TABLE OF CONTENTS

PI	REFACE AND ACKNOWLEDGEMENTS	xiii
I.	WEAVING INTRODUCTIONS: INTERSECTING IDENTITIES IN CONTEMPORARY FICTION FROM AOTEAROA NEW ZEALAND	1
	1. Intersectional Research Positions and Power Relations	8
	2. Preliminary Considerations on Local Contexts	12
	 2.1. The Crucial Importance and Cultural Conditionality of Ethnicity, Gender, and Sexuality in Aotearoa New Zealand 2.2. Contextualising Fictions of Intersecting Identities: From a National Literature Towards 'Intersectional Narratives' 	12 18
	3. Selecting the Corpus: Contemporary New Zealand Novels and Their Intersectional Potential	23
	4. 'Colliding Urgencies': Interweaving Maori Lesbian Identities in Ngahuia Te Awekotuku's Short Story <i>Mirimiri</i> (1989)	28
	5. Nga poutokomanawa, the Founding Posts: Research Objectives and the Argumentative Pattern of the 'Thesis Cloth'	36
	6. Travelling Research Perspectives and Intersecting Identities in Contemporary Aotearoa New Zealand: A Research Report	39
II	I. NEW ZEALAND IDENTITIES: ETHNICITY, GENDER, AND SEXUALITY IN CONTEMPORARY AOTEAROA NEW ZEALAND	46
	1. Of National Uniformity, Cultural Conformity, and Racial Difference(s): The Complicacies of New Zealand Ethnic Identities	46
	 1.1. Shifting Collectivities and Identitary 'Rope-Making': From Race to Ethnicity, from Ethnicity to Nationality 1.2. A 'Pace-Setting Post-Colonising Society'?: Theorising New Zealand 	51
	Ethnicities 1.3. 'Unity in Diversity, Diversity in Unity': New Zealand Settler Identities 1.4. 'Making Whiteness Strange': Being Pakeha and the 'Race' for Ethnicity	56 60 64



		The Complexities of Maori Ethnicity: Indigenous Identities Caught Between whakapapa, Race, and Ethnicity	79
	1.6.	From a Homogenous Maori Literature Towards a Kaleidoscope of Intricate Maori (Narrative) Identities	87
	2. G	ender 'Down Under': Pakeha and Maori Masculinities and Femininities	96
	2.1.	'Different Strands of a Rope': (Pakeha) Women's History and	
		Intersectional His/Herstories	98
	2.2.	Cross-Cutting Inequalities in Aotearoa New Zealand: From a 'Sexist Society' Towards a 'Gendered Culture'	100
	2.3.	Female Settler Subjects and wahine Maori: Colonial Gender Conceptions	100
	2.5.	and the Flexible Racialisation of Pakeha and Maori Women	103
	2.4.	New Zealand 'Women's Writing': From Difference, to Differences,	
		to Intersections	112
	2.5.	Theorising New Zealand Masculinities: From Male 'Culture'	
	2.6	and Stereotypes Towards Pluralisation and Intersections	120
	2.0.	The 'Kiwi Bloke': Pakeha Masculinity as the Emblem of New Zealand National Culture	128
	2.7	'Traditional' Maori Masculinities as Pakeha Men's Volatile Contrast Foils	132
		Masculinities in New Zealand Fiction: From 'Gender Commentary',	152
		'Triple Desertion', and White, Male Crisis Towards Intersectional	
		Complexity	135
	3. 'S	ay It Loud! Sexual Diversity Is Proud!': Sexualities in Aotearoa	
	N	ew Zealand	141
	3.1.	New Zealand Heterosexualities: From British Puritanism Towards	
		Local Liberalisation	144
	3.2.	'To Unearth that which Has Been Shrouded in Secrecy':	
		The Complexities of Male Pakeha Homosexualities	149
	3.3.	A Vital 'Queer Underside': Narrative Constructions of Pakeha	1.55
	2 /	Homosexual Identities as a Means of Personal and Collective Agency New Zealand Lesbianism(s): Of 'Ghosting Lesbians', 'Double Battles',	155
	J. 4 .	and 'Triple Subversions', and Local Attempts to Move Towards	
		Intersectional Theorising	159
	3.5.	Maori Heterosexualities and the Whole takatapui whanau	164
II		RRATING INTERSECTIONS:	
	INI	ERSECTIONALITIES IN AOTEAROA NEW ZEALAND	174
		Travelling Intersectionalities': Intersectionality as a Research Perspective	
	in	Aotearoa New Zealand	174
	1.1.	Theorising Intersections: Approaching Intersectionality in Aotearoa	
		New Zealand	186

1.2.	'Intersecting Movements': Contemporary Maori Activism(s) and 'the'	105
1 2	Maori Renaissance Intersecting Identities in Aotearoa New Zealand Feminism(s)	195 206
	Mana wahine: Maori Feminism at the Intersection of 'Being Maori'	200
1.4.	and 'Being Woman'	214
1.5.	Theorising Intersections in Aotearoa New Zealand Feminism(s)	220
	- ,,	
	ntersectional Narratives': Interweaving Intersectionality, Narratology, and New Zealand Cultural Concepts	227
2.1.	From Narrative and Identity Towards an Intersectional Narrative Theory	230
2.2.	· · · · · · · · · · · · · · · · · · ·	237
2.3.		_
	and 'Narrative Authority', of Unreliability, and Narrative World-Making	245
2.4.	1 0, 0, 1	0.57
	to Intersecting Narrative (Threads of) Identity	257
T\$/ 1	Narrated Intersections: Ethnicity, Gender, and Sexuality	
	IN CONTEMPORARY FICTION FROM AOTEAROA NEW ZEALAND	265
		205
	You Can't Section Me Up': Maintained Differences, Subversive	
	Jarrative Performance, and Spiralling Multiperspectivity as a	
	Means of Character Agency and Epistemological Scepticism in	
	Leri Hulme's the bone people (1983)	268
1.1.	No 'Sectioning Up': Maintaining or Dissolving Intersecting Identities	
	in Aotearoa New Zealand?	273
1.2.	Performing Subversive Intersections: '(Un)Doing' Ethnicity, Gender,	
	(A)Sexuality, and (Dis)Ability as Agentic Choice	280
1.3.	Spiralling Multiperspectivity: Interweaving Character Perspectives	205
	as a Means of Epistemological Scepticism	287
	Our People Once Were Warriors': Multiperspectival Unreliability and	
	Maori Identities at the Intersection of Choice and Essence in Alan Duff's	
C	Once Were Warriors (1990)	295
2.1.	'But What Could a Woman Do?': Maori Women's (Un)Realised	
	Potential	298
	'Once Were Warriors': Perverted and 'Traditional' Maori Masculinities	304
2.3.	'Sex Was a Man's Choice': Dysfunctional, Destructive, and	
	Threatening (Hetero)Sexualities	310
2.4.		314
2.5.		316
2.6.	'Too Much the Thinking Not Enough the Doing': Ambiguous Identity Politics Through Multiperspectival Focalisation	
	and Unreliable Narration	317

	Whole Otherness to Me': Maori Women's Self- and Community- aking and Interweaving the whanau in Patricia Grace's Cousins (1992)	326
	and Their Agentic Quests of Self- and Community-Making	328
3.2.	He aha te mea nui o tenei ao hurihuri? He tangata, he tangata, he tangata: Interweaving Maori Women's Multiple Character and Narrator Perspectives	334
3.3.	'To Hold the Coloured Marble': Iterative Narration, Forging the Narrative Community, and Weaving the 'Rope of (Wo)Man'	345
3.4.	Unity in Diversity: Narrative Complexities of Identity, Agency, and Power Structure	351
(H	eople of Many Lives and of Many Faces': Diversifying (Pakeha) Male Iomo)Sexuality, Intersectional Discrimination, and 'Queer World-faking' in Witi Ihimaera's Nights in the Gardens of Spain (1995)	358
	Of (Gay) Male Diversity and 'Being a Whole Person': From Identitary Compartmentalisation Towards Intersectional Consolidation No. Place for (Fairies': Medical and Policieus Discourses on	363
	No Place for 'Fairies': Medical and Religious Discourses on Heteronormative Reproductivity, Men's Health, and Intersectional Discrimination	371
4.3.	'On the Very Edge of Civilisation': 'Queer World-Making' and Spatial Sites of Homosexuality as Threat to the Heteronormative Nation	375
an M	Maramai ki te ope tane me wahine takatapui': Multiperspectival Narration ad the Double Spiral Plot as Means of Moving from Repressed Maori (ale Homosexuality Towards the 'New Gay Tribe' in Witi Ihimaera's the Uncle's Story (2000a)	379
5.1.	Of Travelling <i>Maoritanga</i> and Intersections of Warriordom, Mythology, and Homosexuality	382
5.2.	From 'Double Colonisation' Towards 'Being takatapui': Intersecting Identities, Queering the whakapapa, and Constructing the 'New Gay	
5.3.	Tribe' Strands of Narrative, Strands of Identity: Fictions of Identity/ies, Multiperspectival Narration, and the Double Spiral Plot as a Means of Intersecting Past and Present	392 399
N	White is a Feeling': Postmodern Re-/Decentrings of Pakeha Masculinity, arratological Unreliability, and Performed Identities in Lloyd Jones' fister Pip (2006)	406
	'The Last White Man on the Island': Exoticising and Intersecting New Zealand Whiteness	411
6.2.	Heterogeneous Systems of Knowledge Intersecting: Empowering Local Female Storytelling or White, Male Colonial Control?	414

(6.3. The 'White Object', the Masculine 'Other': Re-/Decentring Pakeha Masculinity by Means of Native, Female Monoperspectivism	420
	6.4. 'Slipping Inside the Skin of Another': (Imaginary) Identity-Crossings 6.5. 'Creating Oneself Anew': Character 'Migrations', Performed Identities,	423
	and Narratorial Unreliability	424
	7. 'Witches of All Breeds': Inclusive Multiperspectivity, Literary Activism, and Female, Indigenous Talkstory as a Means of Glocal Survival and Eco-Feminist Critique in Cathie Dunsford's <i>Return of the Selkies</i> (2007)	433
	7.1. Witches, Dykes, and Neuters: Holistic Multiperspectivity and Identitary	
	Diversification	436
	7.2. 'Layering' Talkstories as a Means of Egalitarian Storytelling	445
	7.3. Travelling Intersections and 'Multiple Centres': Interweaving Mutualities and Differences Across National and Cultural Boundaries	452
V	CLOSING REMARKS AND DANGLING THREADS: INTERWEAVING	
••	CONCLUSIONS AND SPIRALLING INTO FUTURE FIELDS OF INVESTIGATION	461
VI	. Bibliography	479
	1. Primary Literature	479
	2. Feature Films and Television Pieces	481
	3. Secondary Literature	481
	4 Further Online Sources	555

•

•