



Once Were Warriors

Julian Stringer



Once Were Warriors:

Once Were Warriors Alan Duff, 1995-02-28 *Once Were Warriors* is Alan Duff's harrowing vision of his country's indigenous people two hundred years after the English conquest. In prose that is both raw and compelling it tells the story of Beth Heke, a Maori woman struggling to keep her family from falling apart despite the squalor and violence of the housing projects in which they live. Conveying both the rich textures of Maori tradition and the wounds left by its absence, *Once Were Warriors* is a masterpiece of unblinking realism, irresistible energy and great sorrow. **Once Were Warriors**, 1994

Once Were Warriors Emiel Martens, 2007 In 1990, unknown Maori author Alan Duff suddenly became both famous and notorious in New Zealand for his first novel *Once Were Warriors*. The violent story of a poor urban Maori family aroused much controversy in New Zealand society and the Maori community in particular. Many Maori commentators condemned the novel for its negative and allegedly racist portrayal of the indigenous Maori people, accusing Duff of hanging out the dirty linen and blaming the victim. Four years later, the homonymous film by Maori director Lee Tamahori led to similar fame and controversy. On the one hand, critics strongly disapproved of the commercial indigenous film on social, political and aesthetic grounds. On the other hand, however, *Once Were Warriors* became the most successful motion picture in the history of New Zealand cinema, grossing over 6.7 million NZ dollars in the national box office and reaching a large international audience. *Once Were Warriors* was not just a novel or film, but a powerful cultural representation which had a significant impact on New Zealand society. In this richly illustrated book, Emiel Martens examines the impact of *Once Were Warriors* in Aotearoa New Zealand by exploring the two cultural representations with a specific emphasis on the film and their aftermath in postcolonial New Zealand society. Why did *Once Were Warriors* cause such a controversy within the Maori community? Which were the underlying metaphors of the public debate on both the novel and the film in New Zealand society? And what did the heated reception of *Once Were Warriors* say about the position and identity of the indigenous Maori people within modern New Zealand? Bringing together a wide variety of popular and academic texts, the author discusses these urgent questions in relation to timely New Zealand and wider postcolonial issues such as racial stereotypes, cultural politics, ethnic relations, indigenous media and Maori identity. As an interdisciplinary Cultural Studies endeavour, this book is surprisingly accessible and will prove interesting reading for anyone who wishes to know more about cultural identity, postcolonial representation and indigenous filmmaking in Aotearoa New Zealand. *Movie Blockbusters* Julian Stringer, 2013-10-18 Big budget spectacular films designed to appeal to a mass audience: is this what all blockbusters are? *Movie Blockbusters* brings together writings from key film scholars including Douglas Gomery, Peter Kramer, Jon Lewis and Steve Neale to address the work of notable blockbuster auteurs such as Steven Spielberg and James Cameron, discuss key movies such as *Star Wars* and *Titanic*, and consider the context in which blockbusters are produced and consumed, including what the rise of the blockbuster says about the Hollywood film industry, how blockbusters are marketed and exhibited, and who goes to see them.

The book also considers the movie scene outside Hollywood discussing blockbusters made in Bollywood China South Korea New Zealand and Argentina

Reading Pakeha? Christina Stachurski, 2009 Aotearoa New Zealand a tiny Pacific country is of great interest to those engaged in postcolonial and literary studies throughout the world In all former colonies myths of national identity are vested with various interests Shifts in collective Pakeha or New Zealand European identity have been marked by the phenomenal popularity of three novels each at a time of massive social change Late colonialism anti imperialism and the collapse of the idea of a singular nation can be traced through the reception of John Mulgan's *Man Alone* 1939 Keri Hulme's *The Bone People* 1983 and Alan Duff's *Once Were Warriors* 1990 Yet close analysis of these three novels also reveals marginalization and silencing in claims to singular Pakeha identity and a linear development of settler acculturation Such a dynamic resonates with that of other settler cultures the similarities and differences telling in comparison Specifically *Reading Pakeha: Fiction and Identity in Aotearoa New Zealand* explores how concepts of race and ethnicity intersect with those of gender sex and sexuality This book also asks whether Pakeha is still a meaningful term

Film Theory Philip Simpson, Andrew Utterson, Karen J. Shepherdson, 2004 This major new collection identifies the critical and theoretical concepts which have been most significant in the study of film and presents a historical and intellectual context for the material examined

The Circle & the Spiral Eva Rask Knudsen, 2021-11-01 In Aboriginal and M ori literature the circle and the spiral are the symbolic metaphors for a never ending journey of discovery and rediscovery The journey itself with its indigenous perspectives and sense of orientation is the most significant act of cultural recuperation The present study outlines the fields of indigenous writing in Australia and New Zealand in the crucial period between the mid 1980s and the early 1990s particularly eventful years in which postcolonial theory attempted to centre the margins and indigenous writers were keen to escape the particular centering offered in search of other positions more in tune with their creative sensibilities Indigenous writing relinquished its narrative preference for social realism in favour of traversing old territory in new spiritual ways roots converted into routes Standard postcolonial readings of indigenous texts often overwrite the difference they seek to locate because critical orthodoxy predetermines what difference can be Critical evaluations still tend to eclipse the ontological grounds of Aboriginal and M ori traditions and specific ways of moving through and behaving in cultural landscapes and social contexts Hence the corrective applied in *Circles and Spirals* to look for locally and culturally specific tracks and traces that lead in other directions than those catalogued by postcolonial convention This agenda is pursued by means of searching enquiries into the historical anthropological political and cultural determinants of the present state of Aboriginal and M ori writing principally fiction Independent yet interrelated exemplary analyses of works by Keri Hulme and Patricia Grace and Mudrooroo and Sam Watson Australia provided the thick description that illuminates the author's central theses with comparative side glances at Witi Ihimaera Heretaunga Pat Baker and Alan Duff New Zealand and Archie Weller and Sally Morgan Australia

Realism and Popular Cinema Julia Hallam, Margaret

Marshment,2000-08-05 Compares Once were warriors with other films that have similar themes Treating PTSD in Battered Women Edward S. Kubany,Tyler C. Ralston,2008 Based on a new treatment model for post traumatic stress disorder or PTSD this manual offers an effective and comprehensive therapy targeting symptoms of PTSD in battered women Pioneered by Dr Kubany this innovative intervention is called cognitive trauma therapy or CTT CTT includes modules on trauma history exploration negative self talk monitoring stress management PTSD education exposure to trauma reminders overcoming learned helplessness challenging supposed to beliefs building assertiveness managing mistrust identifying potential abusers managing contacts with former partners managing anger decision making self advocacy and a very important module on overcoming trauma related guilt CTT is a highly structured intervention deliverable to clients unlike any other therapy Most procedures are described in such great detail they can be literally read or paraphrased by therapists thereby facilitating ease of learning and delivery and making this manual a valuable resource for community health providers and other individuals who counsel battered women but who may not have advanced higher education **Mythologies of Violence in Postmodern Media** Christopher Sharrett,1999 This anthology examines a number of issues related to violence within the media landscape Violence has been a topic of continued concern within American culture and society Although there have been numerous sociological and historical studies of violence and its origins there is relatively little systematic analysis of violence within media representation even as this issue becomes preeminent within public discourse This anthology examines a number of issues related to violence within the media landscape using various methodologies to suggest the implications of the increasing obsession with violence for postmodern civilization **Jake's Long Shadow** Alan Duff,2013-12-16 The third volume in the hard hitting best selling Once Were Warriors trilogy The millennium has changed but have the Hekes Where are they now Beth Jake and what of their other children Son Abe who has rejected violence but violence finds him Polly as beautiful as her sister Grace who committed suicide is that a Heke running around with the wealthy polo playing set and growing rich herself And the gang leader Apeman who killed Tania what s prison like does it change a man grow him or not We meet another tragic female figure Sharneeta And Alistair Trambert a middle class white boy sunk into the same welfare dependency trap as the Maoris his class criticises Meet Charlie Bennett Beth s husband a fine man and yet And yet there s Jake Heke casting his long shadow over everyone Has he really grown up The Cinema of Australia and New Zealand Geoff Mayer,Keith Beattie,2007 From The Story of the Kelly Gang in 1906 to the Lord of the Rings trilogy Australia and New Zealand have made a unique impact on international cinema This book celebrates the commercially successful narrative feature films produced by these cultures as well as key documentaries shorts and independent films It also invokes issues involving national identity race history and the ability of two small film cultures to survive the economic and cultural threat of Hollywood Chapters on well known films and directors such as The Year of Living Dangerously Peter Weir 1982 The Piano Jane Campion 1993 Fellowship of the Ring Peter Jackson 2001 and Rabbit Proof

Fence Philip Noyce 2002 are included with less popular but equally important films and filmmakers such as Jedda Charles Chauvel 1955 They're a Weird Mob Michael Powell 1966 Vigil Vincent Ward 1984 and The Goddess of 1967 Clara Law 2000

Pacific Diaspora Paul Spickard, Joanne L. Rondilla, Debbie Hippolite Wright, 2002-08-31 Pacific Islander Americans constitute one of the United States least understood ethnic groups. As expected stereotypes abound: Samoans are good at football, Hawaiians make the best surfers, all Tahitians dance. Although Pacific history, society and culture have been the subjects of much scholarly research and writing, the lives of Pacific Islanders in the diaspora, particularly in the U.S., have received far less attention. The contributors to this volume of articles and essays compiled by the Pacific Islander Americans Research Project hope to rectify this oversight. *Pacific Diaspora* brings together the individual and community histories of Pacific Island peoples in the U.S. It is designed for use in Pacific and ethnic studies courses but it will also find an audience among those with a general interest in Pacific Islander Americans. Contributors: Keoni Kealoha Agard, Melani Anae Kekuni Blaisdell, John Connell, Wendy Cowling, Vincente M. Diaz, Michael Kioni Dudley, Dianna Fitisemanu, Inoke Funaki, Lupe Funaki, Karina Kahananui Green, David Hall, Jay Hartwell, Craig R. Janes, George H. S. Kanahale, Davianna Pomoaikai McGregor, Brucetta McKenzie, Helen Morton, Dorri Nautu, Tupou Hopoate, Pauu A. Ravuvu, Carol E. Robertson, Joanne Rondilla, E. Victoria Shook, Paul Spickard, Haunani Kay Trask, Debbie Hippolite Wright.

Neoliberalism and Cultural Transition in New Zealand Literature, 1984-2008 Jennifer Lawn, 2015-11-25 *Through a literary lens: Neoliberalism and Cultural Transition in New Zealand Literature 1984-2008* Market Fictions examines the ways in which the reprise of market-based economics has impacted the forms of social exchange and cultural life in a settler colonial context. Jennifer Lawn proposes that postcolonial literary studies needs to take more account of the way in which the new configuration of dominance increasingly gathered under the umbrella term of neoliberalism works in concert with rather than against assertions of cultural identity on the part of historically subordinated groups. The pre-eminence of new right economics over the past three decades has raised a conundrum for writers on the left while neoliberalism has tended to undermine collective social action it has also fostered expressions of identity in the form of cultural capital which minority communities can exploit for economic gain. *Neoliberalism and Cultural Transition in New Zealand Literature 1984-2008* advocates for reading practices that balance the appeals of culture against the structuring forces of social class and the commodification of identity while not losing sight of the specific aesthetic qualities of literary fiction. Jennifer Lawn demonstrates the value of this approach in a wide-ranging account of New Zealand literature. Movements towards decolonization in a bicultural society are read within the context of a marginal post-industrial economy that was in many ways a test case for radical free market reforms. Through a study of politically engaged writing across a range of genres by both Maori and non-Maori authors the New Zealand experience shows in high relief the twinned dynamics of a decline in the ideal of social egalitarianism and the corresponding rise of the idea of culture as a transformative force in economic and civic life tending ultimately to blur the distinction between these

spheres altogether This work includes well recognized authors such as Alan Duff Patricia Grace Witi Ihimaera Eleanor Catton and Maurice Gee but also introduces a number of non canonical or emergent writers whose work is discussed in detail for the first time in this volume The result is a distinctive literary history of a turbulent period of social and economic change

Coming-of-Age Cinema in New Zealand Alistair Fox, 2018-03-07 Explores the complex ethical dilemmas of human mobility in the context of climate change

Global Fragments, 2007-01-01 While the world seems to be getting ever smaller and globalization has become the ubiquitous buzz word regionalism and fragmentation also abound This might be due to the fact that far from being the alleged production of cultural homogeneity the global is constantly re defined and altered through the local This tension pervading much of contemporary culture has an obvious special relevance for the new varieties of English and the literature published in English world wide Postcolonial literatures exist at the interface of English as a hegemonic medium and its many national regional and local competitors that transform it in the new English literatures Thus any exploration of a globalization of cultures has to take into account the fact that culture is a complex field characterized by hybridization plurality and difference But while global or transnational cultures may allow for a new cosmopolitanism that produces ever changing fluid identities they do not give rise to an egalitarian global village an asymmetry between centre and periphery remains largely intact albeit along new parameters The essays collected in this volume offer readings of literary theoretical and filmic texts from the postcolonial world These texts are read as attempts to articulate the global with the local from a perspective of immersion in the actual diversity of life worlds focusing on such issues as consumption identity politics and modes of affiliation In this sense they are global fragments locally refracted figurations of an experience of world wide interconnectedness

Mapping the Godzone William J. Schafer, 1998-07-01 William Schafer read and dreamed about New Zealand before his first visit in 1995 Mapping the Godzone grew out of that visit and his attempts as an American to focus his impressions of New Zealand s literary culture and relate its mental and moral landscape to that of the United States Through an idiosyncratic selection of contemporary novels and films Schafer opens up a complex and compelling world Readers will encounter internationally celebrated writers such as Witi Ihimaera Fiona Kidman Ronald Hugh Morrieson Maurice Shadbolt Albert Wendt Alan Duff Keri Hulme Patricia Grace Ian Wedde and Janet Frame and the emerging New Zealand film industry and the handful of directors among them Jane Campion Peter Jackson Vincent Ward and Geoff Murphy who have created a vital cinema renaissance since the 1970s Stimulating and highly original in its approach Mapping the Godzone is an eloquent reflection on a remote island nation

Representing Religion in World Cinema S. Plate, 2016-04-30 Religious traditions have provided a seemingly endless supply of subject matter for film from the Ten Commandments to the Mahabharata At the same time film production has engendered new religious practices and has altered existing ones from the cult following of The Rocky Horror Picture Show to the 2001 Australian census in which 70 000 people indicated their religion to be Jedi Knight Representing Religion in World Cinema begins with these mutual

transformations as the contributors query the two way interrelations between film and religion across cinemas of the world Cross cultural and interdisciplinary by nature this collection by an international group of scholars draws on work from religious studies film studies and anthropology as well as theoretical impulses in performance gender ethnicity colonialism and postcolonialism *Pacific Islands Writing* Michelle Keown, 2007 Beginning with an overview of European representations of the Pacific Michelle Keown presents a broad ranging introduction to the postcolonial literatures of the Pacific from the late 1960s through to the new millennium focusing mainly on writing in English but also exploring the growing corpus of francophone and hispanophone Pacific writing *Creating Images and the Psychology of Marketing Communication* Lynn R. Kahle, Chung-Hyun Kim, 2006-08-15 This book based on a conference in Seoul Korea in 2004 examines the image research in 3 parts under the theory of brand attachment The 3 parts are Theories of Image Country Image and Individual and Celebrity Source Image

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