

# the bone people keri hulme

The Bone People Keri Hulme: A Deep Dive into New Zealand's Literary Treasure

**the bone people keri hulme** is a phrase that resonates deeply within the world of contemporary literature, especially when discussing groundbreaking works from New Zealand. This novel, penned by Keri Hulme, is not just a story—it's an exploration of identity, culture, and human connection that has captivated readers since its publication. If you've ever been curious about this unique book or the author behind it, you're in the right place to uncover the layers that make *The Bone People* a landmark in literary history.

## Unpacking The Bone People Keri Hulme: The Novel's Genesis and Impact

When *The Bone People* was first published in 1984, it quickly attracted attention for its distinctive narrative style and rich cultural tapestry. Keri Hulme, a New Zealand writer of Māori and European descent, crafted a novel that breaks conventional storytelling molds. Her blending of myth, poetry, and prose creates a haunting atmosphere that lingers long after the last page.

The novel's impact was immediate and profound, culminating in its winning the prestigious Booker Prize in 1985. This accolade not only elevated Hulme's profile internationally but also shone a spotlight on New Zealand literature and indigenous storytelling traditions.

## The Story Behind the Story

At its core, *The Bone People* weaves the lives of three isolated characters: Kerewin, a reclusive artist; Joe, a taciturn Maori man; and Simon, a mute child caught between worlds. Their interactions delve into themes of loneliness, trauma, and eventual healing. Hulme's portrayal transcends mere character study—it's a meditation on human resilience and the possibility of connection despite deep wounds.

What makes this novel particularly fascinating is how Hulme integrates elements of Māori mythology and symbolism, enriching the narrative with cultural depth. The title itself, *The Bone People*, refers to an ancestral concept emphasizing the interconnectedness of people and their history.

## Keri Hulme: The Author Behind The Bone People

Understanding Keri Hulme's background offers valuable insight into the novel's essence. Born in 1947 in New Zealand, Hulme's mixed heritage allowed her to navigate multiple cultural identities. This duality is reflected vividly in her work, where she explores both Māori and European perspectives.

Hulme's writing style is unconventional, often blending poetic language with raw, visceral storytelling. She spent many years perfecting *The Bone People* in solitude, reflecting her deep commitment to authentic expression rather than commercial success.

## **Challenges and Triumphs in Publishing**

Interestingly, *The Bone People* faced numerous rejections before finally being published by a small New Zealand publisher, Spiral. Hulme's unique voice was initially seen as too unconventional for mainstream publishers. However, the novel's eventual success proved that authentic, culturally rich narratives have a vital place in literature.

The journey of *The Bone People* from manuscript to Booker Prize winner is a testament to Hulme's perseverance and the literary world's growing recognition of diverse voices.

## **Themes and Symbolism in *The Bone People* Keri Hulme**

One of the reasons *The Bone People* continues to be studied and celebrated is its layered thematic content. Hulme doesn't shy away from difficult subjects; instead, she confronts them with nuance and sensitivity.

### **Exploring Isolation and Connection**

The characters in *The Bone People* live on the fringes of society, each burdened by past traumas that isolate them emotionally and physically. Hulme uses their journeys to examine how human beings can find solace and understanding in one another. This theme resonates universally, reminding readers of the importance of empathy and compassion.

### **Cultural Identity and Mythology**

Māori culture is not just a backdrop but a living, breathing element in the novel. Hulme integrates traditional Māori beliefs, language, and storytelling techniques, enriching the narrative and offering readers a window into indigenous worldviews. This cultural infusion challenges Western literary norms and invites reflection on the significance of heritage.

### **Nature and Environment**

The New Zealand landscape almost acts as a character itself in *The Bone People*. Hulme's vivid descriptions of the rugged coastlines and wild forests underscore the connection between people and their environment. This relationship is integral to understanding the characters' identities and struggles.

# Why The Bone People Keri Hulme Remains Relevant Today

Decades after its release, *The Bone People* continues to be relevant for readers and scholars alike. Its exploration of identity, trauma, and healing resonates in today's conversations about cultural diversity and mental health.

## Influence on New Zealand Literature

The novel paved the way for many indigenous and minority voices in literature, inspiring writers to share their stories without compromise. It stands as a milestone for New Zealand's literary scene, highlighting the power of narratives rooted in local culture yet universal in theme.

## Educational Significance

Many schools and universities include *The Bone People* in their curricula, recognizing its rich thematic content and cultural significance. Studying this novel encourages critical thinking about identity, colonization, and the role of storytelling in preserving culture.

## Tips for Readers Approaching The Bone People

For those new to the novel, it's helpful to approach it with patience and openness. The narrative can be challenging due to its non-linear structure and poetic style. Here are a few tips:

- Take your time reading; don't rush through the prose.
- Familiarize yourself with Māori cultural references to deepen understanding.
- Consider reading it alongside commentary or analyses to unpack complex themes.
- Reflect on the emotional journeys of the characters rather than just the plot.

## Exploring Keri Hulme's Legacy Beyond The Bone People

While *The Bone People* remains Hulme's most famous work, her influence extends beyond

this single novel. She has been celebrated for her distinctive voice and commitment to authentic storytelling. Her work encourages readers and writers alike to embrace diverse narratives and challenge literary conventions.

In interviews and public appearances, Hulme has often emphasized the importance of writing from personal truth and cultural awareness. This ethos continues to inspire emerging writers, especially those navigating multiple cultural identities.

The Bone People Keri Hulme is more than a book; it's a cultural artifact that continues to spark conversations about identity, healing, and the enduring power of storytelling. Whether you're a literature enthusiast, a student, or simply curious about New Zealand's literary gems, delving into this novel offers a rich and rewarding experience.

## **Frequently Asked Questions**

### **What is the central theme of 'The Bone People' by Keri Hulme?**

'The Bone People' explores themes of isolation, identity, and connection, focusing on the complex relationships between its three main characters and their struggles with personal trauma and cultural heritage.

### **How does Keri Hulme incorporate Maori culture into 'The Bone People'?**

Keri Hulme weaves Maori mythology, language, and cultural practices throughout the novel, providing a rich cultural backdrop that informs the characters' identities and the story's spiritual dimensions.

### **Why did 'The Bone People' win the Booker Prize in 1985?**

'The Bone People' was awarded the Booker Prize for its innovative narrative style, deep exploration of complex characters, and its unique blending of Maori and Pakeha perspectives in New Zealand literature.

### **What narrative techniques does Keri Hulme use in 'The Bone People'?**

Keri Hulme employs a mix of prose, poetry, and nonlinear storytelling, incorporating different voices and perspectives that challenge conventional narrative forms and deepen the emotional impact.

### **Who are the main characters in 'The Bone People' and**

## what are their roles?

The main characters are Kerewin, a reclusive artist; Joe, a mute and troubled man; and Simon, a young boy. Their intertwined lives explore themes of family, healing, and cultural identity.

## How does 'The Bone People' address issues of trauma and healing?

The novel portrays the characters' personal struggles with past abuse and emotional pain, highlighting their journeys toward understanding, forgiveness, and connection as paths to healing.

## What impact has 'The Bone People' had on New Zealand literature?

'The Bone People' has had a significant impact by bringing Maori perspectives to the forefront, challenging literary norms, and inspiring discussions about bicultural identity and indigenous storytelling in New Zealand.

## Additional Resources

The Bone People Keri Hulme: A Literary Exploration of Identity, Isolation, and Connection

**the bone people keri hulme** stands as a landmark work in New Zealand literature, notable for its intricate narrative style and profound thematic exploration. Published in 1984, this novel by Keri Hulme garnered international acclaim, including the prestigious Booker Prize, making it a subject of enduring critical interest. The Bone People is celebrated not only for its unique storytelling but also for its poignant examination of cultural identity, human relationships, and the complexities of isolation.

## Background and Context of The Bone People

Keri Hulme, a New Zealand writer of mixed Māori and European descent, crafted *The Bone People* with a deep connection to the land and indigenous culture of her homeland. The novel's setting in a remote coastal area of New Zealand is more than a backdrop; it is integral to the narrative's exploration of cultural hybridity and personal reconciliation. Hulme's own experiences, encompassing her bicultural heritage and upbringing, informed the novel's authentic voice and thematic concerns.

When *The Bone People* was first published, it challenged conventional literary norms with its fragmented structure, shifting perspectives, and poetic prose. The blend of myth, spirituality, and realism mirrored Hulme's intent to portray the fractured nature of human experience, particularly within the context of New Zealand's postcolonial society.

# **In-Depth Analysis of Themes and Narrative Techniques**

## **Exploration of Identity and Cultural Hybridity**

At the core of *The Bone People* is a profound meditation on identity. Hulme delves into the tensions and harmonies between Māori and Pākehā (European New Zealander) cultures, embodied in the novel's three central characters: Kerewin, a reclusive artist of mixed heritage; Simon, a taciturn mute; and Joe, Simon's foster father. Their interactions reveal the struggles and possibilities inherent in cultural integration and personal belonging.

The narrative does not offer simplistic resolutions but instead portrays identity as fluid and contested. Hulme uses symbolism and language steeped in Māori tradition alongside English prose to underscore this hybridity. This duality invites readers to consider the complexities of indigenous identity in a contemporary setting.

## **Isolation and Human Connection**

Isolation, both physical and emotional, is a recurring motif throughout *The Bone People*. Each protagonist grapples with profound loneliness and trauma, reflecting broader social issues such as family breakdown and cultural dislocation. Hulme's portrayal is unflinching yet empathetic, highlighting how isolation can both wound and protect.

However, the novel also emphasizes the redemptive power of human connection. The evolving relationships between Kerewin, Simon, and Joe illustrate tentative steps toward healing and understanding. Their fragile bonds signify the potential for reconciliation within fractured communities.

## **Innovative Narrative Structure and Style**

Keri Hulme's narrative approach in *The Bone People* defies traditional linear storytelling. The text is interspersed with shifts in point of view, time, and tone, at times blending prose with poetry and mythic elements. This stylistic choice reflects the fragmented identities of the characters and the novel's thematic complexity.

While some readers may find the structure challenging, it serves to immerse the audience in the emotional and cultural landscapes of the characters. Hulme's lyrical language and vivid descriptions of the New Zealand coastline further enrich the reading experience, offering a sensory engagement with place and mood.

# Critical Reception and Legacy

The Bone People received widespread critical acclaim upon its release, culminating in the Booker Prize in 1985. Its recognition was significant not only for Hulme as an individual author but also for New Zealand literature on the global stage. Critics praised the novel's originality, depth, and cultural significance, though some debated its dense and unconventional style.

Over the decades, *The Bone People* has been studied extensively in academic circles, particularly within postcolonial and indigenous literary studies. Its themes remain relevant, resonating with contemporary discussions about identity politics, cultural preservation, and the legacy of colonialism.

## Comparisons with Contemporary Works

Comparing *The Bone People* to other New Zealand literary works reveals its distinctive voice. Unlike the more straightforward narratives in some contemporaneous novels, Hulme's work embraces complexity and ambiguity. For example, in contrast to Patricia Grace's community-centered storytelling, Hulme's novel focuses intensely on internal psychological landscapes and existential questions.

Internationally, *The Bone People* shares thematic affinities with indigenous literature from other regions, such as Native American and Australian Aboriginal narratives, which similarly explore the intersections of culture, trauma, and survival.

## Key Features and Themes Summarized

- **Cultural Hybridity:** The interplay between Māori and Pākehā identities shapes character development and thematic depth.
- **Isolation and Trauma:** Exploration of loneliness and emotional scars that define the protagonists' lives.
- **Nonlinear Narrative:** A fragmented, poetic storytelling style that reflects the novel's thematic concerns.
- **Myth and Spirituality:** Integration of Māori mythological elements enhances the novel's symbolic resonance.
- **Environmental Setting:** The New Zealand coastline as a vital, almost character-like presence influencing mood and plot.

# Pros and Cons from a Literary Perspective

- **Pros:** Innovative narrative style, rich cultural insights, award-winning literary merit, emotional depth, and evocative language.
- **Cons:** The complexity and nonlinearity may challenge some readers; dense prose can be a barrier to accessibility.

The Bone People by Keri Hulme remains a seminal work that continues to provoke thought and inspire dialogue about identity, culture, and human connection. Its enduring impact in literary circles and beyond attests to Hulme's distinctive voice and the novel's profound exploration of the human condition amid the unique cultural tapestry of New Zealand.

## [The Bone People Keri Hulme](#)

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**the bone people keri hulme: The Woman in the Red Dress** Minrose Gwin, 2002 Graceful and impassioned, *The Woman in the Red Dress* offers important new approaches to narratives about father-daughter incest as well as stories that contaminate the myth of home as a safe space and map a geography of sexual violence, victimization, and survival. Gwin situates her analysis of fiction such as Morrison's *The Bluest Eye*, Alice Walker's *The Color Purple*, Dorothy Allison's *Bastard out of Carolina*, and Jane Smiley's *A Thousand Acres* within contemporary debates concerning survivor discourse, theories of domestic space, and issues of race and class. She also explores books - such as Hulme's *The Bone People* - that enter a murky and liminal queer space in which gender itself travels and the most claustrophobic physical and social spaces can unexpectedly unhinge and open..

**the bone people keri hulme: The Bone People** Keri Hulme, 1985 At once a mystery, a love story, and an ambitious exploration of the zone where Maori and European New Zealand meet, Booker Prize-winning novel *The Bone People* is a powerful and unsettling tale saturated with violence and Maori spirituality.

**the bone people keri hulme: Imagination and the Creative Impulse in the New Literatures in English** , 2021-11-01 *Imagination and the Creative Impulse in the New Literatures in English* brings together the proceedings of a symposium organised by the editors at the University of Trento in 1990. At a time when the study of the post-colonial literatures is gaining more widespread recognition, scholars based mainly at universities in Italy and Germany were invited to address the manner in which writers are giving literary expression to the complexity of contemporary post-colonial and multicultural societies and to consider, from their differing perspectives on the new literatures, central questions of formal experimentation, linguistic innovation, social and political commitment, textual theory and cross-culturality. Focusing on such major writers such as Achebe, Soyinka and Walcott, as well as on lesser-known figures such as Jack Davis, Witi Ihimaera, Rohinton Mistry and Manohar Malgonkar, the contributors take up many themes characteristic of



the new literatures: the challenge posed to traditional authority, the expression of national identity, the role of literature in the liberation struggle, modes of literary practice in multicultural societies; the relationship of the new literatures in English to that of the former metropolitan centre; and the complex intertextuality characterizing much of the literary production of post-colonial societies.

**the bone people kerī hulme: *The Circle & the Spiral*** Eva Rask Knudsen, 2021-11-01 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).

**the bone people kerī hulme: *And the Birds Began to Sing***, 2022-06-08 Taking as its starting-point the ambiguous heritage left by the British Empire to its former colonies, dominions and possessions, *And the Birds Began to Sing* marks a new departure in the interdisciplinary study of religion and literature. Gathered under the rubric Christianity and Colonialism, essays on Brian Moore, Timothy Findley, Margaret Atwood and Marian Engel, Thomas King, Les A. Murray, David Malouf, Mudrooroo and Philip McLaren, R.A.K. Mason, Maurice Gee, Keri Hulme, Epeli Hau’ofa, J.M. Coetzee, Christopher Okigbo, Chinua Achebe, Amos Tutuola and Ngugi wa Thiong’o explore literary portrayals of the effects of British Christianity upon settler and native cultures in Northern Ireland, Canada, Australia, New Zealand and the South Pacific, and the Africas. These essays share a sense of the dominant presence of Christianity as an inherited system of religious thought and practice to be adapted to changing post-colonial conditions or to be resisted as the lingering ideology of colonial times. In the second section of the collection, *Empire and World Religions*, essays on Paule Marshall and George Lamming, Jean Rhys, Olive Senior and Caribbean poetry, V.S. Naipaul, Anita Desai, Kamala Markandaya, and Bharati Mukherjee interrogate literature exploring relations between the scions of British imperialism and religious traditions other than Christianity. Expressly concerned with literary embodiments of belief-systems in post-colonial cultures (particularly West African religions in the Caribbean and Hinduism on the Indian subcontinent), these essays also share a sense of Christianity as the pervasive presence of an ideological rhetoric among the economic, social and political dimensions of imperialism. In a polemical Afterword, the editor argues that modes of reading religion and literature in post-colonial cultures are characterised by a theodical preoccupation with a praxis of equity.

**the bone people kerī hulme: *A Study Guide for Kei Hulme's The Bone People*** Gale, Cengage Learning, 2015-09-24 A Study Guide for Kei Hulme's *The Bone People*, excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and

much more. For any literature project, trust *Novels for Students* for all of your research needs.

**the bone people keri hulme: Asexualities** KJ Cerankowski, Megan Milks, 2024-06-27 As one of the first book-length collections of critical essays on the topic of asexuality, *Asexualities: Feminist and Queer Perspectives* became a foundational text in the burgeoning field of asexuality studies. This revised and expanded ten-year anniversary edition both celebrates the book's impact and features new scholarship at the vanguard of the field. While this edition includes some of the most-cited original chapters, it also features critical updates as well as new, innovative work by both up-and-coming and established scholars and activists from around the world. It brings in more global perspectives on asexualities, engages intersectionally with international formations of race and racialization, critiques global capital's effects on identity and kinship, examines how digital worlds shape lived realities, considers posthuman becomings, experiments with the form of the manifesto, and imagines love and relation in ecologies that exceed and even supersede the human. This cutting-edge, multidisciplinary, interdisciplinary book serves as a valuable resource for everyone—from those who are just beginning their critical exploration of asexualities to advanced researchers who seek to deepen their theoretical engagements with the field.

**the bone people keri hulme: Keri Hulme** Kristi Lea Williams, Valdosta State University. Dept. of English, 2004

**the bone people keri hulme: The Booker Prize and the Legacy of Empire** Luke Strongman, 2021-12-28 This book is about the Booker Prize – the London-based literary award made annually to “the best novel written in English” by a writer from one of those countries belonging to, or formerly part of, the British Commonwealth. The approach to the Prize is thematically historical and spans the award period to 1999. The novels that have won or shared the Prize in this period are examined within a theoretical framework mapping the literary terrain of the fiction. Individual chapters explore themes that occur within the larger narrative formed by this body of novels – collectively invoked cultures, social trends and movements spanning the stages of imperial heyday and decline as perceived over the past three decades. Individually and collectively, the novels mirror, often in terms of more than a single static image, British imperial culture after empire, contesting and reinterpreting perceptions of the historical moment of the British Empire and its legacy in contemporary culture. The body of Booker novels narrates the demise of empire and the emergence of different cultural formations in its aftermath. The novels are grouped for discussion according to the way in which they deal with aspects of the transition from empire to a post-imperial culture – from early imperial expansion, through colonization, retrenchment, decolonization and postcolonial pessimism, to the emergence of tribal nationalisms and post-imperial nation-states. The focus throughout is primarily literary and contingently cultural.

**the bone people keri hulme: Keri Hulme Our Kuru Pounamu** Spiral Collectives, Keri Hulme, 2024-11-11 Keri Hulme (1947-2021) was the first novelist from Aotearoa New Zealand to win the Booker Prize, for the *bone people*, published by a Spiral collective. *Keri Hulme: Our Kuru Pounamu* is Spiral's celebration of Keri's life and work, with tributes, essays, poems, stories, interviews, ephemera, art works and photographs. This is the third edition. It includes two stories Keri wrote at secondary school — they cover themes continued in the *bone people*, which Keri started to write when she was 18. These come from Keri's family — her whānau was always at the centre of her life; from her tahu-tuhituhi, her beloved writing associates; and from her neighbours and friends. To include her in the kōrero — she loved conversation! — Keri is represented by poems, art works, a long essay about Te Wāhipounamu - South West New Zealand World Heritage Area, two stories she wrote while still at school that prefigure themes in the *bone people*, shorter essays, and extracts from her letters. The title comes from a letter that the late Dr Erihapeti Rehu-Murchie wrote to Spiral. The cover and a suite of illustrations are by Kāi Tahu artist Madison Kelly. *Keri Hulme: Our Kuru Pounamu* is in seven parts — Kā Tahu-Tuhituhi Arapera Blank, Bill Manhire, Brian Potiki, Cathie Dunsford, Fergus Barrowman, Gaylene Preston, Janet Charman, Keri Hulme, Maclean Barker, Patricia Grace, Philip Tremewan, Renée, Rowley Habib, Sandi Hall, Sharon Murphy Moeraki — The Black Bach Keri Hulme, Leigh Te Ahuru-Lam Sheung, Siobhan McNulty Te Tai Poutini — Kā

Naybore Andris Apse, David Alexander, Keri Hulme, Sonja Worthington Spiral & The Women's Gallery Bridie Lonie, Keri Hulme, Marian Evans the bone people Arapera Blank, Dulcie Smart, Erihapeti Murchie, Irihapeti Ramsden, Keri Hulme, Lynne Ciochetto, Mark Cubey, Sylvia Mary Bowen, Vicki McDonald Te Whānau Tommy Rakikino Miller, Mary Miller, Kate Salmons, Matthew Salmons Te Waiata The book ends with ends with a waiata composed by the late Miriama Evans of Spiral and sung at the launch of the bone people.

**the bone people keri hulme: The Pain of Unbelonging** , 2007-01-01 Beyond the obvious and enduring socio-economic ravages it unleashed on indigenous cultures, white settler colonization in Australasia also inflicted profound damage on the collective psyche of both of the communities that inhabited the contested space of the colonial world. The acute sense of alienation that colonization initially provoked in the colonized and colonizing populations of Australia and New Zealand has, recent studies indicate, developed into an endemic, existential pathology. Evidence of the psychological fallout from the trauma of geographical deracination, cultural disorientation and ontological destabilization can be found not only in the state of anomie and self-destructive patterns of behaviour that now characterize the lives of indigenous Australian and Maori peoples, but also in the perpetually faltering identity-discourse and cultural rootlessness of the present descendants of the countries' Anglo-Celtic settlers. It is with the literary expression of this persistent condition of alienation that the essays gathered in the present volume are concerned. Covering a heterogeneous selection of contemporary Australasian literature, what these critical studies convincingly demonstrate is that, more than two hundred years after the process of colonisation was set in motion, the experience that Germaine Greer has dubbed 'the pain of unbelonging' continues unabated, constituting a dominant thematic concern in the writing produced today by Australian and New Zealand authors.

**the bone people keri hulme: Constructing National Identity in Keri Hulme's "the bone people"** Vivienne Jahnke, 2016-02-26 Master's Thesis from the year 2015 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Leipzig, language: English, abstract: This thesis analyses New Zealand writer Keri Hulme's novel the bone people and argues that she speaks to the core of her country's postcolonial identity crisis – and in doing so compels her fellow New Zealanders to confront the social reality in their country and to enter into the discourse of who they want to be as a nation. Accordingly, this thesis is going to analyse Hulme's writing strategies from a postcolonial viewpoint, exploring matters of identity construction on an individual as well as on a national level. Does her novel succeed as literature partaking in the nation-building process? A brief excursion into the realm of theory will provide the necessary framework for the analysis. After the in-depth discussion of the bone people, a comparative approach in the form of a closer look at some contemporary New Zealand writers' dealing with New Zealand's postcolonial condition will provide additional depth. Works from some of New Zealand's most renowned authors, Witi Ihimaera, Patricia Grace, Alan Duff and Eleanor Catton will be compared to the bone people. Finally, a conclusion shall be drawn as to exactly how far New Zealand has come in its development as a country of bi- or even multiculturalism since the publication of the bone people. It shall be discussed whether or not the novel's vision is one still relevant to New Zealand national identity today, whether the momentum the Maori gained in their agenda to revitalise their culture, out of which Hulme's novel has sprung, had more than just a ceremonial effect on the country and consequently how Hulme's vision is holding up to the reality of New Zealand in the twenty-first century.

**the bone people keri hulme: Decolonizing Cultures in the Pacific** Susan Y. Najita, 2006-09-22 In Decolonizing Cultures in the Pacific, Susan Y. Najita proposes that the traumatic history of contact and colonization has become a crucial means by which indigenous peoples of Oceania are reclaiming their cultures, languages, ways of knowing, and political independence. In particular, she examines how contemporary writers from Hawai'i, Samoa, and Aotearoa/New Zealand remember, re-tell, and deploy this violent history in their work. As Pacific peoples negotiate their paths towards sovereignty and chart their postcolonial futures, these writers play an invaluable role in invoking and commenting upon the various uses of the histories of colonial resistance, allowing themselves

and their readers to imagine new futures by exorcising the past. *Decolonizing Cultures in the Pacific* is a valuable addition to the fields of Pacific and Postcolonial Studies and also contributes to struggles for cultural decolonization in Oceania: contemporary writers' critical engagement with colonialism and indigenous culture, Najita argues, provides a powerful tool for navigating a decolonized future.

**the bone people keri hulme: Bodies and Voices** Anna Rutherford, European Association for Commonwealth Literature and Language Studies. Conference, 2008 The articles investigate representations in literature, both by the colonizers and colonized. Many deal with the effect the dominant culture had on the self image of native inhabitants. They cover areas on all continents that were colonized by European countries.

**the bone people keri hulme: *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.

**the bone people keri hulme: World, Class, Women** Robin Truth Goodman, 2004-02-16 *World, Class, Women* begins the extraordinarily important task of bringing a postcolonial, feminist voice to critical pedagogy and, by extension explores how current debates about education could make a contribution to feminist thought. Robin Truth Goodman deftly weaves together the disciplines of literature, postcolonialism, feminism, and education in order to theorize how the shrinking of the public sphere and the rise of globalization influence access to learning, what counts as knowledge, and the possibilities of a radical feminism.

**the bone people keri hulme: *Rewriting Wrongs*** Angela Kimyongür, Amy Wigelsworth, 2014-10-02 *Rewriting Wrongs: French Crime Fiction and the Palimpsest* furthers scholarly research into French crime fiction and, within that broad context, examines the nature, functions and specificity of the palimpsest. Originally a palaeographic phenomenon, the palimpsest has evolved into a figurative notion used to define any cultural artefact which has been reused but still bears traces of its earlier form. In her 2007 study *The Palimpsest*, Sarah Dillon refers to "the persistent fascination with palimpsests in the popular imagination, embodying as they do the mystery of the secret, the miracle of resurrection and the thrill of detective discovery". In the context of crime fiction, the palimpsest is a particularly fertile metaphor. Because the practice of rewriting is so central to popular fiction as a whole, crime fiction is replete with hypertextual transformations. The palimpsest also has tremendous extra-diegetic resonance, in that crime fiction frequently involves the rewriting of criminal or historical events and scandals. This collection of essays therefore exemplifies and interrogates the various manifestations and implications of the palimpsest in French crime fiction.

**the bone people keri hulme: A Biography of Story, A Brief History of Humanity** Trish Nicholson, 2016-11-04 An entertaining cultural history and a highly original take on the power of stories in societies past and present. Trish Nicholson brings us a unique interweaving of literature and history seen through the eyes of storytellers, making a fascinating journey for general readers and students alike. From tales of the Bedouin, to Homer, Aesop and Valmiki, and from Celtic bards and Icelandic skalds to Chaucer, Rabelais, Shakespeare, Scott and Chekhov, some of the many storytellers featured will be familiar to you; others from Africa, Asia and the Pacific may be fresh

discoveries. Beginning with oral tales of our foraging ancestors, the emergence of writing, the great migrations, the age of exploration and the invention of printing through to the industrial revolution and the digital age, Nicholson brings us voices from all corners of the world. Combining this extraordinary breadth with telling myths, epics, fables, fairy tales and legends, she reveals their story-power in the comedy and tragedy of human affairs. And what of Story's future..? A Biography of Story, A Brief History of Humanity is our own human epic, thoroughly researched and referenced, and told with the imaginative flair of an accomplished storyteller. This is a book-lover's book, illustrated and handsomely presented in hardback and paperback volumes designed 'to have and to hold'. Key selling points • Unique in scope, beginning with pre-history through to the digital age • Deeply researched but written in an easy, entertaining and accessible style with imagination and humour • Ideal foundation reading for students of literature, history, writing, and humanities.

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