I. The Movement from Colonial Violence to Public Resolution and Regeneration

This thesis tries its best to examine how the novel moves from colonial violence to public resolution and regeneration. It moves through the three symbolic phases Fanon describes, beginning with a period of sublimation, repression, and symbolic assimilation. It progresses through a phase of self disgust, narcissistic violence and introspection or retrospection, and finally-through the apocalyptically violent experience of Simon Gillayley's final beating- projecting and establishing a new, dynamic post-imperial nationalist imperative. The novel's treatment of violence and bodily suffering as a means by which liberation can be achieved “parallels Fanon's own arguments regarding the transformative power of violence” (Keown, 101).

Hulme's novel advocates the establishment of a multi-cultural national identity which eschews unitary nationalist models in favor of a multifaceted, syneretic mélange of identities, histories, and traditions. Hulme's vision is encapsulated in the clay tricephalos which Kerewin moulds in order to represent the intertwined identities of the three principal characters in the novel, locating her nationalist vision beyond the biculturalist model. This biculturalist model dominated New Zealand’s race-relation politics. The novel anticipates the multi-ethnic or multicultural ethos which has gained increasing currency since the early 1990s. Such an approach is in keeping with Hulme's "professed resistance to essentialzing notion of cultural identity, and is evident at the conclusion of the narrative in spite of the novel's emphasis upon the putatively redemptive capabilities of Maori communalism, as an alternative to late capitalist western or Pakeha individualism" (106).

Fanon argues that the experience of colonization is characterized by a ubiquitous atmosphere of violence which takes different forms at particular stages of a nation's colonial history. The early stages of colonization, he argues, are christened by military violence and physical repression, but this eventually transmutes into a more insidious new-colonial capitalist order in which the colonized, required by bourgeoisie to represent both consumer base and labor force is kept in his/her subordinate position by a more subtly oppressive, metaphysically violent class regime. Fanon suggests that during both phases, the atmosphere of violence which taints even the most ostensibly peaceful of colonial capitalist requires infects the sensibility of the colonized individual who, subconsciously or overtly, wishes to liberate him/herself. These frustrations first manifest themselves in 'auto-destructive' violent acts committed by colonized individuals against members of their own race, but those are eventually replaced by a more constructive political activism. In this third decolonizing phase, violent becomes a cathartic experience through which the colonizer is evicted and new national identity may be established.

It is significant that the reconciliation which ostensibly unites Kerewin, Joe and Simon as the "heart and muscles and mind" (Hulme, 444) of a new post-imperial body, avoids this fusion being a conventional romantic ending whereby Kerewin and Joe marry and become "one flesh thorough consummation" (440). Kerewin, Joe and Simon represent three bodies in one, a pseudo-family unit of terrestrial trinity which avoids biologically essentialist modes of national and historical continuity. Concepts of nationhood often accord gender, sexuality, generous and family structures, the status on nationality through comparison. Such expectations are confounded at every turn in Hulme's novel: defying conventional models of sexuality, for example, Kerewin describes her self as mannish and sexually neuter, and Joe, who entertains

the prospect of a sexual relationship with Kerewin, eventually learns to renounce his desire for her. Joe himself has crossed sexual boundaries, experimenting at one stage with homosexuality, and Simon with his long blond hair and fine skin-is described as an androgynous figure. The disparate backgrounds of the three central characters similarly undermine biologically essentialist nationalist models; the genealogies and family circumstances of each of the three central characters are examined during the course of the narrative, but these details are only important in that they establish the diverse and manifold cultural tissues which are woven into the new national unity symbolized in the tricephalos.

The Bone People, published in 1984, explores the complexities of human relationships by weaving an intricate, painful web between three self-destructive characters. Each is almost ruined by a tragic flaw but ultimately saved by forgiving personal differences and reuniting to form a multicultural family. Their individual stories, fragmented into dreams, memories, songs, dialogues, and snatches of interior monologue, spiral around each other interdependently. The text, which sometimes reads like a prose poem, is further enhanced by rhythmic Maori phrases, most of which Keri Hulme translates in an index. Together, the four parts of the book form a patchwork. Each part contains three chapters that are divided into numbered segments, and the whole is framed by a prologue and epilogue. As with a difficult piece of music, its secrets are not easily revealed.

Similarly, *The Bone People* is significant as a first novel by a part-Maori writer, who utilizes Maori phrases, as well as Maori tribal memories and attitudes, to point out the spiritual deficiencies in the culture that has supplanted the ancient Polynesian traditions. In the essay "*The Bone People* Master plots II: British and Commonwealth Fiction Series" Resemary M. Canfield Reisman excavates, "The

sicknesses of Simon, deprived of his family, of Joe, rejecting the wisdom of his family and of Kerewin, altogether repudiating her family, can be cured only by a restoration of community and an establishment of a new family unit"(4). In the same essay Reisman comments upon its publication history. She further says:

> The publication history of *The Bone People* reflects the vigor of the Maori tradition. Rejected by numerous publishers, it was finally brought out by a feminist cooperative and later republished in Great Britain by Hodder and Stoughton, winning the Broker prize in 1985. The novel also received Mobil's Pegasus Prize and was published in the United States by the Louisiana State University Press. Keri Hulme's determination to speak for New Zealand's Polynesians, to voice the wisdom of an ancient culture, to warn arrogant civilization of its loss of the sense of community has thus been justified. (4)

Thus, it becomes clear that though the novel is poorly taken in its initial phase, it establishes itself as a major contribution as it receives two prestigious awards.

The Bone people rejects past western concept of disability as the novel moves beyond the traditional literary use of disabled figure as metaphor by which to define normal society. Simon is representational and symbolic character. His human complexity is as deeply portrayed as that of the non-disabled characters; he is allowed his own subjective viewpoint and development. Stephen D. Fox, in his book, *Barbara Kingsolver and Keri Hulme: Disability, Family and Culture* associates disability with mysticism. He writes:

> The three characters eventually solve their problem, and Simon, the child with a disability, is the pivot. Disability here is a spiritual as well as a cultural wound ... His [Simon's] disability becomes a bridge

> between the two adults and between the two cultures... the two [Kere and Joe] are brought together only when Simon invades Kerewin's isolated tower home forcing Joe to come for him. Simon continues to be the agent that propels them out of their shells and into each other's lives... All the major characters in the novel are disabled in the sense that they are emotionally and psychologically crippled. (413-414)

The portrayal of disability in the novel may not be entirely naturalistic, but it displays a fullness and respect for the character with disability not traditionally found in literature. The novel, thus, proceeds toward inclusiveness.

Thomas E. Benediktsson examines some ruptures in the realism of Keri Hulme's *The Bone people* which attempts to find alternatives to the western rationalism, pragmatism, and linearity that support realism's codes. The form of the novel involves breaking the codes of realism, not only introducing romance elements and evoking the supernatural but also disrupting the linearity of the narrative and altering its spatial and psychological geography. The stream of consciousness technique, used in the novel, alters rationalism through the nonrational flow of sensation, perception, and intuition. The introduction of myth layers the text brings by juxtaposing the temporal with the timeless, the diachronic with the synchronic. These textual strategies not only force the western reader to abandon empiricism, but they also create a fictive realm of possibility and power - the possibility of the awakening of the traditional gods, and the power of those reawakened gods to cure the postcolonial malaise. He writes:

> Late in the novel, when Joe meets the Kaumatua (old man) who has been guarding the sacred site of the landfall of one of the Great Canoes, he learns that he, Kerewin, and Simon are the foretold new

> guardians. He also learns that the spiritual power of the place emanates not from the site but from a stone that came on the Canoe, a stone holding a mauriora (life-power) that was not yet departed from the world. After Kaumatua's death, when Joe takes the stone with him, there is hope that Kerewin, Joe and Simon – reunited, and cured of madness, illness, and violence – will create a new "marae" or site of community, inspired by the presence of the awakened mauriora. (126)

The above lines claim that Maori spirituality is the major source of reunion between Kerewin, Simon and Joseph thereby creates a bicultural family and this establishment of supernatural power of Maori tradition ruptures the notion of realism.

Commenting on the issue of liminal spaces and imaginary places in the book *Liminal Spaces and Imaginary Places in the Bone People by Keri Hulme and the Folly by Ivan Vladislavic* Marita Wenzel writes, "*The Bone People* illustrates how fictional characters, in an individual and social sense, have to experience" rites of passage "in order to come to terms with traumatic changes in their lives and cultures" (79). She further states:

> Hulme uses fiction and the imagination to undermine static or conventional perceptions of identity. She proposes to reconcile, link or connect different cultures by means of literature and its close correlatives myth and art... she grapples with the question of liminality in various guises... However, the three people finally reunite as a prototype of a family and so stage their reintegration into society where the family unit functions as a necessary and valuable component whereas Kerewin's tower initially serves as a symbol of separation, her convoluted new house at the end of the novel represents and

> anticipates the eventual creation of a new social dynamic, thereby indicating that the present can learn from the past. (82-83)

The given lines conclude that fiction and imagination perform as the place of in-between or liminality thus reunites two cultures: Pakeha (European) and Maori.

In *Remolding the Body Politic* Michelle Keown keenly observes the novel from the point of view of body politics. He reveals, "*The Bone People* investigates psycho-social dysfunction as an expression of a broader cross-cultural disharmony within New Zealand society" (102). Hulme's interest in special identities and biographical syncreticity represents one facet of wider preoccupation with the human body as a cultural symbol in her work. Across a range of her writing, Hulme represents damaged, disfigured and diseased bodies as symbols of personal or cultural dysfunction, and in *The Bone People,* in particular, she also explores the healing of damaged bodies as a metaphor for transcending overcoming these personal and social evils. Keown in the same book asserts:

> The bodies of the three central characters Kerewin Holmes, Joe Gillayley and Simon Peter Gillayley are initially posited as palimpsests upon which are inscribed the sublimated violence of New Zealand's colonial and pre-colonial past. During the course of the narratives however, these three characters [and their bodies] undergo cathartic experiences of violence and suffering which result in the eventual establishment of a new regenerated collectivity. (103)

These quoted lines, first of all, undermine the concept of body as the store house of violence and uplift the body as a source of resistance and new formation.

In this regard, it becomes clear that the text has been analyzed and interpreted from various perspectives like biographical /contextual, disability, realistic,

postcolonial and body politics. The portrayal of New Zealand's colonial reality, violence and bodily suffering, deep structure of wounding and healing, damaged, disfigured and diseased bodies, sublimated violence of New Zealand's colonial and pre-colonial past, colonized people's assimilationist, self-destructive and eventual more constructive political activism demands another approach to deal. The central characters: Simon, Joseph and Kerewin who function initially as palimpsests are inscribed the violence of New Zealand's colonial past. They undergo cathartic experiences of violence and suffering that results in the eventual establishment of a new, regenerated collectivity. Without proper study of these issues, the meaning of the text will remain incomplete. Having taken this fact into consideration, the present researcher proposes to carry out research from the perspective of nationalism, particularly focusing on Frantz Fanon's concept of cultural nationalism in *The Wretched of the Earth.*

II. Cultural Nationalism

Broadly defined as political and social philosophy, nationalism is a fervent commitment to the idea of nation and the part of its citizens. Often nationalism implies national superiority and fortifies various national virtues. It is basically a collective state of mind or consciousness in which an individual believes his/her primary duty and loyalty to the nation-state. As the idea of nation or nation-state is intensely felt in the definition of nationalism, one is required to understand what is nation.

Attempting to define the concept of "nation" Wilber Zelinsky, a political scientist, views nation as

> A real or supposed community of individuals who believe they share a common, unique state of traditions, beliefs and cultural attributes so precious that few sacrifices are too great for the communities' preservation and enhancement. Such a package of shared traits and values cherished by a given group, one that sets is apart from all other nations, is normally associated with idea of nation or nation-state .(46)

Lewinsky's definition, demonstrates that the commonalities share basic historical or anthropological fact, and imaginations. Shared historical or anthropological imagining can be both spontaneous and something imposing. The actual behavior of nations has little to do with their genesis.

Similarly, nationalism emphasizes collective identity- people must be autonomous, united, and express a single national culture. Alex Thomson, an expert of African politics observes:

> "A nation is not so much a physical entity as a sentiment. It is collection of people that sound together by common values and

> traditions, often sharing the same language, history and an affiliation to a geographical area. Individuals within the groups will identify with fellow members of the nation, and define themselves in contrast to outsiders' belonging to other nations." (9)

This quote shows that people imbibe the sense of nationality in terms of their shared values and how these values differs from the other community.

Likewise, Benedict Anderson defines nation as "imagined communities" (18). For him this is because the members of even smallest nation will never know most of their fellow-members, meet them, or even hear of them, but yet in the minds the image of their communion remains. So, People express nationalism identifying them as belonging to a nation, that is a large group of people who have something in common, and nationalism without nation is impossible. Benedict Anderson in his *Imagined Communities: Refection on the Origin and Spread of Nationalism* defines:

> Nationalism as a particular form of ideological system which, like kinship and religion, often represents itself as a natural, spontaneously generated and fully developed world view uninfluenced by history, economic and politics. A sense of nationality has often been expressed through the idioms of "kinship" or home and that both idioms denote something to which one is naturally tied (143).

So it world be more exact to argue that identity and position by means of culture also develop the sense of nationalism, and generates love towards it.

A nation is simply 'there'. The geographic borders that are united by ties of blood, language, and culture all of which are believed to be spontaneous expressions of some national essence limit it. Anderson further says that the concept of "nation" in the contemporary world designates a number of controversial issues. No critic

interested in discussion about nation has found a watertight, stable and final definition of it. Critics like Ernest Renan, the eighteenth century historians adopt the romantic attitude about nation. Renan contends that "nation" is not something that can be objectively defined. Nation is a dynastic principle. It implies the ethnic principle but we find that many prominent nations are of the mixed blood such as France, England, Italy, America, and so on. Next language, though it unites people, does not find a nation since many nations are multilingual; for instance, Italy, Switzerland, UK, US etc. Then religions as well don’t suffice to build a nation since some nations are multi-religious. Moreover, a community of interest as well does not include the sentimental side of nation as a nation "soul and body" at once (Renan 18). Neither does geography omit a considerable role in the formation of nation. Rivers and mountains can't confine a nation. Renan defines nation in terms of spiritual consciousness as he writes:

> [Which] is a soul, a spiritual principle? Only two things actually constitute this or this spiritual Principle. One lies in the past, one in the present. One is the possession in common of a rich legacy of memories; the other is present day consent, the desire to live together... The nation, like the individual, is the culmination of a long past of endeavors, sacrifice, and devotion of all cults, that of ancestors is the most legitimate, for the ancestors have made us what we are; a heroic past, great men, glory ... this is the social capital upon which one bases a national ideas. (19)

Renan contends that the sacrificial past plays immaculate domain in the formation of nation. The heroic past teaches people to perform still more or sacrificial deeds to be made live in the future.

Furthermore Renan discusses about who creates nation and he says, "A large aggregate of man, healthy in mind and warm of heart, creates the kind of moral conscience which we call a nation" (20). Joanna Sullivan in his article "The Questions of a National Literature for Nigeria" contradicts with Renan who argues, "nineteenth century Nationalist theatric, which mused romantically upon the consent and will of the people who desire to live together with a healthy spirit and warmth of heart" (71). She opines that twentieth century criticism has stressed the "homogeneous" idea of nation. Benedict Anderson's *Imagined Communities: Reflections on the Origin and Spread of Nationalism* marks an important landmark in dealing with the discussion and debates concerning the nation. Anderson agrees with Tom Nairrn who also emphasizes the controversies inherent in the concept of nation and nationalism, Anderson quotes Nairm as:

> "Nationalism" is the pathology of modern developmental history, as inescapable as neurosis in the individual, with much the same essential ambiguity attaching to it, a similar built in-capacity for descent into dementia, rooted in the dilemmas of helplessness trust upon most of the world and largely incurable. (qtd. in Anderson 5)

Despite the underlying ambiguities related to nation and nationalism, he defines nation as an imagined political community, and imaginary as both inherently limited and sovereign "Nation" is imagined because the members of even the smallest nation will never know most of their fellow members, meet them or even hear of theme, vet in the minds of each lives the image of their communication. He further argues that nation is larger than primordial villages which used to have face to face contacts are imagined

Nation "is imagined as sovereign because the concept was born in an age in which enlightenment and revolution were destroying the legitimacy of the divinely ordained, hierarchical dynastic realms" (7). No nation could be under the shadow of abstract orthodoxical God after Enlightenment. The people of a nation sought for freedom from any cult that would define human beings as sinners since the fall. Also they could not believe that the rulers were sent by God. This loss of belief was decisively demonstrated with the beheading the king of France, Louis XIV. At last, Anderson justified that nation "is imagined as community" because, regardless of the actual inequality and exploitation that may prevail in each, the nation is conceived as a deep, horizontal comradeship" (7). It is this "fraternity makes it possible ..., for so many of people not so much to kill, as willing to die for such limited imagines" (7).

Anderson feels that the nationalistic feeling stimulates people to sacrifice their lives for their nation disinterestedly. In this context, Crosby argues that nationalism is an ideology; it "repudiates civility and differences that it tolerates by attempting to eliminate all differing views" and people represent it as being united, against the enemies to their nation despite the differences underlying them (17). It is because people feel at home in their nation. It shapes their consciousness; it provides them the stability to pursue their long lasting desires because the nation sustains their lives.

The critical use of the phrase nation -state is interesting. "Nation-state" in modern sense, is a political community differentiated from other such communities for the reason that it is an autonomous concept, having its legal codes and government structures, head of state, boundaries, system of military defense etc. The nation state has its symbolic features which serve to preserve its identity in unified terms: a flag, a national anthem, a popular self image etc. To be an autonomous nation-state, nationality, ethnicity, culture or language does not suffice; it implies rather the

political, social and economic modes of organization. Thus, nation -states have political autonomy, different norms and codes with regard to their systems of social relations and relatively independent economic identity. Sullivan's dichotomy between nation and state clarifies underlying differences and relations between them. Defining the state he says, "The state is marked by tangible, observable, recognizable set of facts. The state has borders, central government, a population and economy and a bureaucracy, all of which to maintain and perpetuate continuity" (69). On the other hand, nation [...] constitutes itself through the will and the imagination of the citizens of the state. The health of the nation depends on each citizen’s desire to identity with the entire population of the nation despite racial, ethnic, or religious "differences" (Sullivan 71).

Responding the diverse concepts pertaining to nation, John McLeod concludes that "nations are imagined communities: nation gathers together many individuals who come to imagine their simultaneity with others. This unified collective is the nation's people. Nation depends upon the invention and performance of histories, traditions and symbols which sustain in the people's specific identity continues between past and present. Nations bring forth feelings of belonging, home and community for the people. Nation incites the people's sense that they are the rightful owners of specific land. Nation standardizes representation which promotes the unities of time and space. Finally, nation places borders that differentiate the people within and without" (74-75).

However, the concept "nationalism" has meaning related to various levels of "nation" and "nation state building, and an individual’s political orientation. Moreover, several different types and intensities of nationalism are distinguished in disconnected ways. A prime example is that the nation of nationalism is often

confused with other national orientations, such as national pride. Similar view can be found in Koterman and Feshbach's 1989 study in the United States, a nationalist is characterized as someone who thinks that the first duty, among others, is to honor the national history and heritage. Anyway, we consider nationalism as an individual's attitude. An attitude is a particular among of affection for a certain object that is "Simply a person's general feeling of favorableness or unfavourableness" (54). National attitude differs in the type (positive or negative) and strength (moderate, very and extremely positive or negative) of affection. We derive six expectations from this simple implication: The one neutral and five positive national attitudes can be distinguished on the basis of differences in type and strength of affection. The basic neutral national affection is the "National Feeling" (feeling of belonging to one’s own people and country). The five positive national attitudes are "National Liking" (Liking one's people and country) "National Pride" (being proud of one's people and country) 'National Preference" (Preferring one's people and country over others) "National Superiority" (feeling that one's people and country are superior to others) and finally "Nationalism" (feeling absence of belonging to a particular "nation" with a common origin, wanting to keep that "nation" as pure as possible, and desiring to establish and or maintain a separate and independent state for the particular "nation". We assume that individuals' national attitudes can be inferred from the response of agreement, disagreement to particular statements regarding one's country and people. Nationalism is thus expected to be one of the five different positive attitudes towards one's country and people. National preference and national superiority include liking and pride forms of inter group comparison and even discrimination (nationalism). It can thus be inferred that a positive national attitude gives an individual a moderate, very, or extremely positive national identity, and it also serves to satisfy the need for a sense

of positive self-identity. The first determinant is previously experienced national emotions. Finlyson cautions that "to study nationalism and ignore its effective, emotional aspects would be folly" (146). A national emotion is a strong feeling relating to one's country and people, and is accompanied by physical reactions and change in readiness for action. National emotions differ in kind (Positive and negative) and intensity. National emotions are expected to influence national attitudes not only directly but also indirectly through their influence on national beliefs. In general, national emotions, coupled with rudimentary beliefs, are often developed early in life. Emotions are acquired through experiencing emotional events such as national rituals.

National emotions, national belief, national behaviors, attitudes towards ethnic minorities, and attitudes toward foreign people and countries can be explained as an important part of the individual's national/political socialization. We expect that individuals first acquired a "National feeling" through national emotions developed through national rituals and initial motivation signals from parents. Because individuals need to have a positive sense of identity, they will be motivated to create predominantly favorable, characteristics about their country and fellow-nationals (because they have no realistic choices of country and people, and also few realistic options to alter their circumstances). This motivates them to develop positive belief about one's country and people, and also to develop through these beliefs a national feeling. When people develop a "National Liking" they will continue to 'strive for a sense of positive identity because they will be motivated to continue participation in national rituals, and hence strengthen their own positive national emotions. They also will be motivated to receive positive information about their country, people, history and symbols (e.g. reading literature that honors the deeds of a national hero). In

school, they may be educated in single national history and culture that contradicts with other groups. The emotions and new beliefs may result in national pride. Because individuals will continue to strive toward a positive self-identity, they will tend to observe more similarities among fellow nationals than will other non-nationals, and also to develop less positive or even negative attitudes towards other nationalists. The positive attitudes toward their country and people may also be supported by highly positive information about them, and negative information about other countries and people that may be received from parents or other relatives, teachers, or mass media personnel; by reading, hearing, and/ or seeing information directly form mass media or form political leaders emphasizing national successes in comparison to others. Once the negative attitudes toward other nationalities living in the country and foreign countries and their people have developed, individual will tend to be less open to any contradictory information about these groups and countries will also tend to ignore, reject, distort or forget this kind of information. People with a low sense of positive self-identity are more motivated than others to develop such negative emotions, belief, and attitudes toward minorities and foreign people and countries. Perception of competition and conflict with the minorities and foreign countries and people-especially but not exclusively received from political leaders, mass media, military serve trainers may enhance the favoring of one's country and people. This may result in the development of "National Preference". The stronger the preference becomes, the more negative the attitude towards others may become. National preference then leads to "National Superiority". National superiority may be acquired individuality.

Nationalism is developed when the content of national socialization mention a common origin, ancestry, a wish to keep the "nation" as pure as possible and to

establish or maintain a separate independent state. This action might force other nationalities or "nations" and ethnicities inside the country to leave, leading to the end of all international occupation.

However, in the post-Renaissance period, the ideology of a national formation based on the unifying culture turned out to be the imperialism. Similarly, later the newly emergent nation-states in post-imperial era were motivated by the European nationalism. It was the force of nationalism that fuelled the growth of colonialism in the first place and anti-colonial nation-states is based on the European nationalist models. Modern nations are heterogeneously constructed so it is inappropriate to say that single common culture can create exclusive and homogeneous conception of national tradition. "National Culture", Asha Sen argues, "... must today be represented as a hybridist of different voices ... modern, colonial, all of which constantly define and redefine each other" (46). In the post-imperial era, assimilation between different cultures is greatly abetted and intensified by nationalism and the idea of nation-states as Fred Dallmayer quotes Rupert Emerson:

> In the contemporary world, the nation is far greater portions of mankind the community with which men must intensely and most unconditionally identity themselves.... The nation is today the largest community which ... effectively commands men's loyalty. Overriding the claims both of the lesser communities within it and those, which cut across it. In this sense the nation can be called a "terminal community". (15)

In spite of the fact that the feeling of belongingness to a national community shapes the national identity and natural culture.

Earnest Gellence, one of the greatest theoreticians of nation and nationalism, gives two provisional definitions of nations, culture and voluntarism that point out two constitutive elements of national identity. These are a common culture, which is "a system of ideas, signs, associations, modes of behavior and communication", and "a feeling of belongingness to the same nation if, and only if, they believe that they belong to the same nation' (16). Supporting Geller's voluntaristic view of nationalism, Mary Kalodor argues, "nationalism to be a ... subjective affirmation and reaffirmation; nationalism will only persist to the extent that individuals, movements and groups choose to be nationalist" (162). Renan traces the emergence of the nation-state to the breakup of the classic and medieval empires, locating its cultural province in a specifically European political and social environment. That nations have been profoundly unstable formations, always likely to collapse back into sub-division of clan, 'tribe' language or religious group, is nothing new, and the false tendency to assign this unstable condition to specific regions or conditions if reflected in contemporary discussion of national questions.

A series of movements that emerged in Third World Countries after WW II which put into practices the Leninist doctrine that nationalism could be a progressive force for revolutionary change within, colonized or neo-colonized societies. As Aijaz Ahmad puts it-

> "Historically, nationalism has played a progressive role in opposition to colonial conquest, not because those who are conquest always already constitute a nation or because nations have some preordained right to exclusive sovereign, but mainly because resistance to foreign occupation tends to politicize populations that has hitherto remained outside the domains of modern politics, and inevitable raises the

> questions of the rights of the people thus politicized. In that sense there is something profoundly democratic about anti-colonial nationalism. Some of these nationalisms also play a progressive role when they help to create solidarity across narrow exclusivities of tribal or ethnic or religious or linguistically defined communities among the people who thus get organized into modern nation."(24)

The idea of nationalism in Third-World countries began seriously to challenge imperial rule in 1950s. It emerged as a reaction to colonialism, and its immediate aim was to rid the countries of the foreign rule.

Third-World nationalism was as Alex Thomson puts it, "a classic expression of the demand from self-determination" (95). The most leaders of these liberation movements, however only rejected imperial rule. "Unlike the European nationalists before them, as the Alex views, they were not seeking to establish an new nation to house their nation. Instead, they aimed to capture the existing to establish a new nation to house their nation. Instead, they aimed to capture the existing colonial states for the Third-world people themselves to govern" (99).As such retention of the alien state would be wholesale including the reorganization of its associated arbitrary boundary. The mission was to build new African, Indian and Caribbean nations within the prefabricated structures of the already existing colonial states. This, nationalists argued, would bring Third-World people into the modern era of nation-states.

The need for national unity is at the heart of Third-World nationalism. The objective is to transform multi-ethic, multi-cultural, multi-religious, and even multi-racial societies into single unitary nations. A new nation will be built to fill the political state delineated by the borders of the already existing (colonial) state. In this respect, cultural pluralism is frowned upon by the nationalist leaders. Alex views-

"where previously the Third-World people have rooted their identities in decent and electricity, rather than territory, now they were called upon to join the community of nation-state" (102).

We should note that the West never views the Third-World nationalism as positive which is clear from the remarks of the Partha Chattrjee:

> Nationalism is now viewed as dark, elemental, unpredictable force of primordial nature threatening the orderly claims of civilized life. What had once been successfully relegated to the other peripheries of the earth is now seen picking its way back toward Europe, through the long-forgotten provinces of the Habsburg, the Czarist, and the Ottoman Empire like drugs, terrorism, and illegal immigration, it is one more product of the Third-World that the west dislikes but is powerless to prohibit. (108)

Nationalism remains a dominant ideological underpinning in the post-independent Third-World countries. It remains popular not only because it helps to unite all the native people to fight against British colonialism successfully. It is also because it gives the promises, to all those native people, of political self-determination, cultural self -determination and progress and prosperity in all spheres of social life. But when these people got political independence as per their expectations, they neither got real political independence nor their other hope materialized as time passes. National consciousness instead of being the all embracing crystallization of the innermost hopes of the whole people, instead of being the immediate and most obvious result of the mobilization of the people, happened to be in any case as Fanon views- " an empty shell, a crude and fragile travesty"(156). Such retrograde steps with all the weakness and serious dangers that they entail are the historical results of the

incapacity of national middle class to rationalize popular action, that is to say their incapacity to see into the reason of that action.

Writing in this political context, Franz Fanon views - "this traditional weakness, which is almost congenital to the national consciousness of underdeveloped countries, is not solely the exult of the mutilation of the colonized people by the colonial regime. It is also the result of intellectual laziness of the national middle -class, of its spiritual penury, and of the profoundly cosmopolitan mold that its mind is set in" (57)

Fanon especially criticizes the national bourgeoisies who replaced the colonial rulers but not with much differences who turned their backs more and more on the interior and on the real facts of its undeveloped country, and tends to look forward the former mother country and the foreign capitalists who count on its obliging compliance. Now the people, who for years on end have seen these leaders (national-bourgeoisies) and heard them speak, who from a distance in a kind of dream have followed their contests with the colonial power, spontaneously put their trust in these patriots. Before independence, these leaders generally embodied the aspirations of the people for independence, political liberty, and national dignity. But as soon as independence is declared, far from embodying in concrete form the needs of the people in which touches bread, land and the restoration of the country to the sacred hands of the people, the leaders revealed their inner purpose: to become as Fanon views- "the general president of that company of profiteers impatient for their returns which constitutes the national bourgeoisies" (99). In spite of their frequently honest conduct and their sincere declarations, the leaders as seen objectively are the fierce defenders of these interests, today combined, of the national bourgeoisie and the ex-colonial companies. Their honesty, which is their soul's true bent, crumbled away little by little. their contacts with the masses were so unreal that they came to believe

that their authority is hated and that the services that they have rendered their country are being called in question. Now, the leaders judge the ingratitude of the masses harshly, and every day that passes ranges themselves a little more resolutely on the side of the exploiters. They, therefore, as Franz Fanon views - "become the abider and abettor of the young bourgeoisie which is plunging into the mire of corruption and pleasure" (100).

Fanon also equally blames the intellectual people of the post-independent countries for their cosmopolitan mind set which is near to those previous colonizers than to the masses who are looking to them for the changes in their fortunes. We should know that Fanon often demands the powerful, visionary and pressing role of intellectual people to give the proper directions to a country which is in its transitional phase. But in most of the post independent Third - World countries, he didn't get any.

In *The Wretched of the Earth,* Fanon, so, produced an excoriation critique of bourgeois anti-nationalism, an ideology aimed at the (re) attainment of nationhood through means of the capture and subsequent "occupation" of the colonial states, and which on his reading represented only the interests of the elite indigenous classes. Fanon characterized bourgeois anti-colonial nationalism as "literally ... good for noting" (176). Its specific project he wrote, was quite simply ... [to] transfer into the native hands" - the hands of bourgeois nationalists - "those unfair advantages which are a legacy of colonial period"(152). The social aspirations of the bourgeois rationalists were geared toward neo-colonial class consideration: this meant that their "historic mission" was to constitute themselves as functionaries, straddling the international division of labour between metropolitan capitalism and the subaltern classes in the peripheries. The "mission" of national elites, Fanon argued. "has nothing to do with transforming the nation; it consists, prosaically, of being the

transmission line between the nation and a capitalism, rampant through camouflaged which today puts on the mask of neo-colonialism" (152). Having considered this drawback of nationalism, Fanon proposes cultural nationalism.

Cultural nationalism is a form of nationalism in which the nation is defined by a shared culture as opposed to its ethnicity or its institutions. It has been described as a variety of nationalism that is neither purely civic nor purely ethnic. The nationalism of Flanders has been variously described as ethnic or as cultural. However, cultural nationalism has been defined as a sort of nationalism with emphasis on culture and language .Motivated and informed by the nationalist struggles of various African nations particularly Algeria, whose war of liberation was in process when *The Wretched of the Earth* is published- Fanon examines the relationship between violence and nationalism on two distinct but interrelated levels, establishing links between political and cultural (or artistic) nationalist objectives. It should, of course, be acknowledged that in his desire to establish a general decolonizing paradigm for cultures colonized by European nations, Fanon does not attend in any detail to the considerable variations in cultural and political circumstances across these colonies (Bhabha, 115) but this "deliberately universalized level of analysis" readers his arguments applicable to a wide rage of (post) colonial contexts across the globe and can there for be considered an advantage as well as a weakness (Bhabha 281).

First of all, analyzing the political realities of the "colonial process" Fanon argues that the experience of colonization is characterized by a ubiquitous atmosphere of violence which takes different forms at particular stages of nation's colonial history. The early stages of colonization, he argues, are characterized by military violence and physical repression, but this eventually transmutes into a more insidious neocolonial capitalist order in which the colonized, required by 'the bourgeoisie' to

represent both consumer base and labor force, is kept in his/her subordinate possession by a more subtly oppressive, metaphysically violent class regime (51). Fanon suggests that during both phases, the atmosphere of violence which taints even the most ostensibly peaceful of colonial-capitalist regimes infects the sensibility of the colonized individual who, subconsciously or overtly, wishes to liberate him/herself. These frustrations first manifest themselves in "auto-destructive violent acts committed by colonized individuals against members of their own race" (42), but these are eventually replaced by a more constructive political activism. In this third decolonizing phase, violence becomes a cathartic experience through which the colonizer is evicted and a new national identity can be established. The Manichean social structures and discourses of the colonial period are replaced by a unified post-colonized national identity which "introduces into each man's consciousness the idea of a common cause, of a national destiny and of a collective history" (73).

The second strand of Fanon's argument concerns the relationship between national culture and post-colonial liberation. He suggests that world of art and the philosophies of "native intellectuals" may express or prefigure the achievement of this political liberation and identifies three phases in the development of a national culture, which correspond to the three phases in the political trajectory of national liberation as described above. During the first phases, the native intellectual "gives proof that he has assimilated the culture of the occupying power', looking to Europe for sources of creative inspiration and mimicking the styles, techniques, and ideologies of artists in “the mother country" (178-9). This passive assimilation phase eventually gives way a second phase in which, Fanon claims:

> The native is disturbed; he decides to remember what he is ... But since the native ... only have exterior relations which his people, he is

> content to recall their life only. Past happenings ... will be brought up out of the depths of his memory. Old legends will be reinterpreted in the light of a borrowed aestheticism and of a conception of the world which was discovered under other skies. Sometimes this literature of just-before the battle is dominated by humor and by allegory; but often too it is symptomatic of a period of distress and difficulty, where death is experienced, and disgust too. (179)

This second artistic phase, therefore, corresponds with the narcissistic violence of the first and second phases of political development described above, where the colonized individual's violent energies are initially directed inwards and against his/her compatriots.

Eventually, however the native artist-intellectual then moves into a third "fighting phase", when s/he becomes "an awakener of the people" and "the mouthpiece of a new reality in action" (179). In order to affect a "new reality" the "native intellectual" must avoid clutching at the "mummified fragments" engage with contemporary realities, joining "the people" in a dynamic movement towards a new, post-colonial order (183). Truly revolutionary literature must therefore be "foreword-looking and dynamic rather than nostalgic and retrospective, and must relinquish its privileged position of detachment from, and /or romanticization of, the people" (186).

Thus, anti-colonial nationalism emerges as coercive, totalizing, elitist, authoritarian, essentialist, and reactionary in its initial phase but it later on turns out to be really beneficial to the colonized people in the sense that the initial atmosphere of violence is replaced by a more constructive political activism. This nationalism therefore transforms multi-ethnic, multi-cultural, multi-religious, and even multi-

racial societies into single unitary nations having political self-determination, cultural self-determinism and progress and prosperity in all spheres of social life.

III. The Establishment of a Multi-Cultural National Identity as Resultant of Violence and Bodily Suffering

Keri Hulme's *The Bone People* investigates psycho-social dysfunction as an expression of a broader cross-cultural disharmony within New Zealand society. Psycho-social dysfunction refers to psychological and social problem caused by colonialism. This research considers the novel's movement form colonial violence to public resolution and social regeneration with particular reference to Frantz Fanon's influential discussion of cultural and political nationalism in the *Wretched of the Earth* .It argues that a new post-colonial nationalist imperative emerges from the suffering and conflict which afflicts the three central characters :Simon, Kerewin and Joseph in Hulme's *The Bone People.*

Hulme's interest in peculiar identities and biological syncreticity represents one facet of a wider preoccupation with the human body as a cultural symbol in her work. Across a range of her writing, Hulme represents damaged. disfigured and diseased bodies as symbols of personal or cultural problem, and in *The Bone People,* in particular, she also explores the healing of damaged bodies as a metaphor for transcending or overcoming these personal and social evils. My reading of *The Bone People* is specifically concerned with the novel's deep structure of wounding and healing that explores the way in which the human body becomes a metaphoric locus for particular developmental phases in the structural disharmony and inter-racial conflict towards the development of a harmonious, multi-ethnic nationalist discourse. The bodies of the three central characters Kerewin Holmes, Joe Gillayley and Simon Peter Gillayley are initially posited as palimpsests upon which is inscribed violence of New Zealand's colonial and pre-colonial past. During the course of the narrative, however, these three characters (and their bodies) undergo cathartic experiences of

violence and suffering which result in the eventual establishment of a new, regenerated collectivity. I would argue that it is possible to evaluate the novel's implications as a "post colonial" and to its located ness within the nationalist cultural politics which inflicted New Zealand society in the early-to-mid-1980s. Frantz Fanon's influential discussion of cultural and political nationalism in *The Wretched of the Earth* provides a useful context in which to situate such an analysis. In particular, Fanon's discussion of the relationship between revolutionary violence and cultural nationalism offers a foundation for the argument that, on the allegorical level, violence and bodily suffering in *The Bone People* function as necessary steps in the process of projective liberation and regeneration.

Fanon's theory of national liberation achieved through revolutionary violence is nevertheless a useful model against which to evaluate the projective energies of Hulme's novel. Violence is central to Hulme's redemptive vision, and the novel itself enacts Fanon's theory of the function of art as a means by which to promote and precipitate national liberation. Any sense of national liberation in Hulme's novel is therefore expressed at a metaphorical rather than politically material level, although the novel's ideological revolution is brought about through the violent suffering and conflict of the three central characters, thereby fusing the material and idealist levels of the narrative.

The novel's treatment of violence and bodily suffering as a means by which liberation may be achieved parallels Fanon's own arguments regarding the transformative power of violence. The novel moves through three symbolic phases Fanon describes, beginning with a period of sublimation, repression and symbolic assimilation, progressing through a phase of self-disgust, narcissistic violence and introspection or retrospection, and finally- through the apocalyptically violent

experience of the character, Simon Gillayley's final beating-projecting and establishing a new, dynamic post-imperial nationalist imperative. The fact that Hulme's new social reality comes at the expense of the health of an innocent child, rather than through the violent expulsion of an invading colonizing culture. I would suggest, however, that while Simon's position as sacrificial victim is a profoundly disturbing aspect of Hulme's, also serving to complicate my Fanonian reading of Hulme's novel, when his suffering is considered with reference to Maori mythological interests dealing similar patterns of suffering and reconciliation, it is still possible to argue that his pain is pivotal to the regenerative trajectory established in Hulme's *The Bone People*.

In establishing a broader context in which to situate these arguments, this analysis demonstrates that the various material and symbolic acts of violence described during the course of the narrative correspond with particular developmental phases in the (multi) national vision Fanon advances. The pattern of wounding and healing also functions in terms of Kerewin's artistic/creative phases, for example, and changes in her psyche are, in turn, mirrored in various architectural phases and changes of geographical location in the novel. In order to chart the particular phases of social artistic and architectural development in Hulme's novel, the discussion which follows is divided into three sections which correspond to the three phases in Fanon's nationalist model.

First phase is the phase of sublimation, assimilation and wounding. The relationship between the three central characters in Hulme's novel explores at a personal, microcosmic level the larger national issues which the narratives symbolically encodes. Kerewin, a wealthy part-Maori woman who has chosen to withdraw from all social contact, establishes a friendship with Joe and his European

Foster-Son Simon after the boy Shambles into Kerewin's isolated beach. The relationship between Joe and Simon, of which Kerewin gradually becomes aware as the novel progresses, is the central material element around which the novel's symbolic framework is arranged.

In earlier sections of the novel, Joe's violent abuse of Simon is initially kept private; Simon's suffering is hinted at, but never identified explicitly. The hidden violence which characters Joe and Simon's relationship points to the sublimated violence of New Zealand's colonial past, which must be overly acknowledged and interrogated before healing may occur. As long as Simon's suffering remains concerned, an atmosphere of menace and malaise pervades the novel, drawing attention to the discursive interplay between the surface narrative detailing the relationship between the three central characters, and the colonial 'primal scene' which their personal sufferings metaphorically represent. Certain violent incidents and images in the early section of the novel-including Kerewin's regular killings of various small creatures, particularly fish and shellfish; her unexpected postprandial vision of bleeding sheep carcasses" (29); and a painting, saturated with red point and violently oppressive energies, which she produces during one of Simon's visits" (73)-therefore prefigure or metonymically evoke large incidences of violence which must be uncovered and expunged before the healing process may begin.

At the beginning of Hulme's novel, all the three characters are introduced as wounded beings, although the origins of their sufferings are often not revealed until later in the novel. But Simon's "terrible scars result of Joe's brutal beating-remain hidden initially, but we also learn later in the novel that Simon was already scarred when Joe first met him” (328).”Joe's spindly legs are the legally of a childhood polio attack, face" (300) and he bears "a scar across his chest" which we later discover was

inflicted by his cousin Piri during an argument over Joe's disciplinary methods (286). Kerewin has scar-like markings" across her neck”(30), but her initial wounds are predominately internal and psychological rather than external and physical. She however, spells somatically to her "gangrenous soul" (167) and describes herself as "gutted by the sense of my own uselessness"(261). Kerewin's psychological wounds are in part attributed to a family conflict which has left her "estranged from her relatives" (90) but she also explores a sense of alienation from her Maori-cultural heritage, arguing that" the best part of me has lost in the way I live" (61-62). While Kerewin's familial rift has contributed to this crisis of identification, her pejorative reference to her current lifestyle is later supplemented by details of her material circumstances, which, in him, point towards broader historical and inter-racial problems which form the basis of the cultural malaise explored in the novel.

Having won a lottery and invested money intelligently, Kerewin has effectively retired from society, maintaining a hermit- like existence in her stone tower, an isolated retreat which she builds on a remote tract of land on the west coast of the South Island. Her abundant wealth allow her creative talents and to indulge her so literary ambitions and interests. The house becomes an intellectual and artistic retreat. Kerewin, similarly, views her tower-at least initially as a creative and visionary space in which she can realize "the future of her knowing hands" (7). The tower symbolizes a modernist artistic elitism her retreat and freedom which Kerewin later comes to reject; soon becomes a sterile prison as her financial success appears to bring curse upon her, blasting her artistic talent; "Through poverty... I kept a sense of worth. I would point like no-one else in this human-wounded land... Now my skill is dead" (261).

Kerewin interprets her loss of artistic inspiration as a form of punishment because she has withdrawn from social responsibility. Here gradual detachment from the Maori heritage implies a kind of symbolic assimilation or absorption into Pakeha materialist culture which is brought about by her financial circumstances, she suffers from capitalist alienation, a condition characterized by the individuation and personalization of libidinal energies, the loss of access to "concrete" experience, and the consequent experience of self as an isolated, alienated entity instable of rest, organic connection with any collectivity (13). Kerewin's anxieties represent fact of a broader critique in the novel of a post-industrialized world in which the old "natural" bonds between humans and things have been replaced by the "artificial" bonds of money and machinery (18).

Joe Gillayley expresses a similar sense of social alienation, although his material circumstances are entirely different from Kerewin's. He conveys to Kerewin a belief that his Maoritanga has "got lost" in the way he lives (62), and suggests, in retrospect, that his own psychological problems have their basis in his work-oriented lifestyle, which has channeled his productive energies into a blind pursuit of 'Pakeha' materials ideals (324). Both characters therefore appear to be suffering from what Thomas F. Benediktsson would term a psychic malaise specifically associated with the late capitalist Western culture (14). Benediktsson however, has criticized Hulme for representing Maori communalism and spiritualism as an unproblematic 'palliative' to the individualist energies of Western Capitalism, suggesting that such polarized constructions are simplistic, reductive, and, more importantly, constitute an idealistic thinking which obscures and fails to alleviate the socio-economic deprivation of many contemporary Maori:

> Maori... are unemployed and imprisoned in disproportionately large numbers, the main victims of poverty, deprivation and social polarization. Rather than remedying this situation, the valorization of Maori culture may have colluded with it, by providing in art a holism that material life is seen to lack. in a country where all commodities, including time, nature and people are subjected to the doctrines of rationalization, user-pays and cost -effectiveness, a holistic Maori approach is not a part of everyday life, but is a valuable cultural export. (14)

The above given Bennediktsson's criticisms are incisive and provocative, and it is worth noting that Hulme has argued elsewhere the Maori are committed to traditional communal values are never bitten deeply by the spiritual loneliness that seems to deaden the heart of so many Pakeha' (Hulme 294). It suggests that Benediktsson's observations on the polarized opposition between Maori 'spirituality' and Pakeha 'materialism' have some relevance here.

Even with these circumstances in view, a closer analysis of *The Bone People*, with particular reference to Joe's personal circumstances, nevertheless reveals an attention to many of the socio-economic problems with Benediktsson invokes, thereby counterbalancing the novel's idealism with a certain degree of pragmatic social realism. For example, Joe's failure to realize his vocational ideals are attributed, in part, to his internalization of Pakeha racist attitudes about Maori educational under -achievement: he describes himself bitterly as "a typical hori [Maori] after all, is made to work on the chain, or be a factory hand, not try for high places (230). Further, a comment on the effect of his won violent and "dysfunctional family background refrains itself in his relationship with Simon" (226). It points towards a tacit

acknowledgement in the novel to the socio-economic subordination of many Maori within New Zealand society. Hulme has elsewhere identified the prevalence of violence, drug abuse, and unemployment and health problems among "Maori as indicators that Maori remain in a distinct socio-economic disadvantage in New Zealand society" (294). Considered in these terms, Joe's violent impulses function (at least in part) as expressions of his disempowerment, which, by extension, also evokes the collective disempowerment of his fellow indigenes?

Further, the manner in which the resentment generated by Joe's frustrated ambitions is vented upon Simon-who, in spite of his obvious European ancestry, is accepted and raised as Joe's own son enacts the narcissistic pattern of violence which Fanon describes as consequence of (neo-) colonial repression. By beating his own son, Joe battles 'against himself' as an expression of frustrated disempowerment, and in wounding Simon's body, Joe also damages himself, as Kerewin notes while observing Joe bathing Simon:

> That curious impersonal property sense parents display over their young children's bodies ... check this, examine that, peer here, clean there, all as though it's an extension of their own body they're handling ... Hell, the brat is positively chewed looking ... He'll carry his scars for life. Yet he doesn't seem concerned. He flinches occasionally but not away from his father's ministrations, from the touch of water ... and the weird thing is, it's Joe who sucks his breath in each time, as though it was him that was hurting. (197-8)

This passage captures the ambiguity of Joe's relationship with his son: while confirming Simon's vulnerability and dependence upon his father, the physical disparity between father and son also allows Joe to exercise a repressive authority

over his child, thereby wielding a power within public society. He admits to Kerewin a desire dominate and mould Simon "So I could show myself, you've made him what he is, even if you didn't breed him" (381). Joe's abuse of Simon therefore, in Fanon's terms, appears to enact his frustrated desire for freedom from his psychological and material oppressions, but the failure of this "auto -destructive" violence to precipitate change ensures its endless repeatability, just as Joe appears perpetually constrained by the "unchanging order" of racial stereotypes upon which his disempowerment is predicated Fanon (66).

The ethical framework Hulme establishes in the novel suggests that in order for healing to occur, Joe must learn to rechannel his violent energies and to expunge his narcissistic aggressions; both he and Kerewin must develop a sense of which takes them beyond their personal frustrations and painful memories. Hulme suggests in an interview with Shona Smith, that the novel is predicated upon the argument that "[you] cannot be ... a total isolated and you have a responsibility as a communal person to be a constructive force rather than a destructive force" (27). Hulme is careful to locate blame for Joe's condition and by extension, the plight of the Maori people - not just with the Pakeha, but also with the Maori people themselves. Near the end of the novel, for example, Tiaki Mira - the kaumatua (wise old man) who rescues Joe from the suicide attempt. It suggests that the Maori people were in into conflict prior to the arrival of the colonizers (364). In a similar vein, Joe remarks himself that "as a race, we *like* fighting" (338). His comment, though flippant, is significant within the novel's redemptive framework, which requires to be represented as both disempowered victim and culpable aggressor. Past and present acts of violence, as well as conflicts and errors of judgment, must be exposed and examined before healing and resolution may occur.

The second Phase involves the phrase of introspection and auto destructive narcissism With Kerewin's discovery of the unhealthy relationship between Joe and Simon, the novel moves into its second phase, which takes place almost exclusively at Kerewin's coastal retreat at Moerangi, where the three spend a week's holiday together. Having discovered the full extent of the abuse shortly before the holiday begins, Kerewin is undecided as to which course of action she should take over the issue. Her failure to act delays to eventual process of healing and regeneration, and precipitates the build -up of tension which culminates in the final savage beating of Simon in which she herself colludes. The claustrophobically small hut which the three characters share while at Moerangi adds to the atmosphere of tension during this second phase.

As in the case with the first section of the novels metonymic echoes of violence also appear in this second phase. Kerewin's inability to take any decisive action over the abuse, for example, is mirrored in a dramatic episode where Simon accidentally embeds a hook deep in his thumb during a fishing expedition at Moerangi. Simon and Joe are upset and angered by Kerewin's decision not to help with a squeamish inability to witness the suffering of other beings. This exposed parallels her ambivalent attitude towards Simon's beatings. She condemns the abuse and pities Simon's suffering, but chooses not to intervene in any direct way, thereby finding a compromise by ordering Joe to ask her permission before beating Simon again. Significantly, when Simon wakes screaming in the early hours of the morning following the fishing accident, Kerewin fears that people staying in baches (beach huts) may hear the cries and attempt to intervene, but she hopes that they will adhere to "the good old tradition of Don't Interfere" (225). It is no coincidence that, at this moment, Kerewin realizes that by hiding the abusive relationship from outsiders she

is "adding and abetting the concealment of a criminal offence" (225). From her first discovery of the abuse, it is implied, Kerewin is complicit in the violence in which she eventually participates.

The partially acknowledged violence at Joe and Simon's problematic relationship begins to affect Kerewin's behavior in an increasingly adverse manner, manifesting itself in a series of violent nightmares and open displays of aggression. As Fanon suggests, situations of violent conflict - such as colonial war, for example permeate the subconscious of those who dwell within that environment, creating”pathology of atmosphere"; he suggests "it is not necessary to be wounded by a bullet in order to suffer from the fact of war" (Fanon ,234and 235). The "pathology of atmosphere" which permeates the second phase of Hulme's narrative begins to infect Kerewin's subconscious. At Moerangi, for example, Kerewin experiences a symbolic nightmare-phantasy involving a jaw abscess which creates 'pus-extended' ridges in her gums:

> [S]he had taken a razor-blade and attempted, using the mirror as a guide, to ... open the outlet the abscess had made for itself in her jaw. She wasn't successful. The next moment ... her two front teeth had changed to soft blood streaked stumps. The enamel all ground off, the spongy never and bone centre exposed. ... And then the teeth resolved themselves closer. Her six front teeth loomed astonishingly white. But small yellowish holes of decay sat like ulcers near her gums. (186)

The three phases of the dream appear to manifest, allegorically, Kerewin's ambivalent attitude towards Simon's abuse, symbolizing on the one had her ham-fisted attempts - made without the help of the wider community and hence unsuccessful - to relieve the build-up of tension generated by Joe's violent secret, and yet, on the other, expressing

her reluctance to dig too deeply into the problem for fear of 'exposing' her vulnerable core or irrevocably damaging her relationship with the Gillaylegys. Hulme uses dreams as indices of sublimated violence elsewhere in the writing:

The intense build-up of violent tension in the second phase of Hulme's novel is also evident in Kerewin's conscious behaviour: after an accidental meeting with her estranged brother at Moerangi, for example, Kerewin retires to the beach and plays "brutal and discordant" music on her guitar (239 The chapter in which this episode occurs is entitled "Ka Tata Te Po" i.e. Night in Near, heralding the intensification of negative energy which culminates in the chapter 'Nightfall', where the final savage beating takes place.

Simon himself senses the increased tension at Moerangi, resolving to precipitate the fight on the beach in which Kerewin deploys her aikido skills in order to reduce Joe to a gasping and bleeding huddle. The physical combat constitutes medium to expunge negative energies:

> All morning the feeling had grown, start a fight and stop the ill will between his father and Kerewin. Get rid of the anger round the woman; stop the rift with blows, with pain, then pity, then repair, then good humor again. It works the way ... it always did. (192)

Simon's reasoning is partially accurate: the fight between Kerewin and Joe triggers an immediate release of violent pressure, but the reprieve is only temporary, just as Simon's repeated beatings, while 'relieving' a certain degree of localized tension, do not address the underlying problems which precipitate Joe's aggression. Violence breeds violence in a repetitive and destructive narcissistic cycle, as Simon's recurrent beatings merely serve to exacerbate symptoms of his autism and to intensify his won passive-aggressive behavioral patterns.

Significantly, Kerewin herself is felled by intense belly-pain immediately after her martial victory; the pain heralds the arrival of the stomach tumor which eventually almost kills her. Joe later observes that Kerewin's physical affliction may be punishment for "misusing knowledge" (200). Had he a greater degree of personal insight at this stage of the narrative, he might have substituted "misusing power" or "misusing physical strength" (202).

Yet, in spite of her periodic flashes of aggression towards Joe and Simon during the second phase of the narrative, Kerewin's violent energies are primarily directed inwards, manifesting themselves in an intense, narcissistic self-disgust which intensifies into thoughts of suicide. Her narcissistic hatred is expressed most vividly in episodes where she examines her body and enumerates its deficiencies. In the pub she lingers in front of the mirror in the women's lavatories, and perceives here:

> Little piggy eyes in a large piggy face, swiveling down all you lazy gutted blubberer’s length ... what good in you? ... "I don't want to die, but I don't know why I live. So what's my reason for living?" she asks the mirror image. "Estranged from my family, bereft of my art, hollow of soul, I am a rock in the desert ... of no benefit to anything or anyone. Flaking, parched, cracked ... so why am I ? ... I do have a wish for dying," she said slowly. "A deep held wish for dying." (289)

According to this idea, Kerewin's stomach tumour may be regarded as psycho-somatic, a symptom not only of her destructive narcissism but also of the general pathological atmosphere of the novel's second phase. Fanon describes psycho-somatic disorders in similar terms, which enumerates various bodily afflictions (including stomach ulcers) which commonly develop during times of personal or political

conflict (235).Significantly; Fanon argues that these psycho-somatic disorders represent an attempt to escape from the external factors which trigger them:

> This pathology is considered as a means whereby the organism ... adapts itself to the conflict it is faced with, the disorder being at the same time a symptom and a cure. [T]he organism ... resolves the conflict by unsatisfactory, but on the whole economical means [, choosing] the lesser evil in order to avoid catastrophe. (Fanon, 234)

Viewed in these terms, Kerewin's belly-pain is, therefore, both a symptom of and an escape from the internal and external problems she fails to address. Her physical affliction is a by-product of her narcissism, which in itself prevents her from engaging with and publicly resolving the problem of the violent abuse. Structurally, her narcissism parallels the 'auto-destructive' energies and 'self-disgust' which Fanon locates in the second phase of his nationalist model: Kerewin's self-hatred and obsessive self-examination thus represent the rhetoric of 'Just before the battle'.

Kerewin's strategies of self-estrangement may also be interpreted in terms of the problems of racial identification. Kerewin embodies the tensions of the cross-cultural colonial encounter, representing - in her racially mixed genealogy - both colonial self and indigenous other or vice versa. This ontological schism informs her narcissistic self-pity and self-destructiveness, which intenfies as the narrative progresses. As is pointed out in the opening pages of the novel, pairings of any form- particularly those which enact or maintain the Manichean "delirium" Fanon locates within the colonial dialectic (130) - are inimical to the triple or multiple strands of identification which the novel eventually celebrates.

Kerewin's relationship with Joe and Simon, however, begins to undermine this narcissistic dialectic . Shortly before the final beating, Joe reveals that he and Simon

aim to convince her "to throw your lot back in with humanity again" (263).Soon afterwards, when Kerewin returns to her tower after visiting Joe and Simon, she reflects that after the "warmth and company of the Gillayleys", her tower seems "as cold and ascetical as a tombstone. Me silent dank grave [sic]" (272). She concludes from this impression that even her home is 'turning against' her (272), but the observation also draws attention to Joe's and Simon's redemptive capabilities. The violent energies in the novel also advance this vision, as the final savage beating of Simon - in which, crucially, Kerewin overtly colludes - precipitates the sequence of events which ultimately results in collective healing and reconciliation.

The third phase is the phase of catharsis and healing. The final beating, while represented as shocking, traumatic and dammnable, is also a catalyst for change, regenerative resolution. With his usual nihilistic logic, Simon helps to precipitate the ordeal by kicking in the "amber belly" (306) of Kerewin's guitar, goading her into sanctioning the apocalyptic thrashing after beating Simon with words over the telephone" (307). Having thus been directly implicated in the beating, Kerewin initially appears to descent descend into narcissistic self-pity, refusing treatment for her growing tumour and retreating to Moerangi, where she expects to die for her sins. Assuming the burden of guilt and responsibility, Kerewin sets in motion a process whereby, following a purgatorial period of physical and psychological suffering, she is redeemed through a new sense of social responsibility and engagement with the collective. The final, apocalyptic beating makes public the hidden violence of the past and allows the three wounded characters to reach out to others, establishing new communal patterns of identification.

The event of the beating therefore precipitates change at all levels of the narrative. It makes the abuse public and therefore necessitates the (temporary)

separation of the three. It sets in motion their private experiences of sickness or suffering and subsequent recovery (Kerewin's tumour, for example, becomes palpable for the first time on the morning following the beating). It releases and renews Kerewin's creative energies as she begins to mould a tricephalos featuring their three faces. It prompts her to destroy and temporarily abandon her tower, and to retreat to Moerangi, where she endures the worst ravages of her purgatorial illness.

During the transitional phase immediately following the final beating, the solitary sufferings of the three characters represent a necessary step resolution and reconciliation. Kerewin and Joe are eventually healed by strangers who aid them in their respective convalescences, while Simon slowly recovers from his horrific injuries in hospital and is subsequently placed in foster care. It is clear throughout the novel that Simon bears no grudges for the abuse he endures, and his repeated attempts to escape foster care in order to return to Kerewin's tower indicate that his personal happiness is dependent upon being reunited with Joe and Kerewin. In spite of the opposition with the authorities, Simon's dogged determination and Kerewin's decision to give Joe and Simon 'her name' effect the reconciliation and secure the companionship which Simon so desperately desires.

Simon's ability to forgive Joe and Kerewin for beating him, and the way in which the reconciliation of the three is represented as an inevitable and desirable outcome, "a work which also presents extreme violence against a child, yet demands sympathy and understanding for the man who commits it", and argues that "the line between charity and imaginative complicity is very fine indeed" (108). It implies that the novel justifies and excuses violence. However, such a reading conflates the novel's realist and allegorical aspects, oversimplifying Hulme's paradoxical approach to

violence. Moreover Simon's final beating is horrendous and deplorable, but structurally and allegorically it is pivotal to the eventual process of reconciliation.

One of the primary tropes through which the novel's paradoxical structure emerges is the mythical figure of the phoenix, which, in its reputed ability to recreate itself from the ashes of self-immolation, symbolizes the way in which life and hope may spring forth from death and destruction. A direct association between the phoenix and the trinity between Kerewin, Joe and Simon is added when Kerewin completes a tricephalos which moulds clay representations of Kerewin's, Joe's and Simon's heads and faces back to back, linked through their entwined hair. As she prepares a fire in which to solidify and preserve her creation, Kerewin likens herself to a phoenix "laying it egg" (320). It suggests that the tricephalos is the last work she will ever produce; however, his invocation of the phoenix pattern of death and rebirth also prefigures the way in which she, Joe and Simon will be reborn from the ashes of their old selves. Other references to paradox appear in the novel: during a drunken reverie in which she contemplates the mysteries of ontology, for example, Kerewin describes human existence in antonymic terms as "The rainbow end. The phoenix helix. The joyful Nothing. The living abyss" (229).

Hulme's use of paradox as a formal feature in the novel also has its basis in Maori cosmogony, particularly as observed within the structural patterns of Maori art. Allan Hanson describes the way in which Maori "art makes widespread use of reflective symmetry, broken by elements of asymmetry, arguing that this aesthetic dialectic conveys the fundamental quality of Maori ontology, which records an 'ambivalent tension' between union and separation" (215). Wenzel asserts, "this paradoxical relationship between unity and disharmony or separation is central to Maori mythology - recounting, by way of example, the myth of Ranginui and

Papatuanuku, the sky - father and earth-mother whose loving embrace had to be separated evident in Maori love songs focusing upon the separation of lovers, as well as attitudes to male and female sex organs" (216).

This ambivalence between unity and disharmony is also central to the redemptive energies of *The Bone People*. Separation and suffering are opposed and yet necessary to the novel's integrative resolution, and he offers opposing but equally valid readings of the violent, cathartic process by which the novel eventually resolves conflict:

> Kerewin said at Moerangi, "Suffering is undignified". Suffering ennobles, I said, but I smiled to show her that I though that was really bullshit. ... A she said, "Sometimes, the dross is burnt off your characters," and moody added, "But the scars that result from burring can be a worse exchange."

In a similar vein, during a drunken reverie Kerewin asks herself the question "does the warring self survive body dissolution?" (299). Both quotations draw attention to the phoenix where healing and regeneration spring from the burnt, battered, disintegrating body: Kerewin, Joe and Simon are physically separated and made to suffer, but their cortico-visceral anguish also brings about the harmony and reconciliation of the novel's conclusion.

In accounting for Simon's bodily suffering and recovery in particular, many critics have drawn analogies with the suffering of Christ: both figures are phoenix-like martyrs who, with their resurrection from suffering and persecution, become redeemers of humankind. In this context, Simon's scars may be interpreted as stigmata, testament both to his suffering and to his patient endurance. They also 'read' as a narrative of past wrong; Simon's body maps out and inscribes the systematic

violence of (neo) colonialism, as well as his own personal sufferings. Given the Maori cosmogonic patterns which underpin the narrative, however, it is perhaps more productive to consider Simon's scarred and suffering body in terms of Maori attitudes to marking the body, reading his scars as a form of 'tattoo' which, in figuring the phoenix -pattern of new life emerging from suffering and violence, also inscribes the paradoxical patterning as described above.

Stephen D. Fox describes the practice of tattooing in Polynesia as effecting a transition from childhood to adulthood; he conceptualizes the ritual in Foucauldian terms as "a species of political gesture which marked the body, tortured it, ceremonially prepared it for war and sexuality, and which made it emit signs" (3). He similarly describes the tattooed Polynesian body as a cultural signifier, identifying the importance of tattooing as a *rite de passage* from childhood innocence to "adult knowledge and maturity" (71). Here, the painful experience of tattooing is interpreted positively as a transitional step in the movement towards (adult) maturity and responsibility, providing a context in which to evaluate the projective energies of Hulme's novel. In fact, a well - known Maori myth associated with the tattooing process represents a significant intertext for Hulme's novel in its allegorization of suffering and bodily marking as necessary phases in the journey towards regeneration and reconciliation. According to the myth, Mataora, a mortal man, marries Niwareka, a beautiful woman who comes to him from Te Po (the Maori underworld or afterlife). When Mataora beats his wife after an argument, she punishes him by returning to the underworld, to which the contrite Mataora travels in order to beg forgiveness. During his search for Niwareka, mataora learns the art of permanent tattooing, a previously unknown practice among the denizens of Te Ao Marama (the World of Light, the terrestrial word), where tattooing merely involved the application of paint to the

surface of the body. Mataora is tattooed according to this new and extremely painful procedure, and after his ordeal he is rewarded with the return of his wife, who accompanies him back to the outside world, bringing with her the newly acquired "feminine" skill of (255). As Fox notes: "The mechanics of the reconciliation of Mataora and Niwareka are paradoxical; in order to be brought together harmoniously, they must be separated and market" (256). He also suggests that Mataora's tattooing represents "a death within death, which permits Mataora to return to life" (255). Therefore, Gell also locates separation and conflict at the heart of Maori cosmogony, suggesting that progress and differentiation are brought about "through a series of conflicts of an essentially degenerative kind" (242).

Fox's arguments, and the Mataora-Nieareka myth, are useful analogies in *The Bone People*. Like Mataora and Niwareka, Simon, Kerewin and Joe are separated and marked before they may be reconciled; Kerewin and Joe in particular appear as Mataora -figures who make their respective Orphic journeys and are maimed and scarred before being reconciled with Simon, the child are maimed and scarred before being reconciled with Simon, the child they have loved, abused and lost. Simon's "crosshatch of open weal and scars" (151), once exposed and publicly acknowledged, also functions in terms analogous to Fox's descriptions of tattooing as a transitional ritual: in Simon's case, they represent a symbolic *rite de passage* from (neo) colonial conflict to post-imperial resolution. Simon's narrative of suffering is therefore also a narrative of regeneration, and his scar-tattoos point towards which emerges from suffering and pain. As Hulme herself points out, Simon, Kerewin and Joe remain 'damaged people' at the end of the narrative, but hope emerges from their suffering:

> There has been criticism ... that [the novel] has a sort of happy ending, a kind of fairy -tale ending. I emphatically don't think it has. You have

> got some much damaged people there who remain damaged, but they do have one enormous hope - that they will not only dwell with one another easily on the land but ... others will be enabled to do so too. (149-150)

The fourth section of the novel, which describes the isolation, suffering and marking of the three characters respectively, is therefore considered as an extended allegorization of the Mataora-Niwareka myth. Indeed, or is represented as central to the healing and regeneration of Joe and Kerewin in particular, whose psychological problems are to some degree resolved through a heightened and historicized awareness of their Maori heritage. After recovering from her illness, for example, Kerewin experiences a dream-vision in which Maori ancestral voices inspire her to rebuild the Maori hall at Moerangi. Joe, on the other hand, is rescued from his half-hearted suicide attempt by the kaumatua, who introduces him to the mauri of Maori life force which allegedly dwells within the land itself.

However, once again it is worth observing that fiction writers are under no obligation to observe or anticipate 'objective' social realities. Further, when considered in terms of Fanon's model of cultural nationalism, the fourth section of the novel appears not as an end in itself, but merely as the final stage in the novel's overall movement towards a new and dynamic intercultural vision. Joe's sojourn with the Kaumatua does enact an Orphic journey to the wellspring of Maori 'spirituality' and cultural tradition, but it is a temporary state: having accepted from the dying Kaumatua the mantle of responsibility for the spirit of the land, Joe is released from his promise by the earthquake which buries the canoe is which the mauriora was first brought to Aotearoa. Joe manages to find the mauriora and the carries it away with him, but as soon as he returns 'home' to Kerewin and Simon the mauriora suddenly

becomes impossibly heavy, and the places it upon the earth into which it sinks, thereby indicating symbolically that Joe's responsibility lies not with past traditions but rather with present realities. As he tells himself after the earthquake, "[Y]ou're whole and healed and flourishing, and you're released from any promise you gave; you've a future now, not an immurement in dank swamp country" (384). Michelle Keown suggests that this section of the narrative invokes but subsequently rejects a return to a static traditional past, thereby indicating the "[continuity] is the life-stream of culture but its flow carries one away from the source" (287).Such an assessment is consistent with Fanon's analysis of the importance of a sense of historical continuity in the formation of a post-colonial nationalist identity: the "native intellectual" must examine his/her cultural roots in order to foster a sense of collective engagement, but subsequently s/he must leave aside the "mummified fragments" of (lost) past traditions in order to forge a new ontological vision (180). The phoenix - pattern which recurs throughout the novel reinforces such an argument, emphasizing the process by which new and dynamic energies emerge from the ashes of old systems and identities.

The phoenix -pattern of building old from new, central to the corti-covisceral energies of the narrative, is also paralleled in the various architectural phases of the novel, establishing a metonymic equation between somatic, cultural and architectural processes of reconstruction. The most extended architectural metaphor in the novel is of course Kerewin's tower, which (as noted above) moves through a number of phases and is imbued with a variety of associations. The eventual destruction of the tower prefigures Kerewin's rejection of her erstwhile solitary lifestyle, and could also be interpreted as a rejection of the 'imported' European modernist high culture which , in part ,represents (and which Fanon's artistic development). However, the rebuilding of

Kerewin's residence is central to the process of physical and ontological reconstruction which the novel sketches out. The initial schism between individual and communal energies, as represented in the tower's original function as a Kerewin decides upon "a shell-shape, a regular spiral of rooms expanding and all part of the whole" (434). The manner in which Kerewin's new architectural vision combines both individual and communal spatial dimensions again demonstrates the novel's paradoxical energies; the new building emerges phoenix-like from the ashes of the old tower, simultaneously resurrecting and refiguring its privatized, compartmentalized contours. Similarly, the spiral - an image which runs throughout the novel and which informs the structures of Kerewin's new dwelling - is another figure through which the novel incorporates ambivalent energies, particularly those central to Maori philosophy.

According to Maori cosmogony, the structure of time, which is conceptualized as a spiralling rather than linear process? Hulme's novel inscribes this paradoxical conceptualization of Maori time in which beginnings become endings and vice versa in an endless spiraling rhythm. The prologue to the novel is entitled 'The End at the Beginning', while the novel concludes with the phrase 'Te Multunga Ranei Te Take' (the End - or the Beginning), turning the narrative back upon itself in the same spiraling pattern. Joe uses similar rhetoric at the beginning of the novel, linking the spiraling cycle with the process of architectural construction: "New marae from the old marae, a beginning from the end" (3). His phrase ostensibly prefigures the reconstruction of the Maori hall at Moerangi: Kerewin undertakes the project with the assistance of other Maori at Moerangi, combining the "new" building materials with the gateposts from the "old" marae (432). Joe's observation also applies, however, to Kerewin's tower, which similarly engenders a new home from the older building,

phoenix-fashion. The tower, the location of Kerewin's first contact with Simon and Joe, becomes a symbolic lodestone within the narrative; drawing all three characters back together after their individual transformative experiences. The reconstructed tower is therefore a central figure in the novel's movement towards regeneration and reconstruction. The construction of the new tower from the ashes of the old is also an acknowledgement of the perpetual deflection between past and present, old and new, as encapsulated in the image of the spiral. The analysis problematizes Ruth Brown's argument that the novel valorizes Maori communalism, tradition and holism as a solution to Pakeha late capitalist individualism and fragmentation; the paradoxical structures which are woven into every level of the narrative suggest Hulme's vision is predicated not on an 'either -or' equation but rather a syncretic 'both' and /or 'all'. The trinity of the tricephalos, like the communo-individualality of the new tower and the historic contemporary vision of the final section of the novel, symbolizes the post imperial cultural multiplicity upon which the novel's new nationalist vision is based.

With this in view, it is significant that the reconciliation which ostensibly unites Kerewin, Joe and Simon as the "heart and muscles and mind" (4) of a new post-imperial 'body', avoids effecting this fusion through a conventional romantic ending whereby Kerewin and Joe marry and become 'one flesh' through consummation. Like the tricephalos, Kerewin, Joe and Simon represent three bodies in one, a pseudo - family national and historical continuity. As Raisman points out, concepts of nationhood often "accord gender, sexuality, genealogy and family structures the status of natural, essential and stable entities in order to confer a similar status on nationality through comparison" (104). Such expectations are confounded at every turn in Hulme's novel: defying conventional models of sexuality, for example, Kerewin describes herself as "mannish and sexually neuter" (21,266), and Joe, who entertains

the prospect of a sexual relationship with Kerewin, eventually "learns to renounce his desire for her" (266). Joe himself has crossed sexual boundaries, experimenting at one stage with "homosexuality" (175), and Simon-with his long blond hair and fine skin - is described as an three central characters similarly undermine biologically essentialist nationalist models: the genealogies and family circumstances of each of the three central characters are examined during the course of the narrative, but these details are only important in that they establish the diverse and manifold cultural tissues which are oven into the new national unity, symbolized in the tricephalos. Like the phoenix, Kerewin, Joe and Simon are reborn from the ashes of their past selves; this 'immaculate conception' therefore prevents any narrowing of the novel's vision to the personal, nuclear family unit, locating hope within a wider social context, and integrating diversity and difference into a vision of unity and strength:

> They were nothing more than people, by themselves. Even paired, any pairing, they would have been nothing more than people by themselves. But all together, they have become the heart the muscles and mind of something perilous and new, something strange and growing and great. Together, all together, they are the instruments of change. (4)

Hulme's nationalist vision therefore differs in its rejection of monolithic conceptions of national or ethnic identity. Her model of racial reconciliation, of unity through difference, is also markedly different from the segregationist nationalist model.

Here, the novel advocates the establishment of a multiethnic national identity which eschews unitary nationalist models in favor of a mutilated, syncretic mélange of identities, histories and traditions. Hulme's vision is encapsulated in the clay tricephalos, which Kerewin moulds towards the end of the novel in order to represent

the intertwined identities of the three principle characters in the novel, locating her nationalist vision even beyond the biculturatist model, and anticipating the multi ethnic or multicultural ethos.

V. Conclusion

The depiction of violence and bodily suffering and its resultant effect of public resolution and regeneration embody nationalist discourse. The analysis of the three central characters: Kerewin, Simon and Joseph in relation with New Zealand's colonial history caused by British colonial rule opens a way to establish national identity.

The three main characters represent the three social strata: Simon, represents European aristocracy Simon, probably of Scottish nobility, New Zealand Middle class Kerewin, who is educated, has traveled and has studied marital arts represents New Zealand Middle class and Joe, who represents New-Zealands working class People. At the same time those three represent hybridization of two races of pakeha and Maori. Finally Kerewin completely subverts Joe's attempts at male domination, both physically and emotionally, attaining gender equality. Here, the violence and bodily suffering function as necessary steps in the process of projective liberation and regeneration. To materialize it Frantz Fanon's vision of cultural nationalism has been used as theoretical modality. With this regard, Fanon argues that the colonial process is characterized by three stages. The early stages of colonization involve military violence and physical repression. These repressions manifest themselves in auto-destructive violent acts committed by colonized individuals against member of their own race in second phase, but these are eventually replaced by a more constructive political activism. In this third decolonizing phase, violence becomes a cathartic experience through which the colonizer is evicted and a new national identity is established.

The establishment of multi-cultural nationalist discourse creates a national identity or culture based on a common racial heritage. Simon, Kerewin and Joseph get

motivated to form a multicultural family devoid of any hierarchies in the name of class, race and gender, in the sense that Simon is white child of European aristocracy, Kerewin is hybrid child of Maori and Pakeha from New Zealand's middle class and Joseph is working class people of Maori tribe and Simon is not Kere and Joe's biological son and Kere and Joe are not married partners. The family is non-spousal and non-biological but based on pure sentiments, not on blood and marriage. This thesis, thus, unmasks the novel's deep structure of violence which moves from an initial state of cultural disharmony and inter-racial conflict towards the development of a harmonious, multi-cultural nationalist discourse.

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