

Jane Campion's *The Piano*

Jane Campion's *The Piano* is one of the most unusual love stories in the history of cinema. The tale of a nineteenth-century arranged marriage between an unwed mother and a settler in colonial New Zealand, the film swept the world upon its release, winning awards for its performances, script, and direction, including prestigious Cannes and Academy Award prizes. Rejecting stereotypes of the romance genre, it poses a new set of questions about relationships between men and women, and marriage in particular, as well as issues related to colonialism and property ownership. This volume examines *The Piano* from a variety of critical perspectives. In six essays, an international team of scholars examine topics such as the controversial representation of Maori, the use of music in the film, the portrayal of the mother–daughter relationship, and the significance of the film in terms of international cinema, the culture of New Zealand, and the work of Jane Campion.

Harriet Margolis is Senior Lecturer in Film at Victoria University of Wellington, in New Zealand. Author of *The Cinema Ideal*, she has also contributed to *Film Criticism*, *Semiotica*, and *Cinema Journal*.

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Glossary of Terms

Aotearoa Literally, long white cloud; the Maori name for New Zealand before European settlement. As part of the country's efforts toward biculturalism, it is often called Aotearoa New Zealand, although Maori activists and others often refer to it solely as Aotearoa. Officially, the country's name remains New Zealand.

Hapu A Maori tribal division, smaller than the *iwi*, larger than a single *whanau*; based on kinship and genealogy.

Iwi A Maori social and political unit, made up of many *hapu*, based on kinship and genealogy.

Kiwi Affectionate nickname for people and things from Aotearoa New Zealand, gaining popular currency during World War I, originating in the Maori name for a flightless bird that is a national emblem.

Kuia Maori term of respect for a wise old woman.

Maori When Europeans began to have contact with Aotearoa New Zealand, they found it inhabited by various tribes who had migrated centuries before from Hawaii. Although these tribes have individual names, collectively they have come to be known as Maori. The plural form does not take an *s*.

Moko Facial carvings, the designs for which get handed down from one generation of Maori to another; thus, *moko* often express genealogical links associated with tribal and subtribal

groups. Although the closest English equivalent for the term *moko* is *tattoo*, both the cultural significance and the process of carving the *moko* differ from that of the tattoo.

Pakeha Maori term for non-Maori people, primarily those of European descent, especially those born in Aotearoa New Zealand. Sometimes thought of as an insulting term, its use is not entirely accepted by all those to whom it refers.

Patupaiarehe Maori word for fairies.

Tangata whenua Literally, people of the land; a primary way Maori have of naming themselves. The relationship is so close that some Maori translate *tangata whenua* as *people-land*.

Te reo Sometimes seen as *te reo Maori*, although that may be thought redundant, since *te reo* means "the language" and is used most often to refer to the Maori language generally (there exist some tribal variations of the language involving pronunciation and idiomatic usage).

Te Reo Maori me ona Tikanga Maori language and culture.

Tipuna Maori term for ancestor or ancestors; also spelled *tupuna*.

Waka Maori term for a canoe.

Whakapapa Maori term for the genealogical links that create a cultural identity as well as kinship and economic ties.

Whanau Maori term for extended family.

Sources for this glossary as well as notes elsewhere in this anthology include the following:

Barlow, Cleve. *Tikanga Whakaaro: Key Concepts in Maori Culture*. Auckland: Oxford University Press, 1991.

McGill, David. *Up the Bookai Shooting Pukakas: A Dictionary of Kiwi Slang*. Lower Hutt, New Zealand: Mills Publications, 1988.

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