

Once Were Warriors English Edition

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Once Were Warriors - 1999

Once Were Warriors - Luigino Caliaro 2016

Media and Ethnic Minorities - Valerie Alia 2005-12-09

This book addresses cross-cultural representations of ethnic minority peoples by dominant society 'outsiders' and indigenous self-representation in the context of the 'New Media Nation'. In doing so, it explores the role of language, culture, identity and media in liberation struggles and the emergence of new political entities, and opens up issues of colonial oppression to public debate. It is intended to help inform policy in a variety of settings. Grounded in current perspectives on diaspora and homeland and drawing on Alia's work on minorities, media and identity as well as Bull's work on Maori socio-cultural issues and criminalisation of minorities, this volume offers a comparative, international perspective on the experiences of a broad range of ethnic minority peoples. These include Inuit and First Nations people in Canada; Native Americans and African Americans in the United States; Sami in northern Europe; Maori in New Zealand; Aboriginal people in Australia and Roma in Ireland and Britain.

Temuera Morrison: From Haka to Hollywood - Paul Little 2009-09-23

From gifted and unorthodox doctor, to wife-beating bully, to Star Wars bounty hunter, one thing Temuera Morrison can't be accused of is being typecast. With humble beginnings in the rural backblocks of Rotorua, Temuera's early life gave him a strong sense of family, community and culture. Following his father's tragic death when Temuera was just 14 years old, he developed his love of - and talent for - performing through kapa haka. It was the attention Temuera received as the violent and abusive Jake Heke in Once Were Warriors that brought him international acclaim and ultimately propelled him to Hollywood. In his memoir, Temuera talks about the roles he has played, the famous people he has worked alongside (including Pamela Anderson, Marlon Brando, Harrison Ford, Michael Jackson and George Lucas), the mistakes he's made in his life and the lessons he's learned along the way. This is a truly entertaining account of an event-packed life.

Realism and Popular Cinema - Julia Hallam 2000-08-05

Compares Once were warriors with other films that have similar themes.

Pacific Diaspora - Paul Spickard 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.

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.

Film Theory - Philip Simpson 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.

We Were Warriors - Johnny Mercer 2017-06-01

'An adrenalin-fuelled, gritty story of heroism on the frontline in Afghanistan' - Andy McNab Unflinching and laced with wry humour, Johnny Mercer's We Were Warriors is an action-packed account of his journey from young commando to a captain with one of the most pressurized and skilled jobs in the army. A captain in 29 Commando, Johnny Mercer served in the army for twelve years. On his third tour of Afghanistan he was a Joint Fires Controller, with the pressurized job of bringing down artillery and air strikes in close proximity to his own troops. Based in an area of northern Helmand that was riddled with Taliban leaders, he walked into danger with every patrol, determined to protect them. Then one morning, in brutal close quarter combat, everything changed . . . In We Were Warriors Johnny takes us from his commando training to the heat, blood and chaos of battle. With brutal honesty, he describes what it is like to risk your life every day, pushing through the fear that follows watching your friends die. He took the fight back to the enemy with a relentless efficiency that came at a high personal cost. Back in the UK, seeing the inadequate care available for veterans and their families, he was inspired to run for Parliament in the hope he could improve their plight. 'This is NOT the stereotypical account of war, it's without doubt the best first hand account in a war zone I've ever read.' - Tom Marcus, ex MI5 Surveillance Officer, author of Soldier, Spy

Encyclopedia of Post-Colonial Literatures in English - Eugene Benson 2004-11-30

" ... Documents the history and development of [Post-colonial literatures in English, together with English and American literature] and includes original research relating to the literatures of some 50 countries and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and post-colonial experience on literatures in English worldwide.

We Were Warriors - Johnny No Bueno 2012

We Were Warriors is a stunning glimpse into the bloody, raw world of Johnny No Bueno. Drafted into conflict at an early age, No Bueno's first siege takes place in his violently broken home. In adolescence, he becomes a soldier of the streets, a mercenary imprisoned by addiction and fighting a losing battle for identity with fists and syringes. As an adult, finally freed from shackles of substance, he finds himself at ground zero waging a brand-new war, this time as a crusader for divine revolution. No Bueno takes us to the front lines with his weaponized words. We travel to every dark place he's been; places that most of us will never go. He is both vulnerable and vitriolic, and although the stories may be different, it is the sameness that is most striking, the humanness that connects us. We see ourselves through his distorted

lens. We relate to his struggle to become more than the sum of his parts. We cheer, we cringe, we are at times collateral damage. We bear witness. We are moved. We are changed. We are made warriors too.

[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 - Anke Bartels 2007-01

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.

[Unsettling Sights](#) - Corinn Columpar 2010-03-11

Unsettling Sights: The Fourth World on Film examines the politics of representing Aboriginality, in the process bringing frequently marginalized voices and visions, issues and debates into the limelight. Corinn Columpar uses film theory, postcolonial theory, and Indigenous theory to frame her discussion of the cinematic construction and transnational circulation of Aboriginality. The result is a broad interdisciplinary analysis of how Indigeneity is represented in cinema, supported by more than twenty rigorous and theoretically informed case studies of contemporary feature films by both First- and Fourth-World filmmakers in the United States, Canada, New Zealand, and Australia. Columpar relies heavily on textual analysis of the films but also explores contextual issues in filmmaking such as funding, personnel, modes of production, and means of distribution. Part one of Unsettling Sights focuses on contact narratives in which the Aboriginal subject is constructed in reactive response to a colonizing or invading presence. Films such as *The Piano* and *The Proposition*, wherein a white man “goes native,” and *The New World* and *Map of the Human Heart*, which approach contact from the perspective of an Aboriginal character, serve as occasions to examine the ways in which Aboriginal identities are negotiated within dominant cinema. Part two shifts the focus from contact narratives to films that seek to define Aboriginality on its own terms, with reference to a (lost) homeland and/or Indigenous practices of (hi)story-telling: while texts such as *Once Were Warriors* and *Smoke Signals* foster an engagement with issues of deterritorialization, relocation, and urbanization, discussion of *beDevil*, *Atanarjuat*, and *The Business of Fancydancing*, among others, bring questions of voice, translation, and the relationship between cinema and oral tradition to the forefront. Unsettling Sights is the first significant, scholarly examination of Aboriginality and cinema in an international context and will be invaluable to scholars and students in many fields including cinema studies, anthropology, critical race studies, cultural studies, and postcolonial studies.

The Circle & the Spiral - Eva Rask Knudsen 2004

In Aboriginal and Māori 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 Māori 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 Māori 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).

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.

The Cinema of Australia and New Zealand - Geoff Mayer 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).

Postcolonial Pacific Writing - Michelle Keown 2004-12-17

This major new interdisciplinary study focuses on the representation of the body in the work of eight of Polynesia's most significant contemporary writers. Drawing on anthropology, psychoanalysis, philosophy, history and medicine, *Postcolonial Pacific Writing* develops an innovative postcolonial framework specific to the literatures and cultures of this region.

Places Through the Body - Heidi Nast 2005-08-12

This exciting collection opens up many new conversations on *BodyPlace* and introduces new theories of embodied places and the placing of bodies. Extensive introductory and concluding sections guide students through the key debates and themes. *Places Through the Body* draws on a wide range of contemporary examples and creative ideas to address such topics as: * How racist ideologies are embedded in modern architectural discourse and practice * How urban spaces make bodies disabled * How the seemingly virtual worlds of knowledge and technology are embodied * How gyms enable women body builders to make new kinds of bodies * How male bodies are placed onto the silver screen * New kinds of femininity Here geographers, architects, anthropologists, artists, film theorists, theorists of cultural studies and psycho-analysis work alongside each other to make clear connections between bodies and places.

We Were Warriors - Johnny Mercer 2018-02-08

Combining heart-stopping action with powerful insights into the reality of war, *We Were Warriors* is one man's journey from young commando to a captain with one of the most pressurized and skilled jobs in the army. A captain in 29 Commando, Johnny Mercer served in the army for twelve years. On his third tour of Afghanistan he was a Joint Fires Controller, with the pressurized job of bringing down artillery and air strikes in close proximity to his troops. Based in an area of northern Helmand riddled with Taliban leaders, he walked into danger with every patrol, determined to protect them. Then one morning, in brutal close quarter combat, everything changed. In this powerful memoir, Johnny takes us from his commando training to the heat, blood, and chaos of battle. With brutal honesty, he describes what it is like to risk your life

every day, pushing through the fear that follows watching your friends die. He took the fight back to the enemy with a relentless efficiency that came at a high personal cost. Back in the UK, seeing the inadequate care available for veterans and their families, he was inspired to run for Parliament in the hope he could improve their plight. Unflinching, action-packed, and laced with wry humour, *We Were Warriors* is a compelling read.

[Treating PTSD in Battered Women](#) - Edward S. Kubany 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.

Wordsmiths and Warriors - David Crystal 2013-09-26

Wordsmiths and Warriors explores the heritage of English through the places in Britain that shaped it. It unites the warriors, whose invasions transformed the language, with the poets, scholars, reformers, and others who helped create its character. The book relates a real journey. David and Hilary Crystal drove thousands of miles to produce this fascinating combination of English-language history and travelogue, from locations in south-east Kent to the Scottish lowlands, and from south-west Wales to the East Anglian coast. David provides the descriptions and linguistic associations, Hilary the full-colour photographs. They include a guide for anyone wanting to follow in their footsteps but arrange the book to reflect the chronology of the language. This starts with the Anglo-Saxon arrivals in Kent and in the places that show the earliest evidence of English. It ends in London with the latest apps for grammar. In between are intimate encounters with the places associated with such writers as Chaucer, Shakespeare, and Wordsworth; the biblical Wycliffe and Tyndale; the dictionary compilers Cawdrey, Johnson, and Murray; dialect writers, elocutionists, and grammarians, and a host of other personalities. Among the book's many joys are the diverse places that allow warriors such as Byrhtnoth and King Alfred to share pages with wordsmiths like Robert Burns and Tim Bobbin, and the unexpected discoveries that enliven every stage of the authors' epic journey.

Mythologies of Violence in Postmodern Media - Barry Keith Grant 1999

This anthology examines a number of issues related to violence within the media landscape.

The Representation of Women with a Distinct Focus on the Main Character Beth Heke in the Movie "Once Were Warriors" - Toni Rudat 2007

New Zealand The Wonder Country" that is the title of Margaret McClures book published in Auckland 2004. In her book McClure describes the fascinating landmarks and tourist sites of New Zealand. In contrast to that Lee Tamahori designs a rather sober picture of New Zealand and its aboriginal citizens descendants respectively, the Maori, with his film adaption of Allan Duffs *Once were warriors*." Already in 1990 Duffs novel was traded as highly controversial and bestselling. Tamahoris adaption of this novel won more than 15 international film awards. The seven-man family is about to collapse since the father Jake The Muss" Heke is alcohol addicted and once again lost his job at the beginning of the movie. Since eighteen years he constantly beats up his wife Beth Heke when he is drunk. Although the two youngest children seem to be untouched by the miserable family background, the eldest son Nig joins a gang. His younger brother Marc, also known as Boogie, becomes re-offended when he is caught prising a car again. In the course of his misbehaviour he is sent to an approved school. Just the oldest daughter, Grace, seems to have a future since she succeeds in school and writes short stories. However, as it ought to turn out the family is shattered by the rape of Grace and her suicide. Not until its revealed that a friend of Jake, Bully, who calls himself Grace' uncle, raped Grace Beth draws the conclusion to leave Jake. The movie was published in

Germany under the name *Die letzte Kriegerin*" with a distinct focus on the main character Beth Heke. It was often discussed whether this titel fits the movie and hits the essence of the film.

Once Were Warriors - Alan Duff 2012-12-07

A New Zealand classic, this novel is a raw and powerful portrayal of Maori in New Zealand society. Alan Duff's groundbreaking first novel is one of the most talked-about books ever published in New Zealand and is the basis of a major New Zealand film. This hard hitting story is a frank and uncompromising portrait in which everyone is a victim, until the strength and vision of one woman transcends brutality and leads the way to a new life. 'Alan Duff's first novel bursts upon our literary landscape with all the noise and power of a new volcano' - Michael Gifkins, NZ Listener

Once Were Pacific - Alice Te Punga Somerville 2012

Explores the relationship between indigeneity and migration among Maori and Pacific peoples

What Becomes of the Broken Hearted? - Alan Duff 2014-03-07

The prize-winning, passionate and uncompromising sequel to the blistering classic novel, *Once Were Warriors* 'She always came the following day for a second visit on this yearly remembering; in fact, Polly Heke came several times a year and had done for the last two, from when she herself hit the same age as Grace'd been when she, uh, when she killed herself.' The searing power of Alan Duff's masterpiece *Once Were Warriors* rocked a nation and was acclaimed around the world. *What Becomes of the Broken Hearted?* is the challenging, poetic sequel, taking up the story of the Heke family six years after Grace's suicide. The novel won the Montana New Zealand Book Award for Fiction and was made into a film.

[The Representation of Maori Women in the Novels "Once Were Warriors" by Alan Duff and "Baby No-eyes" by Patricia Grace](#) - Friederike Borner 2016-06-14

Seminar paper from the year 2012 in the subject English Language and Literature Studies - Literature, grade: 2,7, University of Potsdam (Institut fuer Anglistik), course: Historiography and Trauma in Recent Maori Literature, language: English, abstract: This essay explores the representation of Maori women in two novels written by Maori authors. One book is the highly controversial and bestselling novel of Alan Duff "Once Were Warriors," which was first published in 1990 and later turned into a movie adaption by Lee Tamahori. The other book I will focus on is written by the famous author Patricia Grace, who is known for creating stories with powerful women characters. The title of the book is "Baby Noeyes" and it was first published in 1998. Both novels deal with resistance and social change and we can find representations of strong Maori having a positive influence on their family and their environment. The main struggles with effects of colonialism and imperialism after the English settlers arrived are topics in both books. The main characters Te Paania and Beth Heke seem to be very different at the beginning, but both represent the ideal of a Maori women, being a leader and a warrior. In the next chapters I want to give a short introduction to the social status of Maori women in New Zealand before the colonization and after the English settlers arrived. Then I will compare the characters of Beth Heke from the novel "Once were Warriors" and Te Paania from the novel "Baby Noeyes." I want to focus mainly on their struggles and the finding of solutions for their own wellbeing and the wellbeing of their family. Finally, in the last chapters I want to draw a conclusion and find out, in how far the representation of the Maori women serve each novel's wider political project.

We Were Warriors Once - Jeffrey M. Freeman 2010-07-27

We Were Warriors Once is a military-political suspense novel. It chronicles the careers of four officers from the 1960s to the 1990s. Military promotions are based on an up-or-out system you either progress within specified time frames or you get left behind. Many officers who retire from their military careers at the Pentagon go through the revolving door and return in short order either as defense contract employees or civil servants. Not infrequently, they return to the same office where they worked before retiring. The same holds true for many political appointees. Men who once worked in Washington go off for a period to high-level assignments with defense contractors and return to influential positions in government. These revolving doors can sometimes have unintended negative consequences. President, and former five-star general, Dwight D. Eisenhower's warning against the power of the military-industrial complex is well known. However, that complex is actually tri-fold military, industrial, and political. *We Were Warriors Once* incorporates revised editions of two previously published novels, *Duty and Character* and *Wrong Enemy*,

Wrong War, with entirely new material that plumbs deeper into the defense contractors influence on national defense policies. The officers who wear the uniforms of the United States armed forces are by in large extraordinarily dedicated men and women. But in the profession of war, sometimes even the best are tempted at times to stray from the straight and narrow.

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 for 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 - or 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

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?

When Women Were Warriors Book I - Catherine M. Wilson 2008-10-01

The classic hero of myth and legend is defined in masculine terms, but to judge a woman by the strengths and virtues of the typical male hero does her an injustice. The hero of "When Women Were Warriors" becomes a hero by learning to master herself and to understand the human heart.

New Zealand Cinema - Barry Keith 2011-04-01

New Zealand has produced one of the world's most vibrant film cultures, a reflection of the country's evolving history and the energy and resourcefulness of its people. From early silent features like *The Te Kooti Trail* to recent films such as *River Queen* in the new millennium, this book examines the role of the cinema of New Zealand in building a shared sense of national identity. The works of key directors, including Peter Jackson, Jane Campion, and Vincent Ward, are here introduced in a new light, and select films are given in-depth coverage. Among the most informative accounts of New Zealand's fascinating national cinema, this will be a must for film scholars around the globe.

Reading Pakeha? - Christina Stachurski 2009-01

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.

Historical Companion to Postcolonial Literatures in English - Poddar Prem Poddar 2019-08-07

This is the first reference guide to the political, cultural and economic histories that form the subject-matter of postcolonial literatures written in English. The focus of the Companion is principally on the histories of postcolonial literatures in the Anglophone world - Africa, the Middle East, South Asia, South-east Asia, Australia and New Zealand, the Pacific, the Caribbean and Canada. There are also long entries discussing the literatures and histories of those further areas that have also claimed the title 'postcolonial', notably Britain, East Asia, Ireland, Latin America and the United States. The Companion contains: *220 entries written by 150 acknowledged scholars of postcolonial history and literature; *covers major events, ideas, movements, and figures in postcolonial histories *long regional survey essays on historiography and women's histories. Each entry provides a summary of the historical event or topic and bibliographies of postcolonial literary works and histories. Extensive cross-references and indexes enable readers to locate particular literary texts in their relevant historical contexts, as well as to discover related literary texts and histories in other regions with ease.

The Routledge Handbook of World Englishes - Andy Kirkpatrick 2010-06-17

The Routledge Handbook of World Englishes constitutes a comprehensive introduction to the study of World Englishes drawing on the expertise of leading authors within the field. The Handbook is structured in nine sections covering historical perspectives, core issues and topics and new debates which together provide a thorough overview of the field taking into account the new directions in which the discipline is heading. Among the key themes covered are the development of English as a lingua franca among speakers for whom English is a common but not first language, the parallel development of English as a medium of instruction in educational institutions throughout the world and the role of English as the international language of scholarship and scholarly publishing, as well as the development of 'computer-mediated' Englishes, including 'cyberprose'. The Handbook also includes a substantial introduction and conclusion from the editor. The Routledge Handbook of World Englishes is the ideal resource for postgraduate students of applied linguistics as well as those in related degrees such as applied English language and TESOL/TEFL.

Waiariki - Patricia Grace 2013-08-01

Patricia Grace's popular first collection - sensitive stories of Maori life which explore Maori spirituality and values and pursue relationships between people, family and races. Also available as an eBook

When we were Warriors - Emma Carroll 2019-02-05

An irresistible return to World War Two for the Queen of Historical Fiction. A body washed up on the beach

. . . Evacuation to an old house with forbidden rooms and dark secrets . . . An animal rescue service . . . Set in World War Two, Emma Carroll explores the resilience, resourcefulness and inventiveness of children when their lives fall to pieces. Introducing some compelling new characters, as well as revisiting some familiar settings, these adventures are sure to win over new readers, as well as fans of old favourites such as Letters from the Lighthouse and Frost Hollow Hall. 'It's impossible to stop reading.' The Times 'Carroll is a remarkable writer.' Daily Mail 'Compelling storytelling.' BookTrust 'Immediate and appealing.' Books for Keeps

The Warriors - Sol Yurick 2007-12-01

The basis for the cult-classic film The Warriors chronicles one New York City gang's nocturnal journey

through the seedy, dangerous subways and city streets of the 1960s. Every gang in the city meets on a sweltering July 4 night in a Bronx park for a peace rally. The crowd of miscreants turns violent after a prominent gang leader is killed and chaos prevails over the attempt at order. The Warriors follows the Dominators making their way back to their home territory without being killed. The police are prowling the city in search of anyone involved in the mayhem. An exhilarating novel that examines New York City teenagers, left behind by society, who form identity and personal strength through their affiliation with their "family," The Warriors weaves together social commentary with ancient legends for a classic coming-of-age tale. This edition includes a new introduction by the author.