
Mauri Ola Contemporary Polynesian Poems In English

Sea Change

Niu Voices

Pele and Hiiaka: A Myth From Hawaii

Voice Carried My Family

Settler Colonialism in Victorian Literature

The Best of Best New Zealand Poems

From Manoa to a Ponsonby Garden

Photographs

Kalahele

Contested Terrain

Mauri Ola

Unwritten Literature of Hawaii. The Sacred Songs of the Hula

Fast Talking PI

The Oxford Handbook of Indigenous American Literature

Touring Pacific Cultures

Pacific Identities and Well-Being

Breaking Connections

Puna Wai Korero

Where is Art?

Whaikorero

Leaves of the Banyan Tree

The Path of the Ocean

Te Mauri Pakeaka

Puna Wai Korero

My Urohs

Star Waka

The World is Just a Book Away

Sons for the Return Home

Voices of the Asian American and Pacific Islander Experience [2 volumes]

Routes and Roots

The Great American Mosaic [4 volumes]

The Writers Directory

Fairy Tales Transformed?

Hawaiian Antiquities

Some Aspects of Maori Myth and Religion

Whetu Moana
The Bloomsbury Handbook of Contemporary American Poetry
Remaking Pacific Pasts
Ulu
Indigeneity and Nation

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Sea Change ANU Press

Firsthand sources are brought together to illuminate the diversity of American history in a unique way—by sharing the perspectives of people of color who participated in landmark events. This invaluable, four-volume compilation is a comprehensive source of documents that give voice to those who comprise

the American mosaic, illustrating the experiences of racial and ethnic minorities in the United States. Each volume focuses on a major racial/ethnic group: African Americans, American Indians, Asian Americans and Pacific Islanders, and Latinos. Documents chosen by the editors for their utility and relevance to popular areas of study are organized into chronological periods from historical to contemporary. The collection includes eyewitness accounts, legislation, speeches, and interviews. Together, they tell the story of America's

diverse population and enable readers to explore historical concepts and contexts from multiple viewpoints. Introductions for each volume and primary document provide background and history that help students understand and critique the material. The work also features a useful primary document guide, bibliographies, and indices to aid teachers, librarians, and students in class work and research.

Niu Voices Auckland University Press
Featuring chapters by a diverse range of leading international artists and theorists, this book suggests that contemporary art is increasingly characterized by the problem of where and when it is situated. While much advanced artistic speculation of the twentieth-century was aligned with the

question “what is art?,” a key question for many artists and thinkers in the twenty-first century has become “where is art?” Contributors explore the challenge of meaningfully identifying and evaluating works located across multiple versions and locations in space and time. In doing so, they also seek to find appropriate language and criteria for evaluating forms of art that often straddle other realms of knowledge and activity. The book will be of interest to scholars working in art history, contemporary art, art criticism, and philosophy of art.

Pele and Hiiaka: A Myth From Hawaii

Auckland University Press

Since the late 1960s, drama by Pacific Island playwrights has flourished throughout Oceania. Although many

Pacific Island cultures have a broad range of highly developed indigenous performance forms—including oral narrative, clowning, ritual, dance, and song—scripted drama is a relatively recent phenomenon. Emerging during a period of region-wide decolonization and indigenous self-determination movements, most of these plays reassert Pacific cultural perspectives and performance techniques in ways that employ, adapt, and challenge the conventions and representations of Western theater. Drawing together discussions in theater and performance studies, historiography, Pacific studies, and postcolonial studies, *Remaking Pacific Pasts* offers the first full-length comparative study of this dynamic and expanding body of work. It introduces

readers to the field with an overview of significant works produced throughout the region over the past fifty years, including plays in English and in French, as well as in local vernaculars and lingua francas. The discussion traces the circumstances that have given rise to a particular modern dramatic tradition in each site and also charts routes of theatrical circulation and shared artistic influences that have woven connections beyond national borders. This broad survey contextualizes the more detailed case studies that follow, which focus on how Pacific dramatists, actors, and directors have used theatrical performance to critically engage the Pacific's colonial and postcolonial histories. Chapters provide close readings of selected plays from Hawai'i,

Aotearoa/New Zealand, New Caledonia/Kanaky, and Fiji that treat events, figures, and legacies of the region's turbulent past: Captain Cook's encounters, the New Zealand Wars, missionary contact, the overthrow of the Hawaiian monarchy, and the Fiji coups. The book explores how, in their remembering and retelling of these pasts, theater artists have interrogated and revised repressive and marginalizing models of historical understanding developed through Western colonialism or exclusionary indigenous nationalisms, and have opened up new spaces for alternative historical narratives and ways of knowing. In so doing, these works address key issues of identity, genealogy, representation, political parity, and social unity, encouraging

their audiences to consider new possibilities for present and future action. This study emphasizes the contribution of artistic production to social and political life in the contemporary Pacific, demonstrating how local play production has worked to facilitate processes of creative nation building and the construction of modern regional imaginaries. *Remaking Pacific Pasts* makes valuable contributions to Pacific literature, world theater history, Pacific studies, and postcolonial studies. The book opens up to comparative critical discussion a geopolitical region that has received little attention from theater and performance scholars, extending our understanding of the form and function of theater in different cultural contexts. It enriches existing

discussions in postcolonial studies about the decolonizing potential of literary and artistic endeavors, and it suggests how theater might function as a mode of historical enquiry and debate, adding to discussions about ways in which Pacific histories might be developed, challenged, or recalibrated.

Consequently, the book stimulates new discussions in Pacific studies where theater has, to date, suffered from a lack of critical exposure. Carefully researched and original in its approach, *Remaking Pacific Pasts* will appeal to scholars, graduate students, and upper-level undergraduate students in theater and performance studies and Pacific Islands studies; it will also be of interest to cultural historians and to specialists in cultural studies and postcolonial studies.

Voice Carried My Family Auckland University Press

From revered established writers as well as exciting new voices, the poems in *Puna Wai Korero* offer a broad picture of Maori poetry in English. The voices are many and diverse: confident, angry, traditional, respectful, experimental, despairing and full of hope, expressing a range of poetic techniques and the full scope of what it is to be Maori. There are poems from all walks of life and modes of writing, laments for koro and hopes for mokopuna, celebrations of the land and anger at its abuse, retellings of myth and reclamations of history. *Puna Wai Korero* collects work from the many iwi and hapu of Aotearoa as well as Maori living in Australia and around the world, featuring the work of Hone Tuwhare, J. C.

Sturm, Trixie Te Arama Menzies, Keri Hulme, Apirana Taylor, Roma Potiki, Hinemoana Baker, Tracey Tawhiao and others – as well as writers better known for forms other than poetry such as Witi Ihimaera, Paula Morris and Ngahuia Te Awekotuku.

Settler Colonialism in Victorian Literature
Bloomsbury Publishing USA

Elizabeth DeLoughrey invokes the cyclical model of the continual movement and rhythm of the ocean ('tidalectics') to destabilize the national, ethnic, and even regional frameworks that have been the mainstays of literary study. The result is a privileging of alter/native epistemologies whereby island cultures are positioned where they should have been all along—at the forefront of the world historical process

of transoceanic migration and landfall. The research, determination, and intellectual dexterity that infuse this nuanced and meticulous reading of Pacific and Caribbean literature invigorate and deepen our interest in and appreciation of island literature.

—Vilsoni Hereniko, University of Hawai'i
"Elizabeth DeLoughrey brings contemporary hybridity, diaspora, and globalization theory to bear on ideas of indigeneity to show the complexities of 'native' identities and rights and their grounded opposition as 'indigenous regionalism' to free-floating globalized cosmopolitanism. Her models are instructive for all postcolonial readers in an age of transnational migrations."

—Paul Sharrad, University of Wollongong, Australia Routes and Roots

is the first comparative study of Caribbean and Pacific Island literatures and the first work to bring indigenous and diaspora literary studies together in a sustained dialogue. Taking the "tidalectic" between land and sea as a dynamic starting point, Elizabeth DeLoughrey foregrounds geography and history in her exploration of how island writers inscribe the complex relation between routes and roots. The first section looks at the sea as history in literatures of the Atlantic middle passage and Pacific Island voyaging, theorizing the transoceanic imaginary. The second section turns to the land to examine indigenous epistemologies in nation-building literatures. Both sections are particularly attentive to the ways in which the metaphors of routes and roots

are gendered, exploring how masculine travelers are naturalized through their voyages across feminized lands and seas. This methodology of charting transoceanic migration and landfall helps elucidate how theories and people travel, positioning island cultures in the world historical process. In fact, DeLoughrey demonstrates how these tropical island cultures helped constitute the very metropolises that deemed them peripheral to modernity. Fresh in its ideas, original in its approach, *Routes and Roots* engages broadly with history, anthropology, and feminist, postcolonial, Caribbean, and Pacific literary and cultural studies. It productively traverses diaspora and indigenous studies in a way that will facilitate broader discussion between these often segregated

disciplines.

The Best of Best New Zealand Poems
Victoria University Press

Whetu Moana is a historic work - the first anthology of contemporary indigenous Polynesian poetry in English edited by Polynesians.

From Manoa to a Ponsonby Garden
University of Hawaii Press

Fairy-tale adaptations are ubiquitous in modern popular culture, but readers and scholars alike may take for granted the many voices and traditions folded into today's tales. In *Fairy Tales Transformed?: Twenty-First-Century Adaptations and the Politics of Wonder*, accomplished fairy-tale scholar Cristina Bacchilega traces what she terms a "fairy-tale web" of multivocal influences in modern adaptations, asking how tales

have been changed by and for the early twenty-first century. Dealing mainly with literary and cinematic adaptations for adults and young adults, Bacchilega investigates the linked and yet divergent social projects these fairy tales imagine, their participation and competition in multiple genre and media systems, and their relation to a politics of wonder that contests a naturalized hierarchy of Euro-American literary fairy tale over folktale and other wonder genres. Bacchilega begins by assessing changes in contemporary understandings and adaptations of the Euro-American fairy tale since the 1970s, and introduces the fairy-tale web as a network of reading and writing practices with a long history shaped by forces of gender politics, capitalism, and colonialism. In the

chapters that follow, Bacchilega considers a range of texts, from high profile films like Disney's *Enchanted*, Guillermo del Toro's *Pan's Labyrinth*, and Catherine Breillat's *Bluebeard* to literary adaptations like Nalo Hopkinson's *Skin Folk*, Emma Donoghue's *Kissing the Witch*, and Bill Willingham's popular comics series, *Fables*. She looks at the fairy-tale web from a number of approaches, including adaptation as "activist response" in Chapter 1, as remediation within convergence culture in Chapter 2, and a space of genre mixing in Chapter 3. Chapter 4 connects adaptation with issues of translation and stereotyping to discuss mainstream North American adaptations of *The Arabian Nights* as "media text" in post-9/11 globalized culture.

Bacchilega's epilogue invites scholars to intensify their attention to multimedia fairy-tale traditions and the relationship of folk and fairy tales with other cultures' wonder genres. Scholars of fairy-tale studies will enjoy Bacchilega's significant new study of contemporary adaptations. **Photographs** Auckland University Press With chapters written by leading scholars such as Steven Gould Axelrod, Cary Nelson, and Marjorie Perloff, this comprehensive Handbook explores the full range and diversity of poetry and criticism in 21st-century America. The *Bloomsbury Handbook of Contemporary American Poetry* covers such topics as: · Major histories and genealogies of post-war poetry – from the language poets and the Black Arts Movement to New York school and the Beats · Poetry,

identity and community – from African American, Chicana/o and Native American poetry to Queer verse and the poetics of disability · Key genres and forms – including digital, visual, documentary and children's poetry · Central critical themes – economics, publishing, popular culture, ecopoetics, translation and biography The book also includes an interview section in which major contemporary poets such as Rae Armantrout, and Claudia Rankine reflect on the craft and value of poetry today.
Kalahele ANU Press

The first collection of poetry by a Pohnpeian poet, Emelihter Kihleng's *My Urohs* is described by distinguished Samoan writer and artist Albert Wendt as "refreshingly innovative and compelling, a new way of seeing

ourselves in our islands, an important and influential addition to our [Pacific] literature."

Contested Terrain University of Hawaii Press

Tourism is vital to the economies of most Pacific nations and as such is an important site for the meaningful production of shared and disputed cultural values and practices. This is especially the case when tourism intersects with other important arenas for cultural production, both directly and indirectly. *Touring Pacific Cultures* captures the central importance of tourism to the visual, material and performed cultures of the Pacific region. In this volume, we propose to explore new directions in understanding how culture is defined, produced,

experienced and sustained through tourism-related practices across that region. We ask, how is cultural value, ownership, performance and commodification negotiated and experienced in actual lived practice as it moves with people across the Pacific? 'This collection is a welcome addition to tourism studies, or perhaps we should say post- or para-tourism. The essays bring out many facets and experiences too quickly bundled under a single label and focused exclusively on "destinations" visited by "outsiders"'. Tourism, we see here, actively involves many different populations, societies, and economies, a range of local/global/regional engagements that can be both destructive and creative. Western outsiders aren't the only ones

on the move. Unequal power, (neo)colonial exploitation and capitalist commodification are very much part of the picture. But so are desire, adventure, pleasure, cultural reinvention and economic development. The effect, overall, is an attitude of alert, critical ambivalence with respect to a proliferating historical phenomenon. A bumpy and rewarding ride.' — James Clifford, Professor Emeritus, University of California, Santa Cruz
Mauri Ola BoD – Books on Demand
Originally published in 1973, this story of star-crossed lovers spotlights the complex nature of love, freedom, and racism in New Zealand. Samoan writer Albert Wendt's first novel, *Sons for the Return Home*, has long been out of print. Yet, readers continue to respond to the

clarity of vision in this simple, powerful story of cross-cultural encounter.

Unwritten Literature of Hawaii. The Sacred Songs of the Hula Wayne State University Press

Filling a significant gap in the cross-cultural and cross-disciplinary literature within the field of Pasifika (Polynesian) and Maori identities and mental health, this volume focuses on bridging mental health related research and practice within the indigenous communities of the South Pacific. Much of the content reflects both differences from and relationships with the dominant Western theories and practices so often unsuccessfully applied with these groups. The contributors represent both experienced researchers and practitioners and address topics such as

research examining traditional and emerging Pasifika identities; contemporary research and practice in working with Pasifika youth and adolescents; culturally-appropriate approaches for working with Pasifika adults; and practices in supervision that have been developed by Maori and Pasifika practitioners. Chapters include practice scenarios, research reports, analyses of topical issues, and discussions about the appropriateness of applying Western theory in other cultural contexts. As Pasifika cultures are still primarily oral cultures, the works of several leading Maori and Pasifika poets that give voice to the changing identities and contemporary challenges within Pacific communities are also included.

Fast Talking PI Oxford University Press

Reproduction of the original.

The Oxford Handbook of Indigenous American Literature Auckland University Press

Weave a lei and wear it before reading Ulu, Kai Gaspar's pungently sensual first collection of poetry and prose. When I'm deep in this enchanting ulu of haunting narratives-broken family, queer exploration and aching love of land and culture-I'm 'ono for 'ulu baked in the imu, 'ulu prepared with coconut milk that satisfies Pacific Islander hunger.

Gaspar's raw yet lyrical language channels that of Haunani-Kay Trask, Dan Taulapapa McMullin, R. Zamora Linmark and Sia Figiel. A must-read, long-awaited contribution to Pacific Literature! - Emelihter Kihleng, author of *My Urohs* and co-editor of *Indigenous Literatures*

from Micronesia

Touring Pacific Cultures Auckland University Press

An epic spanning three generations, *Leaves of the Banyan Tree* tells the story of a family and community in Western Samoa, exploring on a grand scale such universal themes as greed, corruption, colonialism, exploitation, and revenge. Winner of the 1980 New Zealand Wattie Book of the Year Award, it is considered a classic work of Pacific literature.

Pacific Identities and Well-Being Bloomsbury Publishing USA

Part of the series *Key Concepts in Indigenous Studies*, this book focuses on the concepts that recur in any discussion of nature, culture and society among the indigenous. The book, the third in a five-volume series, deals with the two key

concepts of indigeneity and nation of indigenous people from all the continents of the world. With contributions from renowned scholars, activists and experts across the globe, it looks at issues and ideas of indigeneity, nationhood, nationality, State, identity, selfhood, constitutionalism, and citizenship in Africa, North America, New Zealand, Pacific Islands and Oceania, India, and Southeast Asia from philosophical, cultural, historical and literary points of view. Bringing together academic insights and experiences from the ground, this unique book with its wide coverage will serve as a comprehensive guide for students, teachers and scholars of indigenous studies. It will be essential reading for those in social and cultural

anthropology, tribal studies, sociology and social exclusion studies, politics, religion and theology, cultural studies, literary and postcolonial studies, Third World and Global South studies, as well as activists working with indigenous communities.

Breaking Connections Auckland University Press

From revered established writers as well as exciting new voices, the poems in *Puna Wai Korero* offer a broad picture of Maori poetry in English. The voices are many and diverse: confident, angry, traditional, respectful, experimental, despairing and full of hope, expressing a range of poetic techniques and the full scope of what it is to be Maori.

Puna Wai Korero Lulu.com

Kalahahele is a collection of poetry and art

by a kanaka maoli poet, artist, and musician. Kalahele's work has been published in such seminal anthologies of native Hawaiian literature as *Mälama: Hawaiian Land and Water*, *Hoomānoa*, and *Öiwi: A Native Hawaiian Journal*.

Where is Art? Auckland University Press

Based on in-depth research and interviews with 30 tribal elders, this guidebook to *whaikorero*—or New Zealand's traditional Maori oratory—is the first introduction to this fundamental art form. Assessing *whaikorero*'s origin, history, structure, language, and style of delivery, this volume features a range of speech samples in Maori with English translations and captures the wisdom and experience of the Maori tribal groups, including Ngai Tuhoe, Ngati Awa,

Te Arawa, and Waikato-Maniapoto.

Informative and noteworthy, this bilingual examination will interest both modern practitioners of *whaikorero* and Maori culture aficionados.

Whaikorero Cambridge University Press

Over the course of the last twenty years, Native American and Indigenous American literary studies has experienced a dramatic shift from a critical focus on identity and authenticity to the intellectual, cultural, political, historical, and tribal nation contexts from which these Indigenous literatures emerge. The *Oxford Handbook of Indigenous American Literature* reflects on these changes and provides a complete overview of the current state of the field. The Handbook's forty-three essays, organized into four sections,

cover oral traditions, poetry, drama, non-fiction, fiction, and other forms of Indigenous American writing from the seventeenth through the twenty-first century. Part I attends to literary histories across a range of communities, providing, for example, analyses of Inuit, Chicana/o, Anishinaabe, and Métis literary practices. Part II draws on earlier disciplinary and historical contexts to focus on specific genres, as authors discuss Indigenous non-fiction, emergent trans-Indigenous autobiography, Mexicanoh and Spanish poetry, Native drama in the U.S. and Canada, and even a new Indigenous children's literature canon. The third section delves into contemporary modes of critical inquiry to expound on politics of place, comparative Indigenism, trans-

Indigenism, Native rhetoric, and the power of Indigenous writing to communities of readers. A final section thoroughly explores the geographical breadth and expanded definition of Indigenous American through detailed accounts of literature from Indian Territory, the Red Atlantic, the far North, Yucatán, Amerika Samoa, and Francophone Quebec. Together, the volume is the most comprehensive and expansive critical handbook of Indigenous American literatures published to date. It is the first to fully take into account the last twenty years of recovery and scholarship, and the first to most significantly address the diverse range of texts, secondary archives, writing traditions, literary histories, geographic and political contexts, and

critical discourses in the field.

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