in the camp of the white soldiers, his

Christian upbringing and the fear of the white man's law

prevent him from giving the swift stroke of retribution. The

bitter ambiguity of his situation in general is reflected in

his thoughts and action during the bombing of the village,

when his family seeks refuge in the Church:

> "To hell with the family," Hoiri
> said angrily. "What do they think
> the church is? A very strong house?
> . . . .Blast me, I should not have said
> that. It is God's house and God knows
> everything. He is master of the brains
> that make the destructive weapons."
> Then off he ran again towards the church,
> making a quick act of contrition for the
> lack of faith he had just shown. (p. 133).

The counterpart of this takes place when he finds
himself in a place of legendary magic during a cargo-carrying
journey. Here he is afraid to displease his own ancestors
as in the passage quoted above he is afraid to displease
the Christian god:

> All the talk he had heard about the place
> might be "superstition"--or whatever name
> the missionaries gave to such talking
> and thinking. But Hoiri was not going to
> try and disprove his ancestors and then
> have to go through the rest of his life
> with a football-sized pair of testicles.
> (p. 91).

These passages contain an element of irony and humour,
(absent in Arguedas),which is an aspect of the third-person
viewpoint wherein the ironic distance between main character
and author allows for a transcendence of the problematic
aspect of the hero in Lükàcs' terms as will be discussed
further. However insofar as a progressive flow of action
takes place in the narrative, apart from the occasional
humourous aspect of the mixture of the two cultures, there is
a sense of increasing 'blinding' and impotence. Thus, for
example, Hoiri realizes that he has lost his ability to 'see':

> They'd been relying heavily on the
> eyes in the front of their heads.
> It's the eyes in the back of the
> head that see the sorts of things the
> old man was talking about. (p. 144).

Later this is manifested again when Hoiri, surmising
something about his father, is not able to penetrate that
reality nor does his spirit go forth (as it had during
Mitoro's abduction):

> For most of the time Hoiri was not
> conscious of the objects that were in
> the line of his vision. There was
> something magical about the power of his
> eyes; he looked through the trunks of
> trees, the lines of empty fuel drums and
> through Meraveka's skull. But though
> his eyes were able to do these things,
> he was not able to get any closer to the
> horizon. . . ."I've been thinking of our old
> man, Sevese." (pp. 161, 162).

Sevese's own inability to discern signs in the sky aptly
reflects the process of the breakdown of the cultural
information system:

> He expected to see some signs among the
> orange clouds; signs of confirmation or
> denial about this war that everyone said was
> on the way. But just when he could make out
> something, darkness swallowed everything
> up once more. (pp. 130,131).

The darkness prefigures his own death during the war,
the advent of which he cannot now surmise.

Relevant at this point is Yuri Lotman's concept of
culture,

> . . .as the nonhereditary memory of the
> community, a memory expressing itself
> in a system of constraints and prescriptions
> . . . .The fundamental "task" of culture. . .
> is in structurally organizing the world around man.[19]

> Against the background of nonculture,[20]
> culture appears as a system of signs.

In these terms, the codes of the indigenous culture depicted in The Crocodile are in the process of disintegration. Social and religious structures, which are the base for the network of human interaction amongst themselves and with the world of nature and of spirits, are undermined. "The elavo sevese", the clan spirit, "certain to guide them in their decision" (p. 144), still lives, but in the experience of disorientation loses its protective and guiding function.

In the phase during which his own culture is destroyed and new and meaningful structures have not yet been formed, the colonized is a split being, alienated from his own history and culture but not integrated into the foreigner's process, in which he figures only as an object or 'thing' to be exploited. The paradoxical situation of belonging neither here nor there is reflected in the speech used by the Papuans in the text in their speech with the foreigners. They use Pidgin, a hybrid of native and foreign languages, belonging neither to their world nor to the world of the dominators, whereas the patrol officers and other government representatives in the text address them only in English.

There is in Eri's text no proposal for reconciliation between indigenous and foreign elements. What is depicted is the violation of the indigenous culture by the foreign

dominators. The text poses problems and exposes contradictions
(in Brecht's sense) without offering spurious resolutions.
It reconstructs a phase of colonial experience in which the
opposition between the two cultures put into contact with
each other in a relation of domination is one of antagonistic
incompatibility.

This incompatibility and its numbing effects on the
dominated is drawn together in the major or 'root' metaphor
of the text--the metaphor of the crocodile which is drawn
from the supernatural discourse or the indigenous discourse
itself.

> "Mitoro," Hoiri called. "Mitoro!"
> But the woman walked faster. . . .
> "Why don't you answer me Mitoro?
> Have you forgotten your name? Don't
> we speak the same language? Answer me
> for the sake of your son Sevese!"
>
> The woman began to run. Hoiri followed
> in pursuit and grabbed her arm. The
> woman screamed. Hoiri let go her arm and
> stood panting with despair. He hardly
> noticed that people were beginning to
> crowd around him. Was there no way of
> winning back his wife? But he knew that
> it was hopeless. The power of the magicians
> had put her completely beyond his reach.
> They had transformed her mind and they
> wielded absolute power over her tongue.
> She was the same woman in appearance only.
> If only he hadn't been brought up a
> Christian, Hoiri thought. Then he might
> have known the kind of people who could
> match magic with magic. (pp. 177,178).

The significance of this passage is related directly to the beliefs of the magic procedure of her abduction by the crocodile. The sorcerer's aide's spirit had entered the crocodile and caught Mitoro. Hoiri in wounding the spirit injured the physical body of the sorcerer's aide. This man then appears again in the white soldiers' camp, where Hoiri sees him and realizes that he cannot retaliate. Later when Hoiri is told that the man had died he laments the fact that in Christian terms he would be happily enjoying his afterlife. Meanwhile the abducted Mitoro lives in Kerema where she had been brought to the sorcerer.

The above passage reflects Hoiri's belief that the spirit of Mitoro has been stolen, which results for Mitoro in amnesia. She has been made to forget her identity. Her spirit no longer belongs to her but is commanded by the will of the sorcerer. Mitoro thus lives and this is the reason why her body had been found neither in the river nor in the stomach of the crocodile and why her spirit had not harrassed the villagers who presumed her dead:

> Everyone told everyone else that
> their snake image had been effective
> in keeping the ghost of the dead
> woman away from under their houses.
> She had not poked at them through the
> spaces between the flooring nor squirted
> brain-chilling water at them. She must
> have been very considerate to her village
> people. (p. 108).

It is only at the end of the narrative that the meaning of the abduction is clarified and this meaning filters through the narrative in a context of purely Papuan belief constructs and experience. The various connotations of the sorcery event are self-explanatory to the readers familiar with the extra-textual cultural background and therefore are not overtly described nor explained by Eri.

The crocodile event denotes sorcery and connotes colonization. The white man's act of power is related in the indigenous' eyes to the dimension of magic. The crocodile even when not possessed by a spirit is a creature of power and therefore respected. Thus Jim Green, for example, is called "the crocodile" because of his intractable power, and Hoiri is referred to as a crocodile when he acts out the power of his manhood with Mitoro before their marriage.

The colonization process, like the crocodile, is all-devouring. It 'abducts' or 'steals' the spirit of the colonized. Just as Mitoro is controlled by the sorcerer's will, the colonized under the spell of the new masters is controlled, made to lose his identity, language and culture. Thus what has happened to Mitoro is what happens to the colonized through the process of invasion and domination: "They had transformed her mind. . .they wielded absolute power over her tongue. She was the same woman in appearance only."

It is the same process suffered by Arguedas' oppressed:
"no tiene padre ni madre, solo su sombra", "les habian hecho
perder la memoria (del) lenguaje de los ayllus."

Logically the 'magic' of the white man has to be counter-
acted with his own cultural 'magic'--education is seen as
serving as a means of attaining that magic. This message,
however, as mentioned, is ironic in two senses. First, Hoiri,
who sees his bankbook as the means for his son's education,
is deluded about the money's ability to "grow" (interest)
and the bankbook may be taken from him as he is taken
prisoner, just as money has previously been taken from him
by the authorities. On another level, as mentioned, in
education is the danger of assimilation. This danger has
already caused havoc in Hoiri's own life in terms of his
attending a Christian school: "If only he hadn't been
brought up as a Christian. . ." (p. 14). As Freire points
out, the "educated man is the adapted man. . . .this concept
is well suited to the purposes of the oppressors, whose
tranquility rests on how well men fit the world the
oppressors have created, and how little they question it."[21]

The Crocodile differs from Los ríos profundos in the
use of irony and humour. The use of irony has a transcending
function. For Lukács, as mentioned, irony is a characteristic
of the novel form and its structure of presence-and-absence
(of values) and of 'dissonance'.[22] In Eri's text irony (and

its effect of distantiation) has a transcending function in
the sense that although the protagonist is bewildered by
the reality he confronts and which constantly eludes his
expectations, the author is not and delineates the logical
cause underlying that confusion.

In the articulation of cultural bewilderment and
confusion, as mediated through the aesthetic devices of the
text, there is an implicit transcendence of the confusing
aspect of the colonization process. The intention is not
to bewilder the reader with the bewilderment of the
protagonist but to clarify and pinpoint the forces (historical
and cultural) behind that bewilderment, yet never going
beyond Hoiri's own experience.

As mentioned previously Lukács describes the novel as
being "the epic of an age in which the extensive totality
of life is no longer directly given, in which the immanent
meaning in life has become a problem, yet which still thinks
in terms of totality".[23] However Lukács' level of abstraction
in his theory has to be concretized in its application to the
texts discussed. In Eri's text it is not "metaphysical
dissonance"[24] that gives structure to his novel form but
historically concrete events triggering the 'search' for
equilibrium that constitute its basic structure. Lukács'
search for meaning in a meaningless universe has to be
qualified here as the search for balancing opposing systems

of values in a historically concrete context.

Colonial domination in Eri's text is implicitly analogous
to the negative results of sorcery. The effects of foreign
domination and related phenomena are unconsciously
assimilated by the indigenous through the supernatural
discourse. For this reason the process of 'numbing' and
being rendered 'helpless' on the part of the dominated is
rendered by Eri through the structures of the supernatural.
In this way, the metaphor which forms the title of the text
evolves directly from within the indigenous discourse, and
The Crocodile on all levels presents an 'inside perception'
of the reality of the indigenous people whose culture is
undergoing imposed change and disintegration.

In this sense Eri gives 'voice' to the oppressed, and
this 'voice' becomes without contradiction a polemical
insertion into a literature that has rendered foreign
interpretations of Papuan experience. In Eagleton's words:

> If your history has been largely one
> of struggle, defeat and deprivation,
> then merely to preserve a record of
> that becomes--if the term is still
> usable--a sacred task. By such
> recording, the poet ceases merely to
> 'reflect' history--as though that were
> a reality quite independent of his art--
> and becomes instead partly constitutive
> of the consciousness of his people.[25]

CHAPTER IV.   FOOTNOTES.

[1]Although social protest and 'inside' perception have
been unprecedented in 'written' literature, they have been
voiced and continue being voiced in traditional oral
literature, as pointed out by Nigel Krauth in "Politics
and Identity in Papua New Guinean Literature," Mana, Vol. 2,
(May 1978), p. 46 f.

[2]Eri's The Crocodile was the first published novel
written by an indigenous writer in the South Pacific.   It
was followed by Albert Wendt's Sons for the Return Home (1973),
Samoa, and Witi Ihimaera's Tangi, (1973), New Zealand.

Articles that deal with the development of written literature
in this area are:

Ken Arvidson, "The Emergence of a Polynesian Literature".
World Literature in English, Vol. 14, No. 1, (April 1975).

Nigel Krauth, "Politics and Identity in Papua New Guinean
Literature".

[3]Nigel Krauth, "Papua New Guinea in Recent White Fiction",
South Pacific Images, ed. Chris Tiffin, (Queensland: Univ.
of Queensland, 1978), p. 35.

[4]See Introduction, p. 3.

[5]See the reference to Brecht's view of art in the
Introduction, p. 11.

[6]Apisai Enos, "Nuigini Literature", Kovave, Vol. 4, No. 1,
(Nov.   1972), p. 49.

[7]Ibid., p. 48.

[8]Nigel Krauth, "Politics and Identity in Papua New
Guinean Literature", p. 45.

[9]Enos, op. cit., p. 48.

[10]Ibid., p. 49.

[11]It must be kept in mind here, however, that in terms of
a direct message, oral literature rather than the literature
written in English would have a much wider public amongst Papua
New Guineans.   As Nigel Krauth writes in "Politics and
Identity. . . ." (pp. 45, 46):   "While the written English
literature of Papua New Guinea has had its greatest impact

internationally, its internal impact as a means of identity exploration has been minimal."

[12] See Introduction, pp. 3, 4.

[13] Jean-Paul Sartre, "Introduction", _The Colonizer and the Colonized_, Albert Memmi, trans. H. Grenfield, (Boston: Beacon, 1967). p. xxviii.

[14] Paulo Freire, _Pedagogy of the Oppressed_, trans. Myra Ramos, (NY: Seabury, 1970), p. 46.

[15] Ibid., p. 150.

[16] Frantz Fanon, _The Wretched of the Earth_, trans. C. Farrington, (Gr. Brit: Penguin, 1963), p. 42.

[17] Tawali Kumalau, "The Bush Kanaka Speaks," _Kovave_, Vol. 1, No. 2, June 1970, p. 17.

[18] Fredrik Barth, _Ritual and Knowledge among the Baktaman of New Guinea_, (New Haven: Yale Univ. Press, 1975), pp. 133, 134,135.

[19] Yuri Lotman and B. Uspensky, "On the Semiotic Mechanism of Culture", _New Literary History_, Vol. 9, No. 2, 1978, p. 213.

[20] Ibid.

[21] Freire, _op. cit._, p. 63.

[22] Georg Lukàcs, _The Theory of the Novel_, (Cambridge: MIT Press, 1971), p. 56.

[23] Ibid.

[24] Ibid., p. 71.

[25] Terry Eagleton, "_Recent Poetry_", Stand, Vol. 21, No. 1, 1979, p. 70.

CHAPTER V. MAORITANGA. THE SEARCH FOR MAORI IDENTITY.
            WITI IHIMAERA, TANGI. PATRICIA GRACE, MUTUWHENUA.

                              At last we begin to feed the roots
                              of the tree so long neglected.

Whereas Eri's concern in The Crocodile is to present
the process of colonization and its detrimental effects from
the perspective of the colonized; the concerns of the two
maori writers, Witi Ihimaera and Patricia Grace are focused
on a definition of a maori cultural 'identity'.

A significant distinction between the work of these
writers and that of Arguedas and Eri is that in the former
texts there is an absence of the structures and relations
of oppression. Instead of delineating mechanisms of the
process of domination as do Eri and Arguedas, the process
enters the texts in terms of one of its consequences--the
need for re-establishing the parameters of a cultural maori
identity as distinct from the dominant pakeha[1] (white New
Zealander) culture. Social protest in their texts is there-
fore implicit rather than explicit. However the authors
are linked to Arguedas and Eri in their efforts to counteract
through the literary medium the rendering of indigenous
matters by those belonging to the dominant culture:
". . .maori things can and should be written about by Maori
participants rather than by Pakeha observers."[2]

In order to situate their work in their New Zealand
context it is necessary to draw upon maoritanga, both as a
movement or social process and a conception that refers to
'maori' "structures of feeling".[3] Maoritanga on the most
basic level represents the process of conscientização in
Freire's terms: "a process in which men, not as recipients,
but as knowing subjects, achieve a deepening awareness both
of the socio-cultural reality which shapes their lives and
of their capacity to transform that reality".[4]

As a pro-indigenous people's movement it can be related
to indigenismo. However in its primarily cultural focus it
differs from indigenismo, which, specifically in Mariàtegui's
use of the term, focused on the socio-economic condition of
the indigenous as well as on a redefinition of indigenous
culture in terms of its value. Furthermore indigenismo
represents a movement of intellectuals directed towards the
indigenous population, but not surging from the latter itself.

Maoritanga poses the question: What is it to be maori
in New Zealand? The loss of maori language[5] and of other
cohesive cultural tools, an effect of the cultural violence
of colonialism, makes such a question necessary.

As a concept and ideology, maoritanga, sometimes
referred to as mauri Maori,[6] is the maori response to the
New Zealand pakeha ideology which proposes the assimilation
of maori culture within the sanctions of liberal and

'humanistic' attitudes. The inherent hypocrisy of such attitudes is revealed in a maori perspective which describes the assimilation process as that of a shark swallowing a smaller fish: "there exists in New Zealand a type of Pakeha imperialism which means the hidden feeling that things English are superior to things non-English. So long as this sort of cultural arrogance persists, New Zealand race relations are best summed up as being a shark and kahawai relationship."[7]

In The Emergence of a Polynesian Literature, Ken Arvidson writes:

> Until at least the mid-sixties, the pakeha--
> the white New Zealander--was inclined to believe
> that a total synthesis between the European
> and Maori cultures would be achieved in time. . . .
> But during the sixties a new and powerful
> tendency became apparent in the desire that
> maoritanga, the maori culture, must not be
> further eroded by assimilation into the
> European way of life. . . .8

Maoritanga, thus, became a term more and more used in the 'sixties to refer to a sense of maorihood that is definable culturally and, most importantly, imbued with pride. Maori 'ness' had long been a negative identity, a racial one with social stigma. The concept of maoritanga therefore reflects the process whereby an almost destroyed culture looks at itself and salvages what it can; a process whereby a people "stripped of dignity"[9] rebuild cultural pride.

As an awareness process (that is, awareness of what it is to be maori in the New Zealand pakeha-dominated context), maoritanga is characterized by the necessity of question posing:

> Is New Zealand not reaping the harvest of
> nearly 150 years of cultural violence?
> What can we Mauri aspire to if we are not
> rooted to the land, if there is no language
> and literary tradition to speak for our souls,
> if we have not got an ideology (mauri Maori)
> for our people, if our creative imaginations
> and our leadership energies are weakened by
> fear of loss of jobs and promotional projects?[10]

Insofar as literature is concerned, until the 1960's no literature, that is in the non-maori or 'western' sense, had been produced by the maori; which is not to say that the maori did not continue their own artistic traditions. Thus they composed music, dance-songs, and songs, some of which forcefully express and describe the maori/pakeha conflict, of which the following excerpt from a dance-poem composed in the 'fifties by Tuini Ngaway is an example:

Te mataurange o te Pakeha	Pakeha education
Patipati, a ka muru whenua	sucks you in then confiscates
	land
Kia haha ra, e hoa ma	Be strong friends,
Ka mutu ano	Land is all we have
Te tanga manawa	to rest a throbbing heart
oranga, a oranga.	and for our sustenance.
Te matauranga o te Pakeha	Pakeha education
Ka tuari i te penihana organa	dispenses social security
	benefits
Hei aha ra?	Why?
Hei patu kiganga	To suppress customary ways,
patu mahara	to confuse us,
mauri e	to kill our sacred and
	cultural spirits.[11]

The situation is the same as in Papua New Guinea where
criticism and expression of the contact with the foreign
culture is voiced initially through the medium of oral
traditional literature.

Meanwhile pakeha writers had incorporated maori
characters into their literature. Their depiction of maori
people, characterized by stereotyped notions which Grace
satirizes in Mutuwhenua,[12] was first criticized by Bill
Pearson in The Maori and Literature: "All of Pakeha writing
about Maoris. . .is concerned with the Maori as an outsider
or debutant in New Zealand society, individually or
communally. . . .Much of its confusion, sentimentality,
and patronage reflects common Pakeha attitudes to the
Maori. . . ."[13]

Just as Arguedas reacted against the images of indians
presented in earlier indigenista literature and Eri against

the fictional accounts of Papua New Guinea life written by
expatriates, Ihimaera and Grace reacted against the stereo-
typed images of their people in pakeha-written literature.
Also partly in response to Pearson's comment in the above-
mentioned article that no maori novelists or playwrights
had as yet appeared on the New Zealand literary scene,
Ihimaera wrote Tangi (1973),[14] the first novel published by
a maori author. Tangi was followed by Whanau (1974), and by
Grace's Mutuwhenua (1978).

In the article "Why I Write", Ihimaera states that his
concern is with "retaining our emotional identity".[15]
His concern is especially for the young, who no longer speak
maori, "who are maori by colour but who have no emotional
identity as Maori".[16] He also retorts in the same article
to the criticism that had been made against him of not being
political enough: ". . .my work is political because it is
exclusively Maori, the criticism of Pakeha society is implicit
in the presentation of an exclusively Maori values
system. . . ."[17]

Significantly Ihimaera views himself as a New Zealander
who writes "to make New Zealanders aware of their 'other',
Maori, heritage. To convince my countrymen, with love and
anger, that they must take their Maori personality into
account."[18] In this respect there is a parallel between his
project and that of Arguedas. He views the Maori values of

life as a universally 'human' possibility, enriching maori
and pakeha alike. For Ihimaera the maori side as 'other'
can be integrated with (which is not to say absorbed by)
the pakeha side to their mutual benefit. What he finally
proposes is: "te manaaki, mutual respect among Maori and
Pakeha for each other's values and attitudes."[19] Te manaaki
as we shall see is also what clearly emerges from Grace's
Mutuwhenau, and what links both maori authors to Arguedas.

Both Ihimaera and Grace present in their work a
'redefinition' of what it is to be maori in their response
to the pakeha view of maori culture as being practically
non-existent. From their work emerges the sense that there
is a positive maori cultural identity and by this process
of affirmation the assimilation proposed by pakeha ideology
is implicitly criticized.

The problem, then, that Ihimaera poses for himself in
Tangi is that of cultural identity. Part of his intention
as author, as he defines it in his comments on his writing,[20]
is to transmit maori culture, to bring its legends and
tradition into the living present. Related to this is his
intention to show how the maori 'community' still exists as
an organic whole and as a locus of relationships despite
the destruction of culture caused by exploitation and
domination. The extended family system bound by the feeling
of aroha, love, respect, (cf. Arguedas' ternura) has survived
pakeha influence.

His search for a positive resolution to the problem of
maori identity led him to maori custom and tradition as
the nexus of the surviving culture. In an interview he
clarifies why he chose the tangi ceremony as major focus for
his text:

> I looked for the one major physical
> institution that Maori people retain in
> the most positive way and found it in
> the tangi, our ceremonial of mourning.
> The tangi is a focus for Maori culture,
> showing most aspects of Maoritanga
> ("Maoriness"); it's virtually the only
> institution we have for conveying our
> feelings about being Maori.[21]

Narrative events, symbols and images in the text
converge upon the ceremonial, whereby an emotional communal
identity is established. What has to be understood in terms
of a reading of Tangi is that 'maoriness' denotes on the
deepest level, a level of 'feelings'. These feelings find
definition in relationships which, despite the pressure upon
the maori to assimilate into pakeha society, survive as
distinctly maori relations regarding family, land and religion.
In Maori Marsden's words: "Maoritanga is a thing of the heart
rather than the head. For that reason analysis is necessary
only to make explicit what the Maori understands implicitly
in his daily living, feelings, acting and deciding."[22]

Ihimaera describes his novel in the poem-like prologue
as "a poetic drama in prose". It represents the drama of the
maori culture as signified by the tangi ceremonial whereby

the voices of the maori extended family realize self-expression
in unison through the ritual by means of which grief is
exorcized. At the same time it represents the inner drama
of the individual protagonist Tama, who, by defining himself
within the course of the narrative, defines the community
from which he originates and to which he returns as an active
participant.

Tama as protagonist is not problematic in Lukàcs' sense,
for authentic values manifest themselves through his lived
experience of maori reality as expressed through formal
custom and through aroha which like ternura functions to
harmonize oppositions. There is no 'questioning' of maori
community values in the text; on the contrary these values
are concretized as a source of spiritual strength and
cultural continuity. The problematic nature of values and
their 'questioning' is extra-textual, produced by the pakeha-
maori conflict which forms and generates the text yet
paradoxically enters it only marginally. This is in contrast
to Arguedas in whose text indigenous values themselves are
not questioned but their problematic nature in terms of the
relations of domination and oppression is the explicit
'impetus' of the protagonist's (both individual and
collective) 'search'.

In its poetic and dramatic intensity, the text has close
links to the oral tradition, which Ihimaera describes as

"incandescent and ablaze with the passion of living. . . .more
akin to poetry than to prose, a community experience between
orator and audience rather than the more solitary one between
writer and reader".[23] His choice of the tangi ritual, the
purpose of which "is to make the people respond as one"[24]
further enhances the sense of communal experience. It is
through this ritual that the individual (Tama) is fully
integrated with the collective.

The main structural feature of the novel is the elegiac.
The initial refusal to believe his father's death, the
feelings of guilt and sorrow, the eulogy of his father, (whom
he calls "the axis of my universe" [p. 49]), and the expression
of grief are basic elegiac motifs that make up its narrative
structure.

Further aspects of the elegiac are the strong sense of
time that passes, the concurrent desire to hold time back
(the myth of Maui); and a feeling of alienation from the
world itself caused by the state of sorrow.[25] The alienation
however is experienced in terms of alienation from the pakeha
world, as the maori world draws more strongly together in
mutual sorrow through the death of one of its community
members. Thus as the maori family is drawn more tightly
together, a closure is established between it and the pakeha
world.

The text has two distinct narrative levels--the social
and the mythological. Through both a pro-maori view is
established. The former is expressed in prose-like passages;
whereas the latter is expressed in poetic and dramatic terms.
The social level is generally subsumed by the mythological,
which is the narrative base whereby 'identity' is defined.

The level of a negative social identity is brought into
the narrative by flashbacks as Tama journeys from Gisborne
to Wellington and back. The flashbacks bring into focus the
nomadic life of the labouring and landless maori family
and the struggles of the children at school, where they
encounter the values of the pakeha. By this means of flash-
back Ihimaera weaves in references to hardship and
discrimination, such as the following, which shows the
internalization of pakeha derision of the maori by a maori
child:

> Maori Boy! Maori Boy! There was such
> spite in her voice that I'd feel ashamed
> and puzzled. Because, you see, she was
> Maori just like me. (p. 76).

Counteracting the pakeha-imposed negative maori identity
are images and events that relate to the value of aroha and
the sense of community whereby the spiritual survival of the
maori family in ensured. Positive maori social reality as
lived among themselves is expressed in the direct reference

to the "Maori way" which support the general theme of family

unity as a principle of survival:

> This is the Maori way: not to talk
> of one family for we belong to each
> other, not only family living but family
> dead. (p. 30).
>
> He gave his heart to the whanau, as was
> the Maori way. (P. 139)
>
> Tama, you must look after your mother
> and sisters and brother if I should die.
> That's the Maori way. (p. 29).

The maori social reality alluded to in the text however

is subsumed by the mythological base on which the narrative

is constructed. Thus the explicit answer to the question

". . .what is a maori?" (p. 48) in the text is given in

mythological terms:

> Takitimu, Tainui, Te Arawa, Mataatua,
> Kurahaupo, Tokomaru, Aotea. . . .They are
> the Maori, Tama. As long as you remember
> them you are a Maori. Then again, he
> pressed his palm against my heart.
> --To manawa, a ratou manawa.
> Your heart is also their heart. (p. 49).

This answer, backed up by continual textual references

that relate the importance of the mythological past in terms

of establishing an identity, suppresses the negative social

status of the maori and the pakeha context whereby the

question, "what is a maori?", becomes necessary in the first

place.

Eagleton points out that every text poses questions
to which the solution is already pre-given and the material
taken therefore is stacked at the outset towards an
ideologically coherent resolution:

> Problem and solution are synchronic in
> the sense that the text so works upon
> its materials as to cast them from the
> outset into 'resolvable' (or acceptably
> unresolvable) form in the very act of
> trying to resolve them. . . .this is one
> of the senses in which it can be said
> that the work 'determines itself'.[26]

The mythological is the means by which Ihimaera from the
outset orders the material of the text towards a positive
resolution of the identity question in terms of re-establishing
pride. By turning to the past the pride of identity, negated
by the pakeha presence, is recuperable. It is a question
of rediscovering the maori legendary past in order to locate
the pattern wherein the maori can establish his place and
realize his identity: "I am the people who came before me
and I am the people who will come after me. Although I will
die, the pattern will not be broken."[27]

The process of the maori protagonist is that described
by Goldmann whereby the subject experiencing disequilibrium
seeks equilibrium and 'totality' in Lukàcs' sense.[28] It is
a question of integrating the daily individual experience
into the larger family and clan structures and these in turn
into the larger structures of the collective maori culture
past, which is also the present.

The mythological element is present both as a structural constituent of the narrative, that is form; and as narrative units interspersed throughout the text as part of content. The basic structure of Tangi is mythic, being the story of the journey of the hero to the centre of the world. Tama's journeys from Gisborne to Wellington and back are circular, beginning and ending with Waitui, coinciding with the movement of his thoughts.

In the sacred space of the Rongopai marae, which in the context of the text is the symbolic world centre of the maori village family, authentic cultural values through which maori identity is realized are a living force. During this journey towards the centre, initiated by his father's death, Tama discovers who he is and what future role he is to take in the maori community. The absence of his father Rongo brings him to Rongopai where he rediscovers his presence. Thus the structure of presence-in-absence as central structure of the novel form in Lukàcs' theory is also present in Tangi:

> The village, the meeting house, my family. . .
> And I whispered to father: E pa, you are
> still here. (p. 201).

All episodes, all flashbacks and foreshadowings in the text converge radially towards this single centre--the marae of Rongopai where the sacred ritual of the tangi takes place:

> Rongopai is like my father. Home. The
> place of the heart. The centre of my
> universe. (p. 115).

The *tangi* as a ceremony of mystical participation and
Rongopai as a sacred space, where "another world" is entered,
become the text's major unifying symbol of the maori culture.
This symbol in function is parallel to the symbol of the
rivers in Arguedas' text.

Through Rongo's explanations to his son, Ihimaera
describes the iconic significance of the meeting house:

> This house, it is also the body of an ancestor,
> son. See the Koruru, at the top of the
> entrance? That is the head. The arms are
> the maihi. The boards sloping down from
> the Koruru to form the roof. See the
> ridge pole? It holds up the roof and is
> the backbone. And there, inside the house,
> those panels are the ribs. (p. 144).

Part of Ihimaera's writing technique is to integrate
the cultural images with the descriptions of Tama's specifically
'maori' feelings. The above analogy, for example, recurs in
the description of Tama's feelings for his family, thus
becoming constitutive of the link between maori past and
present.

> The whanau is my home. The love and
> affection they hold for each other are
> the ridgepoles of my heart. The sharing
> and enjoying of each other are the rafters.
> And within those walls and roof, my heart
> is shared with my whanau, so closely intertwined. . . . .
> (p. 120).

It is through this kind of integration of images that
the 'maori' content of the text is strengthened and unified.
Thus as in Eri's text, although the language used is that
of the dominant culture, the images are derived from the
indigenous culture.

The meeting house as an iconic analogy that links maori
past and present becomes, as mentioned, the unifying symbol
for the maori social family commitment and the family's
link to the ancestral past. At the same time Ihimeara
explicitly introduces through Rongopai the aspect of change
effected by pakeha influence:

> The young men, in decorating the house,
> had departed from the traditional designs.
> The old reverence and dignity had gone.
> In its place, the young men had blended both
> Maori and pakeha art. . . .But you told me, Dad,
> that perhaps even then, the young men had seen
> that the old life was ending. . . .And this meeting
> house for you was a symbol of the twilight
> years of the Maori. (p. 116).

The motif of change both in terms of cultural change
and family change (as the father is dead), is however subsumed
by mythological time, the time of eternal recurrence, figured
in the text in the sun's journeying across the horizon, in
its setting only to rise again. It is through this cyclical
time that change and eternity coalesce and become one; which
provides, despite the ambiguity of the 'dying' culture, a
sense of permanence and the continuation of cultural patterns.
"The twilight years of the Maori" can thus be interpreted to

mean both dusk and dawn.

> It is a world turned full circle. Yet,
> some time, the world must turn again. . . .
> From the ruins of an old life, a new life
> must rise. (p. 126).
>
> This is the end of my journey but it is also
> my journey beginning. (p. 194).

The life-death contradiction, the contradiction of the simultaneously dying and surviving culture is resolved in Tangi through mythic means. Tama's journey itself represents the journey of the eternal return. He is also likened to the major mythic hero of the maori--Maui, who aspired to bring immortality to men.

Apart from this structure based on mythic time and space are various specific maori myths which Ihimaera weaves through the text to relay a specifically 'indigenous' content. The myth of Papatuanuku and Rangitane, father sky and mother earth, is brought into the text like an incantation in relation to Tama's parents, giving them a dimension larger than life, and integrating them into the pattern of archetypal parenthood.

The legend of the canoes that brought the first maori to the shores of Aotearoa, recurs throughout the text both figuratively and in metaphoric descriptions of Tama's emotions. This again is an aspect of Ihimaera's writing technique whereby cultural images are drawn together on more than one level of the text:

> The wind blasts open my mind. The current
> changes, wave upon wave of coldness, reaching
> up to drench the sky plunging down upon a
> small canoe adrift. . . .And I drift away amid
> the swirling, freezing tide, upon that endless
> sea. (p. 4).

His father's journey to Cape Reigna is another unifying

motif in the texts' organization of mythological images, as

visions of Reigna enter Tama's mind in flashes throughout the

narrative:

> It seems as if I am standing on a towering
> cliff watching the whirling currents seething
> among the rocks, the deep flow of grey water
> and the ebb and flow of the ragged kelp. (p. 14).
>
> This is my journey into the Underworld.
> Far ahead I can see the points of flame
> glittering. (p. 20).

At times however mythological elements are incorporated

into the narrative in an external manner; that is, they are

artificially bound to the narrative instead of a constitutive

element in its constructure. This is the result of their

didactic function in the narrative. Ihimaera interposes

descriptions of specific myths for the purpose of transmitting

culture. For example, the descriptions of Hine-nui-te-po

have no function in the text except that the myth be made

known:

> And with the night comes Hine-nui-te-Po
> whom all men must follow to Rarohenga, the
> world after death. She was the first child
> of the world and her father was Tane, who
> mated with the woman he had fashioned from red

> earth. Hine was born, and Tane took her also
> to wife. Her name was then Hinetitama, the Dawn
> Maid. She was very beautiful. (p. 92).

Here Ihimaera's method is in direct contrast to Grace's, who makes the myth of Reigna part of Ripeka's actual experience without restating its particular text. Ihimaera literally inserts myths into the narrative in fulfilment of his intention "to use Maori myths, to make the past live in the present."[29]

In this sense, Ihimaera incorporates myth into the text to establish a process whereby the past provides a dynamic pattern of cultural totality, the totality desired and needed for identity, vis-à-vis the fragmentation of culture. The central motif of the tangi, the ceremonial of mourning, with its connotations of death and rebirth on a communal scale, enables Ihimaera to draw into a cohesive whole various myths dealing with birth and death--that is, specifically the myth of Papatuanuku and Rangitane, of Maui, Hine-nui-te-Po, and the journey to Rarohenga.

Structurally the tangi organizes the various strands of the novel, and thematically it serves as a symbol of unified culture and of communal experience. Finally the message--that although a member of the community dies, he lives; is transposed to signify the survivability of the Maori culture itself. The problem of the 'dying' culture is synchronic with its resolution of 'survivability' in Eagleton's terms of the

text's process of problem-solving. As Tama, individually, takes the place of his father as head of the family; the community is reintegrated, and this is implicitly extended to include the cultural whole: "From the ruins of an old life, a new life must rise."

The ideological message of continuity is also concretized on the level of form by Ihimaera's technique of repetition and rhythmic echoes. The use of repetition thus has the double function of signifying the continuity in general terms and of being part of the structure of the ceremonial songs themselves: "The repetition is in the waiata tangi, the funeral chants, and I use repetition deliberately; it is part of our ceremonial, and it intensifies the sense of grief and loss."[30]

The text of the waiata tangi itself is rendered in maori, for which Ihimaera skilfully weaves in English translations. Throughout the narrative Ihimaera blends in maori words and phrases which become part of the rhythmic refrains. Thus, for example, the phrase "To manawa, a ratou manawa" ("your heart is also their heart") recurs throughout the text with variations: "To manawa, e taku manawa".

It is thus that Ihimaera ensures that the maori language has a presence in the 'maori' text despite the fact that it is not part of the spoken language of the protagonist. Although

maori is spoken by the older generation it has not been
transmitted to the younger.

The use of maori language in Ihimaera's text is distinct
from Arguedas' use of the indigenous language, and also from
Grace's as shall be discussed. Actual spoken patterns of
the indigenous language and its various hybrids with the
dominant language form part of their texts' meaningful
structures. The way in which the maori language is inserted
into Ihimaera's text is more as a reminder of culture (similar
in function to the insertion of some of the myths), rather than
an indication of its present living reality. It is question-
able therefore whether Ihimaera by inserting maori myth and
language is able to "make them live in the present" as is
his intention.[31]

To conclude there are two basic interrelated problems
which _Tangi_ is meant to resolve--that of identity and that of
the 'dying' culture (Tama regrets that "Maoritanga. . . even
when I was a boy. . .was dying." [p. 79]). Identity is
recuperable through a knowledge of the mythological history
and, in the present, through the conception of _aroha_ as the
organic bond of the extended family system. The problem of
the 'dying' culture is similarly dealt with in terms of
retrieving maori mythology and through the depiction of the
major maori cultural institution, the _tangi_, which still
constitutes a unifying, living force.

The elegiac aspects that run through the text can be read in two ways: the actual mourning of Rongo which brings the cultural institution of the tangi into action, and the mourning of the culture itself, which is represented by Rongo. The paradox is that it is precisely through the act of mourning, the sense of loss, that the culture is experienced as a living presence (Lukács' structure of presence-and-absence). The lamentful waiata tangi, as the lamentful huayno in Arguedas' text, becomes the most legitimate expression of the indigenous people.

There are silences in Ihimaera's text that are the result of the conscious refusal to deal with the maori-pakeha conflict explicitly, which is at the base of the necessity for mourning. A contradiction of the text then lies in its refusal to lay bare the reality which necessitates the expression of 'authentic' indigenous life in the first place. In Ihimaera's text the implicit cultural 'mourning' appears to come as from a vacuum.

The style itself contributes to the ideological contradiction of the text. Highly lyrical in mood and tone it distracts from the real issue of identity and cultural loss. The emphasis is on "the landscapes of the heart, the emotional landscapes which make Maori people what they are"[32] to the exclusion or suppression of the socio-historic situation that determines these 'landscapes' in the first instance. It is

in this sense that Ihimaera's writing is clearly distinct

from that of Eri and Arguedas, who relate the emotional or

'feeling' aspect of indigenous life to the larger context

of social constructure.

The technique of time-shifts that operates in the text

is in a sense also in contradiction to the theme of circular

time as created by the images. The shifts do not correlate

with the sense of circular time but create instead a sense

of the fragmentary. As Norman Simms points out, the literary

problem Ihimaera seems to have set for himself, that is,

"the fusing of the Maori sense of time and place and the

communal sense of identity which the Maori feels, with

European techniques of narrative presentation, such as

flashback and overlap"[33], results in an overriding of content

by technique. Furthermore, "the insights of the author are

lost in excessive verbiage and sentimentality."[34]

For Ihimaera the ideological function of his art is to

affirm maori life vis-à-vis the pakeha ideology of assimilation,

and to insert the previously absent maori voice into the

mainstream of New Zealand literature. Yet his silence as to

the social structure which largely determines the maori

community contributes to a sense of a romanticization of

rural maori family life. Furthermore the emphasis on the

mythological both as content and as narrative structure

distracts from the maori-pakeha cultural contradiction which
is the real historic basis for the 'dying'culture in the
first place.

Ihimaera ends the novel with "a roar of pride" (p. 207).
The significance and function of this work are presented in
terms of reinstating pride for the maori. The limitation of
written literature itself as such a channel lies in that it
speaks only to those with privileged access to education, and
is lost to that sector of maori people who without the
privilege of literacy would need the sense of pride most.
In this sense Ihimaera participates in the paradoxical
situation of most spokesmen for indigenous culture in written
literature which lies in that, because of the medium chosen,
they address themselves primarily to the non-indigenous and
to the indigenous élite of the population.[35]

However this historically necessary contradiction does
not devaluate Ihimaera's contribution to maoritanga. His
literary recording of maori values and 'structures of feeling'
based on a sense of community is a constituent element, in
Goldmann's terms, of the larger process of maoritanga in its
general direction towards changing social attitudes held by
pakeha and maori alike.

Maoritanga as a concept and cultural value in Grace's
Mutuwhenua is expressed in structures of relationships:
extended family and tribal relations, the relationship to

the ancestors, to the spirit world or the supernatural, to
land and to nature in general. This complex of relations is
expressed by Te Kapunga Dewes: ". . .The Maori community
embraces te hunga ora (living people) and te hunga mate
(dead people), both having wairua (sacred spirits); and mauri
(life) is in man, creatures, creations of nature and all
inanimate things."[36] These relationships are in the process
of Grace's narrative drawn into a cohesive cultural whole
which is perceived as distinct from, but not necessarily in
opposition to, the pakeha 'way of life'.

The process of the text is that of posing the question
of maori cultural identity and resolving it thematically.
The protagonist, who is the narrator, is problematic in
Lukács' sense of the term: "That is to say (she) must always
stand in opposition to (her) setting, to nature or society
inasmuch as it is precisely (her) relationship to them,
(her) integration into them, which is the issue at hand."[37]
In Mutuwhenua, Ripeka's integration into the maori community
as a locus of 'essential' values is the issue. The process
of integration responds to the primary question--what is
maori identity?--from which the narrative is developed.[38]

The problematic aspect of maori identity, inasmuch as
it is problematic because of its context of pakeha domination,
is presented in the form of the protagonist's search. Her
search leads her out of the immediate maori context as

represented by the family, towards pakeha 'life'; only to find herself back in the maori world as a way of being in the world. Her sense of 'maoriness' is thus extended to a deeper level of consciousness.

The search proceeds in three basic phases 1) the rejection of maori'ness' on Ripeka's part; she choses the pakeha name Linda to identify herself; 2) the recognition of maori values as an integral part of herself that cannot be rejected at will but that move and speak through her, unconsciously, as it were; 3) and the lived experience of the supernatural, which conclusively corroborates her maori identity.

The process of the search is essentially described within a psychological dimension, as the essence of being maori is discovered in the 'interiority' of the protagonist. The 'problematic' nature of her search is depicted in what Lukács categorizes as a 'pedagogical' form.[39] Her process is one of growth and learning; of rebellion against the constraints of the maori community to acknowledgement of what it entails culturally and spiritually. Patricia Grace's delineation of this search is suffused with 'humanism', that attitude which Lukács describes as the "fundamental attitude of the pedagogical novel" as it "demands a balance between activity and contemplation, between wanting to mould the world and being purely receptive towards it."[40]

Lukács writes: "The novel tells of the adventure of interiority; the content of the novel is the story of the soul that goes to find itself, that seeks adventures in order to be proved and tested by them, and by proving itself, to find its own essence."[41] This essence is concretized in Grace's portraiture of her protagonist's search as 'maori' essence, but 'maori' only inasmuch as it has been drawn into question as cultural value in the first place; that is, vis-à-vis the pakeha world, for it is also universal 'human' value.

Unlike Ihimaera in Tangi, Grace does not depict maori life within its own terms of reference, but includes the pakeha terms both as part of Ripeka's struggle to realize her own identity, and in the partly symbolic pakeha-maori intermarriage; in which, significantly, maori values assert themselves. There is finally an attitude of full acceptance, not of the pakeha world but of the maori world. The search is therefore not 'degraded' in Lukács' sense, for authentic values are found to exist as the protagonist's attempt to journey away from them signifies simultaneously a journeying towards them.

For the protagonists of Arguedas', Grace's and Ihimaera's novels authentic values do exist. The search in these novels is not 'ironic' in Lukács' sense, for there is something which is commensurate with the inner desires and longings of

the 'heroes'. The "inner security of the epic world" [42] is

recuperable, although not in its original sense; that is,

as something immanently given and not drawn into question,

but in a perpetual struggle (of dissonance and harmony)

created by the conflict of two cultures. This conflict does

not cease as long as the protagonist's biography (which is

also the biography of the indigenous community) continues.

It is therefore recuperable in moments, either those which

Lukàcs calls the "lyrical moments" [43] (the experience of

harmony of the individual soul with nature) or those moments

when individual and collective consciousness are in harmony

and that harmony is unthreatened by the imposed culture. In

Arguedas' and Grace's novels the metaphysical "transcendental

home" of Lukàcs' theory of the novel is concretized as the

cultural locus, as a set of values and relations, of the

indigenous collective in the context of domination.

In *Mutuwhenua*, the collective maori community is not

linked symbolically to the main character but 'speaks' itself

through her as it were. As she finds out during the events

of the narrative, the community constitutes her essence.

Her individuality as expressed in her feelings and actions

is therefore constantly related to the larger collective whole.

This is the significance of her mother's words: "And we need

you to be what you are and that's important. And we need

you to hold on to what is in you" (p. 130).

What she rejects at first as prescriptions and constraints (that is, of the maori extended family) and what she wishes to exchange for whatever the pakeha world has to offer, becomes increasingly more important to her internally, as constitutive of a spiritual field within which her actions and decisions are generated. The social bonds of the maori family are actually the tip of an iceberg of multi-levelled 'feeling', the depth of which is precisely what she experiences as holding her back in her desire "to be different" (p. 11) and to leave the maori family environment.

Since maori structures are not empty concepts but 'structures of feeling' and lived experience, Ripeka finds that she cannot dispose of her 'background' at will. The environment that has nurtured her is not something imposed upon her externally; but is, as she discovers, an internal source of strength without which her life would be confusion. Her desire to integrate with the pakeha is thus thwarted not by encountering prejudice 'out there' (for clearly Graeme and his family's function in the novel is to show that there is not always necessarily prejudice against the maori in the pakeha world), but because her maori self is too strong to be absorbed or integrated. The maori bond, then, is experienced as unbreakable, for it is based on what is intuitive and living, not on social rules or precepts. Grace symbolizes this bond by Ripeka's bond to her mother:

> It was impossible even to escape on
> a dream. My mother knew every thought
> I had as though it were her own. It was
> as though the original umbilical cord had
> been replaced by one less visible, and I say
> 'less visible' because there were times when
> I thought I could see this one quite plainly.
> And through this new one pulsed, not blood,
> but every thought I had ever had, every
> emotion I had felt. . . .I could sit in my very
> own tree under its quiet green covers, where
> I alone could reach out and press a soft purple
> berry or thread on to a grass stalk the secret
> white flowers, then afterwards go inside to find
> her with fingers already stained, wearing about
> her neck a circlet clumsily knotted, matching
> my own. (p. 48).

Ripeka's search, as central to the narrative structure,
is both individual and general in Lukàcs' sense. The
individual conflict at the centre of which is the issue of
maori identity is homologous to her search for an integrated
self or for individuation on a universally 'human' level.

The story, then, is constructed of memories of events
that lead up to the maori-pakeha marriage and of events
successive to the marriage which lead to the conclusion that
her son must be brought up by the maori family. Her desire
to be 'different' is at the base of her marriage with a pakeha,
for she cannot be the 'total' maori as represented by Toki
in the novel, whose "soul is dark glowing black" and "who has
never once erred" (p. 152).

On the level of story-line the conflict is resolved
partly through Graeme's capacity for love and tolerance, and
the love and tolerance of her family towards him. On the

level of discourse, the pro-maori discourse is materialized
in the text in language and style, image and symbol; and in
the symbolic, mythological dream journey contained within the
larger journey towards identity.

Insofar as language is concerned, Grace uses maori to
a small extent throughout the narrative. The indigenous
names for plants and sea food appear in the text together
with words of relatively common usage such as kai (food),
moko (tattoo), tapu (sacred) and kuia, (old woman).

These words are used in the original language because
they carry with them connotations of the maori 'essence' of
the things denoted. Thus kai is distinct from 'food' in
that it denotes specifically maori food as well as a whole
ritual of partaking of food and its gathering or procuring.
Thus, for example, during her first journey away from home,
ill-at-east in a pakeha restaurant eating pakeha food, Ripeka
visualizes the food at home:

> Tonight they'd be having boiled mutton
> and cabbage, and there'd be a dish of
> fish-heads boiled white. The whole place
> would stink to high heaven. Well. Rough
> sort of kai that anyway. (p. 38).

The description continues with the evocation of the
jokes and laughter of her family at mealtime, setting up a
clear contrast between the maori relation to food and their
communal gesture of eating as against the more formal manner
of the pakeha.

On this first journey from her familiar home, Ripeka dreads each mealtime, "choking down unwanted food" (p. 42). This "unwanted food" in the novel's contexture, becomes symbolic of that which is opposite to kai, kai as index of that which nourishes not only the body but the spirit; that is, as index of her culture as a whole. The episode in the pakeha restuarant has its counterpart in the partaking of food during the fishing expedition at Rakaunui, when, after gathering kina (sea urchins), her uncle parodies the pakeha (i.e., fancy) way of eating this typically maori kai. The word kai, then, in the novel's contexture, brings forth a whole set of values which points to a difference between maori and pakeha worlds.

Words then do not simply denote objects or people but relationships. Thus kuia denotes not only an old woman, its literal meaning, but the terms of respect that the maori attribute to old women; that is, a relationship which is part of a system of relationships. This term gains significance in the narrative by the presence of Nanny Ripeka who as grandmother is greatly respected by the family.

The maori words are not interjected into the English language text to remind the reader that the reality described is maori (Ihimaera); but are used in a context that clearly shows that their English equivalents cannot transmit their 'maori' sense. In this sense it is only the use of these

words within the larger context of what can be described as
a 'maori discourse' that makes them valid bearers of meaning.
The main function of the use of the maori words and their
connotations is to demonstrate areas of 'difference' between
maori and pakeha ways of perceiving and responding to reality.
In other words, if the maori appears to be 'pakehafied' and
therefore absorbed into the world of the dominant culture,
this is only a surface phenomenon.

The difference manifests itself also on the level of
speech. The English spoken by the maori as rendered by
Grace is distinctive from pakeha-spoken English:

> "Your uncle's he's hard in the head." (p. 52).

> "Those hills, there are tapu places in them. . . .
> All that part you can see, where the bush
> covers, starting from you grandmother's place,
> then back and down this way to the creek.
> . . .That's where we buried it. That thing you
> found when you were children. (p. 57).

> My garden been good to me too, Ripeka.
> My potatoes, my tomatoes all good and some
> of my corn ready. My kumara growing, all
> the vines spreading out and growing good. (p. 71).

The cadence and syntax of maori speech is further
reflected in Grace's style of writing itself which relies
heavily on incomplete sentences, giving a lyric tone and
rhythm to the narrative:

> Thinking of the other place, with its
> crabbed rocks and ensnared bowls of sky,
> and its presence of spirits. Where your
> tread is no more than a shadow, your
> plunging no more than a ripple. (p. 109).

Her use of the lyric or poetic aspect of language has
several functions. On one hand the goal of poetic language
in general is aesthetic effect and interrelated with this is
its function to create "suprapersonal and lasting values".[44]
It is in this double function that poetic language is distinct
from what Mukarovsky calls 'emotional' langue, which "tends,
in its essence, toward expression of emotion which is most
immediate and which is therefore limited in its validity to
the unique psychic state of the speaking individual."[45]

The emotive function of language is not absent but
combined by Grace with the aesthetic function of poetic
language to achieve on the level of style a synthesis of
the individual and the general. Thus the reader is confronted
on one hand by a constant evocation of individual feeling,
and on the other hand by an equally constant evocation of
universalized human feeling.

Grace's lyric expression further enhances the sense of
unconceptualized feelings and emotions that thread together
maori life which correlates with the previously-quoted
conception of maoritanga as "a thing of the heart rather than
the head. . .For that reason analysis is necessary only to
make explicit what the Maori understands implicitly in his
daily living, feeling, acting and deciding."[46]

For Lukàcs: ". . .the totality of reality can only be
apprehended, very nearly approximately, if the objective
dialectic of the phenomenon and the essence, as well as the

drive towards the essence, are conceived as being inseparably joined." The peculiarity of poetry is that "the subjective dialectic of the drive towards the essence absorbs the objective dialectic of phenomenon and essence", whereas in prose and drama, strictly speaking, "the position is reversed".[47] Bearing this useful distinction in mind, it can be seen how the use of poetic expression in Grace (and Arguedas) functions to linguistically correlate the personal biographic journey towards 'essence' (which is concretized as 'indigenous' value postulated as a human universal possibility).

The lyrical further functions to draw together on a linguistic level the sense of a strong nature-man bond, which in Grace (and Arguedas) serves to underly also man's relations to man. The description of Nanny Ripeka is a clear example: "an old woman who was the hill and the creek running through". (p. 152). Also the use of lyricism as a characteristic feature of the chosen form of expression in Grace, Ihimaera and Arguedas draws their work close to the indigenous forms of oral literature: spoken poetry, incantation, song.

The maori discourse is embedded further in Grace's use of a set of images and symbols which forms the internal organization of the narrative. The images of the trees growing in front of the house and of the greenstone in the

gully coalesce, by means of their recurrence in the narrative,
into powerful symbols of the meaning of maoritanga as a
system of relations--relations to land, social and family
relations, relations to the supernatural.

The three trees, the macrocarpa, ti kouka and ngaio,
and their positions relative to each other represent different
family members. It is not each individual tree which is
important but their symbolic and actual relation to each other:

> The macrocarpa was called Papa Rakau
> because it was the big old one, father
> of the others. . . .(p. 10).
>
> . . .without its strength against the wind
> that licks through the gully there, the
> others--the ti kouka and the one that gave
> me that name--would not have taken root and
> flourished. (p. 10).

When Ripeka no longer reaches up to grasp the Leaping
Branch of the Macrocarpa, her denial of that gesture symbol-
izes her denial of her own 'background'. Her life which in
its contradictions turns out not to be all that easy, finds
symbolic correlation in the physical aspect of the ngaio tree:

> . . .the pained twisting of its limbs and the
> scarring on the patterned skin, but even so
> it is a quiet tree. (p. 1).

The same correlation is found between the ti kouka,
which was planted when her father was a boy, and her father:

> The ti kouka is a tree with nothing hidden. . . .
> my father is a man with nothing hidden. (p. 16).

The narrative opens with the description of the trees
and closes with the symbolic planting of a second ti kouka,
to represent the newly-born son who is to take the place of
Ripeka's father:

> I went to plant a tree, a ti kouka,
> beside the other one, and sheltered from
> the sun's ferocity by the old one that
> stood behind, guarded by the one that stood
> before. I kept the soil firm and wet about
> the roots as I knew she would continue to
> do after I'd gone. She would care also for
> the boy I'd gently weaned and given to her.
> (p. 152).

This passage directly correlates with the following
reference to the genealogical family tree, which is also the
'tree of life':

> I began to recite the old names to her. . . .
> It was strange to hear these old things on
> the new voice, my voice that had never sounded
> them before. And if I faltered here and there
> my father and uncle joined in with me, until
> I stopped. 'But that's only the trunk of the
> tree', I said, 'the length. . . .Now these are the
> branches that spread everywhere, and I
> continued the recitation, linking every name
> until there were no more. 'And every branch
> reaches out,' I said. 'Touches every other'.
> (p. 101).

The tree is used as a metaphor to express the union and
relationships of the maori extended family. The soil that
nourishes the tree is the maori culture. Thus the image of
the tree is also used to describe a possible disjunction in
spiritual depth of a maori-pakeha union:

> You think your roots are too far apart
> yours and his will never touch. (p. 129).
>
> . . .if you two find you that you can ever
> touch in the deep things of the spirit
> because of what you have deep in you then you
> will have to come back to us. (p. 130).

The image of the trees recurs throughout the text to
symbolically delineate the sacred space of maoritanga wherein
plant and human growth are analogous and wherein human
relationships form part of a system of interdependencies with
each other and with nature.[48]

The greenstone which also recurs throughout the narrative
denotes the spirit of the culture, which is atemporal. Found
in the creek and returned to the earth and the ancestors, it
represents the essence of the maori culture as it was and
still is which held this stone sacred. The stone is an aspect
of the eternal to which the temporal is subservient. Whereas
the trees, like the family members grow and decay in time, the
stone transcends time:

> The ngaio tree will age and die.
> Or perhaps it will not age. Perhaps
> the wind will have it in spite of its
> protectors. . . .But the stone with both
> life and death upon it has been returned
> to the hands of the earth, and is safe there,
> in the place where it truly belongs. (p. 9).

The stone which Ripeka calls "a stone to give less
meaning, to simplify feeling" (p. 3) is the part of her
"that will not change" (p. 9). It is symbolic of the maori

'treasure' deeply embedded within her. The feelings she

harbours towards it corroborate her identity:

> The stone and the people do not let
> me forget who I am although I have
> wanted to many times. (p. 3).

> the stone was my inheritance. (p. 121).

In the novel's contexture then, the stone functions as

a sacred symbol.[49] It is part of a cultural code as are the

stones of the inca wall in <u>Los ríos profundos</u>.

To repeat, in Reichel-Dolmatoff's words:

> These objects. . ."speak" to the beholder; they
> can even answer his questions and guide his actions;
> they are his memory, his points of reference.[50]

The stone represents a contract between man and nature,

and this contract in turn implies a code of behaviour in the

relations amongst men. The cultural message of the stone,

of the <u>tapu</u> hills and gully is one of reciprocity as a main

code of behaviour, which points to a conception of man and

nature as interdependent systems, as distinct from the concept

of nature as man's dominion, (i.e., over which man has

dominion). Thus the function of the stone in the narrative

is also to point to a significant difference between maori

and <u>pakeha</u> worlds. The <u>pakeha</u>, unable to perceive spiritual

significance in the stone, sees it as a mere object of material

value:

> "Must be worth a coin or two. . . .Can't you see?
> What use is it to anyone back there in the hills."
>
> <div align="right">(p. 7).</div>

Reciprocity emerges as a major maori structure of relations in Mutuwhenua. Grace complements the complex of images which concretizes this relation by straightforward exposition of the concept through the comments of Ripeka, such as the following:

> My early days had been spent in an enclosure
> of people and their love, and an enclosure of
> land and its love--because I've always known
> that land can love its people and always under-
> stood the reciprocity between people and land.
>   (p. 110).

That the lack of proper respect to earth, stone and the spirits of the dead can bring on serious consequences is demonstrated by the event that takes place during the Rakaunui fishing expedition when Ripeka's cousins profane the dead:

> "We better sleep close to her tonight. Some
> of the old Maori might come marching down the
> hill. . . ." (p. 62).

The series of accidents that take place the next day confirms the fact that one must not profane a sacred place. The day of Rakaunui is a day when the protagonists enter the sacred space and sacred time of their culture. Graeme recognizes that here is one level of maori experience (the supernatural) which he cannot share because of its sacred quality:

'And I don't know if it is in me to believe
such things; yet who am I not to believe when
there are so many things not understood.   I
felt an uneasiness that was nothing to do with
angered spirits.   It was a feeling that
perhaps I shouldn't be there with you at all.
That it wasn't my place.   I felt properly on the
outside for the first time.' (p. 76).

The relation to the supernatural, then, as exemplified

both in the meaning of the greenstone and the events of the

day of Rakaunui, is what marks most distinctively the

difference between maori and pakeha experience.   The events

of Rakaunui in the narrative lead to Ripeka's symbolic

dream journey, through which Grace draws together several

levels of the maori discourse in the text.

In the dream journey to Reinga Grace weaves maori

mythology directly into the lived experience of Ripeka's

life.   In her dream, which comes about by her own inner crisis

and the presence of the spirits in her house, Ripeka reenacts

the mythological journey of the dead to the edge of the cliff

at Reinga, where leaping into the sea, they enter the

underworld:

I must begin a long journey into
darkness.   I was at the edge of a cliff.
Standing looking out over a washing white
sea.   (p. 132).

And I could leap out of the light into
the burnishing sea to meet the darkness
again, the darkness which was age-long,
the imperishable darkness, the darkness for
ever and unending.   (p. 133).

The dream reflects the maori belief that in dream the soul disengages itself from the body and visits Reinga "where it holds converse with the spirits of its friends."[51] In this dream however the journey signifies also the actual reenactment of the passage to Reinga of the dead, for she is about to leap into the waters as the owl calls her name.[52] This collective mythic dimension of her dream has its individual psychological correlative in the significance of her passage as a passage through psychological crisis: "the dark night of the soul"[53], a crisis which precipitates a new knowledge and a rebirth. The journey is also a premonition of the actual death of her father which occurs as her child is born:

> Go. Go then into the night, your night
> that is long and ever long. That is dark
> beyond measure and intensely dark. Go
> into this your ever longest and darkest
> of nights. (p. 150).

This dream journey, an inner experience that ties her emotionally to the maori world serves as an inverse journey to the first one, whereby the protagonist attempted to go outward--towards the pakeha world. It represents Lukács' problematic protagonist's journeying towards (her)self: "The inner form of the novel has been understood as the process of the problematic individual's journeying towards himself."[54]

In function the journey is parallel to Ernesto's journey to Cuzco in Los ríos profundos--both leading to the nexus of

of culture. In Arguedas' text however the culture has a
physical correlate in the actual Inca city, whereas in Grace
the culture exists as reflexes in the unconscious, where
images of the supernatural dimensions of maori culture have
an uneasy presence.

Structurally, in Mutuwhenua, this inner journey functions
to coalesce the resolution to the identity problem which has
initiated the narrative process. This resolution as depicted
in the narrative corresponds with the maori myth of creation:
". . .through the night of unseeing, the night of hesitant
exploration, the night of bold groping, night inclined
towards the day and emergence into the broad light of day."[55]

Following her dream-journey into darkness, Ripeka is
able to communicate her supernatural experience to Graeme,
on whom the house as tapu space has had no effect. Now the
darkness of unending night, of death, is transformed into a
"warm blanket of night which would eventually peel itself
back on breathing daylight." (p. 137).

Ripeka, like the moon of Mutuwhenua, which gives the
novel its title, goes underground only to rise again. The
resolution of her own personal crisis leads also to her
decision of giving her son to her family, whereby she
resolves the death of her father by allowing her son to grow
in his place. Thus a symbolic planting takes place: "I went
to plant a tree, a ti kouka" (p. 152).

The pattern of death-birth is one of continuity--both on the level of the family and on the level of maori culture which is symbolized by the 'stone' now inherited by Ripeka's child as a source of inner strength and identity. This pattern is further symbolized in the narrative by the phases of the moon:[56] the bright full moon of Rakaunui and the dark moon of Mutuwhenua. The days of Rakaunui, during the fishing expedition and Easter, are days of harmony and 'te manaaki' when Graeme is accepted into the maori family. Mutuwhenua appears in the centre of the text as symbolic of the darkness of Ripeka's confusion:

> There was no light at all, it being the night
> of Mutuwhenua, when the moon is hidden,
> when the moon goes underground to sleep.
> And in the darkness my thoughts were a
> confusion, thinking of what the old lady
> had said to me, thinking of my father and of
> what the past had given me and of what the future
> held. (p. 75).

At the end when her crisis is overcome, Mutuwhenua is symbolic of the purity of the darkness of the maori:

> Whose soul is dark glowing black. Stainless
> and shining, and as pure as the night of
> Mutuwhenua when the moon goes underground
> to sleep. (p. 152).

The description of Toki's soul gains meaning through the word 'maori' itself, the root of which, uri, in its more ancient form mauri, means dark. "Mauri is the heart, the dark blood. . . ."[57] The passage into darkness (the dream journey) with its symbolic relation to the night of

Mutuwhenua is the passage into the heart of maori culture in its most awesome aspect, in its purest mythological context.

Grace ends the narrative with the memory of Rakaunui and its connotation of mutual respect between the two cultures and the "light of understanding", and with a brief allusion to the myth of Rona, which supports the message of respect. Rona who because of lack of respect for the moon, was pulled from earth to stay fixed on its surface is clearly visible at the time of Rakaunui, reminding the viewers of the necessity for respect.

In her resolution to the search that makes up the structure of the text, Grace shows that maori identity is based on feeling and intuition stronger than will or reason. As a 'structure of feeling', maoritanga is based on respect for nature and family, dead and living, the "commitment between earth and people" between "sky and earth" (p. 137).

The 'ideology of the text' (in Eagleton's terms) is humanistic and religious; the latter not in a dogmatic sense but in the sense of the expression of love, which as the correlate to respect in the maori structure of relationships, is a unifying and harmonizing principle (cf. indian ternura in Arguedas). Love, which passes understanding (the message of Graeme), is also seen as the bridge between pakeha and maori. This latter message however is weakened by the portraiture of its bearer in the text. Being a passive

character, reflected in the narrative only through Ripeka's love, his total receptivity to her maori values is depicted without 'history', without context.

There is a reluctance on part of the author to make any criticism, explicit or implicit, of the pakeha, which manifests itself both in the idealized portrait of Graeme (who as ideal pakeha has his counterpart in the ideal maori, Toki), and in the gaps and silences in the text. There is, for example, no reason given for Ripeka's violated feelings caused by her sense of 'difference' during the school concert, except that she aspires to the world of her friend Margaret, who is visualized in the image of 'gold'--"her gold hair falling softly on to her shoulders. And gold sounds drifting and swooping and lifting from under her bowing hand" (p. 13).

This image of the pakeha girl sets up an unbearable contrast for Ripeka in her maori clothing "with the dark swampish stains" (p. 13). Why does she see her school companion in the light of a 'golden' superiority? The meaning behind her sense of revolt against her 'maorihood', is not questioned. The text remains silent as to the reason behind the pat answer given by her father as explanation for her attraction to the pakeha world: "Every Maori goes Pakehafied once in his life" (p. 26).

As already mentioned in relation to Ihimaera, according to Eagleton "every text can be seen as a 'problem' to which

a 'solution' is to be found, and the process of the text is

the process of problem-solving." The problem is set up at

the outset in such a way as to provide the potential

resolution. The materials the text takes (or does not take,

for that matter) are thus 'stacked' towards a resolution on

the level of form, that is, an ideologically coherent

resolution.

For ideological reasons, Grace describes the causes of

Ripeka's initial discomfort in her maori world as psychological;

that is, the psychological reaction to "being different"

from others as part of the process of growing up in general,

rather than identifying the necessity of her search as social

cause.

Clearly her intention is to show the positive qualities

which draw together 'maorihood' without indictment of the

pakeha world, the presence of which in the first instance has

created the necessity to evaluate or redefine maori identity.

This is where the inner ideological contradiction of the text

lies. This absence or gap at the outset of the stating of

the problem determines the resolution in a direction where it

is not necessary to criticize the pakeha. This is clearly

reflected in the criticism of the maori father as racist

because of his initial anti-pakeha feelings, and in the words

of the grandmother who lamenting the loss of maori blood

("you're giving our blood away" (p. 74), confirms her

acceptance of the useful things the pakeha world has brought:

> I don't hate. I like the Pakeha and all
> these things he made. My warm house, my
> warm bed, my old stove, a fridge for my
> kai, a radio for my ears, and new eyes to
> help my old eyes see better, and Pakeha
> things to help my garden grow, and all sorts
> of flowers for me to look at, and to take
> to my family buried over there. I don't
> hate. (pp. 73,74).

Also on the level of plot, the 'maori' problems are resolved in too pat a way at the end. Toki "who has never erred" plans to live with the grandmother upon his marriage with a woman who is maori (implicitly); Hemi and his pakeha wife Pam will leave the city and live and work on their uncle's land; and Ripeka'a son will be raised in the maori family.

On the level of style, the lyricism which, as already mentioned, is appropriate in some aspects to the production of pro-indigenous discourse, also has the function of allowing, through its high propensity towards indirectness, an obscuring rather than a clarifying of issues at the base of which is ideological conflict. Thus, for example, in the episode dealing with the breaking of Ripeka's friendship with her pakeha school friend the cause is veiled by the lyric and impressionistic rendering of the reminiscences revolving around the issue of their 'difference'.

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The message given at the end of the text is that the
difference first experienced by Ripeka and her schoolfriend
and later on a different level with Graeme, although
culturally insurmountable, is surmountable through love.
The resolution is thus placed within the realm of the 'mystery'
of love. The text is clearly meant to please both maori and
pakeha. In its resolution of Ripeka's inner conflict the
very history of oppression that gave rise to the conflict
in the first place is repressed.

Grace proposes that maori culture is still alive and
has an existence and meaning of its own which must not be
neglected. Thereby she negates the pakeha ideology of total
assimilation. However the silences in the text and the
choice of a romantic love story as basis of a maori-pakeha
union depicted in lyrical terms, make the pro-indigenous
ideology produced in the text highly subsumable by the
dominant ideology if not an actual facet of it. The 'historic'
value of the text lies in its aesthetic delineation of
maoritanga; which, together with Ihimaera's rendering of
the same, constitutes an indigenous viewpoint previously
absent in New Zealand written literature; and the internal
contradiction of the text, which moves the problematic
aspects of the issue of maori identity to a level not
consciously intended by the author, is part of that 'value'.

To use a maori metaphor, both Grace's and Ihimaera's contribution to a 'maori' definition of maori identity or maoritanga represents the will to "nourish the roots of the tree so long neglected".[59]

CHAPTER V. FOOTNOTES.

[1] 'pakeha' is a maori term commonly used in New Zealand
to denote white or European people. Literally it means
'foreigner'. The Maori-Polynesian Comparative Dictionary,
ed. Edward Tregear, (Wellington: Lyon & Blair, 1891).

[2] Michael King, "Introduction", Te Ao Hurihuri, ed.
M. King, (NZ: Hicks, Smith & Sons, 1975), p. 18.

[3] See Raymond Williams, Marxism and Literature, (Oxford:
Oxford Univ. Press 1978), p. 128 ff.
"Structures of feeling" refer to social experience in process.
According to Eagleton's summary of Williams' argument the
term refers to "a set of received ways of perceiving and
responding to reality." Marxism and Literary Criticism,
(Berkeley: Univ. of California Press, 1976), p. 25.

[4] Paulo Freire, Cultural Action for Freedom, (Gr. Brit:
Penguin, 1974), p. 51.

[5] See Bill Pearson, Fretful Sleepers and Other Essays,
(Auckland: Heinemann, 1974), p. 118.
". . .many teachers implemented official policy by strapping
children if they spoke Maori. . . .until some reliable
research is done, no one can accurately say how widely, or
by what age-groups, Maori is spoken."

[6] Te Kapunga Dewes, "The Case for Oral Arts", Te Ao
Hurihuri, ed. M. King, (N.S.: Hicks, Smith & Sons, 1975),
pp. 59,60.
Dewes writes: "Schools and universities are challenged to
resurrect the mauri and wairua (Maori life, soul and sacred
spirit) and consciously develop an ideology, (Maoritanga
or mauri Maori) because most other nations and their cultural
groups have developed and continue to develop their own
ideologies in unique ways. A Maori ideology (mauri Maori)
is necessary because our kind of welfare state is no guarantee
for the survival of a Maori cultural heritage."

Other conceptions of 'maoritanga' as expressed in the Te Ao
Hurihuri collection of essays are as follows:

"Maoritanga consists of an acknowledgement and pride in one's
identity as a Maori. While Maoritanga has a physical base in
ethnic identity, it also has a spiritual and emotional base
derived from the ancestral culture of the Maori."
                    Ranginui Walker, "Marae: A Place to Stand", p. 32.

". . .maoritanga is not something homogenous. . . .I have
come to believe not so much in maoritanga (possibly a
European concept) as in 'Tuhoetanga', 'Waikatotanga',
'Ngati Poroutanga', and so on. Regional and tribal
variations in history, kawa and dialect are considerable and
should be preserved."
                        Michael King, "Introduction", p. 18.

"I can't go round saying because I'm a Maori that Maoritanga
means this and all Maoris have to follow me. . .I have a
faint suspicion that Maoritanga is a term coined by the Pakeha
to bring the tribes together. Because if you cannot divide
and rule, then for tribal people all you can do is unite them
and rule. Because then they lose everything by losing their
own tribal histories and traditions that give them their
identity"
                        John Rangihau, "Being Maori", p. 233.

"Maoritanga is a thing of the heart rather than the head.
For that reason analysis is necessary only to make explicit
what the Maori understands implicitly in his daily living,
feeling, acting and deciding."
            Maori Marsden, "God, Man and Universe: A Maori
            View", p. 191.

[7]Ibid., p. 57.

[8]Ken Arvidson, "The Emergence of a Polynesian Literature",
World Literature Written in English, Vol. 14, No. 1,
(April 1975), p. 94.

Michael King in "Introduction", Te Ao Hurihuri, makes the
same point:
"The policies of. . .successive New Zealand governments set
out to assimilate Maori culture into a transplanted European
one. The policies failed. Something loosely referred to as
Maoritanga--expression of a feeling of Maori identity
survived. . . ." (p. 13).

Bill Pearson, "The Maori and Literature" in The Maori People
in the Nineteen-Sixties, ed. E. Schwimmer, (London: C. Hurst,
1968), writes:
"It is a recurrent Pakeha prediction--made once again as I
write by the Prime Minister of NZ--that the Maori will be
absorbed, giving to future New Zealanders a pigmentation no
darker than a summer tan" p. 225.

[9]Witi Ihimaera, Whanau, (Auckland: Heinemann, 1974), p. 16.

[10]Dewes, op cit., p. 66.

[11]Ibid., p. 59.

[12] Patricia Grace's character, Ripeka, in Mutuwhenua responds with wry humour to the pakeha stereotyping of the maori:
"In the books I'd read there was only one thing that ever happened to us girls. We didn't become famous or have interesting and ordinary lives. We either got ourselves into what is known as 'trouble' or we lay about giving some bloke hot sex. And that was all. Nothing else. Except sometimes we did ridiculous things in Pakeha kitchens, like ringing the fire-alarm instead of the dinner gong because we did not know the difference.

And sometimes we were given the romantic treatment. Soft brown eyes, soft mellow voice--like soft in the eyes, soft in the voice, soft in the head. No one ever had speckled eyes like me. . . .Or sang flat, bathed once a day, and wouldn't touch beer." p. 45.

[13] Bill Pearson, "The Maori and Literature", The Maori People in the Nineteen-Sixties, ed. E. Schwimmer, (London: C. Hurst, 1968), pp. 217 ff.
In his critical evaluation of pakeha writers who have written of maori people, Pearson lists among such writers: Roderick Finlayson, John Mulgan, Hamilton Grieve, Dulce Carman, Sylvia Ashton-Warner, Maurice Duggan, Douglas Stewart, Maurice Shadbolt, Noel Hilliard, Enid Tapsell.

[14] Arvidson, op. cit., p. 109.
Arvidson writes: "Ihimaera frankly acknowledges that he was provoked into writing by the critical essays of Bill Pearson, deploring the absence as late as 1969 of Maori novelists and playwrights."

Ihimaera in "Te Taha Maori (the Maori side) belongs to us all. . .", New Zealand Book World, No. 2, July 1973, p. 4, writes:
"Up to the time of Bill Pearson's report, there existed in book form only Reweti Kohere's autobiography (1951) and Hone Tuwhare's verse collection No Ordinary Sun."

[15] Witi Ihimaera, "Why I Write", World Literature Written in English, Vol. 14, No. 1, (April 1975), p. 117.

[16] Ibid., p. 118.

[17] Ibid., p. 117.

[18] Ibid.

[19] Ihimaera, "An Interview with Witi Ihimaera", World Literature Written in English, Vol. 16, No. 1, (April 1977), p. 122.

[20]See Ihimaera, "Why I Write", World Literature Written in English, Vol. 14, No. 1, and "An Interview with Witi Ihimaera", World Literature Written in English, Vol. 16., No. 1

[21]Witi Ihimaera, "An Interview with Witi Ihimaera", p. 118.

[22]Maori Marsden, "God, Man and Universe: A Maori View", Te Ao Hurihuri, p. 191.

[23]Ihimaera, "Te Taha Maori", New Zealand Book World, No. 2, (July 1973), p. 3.

[24]Ihimaera, "An Interview. . .", p. 120.

[25]See also Chris Tiffin, "Mates, Mum and Maui: The Theme of Maturity in Three Antipodean Novels", Awakened Conscience, ed. C.D. Narasimhaiah, (New Delhi: Sterling Pub., 1978), p. 133 ff.

[26]Terry Eagleton, Criticism and Ideology, (London: NLB, 1978), pp. 87, 88.

[27]Ihimaera, The New Net Goes Fishing, (Auckland: Heinemann, 1977), p. 33.

[28]See Introduction, p. 6.

[29]Ihimaera, "An Interview. . .", p. 119.

[30]Ibid.

[31]See footnote 29.

[32]Ihimaera, "Why I Write", p. 118.

[33]Norman Simms, "Maori Literature in English", World Literature Today, Vol. 52, (1978), p. 223.

[34]Ibid.

[35]This dilemma is also discussed by Nigel Krauth as mentioned in relation to Vincent Eri in "Politics and Identity in Papua New Guinean Literature."

[36]Te Kapunga Dewes, op. cit., p. 56.

[37]Fredric Jameson, Marxism and Form, (Princeton: Princeton Univ. Press, 1971), p. 172.

[38]Ibid., Jameson writes: "Each novel is a process in which we witness the very invention of those problems whose solution is its story."

[39]Lukàcs, The Theory of the Novel, (Cambridge: MIT, 1971), p. 132 ff.

[40]Ibid., p. 135.

[41]Ibid., p. 89.

[42]Ibid.

[43]Ibid., p. 63.

[44]Jan Mukarovsky, On Poetic Language, trans. J. Burbank & P. Steiner, (Lisse: Peter de Ridder, 1976), pp. 8, 9.

[45]Ibid., p. 8.

[46]Marsden, op. cit., p. 191.

[47]Istvan Eörsi quotes Lukàcs in "Lukàcs and the Theory of Lyric Poetry", Hungarian Quarterly, Vol VI, No. 18, (Summer 1965), p. 35.

[48]Marsden, op. cit., p. 216.

[49]Clifford Geertz, The Interpretation of Cultures, NY: Basic Books, 1973), p. 89, writes:
". . .sacred symbols function to synthesize a people's ethos--the tone, character, and quality of their life, its moral and aesthetic style and mood--and their world-view-- the picture they have of the way things in sheer actuality are, their most comprehensive ideas of order."

[50]See p.   71.

[51]Richard Taylor, Te Ika A Maui (London: Wertheim & MacIntosh, 1855), p. 160.

[52]The belief that an owl calling one's name signifies death is widespread among indian populations. Cf. Margaret Craven, The Owl Called My Name, a novel set in an Indian community of the B.C. Coast.

[53]Joseph Campbell, The Hero with a Thousand Faces, (Princeton: Princeton Univ. Press, 1968), p. 271.

[54]Lukàcs, op. cit., p. 80.

[55]Marsden, op. cit., p. 216.

[56]Taylor points out the importance of the moon's phases to the maori before westernization in Te Ika A Maui, p. 176, "The New Zealanders, in former times, had no names for the different days, but only for the nights; for it was by moons they counted time. . . .They have. . .names for the different nights of the moon. . .(and) the year is counted by moons."

[57]Ibid., p. 160.

[58]Eagleton, op. cit., pp. 87,88.

[59]Ihimaera, "Te Taha Maori (the Maori side) belongs to us all. . .", New Zealand Book World, No. 2, (July 1973), p. 5.

CHAPTER VI. CONCLUSION.

The texts discussed are linked by their goal, which is
to give literary expression to the indigenous culture. The
purpose of this conclusion is to respond directly (by means
of summarizing and comparing) to the specific questions
raised in the Introduction (p. 18) with regard to the
implications of giving 'voice' to the indigenous in a
context of cultural oppression; and to elaborate on the
issue of ideology as introduced in the first chapter in
terms of the perspectives of the 'sociological' critics
discussed.

One of the questions raised in the Introduction pertains
to the individual authors' delineations of the oppressor/
oppressed contradiction in the context of the conflicting
dominating and indigenous cultures. In Los ríos profundos
and The Crocodile the contours of this contradiction are
given explicit shape. The narrative action revolves around
practical and daily consequences of the contradiction. In
Mutuwhenua and Tangi the contradiction, that is in the cultural
sense, forms the extra-textual base which impels the authors
to seek to retrieve in varying degree the sense of a 'maori'
culture as a living ensemble of human relations and an active
world-perspective, distinct and apart from the significations
of the dominant culture.

In Grace's and Ihimaera's texts, then, the contradiction is present in terms of a depiction of its consequences, which in a broad sense necessitate the circumscribing of a maori identity, whereas in Arguedas' and Eri's texts the actual mechanisms of the relations of oppression are described through the characters and their 'situations' in the narrative.

The following comparison of the texts dealing with both 'differences' and 'similarities' does not concern itself directly with the basic difference evolving from the different historical context of each text. The comparison focuses on the authors' relations to their material and the aesthetic consequences thereof.

Insofar as Arguedas and Eri are concerned, there is a basic difference in their approaches to the oppressor/oppressed contradiction. Arguedas constructs a field of images which points clearly and unambiguously to the oppression and social misery of the indian colonos and the pongo.

The inner consistency or harmony of the novel is coalesced precisely through and within this field of images. Thus, for example, in the chapter Los viajes, a chapter which in terms of narrative events appears to be athwart the action of the rest of the novel, images of oppression are diffused which set off a series of echoes and resonances throughout the text. This chapter further sets a tone and delineates a sphere of emotion within which the problematic of oppression is situated.

The episodes of the parrots, for example, who, shot at and killed, do not flee from their aggressors, and of the birds that are killed cruelly and sadistically by children are linked to the brutalization of the cedrón tree, which is implicitly analogous to the pongo's brutalization in the first chapter, and point to the dehumanization of the colonos as well as of the school children in the subsequent chapters.

In other words, in Arguedas' text, on one level oppression is rendered in the emotional sensing and experiencing of it through images. This level coexists and interacts with another level of rendering oppression--the clear depiction of the contingencies involved in the relations between oppressor and oppressed, which include the ideology diffused through Linares' sermons, the presence of the Patibamba hacienda in relation to the Patibamba hovels, and the revolt of the mestizas and its consequences. There is a unity in the text of emotion (the subjective experience of oppression) and ideology through which the process of social and cultural oppression is defined.

Furthermore, because of the multiplicity of varying images of oppression there is a universal aspect that resonates in the text, lifting human suffering momentarily to the level of a 'universal' condition. Nature herself is 'ambiguous'. The fact however that the specific suffering of the pongo and the colonos is mirrored also on a larger plane

of nature (for example, the oppressive cold of the barren plateaus) is not used in the text to justify the oppression of humans by humans. The exploitation of the concept of the universal condition of suffering by the Church vis-à-vis the colonos is explicitly attacked.

Arguedas' stance regarding the process of oppression is dialectical. That is to say, oppression is perceived as a process composed of contradictory elements in motion which includes possibilities of transformation and change. This possibility is contained within the text in the colonos' action at the end through which they momentarily defy their oppressors; and, more importantly, in the inherent values of the indian vision itself (as is pointed out in the chapter, Quechua Vision).

Another aspect of the oppressor/oppressed contradiction is that the relations of oppression are not always direct. Arguedas clearly defines the ideological process whereby the contradiction itself is masked--thus the colonos perceive Linares as a saint rather than as an agent of oppression directly linked to the landlords and their whip-and-gun-bearing mestizo representatives. In this sense, Arguedas' text may be regarded as having the social function of contributing to an 'unmasking' of the ideology as perpetrated by the Church-landowner-military power group.

In Eri's text relations of oppression are direct. Oppressor and oppressed are mutually hostile. Each action depicted in the text makes their opposition clear. Eri's method thus is different from that of Arguedas. He does not use images but descriptions of direct contact between the dominators and the dominated, rendered in explicit action and dialogue (or absence of dialogue) between the two. The impact therefore is of a different quality. The difference is also expressed through the choice of narrative viewpoint. Eri's protagonist does not emotionally identify with the oppressed as does Ernesto. He is directly dominated, constantly falling betwixt and between his own culture and the foreign imposed culture.

The issue of the text then is the process and dynamics of external colonization in which oppression, cultural invasion and economic exploitation are visualized in their inseparable unity. Part of the clarification of the inner mechanisms of this process is Eri's delineation of how the dominated are brought to the point where they assist their oppression by growing dependent on the white man's goods. Through their dependencies the system is guaranteed to perpetuate itself.

As mentioned in the chapter on Eri, the character chosen through whom the effects of colonization are concretized, is a 'typical' character in Lukàcs and Engels' sense. The situations he confronts are 'typical' in the context of

colonization. The importance of this in the context of Eri's
project is that the particular individual experience
concretizes the general experience of the community. In
Eri's text the oppressors also are presented as 'typical',
that is they are 'typical' agents for the larger order of
economic imperialism.

In Grace and Ihimaera's texts, the 'oppressor' as
character is absent. Yet it is in the cultural suppression
through foreign domination that the necessity for expressing
maoritanga springs. Oppression, as previously mentioned,
in their work is extra-textual. It surrounds and is a
generating agent of the texts, but does not form an explicit
part of the texts' internal discourses.

In Grace's text oppression is present in its consequence
of the sense of inferiority as experienced by Ripeka in
relation to her pakeha friend, which motivates her to change
her name to a pakeha one. However this inferiority, which
triggers the search for a positive maori identity, has no
real base within the narrative structure. The crisis of
Ripeka is resolved in the text without explicit reference to
its origin.

In Ihimaera's Tangi likewise some consequences of
oppression are present--the reference to the nomadic life of
his parents who, because of their landlessness are susceptible
to exploitation, the references to racial discrimination

at school which leads to the fact that most maori children

drop out of the school system, and Tama's lament at the loss

of maoritanga--these all point to a 'wronging' of the maoris

in the pakeha system. As to the structures of this oppression,

however, the text is 'silent'. It is in this 'silence' that

the two maori writers differ significantly from Eri and

Arguedas.

The maori authors do not protest oppression, but work

'outward' from within it. On this level, in their conscious

intention to redefine matters 'indigenous', their silence

regarding the real structural social contradictions would

indicate that the protest, implicit as it is, is made within

the terms of the dominant ideology rather than against it.

Interrelated with the oppressor/oppressed contradiction

is the conflict of the dominating and dominated cultures.

Each author sets up a literary paradigm of the interconnections,

antagonisms and contradictions of the two cultures.

In Arguedas the degree of cultural alienation on part of

the oppressed is directly related to the degree of economic

exploitation. Thus the comuneros remembered by Ernesto who

still have ties to their land are less alienated from their

culture and language than the economically enslaved colonos

and the pongo, who are effectively 'silenced' by their

'masters'. Together with his protest against the latters'

situation within the social structure and their consequent

cultural alienation, is Arguedas' vindication of Quechua culture as it still exists in the social and cultural practices of the Quechua speakers who are less economically exploited.

The 'search' of the protagonist in Lukàcs' sense is directed at a realization of 'totality' or homogeneity which implies a social system that unifies rather than splits its members. The value-system of the indigenous culture with its collectivist values is in this sense positively opposed to the individualist and commercial orientations of the imposing culture. In his delineation of the Quechua vision Arguedas uses a structure of presence-and-absence. It is in the absence of the harmonizing values of the Quechua world that their presence is confirmed.

The contradictions of the oppressor and the oppressed, of the dominating and the dominated cultures, and of the simultaneous misery and grandeur of the indian populace are not resolved. The idea of harmony, however, is expressed negatively. Relevant here is Theodor Adorno's application of dialectical theory to literature (which is parallel to Brecht's dialectical view of art):

> A successful work. . .is not one which
> resolves objective contradictions in a
> spurious harmony, but one which expresses the
> idea of harmony negatively by embodying the
> contradictions, pure and uncompromised, in its
> innermost structure.[1]

The search for harmony desired by the protagonist is not
directed towards the past (perhaps imagined) harmony of Quechua
culture but to a present which includes both cultures in
interaction. Insofar as the problem of the two cultures is
concerned, Arguedas' text exemplifies not a belief in
assimilation nor an idealistic or nostalgic desire to see a
reinstating of 'post-Inca' culture; but what Rama in his
introduction to Señores e indios calls 'trasculturación'.[2]

This term refers to the concept of cultural interaction
not to the detriment of either one of the two cultures. One
culture is not to be swallowed or absorbed by the other.
There are areas of exchange and interchange, and areas of
distinct differences in values. Real differences, as distinct
from 'imaginary' ones invented for the purpose of manipulation
(such as the concept of the inherent inferiority of the
indigenous people) need not be turned into oppositions. This
'hope' towards a bi-cultural Peruvian reality, in which
'differences' are neither wiped out nor used to the advantage
of the dominating culture, but accorded their place, can only
be realized through social redress.

The unity desired on the ideological level is inherent
in Arguedas' use of language, in which he combines Quechua
and Spanish elements pointing to areas of the dialectical
interpenetration of the two. The problem of form and language
in Los ríos profundos is worked out not only in terms of the

problem of expressing dualities but spheres of actual and
potential cultural interrelationships.

Arguedas characteristically uses a river metaphor to
express the possible confluence of the two cultural zones:

> No se trata, pues, de una búsqueda de la
> forma en su acepción superficial y corriente,
> sino como problema del espíritu, de la cultura,
> en estos países en que corrientes extrañas se
> encuentran y durante siglos no concluyen por
> fusionar sus direcciones, sino que forman
> estrechas zonas de confluencia, mientras en lo
> hondo y lo extenso las venas principales fluyen
> sin ceder, increiblemente.3

In The Crocodile the opposition between the two cultures
is totally hostile and antagonistic. The foreign culture is
experienced by the indigenous as inimical to the significations
of their own cultural practices. The literary paradigm of the
cultural clash corresponds with the historical events of the
colonization process, whereby a minority of foreigners backed
by superior technology, imposes its 'will' upon the indigenous.
In Frantz Fanon's words: "A. . .culture under colonial
domination is a contested culture whose destruction is sought
in systematic fashion".[4]

In Eri's text, as in Arguedas', economic exploitation and
cultural alienation are synonymous processes and correlate in
degree. The process whereby foreign religion, law and
ideology, and economic exploitation effectively 'silence' the
indigenous is rendered consistently from the point of view of

the indigenous. To narratize their process, as does Eri, is not to assist in an attempt to retrieve culture (cf. Ihimaera) but to clarify the causes of cultural alienation in the first place.

In Grace and Ihimaera the pakeha culture vis-à-vis the maori one is not depicted as inimical, nor are the conditions of exploitation and the situation of the maori in the social structure points of issue. Insofar as the two cultures are concerned the problem is one that is personally or individually surmountable. Thus just as there is no real 'oppressor' in the narrative, there is no 'oppressing' culture. Yet the action of reaffirming cultural values, or, in Ihimaera's case, retrieving culture, is the consequence of cultural domination.

The paradigm of the problematic hero applies to their texts in the same sense as in Arguedas. The values sought are manifested as 'communal' values, those that bind the individual to his indigenous community. Homogeneity in Arguedas and Grace (and implicitly in Ihimaera), however, is retrievable not only in the context of the indigenous·life-values but also in a harmonious conjuncture of the two cultures. The concept of 'totality' (Lukàcs') as presented in Arguedas, Grace and Ihimaera involves a process whereby the mutual interaction of the two cultures is positive, that is working to the benefit of both, rather than negative. For Grace and Ihimaera this is summarized in the principle of te manaaki, 'mutual respect.'

Apart from delineating relations of oppression and indigenous cultural structures, each author deals with the problem of rendering 'indigenous' discourse; discourse here referring to how the culture 'speaks' itself. To manifest this discourse, which springs from the initial necessity to define from 'within' as against from 'without', thus effecting a 'redefinition' of matters indigenous, is a social act addressed towards social change. Once this step is to be undertaken, the problem of language as both aesthetic and ideological problem has to be resolved.

In terms of the ideological aspect, each author has to deal with the fact that the privilege of education and literacy, that is, his special and individual access to the language of the dominating culture, sets him from the outset apart from the subjects of his text. This distantiation, however, although in the strict sense contradictory to the expression of the 'indigenous' voice from 'within', has its positive aspect in the fact that through the distantiation the problem of 'indigenous' discourse in the larger context of the dominating culture can be articulated more critically.

Eagleton's comments on language and ideology are relevant to the issue of 'indigenous' discourse:

> A literary text is related to General Ideology
> not only how it deploys language but by the
> particular language it deploys. . . .The linguistic
> is always at base the politico-linguistic, a
> sphere within which the struggles of imperial

> conqueror with subjugated state. . .are fought out.
> Literature is an agent as well as effect of such
> struggles, a crucial mechanism by which the
> language and ideology of an imperialist class
> establishes its hegemony, or by which a
> subordinated state, class or region preserves
> and perpetuates at the ideological level an
> historical unity shattered or eroded at the
> political.[5]

Insofar as the authors discussed, however, are concerned,

it is, in the final analysis, not so much a black and white

question of whether or not by using Spanish or English the

authors subscribe to the "General Ideology" of the dominators,

whose proposal of their language as the 'common' national

language is part of the act of achieving hegemony. Nor is

it a question of how by their individual incorporation of the

indigenous language into the text they work within a sphere

whereby the indigenous to some degree "preserve and perpetuate

at the ideological level an historical identity shattered or

eroded at the political". The language question in terms of

the literary texts discussed may be posed rather in terms of

the relationship between the language or languages used and

the indigenous significations they are meant to relay.

Furthermore, this relationship is relevant only in the larger

context of the entire linguistic-aesthetic system built up

in the texts. It is then a question of how indigenous

structures can be maintained through, and in spite of, the

language of the dominating culture, within the larger 'set'

of a recognizable 'indigenous' discourse which includes

aesthetic criteria such as metaphor, image and symbol.

The use, then, of the particular indigenous languages either directly by insertions of indigenous phrases and words, or indirectly by syntactical adjustments in the Spanish or English tongue to correspond to indigenous syntax (a method used by Arguedas and Grace), represents only one level of expressing 'indigenous' discourse. By itself this level is of little significance. Its significance is derived from its relation to the larger aesthetic constructure.

Taking Arguedas as example, it is my supposition that the Quechua reader would most directly recognize his voice in the huaynos of the text. The huaynos however enter the narrative not only in terms of literal insertions but have a presence in Arguedas' lyricism, in the particular sensibility and tone conveyed through his writing style, as well as in the phrases resounding in the text that are derived from huaynos. The description of the pongo, for example, "no tiene madre ni padre, solo su sombra" (p. 22), is an echo of the refrain of a huayno external to the text, "ya no tengo sino mi sombra."[6] The huaynos are not simply added to the text as an 'indigenous' extraneous element, but form part of the dynamics of the aesthetic text. The 'inner' balance of the text, in Mukarovsky's sense of 'dynamic' rather than 'static' harmony, rests in the concatenation of lyricism, images poetic refrains and song.

Furthermore, his use of Quechua in its various significations (e.g., the 'negative' use in the 'silence' of the colonos, the positive qualities attributed to its expressions, the mixing of Spanish and Quechua speech as reflective of the social status of the speaker, etc.), is one level of indigenous discourse in the text. This level is part of a larger discourse constituted by the voices of nature, mythological and legendary elements, syncretisms and the relations of Quechua speakers to each other and to nature.

For Arguedas this discourse, in need of expression because of the context of domination, is transferable into 'literature' written in the Spanish language. If in the transferral itself there is contradiction, then this contradiction exists precisely because of the contradictions residing in the real and concrete historical and social processes to which he responds and into which he inserts his act of writing as a social practice.

In Eri's case the question of language also has to be posed in terms of what choices are available to the writer. Because of the multiplicity of indigenous languages and dialects in Papua New Guinea, he has in fact little choice but to write in the 'common' language, albeit the language of the dominators. Once this initial contradiction is recognized, the problem centers on textual narration techniques and aesthetics--the necessity to correlate foreign language

and indigenous mental structures, to invent metaphors and images that spring from the life-practices of the indigenous.

Both Grace and Ihimaera use maori in their texts. Grace uses a similar technique of language modulation to Arguedas. The maori characters in the text speak English but follow maori syntax and thought-patterns. Grace's own writing style often reflects this linguistic adaptation. The actual maori words that she interjects into the text are commonly used words that have been adopted by both non-maori speaking maori and pakeha alike. The significance of these words is in their pointing to specific maori ways of relating to family, food, etc., as discussed in Chapter V.

As mentioned in the discussion of Tangi, Ihimaera uses maori phrases in the text as poetic refrains. In his assumption that the readers will not understand the meaning of these phrases, he juxtaposes them with their English translation. This method works in terms of the poetic texture of the text which allows for a kind of freedom not accessible to prose. Thus the phrase, "to manawa, e taku manawa; your heart is my heart" (p. 78), and its variations, are repeated throughout the narration. This aesthetic device of repetition supports the message of 'continuity' in the text and at the same time repeats the actual structures of the recorded chants of the Tangi ceremony.

Further relevant to the issue of 'indigenous' discourse is the question concerning the extent to which the deployment of symbol, metaphor, image and other aesthetic devices are in conjuncture with the pro-indigenous discourse in the ideological sense.

In Arguedas, as has been discussed in the chapter Quechua Vision, aesthetic and ideological elements are in harmonious conjuncture. Through the images, symbols and metaphors, the dialectic of the indigenous culture as not a static 'entity' but as a dynamic process, is relayed. The images are themselves dynamic and through this quality the notion of change, of transformation and hope is concretized.

Thus, for example, the Inca wall as image represents both a permanent indigenous structure, indestructible; and a fluid force identified with the force of rivers. As mentioned in the chapter, Quechua Vision, it is through the 'root' metaphor of the rivers, los ríos profundos, and the various images organized around this metaphor, that the dialectical link between triumph, the force of the culture, and despair, the social misery and oppression exerted upon it, is made.

Arguedas' faith in the indian culture, his conviction of its survivability, and his viewing of the indians no matter how exploited as filled with potential strength, that is, his pro-indigenous ideology, is thus embedded in the symbolic structure of the text. The negative, the subjugation of the

pongo and the colonos, is negated by the positive relations

of the Quechua world. This dialectic, the negation of the

negation in Hegelian terms, is an active organizing aesthetic

and ideological principle in the text.

In Eri's The Crocodile, the most important aspect of

'indigenous' discourse is relayed in the text through the

unifying or 'root' metaphor of the crocodile. Around this

metaphor the concrete mis-adaptations to new phenomenon on

part of the indigenous, as he attempts to structure phenomenon

in accordance to the structures he knows, are organized. The

inimical opposition of the dominators is thus described as

relayed through the perspective of the indigenous, within

which perspective social relations are organized in terms of

the paradigmatic workings of the supernatural. Hence the

experience of colonization as an act of 'sorcery' corresponds

to the world-view of the indigenous.

In Eri's text, the discourse of the supernatural

permeating the text on all levels is the 'indigenous' discourse.

The ideological 'voicing' of the struggles of the 'silenced'

is correlated aesthetically.

In Grace's Mutuwhenua the 'indigenous' discourse

emerges in the sense of how this discourse exists as a distinct

and recognizable set of relations, distinguishable and visibly

separate from pakeha discourse. This discourse is concretized

in the text in the descriptions of the images of the trees,

the intuitive relation to the sacred maori image of the greenstone, the gestures and speech of the family, the rituals of procuring and partaking of food, the care extended among family members, and the relation to the supernatural. All these point to 'culture' and to a discourse distinct from that of the pakeha.

It is through negation that this discourse is discovered by the protagonist herself, who, by rejecting her maori background because of an initial sense of shame vis-à-vis the apparently superior pakeha world, comes to experience its living quality within her. Ripeka does not speak for or of maori culture; maori culture 'speaks' itself through her, as 'structures of feeling', that is as unconscious, received life-patterns and responses.

There is consistency and harmony between the author's project of giving shape to the contours of maoritanga as a set of lived relations, and the aesthetic means employed. The style itself, lyrical and emotive, corresponds to the fact that maori 'ness' is experienced primarily on a level of feeling, not always explainable in rational terms.

Ihimaera's narrative method differs from that of Grace. In Grace's text, 'indigenous' elements flow as it were through and from the inner experience of the protagonist herself. In Ihimaera's text, legendary and mythological cultural elements form part of an aesthetic pattern that is woven through the

text, side by side rather than an integral part of, the poetic expression of the protagonist's emotional response to the event of his father's death.

There are two basic but not always interrelated levels of 'indigenous' discourse in the text. One is the use of cultural images, legends and the ritual of the tangi; the other is the lived experience and expression of aroha as a bond in the maori community. These two levels meet in the tangi, the ritual which brings the extended family together to express their love and grief, but otherwise they are not always fully integrated. Contrary to his purpose of making the past live in the present[7], Ihimaera, in my view, fails to incorporate as a living practice the mythological elements into the action of the text. Therefore there is an ambiguity in his attempt to 'retrieve' maori cultural significations on that level. The significations are not as in Grace part of the protagonist's 'inner' and at times unconsciously lived experience. They are inserted into the narrative as poetic devices with the function of 'transmitting' culture.

At this point, Fanon's description of three different phases of writing of the colonized in The Wretched of the Earth is useful to pinpoint the ambivalence of this aspect of Ihimaera's 'indigenous' discourse: "In the first phase. . . the native intellectual gives proof that he has assimilated the culture of the occupying power. . . .His inspiration is

European and we can easily link up these works with definite trends in the literature of the mother country." In the second phase the writer goes to the past--legends, myth, childhood memories, traditions. . . ."old legends" are "reinterpreted in the light of a borrowed aestheticism". In the third phase, the writer participates in a literature of protest, in "a revolutionary literature, and a national literature".[8]

Insofar as the second phase is concerned, Ihimaera's position within this phase can be clarified by a comparison with Arguedas, Eri and Grace. All four writers incorporate mythological and legendary cultural elements into their texts as part of 'indigenous' discourse. The latter three however differ from Ihimaera in that in their texts these elements are not representative of static cultural residues but represent lived realities. They are dynamic elements integral to the indigenous world-perspective as it exists in the present. It might be added that Arguedas and Eri, whose writing contains a strong element of protest against the situation of the indigenous in cultural and social terms, to some degree can be regarded as participants in Fanon's theoretical third phase.

Ihimaera's embivalence is expressed in his writing method, which, with its European-inspired complicated technique of flashbacks and foreshadowings at times distracts from rather than unifies the 'discourse'. His idea of rendering

the 'continuity' of culture is in a sense contradicted by his

choice, for aesthetic reasons, of a fragmented way of

presenting his material. In my view, both with regard to his

manner of inserting elements of the mythological past and of

presenting the material in terms of form, there is a

disjuncture of ideology and aesthetics which remains partially

unresolved within the structures of the text.

The final argument of this Conclusion is that which

responds to the question of literature and ideology raised in

the Introduction. To reiterate briefly, in Gramsci's theory,

hegemony is the ideology or rather ensemble of ideologies of

the dominant class. It is the 'organizing principle' or

combination of world-views "diffused by agencies of ideological

control and socialization into every area of daily life".[9]

Counter-hegemony on the other hand are forces that aim at

transforming rather than perpetuating the social relations

of the dominant mode of production. Strictly speaking, in

the Gramscian sense the term indicates the forces that aim at

breaking the "ideological bond between the ruling class and

various sectors of the population."[10]

As mentioned in the previous discussion, according to

Goldmann and Lukàcs 'ideology' is synonymous with the world-

vision of particular social classes. In Goldmann's conception

there is a structural homology between the texts' structures

and the mental structures of the social group to which the

author belongs. Eagleton expands this view, which has a

reductionist element in that it implies the existence of a
set ideology for each social class, by proposing a concept
that takes into account the fact that ideologies are not even,
non-contradictory, spontaneously homogeneous 'entities'.
Insofar as the literary text is concerned, the 'ideology of
the text' is the product of the conjuncture of various and
varying ideological formations (a conjuncture of general,
aesthetic and authorial ideologies and categories). Important
is "the mode of insertion of authorial and aesthetic formations
into the hegemonic ideology as a whole".[11]

Important here is to note that "hegemonic ideology" and
its counter-forces, in Gramsci's terms, do not oppose each
other as two closed systems. As Chantal Mouffe points out
"ideological struggle in fact consists of a process of
disarticulation-rearticulation of given ideological
elements. . . ." The emphasis is on a transformation of
ideological terrains and the articulation of new ideological
principles rather than on "the confrontation of two already
elaborated, closed world-views."[12]

This is applicable to the question of pro-indigenous
ideology vis-à-vis the dominant ideology. In terms of our
discussion, the dominant and 'indigenous' ideologies do not
confront each other as separate entities but constitute a
field of struggle wherein ideological elements are
"disarticulated and rearticulated."

Giving 'voice' to the indigenous vis-à-vis the dominant culture which to a large extent has silenced that voice in order to maintain its position of domination, is primarily an ideological act. This act however does not necessarily mean that the ideology produced in the text (in Eagleton's terms), is distinctly part of a counterforce against the dominant ideology which functions to 'silence' the forces, although this may be the author's intention. In terms of our analysis, therefore, the emphasis rests on how these 'voices' are ideological contributions which oppose, or propose alternatives to, the terms of the dominant ideology rather than on whether the protests made are strictly within or against its terms.[13]

The initiative of indigenismo as a movement comprised of literary, social and revolutionary practices is to oppose the static hegemonic concept of the inferiority of the indigenous populace and to rectify their economic and social exploitation. In Los ríos profundos, Arguedas participates in this struggle on the literary level.

Part of his project is to break the stereotyped and automated attitudes towards the indian populace and to point, obliquely as it were, through the aesthetic network of symbol and image, to the possibility of their freedom. The social protest against the oppressive condition of the indigenous is consolidated by a depiction of the oppressor/oppressed contingencies which are presented not as authorial opinions

but which arise from the characters and their 'situations'
within the narrative itself.

His manner of presenting these conflicts, in my view, is
such that an automatic response to the issues of the text is
<u>not</u> facilitated. In other words, his work corresponds to
Mukarovsky's conception of the 'successful' work of art
which is one wherein 'similarities' (everything tending in
the same direction) and 'differences' (elements of opposition,
contradiction) are so balanced that the reader's task is
neither too simple nor difficult, and that there cannot be an
automatic correspondence between the values of the world of
the text and the values of the reader.[14] In Brecht's terms,
the reader has to 'think'. Shklovsky's concept of 'defamiliar-
ization' and Lukàcs' of 'indirectness' (as being a
characteristic of the aesthetic) work in the same direction.

Although Arguedas is distantiated as intellectual and
by his own situation within the social structure from the
indigenous on whose behalf and for whom he 'speaks', this
contradiction has a positive effect inasmuch as it allows
him precisely to depict the relation of the 'part' to the
'whole'; that is the indian situation within the social context.
This is the significance of his statement: "no se puede
conocer al indio si no se conoce a las demas personas que
hacen del indio lo que es. . . .es necesario conocer todo el
contexto social."[15]

Finally the importance of presenting a literary 'voice' on behalf of the 'silenced' rests not on the individual practice of writing but in the interaction of literary and other social practices. In Arguedas' case, this is demonstrable in the interaction between Mariàtegui's and Arguedas' intellectual and literary practices and Hugo Blanco's revolutionary practice with respect to social redress.[16]

The ideological function of Eri's text is the clarification of the process of colonization from the point of view of those 'silenced' within that process. This literary clarification theoretically intervenes in the 'silencing' process itself.

Eri's recording of the past struggles and defeat of the Papuans does not merely reflect in the 'mirror' sense a phase in a historical process, but functions (in Goldmann's terms) as a constituent element of the consciousness of the people to whom the record is addressed. His project involves a clarifying of past experience whereby the present situation may be viewed in a better perspective, and whereby, implicitly, a future may be proposed.

Of significance is the fact that Eri's text is primarily addressed to the indigenous, as is evident in the procedure whereby the metaphors and images spring from the life-practices of the indigenous culture itself. The text thus responds to the need for indigenous expression as against the false

representations of indigenous life in the works of expatriate writers. To realize this project, Eri does not use complex contemporary European literary techniques but writes simply on behalf of and for the people who are the subject of his text and whose culture has been contested.

As in Arguedas, the problem of oppression is not resolved. In this sense the text's materials correspond to the actual ongoing struggle inherent in the social structures that 'embrace' the text in Goldmann's terms. Relevant here is also Brecht's proposal that art should expose contradictions rather than resolve them.

On the whole, the texts of Ihimaera and Grace are more easily subsumable into the dominant ideology than those of Arguedas and Eri. Part of the reason for this is that the absence of the social nexus wherein the cultural inferiority of the maori, to which the texts respond, is situated, allows the implicit protest of the text to be easily neutralized by or incorporated into pakeha ideology. The potential counterforce, furthermore, is weakened as the texts 'speak' to the dominant ideology in its own language of humanism and liberalism.

The paradoxical and contradictory nuances involved in the 'silences' of the texts can be partially attributed to the ambiguity of the authors as mouthpiece for the maori people; and, perhaps even more poignantly to the ambiguity of

the maori themselves in their struggle to survive as maori
under the pressures of assimilation. In both Ihimaera's
and Grace's case it is important to note that their knowledge
and experience of maori language and mythology is not direct
but is mediated by texts produced for and within pakeha
educational institutions,[17] which presupposes an assimilation
into pakeha thought. This is in contrast to Arguedas' direct
relation to the Quechua language and community.

In Grace's text the message clearly comes across that
the 'pakeha' world as such is not a direct threat to the
inner 'maori' feelings and relations. Yet the question of
compromise remains an issue. How far do these feelings have
to be compromised in order to achieve a harmonious cohabitation
of pakeha and maori? The message, highly subsumable into the
terms of the dominant ideology, is that although there are
differences in their cultures the pakeha and the maori are
alike in their 'humanity'.

Insofar as Ihimaera is concerned, if the task of the
intellectual opposed to the dominant ideology is to unmask
contradictions, to demystify (in Gramsci's sense of the
intellectual's counter-hegemonic role), his contribution to
such 'unmasking' is questionable. The presentation of
mythology and the praise of aroha in themselves do not
constitute a threat to the pakeha world and the ideological
elements of Tangi can be easily incorporated by the dominant
ideology.

In terms of the initiatives of <u>maoritanga</u> as a movement,
however, Ihimaera's and Grace's texts make an important
contribution to its ideological commitment to negate the
principle of the assimilation of maori culture into <u>pakeha</u>
culture, a principle which in fact proposes cultural death.
Their contributions to rebuilding cultural identity and pride,
although made <u>within</u> rather than <u>against</u> the general terms of
<u>pakeha</u> ideology provide an alternative view of the maori and
their culture in New Zealand society which is not without
significant 'value'.

Eri and Arguedas, as mentioned, do not give aesthetic
resolutions to real social contradictions. To do so, in their
terms, would be to aid hegemonic rule in masking them.
Grace and Ihimaera however resolve the contradictions in their
texts; that is, the problems encountered by the protagonists
are 'successfully' overcome. This, in view of the preceding
discussion, is due to the fact that the real social contra-
dictions that exist outside the texts, although generating
the texts, are not directly dealt with in them.

The following comments by Bennett are of importance at
this point:

> There are no forms of cultural practice
> which are intrinsically and forever
> either dominant or oppositional,
> Their functioning and effect, in
> political terms, depend on the place

> they occupy within that incessantly
> changing nexus of relationships which
> defines their position in relation to
> one another.[18]

Insofar as the raising of the 'indigenous' voice in
literary texts is concerned, what is of importance in the
final analysis is what 'meaning' or 'value' is produced for
these texts in the larger context of social interaction;
or, to use Bennett's terms, how these texts are 'worked'.[19]

CHAPTER VI.   FOOTNOTES

[1]Theodor Adorno, Prisms, trans. S. Weber, (Gr. Brit: Neville Spearman, 1967), p. 32.

[2]Angel Rama, "José María Arguedas trasculturador", Señores e indios, J.M. Arguedas, (Buenos Aires: Calicanto, 1976), p. 15 ff.

[3]José María Arguedas, Yawar Fiesta, (Buenos Aires: Losada, 1974), p. 174.

[4]Frantz Fanon, The Wretched of the Earth, trans. C. Farrington, (England: Penguin, 1967), p. 191.

[5]Terry Eagleton, Criticism and Ideology, (Gr. Britain: NLB, 1976), p. 55.

[6]Arguedas, "La soledad cósmica en la poesía quechua," Idea, July-December, 1961, p. 1.

[7]Witi Ihimaera, "An Interview with Witi Ihimaera", World Literature Written in English, Vol. 16, No. 1, p. 119.

[8]Fanon, op. cit., pp. 178, 179.

[9]See Introduction, p. 9.

[10]See Introduction, p. 9.

[11]Eagleton, op. cit., p. 54.

[12]Chantal Mouffe, "Hegemony and Ideology in Gramsci", Gramsci and Marxist Theory, ed. C. Mouffe, (London: Routledge & Kegan, 1979), p. 193.

[13]See Raymond William's discussion of hegemony in Marxism and Literature, (Oxford: Oxford University Press, 1977), p. 114.
"The major theoretical problem with immediate effect on methods of analysis, is to distinguish between alternative and oppositional initiatives and contributions which are made within or against a specific hegemony (which then sets certain limits to them or which can succeed in neutralizing, changing or actually incorporating them) and other kinds of initiative and contribution which are irreducible to the terms of the original or the adaptive hegemony, and are in that sense independent."

[14]See Introduction, pp. 13, 14.

[15] Primer encuentro de narradores peruanos, Arequipa 1965, (Lima: Casa de la cultura del Peru, 1969), p. 172.

[16] With regard to this note:
Arguedas' reference to Mariátegui in Primer encuentro de narradores. . ., p. 255.

Blanco's references to Arguedas in Land or Death, (NY: Pathfinder Press, 1972), pp. 130-134.

The correspondence between Blanco and Arguedas, "Correspondencia entre Hugo Blanco y José María Arguedas", Amaru, No. 11, Dec. 1969, p. 12 ff.

[17] Ihimaera in "An Interview. . . .", p. 117, writes:
"The fact that I couldn't speak the language too, put me at another remove from Maori culture. I studied Maori at the University but don't speak it, for the kind I learned is the academic and written kind, not the spoken kind."

David McGill in "Unassuming Grace", New Zealand Listener, No. 80, (Oct. 1975), p. 21, mentions that Grace "is an urban Maori. . . .Her father did not speak Maori. She did not know the myths."

[18] Tony Bennett, Formalism and Marxism, (Great Britain: Methuen, 1979), p. 167.

[19] Ibid., pp. 165,166.

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