

Once Were Warriors Uncle Bully

Christina Stachurski

Shared Waters Stella Borg Barthet, 2009 The present volume contains general essays on: unequal African/Western academic exchange; the state and structure of postcolonial studies; representing male violence in Zimbabwe's wars; parihaka in the poetic imagination of Aotearoa New Zealand; Middle Eastern, Nigerian, Moroccan, and diasporic Indian women's writing; community in post-Independence Maltese poetry in English; key novels of the Portuguese colonies; the TV series *The Kumars at No. 42*; fictional representations of India; the North in western Canadian writing; and a pedagogy of African-Canadian literature. As well as these, there is a selection of poems from Malta by Daniel Massa, Adrian Grima, Norbert Bugeja, Immanuel Mifsud, and Maria Grech Ganado, and essays providing close readings of works by the following authors and filmmakers: Thea Astley, George Elliott Clarke, Alan Duff, Francis Ebejer, Lorena Gale, Romesh Gunsekera, Sahar Khalifah, Anthony Minghella, Michael Ondaatje, Caryl Phillips, Edgar Allan Poe, Salman Rushdie, Ghadah al-Sammān, Meera Syal, Lee Tamahori. Contributors: Leila Abouzeid, Hoda Barakat, Amrit Biswas, Thomas Bonnici, Stella Borg Barthet, Ivan Callus, Devon Campbell-Hall, Saviour Catania, George Elliott Clarke, Brian Crow, Pilar Cuder-Domínguez, Bärbel Czennia, Hilary P. Dannenberg, Pauline Dodgson-Katiyo, Bernadette Falzon, Daphne Grace, Adrian Grima, Kifah Hanna, Janne Korkka, T. Vijay Kumar, Chantal Kwast-Greff, Maureen Lynch Pèrcopo, Kevin Stephen Magri, Isabel Moutinho, Melanie A. Murray, Taiwo Oloruntoba-Oju, Gerhard Stilz, Jesús Varela Zapata, Christine Vogt-William.

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.

Watching Human Rights Mark Gibney, 2015-11-17 In order to be able to protect human rights, it is first necessary to see the denial of those rights. Aside from experiencing human rights violations directly, either as a victim or as an eyewitness, more than any other medium film is able to bring us closer to this aspect of the human experience. Yet, notwithstanding its importance to human rights, film has received virtually no scholarly attention and thus one of the primary goals of this book is to begin to fill this gap. From an historical perspective, human rights were not at all self-evident by reason alone, but had to gain standing through an appeal to human emotions found in novels as well as in works of moral philosophy and legal theory. Although literature continues to play an important role in the human rights project, film is able to take us that much further, by universalizing the particular experience of others different from ourselves, the viewers. *Watching Human Rights* analyzes more than 100 of the finest human rights films ever made—documentaries, feature films, faux documentaries, animations, and even cartoons. It will introduce the reader to a wealth of films that might otherwise remain unknown, but it also shows the human rights themes in films that all of us are familiar with.

Tattooing the World Juniper Ellis, 2008 Juniper Ellis traces the origins and significance of modern tattoo in the works of nineteenth- and twentieth-century artists, travelers, missionaries, scientists, and such writers as Herman Melville, Margaret Mead, Albert Wendt, and Sia Figiel. --book cover.

Coming-of-Age Cinema in New Zealand Alistair Fox, 2017-09-08 Explores the complex ethical dilemmas of human mobility in the context of climate change.

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.

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.

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.

The Legal Studies Forum, 1996

The Motion Picture Guide Jay Robert Nash, Stanley Ralph Ross, 1996

Film Review, 1995

Film Review, 1995-96 James Cameron-Wilson, F. Maurice Speed, 1995 This edition covers all the UK film releases from July 1994 to June 1995. It provides key facts and opinions on a wide range of movies from The Lion King and Forrest Gump to Shallow Grave and Pulp Fiction.

Understanding Film Texts Patrick Phillips, 2000 No Marketing Blurbs

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).

Representing Aboriginality Sacha Clelland-Stokes, 2007 *Representing Aboriginality* takes a close look at the dominant trends in the representation of aboriginal people in Australian, South African and Aotearoa/ New Zealand film. Jan Mohamed's thesis of *The Economy of the Manichean Allegory* is employed to interrogate these trends in terms of Other/Self binaries, where representations of the Other are understood to be sensitive to tensions within the individual psyches of the media-makers as well as to social tensions and stresses within the political unconscious of the society in which they appear. Three films are analyzed in the discussion of the dominant trends: *The Great Dance*- a hunter's story, *The Last Wave*, and *Once Were Warriors*. Clelland-Stokes' forceful analysis of visual representations of aboriginality will be of interest to scholars and students on the fields of visual anthropology, cultural anthropology, culture and media studies, film studies, and anyone interested in the visual culture of aboriginal and indigenous communities.

Shot in New Zealand Duncan J. Petrie, 2007 Much of the visual impact of New Zealand films can be attributed directly to the cinematographer, the creative individual primarily responsible for the look of a film. The cinematographer is both an artist and a craftsman, combining a fine aesthetic sensibility and visual eye with a deep technical understanding of the properties of light, lenses, film stocks and processing. The contribution of the cinematographer to the visual representation of the nation is as significant as that of other visual artists such as painters and photographers. Drawing heavily on in-depth interviews with a dozen of this country's cinematographers, *Shot in New Zealand* profiles their careers and creative contribution to New Zealand cinema, charting their creative achievements, experiences working with local and international film-makers, and resourcefulness in dealing with often limited resources and the harsh New Zealand light. Includes the following cinematographers: Warrick Attewell, James Bartle, Alun Bollinger, Graeme Cowley, Stuart Dryburgh, Donald Duncan, Allen Guilford, Kevin Hayward, Murray Milne, Leon Narbey, Simon Raby and John Toon.

Illusions ,1993

TV Guide Film & Video Companion ,2004

Our Boys ,1914

The representation of women with a distinct focus on the main character Beth Heke in the movie "Once were warriors" Toni Rudat, 2007-11-13 Seminar paper from the year 2007 in the subject English Language and Literature Studies

- Culture and Applied Geography, grade: 2,3, RWTH Aachen University, course: Filming New Zealand, language: English, abstract: 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. Therefore this paper concentrates on the representation of women within the movie to answer the question wether the title „Die letzte Kriegerin“ matchs the impression the viewers get of Beth Heke. Therefore it seems to be indispensable to take a close look at the characters development of Beth. Moreover it seems to be evident to have a look at Grace and her life respectively her perspective and her individual conveniences in comparison to the lifes of her older brothers Nig and Marc. Finally it should succeed to answer the question why it was somehow necessary that Grace had to comit suicide before Beth left Jake. Moreover the circumstances of the different lifes have to be illuminated. Finally it should succeed to state the reason why Duff portrayed the Maori community the was he did.

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