

# Once Were Warriors 1994

**Julia Schneider**

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

**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.

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.

*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).

**The Rough Guide to Film** Rough Guides, 2008-05-01 Get the lowdown on the best fiction ever written. Over 230 of the world's greatest novels are covered, from *Quixote* (1614) to Orhan Pamuk's *Snow* (2002), with fascinating information about their plots and their authors – and suggestions for what to read next. The guide comes complete with recommendations of the best editions and translations for every genre from the most enticing crime and punishment to love, sex, heroes and anti-heroes, not to mention all the classics of comedy and satire, horror and mystery and many other literary genres. With feature boxes on experimental novels, female novelists, short reviews of interesting film and TV adaptations, and information on how the novel began, this guide will point you to all the classic literature you'll ever need.

Tangata Whenua Atholl Anderson, Judith Binney, Aroha Harris, 2014-11-15 *Tangata Whenua: An Illustrated History* charts the sweep of Māori history from ancient origins through to the twenty-first century. Through narrative and images, it offers a

striking overview of the past, grounded in specific localities and histories. The story begins with the migration of ancestral peoples out of South China, some 5,000 years ago. Moving through the Pacific, these early voyagers arrived in Aotearoa early in the second millennium AD, establishing themselves as tangata whenua in the place that would become New Zealand. By the nineteenth century, another wave of settlers brought new technology, ideas and trading opportunities – and a struggle for control of the land. Survival and resilience shape the history as it extends into the twentieth century, through two world wars, the growth of an urban culture, rising protest, and Treaty settlements. Today, at the beginning of the twenty-first century, Māori are drawing on both international connections and their ancestral place in Aotearoa. Fifteen stunning chapters bring together scholarship in history, archaeology, traditional narratives and oral sources. A parallel commentary is offered through more than 500 images, ranging from the elegant shapes of ancient taonga and artefacts to impressions of Māori in the sketchbooks and paintings of early European observers, through the shifting focus of the photographer's lens to the response of contemporary Māori artists to all that has gone before. The many threads of history are entwined in this compelling narrative of the people and the land, the story of a rich past that illuminates the present and will inform the future.

**Movies & Mental Illness** Danny Wedding, Mary Ann Boyd, 1999 *Movies and Mental Illness* by Danny Wedding and Mary Ann Boyd, provides students and instructors with an innovative and intriguing approach to studying abnormal psychology. This text utilizes the viewing and discussion of popular films to illuminate and enhance student understanding of abnormal behavior. As educators themselves, the authors have used films to supplement their lectures and have found that films are an ideal medium for teaching students in psychology, social work, medicine, nursing and counseling about the fascinating world of psychopathology. The text mirrors the table of contents of a typical abnormal psychology text, except it uses a main film to illustrate the disorder. Questions are integrated throughout to provide teaching flexibility as well as stimulate critical thinking and classroom discussion. Films may be viewed independently, in small groups, or in class. A comprehensive appendix provides a listing of films and offers the student and instructor a resource for many years to come. The book is designed to supplement a main abnormal psychology textbook, and will be available as a prepack with *Abnormal Psychology*, Eighth Edition, by Alloy, Jacobson, and Acocella.

*Proceedings of the ... Conference* New Zealand Geographical Society. Conference, 1995

Z. Angl. Am , 2004

**The Movies** Gerald Mast, Bruce F. Kavin, 1996

A Short History of the Movies Gerald Mast, Bruce F. Kavin, 2003 B> The seventh edition of *A Short History of the Movies* continues the tradition that has made it one of the most popular books ever in film history. This volume offers students a panoramic overview of the worldwide development of film, from the early Mack Sennett and Charlie Chaplin shorts, through

the studio heyday of the 1930s and 1940s and the Hollywood Renaissance of the 1960s and 1970s, to the pictures and their technology appearing in the multiplexes of today. This new edition, which has been revised and rewritten to reflect current scholarship and recent industry developments, and new films and filmmakers, represents an accurate, scrupulous updating of a classic. Features an emphasis on key historical and aesthetic principles provides solid scholarship in an accessible, intelligent, and readable format. Includes almost 500 color and black-and-white photographs including frame enlargements and production stills. Includes evaluations of great works from such directors as Griffith, Ford, Scorsese, and Hitchcock illuminates conflicts and controversies in many areas of filmmaking. Also features extensive treatment of international film enables comparison and contrast between American films and those of other countries, particularly Germany, Russia, France, Italy, and China. For anyone interested in the history of film.

### **Shakespeare as Transcultural Narrative: Te Tangata Whai Rawa o Weniti - The Maori Merchant of Venice**

Claudia Stehr, 2007-05-12 Thesis (M.A.) from the year 2006 in the subject English Language and Literature Studies - Other, grade: 1,0, Technical University of Braunschweig (Englisches Seminar), language: English, abstract: This thesis adds an extended approach to the aspect of 'Other' Shakespeares with the Māori film adaptation of Te Tangata Whai Rawa o Weniti - The Maori Merchant of Venice as a new form of a local as well as global Shakespearean appropriation. It examines how Māori culture and identity is shown in the film, by using Shakespeare as an international trademark for their own means of fostering Māori identity and to make this language and culture internationally known to a worldwide Shakespeare audience. At the same time, the thesis scrutinises how other global cultural elements are interwoven into the screen adaptation, which effects a hybridisation of Shakespeare and transcends the film into a transcultural space. Through this transculturality it is argued that the screen version overcomes the binary notion of Self/Other as 'Western' and 'Indigenous' culture are interwoven into one equal network. The thesis draws on a variety of theories and methodologies. It is embedded in the concepts of postcolonial theory developed by Edward Said and Homi Bhabha and the central theme of hybrid productions in postcolonialism, but it also consults new historicism, cultural studies and film theory. These theories and concepts are not only viewed from a Western perspective but are combined with Pacific and Māori cultural and film theory. The blend is vital to this research, as this Shakespeare adaptation has its origins in the Pacific and is made by Māori people utilising Māori cultural elements. Therefore, it is essential to connect Western with 'Indigenous' perspectives to acquire a balanced outcome...

**A History of the New Zealand Fiction Feature Film** Bruce Babington, 2007 A History of the New Zealand Fiction Feature Film is the only comprehensive account of the New Zealand feature film from its beginnings to the present. Countering tendencies to think of New Zealand film as beginning in the 1970s, Bruce Babington discloses a longer saga showing how the present, for all its difference, can only be understood through the past. The book manages the feat of

providing a reference map of the cinema, its genres, and its preoccupations, while at the same time giving fascinating detailed analysis of important texts. A History of the New Zealand Fiction Feature Film is essential reading for all students and followers of New Zealand cinema as well as those interested in the local post-colonial culture and its products.

**VideoHound's Golden Movie Retriever 1996** VideoHound Editors, Videohound, 1995-09 USA Today gave it a 4-star rating, the Houston Chronicle called it by far the best and the New York Times says the Hound takes the lead in a blaze of supplemental lists. The new 1996 edition of America's favorite guide to movies on video offers over 22,000 video reviews, including 1,000 new reviews.

*An Uncensored Guide Xena Phile* Hal Schuster, 1998

**Illusions**, 1998

*New Zealand* Carolyn Bain, George Dunford, Korina Miller, 2006 This country guide offers down to earth, accurate information for every budget. Includes detailed Getting Started and itinerary chapters, Highlights sections that showcase the country's must-see sights, easy-to-use grid-referenced maps, and chapters on history, culture, food and environment.

New Zealand, 2008

Tourism Recreation Research, 2008

**Eye on the World** Judy Stone, 1997 Drawn mostly from her long-running film criticism column for the San Francisco Chronicle Stone interviews over 200 filmmakers from 40 countries and elicits information and opinion about their underlying views of the world, and the political and cultural contexts of their films. No index or bibliography. Annotation copyrighted by Book News, Inc., Portland, OR

This book delves into Once Were Warriors 1994. Once Were Warriors 1994 is a vital topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Once Were Warriors 1994, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:

- Chapter 1: Introduction to Once Were Warriors 1994
- Chapter 2: Essential Elements of Once Were Warriors 1994
- Chapter 3: Once Were Warriors 1994 in Everyday Life
- Chapter 4: Once Were Warriors 1994 in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, this book will provide an overview of Once Were Warriors 1994. This chapter will explore what Once Were Warriors 1994 is, why Once Were Warriors 1994 is vital, and how to effectively learn about Once Were Warriors 1994.
3. In chapter 2, this book will delve into the foundational concepts of Once Were Warriors 1994. The second chapter will elucidate the essential principles that need to be understood to grasp Once Were Warriors 1994 in its entirety.
4. In chapter 3, this book will examine the practical applications of Once Were Warriors 1994 in daily life. The third chapter will showcase real-world examples of how Once Were Warriors 1994 can be effectively utilized in everyday scenarios.
5. In chapter 4, the author will scrutinize the relevance of Once Were Warriors 1994 in specific contexts. This chapter will explore how Once Were Warriors 1994 is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, the author will draw a conclusion about Once Were Warriors 1994. The final chapter will summarize the key points that have been discussed throughout the book.

The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Once Were Warriors 1994.

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