

Bulibasha King Of The Gypsies

A wonderfully surprising, inventive and deeply moving riff on fact and fiction, history and imagination from one of New Zealand's finest and most memorable storytellers. There has never been a New Zealand novel quite like *The Parihaka Woman*. Richly imaginative and original, weaving together fact and fiction, it sets the remarkable story of Erenora against the historical background of the turbulent and compelling events that occurred in Parihaka during the 1870s and 1880s. Parihaka is the place Erenora calls home, a peaceful Taranaki settlement overcome by war and land confiscation. As her world is threatened, Erenora must find within herself the strength, courage and ingenuity to protect those whom she loves. And, like a Shakespearean heroine, she must change herself before she can take up her greatest challenge and save her exiled husband, Horitana.

A powerful, prize-winning novella from the much-loved author of *The Whale Rider*, plus a moving screenplay, film stills and commentary on writing and movie making. A medicine woman - a giver of life - is asked to hide a secret that may protect a position in society, but could have fatal consequences. When she is approached by the servant of a wealthy woman, three very different women become players in a head-on clash of beliefs, deception and ultimate salvation. This compelling story tackles moral dilemmas, exploring the nature of identity, societal attitudes to the roles of women and the tension between Western and traditional Maori medicine. This book, though, is also about the richness of creativity, illustrating the way a single story can take on different lives. The original novella, *Medicine Woman*, has been rewritten and expanded by Witi Ihimaera to become *White Lies*. It has also evolved into a screenplay by internationally acclaimed director and screenwriter Dana Rotberg, which has been made into a superb film by South Pacific Pictures. Thus this book offers an intriguing insight into the process of adapting work, as well as offering new versions of this potent story. Nga Kupu Ora - Aotearoa Maori Book Awards 2013, winner of the Te Pakimaero / Fiction category

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).

A stunning collection of stories from one of New Zealand's favourite authors. What's new? *

A young woman utters her favourite mantras to take on the world. * An old woman lives like a diva, re-enacting Casablanca. * In a rewrite of a play, a singer becomes a rock chick in London. * Moby Dick is reincarnated as an iceberg. * Darwin's giant tortoises on the Galapagos Islands are re-encountered. * A young man adds a twist to his intriguing heritage. In this richly imaginative and compelling collection of longer stories, Witi Ihimaera makes a playful and delightfully unique nod to influences from the past. Ranging across an intriguing and innovative variety of styles, subjects and settings, they defy the expected to reaffirm Ihimaera as one of New Zealand's finest technicians and storytellers. Coming-of-Age Cinema in New Zealand

Pounamu Pounamu

Native Son

Land, Culture and Identity in Settler Societies

How Stories Take Place in New Zealand

A study of the relationship between writing, place, and the history of the Pakeha/European settlement in New Zealand, this book explores the most frequently chosen settings in classic New Zealand literature—the beach, the farm, the bush, and the suburb—and reflects on the plots and storylines that go with them. Through fascinating and unpredictable readings of some of the country's greatest works, writers such as Curnow, Frame, Mansfield, and Sargeson are viewed from new angles, while neglected masterpieces by Guthrie-Smith and Maning are deemed central to New Zealand tradition. Topics include identity, cross-culturalism, the settling and unsettling of land, suburbanization, and the role of distance.

In a small East Coast community arch rivals Tamihana Bulibasha Mahana and Rupeni Poata struggle for supremacy. Teenager, Simeon, challenges grandfather, Tamihana's, autocratic rule as he tries to reconcile his own rebellious feelings with the unquestioning family loyalty demanded by the patriarch.

A stunning collection of Oceanic stories for the 21st century. Stones move, whale bones rise out of the ground like cities, a man figures out how to raise seven daughters alone. Sometimes gods speak or we find ourselves in a not-too-distant future. Here are the glorious, painful, sharp and funny 21st century stories of Maori and Pasifika writers from all over the world. Vibrant, provocative and aesthetically exciting, these stories expand our sense of what is possible in Indigenous Oceanic writing. Witi Ihimaera and Tina Makereti present the very best new and uncollected stories and novel excerpts, creating a talanoa, a conversation, where the stories do the talking. And because our commonalities are more stimulating than our differences, the anthology also includes guest work from an Aboriginal Australian writer, and several visual artists whose work speaks to similar kaupapa. Join us as we deconstruct old theoretical maps and allow these fresh Black Marks on the White Page to expand our perception of the Pacific world.

Pounamu Pounamu is classic Ihimaera and also classic New Zealand literature. First published in 1972, it was his first book, which as he says in his new introduction 'fulfilled a childhood vow: to write about Maori using his own self and home place'. The vivid stories in this collection not only explore but also celebrate what it is to be a New Zealander, and they do so from a lively Maori perspective. The seeds of Ihimaera's later works were first sown in this ground-breaking collection: The Whale Rider in his story 'The Whale'; The Rope of Man in 'Tangi'; and the character of Simeon from Bulibasha, King of the Gypsies in 'One Summer Morning'. The book also covers the themes of aroha (love), whanaungatanga

(kinship) and manaakitanga (supporting each other), which are so integral to Ihimaera's work.

**The Complete Maori Stories
Whanau II**

**A Study of Australian Aboriginal and New Zealand Māori Literature
Ask the Posts of the House**

Memoirs of the Undefeated Bareknuckle Champion of Great Britain and Ireland

This is the second volume of memoir by this remarkable Maori writer and of the living myths that inspired him at the beginning of his career. Look at him, the young man on the cover. The year is 1972, he is 28, his first book is about to be published, and he has every reason to kick up his heels. But behind that joyful smile, and the image of a writer footing it in the Pakeha world, there is another narrative, one that Witi has not told before. The story of a native son, struggling to find a place, a voice and an identity, and to put a secret past to rest. This sequel to his award-winning memoir picks up where Maori Boy stopped, following Witi through his triumphs and failures at school and university, to experimenting sexually, searching for love and purpose and to becoming our first Maori novelist. It continues in the same vein as the first volume, which was described by a reviewer as 'a rich, powerful, multi-layered and totally unique story . . . something every New Zealander should read'.

Caught in the middle of the clash between two great Maori clans, Simeon, grandson of Bulibasha and Ramona, struggles with his own feelings and loyalties as the battles rage . . . This award-winning novel is being reissued to tie in with the release of Mahana, the stunning film adaptation of the novel. Also available as an eBook

"The themes of Woman far walking involve the survival, struggles and resilience of the Maori people, as shown through the life of one woman"--Introd.

From master storyteller Witi Ihimaera, a spellbinding and provocative retelling of traditional Maori myths for the twenty-first century. In this milestone volume, Ihimaera traces the history of the Maori people through their creation myths. He follows Tawhaki up the vines into the firmament, Hine-titama down into the land of the dead, Maui to the ends of the earth, and the giants and turehu who sailed across the ocean to our shores . . . From Hawaiki to Aotearoa, the ancient navigators brought their myths, while looking to the stars - bright with gods, ancestors and stories - to guide the way. 'Step through the gateway now to stories that are as relevant today as they ever were.'

Writing the Comedy-Centered Screenplay

Black Marks on the White Page

Gender and Rights

Uncle's Story

Maori Boy

In a land caught between the sea and cloud, where the natural landscape still refuses civilization, there are those; the composers of words, tellers of tales, that help shape the minds of the people that live on its shores. They are spiritcarvers. New Zealand writing today is engaging in an intent struggle to subvert multiple shapes into voices. These interviews, as a record of biographical orature, are shaped into presenting the figure of the storyteller through memory and language; explorations of how we imagine and create ourselves with and into words. Here we encounter the dichotomy of fiction and non-fiction, myth and consensual reality, imagination and truth: do we live within our own selected fictions? Identity is shaped by the authors' sense of displacement as well as of belonging - meeting otherness with dispossession, discovering connection through isolation. Among the focal points of the interviews are the role of women's writing, Maori writing, interrelations among different cultures, and the influence of literary and oral tradition within New Zealand.

'Eleven years have passed since that winter of 1986 when I put down my pen on the story of the woman who wore pearls in her hair, my grandmother the matriarch, Riripeti Mahana nee Pere,

whom some called Artemis . . .' So begins *The Dream Swimmer*, Witi Ihimaera's gripping sequel to *The Matriarch*, acclaimed winner of the Wattie Award. *The Dream Swimmer* continues the odyssey of Tama Mahana, grandson and heir to the matriarch, as he assumes the mantle of leadership and, with it, his grandmother's battles with the Pakeha. But at every step Tama is thwarted - by deception and intrigue, and by the woman whose destiny has intersected Riripeti's and his. She is the enigmatic Tiana, his mother, the woman of no account. Ihimaera continues to dazzle as he negotiates this story of great breadth and breathtaking climaxes, combining the heart of his early work with the deft experimentalism of his more recent novels and short stories. At once an incisive character study and a deeply moving family saga, *The Dream Swimmer* is sure to enchant and delight. 'Part oracle, part memorialist, Ihimaera is an inspired voice, weaving many stories together. The effect is epic, operatic., - David Eggleton, *Metro* Also available as an eBook

In keeping with his commitment to revisit his first five pieces of fiction, Witi Ihimaera has reworked the original text of this much-loved classic. The matriarch is a woman of intelligence, wit, beauty and ruthlessness, and has become a mythical figure through her fight to repossess the land and sustain her people against the ravages wrought by the Pakeha. Priestess of the Ringatu faith, she has been virtually a law unto herself. In his search for the truth behind the legends surrounding the matriarch, his grandmother, Tama Mahana delves deeper and deeper into Maori history and lore to understand the mysterious sources of her power and ambition. Witi Ihimaera's prose is at turns lyrical and spare, sensuous and savage. Weaving fact with fiction, this remarkable odyssey into New Zealand history is a novel of stunning imaginative power. Also available as an eBook Winner of the Wattie Book of the Year, 1986 Runner-up for the Commonwealth Writers' Prize, 1987 'Witi Ihimaera's uncompromising masterwork . . . A profound and spellbinding character study' - *New Zealand Herald*

Disputed Territories investigates the significance of land for contesting cultural identities in comparable settler societies. In the regions of Australasia and southern Africa, European visions of landscape and nature have engaged with southern hemisphere environments and the cultures of indigenous peoples. Amid conflicts over land as a material resource, there has also been an intellectual contest over the aesthetic, iconic and cultural meanings of natural forms and species. Arising from a programme of seminars held at The University of Western Australia, this collection of eminent international authors assembles contributions from anthropology, geography, history and literary studies. The combination of diverse methods and theoretical approaches establishes the ways that land and nature constitute disputed territories in the mind, as well as material resources subject to pragmatic negotiations.

The Thrill of Falling

Kingfisher Come Home

The Parihaka Woman

The Circle & the Spiral

Mateship and Moneymaking

Mateship and Money Making – Summary of Book A ferocious 'war' erupted in remote outback Australia in 1983. Shearers were on strike. 'Scab' shearers had to be protected against invading mobs of unionists. In scattered and isolated woolsheds the question was: should sheep-shearers be allowed to use 'wide combs'? Australian merinos had always been shorn with 'narrow combs'. Until a recent ruling

industrial award expressly forbade wide combs. Initiated by the graziers (way back in 1926) the rule had become shearers' folklore. Wide combs were not just wrong – but positively evil. This was the 1980s, but the roots of the problem went back to the 1890s. Shearers got paid per hundred sheep, not by the hour or the day, so the opportunity to get a bigger tally with the wide comb was something to be welcomed - one would think. Indeed, that was certainly the case. But fanatical opposing opinion could not easily be overcome. It was 'un-Australian' to even think about it. But equally, it was 'un-Australian' NOT to be allowed a free choice to use whatever equipment did the job best. Diametrically opposed points of view were quite irreconcilable. The oldest and most powerful trade union in the nation's history stood behind the strike. The Australian Workers Union, known wide and far by its acronym 'the AWU', had risen in the 1890s. Ruthlessly efficient at grass roots organiser, God help any shearer trying to occupy a stand without an AWU ticket. And God help any greedy upstart questioning AWU wisdom on industrial matters. The shearing workforce had always been a rambunctious, contrary lot. The work was punishingly strenuous as well as highly skilled. Infectious group camaraderie governed its cult of 'mateship'. This was also prone to impenetrable 'insider-outsider' idiosyncrasies. There was money to be made for those who could stand the pace, but strong tribal loyalties to the union dictated customs and rules in the woolshed. Many different types gravitated into shearing. At one end were staunch unionists preaching 'mateship' and class solidarity. At the other end self-improving moneymakers accumulated funds get started as farmers. For the most part the two groups 'got on', or at least tolerated one another. Hard core class warriors enjoyed the competitive camaraderie and were not themselves against making money. Moneymakers were not averse to a bit of class solidarity if it bolstered shearing rates of pay. They were less tolerant of rules which slowed them down. In its foundation years the AWU had been pugnacious and militant. Violent strikes in the 1890s did not go well for it. Too many members were farmers who 'scabbed' during strikes. The arrival of contract shearing further diluted the link between 'mateship' and union solidarity. In 1902 moneymaking professional shearers were so exasperated by AWU belligerence towards woolgrowers, they

formed a rival 'Machine Shearers Union', more friendly to the graziers. AWU leaders had to use all their guile and cunning to outwit the upstart MSU. The AWU moderated its militancy, adopted a policy of opposing strikes, and put its faith in the newly established Arbitration Court to fix wages and settle disputes. Unfortunately for the AWU, factions within its rank-and-file remained attracted to the mythology of class war against the graziers. During World War I, the Arbitration Court was very laggard in updating the shearing award and militants had their chance. In defiance of the AWU a very successful strike was organised in Queensland. This opened the door for a militant faction with communist connections in the interwar period. The AWU's firm policy of 'arbitration not direct action' was ridiculed. The AWU denigrated them as 'bogus disrupters' and excoriated their point of view, but at the same time adopted militant-sounding rhetoric. The union could not afford to be accused of being on the side of the bos

"Striding Both Worlds "illuminates European influences in the fiction of Witi Ihimaera, Aotearoa New Zealand's foremost M ori writer, in order to question the common interpretation of M ori writing as displaying a distinctive M ori world-view and literary style. Far from being discrete endogenous units, all cultures and literatures arise out of constant interaction, engagement, and even friction. Thus, M ori culture since the 1970s has been shaped by a long history of interaction with colonial British, Pakeha, and other postcolonial and indigenous cultures. M ori sovereignty and renaissance movements have harnessed the structures of European modernity, nation-building, and, more recently, Western global capitalism, transculturation, and diaspora contexts which contest New Zealand bicultural identity, encouraging M ori to express their difference and self-sufficiency. Ihimaera's fiction has been largely viewed as embodying the specific values of M ori renaissance and biculturalism. However, Ihimaera, in his techniques, modes, and themes, is indebted to a wider range of literary influences than national literary critique accounts for. In taking an international literary perspective, this book draws critical attention to little-known or disregarded aspects such as Ihimaera's love of opera, the extravagance of his baroque lyricism, his exploration of fantasy, and his increasing interest in taking M ori into the global arena.

In revealing a broad range of cultural and aesthetic influences and inter-references commonly seen as irrelevant to contemporary M ori literature, "Striding Both Worlds" argues for a hitherto frequently overlooked and undervalued depth and complexity to Ihimaera s imaginary. The present study argues that an emphasis on difference tends to lose sight of fiction s capacity to appreciate originality and individuality in the polyphony of its very form and function. In effect, literary negotiation of M ori sovereign space takes place in its forms rather than in its content: the uniqueness of M ori literature is found in the way it uses the common tools of literary fiction, including language, imagery, the text s relationship to reality, and the function of characterization. By interpreting aspects of Ihimaera s oeuvre for what they share with other literatures in English, "Striding Both Worlds" aims to present an additional, complementary approach to M ori, New Zealand, and postcolonial literary analysis."

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. This book, the second in a five-volume series, deals with the two key concepts of gender and rights of indigenous peoples from all continents of the world. With contributions from renowned scholars, activists and experts across the globe, it looks at issues of indigenous human rights, gender justice, repression, resistance, resurgence and government policies in Canada, Latin America, North America, Australia, India, Brazil, Southeast Asia and Africa. 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 gender studies, human rights and law, social and cultural anthropology, tribal studies, sociology and social exclusion studies, religion and theology, cultural studies, literary and postcolonial studies, Third World and Global South studies, as well as activists working with Indigenous communities.

In this definitive collection by one of New Zealand's best-loved authors, Witi Ihimaera offers his personal choice of twenty-four stories from throughout his illustrious career. The pieces span more than thirty-five years - since his

first collection, Pounamu Pounamu (1972), was published - and showcase the range, originality and humanity of this truly amazing writer. 'Ihimaera is an inspired voice' -

David Eggleton, Metro 'One of our most important and influential writers . . . his subject matter, as much as his distinctive lyrical writing style, demand[s] attention.' -

Eleanor Black, Weekend Herald

His Best Stories

Navigating the Stars

Striding Both Worlds

Bulibasha (16pt Large Print Edition)

Bulibasha Penguin Random House New Zealand Limited

An international bestseller that was made into a multiple award-winning film. Eight-year-old Kahu craves her great-grandfather's love and attention. But he is focused on his duties as chief of a Maori tribe in Whangara, on the East Coast of New Zealand - a tribe that claims descent from the legendary 'whale rider'. In every generation since the whale rider, a male has inherited the title of chief. But now there is no male heir - there's only Kahu. She should be the next in line for the title, but her great-grandfather is blinded by tradition and sees no use for a girl. Kahu will not be ignored. And in her struggle she has a unique ally: the whale rider himself, from whom she has inherited the ability to communicate with whales. Once that sacred gift is revealed, Kahu may be able to re-establish her people's ancestral connections, earn her great-grandfather's attention - and lead her tribe to a bold new future.

Explores the complex ethical dilemmas of human mobility in the context of climate change

No Marketing Blurb

A Memoir of Childhood

The Matriarch

Laughing Out Loud

Australian Shearing: The Clash of Union Solidarity with the Spirit of Enterprise

Woman Far Walking

David Munro has everything a man could want - a beautiful wife, two adoring daughters, a top academic position and a circle of devoted friends. But he also has another life, lived mainly at night and frequently in what he comes to know as 'The Gardens of Spain', the places where gay and bisexual men meet. Now he must choose which of these two lives to follow . . . Now in its fourth edition, Nights in the Gardens of Spain takes us along the precarious divide between sexuality and social mores, exploring dilemmas of contemporary gay culture with anger, laughter, sensitivity and honesty. 'Ihimaera's best book yet.' -Evening Post

Bulibasha is the title given to the King of the Gypsies, and on the East Coast of New Zealand two patriarchs fight to be proclaimed the king. Tamihana is the leader of the great Mahana family of shearers and sportsmen and women. Rupeni Poata is his arch enemy. The two families clash constantly, in sport, in cultural contests and, finally, in the Golden Fleece competition to find the greatest shearing gang in New Zealand. Caught in the middle of this struggle is the teenager Simeon, grandson of the patriarch and of his grandmother Ramona, struggling with his own feelings and loyalties as the battles rage on many levels.

Witi Ihimaera's first novel for six years. Two patriarchs on the East Coast of New Zealand fight for the title of king, and their families are involved in conflict in sport and

culture, and in the Golden Fleece contest. Simeon, a teenager, is caught in the middle of the struggle. The novel was written when Witi Ihimaera was Katherine Mansfield Fellow in Menton.

Michael Mahana's personal disclosure to his parents leads to the uncovering of another family secret - about his uncle, Sam, who had fought in the Vietnam War. Now, armed with his uncle's diary, Michael goes searching for the truth about his uncle, about the secret the Mahana family has kept hidden for over thirty years, and what happened to Sam. Set in the war-torn jungles of Vietnam and in present-day New Zealand and North America, Witi Ihimaera's dramatic novel combines the superb story-telling of *Bulibasha, King of the Gypsies* with the unflinching realism of *Nights in the Gardens of Spain*. A powerful love story, it courageously confronts Maori attitudes to sexuality and masculinity and contains some of Ihimaera's most passionate writing to date. Also available as an eBook

The Dream Swimmer

White Lies

The Settler's Plot

Te Pane Kaewa

Who's Who of Twentieth Century Novelists

He whakamaoritanga i te pukapuka o Puripaha na Witi Ihimaera mo etahi whanau hoariri e rua ki Te Tairawhiti. Ko Puripaha te tapanga ka tukuna ki Te Pane Kaewa, a, ki Te Tairawhiti o Aotearoa e pakanga ana etahi kokoro tokorua kia whakawahia hai pane. Ko Tamihana te upoko o te whanau toa o Mahana, he whanau kuti hipi, he whanau hakinakina hoki. Ko Rupeni Poata tona ito. He rite tonu te tutakitaki a nga whanau nei i nga mahi hakinakina, i nga whakataetae a-ahurea me te whakataetae Piriho Koura e kitea ai te mapu kuti hipi toa katoa o Aotearoa. I waenganui pu, ko te taitama, ko Himiona, ko te mokopuna a te kokoro raua tahi ko tona kuia, ko Ramona, e pakanga ana i ona ake kare a-roto, i ona ake whakapono ano hoki i te riri e tutu ana i nga wahi katoa. Ko te toa o te 1995 Montana New Zealand Book Award, kua whakatinanatia hirahiratia ki te kiriata o Mahana, a, e aroha nuitia ana e nga whakareanga kaipanui maha. Ma tenei whakamaoritanga e tutaki ai tetahi minenga hou ki a Puripaha, ki tetahi o nga tino pukapuka o roto i tona

momo. _____ A te reo Maori translation of Witi Ihimaera's award-winning novel about two rival Maori families on the East Coast, Bulibasha. Bulibasha is the title given to the King of the Gypsies, and on the East Coast of New Zealand two patriarchs fight to be proclaimed the king. Tamihana is the leader of the great Mahana family of shearers and sportsmen and women. Rupeni Poata is his arch enemy. The two families clash constantly, in sport, in cultural contests and, finally, in the Golden Fleece competition to find the greatest shearing gang in New Zealand. Caught in the middle of this struggle is the teenager Simeon, grandson of the patriarch and of his grandmother Ramona, struggling with his own feelings and loyalties as the battles rage on many levels. Winner of the 1995 Montana New Zealand Book Award, brilliantly realised in the film Mahana and loved by generations of readers, this powerful te reo Maori translation of a New Zealand classic will introduce Bulibasha to a whole new audience.

From master storyteller Witi Ihimaera, a spellbinding and provocative retelling of traditional Maori myths for the twenty-first century. In this milestone volume, Ihimaera traces the

history of the Maori people through their creation myths. He follows Tawhaki up the vines into the firmament, Hine-titama down into the land of the dead, Maui to the ends of the earth, and the giants and turehu who sailed across the ocean to our shores . . . From Hawaiki to Aotearoa, the ancient navigators brought their myths, while looking to the stars — bright with gods, ancestors and stories — to guide the way. 'Step through the gateway now to stories that are as relevant today as they ever were.'

A te reo Maori translation of Witi Ihimaera's award-winning novel about two rival Maori families on the East Coast, Bulibasha.

This is the first volume of Witi Ihimaera's enthralling, award-winning memoir, packed with stories from the formative years of this much-loved writer. Witi Ihimaera is a consummate storyteller — one critic calling him one of our 'finest and most memorable'. Some of his best stories, however, are about his own life. This honest, stirring work tells of the family and community into which Ihimaera was born, of his early life in rural New Zealand, of family secrets, of facing anguish and challenges, and of laughter and love. As Ihimaera recounts the myths that formed his early imagination, he also reveals the experiences from real life that wriggled into his fiction. Alive with an inventive, stimulating narrative and vividly portrayed relatives, this memoir is engrossing, entertaining and moving, but, more than this, it is also a vital record of what it means to grow up Maori. Winner of the Ockham New Zealand Book Award 2016 for the General Non Fiction category.

King of the Gypsies

Nights in the Gardens of Spain

Disputed Territories

Sky Dancer

The Writer's Memoir

Taking in novelists from all over the globe, from the beginning of the century to the present day, this is the most comprehensive survey of the leading lights of twentieth century fiction. Superb breadth of coverage and over 800 entries by an international team of contributors ensures that this fascinating and wide-ranging work of reference will be invaluable to anyone with an interest in modern fiction. Authors included range from Joseph Conrad to Albert Camus and Franz Kafka to Chinua Achebe. Who's Who of Twentieth Century Novelists gives a superb insight into the richness and diversity of the twentieth century novel.

"... edition collects together ... the stories of Pounamu Pounamu (1972) and The new net goes fishing (1977) together with a new collection of stories ... Kingfisher come home"--Intro.

On the writing of comedy for cinema and television

A fine novel from Witi Ihimaera in which a great story about a feisty teenager is interwoven with a dazzling trip through Maori mythology. Stropky teenager Skylark O'Shea is on holiday with her mother at a town on the coast. But all is not what it seems. What is the threat facing the town and the birds of the forest? Where do the two old charismatic Maori women Hoki and Bella fit in? Skylark becomes embroiled in a prophecy that much to her dismay involves her in an extraordinary journey. Soon she is pitting her wits in a race of breathtaking dimension, a dazzling trip through Maori mythology. This novel by Witi Ihimaera is fascinating and unique. At one level it is a romp and a rollercoaster ride that sometimes reminds you of Lord of the Rings. At other levels it is a brilliant accomplishment of combining this with new ways of exploring Maori myth. Also available as an eBook

The Whale Rider

The Little Kowhai Tree

Witi Ihimaera and New Zealand's Literary Traditions

Bulibasha

Stories

The Little Kowhai Tree, Witi Ihimaera's first picture book, draws on the rich storytelling traditions of folk tales, nursery rhymes and fairy tales. This quirky story of a lonely little kowhai tree uses comical characters to tell a fable about positive sibling relationships. The Little Kowhai Tree is full of familiar story patterns placed in a New Zealand forest setting to provide great fun and reading for kids. With eye-catching artwork by Wellington based artist, Henry Campbell, and witty design elements, this book is a textual feast with a very New Zealand identity.

As soon as she saw it, Miro Mananui knew what it was. An owl, its cryptic colours flaring with the dawn. Who has the owl come for? Whose name has it cried out to Miro Mananui the Matua of the village of Waituhi? In Whanau II, many lives and many stories intersect. The passionate Mattie Jones bears a horrifying secret; Tama Mananui makes the most of an arranged marriage with a woman twenty years older; Nani Paora holds the key to the past and a history filled with bloodshed; and his grandson Pene may well be the key to the future. Pita Mahana's attempts to reinstate the past set in train events that lead to the return of the owl for its victim. At the heart of the novel is Miro Mananui herself, the Matua, holder of the power of life and death. Whanau II represents an unprecedented return by a contemporary novelist to the characters he first wrote about thirty years ago. Fuelled by passion, politics, psychic power and the search for truth, it reveals a mature writer at the height of his powers.

As her beloved grandfather, chief of the Maori tribe of Whangara, New Zealand, struggles to lead in difficult times and to find a male successor, young Kahu is developing a mysterious relationship with whales, particularly the ancient bull whale whose leg

Spiritcarvers

Genre, Gender and Adaptation in a National Cinema

Interviews with eighteen writers from New Zealand

Puripaha

Maori Creation Myths