
CRAIG NEILSON

EXEGESIS – Radical Abundance and the Politics of Optimism (5000 words)

THESIS - Rice, Fire and Silence (65,000 words)

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Acknowledgements

Primary supervisor: James George

Tutors: Mike Johnson

Stephanie Johnson

Readers: Sheri O'Neil

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Abstract

Rice Fire and Silence is intended to be an introduction to multiple social justice issues made for the audience of the day. Like many artists I am compelled by the dual forces of caring about a vast tangle of global issues and simultaneously craving the timeless joy of telling relatable stories that work.

While every artist wants their work to be accessible by all, my work on this thesis relates to a fairly specific target audience I wish to inspire and provoke.

The purpose of this exegesis is to discuss aspects of contemporary art and culture with a view to how they relate to narrative, voice and content in this creative process. The thesis, a novel titled *Rice, Fire and Silence*, is intended to tell a realistic and defiantly optimistic story through the eyes of a fictional character.

Exegesis: Radical Abundance and the Politics of Optimism

“Tyrants do not care if they are hated, so long as those under them do not love one another”

Anonymous

INTRODUCTON

Rice Fire and Silence is intended to be an introduction to multiple social justice issues made for the audience of the day. Like many artists I am compelled by the dual forces of caring about a vast tangle of global issues and simultaneously craving the timeless joy of telling relatable stories that work.

While every artist wants their work to be accessible by all, my work on this thesis relates to a fairly specific target audience I wish to inspire and provoke.

The purpose of this exegesis is to discuss aspects of contemporary art and culture with a view to how they relate to narrative, voice and content in its creation. The thesis, a novel titled *Rice, Fire and Silence*, is intended to tell a defiantly optimistic story. Its lead character, Samuel Brodie, is a failing student and party-organiser who is determined to do something good in the world despite his own clashes with authority. The dreams of his projects run through “the Happiness Collective” are shattered by a devastating earthquake north of the city, and the task of repairing the city becomes serious. After a power-struggle for leadership of the fast-growing projects in the collective and Sammy’s betrayal of the major project’s new goals, he is paid out of the venture and sent away to travel with his girlfriend. Creation of the characters of Joshua Agnew, Verne Patel, Arthur McKinley and Chloe Xue are also examined in this exegesis.

ON PURPOSE AND GENRE

I describe the social ideology of my central character, Samuel Brodie, as *radical abundance*. The informational playing-field for the actions stemming from this kind of thinking includes anti-capitalist sentiment (Klein, 2000) practical anarchism (Chomsky, 2005), generosity (Hawken, 2007; Solnit, 2003) and the willingness to re-think assumptions about everyday life (Quinn, 1992).

A set of contemporary social phenomenon and thoughts can be grouped together as *radical abundance*. A fusion of ideas from environmentalist thought leaders with practices common among urban anarchists and *change-makers* rejects the scarcity inherent in the rubric of capitalist ideals while simultaneous embracing waste as a social constant.

This notion of radical abundance is the informational material intended to be portrayed in my thesis work. Radical abundance makes things that are valued common, either by a mental “shifting of the goal posts” (Lasn, 2000) or by literally taking things that would usually be paid for and making them available for free. The behaviours associated include (but are not limited to) dumpster diving, self-powered transport (bicycles, walking), squatting, *couchsurfing*, use of the social internet, *maker* or *hacker* spaces as amateur construction laboratories (Doctorow, 2009), guerrilla gardening, urban foraging, and the sharing of resources including software, books and other programming.

Each of these behaviours is referenced at least once in *Rice, Fire and Silence* and in several places causal or integral to the plot. It is perhaps telling that while these behaviours are not specifically new, the naming of them when combined with an internet-enabled generation has created a sense of newness around each (Koganzon, 2010) – much as hitch-hiking became popular as established codes and practices emerged (Carlsson, 2008). These behaviours usually come at no cost, or so little cost as that it is of little consequence to their proponents, thereby subverting direct involvement in the economic system. For example couchsurfing hosts invite travellers a free place to sleep as a cultural

exchange rather than a monetary one. Dumpster divers make use of unwanted food and other items even when they can afford to buy those things (Doctorow, 1997). The act of taking materials (seen as “rescuing” by proponents, “stealing” by detractors) that would otherwise be wasted makes those things so abundant as to be free – a profoundly optimistic idea with some space to be represented in fiction.

The willingness to both use and reject capitalism is a post-Marxist dream, twisting the faults of a consumerist society into virtues of their own (Seaton, 2006). Although the practice does not support outright theft in most cases (Doctorow, 1997), the utter rejection of normal social rules and some laws deemed wasteful would suggest that the behaviours can be fairly described as *radical*. Adherence to this mode of thinking allows the fictional character of *Sammy* the experience of a wealthy existence, particularly in the context of a wealthy city where waste is implicit (Harrison, 2004) and retail price mark-ups are steep. When combined with environmentalist ideals around “abundance”, the process of gaining food and wealth freely can be considered the rejection of consumer culture. The case for “freeganism” is both anti-capitalist and environmentalist, seeking to reduce both demand and waste (Ashmore, 2010).

In presenting these ideas through fiction it has been my goal to present the character of that movement accurately. I have designed the fictional results to be realistic and the protagonist’s ideologies to be at least as conflicted as freegans in Auckland City. There is a tension between *Sammy*’s friends and the system from which they take much of their abandoned products for redistribution, for example *Sammy* feels that involving himself in paid work after a long and failed university career would be a waste of his potential.

When selected parts of these ideas are demonstrated through fiction, the action and drama also allows the reader a personal experience associated with the information. For example, if a reader feels an emotional connection to the Happiness Collective, they may consider the goals and ideas in its projects. As a researcher, the process of creating fiction in this area allows for an exploration

of the mindset of an optimistic and radical activist, and the experience and change of that person in a set of theoretical circumstances.

In performing this, the work also takes style cues from the genres of transgressive fiction and an optimistic subgenre of non-fiction usually found in environmentalist or social-justice non-fiction prose.

Transgressive fiction is a subgenre of contemporary fiction whose style has informed the creation of this work. Genre is predominantly determined by content and style, and in transgressive fiction, the content is what strikes readers to make the genre stand out as particular. *"knowledge is to be found at the edge of experience and that the body is the site for gaining knowledge: Subversive, avant-garde, bleak, pornographic"* (Soukhanov, 1996). One classic novel in the genre is *Fight Club* (Palahniuk, C., 1996), whose driving action and inclusion of non-fiction elements that are crucial to the story. While *Rice, Fire and Silence* would not be considered pornographic by contemporary fiction standards, the idea that "knowledge is to be gained at the edge of experience" is key to explaining the radical actions performed and ideas held by Sammy. For example, Sammy's fast-paced lifestyle is challenged by a long meditation course, but his knowledge of self and sense of the world is greatly effected by the process. Much of the informational content of the meditation course is presented in the text, and the story is determined in some way by much of that information.

As fascinating and engrossing as I find subversive content, material that can be described as "pornographic" would be inappropriate for achieving the essential aim of my thesis work ("an introduction to multiple social justice issues made for the audience of the day") and its use does not convey the mood that my non-fiction inspirations suggest is effective. Gritty criticisms of society are to be somewhat expected in fiction, especially transgressive fiction, and those criticisms would appear on a superficial level to provoke a strong reaction from readers. But like John Steinbeck (French, 1994), my motives are not solely to tell a story. At the core of my research is the desire to raise awareness of

issues and opportunities, *options* for how to respond to those issues. Falling in to cynicism to do so would betray the very defiance of the book and miss the opportunity to subvert the transgressive genre.

Cynicism is often seen as a rebellious attitude in western popular culture, but in reality, our cynicism advances the desires of the powerful: cynicism is obedience.

(Steffen, 2008), quoted in part by Sammy (Chapter 5)

I do not struggle to write passages that disgust (see the glue scene in chapter 5 and the passage on durian fruit in chapter 12 for examples), but if these techniques were applied to the work's social criticism instead of rotting glue and the king of all fruits, *Rice Fire and Silence* runs the risk of joining an overwhelmingly large body of cynical books and being ineffective at influencing change.

"Environmentalism writings compete for their place in the sun by the direness of their predictions"

(Easterbrook, 1995)

When non-fiction prose writers choose to be optimistic, their works often stand out. This optimistic subgenre of non-fiction prose has influenced my outlook and mode of thinking in tremendous ways, and can be typified in the work by pioneering voices in the genre like Paul Hawken (*Blessed Unrest*, 2007), Alex Steffan (*World Changing*, 2006), Bill McKibben (*Hope, Human and Wild*, 1995) and Carl Sagan (*Pale Blue Dot*, REF) – each an “environmentalist” writer whose thoughts have influenced this research. These writers produce works with an everlasting enthusiasm and exuberance for their subject matter present in the voice of the text, each author allowing themselves to be

profoundly moved by the wonder and possibility of the natural world. Their books are rich in information, consummately idealistic and unabashedly optimistic about the possibilities presented in the material that they cover. This optimism in tone (enthusiasm) combined with political optimism (long-term) bring a clear sense of voice that inspired me to tell stories in a way that is evocative of the same emotions.

I have identified other fiction books (outside of the transgressive genre) that mimic the buoyancy and information density of these non-fiction writers. The books tend to contain non-fiction elements but keep the reader with a long-form narrative story. It is uniform among the fiction works that have informed the writing of my thesis to be rich in factual information, whether or not it is expressed with the enthusiastic tone of its non-fiction counterparts.

One particular influence, Cory Doctorow's *Little Brother* carries the ebullient voice of the non-fiction it resembles; forum posts and blog updates from various sectors of technical enthusiast communities online. *Little Brother* is a contemporary fiction book drunk with joyful explanations of technical details and a directory of non-fictional hacking strategies upon which the story often hinges. The plot and behaviour of the characters assist the reader in understanding the concepts illustrated in the text, and as such, the book is a prototype for dissident behaviour in a theoretical future technocracy based on the technology of its time of writing. In terms of finding a voice and style to individualise in *Rice, Fire and Silence*, Doctorow's *Little Brother* is an almost perfect fit.

Likewise in *Eat Pray Love* (Gilbert, 2006), the protagonist relates a great deal of information with an apparent and trademark glee, an excitement that is as much a characterising aspect of the novel as are the central character's actions. The use of an appreciative but factual voice in *Eat Pray Love* makes for a believable protagonist as she searches for greater personal experience: giving herself to each moment and yet simultaneously yearning for some higher level of understanding. The use of interesting information forms the detail of the

setting and creates a deeper sense of the realm in which the supporting characters exist. However, the information presented builds a memory with the reader that is seldom or never referenced in later parts of the story – a failure to close the deal on the reader’s investment makes the inclusion of that information forgettable and ultimately unnecessary to the story. Chekhov’s dictum holds true that if there’s a gun on the mantelpiece in act 1, it needs to go off before the end of act 3 (Eshbaugh, 2010). If a detail or a piece of information is not referenced by the plot or somehow significant, my sense is that readers will cast it off as unimportant to their own lives or worse: simply untrue. I consider this a clear signal for my work: information presented in the prose will need to be either metaphoric foreshadowing (in the style of Palahniuk) or referenced by the plot itself.

Similarly to *Eat Pray Love*, In *Ishmael* (Quinn, 1992), the reader is taken on a sweeping ontological journey through traditional thought through a fictional lecture from a gorilla. The gorilla is a messianic character with seemingly endless knowledge and wisdom. The character of the gorilla is not meant to be related to on a personal level, but I want readers to be directly sympathetic with Josh. While *Ishmael* contains the depth of intelligence and tradition I want the character of Josh to embody, I do not want readers to be turned away by his wisdom. However, the two works have fundamentally different settings, interactions and contexts. *Ishmael* is a Socratic dialogue, a platform for the author to extol his own beliefs, with the “student” character superficially having little more to say than “okay” or “yes”. While this interaction style is sometimes reflected with Sammy simply agreeing with what Josh says, it comes through Sammy’s story-telling filters and keeps it grounded by being up-front about the relationship they have and mixing it with hyperbolic signals of exaggeration.

“I’ll add here while this hug continues that I’m not in love with Josh, but that he carries an air of peace and calm that I have, to no use, envied since the dawn of time.”

(On Josh, Chapter 1)

Without a strong cast of characters, the information in *Ishmael* seems one-sided and has no context we can empathise with. This is also a warning for the writing of Josh: he should be presented as disappointingly flawed (unlike the gorilla) through Sammy's unreliable voice, and have a story arc of his own. In *Ishmael*, the central character learns through thought. In *Rice, Fire and Silence*, Josh's growth can come through thought but Sammy's must come through action.

There is a literary conversation to be found among titles such as *Little Brother*, *Ishmael*, *Eat Pray Love* and *World Changing* (Steffen, 2006) about how enthusiasm effects a narrator's life when tested by their circumstances. *Rice Fire and Silence* sits in contemporary mainstream fiction and joins this conversation.

THE VOICE OF SAMMY AND THE POLITICS OF ENTHUSIASM

The opportunity of first person is to allow an entire work to characterise the narrator. By virtue of the story being told in his own way, all narrative passages tell us something about the character of Sammy, even when Sammy's apparent intent is to simply convey information. Additionally, the way that dialogue is reported tells us about Sammy's relationship with those around him – highlighting certain parts of their interactions to readers but not others, summing up their words, and potentially mis-quoting them. The optimism and enthusiasm of Sammy's voice are a key part of achieving the works' aims, and the aspect of his voice that is central to this exegesis.

Many of my fiction influences are also written in first person: *Fight Club* (Palahniuk, 1996), *Little Brother* (Doctorow, 2008), *Eat Pray Love* (Gilbert, 2006), *Invisible Monsters* (Palahniuk, 1999) and even *Ishmael* (Quinn, 1992). Despite *Invisible Monsters* being told *in medias res*, it is narrated largely in

present-tense, allowing immediacy and mystery to the action. The additional purposes for this in my work including a consistent and colloquial voice to the timeline and to communicate the true sense that Sammy does not know what will happen next.

I sit on a little kids' chair for a moment. Here on the sunny side there's a guy crouching in a plastic apron, mixing paint colours on the floor. His two kids and one other casually painting the colours on themselves and the wall. Somebody downstairs calls my name. "Sammy" they call. "Someone's here."

(Chapter 7)

For the most part, the voice of Sammy is optimistic. He spends his moment-to-moment thoughts pointing out things he likes and remembering positive things about his life – even the upbringing he avoids returning to. He has fears and he expresses genuine concerns about local (and later, global) issues, but he is constantly excited to be in the story he is telling. He relishes the opportunity to unleash his own influence on Auckland through involvement with the Editors and his own projects with the happiness club. Sammy's outlook effects his reality, which in turn is the vehicle I have used to portray this story.

"We don't see things as they are, we see them as we are."

Anonymous

One of the articles that challenged me to write a contemporary story from the perspective of an enthusiastic character is *The politics of enthusiasm (and its discontents)* by Mark Dery (2010). Dery argues that the use of an enthusiastic voice in presenting information shuts down critical thought by saying no more than "I like this".

The warning in Dery's description of a vast index of favourite things is that readers are coerced in to agreeing and moving on, hyping up the world for its interest when in fact, everything is interesting to someone. By drawing attention to something enthusiastically, an author may embarrass themselves temporarily but will almost certainly get approval and at least a moment of appreciation from the reader. Dery argues that when tone is rhapsodic rather than analytic, the reader loses a feeling of specialness in the content, and that authors will scramble more desperately (with descriptions more purple) to attain the original level of excitement. Dery comments that blogs with posts about the many "favourites" of the author can be viewed as a modern *wunderkammern* (cabinets of wonder), and thereby serve no purpose other than to draw back a curtain and temporarily enlighten a reader for the purposes of pleasure.

To Sammy, his account of the story in my thesis is exactly a compendium of things that he thinks are *awesome*. When he is not describing the action directly, he is usually offering tips on how to do things that he likes (for example, he takes a bus ride after putting up posters and has nothing else to do but enthusiastically explain how to get off a bus without needing a bus stop), or to tell joyful micro-stories (for example, the ukulele shops mentioned in chapter 3). On one count, the manuscript contained nineteen instances of the word "awesome" and more than twenty five instances of the word "cool" used to express positivity. Further, there are plenty of actions and "factoids" presented positively in the book without a character commenting on them.

Dery labours the point to the extent that his article is profoundly cynical, and ironically, the style also shuts down critical thought by extinguishing the imagined possibilities in the content. One pattern that Dery criticises is the ultimate phrase of the style: "just look at it". In Dery's view, the phrase hinges on "just" – ie that the reader should engage with the content in a way that is exclusively retinal. The phrase embodies the politics of enthusiasm because it celebrates the content without asking questions. In this thesis, I respond to the

phrase “just look at it” with an emphasis on the word “look”. Looking does not end at the eyes, it is a pathway for storing something in the mind of the viewer. The instruction to “look at” something implies that we should store this thought, or at least engage with the possibilities that it presents in the moment that it is shown. Sammy’s dialogue explains this when he vocalises Dery’s ultimate phrase in the politics of enthusiasm.

“...look at this kitchen, man. Just look at this kitchen. This kitchen is screaming at us from the future – what we do here tomorrow, we should do every day. Why do we do great things temporarily? Imagine if the forces of awesome were as organised as the forces of suck.”
(Chapter 8)

In storytelling, this is the perfect vehicle for motif, instructing a reader to store the knowledge that something exists. To succeed with the phrase “just look at this” is to perform an exercise in subtext; presenting a mood and inviting the reader to fill in the possibilities about that thing then bringing it back to pay-off later. Furthermore, the instruction builds and communicates character as we associate that the thing we are being invited to look at (in the *wunderkammern* sense) with the narrator.

Considered enthusiastic prose lends itself to the politics of optimism (Robins, 1997). Optimism, viewed in this context as a political force, has the power to provoke and inspire a mindset that enacts intentional positive change (Steffen, 2008).

According to Steffen, one of the premises in optimism is that (we) have the capacity to respond meaningfully to the problems in the world if we act immediately. Whether or not this is true (as is so for the transgressive notion that knowledge comes at the edge of experience), it holds the potential to be a powerful and engaging idea when adequately expressed in fiction. This is not fully Sammy’s knowledge, although there are some hints at it being the case, but

instead his purpose in telling the story is just to stream a journal of things he likes. The storyline itself is a surprise to Sammy who can rarely see things coming – further provoking reactions of “look at all this great stuff that is around me!”

Perhaps one of the reasons for the success of both *Eat Pray Love* and *Little Brother* is that the deluge of enthusiasm the central characters have for the things that happen around them is *infectious*. The reader is propelled forward by the enjoyment their hero expresses just as much as the things that are happening. For most of the work, I seek to echo this infectiousness and have the reader be just as excited about Sammy’s response to what happens as they are about the things that happen. It is only immediately after the earthquake, and then later in the work when the group’s operations take a commercial turn, that Sammy becomes less enthusiastic in his narration of the story.

I dream up a recipe: sticky caramel cabbage noodles with squishy eggplant, topped by corrugated-iron-toasted sunflower seeds and a drizzle of expired oil. Dented-tinned beetroot on the side and steamed twice-melted chocolate steamed on cornflakes for dessert. How freaking delicious is all that?
(Chapter 6)

The TV reports’ heli-cams trace over a jagged post-suburban landscape. Houses which aren’t toppled teeter awkwardly on the edge of falling. Then they show people. Humans. Mostly wandering the streets in the morning’s light, hands on faces or clutching sore limbs. Shots of people at North Harbour Stadium, a temporary relief camp. Crying.
(Chapter 7)

In these times that Sammy is *less* enthusiastic, his narrative tone is temporarily rendered inert, and the best he can do is to speak more plainly. There is no need for hyperbole in describing a ruined Auckland neighbourhood, nor the underwater rubbish dump of Bangkok’s rivers – powerful images will

speak for themselves. The removal of Sammy's trademark enthusiasm adds emphasis to these passages and marks change in his character – just as much emphasis and change as the heavily described moments (food, dancefloors) have by way of contrast.

My method for creating a defiantly optimistic story is to present enthusiasm and radical abundance challenged by chilling catastrophes and harsh global realities. The result shows how true optimism and enthusiasm run deep (Solnit, 2003; Cain, 2004), while Sammy's voice is dampened in these circumstances, his character is not.

A CHARACTER-DRIVEN STORY

The storyline in *Rice, Fire and Silence* is intended to mirror the experience of a modern activist: an unpredictable quest with a set of unclear and conflicting aims. Sammy's narrative begins the story by bragging about the things he likes, then latches on to the activities of the Happiness Collective. However, it is my intention for the driving force of the story to be the interactions between the characters and how they grow.

I intentionally challenged myself to start with a set of characters who are already capable and experienced. Such characters cannot take the easy route for change in the story and “learn to become organisers”, “less shy” or “develop an appreciation for the world” since they already have those traits. Instead the group must learn the intricacies of change-making, be humbled by the complexities of systemic social issues and understand the scale of change required to adequately address such things as hunger and happiness. The final element of the plot is when the main character is humbled by the first-hand experience of global issues and the unfairness of the developed/developing world paradigm. And to appropriately end a story of optimism, the characters

need to finish by responding optimistically to the challenges faced: set in motion a long story of what it means to take a stand.

The plot in this thesis was planned on a whiteboard to create unexpected reversals and challenges from outside of Sammy's experience, for example the earthquake, the food project and the travel were known about during pre-production, but I had planned a different ending. I wrote a "voice test" describing the planned action in only three pages, then worked from that short story to inform plot when needed.

The central characters were also planned and balanced together in the "pre-production" phase. The four characters of Sammy, Arthur, Verne and Josh are created to match temperaments (Kagen, 1998) and classical elements. Sammy's temperament is *sanguine*, a creative day-dreamer who is compassionate but can lose interest if things don't go his way (for example, he is disconnected with Arthur's late vision of capitalising the food project). Sammy lines up to the classical element of air; concerned with ideas and information ("you're fantastic") and non-physical things such as breath (practice of meditation to feel relaxed in stressful situations). He fixates on music and taste, immediate pleasures, and is not interested in collecting his own capital. Verne's temperament is *choleric*, associated with fire for his assertive but unimaginative approach to life. For example, Verne is looking for efficiency in the way things are done, even when the primary pay-off for the activists is the pleasure involved in the action itself. Josh's temperament is *phlegmatic*, associated with water. He is calm, focussed on wisdom and kindness and close relationships. For example, Josh is someone that likes to "hang out" or be casual about the actions he takes. He is unambitious and philosophical. When the times comes, Arthur notices this and sets Josh up as an administrator for Ground Hero; performing paperwork and maintaining behind-the-scenes relationships. The final of the four elements is *melancholic*, embodied by Arthur and represented by the classical element of earth. The melancholic temperament is said to be introverted but occupied with tragedy (Kagan, 1998). He forgets to consider

others when he becomes highly involved in the projects of the book, often acting alone and hiding a mysterious past. I cast Arthur as slightly older than the other change-makers to put their ability to confront his actions a little further out of reach. Arthur's age and knowledge allows him a pass to be undisputed by the younger characters before they gain a comparable level of experience. He is a parent figure that can only be legitimately challenged when they have themselves grown up.

The four temperament ensemble is common in fiction from *Lord of the Flies* (Golding, 1954) to the *Three Musketeers* (Dumas, 1844) and the four class houses of Hogwarts in *Harry Potter*. In an early test of my characters relationships and styles, I wrote a piece where the four argued about which hobbit they would be in the *Lord of the Rings* (Frodo is melancholic, Sam is phlegmatic, Merry is choleric and Pippin is sanguine). This was one of several "tests" to check how characters interact, if a story can be told with the constant buoyancy of non-fiction, and what elements are appropriate to include in an optimistic story.

A fifth and final position is filled by Chloe, based on both the "supine" fifth temperament and the classical but less-known fifth element of aether. The supine temperament is said to be "needy" and driven by gaining the attention of others, a lack of which can make them desperate and frustrated. Instead of this making her quiet, Chloe actively engages her extroversion to manipulate others and get her way (even when encouraging the group to stick to their original plan after the earthquake hits, she is doing it to further her own selfish ends). Aether is considered in ancient science to be a kind of "purer air" – an exaggeration of Sammy's dreamy and disconnected qualities. She challenges Sammy to maintain his plan, to react emotionally and to travel.

This mix of characters based on elements and temperaments makes for five different perspectives that will create drama and move the story forward through their interaction. They are a proven combination, different enough that

they have disagreements and yet complimentary enough that they can create things together.

In the “post-production” phase the main task was to tie parts of the story together. The largest part of editing this work has been (and continues to be) foreshadowing and repetition of narrative devices. For example, the *Very Hungry Caterpillar* book being a metaphor for social transformation was included in the text only towards the end of the first draft being written. This was something that I had told people beforehand, but there was a key moment of realisation that it could be included in the text itself. The chorus of “things I like about X” was a late addition to the text, even though it was something of a mantra in creating the first draft. The recurring technique of using recipes inside the narrative voice is included to echo fairly early in the creation of this work, and allows Sammy to speak directly to the reader mixing second-person with first-person. The intention is to create a trusting relationship with the narrator and include the reader in the story - the character “you” appears to be doing some of the food preparation.

CONCLUSION

This work seeks to make a critical analysis from the perspective of political optimism and radical abundance. The work can only achieve this goal if its information is underpinned and engaged by a relatable story using proven narrative techniques. As an author, I am compelled to tell this story for both the joy of storytelling and the opportunity to share radical abundance with its readers – a mindset that I think can inspire global shifts. I think readers are interested by enthusiastic prose and satisfied by optimistic plots, techniques all too rare in contemporary fiction.

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