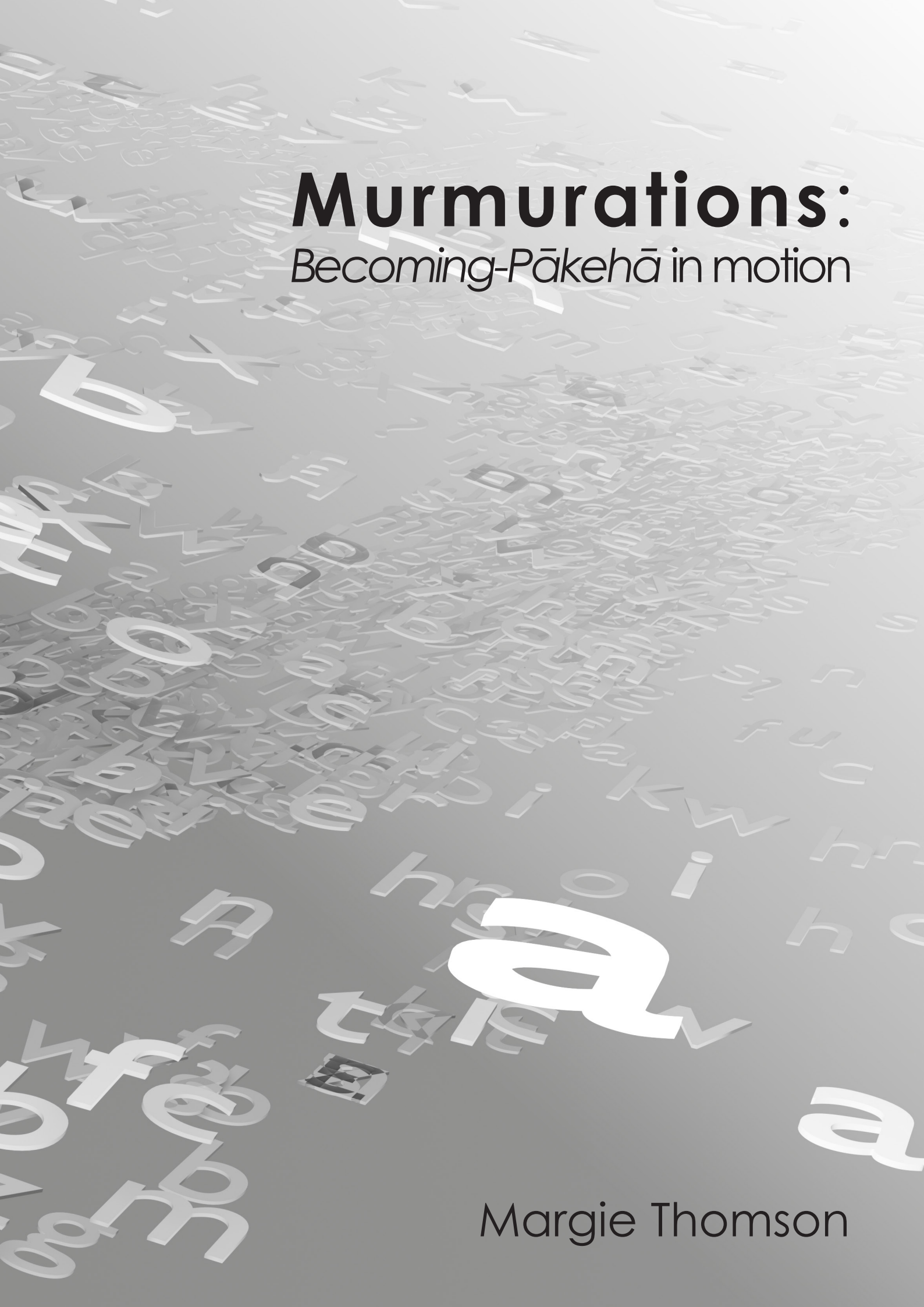


The background of the cover is a light gray gradient. It is filled with numerous 3D-rendered letters and characters in various sizes and orientations, creating a sense of depth and movement. In the lower center, there is a large, white, stylized letter 'a' that stands out from the background. In the bottom right corner, there is another smaller, white, stylized letter 'a'.

Murmurations:

Becoming-Pākehā in motion

Margie Thomson

Murmurations:

Becoming-Pakeha in motion

Margie Thomson

This thesis is submitted to Auckland University of Technology in fulfilment of the
degree of Doctor of Philosophy

2026

Faculty of Culture and Society

Contents

Attestation of authorship	6
Acknowledgements	7
Abstract	8
Movement I: Opening the field	10
Murmuration: surge	10
Opening	11
Exegesis as accompaniment	14
Discerning the Pākehā shape	15
An ontology of becoming-in-motion	17
Movement II: Writing a murmuration.	21
Writing as a method of inquiry	21
From writing-about to writing-with	21
Writing Pākehā-becoming	23
Moving in the shadow world	24
Nomadic discoveries	25
In the middle in motion	26
Murmuring	27
Fugitive data	27
Assemblage, polyvocality and the murmuring self	28
Murmuring as situated practice	29
My murmuration	29
Listening in between	30
Bringing relationality and listening into the decolonial frame	32
Writing otherwise	34
Murmuration: Shape-shifting	34
Murmur: Call, response	36
At the margin: Precarity and change	37
Attuning to the murmuration	39
Becoming <i>we-Pākehā</i>	40

<i>We-Pākehā</i> as figuration	41
Multiplicity within the murmuration	44
The colonial echo: The dangerous potency of <i>we</i>	45
Line of flight	47

Movement III: Assemblages of *we-Pākehā*48

Multiplicity and Becoming	48
Resistance	49
A woven universe	51
Fluid beings made of fibres	52
Slow flow	53
Holding the gap	55
Posthuman entanglements	55
Towards temporal murmuration	58
Hyphenated pronouns; entangled subjectivities	59
Line of flight	60

Movement IV: Duration, selfhood and change62

Living in time	62
Colonial time	62
Duration as a different image of time	63
Duration: Decolonial opening	65
Aspects of self	67
The Superficial and the profound self	67
Stagnation, ideology and the automaton self	70
No inside, no outside	71
Freedom: Becoming coherent	73
Line of flight	75

Movement V: Writing in duration76

Bergson, Proust, Woolf and the decolonising imagination	76
Proust and the writing of duration	77
Virginia Woolf: Writing between time modes	78
Woolf's temporal fabric: Clock-time, duration and nature's time	79
The plunge: Temporal tension and <i>becoming-Pākehā</i>	80
Style: A navigational tool	81
Memory, genre	82
Whiteness, memory and the crisis of the majority	84
<i>Becoming-Pākehā</i> : Memory as a line of flight	86
Genre as a site of resistance	87
Decolonising genre: Writing the winding path	88
Anti-memoir and the nomadic "I"	89
Line of flight	92

Movement VI: Thinking beyond what is93

Dogmatic thought	93
Ontology of immanence	93
Alternative modes of thought	94
From emotion to affect	95
Thresholds of relationship	96
Line of flight	97

Movement VII: Relational encounter99

Rangihoua: 'pilgrimage'	99
Rethinking <i>pilgrimage</i> in a post-secular, posthuman world	101
Disposition for the Pākehā journey	102
Disposition as ethical ecology	103
Ruatara and Marsden at Rangihoua	104
Dispositional pilgrimage	105
Roots with wings	107
Sustaining revelation	108
Line of flight	109

Movement VIII: Writing Pākehā110

Writing ourselves into being110

General histories.110

Other histories113

Writing the search for belonging114

Maoriland114

Michael King.116

Māori as mirror120

Desire, projection and Pākehā hunger120

A possibility123

Line of flight.123

Movement IX: New lines of flight125

Appendix: Flight notes 130

Twelve murmurs, captured130

Design of artefact135

References136

Bibliography148

Attestation of authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

In accordance with Auckland University of Technology's policy on the use of artificial intelligence, AI-assisted tools were used solely for proofreading and minor editorial refinement of the exegesis. All substantive ideas, arguments, and interpretations are my own.

Margie Thomson

March 30, 2026

Acknowledgements

In the course of this research I have flown in an endlessly expanding murmuration, joined all the time by new bodies, new possibilities of thought and movement, new calls to attend to. I never fly alone; I am endlessly created by those around me, human and not-human, and whatever I produce is always simply a fleeting shape – one possible – arising from this realm of encounter, of wingbeats.

I wish to thank my supervisors, my dream team of thoughtful, patient, brilliant women who have at once let me go where my own wings take me, while guiding me with their own knowledge, expertise and insight – Yael Cameron, Jo Pascoe and Yo Heta-Lensen (Ngāpuhi, Ngāti Hine-ā-maru). I am very grateful for the warmth and guardianship Yo has provided for the ethics and the wairua of this work. Mā te ngākau māhaki e mihi.

I wish to thank AUT for the generosity of the Vice-Chancellor's Scholarship.

I wish to thank my fellow PhD students for their support and friendship – Arda, Ann-Marie, Nina.

I wish to thank my friends with whom I have had so many conversations on this endlessly fascinating matter of how we relate to each other, this whenua, this life we are given, in particular Nikki, Chris, Angela, Robin, Joy, Ian, Leonie, Maureen and so many more, and my brother Bill who accompanied me on some of my journeys back to childhood.

For my parents and brother Hugh who would be proud of me, and Julia who holds Hugh's memory.

For my wonderful children who accompany me on my flight through life – Moira, Jock and Noah, Jessica and Olya; and grandchildren Addy, Iyah and Arlo who will weave their own beautiful flightpaths.

Most of all I wish to thank my husband James with whom I fly most closely in this world, for his boundless support, his wisdom and insight, and his ability – always – to twist the kaleidoscope so that a new pattern, a new possibility comes into view.

Abstract

Murmurations: Becoming-Pākehā in Motion explores how creative writing can function as a decolonising mode of inquiry into Pākehā subjectivity in Aotearoa New Zealand. Taking murmuration – the collective, responsive flight of birds – as both metaphor and methodology, the research asks how Pākehā subjectivity might be understood not as a fixed category, but as a relational, durational and continually emergent process, one that unfolds in response to the encountered world. Situated within a settler-colonial context marked by unresolved histories of dispossession, ongoing colonial structures, and contemporary calls for transformation, the research offers a new relational figuration through which *I-Pākehā* and *we-Pākehā* emerge as co-constitutive within a murmuration.

The thesis comprises a creative artefact and an accompanying exegesis. The artefact consists of twelve lyrical “murmurs”: braided, anti-memoir texts that arise from encounters with particular places, histories, memories and events. These murmurs resist linear narrative and representational certainty, instead unfolding through listening, affect and relational attention. The exegesis murmurs alongside the creative text, reflecting on writing as method, methodology, and site of inquiry. Writing is understood not as the representation of pre-existing knowledge, but as a relational practice through which thought, subjectivity and ethical orientation emerge.

Drawing on Henri Bergson’s foundational concepts of duration, memory and self, his exploration of how change becomes possible, and his attention to lived and felt experience, this research is grounded in a Bergsonian ontology of becoming. From this ground, it is situated within poststructuralist thinking, and leans toward posthuman philosophy, particularly Gilles Deleuze and Félix Guattari’s thinking on multiplicities, assemblages and affect, Elizabeth St Pierre’s postqualitative thinking around writing as a method of inquiry, and Rosi Braidotti’s posthuman affirmative ethics and her conception of writing as a nomadic subject. The research develops murmuration as an ethical orientation grounded in responsiveness and relationship. It engages Māori and Indigenous scholarship – particularly the work of Carl Mika (Tuhourangi), Moana Jackson (Ngāti Kahungunu, Rongomaiwahine and Ngāti Porou), and Kuni Kaa Jenkins (Ngāti Porou) – and Pākehā scholars such as Alison Jones and Michael King to foreground the importance of relational accountability, deep listening, and the necessity of holding difference rather than assimilating it.

Central to the project is the generative tension between the situated singular *I* and the collective pronoun *we*. Through the relational figuration of *I-Pākehā* / *we-Pākehā*, the thesis explores how collective formations arise, stabilise, fracture and

transform, while attending to the ethical risks of speaking in the collective voice within a colonial context. The research ultimately proposes *becoming-Pākehā* as an ongoing, relational practice rather than a resolved identity – a movement that requires attentiveness to history, place, affect and the responsibilities that emerge in shared flight. Murmuration becomes not only a way of writing and knowing, but an ethics for imagining more responsive, relational futures.



Movement I: Opening the field

Murmuration: surge

In a bitter Irish winter, January 2017, I stood on the Dingall Peninsula in Ireland, on my first-ever trip to the country my father's great-grandparents left in the 1850s. Tremendous waves hurled themselves at the coast and the northerly gale gravelled me with spray. Some metres above sea level, I pushed over a stoney, mossy moor that was electric yellow in the grey light. Before me and around me were hundreds, maybe thousands, of starlings. As I came nearer they rose as one, again and again, each time sinking to the ground metres on from where they'd begun.

Rising, they streamed into marvellous shapes, wondrous concentrations of black and light, pouring somehow amid the powerful currents of air, this way, that way, spiralling upwards before scattering across the moor.

Each bird was both individual and corporate, each a body with heart, lungs, blood, feathers; yet it was also a moving part within a greater system.

Nearer to me than the others, a single bird hopped, dip-dipping its dangerous beak to the moss, and I saw its green gleam, its speckles, its bright eye. An imperceptible arrest, a heartbeat, and it leapt into the air at the same instant as all the others, lost to me in the twist of movement and pattern.

In Ireland the past is all around. It's there in the rambling stone walls and the roads that lead nowhere. It's in the air – an eerie absence into which history rushes, just as these turbulent waves below me rush maniacally to the shore.

In the seven-year famine of the 1840s, known also as the Gorta Mor or Great Hunger, one million Irish people died; two million more left, among them two of my great-great-grandmothers.

As the birds on Dingall Peninsula rose yet again into the air, I saw those vast tides of humanity surging against the sky's canvas. A human murmuration, bursting from parishes and workhouses and fields, their raggedy clothes streaming behind them as they took flight from north to new southern lands, threads of cloth tangling among the feathers. They darkened the skies and shadowed the ground, here and there twisting backwards a little in response to circumstances – to overwhelming strangeness, to hardship, to the resistance of pre-existing inhabitants of those new lands – and then on they surged, unstoppable, spreading out across the Southern Hemisphere. They tore the fabric of other worlds.

I wondered about agency. I wondered about individuality. How could I understand this relationship between each individual body – the specific bodies of

my grandmothers and all who descend from them – and this great surge, this human murmuration?

Without the murmuration their lives would not have been either possible or thinkable. Within the murmuration lie all their pasts, presents and futures, and therefore my own pasts, presents and futures. The surge carried us away from hunger, towards safety, into histories not our own, binding our survival to the diminishment of others. In the murmuration, amid the pattern of moving bodies, is my inheritance, one that can't be tidily separated into loss and gain, innocence and responsibility. In the murmuration, entangled amid wing and feather, fly many contradictions. How do I understand the responsibilities that come from being part of this movement that both saved and damaged?

The murmuration does not cease. I join all my grandmothers as we continue to darken the sky with our twisting shapes. It is the same mad flurry of wingbeats; and so I call to them, my ancestors, and at the same time I call to my children and grandchildren and to memory and land and sea, to loss and gain, and together we unfold.¹

Opening

In Aotearoa New Zealand we live in a time when urgent voices rise all around us like great flocks of birds, calling, swirling, trying to figure where we've been, where we're going. *We-Pākehā*,² children of those who settled here from afar, who

1. Carl Mika points out that Māori philosophy, diverging from linear, western notions of time, insists that past, present and future are one. "I mean this in a real sense, beyond what western categories call the so-called metaphorical or mythical. An ancestor is present and was always so; one's descendants are always-already in the 'now'... Time is more an insistence or persistence of the world..." (Carl Mika, "When 'Water' Meets its Limits: A Maori Speculation on the Term Wai", *Dutkansearvvi – Sami Language and Culture Association* 3, no. 2 (2019), 23.)

2. I explore terminology relating to "Pākehā" in Movement II but, briefly, I acknowledge what Alison Jones calls the eel-like slipperiness of the term "Pākehā" (Alison Jones, *This Pākehā Life: An Unsettled Memoir*, Bridget Williams Books, 2020, 8). It is a term gifted by Māori to differentiate the newcomers from the Indigenous people of Aotearoa New Zealand, a critical reminder that "there is nowhere else in the world that one can be Pākehā" (Ani Mikaere, "Are We All New Zealanders Now? A Māori Response to the Pākehā Quest for Indigeneity," Bruce Jessen Memorial Lecture, 2004). Yo Heta-Lensen refers to Pākehā as "those people who whakapapa back to Britain and whose original settlement in Aotearoa was augured in with the arrival of the ship Endeavour under Captain James Cook, the subsequent arrival of missionaries and settlers in the early 1800s and the signing of Te Tiriti o Waitangi in the 1840s" (Yo Heta-Lensen, "Aka Kaupapa: The Trajectories of Kaupapa Māori as Lived Experience," PhD diss, AUT, 2022, 17). Many scholars simply refer to Pākehā as "New Zealanders of European descent", implying a meaning that extends beyond the original British colonists into a territory of more generalised "whiteness" – to include those white New Zealanders who acknowledge our "political ancestors"... who signed and promoted the treaty and/or led and benefited from the dispossession of Māori that followed" (Avril Bell, *Becoming Tangata Tiriti: Working with Māori, Honouring the Treaty*, AUP, 2024, 8). In this research, I use the term Pākehā in this general sense to refer to "the white New Zealanders who make up the dominant cultural group – the white settler people, the self-styled national people. And us Pākehā are, of course, the particularly privileged (and burdened) group in relation to our colonial story" (Avril Bell, "Becoming Pākehā: Dominance and its Costs," Sweet As: Post-Conference News, 2007: <http://sweetasnews.blogspot.com/2007/06/becoming->

violently disrupted the lives of those we know as Māori, live still in a world shaped by colonial histories, amid ecological precarity, economic disparity and global uncertainty. From among this Pākehā flock, as well as from the world all around, come calls for transformation. As *I-Pākehā*, I feel my way tentatively towards new ways of moving. I am often uncertain, I hesitate, I am often joyful, I sometimes mourn – I am at a threshold;³ the threshold always offers to open beyond itself.

Murmurations – the thesis arising from my creative writing practice – comprises a collection of twelve braided, lyrical anti-memoirs that I call “murmurs”. It explores ways in which a writing practice can become a threshold for decolonising inquiry. It asks how writing that resists linearity, opening always from uncertainty, listening and responding murmuringly to people, histories, land can foster an understanding of what it means to *become-Pākehā* in this world of relationship that we have inherited and that we are, always already, creating. Writing is not simply the vehicle for this inquiry but its very site – the place where knowledge – of myself as Pākehā – finds form, becomes unsettled, re-forms and settles for a while again on the page. Murmuration – the dynamic, collective flight of birds – is taken as both metaphor and methodology: a figure for movement without hierarchy, for relation without fixity, for continual responsiveness (murmuring) to the bodies and forces around us. In *Murmurations*, methodology, method and subject fold into each other continuously,⁴ interdependent and connected, just as within a flock.⁵

pkeh-dominance-and-its-costs.html). I acknowledge that a significant proportion of those who fall within this definition do not use the term to refer to themselves and sometimes vehemently reject it (Miriamia Kamo and Mark

Chrysell, “Being Pākehā? New Survey Reveals Reluctance to Embrace the Label,” *New Zealand Herald*, 4 December 2025). But when I use it in this research I use it to mean “all of this category of people – self-identified or not” (Bell, op. cit., 2007). I use the term *we-Pākehā* to indicate those Pākehā who, like myself, describe themselves as Pākehā – “a form of self-understanding that arises from close ongoing engagement with Māori-as-Māori” (Jones, *This Pākehā Life*, 8) and “to know about our historical entanglements” (ibid, 190). “*We-Pākehā*” names a conscious subset of the wider group “*Tangata Tiriti*” (understood here as a “relational orientation”, as non-Māori people of Aotearoa who are here by right of Te Tiriti o Waitangi [Bell, *Becoming Tangata Tiriti*, 7]); I use *I-Pākehā* to express my personal situated subjective becoming; I use *becoming-Pākehā* to express the evolutionary movement of Pākehā who seek new, decolonial (relational) ways of being in Aotearoa.

3. “Threshold” is a concept that recurs often in this research. I use the word in Deleuze’s sense as a critical point of transformation and genesis: “The notion of becoming does not simply refer to the fact that the self does not have a static being and is in constant flux. More precisely, it refers to an objective zone of indistinction or indiscernibility that always exists between any two multiplicities, a zone that immediately precedes their respective natural differentiation. In a bifurcating world, a multiplicity is defined not by its center but by the limits and borders where it enters into relations with other multiplicities and changes nature, transforms itself, follows a line of flight. The self is a threshold, a door, a becoming between two multiplicities...” Daniel W. Smith, “Introduction,” *Essays Critical and Clinical* (University of Minnesota Press, 1997), 31.

4. Elizabeth St Pierre, “Circling the Text: Nomadic Writing Practices,” *Qualitative Inquiry* 3, no. 4 (1997): 411.

5. I acknowledge that the murmuration that first inspired this research was of starlings (tāringi), a bird of northern hemisphere heritage. These birds were introduced into Aotearoa from the 1860s and are to be seen in murmuration at sites such as Motuotamatea Island off the coast of New Plymouth. In my artefact I also write of the kuaka (godwit), birds that likewise flock in the air but which have a different dynamic in that their flight is usually – albeit imperceptibly to us-humans – instigated by a “leader” whom other birds follow into the air. Their flight reminds us that collectivity can be initiated through calling, responsiveness and obligation – through ethical leadership – not

The twelve murmurs collected in my artefact exemplify Rosi Braidotti's "anti-memory" which, rather than simply uni-directionally recounting my life as in a more usual memoir, instead together function as "a deterritorializing agency" that "dislodges" me from my "sense of unified and consolidated identity", in favour of lateral spread.⁶ Each emerges from murmurous encounters with particular places, beings, times and events, responding to a threshold moment in which *I-Pākehā* comes into view. Taken together, these murmurs do not cohere into a single narrative but trace a durational threshold field, a shifting figuration rather than a stable identity; a "materialistic mapping" of a situated social position⁷ shaped by history, affect, land, language and relation. In this sense, they call to and echo Braidotti's concept of nomadic cartographies, a cartography being "a politically informed map of one's historical and social locations, enabling the [narrative] analysis of situated formations of power"⁸ – in Braidotti's sense as both restrictive (potestas), and also empowering or affirmative (potential).⁹

Just as nomadic cartographies are not two-dimensional maps that aim to fix locations in place, neither in this research is place, such as is explored within each of my twelve murmurs, simply a single point pinned within a grid of longitude and latitude; place – always freighted with significance in colonial contexts – becomes a locus for memory, for history, for imagining. That is, place becomes *location*: a subject position, explored through memory and narrative, bringing forth "cartographies of power that go beyond genealogical self-narratives" to "express a view of subjectivity that is relational".¹⁰ As Braidotti proposes, "Writing enacts the micro-political, self-reflexive analyses of the power at work in its own structures and practices."¹¹

Each murmur thus accounts for a location in terms of space, time and memory; taken together, these murmurs (each summarised within this exegesis in "Appendix: Flight Notes") trace a shifting formation rather than a stable identity.¹²

merely through decentralised emergence; the resemblance, when it occurs, is visual rather than structural. Murmuration is not, therefore, a universal model of collective life; it is a *specific* one, arising from a particular ecology, history and mode of relationality. It is important to note that these avian figures are not analogies for human cultures, nor are they explanatory models of Māori or Pākehā social life. Rather, they function as figures of movement and relation that sit in proximity to human worlds, offering ways of thinking with collectivity without claiming to describe it. In light of these contrasts, perhaps my conceptualisation of murmuration is a particularly Pākehā one. I note also that in te ao Māori, as in my own Gàidhlig heritage, birds were looked to for messages, signs, lessons and pathways between the material and non-material world; in my research they inspire and also help me navigate my decolonial practice.

6. Rosi Braidotti, *Nomadic Theory: The Portable Rosi Braidotti* (Columbia University Press 2011), 31; Amy Bonnafons, "Bodies of Text: On the Lyric Essay," *The Essay Review*, <http://theessayreview.org/bodies-of-text-on-the-lyric-essay>.

7. Rosi Braidotti, "Writing as a Nomadic Subject," *Comparative Critical Studies* 11, no. 2-3 (2014): 179.

8. Braidotti, *Nomadic Theory*, 271.

9. Braidotti, op. cit., 216.

10. Braidotti, op. cit., 216.

11. Rosi Braidotti, "Writing as a Nomadic Subject," 165.

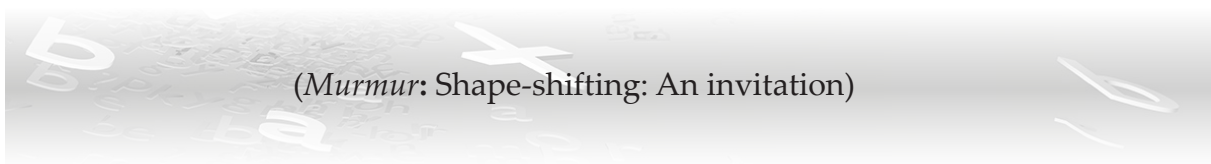
12. Braidotti, *Nomadic Theory*, 271.

Exegesis as accompaniment

The relationship between exegesis and creative thesis is a tension within a format three PhD and sets this form apart from more traditional academic formats. Central to a format three PhD is the understanding that the creative practice is the site of research – that is, it is “the methods of production that constitute knowledge”¹³ – and that “research-creation cannot be limited to the interpretation or analysis of a creator’s work”.¹⁴ The exegesis, therefore, cannot serve as an explanation of the artefact, or a representation of that research. Rather, it is an accompaniment, the two documents “nestling side by side”, as Tess Brady puts it.¹⁵

This exegesis thus speaks alongside the creative artefact *Murmurations* by considering the form of the research, clarifying my epistemic position and offering further methodological insight.¹⁶ It is connective – an *accompanying* work¹⁷ that “overtly connect[s] the creative practice and its processes with its broader theoretical and practical contexts”.¹⁸ That is, this exegetical writing is not abstracted from the affective research of the artefact, detaching, explaining, displacing as if theory resides in the exegesis rather than in the artefact.¹⁹

At twelve points throughout the exegesis, thresholds where murmuring between exegesis and artefact might be traced are indicated. Neither directive nor singular, these simply gesture – nudge, as do birds within a murmuration who navigate shared space – towards possibilities “of connection and heterogeneity: *any point of a rhizome can be connected to anything other, and must be.*”²⁰ I do not wish to imply that the section within which these nudges are placed somehow explain the murmur, or that the murmur “represents” the specific matters under consideration in that section. They are offered simply as vectors of connection, possible lines of flight, reminders, indicating the side-by-sideness of the two documents rather than “explanation”.



(Murmur: Shape-shifting: An invitation)

13. James Charlton, “Catch/Bounce” (PhD diss., University of Plymouth, 2017), “Note to Examiners”.

14. Social Science and Humanities Research Council of Canada, SSHRC Terminology, “Research-creation,” <https://sshrcc-crsh.canada.ca/en/funding/terminology.aspx#22>.

15. Tess Brady, “A Question of Genre: De-Mystifying the Exegesis,” *Text* 4, no. 1 (2000), 3.

16. Charlton, op. cit.

17. Brady, op. cit., 7.

18. Jillian Hamilton and Luke Jaaniste, “A Connective Model for the Practice-Led Research Exegesis: An Analysis of Content and Structure,” *Journal of Writing in Creative Practice* 3, no. 1 (2010), 39.

19. Sara Ahmed in Lauren Fournier, *Autotheory as Feminist Practice in Art, Writing, and Criticism* (The MIT Press, 2021), 1.

20. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (University of Minnesota Press, 1987), 28.

Discerning the Pākehā shape

Through writing, thinking, murmuring as *I-Pākehā*, murmuration has emerged as a way of understanding this figuration as shaped by an infinity of traces deposited by historical processes,²¹ and by entanglements with human and more-than-human²² worlds. It also becomes a way to think about *we-Pākehā* together, not as a fixed category but as an unfolding, relational process co-created through memory and forgetfulness, desire and loss. Together, *we-Pākehā* grapple with our history, our longing to feel at home, to be *here*, with responsibilities in a country still structured by colonisation. Colonisation in Aotearoa was not a single historical event but an enduring project that reshaped political, cultural, legal and affective worlds.²³ Its logics persist in the present, intensified by decades of neoliberal ideology.

As a Pākehā woman whose family has been in New Zealand since the 1840s, and three great-grandparents born here in the 1860s, I like many others am embedded here; the bones of my ancestors lie in a different hemisphere, but several generations now lie here as well. There is no other place to call home; and yet the ideology, quotidian structures and metaphors in which I was formed long rendered my own cultural position largely invisible to me.²⁴ Through embodied, attentive writing I seek to discern the shape *I-Pākehā* make, to consider how that shape might destabilise to become-minoritarian,²⁵ attuned to tangata whenua, to the natural world, to this land and all its histories, and to write without appropriating or misrepresenting.²⁶



(Murmur: Ngaio: Beneath the land, rivers run)

21. Antonio Gramsci, *Selections from the Prison Notebooks* (International Publishers, New York, 1971), 406.

22. Genese Marie Sodikoff, "More-Than-Human," *Environmental Humanities Glossary* (University of Copenhagen, 2025). The term "more-than-human" is posed against "non-human", challenging the idea of human exceptionalism and human domination over nonhuman lives. "More-than-human" seeks to align with Indigenous cosmologies of relatedness and inter-connection.

23. Peter Gibbons, "Cultural colonization and national identity," *The New Zealand Journal of History* 36, no. 1 (2002), 6.

24. Slavoj Žižek, *The Sublime Object of Ideology* (Verso Books, 1989), 48. I am aware that Žižek does not align with post-structuralist and posthuman thinking; however, I find his thinking on ideology useful in a diagnostic sense. When Žižek suggests that "we enjoy our ideology", as he does in the documentary *The Pervert's Guide to Ideology* (Sophie Fiennes, 2013) he is pointing to why change is sometimes resisted even when injustice is recognised. That is, resistance to change by those in majoritarian positions, such as Pākehā, is not only ignorance but can be habitual, affective. Žižek suggests that the privileged might have an affective attachment to privilege; I can sense the truth of this in my own life, even as I seek social change. He explains why letting go can feel like loss.

25. Braidotti, *Nomadic Theory*, 41.

26. Christine Howe, "Writing on common ground: the lyric essay as a decolonising form," *Text 23*, Special 57 (2019): 4. <https://textjournal.scholasticahq.com/article/23578-writing-on-common-ground-the-lyric-essay-as-a-decolonising-form>.

Together, *we-Pākehā* seek to respond to the call to decolonise, a call sounding from Māori and, increasingly, from within ourselves; therefore, this practice of *I-Pākehā*-becoming is transformative, necessarily so. In this research, decolonisation is understood not as an endpoint but as a transformative, relational process: the continuous work of recognising, unsettling and dismantling the oppressive relations that colonisation – and the system of capitalism that birthed it – has put in place, and of re-imagining the futures that might follow.²⁷ Decolonisation requires an active unravelling of assumed certainties, a willingness to persist in the discomfort and uncertainty of not-knowing, and an openness to the emergence of new relations.

This is not a simple task – the very notion of decolonisation is contested by some Māori scholars who, while acknowledging it as “strategic discourse”, nevertheless point to the “bitter, inescapable fact that colonization starts at the level of invisibility with a forced rational perception”²⁸ so that the very terms of its engagement can obviate what it sets out to do. Nevertheless, it is a task that can be undertaken by paying attention to Carl Mika’s emphasis that “the colonial settlers need to undertake deep self-reflection in order to build relationality, and to seek immersive experiences and embodied acts to help develop ‘deep listening’”.²⁹

For Pākehā, the starting point for this transformative work includes recognising the ongoing nature of colonisation in Aotearoa, addressing how its structures shape our imaginations and habits of thought, and cultivating dispositions that enable what Moana Jackson has called “right relationship”³⁰ – which, as Mika suggests, rests on the ability of Pākehā to relinquish our inherited rational tendencies, to move away from a worldview that separates us one from the other, and encourage thought towards an approximation of complexity and interdependence.³¹ In this sense, decolonisation resonates with murmuration: it asks us to move differently, to sense differently, to become responsive to the forces and histories that shape the field, and to embrace the ethical possibility of changing direction together. Within the murmuration, “what is” murmurs with “what ought-to-be”, illuminating their mutuality, their absolute relationship in the flows of time and in the groundedness of place.³²

Who can say what will arise out of this or any relational unfolding?³³ All we

27. Moana Jackson, “Decolonisation and the stories in the land,” *E-Tangata* (May 9 2021), <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-decolonisation-and-the-stories-in-the-land/>.

28. Brian Martin et al, “Situating Decolonization: An Indigenous Dilemma”, *Educational Philosophy and Theory* 52, 3 (2020), 318.

29. Martin, “Situating Decolonisation,” 319.

30. Jackson, “Decolonisation and the stories in the land,” <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-decolonisation-and-the-stories-in-the-land/>.

31. Carl Mika, “Counter-Colonial and Philosophical Claims: An Indigenous Observation of Western Philosophy,” *Educational Philosophy and Theory* 47, no. 11 (2015), 1141.

32. Jackson, “Decolonisation and the stories in the land,” <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-decolonisation-and-the-stories-in-the-land/>.

33. Maria Popova, “The Paradoxes and Possibilities of Transformation: Adam Phillips on Our Ambivalent Desire for Change,” *The Marginalian* (5 June, 2024), <https://www.themarginalian>.

can do is acknowledge that we are in process, in flight, and that the destination will ceaselessly rise before us, like horizon islands appear to navigators sailing across oceans, as multiple futures pop in and out of possibility.³⁴ Through murmuring, through a relational writing practice, the unfolding experience of *becoming-Pākehā* is brought forth.

An ontology of becoming-in-motion

Drawing on Henri Bergson's foundational concepts of duration, memory and self, his exploration of how change becomes possible, and his attention to lived and felt experience, this research is grounded in a Bergsonian ontology of becoming. From this ground, it is situated within poststructuralist thinking, particularly Gilles Deleuze and Félix Guattari's thinking on multiplicities, assemblages and affect, and Elizabeth St Pierre's postqualitative thinking around writing as a method of inquiry; and leans toward posthuman philosophy, particularly Rosi Braidotti's posthuman affirmative ethics (her orientation to the "positive structure of difference"³⁵ and her enlarged sense of vital interconnection with a multitude of human and more-than-human others), her orientation toward relational, embodied, embedded subjectivity, and her conception of writing as a nomadic subject. Together, these thinkers help to develop an understanding of time, identity and relation as dynamic processes that speak directly to the question of *becoming-Pākehā*. They also decentre the self who writes: I am not outside this work, nor its sole author, but am embedded, responsive, implicated, vulnerable.³⁶

The murmurs within *Murmurations* are like the kuaka, the little travellers encountered in "Pūkorokoro", who carry stories across worlds. The exegesis is the air current through which they fly and twist and double-back – held aloft by concept, by

org/2024/06/05/on-wanting-to-change-adam-phillips/.

34. Anna Lowenhaupt Tsing, *The Mushroom at the End of the World* (Princeton University Press, 2015), 7.

35. Braidotti, 2014, 171.

36. In the final stages of this project, dialogue with my supervisor Yo Heta-Lensen (Ngāpuhi, Ngāti Hine-ā-maru) opened a further horizon to the relational ontology explored here, particularly in relation to whakapapa, whakawhanaungatanga and the cosmological interconnection of all things. I recognise that this recognition arrives too late in the writing process to be responsibly elaborated, but I want to acknowledge that Pākehā relational philosophy arrives belatedly in Aotearoa New Zealand; whakapapa is already ontological and lived; "right relationship", as proposed by Moana Jackson ("Decolonisation and the Stories in the Land," *E-Tangata*, May 2021), is already patterned by whakawhanaungatanga. I turn to the writing of Dr Rangimarie Turuki Pere and I read that "everything across the universe is inter-related"; I learn that one's family extends across the universe (*Te Wheke: A Celebration of Infinite Wisdom*, (Ao Ako Global Learning, 1997) 26). I turn to the writing of Haare Williams and I see how every word celebrates this cosmology of relationship between all things, and how people are held within (never abstracted from) a pulsating, fecund universe: "Earth our home/Earth the giving land/ Papatūānuku" (*Words of a Kaumatua*, ed. Witi Ihimaera, (AUP, 2019), 32.

the call and response of other thinkers, other writers, all our collective wonderings that we know as theory. The practice of *becoming-Pākehā* is located in these currents, and it is here that murmuration becomes both an image and an ethics for thinking toward more relational futures.



The Movements within this exegesis are here numbered and indeed have been captured on the page so as to flow from one to the next. However, each is distinct and could well have fallen into a different pattern, shaped by a slightly different logic.

Movement I: Opening the field Murmuration is established as both metaphor and methodology for a decolonising writing practice. Beginning with an encounter on an Irish moor, it introduces questions of agency, collectivity, inheritance and responsibility that shape *becoming-Pākehā* in Aotearoa New Zealand. Writing is positioned not as a representational tool but as a site of inquiry – a threshold practice that resists linearity, listens and responds relationally, and holds contradiction without resolution. This movement situates murmuration as a mode of thinking and writing that foregrounds interdependence, ethical implication and ongoing transformation within enduring colonial conditions.

Movement II: Writing a murmuration Writing is explored as both a method and a site of inquiry, a relational, affective process, capable of gesturing towards a decolonising ethics rooted in relation, fluidity and creativity. Murmuration is considered as an ethical methodological orientation grounded in listening and in the relational complexities of settler-colonial Aotearoa New Zealand. Turning toward the pronoun *we*, it asks what it means to write as and from within the multiplicity *we-Pākehā*, addressing the ethical risks of speaking in the collective voice, before turning to the situated singularity *I-Pākehā*.

Movement III: Assemblages of we-Pākehā To better understand *we-Pākehā* as an always-emerging movement of bodies, histories, affects and responsibilities – a multiplicity – this section draws on Deleuze and Guattari’s thinking about multiplicity, assemblage, rhizomatic relation and lines of flight to explore how collective life forms, stabilises, fractures and transforms. It also attends to another dimension of colonial relation: the insistence – particularly from Māori scholars – that some differences must not be dissolved, the hyphen-gap must hold, and that refusing erasure is not an obstacle to relation but a necessary condition for ethical relation in a settler-colonial world.

Movement IV: Duration, selfhood and the possibility of change Different conceptions of time open or close the possibility of ethical relation, transformation and responsibility. Bergson’s concept of duration emerges as a helpful image of time for a decolonising Pākehā inquiry. Challenging linear, clock-based temporality, it presents time as an interpenetrating flow in which past and present coexist. Through this lens, the self is understood as open to transformation. Duration becomes a decolonising force, enabling ethical engagement, affective memory and the possibility of becoming otherwise within a relational, unfolding world.

Movement V: Writing in duration Through the work of Proust and Woolf, this section examines literary forms that enact Bergsonian duration, resisting linear temporality, thus opening space for a decolonising imagination. Writing becomes a site of becoming, where style, memory and genre operate as relational, transformative forces. Nomadic, non-linear forms – such as the braided essay and anti-memoir – are considered as decolonising modes, enabling Pākehā to remember differently, and to understand our subjectivity as always relational.

Movement VI: Thinking beyond what is The persistence of dogmatic thought within Pākehā subjectivity limits the possibility of transformation. Drawing on Bergson and Deleuze, this section contrasts fixed, representational thinking with an ontology of immanence grounded in duration, intuition and creative emergence. Thought is reimagined as affective, relational and threshold-based, propelled by supra-intellectual emotion and affect. Decolonisation emerges as a durational, ethical practice of attunement – an ongoing process of becoming through relation, openness and nomadic thinking.

Movement VIII: Writing Pākehā Before writing can be a decolonising practice, we must first reckon with how it has contributed to the construction of a Pākehā cosmology. This section traces cultural texts to explore how Pākehā have written ourselves into being – through histories, myths, projections and desire. As we re-encounter selected texts, we bring back into view all the discarded possibles, retrieving the possibility that things could have been (and still could be) otherwise.

Movement II: Writing a murmuration

This movement turns directly to writing as both a method and a site of inquiry.¹ Writing emerges not as a neutral tool but as a relational, affective process: unfolding in time, shaped by intuition, encounter and the ongoing negotiation between form and becoming. I draw on my own background as a journalist and ghostwriter to trace a movement from writing *about* to writing *with*, before turning to thinkers such as Gilles Deleuze, Félix Guattari, Rosi Braidotti and Elizabeth St Pierre to explore writing as becoming and as inquiry, that resists the stabilising pull of identity, and instead creates new possibilities. From there, I develop murmuration as an ethical methodological orientation grounded in listening and in the relational complexities of settler-colonial Aotearoa New Zealand. Finally, I turn toward the pronoun *we*, asking what it means to write as and from within the multiplicity *we-Pākehā*.

Writing as a method of inquiry

From writing-about to writing-with

The genesis of my thinking about the relationship between writing and relationality lies in my own experience as a writer, first as a journalist, and then as a ghostwriter.² These shifts carried me from writing-about, to writing-with; from using the third person pronoun to inhabiting someone else's personal pronoun; from the prescribed format of question-answer interviewing to a different mode of encounter that more resembled a non-linear, non-hierarchical conversation over time. This conversational mode of encounter was far more about meandering, determined not just by myself and my list of topics needing to be discussed, but open to following the unexpected lines of flight³ that occurred over the course of hours, days and weeks as myself and my "subject" encountered each other in many conversations. This caused me to think about relationality and how it informs my writing process.

Ghostwriting, in the end, returns to its true character which is to reveal the trajectory of a life, and to fix in the public mind the identity of a subject – that is, it attempts a representation of the subject. However, the relationality of the process that

1. Elizabeth St Pierre and Laurel Richardson, "Writing: A Method of Inquiry" (The SAGE Handbook of Qualitative Research, 2018), 1411.

2. See Bibliography for a selection of texts I have written in this mode.

3. Tamsin Lorraine, "Lines of Flight," *The Deleuze Dictionary* ed. Adrian Parr (Edinburgh University Press, 2010), 143. "A 'line of flight' is a path of mutation precipitated through the actualization of connections among bodies that were previously only implicit (or 'virtual') that releases new powers in the capacities of those bodies to act and respond."

qualitative researchers call *data collection* causes me to reflect on that “final product” – a book that belongs to the name on the cover, but which has been written by me, sitting alone at my laptop, but with all our encounters, our conversations and physical journeys to places of importance, murmuring around me. That final product, manifesting certain *data* and ostensibly telling the story of a life, would not have been the same if it had been undertaken with a different ghostwriter. Same subject, same life, different book. *Multiple books pop in and out of possibility*.⁴ Not only would that different ghostwriter have used a different writing style, but in the data-gathering/“interviewing” stage they would have prioritised different events, forces, emotions. That is, while the book was an exercise in representation, it was also inevitably a product of a relationship – it emerged out of relationship, itself a mere moment, captured as a photo captures a moment in a life, a stable view pulled from instability, an artefact pulled from the process of becoming.⁵

Thinking about this got me interested in what is produced when people – and, by extension, other bodies and forces – encounter each other, when they affect one another and are, in turn, affected, giving rise to something that has never existed before but which is utterly fleeting, literally transient – and this led me to conceive of the murmuration as a relational and methodological ethics, and of murmuring as the process through which we create shapes in the world – through which, in Bergson’s thinking, and in post-structuralist and posthuman terms, we *become*.⁶

“There is no difference between what a book talks about and how it is made.”⁷ This gets to the heart of the matter of writing from without and writing from within; of writing-about and writing-as; or – and this is the form in which this research interests itself – writing-with.

This PhD is one in which writing itself is the site of research; it also demands

4. Anna Lowenhaupt Tsing, *The Mushroom at the End of the World* (Princeton University Press, 2015), 7.

5. Suzanne Guerlac, “Thinking with Bergson. The Last Problem: The Planet, and What It Is to Know,” *Bergsonianism* (July 2022): 19. Guerlac explores Bergson’s ideas about evolution, or concrete becoming – that is, evolution as concrete continuous change. It is important to note here that Bergson uses the word “concrete” as lived, durational, thick with memory, in contrast to “abstract” meaning spatialised, frozen into concepts.

6. Although Bergson does not explicitly use the term “becoming,” his conception of reality as an open, ever-evolving whole establishes a foundational account of movement and change: “For Bergson the Whole is not given and it does not precede the parts that make it up. Rather, for Bergson the Whole is the ever-changing, ever-mobile openness of reality, and as such, it does not cease to evolve and to become” (Keith Ansell-Pearson, “Bergson and Philosophy as a Way of Life”, *Re-interpreting Bergson: Critical Essays* (Cambridge University Press, 2019), 7.) Deleuze later develops this more explicitly through his concept of “becoming” as the immanent production of difference: “Becoming is the pure movement evident in changes between particular events” (Cliff Stagoll, “Becoming,” *The Deleuze Dictionary*, ed. Adrian Parr (Columbia University Press, 2010), 33-4. Braidotti further develops this thinking, reframing “becoming” as a relational and material process that exceeds the boundaries of the human subject. She proposes an ethics of becoming, “an enlarged sense of inter-connection between self and others, including the non-human or ‘earth’ others”, a durational creativity that “is simultaneously after and before us, both past and future, in a flow or process of mutation, differentiation or becoming” (Rosi Braidotti, *The Posthuman* (Polity, 2013) 49 and 166.

7. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (University of Minnesota Press, 1987), 25.

an exegesis in which writing itself is the subject of the writing – a doubled text. In this exegesis I ask myself: how, in my thesis, do I think about writing, how do I write so that the writing itself both holds and unfolds meaning? I murmur with others – with people, the physical world, with memory, with history, and I am affected and I affect; I sit at my laptop, ostensibly alone but still in my murmuring, writing onto the digital equivalent of a two-dimensional, static page, attempting to write a murmur. All around me are wingbeats, a flurry of bodies and movement; the words, plucked from the air, lie flat. Thus, the writing is impossible; and yet it must be done; and yet it must be greater than itself, that is, it must extend itself, point beyond itself into realms that are yet to come,⁸ point into the heart of the murmur – become, itself, a wingbeat.

Having grounded this discussion in the lived realities of my own writing practice, I now turn toward what such practice might mean philosophically. If writing emerges in relation – in movement, in encounter, in the messy unfinishedness of life – then it can no longer be understood as mere representation. It demands a different conceptual vocabulary. Deleuze helps me take that step.

Writing Pākehā-becoming

Writing is impossible. What does this mean? Deleuze helps us understand when he points to two different kinds of writing: the one – reterritorialising, conforming to dominant utterances, conforming to the established states of things – reminds me of the linear writing of my professional life: the beginning, middle and end of a story I knew before I began writing; the other points more usefully to the project of writing Pākehā-becoming: writing, Deleuze says, *is becoming*, becoming something other than a writer, “since what one is becoming at the same time becomes something other than writing”.⁹

To write my Pākehā-becoming is impossible if I think of it as a thing in itself, as a representation, as an arrival point, a totality of all the parts whirling around me, like an *aha* moment of personal fixity. Rather, Deleuze says, “to write is not to impose a form (of expression) on the matter of lived experience”; writing is always incomplete.¹⁰ This is such a radical perspective on – and a challenge to – a process that, most usually, imposes form – *represents* – fixes in place, completes. For Deleuze, there are other ways of thinking about writing – not as a signifier, or a representation, but

8. Deleuze and Guattari, op. cit., 26.

9. Gilles Deleuze and Claire Parnet, *Dialogues II* (Columbia University Press, 2007), 74.

10. Gilles Deleuze, *Essays Critical and Clinical* (University of Minnesota Press, 1997), 58.

something more active, a process that surveys, maps becoming-realms.¹¹

We no longer believe in a primordial totality that once existed, or in a final totality that awaits us at some future date. We no longer believe in the dull grey outlines of a dreary, colourless dialectic of evolution, aimed at forming a harmonious whole out of heterogeneous bits by rounding off their rough edges. We believe only in totalities that are peripheral. And if we discover such a totality alongside various separate parts, it is a whole of these particular parts but does not totalise them; it is a unity of all of these particular parts but does not unify them; rather, it is added to them as a new part fabricated separately.¹²

So if writing cannot fix or complete then it cannot simply record knowledge already known. Instead, it must be understood as a site where thought itself happens – a “sensitivity to whatever’s throwing together”.¹³ This leads me toward writing not simply as expression, but as inquiry – a nomadic practice through which thought is generated rather than reported.

Moving in the shadow world

Deleuze and Guattari’s philosophical account of language and writing reverberates in the bodily frustration that all of us who write perhaps feel at times – the knowledge that language always seeks to tie the moment down, and in doing so, the moment itself somehow escapes us, so that, as Karl Knausgaard expresses it, language in the end comprises its own shadow world.¹⁴ This is not a failure of skill but a structural reality: the tendency of language to capture reality as if it were static. The moment, however, is never static. It continues to move, to take on new shapes and relationships, long after the writer has attempted to pin it on the page. When Knausgaard speaks of the shadow world he points to the gap between the lived moment and the written form but, rather than seeing this as a problem, the murmuration claims this as the space of relational movement. It is the space between, the emergent space, the threshold.

In other words, writing itself is a murmuration – free to relate, to gather reciprocal pieces together in whatever shapes emerge, to affect and be affected, to always be on the move. Writing, in this understanding, is a constant movement away from

11. Deleuze and Guattari, *A Thousand Plateaus*, 26.

12. Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (University of Minnesota Press, 1983), 42.

13. Andrés Romero and Toby Austin Locke, “Words in Worlds: An Interview with Kathleen Stewart,” *Society for Cultural Anthropology*, 20 July 2017, <https://culanth.org/fieldsights/words-in-worlds-an-interview-with-kathleen-stewart>.

14. Karl Ove Knausgaard, *The End: My Struggle Book 6* (Vintage, 2018), 427.

itself.

Returning to Deleuze and Guattari, the verb “to be” – from which derives the rigid, inarguable *is* – must therefore be resisted, as it only leads to useless questions and empty expressions that always seek to establish identity, stability, closure.¹⁵ But if the thing itself always escapes then the assumption that we can ever answer the ontological question “What is... ?” is thrown into radical doubt.¹⁶

Bringing this discussion into the realm of my inquiry into decolonisation, I see that a writing practice therefore cannot ask, What *is* Pākehā? There can be no conclusion, because the answer always escapes – that is, in Deleuzian terms, Pākehā is an assemblage: a provisional, shifting constellation that never holds still.¹⁷ But a writing practice can rather ask, *Can we gesture towards a Pākehā figuration?* (A Pākehā figuration, in this telling, seeks not to secure or redeem but to make visible a historically produced position that has long passed as unmarked.) Or it can ask: *How do we become Pākehā?* These are questions whose answers instead continuously unfold, moving always away from themselves without closure – addressing ourselves, with Deleuze and Guattari, to this matter of becoming, we can instead replace *is* with the conjunction *and* – which they describe as the very fabric of the rhizome, the thing that has no beginning and no end¹⁸ – which indicates ongoing relation (this *and* this *and* this *and* . . .). In contrast to the determinacy of *is*, *and* reaches always for relations outside the identity of the concept.¹⁹



(Murmur: Marble: Holes in the silence)

Nomadic discoveries

And is thus the very fabric of a writing practice that is a method of inquiry – that is, writing that no longer simply traces thought-already-thought, but enacts what St Pierre calls *nomadic inquiry*, a style of thought that deterritorialises spaces in which “to travel in the thinking that writing produces”²⁰ – an adventure that cannot be defined in advance,²¹ a practice that opens to discovery (and... and...).

15. Deleuze and Guattari, *A Thousand Plateaus*, 46.

16. St Pierre and Richardson, “Writing: A Method of Inquiry,” 1425.

17. Deleuze and Guattari, op. cit., 428.

18. Deleuze and Guattari, op. cit., 46.

19. Elizabeth St Pierre, “Post Qualitative Inquiry in an Ontology of Immanence”, *Qualitative Inquiry* 25, no. 1 (2019): 6.

20. Elizabeth St Pierre, “Circling the Text: Nomadic Writing Practices,” *Qualitative Inquiry* 3, no. 4 (1997): 408.

21. St Pierre, “Circling the Text”, 413.

St Pierre is very clear about the inextricable relationship between thinking and writing. A writing practice is a thinking practice and vice versa. "A great part of [nomadic] inquiry is accomplished in the writing because... writing *is* thinking, writing *is* analysis, writing *is* indeed a seductive and tangled *method* of discovery."²²

She describes this process: "Thought happened in the writing. As I wrote, I watched word after word appear on the computer screen—ideas, theories—I had not thought before I wrote them. Sometimes I wrote something so marvellous it startled me. I doubt I could have thought such a thought by thinking alone."²³

Courage is required to follow thought where it will take us, without a map to follow. But her words resonate with my own experience and seem right: as I fly in the murmur, hands poised on the keyboard, I can't predict where my murmuring will take me.

In Indigenous thinking, this is not radical. As Yunkaporta writes, "we don't have a word for non-linear in our languages because nobody would consider travelling, thinking or talking in a straight line in the first place".²⁴ His model of yarning – as circular, context-attuned, time-generous, constantly evolving storytelling – resonates strongly with this project. Meaning is made not in the isolated word but in the meandering path between.

In the middle in motion

Braidotti, extending the concept of nomadism into a consideration of power relations, agrees that there is no end to such a writing practice, "only more productive proliferations and successive unfolding"; using her figuration *nomadic subject*, she offers a way of engaging in the ethical and epistemological concerns of the present via a process she names as "cartographic" reading. For Braidotti, nomadism becomes a way of "expressing an insatiable and loving curiosity for the world".²⁵

Writing as a nomadic subject "resists and opposes the gravitational pull of the master signifier"²⁶ in order to visualise ethical relationality. "By acknowledging the constitutive presence of otherness within and all around the self, writing enacts the destitution of unitary visions of the subject as an autonomous entity."²⁷ That is, "the nomadic writer does not relate to language merely as a tool of critical analysis and

22. St Pierre and Richardson, "Writing: A Method of Inquiry," 1423.

23. St Pierre and Richardson, "Writing: A Method of Inquiry," 1428.

24. Tyson Yunkaporta, *Sand Talk: How Indigenous Thinking Can Change the World* (Text, 2019), 21.

25. Rosi Braidotti, "Writing as a Nomadic Subject," *Comparative Critical Studies* 11, no. 2-3 (2014), 167.

26. Braidotti, *op. cit.*, 165.

27. Braidotti, *ibid.*

rational political intervention, but rather feels inhabited by it as an ‘other within’”.²⁸ Writing as nomadic inquiry reveals the murmuration, of which we are always inevitably in the middle.²⁹ This is where my writing happens, and carries me further on lines of flight.

Murmuring

Fugitive data

If writing happens in the midst of this moving, relational field, then what counts as *knowledge* within such a practice must also be rethought. A nomadic practice cannot turn to the stable, extractable *data* imagined by more conventional research methodologies, because the world it engages is not stable, extractable or separable from the self who writes. In a murmuring ontology, what we know emerges in movement, in relation, in the affective and sensory textures of experience. Here I turn to St Pierre’s reconfiguration of *data* as something fugitive, relational and continually coming-into-being through the act of writing itself.

St Pierre emphasises that nomadic writing has a different conception of data to that used in more traditional qualitative research methods. She uses “dream data, sensual data, emotional data, response data, and memory data”.³⁰ This data did not exist in her notebooks but, as she wrote, they emerged from their hiding places; if not for her writing they might have escaped entirely. Data, she says, were collected only in the writing.³¹

The fugitive, ephemeral data that St Pierre describes gathering in her writing practice – her dream data, sensual data, emotional data, response data – have no physical form but arise through the relationship of researcher, world, Life. These are not facts to be extracted, but relational intensities. They resonate with what I call murmurings – the relational encounters that take shape as I go out and about in the world, and as I sit writing, as a body in the Pākehā murmuration. For me, data arises like wingbeats all around me.

Murmuring is at the heart of my method, a practice that answers Hélène Cixous’ call to attend “to the vibrations that things produce in detaching themselves from the nothing-being to which our blindness relegates them”.³² This attention – to

28. Braidotti, *op. cit.*, 165-6.

29. Deleuze and Guattari, *A Thousand Plateaus*, 46.

30. St Pierre and Richardson, “Writing: A Method of Inquiry,” 1427.

31. St Pierre and Richardson, *op. cit.*, 1428.

32. Hélène Cixous, *The Hélène Cixous Reader* (Routledge, 1994), 89.

emergence, to vibration, to what otherwise escapes notice – is not, however, neutral. Listening in this way occurs within histories, relations and asymmetries that shape what *can be heard* and what is silenced. In this sense, the practice of relational attention is both embodied and political; it asks us to notice how our ways of listening are conditioned, and to cultivate modes of engagement that are responsive rather than extractive, attuned rather than dominating.³³ When I murmur, can I gather my data in ways that unsettle my inherited habits of colonial domination; can I write in ways that open (*and... and*) rather than shut down my becoming as Pākehā?

Assemblage, polyvocality and the murmuring self

Deleuze and Guattari's *A Thousand Plateaus* buzzes and heaves with swarms – of mosquitos, bees, locusts, wolves. These are not collections of individuals but assemblages, multiplicities, rhizomic networks. There is no individual enunciation, Deleuze and Guattari tell us³⁴; language/meaning does not arise from sovereign subjects but from relational flows and collective intensities.

Michel Foucault, too, describes discourse not as personal utterance but as the “silent murmuring, the inexhaustible speech that animates from within the voice one hears”.³⁵ Similarly, Bergson describes the eruption of the profound self from diffraction³⁶ of past and present, self and other (I explore this in detail in Movement III). Such views challenge conventional qualitative research, which often remains “obsessed with what people say they think and know”.³⁷ My method of murmuring is not about extracting meaning from sovereign subjects, but *participating in meaning's unfolding*. I understand my encounters – whether with people, more-than-human others, landscapes, histories or texts – as inherently polyvocal, non-hierarchical and affective. As Foucault suggests, the task is not to capture an epistle, but to reconsti-

33. Emily Beausoleil, “‘Gather Your People’: Learning to Listen Intergenerationally in Settler-Indigenous Politics,” *Political Theory* 48, no. 6 (2020): 672.

34. Deleuze and Guattari, *A Thousand Plateaus*, 100.

35. Michel Foucault, *Archaeology of Knowledge* (Taylor & Francis, 2002), 30.

36. The word “interpenetrate” is one used often by Bergson to describe this sense of how states of consciousness and moments of duration coexist without clear boundaries. It was a term he used in his attempt to counter mechanistic metaphors of time and experience, and yet it is a term that, today – to my mind – carries an unhelpful physical, even violent, connotation of two discrete wholes pushing into each other. This comprises a mismatch between what I believe to be his intended use of the word, and the resonance of the word today. More helpful and more true to the spirit of what I believe Bergson was describing, I propose, is the word “diffraction”, a word used by feminist new materialists Donna Haraway and Karen Barad to describe “patterns of interaction, interference, reinforcement, difference” (Haraway quoted in Karen Barad, *Meeting the Universe Halfway* (Duke University Press, 2007), e-book location 1669). That is, transformation that emerges through encounter, but without the implication of fusion carried by “interpenetration”. Bergson’s account of duration invites a form of knowledge that emerges through relational movement, rather than through the separation of discrete states; a diffractive sensibility thus seems truer to what he sought to articulate.

37. Elizabeth St Pierre, “Deleuze and Guattari’s Language for New Empirical Inquiry,” *Educational Philosophy and Theory* 49, no. 11 (2017): 1082.

tute the murmur that animates from within.³⁸

Murmuring as situated practice

These matters cannot be addressed in the abstract. They must be grounded in the specific histories and relations within which I write: the settler-colonial context of Aotearoa New Zealand, and the uneasy, hopeful field of *becoming-Pākehā*.

While Deleuze and Guattari do not write specifically about murmuration, their notion of *indirect discourse* shares its polyvocality and relational emergence. Indirect discourse is the assemblage “that explains all the voices present within a single voice”, they say.³⁹ However, as I murmur with Deleuze and Guattari and consider their resonance with my research, I discern that murmuring as practised here by *I-Pākehā* is distinct from indirect discourse in that it is specifically tied to history, the ethics of relation, and *becoming-Pākehā*. That is, murmuring in this research is situated, emerging from within a particular context of settler-colonial Aotearoa New Zealand, and can be considered actually and potentially a tool for decolonial transformation.

Indirect discourse seeks to release language from structured subjectivity; murmuring, while deterritorialising colonial narratives, seeks to re-weave histories, bodies and affects together. That is, it not only seeks to deterritorialise but also re-territorialises – forming new, decolonised structures and meanings for *I-Pākehā* and perhaps more broadly for the Pākehā murmuration.

My murmuration

In my murmuration – the form that emerges from my murmuring, the shifting shape in which I live and write – flies a multitude: my ancestors with their long *before* – their centuries-long history of being Gaels, both Irish and Highland Scots; of being colonised and deterritorialised; their arrival in New Zealand as colonists themselves, and their becoming white⁴⁰; the truth about the British invasion, its benefits to my family, and the devastation to Māori; the long, uninterrupted – but unknown to me as I grew up – history of Māori resistance; Pākehā refusal; the infinite ways my own life has been shaped by all these things and more. It is shaped by the twin systems of imperialism and capitalism within which these histories unfolded.

38. Foucault, *Archaeology*, 213.

39. Deleuze and Guattari, *A Thousand Plateaus*, 101.

40. Noel Ignatiev, *How the Irish Became White* (Routledge Classics, 2009), 2.

It is shaped by the complications of living in this beautiful, contested place; the re-assessment of belonging and what that could mean; the difficulty of awakening from a long colonial dream, lulled by stories that turned out to be fictions, and in which the “monster” turned out to be ourselves; stumbling like Rip van Winkle into a world that is not how we understood it.

The murmuring of Pākehā – the angry resistance to Māori claims, the layered silences, but also the welcoming of new, generous opportunities to do things differently, to be humble, to take part in restoration,⁴¹ playing our part in the endless becoming.

But more than this: in my murmuration are my personal memories, the books I’ve read, the minds I’ve encountered, the art I’ve seen and otherwise experienced, the political debates that bring forth both hope and despair, the people with whom I randomly exchange platitudes and points of view, the park I walk in every day, the sea I swim in, the cafe across the road to which people come and go all day, their voices rising on the air, the outline of buildings against the sky, the far-away, bush-dark hills.

Nothing that I can think of or that lives inside me or me inside it, is other than my murmuration.⁴² “Any point of a rhizome can be connected to anything other, and must be.”⁴³ Murmuration gathers all these lives, forces and influences into relation; it also asks how they speak to one another, and how I respond; indeed, it is from this moving, murmurous field that the murmurs of my artefact have emerged. Each one arises from the wingbeats around me, a response to the callings I listen to, my response to the shifting tides of history and the quotidian world – concept as method, as St Pierre expresses it.⁴⁴ That is, murmuration is not only a field of connection; it is a field of communication, of attunement, of continual responding and being-responded-to. It is this question of how we listen within such a relational world that I turn to next.

Listening in between

To murmur is to be in conversation – a word that, in its Latin roots, means *dwelling with someone or wandering together with*; it is the “primary human reality”.⁴⁵

41. Moana Jackson, “Decolonisation and the stories in the land,” *E-Tangata* (May 9 2021), <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-decolonisation-and-the-stories-in-the-land/>.

42. Tristan Garcia, *Form and Object: A Treatise on Things* (Edinburgh University Press, 2011).

43. Deleuze and Guattari, *A Thousand Plateaus*, 28.

44. St Pierre, “Deleuze and Guattari’s Language for New Empirical Inquiry,” 1087.

45. Svend Brinkmann, “Conversations as Research: Philosophies of the Interview,” *Counterpoints* 354 (2013): 151.

But it is not just a human-to-human reality; we can extend this into a posthuman understanding to mean dwelling with, wandering together with – *conversing with* – bodies that are not human, and not even material: all the subtle flows that comprise our world. This kind of conversation, which I know as *murmuring*, engages a mode of listening made possible only through a radically different understanding of ourselves as communicating subjects than that commonly understood in Western paradigmatic thinking.

In a murmuration, the space between bodies is not empty, but connective. The space *between* is not a void but a site of relation, a threshold – a space of reciprocity, mutual dependence⁴⁶ and becoming. Such relationality is not pre-formed or known in advance; it arises through the mutual generativeness of murmuring, of calling and listening and paying attention. And who knows what might emerge when bodies murmur together in a mode that resists domination?

Philosopher Martin Buber described this relational difference in terms of *I–Thou* (the world of relation) and *I–It* (bounded).⁴⁷ The theologian Lloyd Geering later extended this to describe contrasting attitudes toward land: *I–It* relationships of separation and domination, typical of Western (settler colonial) attitudes; and *I–Thou* relationships grounded in interwoven whakapapa and the inextricability of people and place as in Māori ontologies.⁴⁸ In this framing, to murmur is to become within *I–Thou* relation: not to impose or divide, but to participate in something already alive between us, immanent rather than hierarchical.

To murmur, then, is to listen; this deepens the conception of *conversation* as introduced above: we wander together-with, listening into the space that connects us, bringing about new ways of dwelling together. This kind of listening can only happen when, as in posthumanism, we are entangled in the I-thou mode. It is a mode made possible by the figuration of the murmuration where bodies exist in reciprocity and not hierarchy or detachment – in other words, we exist in the micro-instances of our embeddedness in “the complex web of social relations” that compose us.⁴⁹ Listening, then, is *attunement* – our constant responsiveness to subtle signals that comprise the murmuration.

I note the distinction between this style of entanglement and formal interviewing where, in “a face-to-face verbal exchange, one person, the interviewer, attempts to elicit information or expressions of opinion or belief from another person or per-

46. Mordechai Gordon, “Listening as embracing the other: Martin Buber’s philosophy of dialogue,” *Educational Theory* 61, no. 2 (2011): 208.

47. Martin Buber, *I and Thou* (T. & T. Clark, Edinburgh, 1950), 4-6.

48. Lloyd Geering, *The World of Relation: An Introduction to Martin Buber’s I and Thou* (Victoria University Press, 1983), 25.

49. Christine Daigle and Terrance H McDonald, *From Deleuze and Guattari to Posthumanism: Philosophies of Immanence* (Bloomsbury Academic, 2022), 28.

sons".⁵⁰ My interest throughout this research is, rather, in what unfolds when bodies – human and more-than-human – in non-hierarchical relationship together co-create the unforeseen.

And so in a practice of murmuring I must listen – not only to voices, but to silence, texture, rhythm; by rhythm – the oscillation between the marked and the unmarked – listening becomes creation.⁵¹

Braidotti's emphasis on encounter and becoming – in being receptive to the totality of perception – indicates posthuman listening is a similar intensive process:

Becoming has to do with emptying out the self, opening it out to possible encounters with the 'outside'... making itself receptive to the totality of perception. What gets activated is a seemingly absent-minded floating attention or a fluid sensibility that is porous to the outside and which our culture has coded as 'feminine'. This sensibility is central to the creative process.⁵²

Such a process requires more than methodological neutrality; it demands a kind of ethical receptivity to what cannot be planned in advance. To murmur is to let go of domination – what Buber might describe as relinquishing the I-it relation. As Beausoleil notes, Western thinking is often committed to linearity, certainty and domination⁵³ – to the "AuthorGod",⁵⁴ or the pursuit of certainty.⁵⁵ To murmur is to unpick the subject-object binary at the heart of the colonial gaze. Whether this undoing is possible – and what it could look like – is one of the central concerns of this work.

Bringing relationality and listening into the decolonial frame

Thinking of murmuring and writing as decolonising practice, I reflect on the need for those of us who are of settler colonial heritage to find new ways of relating. Beausoleil writes that "a decolonial attitude requires we learn to develop 'relational ways of seeing the world' – at once seeing relations (across history and structure)", as well as "between the worlds one sees" and the "lenses and logics... that limit and shape how we see".⁵⁶ All interrelationship is relational, of course, but what matters is how we understand the *structures* of relationality – particularly those colonial struc-

50. E. E. Maccoby and N. Maccoby, cited in Svend Brinkmann, "Unstructured and Semistructured Interviewing," *The Oxford Handbook of Qualitative Research* (2nd ed) (Oxford University Press, 2020), 1.

51. Roland Barthes, "Listening," *The Responsibility of Forms* (University of California Press, 1991), 249.

52. Braidotti, "Writing as a Nomadic Subject", 171.

53. Beausoleil, "Gather Your People," 678.

54. Roland Barthes, in Konstantinos Kerasovitis, "Post Qualitative Research: Reality Through the Antihierarchical Assemblage of Non-Calculation," *The Qualitative Report* (2020): 3.

55. Gavin P. Hendricks, "A Derridarean Critique of Logocentrism as Opposed to Textcentrism in John 1v1," *Koers* 79, no.1 (2014): 2.

56. Beausoleil, op. cit., 667.

tures that remain unseen by dominant groups, yet continue to govern which forms of relation are deemed legitimate.

Beausoleil points to the need for settler-colonial peoples to recognise themselves as a distinct group – as *particular*, rather than neutral or normative. Developing a collective sense of who we are allows us to “cross the threshold” into the space of encounter and begin to undo dominant, colonial modes of relationship.⁵⁷ This means enacting decolonial forms of relation – learning to listen from our own group position, to hear our own accent (remembering that *we-Pākehā* are privileged by our place in colonial structures to think that, metaphorically, we have no accent – that is, we inhabit the unmarked centre), and to recognise and “own the particular ground of history and inheritance” from which we inevitably speak.⁵⁸ Self-understanding becomes both a condition for and a product of relational engagement; it emerges in the murmuring between bodies, memories, histories, land and more.

This self-understanding is challenging within settler societies which, “as a rule, operate without a collective sense of the particular identity and history of being a settler people”.⁵⁹

In any discussion of relationality, therefore, I return naturally to the question: *who am I who relates?* Who I am, and how I perceive myself, is fundamental to the nature of the relationship – to the shape of the emerging conversation. My self-perception shapes the very possibility of encounter. (I explore aspects of the self in Movement III.)

Decolonial modes of relation and conversation thus emerge as reciprocal rather than dominating; as grounded in listening rather than imposing; as accepting of difference rather than assimilating or reconciling it. Murmuring is one such mode – a mode attuned to what emerges *in between*. Beyond metaphor, it describes the field of forces through which writing, memory and encounter emerge – not as products of a sovereign subject, but as co-composed relations. Such processes of becoming, Braidotti reminds us, are “collective, intersubjective, and not individual or isolated... ‘Others’ are the integral element of one’s successive becomings.”⁶⁰

Thus, murmuring – my writing practice – is about the expanded relational self.⁶¹ The murmuration creates me, just as I create it, in the constant call-and-response of relational becoming. It extends beyond the human, into place, memory, history and affect.

57. Ibid.

58. Beausoleil, op. cit., 668.

59. Beausoleil, “Gather Your People,” 667.

60. Braidotti, “Writing as a Nomadic Subject,” 173.

61. Rosi Braidotti, *The Posthuman* (Wiley, 2013), 60.

Writing otherwise

Cixous writes that writing can “exceed the binary logic that informs our present system and thus create the framework for a new ‘language’ and culture... [and] through its transformations... initiate changes in the social and political sphere”.⁶² This is the hope of murmuration: not finality, but transformation through ongoing affective (mutual, relational) connection.

This approach also sets the stage for my later discussion of *dispositional pilgrimage* – a posthuman, durational engagement with place, memory and subjectivity. In my murmur *Haki ātea: Rangihoua*, I write my experience of what Braidotti calls a “form of experimenting with the immersion of one’s sensibility in the field of forces”⁶³ – a *listening* encounter that triggered a form of becoming. That experience was not singular or sovereign, but murmurous, shaped by memory, land, weather and time. (I discuss this in depth in Movement IV.)

Murmuration is thus a writing practice based on a method of inquiry, a practice of listening and a mode of becoming. It refuses finality. It insists on the generativeness of relationship. As Deleuze writes: “[T]he system must not only be in perpetual heterogeneity, it must also be a heterogenesis.”⁶⁴

Murmuration: Shape-shifting

At this point, it becomes important to pause and return to the phenomenon itself. Murmuration is not only a metaphor or methodology; it is also a literal, living practice enacted by birds in flight, most famously by starlings – birds native to the northern hemisphere (and indeed it was in Ireland that I first encountered them) but introduced into Aotearoa New Zealand from the 1860s, and whose marvellous shapes can be observed in certain places such as Motuotamatea Island off New Plymouth’s coast. Attending to what an actual murmuration does – how it forms, how it communicates, how it distributes vulnerability and responsiveness – helps clarify what is at stake when I invoke it as a way of thinking about writing, relation and *becoming-Pākehā*.

A murmuration is more than a marvel of the natural world. It is a way of being in relation. Murmurations – those great flocks of birds that move as one – are

62. Cixous, *The Hélène Cixous Reader*, xxix.

63. Rosi Braidotti, *Nomadic Theory: The Portable Rosi Braidotti* (Columbia University Press 2011), 153.

64. Gilles Deleuze in Simone Bignall and Paul Patton, *Deleuze and the Postcolonial: Conversations, Negotiations, Mediations* (Edinburgh University Press, 2010), 6.

neither chaos nor choreography but living forms composed of bodies in movement, mutually evolving, responding in real time to each other. Simple individual interactions yield coherent, large-scale patterns.⁶⁵

Scientific investigations have discovered that within these enormous collective bodies each bird responds to a limited number of neighbours – six or seven, studies suggest⁶⁶ – creating a networked form that is both responsive and always-emergent. What results is a living configuration of bodies in motion: attuned, interdependent and alive, always, to change. These configurations give the appearance of choreography, demonstrating an outcome greater than the sum of its parts.⁶⁷

With this understanding of how murmurations actually operate — responsive, relational, precarious, collectively shaped yet unevenly vulnerable — I return to the human world. What happens when I take murmuration seriously not only as something beautiful to behold, but as a way of thinking about our own collective formations? What does it mean to think of Pākehā not as individuals gathered under a single identity, but as a shifting constellation of bodies, affects, histories and responsibilities moving together through time?

This project takes murmuration not only as metaphor but as methodology. It is a way of thinking about being Pākehā — about the collective and shifting formations we find ourselves part of, whether we recognise them or not. Every time *we-Pākehā* say “we,” we invoke a murmuration: not a singular identity, but a moving-together. Each of us is not identical, but we are together implicated in the figuration. We are shaped by what we hear from one another, by the stories we tell and those we suppress, by shared concerns, griefs, responsibilities, desires. We are held in motion — together — by a relation that can be reluctant or unacknowledged, but is always social, historical and affective.

To speak of a Pākehā murmuration is to resist the idea of the individual as a closed and autonomous unit but instead to conceive ourselves as a body that continuously forms and reforms in its relation to others. In the posthuman sense, these others with whom we are in relation comprise not only human others — other Pākehā, Māori, other tauīwi — but, as Ferrando expresses it, “a network of energies, alliances, matter and perspectives, relating to any other forms of existence”.⁶⁸ In my murmurs, therefore, are Māori, are colonising events, are moments of restoration; and also geology, water, birds and many other creatures, aunts and grandmothers; and

65. Mira Gupta, “Photographer Kathryn Cooper is known for her distinctive approach,” Facebook, December 9, 2025 <https://www.facebook.com/profile/662602441/search/?q=Kathryn%20Cooper>.

66. Anne E. Goodenough et al, “Birds of a Feather Flock Together: Insights into Starling Murmuration Behaviour Revealed Using Citizen Science,” PLOS ONE 12, no. 6 (2017), 2.

67. Gupta, op. cit.

68. Francisca Ferrando, “From the Eternal Recurrence to the Multiverse: Towards a Posthuman Cosmo-Ontology,” *The Nietzsche Circle* VI (2013), 9.

also clocks, balloons and carriages; and also hope, disappointment, love, loss – all of which are transversal energies that move through and shape my murmuring. In this sense, murmuration becomes a model for ethical living: a mode of attunement to our world and the shape we make together, to the pasts that press into the present, and to the responsibilities that emerge in this moment... and this... and this.

Bergson, a key lens for this research, helps us understand how such forms emerge not through static structures, but through unfolding time that he called duration. I explore this in detail in Movement III, but suffice now to say that for Bergson the self is not an object but a movement – one that stretches the past into the present and moves toward an open future – a perpetual becoming.⁶⁹ Following Bergson, and beautifully corresponding with this discussion of murmuration, Deleuze describes “migratory forms of selfhood through relational processes of becoming”, gesturing towards the constant evolution of bodies as they interact with other bodies in duration.⁷⁰

A murmuration, then, is durational: it holds memory, it responds. Its shape is never final. It is its movement.

The experience of seeing thousands of birds in collective flight, making a playground or perhaps a canvas of the sky, has since earliest times been associated by humans with the gods. Even today, such a sight can give us-humans a shiver of the divine. In more contemporary language, they have been invoked to signal ecological entanglement, the complexity of data, the possibilities of collective action. Mickey Vallee, an acoustic ecologist, suggests murmuration offers a way of “becoming information to become in-formation”⁷¹ – a process in which individual elements are both communicative and constituted by communication.

Murmur: Call, response

These phenomena are called murmurations because of the continuous low humming sound created by the many wings beating together and by their vocalisations – their calling back and forth to each other – while in flight. In fact, it is for its sound that the phenomenon is named, the verb *murmur* evolving from the Sanskrit *marmara* meaning “to rustle”; in its noun form, it is “a subdued continuous sound, as made by waves, a stream, etc”.⁷²

69. Henri Bergson cited in Mark Sinclair, *Bergson* (Routledge, 2020), 57.

70. Simone Bignall and Paul Patton, *Deleuze and the Postcolonial: Conversations, Negotiations, Mediations* (Edinburgh University Press, 2010), 3.

71. Mickey Vallee, “Animal, Body, Data: Starling Murmurations and the Dynamic of Becoming In-formation,” *Body & Society* 27, no. 2 (2021), 88.

72. Leslie Brown, ed. *Shorter Oxford English Dictionary* (Oxford University Press, 2002), 1863.

A murmur fills the air. It comprises many layers of sound – every bird within the swirling uber-body contributing its call to the silver rustling, to the massed beat of their myriad tiny wings. The birds call, and they listen, each body embedded in the soundscape,⁷³ fully relational, the murmur shape ever-emerging in the in-between of call and response and listening.⁷⁴ This process of becoming is “collective, intersubjective, and not individual or isolated... ‘Others’ are the integral element of each body’s successive becomings”.⁷⁵

This relational attunement – call, response, listening – is what allows the murmur to form at all: each bird becomes what it becomes only within the flow of the whole. In this sense, the murmur enacts what Bergson describes as “a synthesis of the one and the many”: not “a collection of units”, but a dynamic diffraction through which a living form emerges. “Number,” he writes, “is the synthesis of the one and the many”⁷⁶ – yet here, the synthesis is not conceptual but embodied, durational and alive.

I note here, in relation to this discussion, that my experience in writing this project has been analogous – a synthesis of myself in the flow of life and history and *others*, myself (*I-Pākehā*) and my writing emerging in the ongoing exchange between listening, responding and being responded to.

At the margin: Precarity and change

The murmur also asks me to listen towards the margins, where fly those vulnerable or perhaps courageous bodies, far from the security and complacency of the centre. Murmurs are not only beautiful; they are also precarious. The birds on the margin are the most at risk – of predator, of misstep, of falling suddenly from the sky⁷⁷ – but the centre offers protection. This uneven distribution of risk resonates with other social formations: those more visible, more exposed, more marginal bodies are usually more vulnerable. And yet it is from the edges that change can ripple, directional shifts often beginning not from the middle, but from a localised, peripheral cluster acting in response to danger or provocation.⁷⁸

That is, murmurs provide an image for understanding social activism and social change where disruptive ideas on the periphery can over time become

73. Corinna Cook, “Listening the Lyric Essay,” *New Writing* 16, no. 1 (2019), 108.

74. Gordon, “Listening as Embracing the Other,” 208.

75. Braidotti, “Writing as a Nomadic Subject,” 173.

76. Henri Bergson, *Time and Free Will* (George Allen & Company, 1913), 104.

77. Josh Duncan cited in Mickey Vallee, “Animal, Body, Data,” 85.

78. *Bird Spot*, “The Science Of Starling Murmurations” (2019). <https://www.birdspot.co.uk/bird-behaviour/the-science-of-starling-murmurations>.

absorbed by the centre.⁷⁹ Bodies on the margins move faster; these margins can be politically generative spaces. Movements across the divide – insider/outsider, centre/margin – almost always push from the outside-in.⁸⁰ And yet the margins are created by the centre, made possible only by the terms established at the centre.

Antonio Gramsci helps clarify this dynamic. He argues that power operates via culture, ideology and *common sense*, meaning the uncritical and largely unconscious way of perceiving the world that has become dominant in a given epoch.⁸¹ The centre – in this case, hegemonic culture – sets the terms of intelligibility, but resistance arises within it, using its language and structures. In this sense, radicals emerge both from *and* against the centre, enabled by its conditions, constrained by its limits. What I point to here, following Gramsci, is that those who advocate for particular social change are themselves produced by the existing order, even as they push from the margins.⁸²

Those on the margins often perceive the centre in a way the centre does not perceive itself. bell hooks explains this in *Feminist Theory: From Margin to Center* where she writes about the experience of living, as a Black person, on the margins of the White mainstream society:

Living as we did – on the edge – we developed a particular way of seeing reality. We looked both from the outside in and from the inside out. We focused our attention on the center as well as on the margin. We understood both. This mode of seeing reminded us of the existence of a whole universe, a main body made up of both margin and center.⁸³

This is the reality of margin-living; it is a reality that *I-Pākehā*, living as I have done all my life in the centre, have not been aware of but am learning: that the world extends beyond my Pākehā experience of it into other modes of experience. This flux between centre and margin is what Braidotti proposes as a movement away from the majoritarian centre – nationalist, racist, xenophobic, White – towards *becoming minoritarian*: leaving the subject-position of the majority, moving ethically and politically to the margins.⁸⁴ These dynamics, so relevant to *becoming-Pākehā* in Aotearoa today, are exemplified in the patterns and movement of the murmuration. (I note that when I use the term “centre” in this context I don’t mean to do so in an absolute sense, but simply in terms of existing power structures, of the majoritarian centre. I

79. Thomas R. Rochon, *Culture Moves: Ideas, Activism, and Changing Values* (Princeton University Press, 1998), 22, 31.

80. Natasha Iskander and Loren B. Landau, “The Centre Cannot Hold: Arrival, Margins, and the Politics of Ambivalence Introduction to ‘Arrival at the Margins,’” *Migration Studies* 10, NO. 2 (2022): 98.

81. Antonio Gramsci, *Selections from the Prison Notebooks* (International Publishers, 1971), 404.

82. Gramsci, *Prison Notebooks*, 92.

83. bell hooks, *Feminist Theory: From Margin to Center* (Routledge, 2015), xvii.

84. Braidotti, *The Posthuman*, 53.

acknowledge that every community is its own centre; every location is the centre of someone's world.)



(Murmur: In what other light?)

The murmuration, then, offers *we-Pākehā* the possibility that transformation happens in motion, through relation, and at the edges where exposure is greatest and responsiveness most acute. I note here St Pierre's observation that "we must learn to live in the middle of things", and I make my own observation that these are not contradictory positions – in fact, this offers an opportunity to make an important distinction: that the centre is not the same as the middle. The centre suggests coherence and command – an existing power structure; the middle is the immersive condition of entanglement – the messy site of conflict, confusion and possibility.⁸⁵ To live in the middle of things is to remain within relational turbulence, exactly as in a murmuration, while transformation in a murmuration becomes most visible at the edges where exposure intensifies responsiveness.

Attuning to the murmuration

Murmurations attract the attention not only of ornithologists and biologists, but physicists, mathematicians, network scientists, and theorists of social systems, as well as poets and artists. Much research has sought to isolate the rules by which individual "agents" give rise to collective behaviour.⁸⁶ My interest, however, lies not in rules, but in the relations – the forces, affects and dispositions that shape individual and collective movement and transformation.

To that end, this project uses murmuration as both metaphor and methodology for thinking about *becoming-Pākehā*. It is an attempt to trace the processes and forces that led my ancestors to leave their own ancestral lands and become colonisers in Aotearoa. It is also a call to attune to how those histories are not over, but still unfolding in the present, continually shaping how we relate to Māori, to each other, to the systems in which we are embedded, and to the ever-shifting form of ourselves. We are not fixed. We are not outside relation. We are, always, in motion – entangled,

85. Elizabeth St Pierre, "Methodology in the Fold and the Irruption of Transgressive Data," *International Journal of Qualitative Studies in Education* 16, 6 (1997), 176.

86. Sara Brin Rosenthal et al, "Revealing the Hidden Networks of Interaction in Mobile Animal Groups Allows Prediction of Complex Behavioral Contagion," *Proceedings of the National Academy of Sciences of the United States of America* 112, no. 15 (PNAS, 2015): 1.

implicated, responsive.

This research moves in that spirit. It listens. It shifts. It attends to what is alongside. There can be no final answer to what it means to be Pākehā; rather, meaning coheres as we attune to the murmuration, responding to each other and to the world. Murmuration is not just a metaphor. It is a way of writing, a way of knowing, a way of becoming. All these perspectives are attended to in the coming chapters.

Next, I turn to a vital question at the heart of this research: who is *we*? Who are *we-Pākehā*?

Becoming *we-Pākehā*

Out of this field of relational becoming, another question inevitably arises: who are *we* who murmur like this? What happens when writing, listening and relation gather not only into a method, but into a collective figuration?

As I watch the birds rise, fall and reform, I find myself caught not only in the wonder of the sky, but in a question that has begun to form within me: who are *we* who move like this? What does it mean to be part of such a pattern – not only in the air, but in history, in place, in identity? What does it mean to write from inside a murmuration? And so, from murmuration, I turn to the pronoun that seems to arise from this figuration, that trembles like this air filled with wingbeats: *we*.

But: the pronoun *we* is never innocent. It unites and divides; it creates belonging or imposes exclusion; it can obscure responsibility or open paths toward transformation. To follow *we* is to follow a movement – between the political and the personal, the historical and the emergent, the settler and the hopeful decolonial. In a colonial context, *we* can never be taken for granted. Any use of the collective must be approached with care, and an awareness of its ethical force. The colonial *we* is historically dominating and excluding, the pronoun that co-creates “them”, those “others” who can be dominated; yet through philosophies of multiplicity and duration, perhaps *we-Pākehā* can be re-conceived as responsible, relational, generative and in motion – perhaps even decolonising.

We is always a multiplicity. It is not simply a multiplied *I*, a collection of identical units, but an assemblage of difference held together, however loosely, by shared tendencies or orientations.⁸⁷ But the same is true of *I*. Even the self is not a fixed point but a movement, a constellation in flux. As Deleuze and Guattari famously note: “The two of us wrote *Anti-Oedipus* together. Since each of us was several, there was

87. Tristan Garcia, *We Ourselves: The Politics of Us* (Edinburgh University Press, 2021), 7, 86, Note 3.

already quite a crowd.”⁸⁸ These fluid, relational approaches to the pronouns *I* and *we* unsettle the idea of stable identity; yet they also reveal how alignment is continually sought – not with rigid definitions, but along shared trajectories of meaning and belonging.

I am Pākehā. We are Pākehā. As Alison Jones writes: “Every Pākehā becomes a Pākehā in their own way, finding her or his own meaning for that Māori word.”⁸⁹ Identity here is not a noun but a becoming. Yet that becoming is neither uniform nor able to be expressed with a single collective voice. It is within this shifting terrain that I turn to *we-Pākehā* – not as a settled identity, but as a figuration that must itself be questioned, delimited and which I must learn to carefully inhabit.

We-Pākehā as figuration

Pākehā is a “slippery” term, rooted in history yet also “complicated and politicised in modern usage”.⁹⁰ It is a term gifted by Māori to differentiate the newcomers from the Indigenous people of Aotearoa New Zealand, a critical reminder that “there is nowhere else in the world that one can be Pākehā”.⁹¹ As Keri Opai writes: “The word Pākehā represents the original white-skinned settlers and their descendants and is based in a Te Tiriti (Treaty) relationship.”⁹² In this sense, Pākehā names a historically and relationally situated presence: those who came to live in a Māori land, and who were, in that context, given this name.⁹³

Yo Heta-Lensen’s definition makes this clear: Pākehā are:

[T]hose people who whakapapa back to Britain and whose original settlement in Aotearoa was augured in with the arrival of the ship Endeavour under Captain James Cook, the subsequent arrival of missionaries and settlers in the early 1800s and the signing of Te Tiriti o Waitangi in the 1840s.”⁹⁴

This is a definition that embeds Pākehā firmly within colonial history, and within the responsibilities of Treaty partnership.

Many scholars, however, simply refer to Pākehā as “New Zealanders of European descent”. As Avril Bell notes, “In New Zealand, distantly removed from the geographical politics of Europe, the term ‘European’ works to denote a generalised,

88. Deleuze and Guattari, *A Thousand Plateaus*, 3.

89. Alison Jones, *This Pākehā Life: An Unsettled Memoir* (Bridget Williams Books, 2020), Preface.

90. Alison Jones, op. cit., 8.

91. Ani Mikaere, “Are We All New Zealanders Now? A Māori Response to the Pākehā Quest for Indigeneity,” The Bruce Jesson Foundation Memorial Lecture, 31 October, 2004.

92. Keri Opai, *Tikanga: An Introduction to Te Ao Māori* (Upstart Press, 2023), 20.

93. I note that the Treaty was between rangatira and the Crown.

94. Yo Heta-Lensen, “Aka Kaupapa: The Trajectories of Kaupapa Māori as Lived Experience” (PhD diss., AUT, 2022), 17.

white, western, largely Anglo-Celtic, heritage of culture and descent.”⁹⁵ While Pākehā is a word specific to Aotearoa and signals relationship – offering a place, as Jones says, “in the Māori world”⁹⁶ – Pākehā also exist within a broader, global ontology of whiteness. Whiteness, as critical race scholars note, is a political construction, a term of analysis rather than identity⁹⁷; it is difficult to altogether separate the meaning of Pākehā from the systemic “whiteness” that is entangled in colonial history; this embeddedness is something many Pākehā grapple with, and coming to terms with this is part of the ongoing process of *becoming-Pākehā*. Avril Bell, for example, describes Pākehā as “the white New Zealanders who make up the dominant cultural group – the white settler people, the self-styled national people. And us Pākehā are, of course, the particularly privileged (and burdened) group in relation to our colonial story”.⁹⁸ In this broader sense, the term can include those white New Zealanders who are not British in origin, or who have arrived more recently, yet who nevertheless stand in relation to the “‘political ancestors’ ... who signed and promoted the treaty and/or led and benefited from the dispossession of Māori that followed”.⁹⁹

The term *Pākehā* does not have a single definition¹⁰⁰; neither is it universally embraced. Some reject being defined in relation to Māori or because it implicitly references a history they believe they bear no moral responsibility for¹⁰¹; others claim it precisely because of that relation.¹⁰² In both acceptance and refusal, relation to Māori remains central.¹⁰³ This tension was illustrated by a 2025 nationwide survey that found only 13 percent of New Zealanders of “European” descent wanted to be known as Pākehā, with a majority preferring “New Zealander” (45 percent) or “European New Zealander” (28 percent), and a further 13 percent opting for “Kiwi”.¹⁰⁴ These findings complicate my use of the term, given that many of those I would conventionally think of as *Pākehā* do not, themselves, identify with it at all.

95. Avril Bell, “Dilemmas of Settler Belonging: Roots, Routes and Redemption in New Zealand National Identity Claims,” *The Sociological Review* 57, no. 1 (2009), 160.

96. Jones, *This Pakeha Life*, 140.

97. John Preston, “From Troubling Whiteness to Treason to Whiteness: Whiteness Studies, Class and Education,” *Whiteness and Class in Education* (Springer, 2007), 2.

98. Avril Bell, “Becoming Pākehā: Dominance and its Costs,” Sweet As: Post-Conference News, 2007: <http://sweetasnews.blogspot.com/2007/06/becoming-pkeh-dominance-and-its-costs.html>.

99. Avril Bell, *Becoming Tangata Tiriti: Working with Māori, Honouring the Treaty*, AUP, 2024, 8.

100. In Movement VIII I explore the significant contributions of Michael King to the matter of “being Pākehā”; but I note here that his definition of Pākehā is one that continues to arouse debate: “[T]o be Pākehā [sic] on the cusp of the twenty-first century is not to be European; it is not to be an alien or stranger in my own country. It is to be a non-Māori [sic] New Zealander who is aware of and proud of my antecedents, but who identifies as intimately with this land, as intensively and as strongly, as anybody Māori [sic]. It is to be, as I have already argued, another kind of Indigenous New Zealander” (*Being Pākehā Now*, 239).

101. Miriama Kamo and Mark Crysell, “Being Pākehā? New Survey Reveals Reluctance to Embrace the Label – The Elephant,” *New Zealand Herald*, 4 December 2025, <https://www.nzherald.co.nz/nz/being-pakeha-new-poll-reveals-reluctance-to-embrace-the-label-the-elephant/VHFJAEILCVCFTBBYIJQGT6KWUM/>.

102. Avril Bell, “Bifurcation or Entanglement? Settler Identity and Biculturalism in Aotearoa New Zealand,” *Continuum: Journal of Media & Cultural Studies* 20, no. 2 (2006), 267.

103. Ibid.

104. Kamo and Crysell, op. cit.

Nevertheless, when I use the term *Pākehā* in this research I use it to mean “all of this category of people - self-identified or not”.¹⁰⁵

Pākehā functions grammatically as both singular and plural. Like number itself, it is “a synthesis of the one and the many”.¹⁰⁶ One can say both *we are Pākehā* and *I am Pākehā* – the collective and the singular are co-existent and diffractive. In this sense, *Pākehā* operates not as a fixed identity but as a figuration, what Braidotti describes as a materialist mapping of a situated social position.¹⁰⁷

Alongside this general figuration of *Pākehā*, I introduce a more specific figuration in which I myself am situated: *we-Pākehā*. I use this term to designate those *Pākehā* who describe ourselves as *Pākehā* and who explicitly or implicitly turn toward our relationship with Māori, with colonisation and with the historical and institutional systems that have shaped our presence here. In this sense, *we-Pākehā* names a conscious subset of the wider group “*Tangata Tiriti*” (People of the Treaty), understood here as a “relational orientation invoking ethical-political responsibilities”, as non-Māori people of Aotearoa who are here by right of Te Tiriti o Waitangi.¹⁰⁸ *We-Pākehā* does not name all who might be described as *Pākehā*, nor does it assume shared beliefs or political positions. Rather, it names a tendency¹⁰⁹ – a disposition, or orientation: an ongoing turning toward relation and responsibility. At the core of my research is the idea of *we-Pākehā*, understood in this sense. It is a *we* of which I am a part.

As my research progressed, however, I became increasingly attentive to the ethical risks of speaking in the collective voice. To write *as Pākehā* could only too easily slide into writing *for Pākehā*. I began experimenting with changing my use of *we* and *we-Pākehā* to a more explicitly situated *I* and *I-Pākehā*, and this move sometimes felt truer to my project. This shift does not abandon the collective; but it reflects my growing awareness that the collective can only be approached responsibly through a situated singularity – one that doesn’t claim representational authority but is accountable to its own position within the field, the shifting murmur it describes. I emphasise that I do not conceive of my *I* as sovereign or fixed; I rather reflect Braidotti’s “positive vision of the subject as a radically immanent, intensive body, that is, an assemblage of forces, flows, intensities, passions that solidify in space and consolidate in time within the singular configuration commonly known as the individual self”.¹¹⁰ Through affect, through positive passions, this body can be-

105. Bell, 2007.

106. Bergson, *Time and Free Will*, 104.

107. Braidotti, “Writing as a Nomadic Subject,” 179.

108. Bell, *Becoming Tangata Tiriti*, 7.

109. Tano Posteraro, “A Discourse on Tendency,” *Bergson’s Philosophy of Biology: Virtuality, Tendency and Time* (Edinburgh University Press, 2022), 109.

110. Braidotti, *Nomadic Theory*, 302-3.

come different to itself; this is the process of becoming that *I-Pākehā* have embarked upon in this research.

We-Pākehā names a particular although shifting, evolving murmuration – a collective movement that shapes my life and whose shape I help, however subtly, to transform simply by being (p)art of it.¹¹¹ In this sense, *I-Pākehā* and *we-Pākehā* are co-emergent – together they comprise the singular perspective through which a collective comes momentarily into focus, and the collective movement within which the singular finds its own bearings, its own margins.

Multiplicity within the murmuration

The *Pākehā* figuration both reduces and expands. At its broadest, it includes all white New Zealanders. Yet differences proliferate: between descendants of nineteenth-century British settlers like myself, and those who came more recently; between those who are deeply engaged with the Māori world and those who scarcely think about such things; between those who labour tirelessly in anti-racist work, those whose hearts are with the anti-racists but do not themselves become activists, and those who do not see such work as theirs. As Jones says, we are all *Pākehā* in our own way.¹¹² Yet we *are* all *Pākehā*, a qualitative multiplicity.

My experience is not the same as all *Pākehā*, and yet I cannot write only from myself. I can't write *for* a group, but I do write from within it, the *Pākehā* murmuration, and I claim the use of *we*, while recognising its contingency. "We can't keep ourselves from saying 'we'... We all say 'we'"¹¹³; but the essence of political discourse, particularly in colonial settings, lies not in taking this *we* for granted but in continually interrogating how it is understood and mobilised.

Tikanga Māori offers a useful figuration here. As Beausoleil notes, before visitors may enter the marae they must first gather as a people at the waharoa, the gate; not merely a clustering of bodies but a forming of a collective sense – who we are, and why we have come. Without this, no meeting can proceed.¹¹⁴ *We-Pākehā*, then, can be understood as a kind of meeting ground: what Asad Haider names a "fictive ethnicity" constituted by national borders but consisting of heterogeneous populations brought together by migration and movement,¹¹⁵ who grapple towards what this new *we* might mean in our contested context, and agreeing to set aside our other differences so that

111. Francisca Ferrando, *The Art of Being Posthuman: Who Are We in the 21st Century?* (Polity Press, 2024), 194. "Being a (p)art is also an art" – that is, in my interpretation, it is dynamic, evolving, co-creative.

112. Jones, op. cit., Preface.

113. Garcia, *We Ourselves*, 5-6.

114. Beausoleil, "Gather Your People," 667.

115. Asad Haider, *Mistaken Identity: Race and Class in the Age of Trump* (Verso Books, 2018), 104.

relation – however fragile – might evolve.

Of course, each of us is home to an inner life that no-one else will ever know. We each inhabit our own durational murmur, our own heterogeneities. Yet we also long for *we*: reaching for *we* is the very foundation of the human.¹¹⁶

The colonial echo: The dangerous potency of *we*

If *we-Pākehā* is a figuration that must be carefully inhabited, it is because this potent pronoun carries a colonial history that cannot be ignored. It has dispossessed – and continues to dispossess¹¹⁷ – Indigenous people in the interest of a settler *we*. And while the settler *we* of the nineteenth century is easy to envisage, to recognise ourselves as continuous with that *we* can be deeply unsettling for those Pākehā who experience their rootedness here as natural or innocent. This “unsettlement” – the shock and denial of finding oneself implicated in a history one had little awareness of – is something I take up in more detail in Movement VI.

In a postcolonial context, *we* remains a word requiring both caution and clarity. Who is invoked when we speak of *we*? Garcia reminds us that the subject of all politics is *we*, but that every *we* produces a *them*: “We is something that we are and that you are not, even if you also say ‘we’ in your own way”.¹¹⁸ Any pronoun, then, carries the risk of exclusion and weaponisation.

These ideas – *we*, *us*, *them* – were starkly revealed in the New Zealand political arena when, in 2019, following many expressions of concern among local Muslim people about rising racist targeting, an armed terrorist invaded two Christchurch mosques, killing 51 and injuring 89. Prime Minister Jacinda Ardern, employing language to create solidarity with the victims, stated: “They are us.”¹¹⁹

In that moment of deep trauma, Ardern’s statement functioned as a powerful, unifying statement that indeed guided the public response to the shootings; as the weeks, months and years passed afterwards, however, the statement fractured at the hands of a more careful assessment of current and historical ethnic and political divisions within the country.¹²⁰

Ardern’s was an attempt to ringfence a *we* that excluded the perpetrators of hate; she was, in this context, “an idealist who endlessly counters the realist’s exclusive

116. Knausgaard, *The End*, 720.

117. Peter Gibbons, “Cultural Colonization and National Identity,” *New Zealand Journal of History* 36, no. 1 (2002), 6.

118. Garcia, *We Ourselves*, 5-6.

119. “As it happened: Forty-nine people dead after shootings at mosques in central Christchurch,” RNZ, March 16, 2019, <https://www.rnz.co.nz/news/national/384790/as-it-happened-forty-nine-people-dead-after-shootings-at-mosques-in-central-christchurch>.

120. Sarah Miller and Emily Beausoleil, “This is Not Us/This is Us: Dissensus Politics in the Wake of the Christchurch Terror Attacks,” *Theory & Event* 26, no. 4 (2023), 686.

we with an inclusive we".¹²¹

Her attempt to create a binary in which a certain *we* excluded the perpetrators of hate turned out to be simplistic. In effect, it froze time – necessary in that moment, but not sustainable – pulling that moment of horror and need out of history, like a large, slippery fish pulled from a river, which briefly lies still on the bank before wriggling itself back into the flow.

It was a *we* that belied this country's history of racist exclusion and discrimination.¹²² Thus does *we* play its part in the pattern of ignorance and forgetting that underlies colonial histories.

As I wrote this section, the Act Party's Treaty Principles Bill – seeking to re-define Te Tiriti o Waitangi – had been introduced into Parliament, prompting a protest hikoi towards Wellington. The Bill can be understood as an attempt to reaffirm a homogenising settler *we* – “we are all the same; we are all equal New Zealanders” – that nods towards Māori existence while undermining Māori status and rights as tangata whenua. Here, difference is not welcomed as relational richness but framed as a problem to be solved or erased; thus can political action demonstrate the inherent danger of *we*. (I discuss Māori insistence on “holding the gap” in Movement III.)

As Pākehā, our *we* emerges in troubled ways when we think about colonisation and its actual and continuing existence “at this so-called ‘postcolonial’ juncture when our cultural dominance seems not so smoothly taken-for-granted”¹²³; but we also find *we* in joyful ways – such as when thousands of us participated in the haka world record, performing *Ka Mate* at Mt Eden stadium in September 2024, or when we join together to sing Crowded House's *Don't Dream it's Over* and we all know the words. These things are all part of the meeting ground Beausoleil describes, part of the murmur in which our bodies, histories, affects find temporary alignment and together we make new shapes.

(Murmur: Tarikakā Street: Divergence, convergence)

121. Garcia, *We Ourselves*, 89.

122. Miller and Beausoleil, op. cit., 680.

123. Gairav Desai and Supriya Nair, *Postcolonialisms* (Rutgers University Press, 2005), 2; Alison Jones, “Pedagogy by the Oppressed: The Limits of Classroom Dialogue,” AARE-NZARE Conference 1999, 6.

Line of flight

Writing-with recognises that relation is not an abstract ideal but a lived, uneven, politically charged field in which I am always already implicated. Writing as murmuration refuses mastery and totality, but it does not free me from responsibility; rather, it draws me more deeply into the complex relational worlds that constitute life in Aotearoa New Zealand. Because writing is always a becoming-with, my practice itself compels the next questions: not only *how I write*, but *how we live* within these shifting fields of relation. How do we think the collective without collapsing difference? How do we remain in motion without erasing the histories that shape us? To continue this writing inquiry, the next Movement turns toward Deleuze and Guattari's thinking on multiplicity, assemblage and lines of flight, as well as to the fraught insistence – particularly in a colonial context – on holding open the gap between self and other, Māori and Pākehā, centre and margin. Here, relation becomes explicitly political.



Movement III:

Assemblages of *we-Pākehā*

Having explored writing as a relational and murmuring practice, I now turn toward the kinds of collective formations that such relationality produces, disrupts and makes possible. If *we-Pākehā* is not a fixed identity but an always-emerging movement of bodies, histories, affects and responsibilities, then it must be thought not as a singular category but as a *multiplicity*. In this Movement, I draw on Deleuze and Guattari's thinking about multiplicity, assemblage, rhizomatic relation and lines of flight to explore how collective life forms, stabilises, fractures and transforms. I also discuss the paradigm of individualism that underlies Pākehā worldviews as a factor in Pākehā resistance to more collective understandings, even as it also gives rise to Pākehā desire for different life modes. And I attend to another dimension of colonial relation: the insistence – particularly from Māori and other Indigenous scholars – that some differences must not be dissolved, the hyphen-gap must hold, and that refusing erasure is not an obstacle to relation but a necessary condition for ethical relation in a settler-colonial world.

Multiplicity and Becoming

Following the discussion of *we-Pākehā* as a relational figuration, I now turn to Deleuze and Guattari's notion of multiplicity to clarify the kind of collective life this *we* might be. The question of who we are – of how to speak as and within *we-Pākehā* – cannot be answered through fixed identities or singular narratives because we are always already emergent. It calls instead for a conceptual framework that embraces fluidity, complexity and transformation. In what follows, I explore how the notion of multiplicity, as offered by Deleuze and Guattari and developed in light of contemporary political concerns by Braidotti, can help illuminate the shifting, relational nature of Pākehā subjectivity.

These philosophies are navigational tools for modes of becoming/modes of writing that stay open to all the complexities of transformation. These thinkers offer a way of flowing between inward and outward perspectives, between personal transformation and collective becoming.

Deleuze's work, in particular, offers a consistent method of thought as creative assemblage – a mode of thinking that resists stasis and embraces complexity.¹

1. Simone Bignall and Paul Patton, *Deleuze and the Postcolonial: Conversations, Negotiations*,

Multiplicities, in this framework, are not collections of units, but dynamic formations of difference. This idea of multiplicity resonates with the image of murmuration: a fluid, relational process in which forms arise from ongoing encounter and negotiation. As Deleuze and Guattari write, “multiplicities continually transform themselves into each other, cross over into each other”.²

In fact, Deleuze and Guattari say, becoming and multiplicity are the same thing because “a multiplicity is defined not by its elements”, but by the relations among and between elements and therefore “is continually transforming itself into a string of other multiplicities, according to its thresholds and doors”.³

Resistance

However, I pause here to consider why many Pākehā might resist these relational, collective figurations. Pākehā subjectivity and colonial culture arise out of a long history of individualism. This ideology is not merely philosophical; it has been lived and felt, carried across oceans, embedded in law, language, economics and culture, a necessary foundation for capitalism, colonial settlement and contemporary governance, including in Aotearoa New Zealand⁴; in the atomisation it gives rise to, it underpins the darkness that so many Pākehā writers have sought to explore.⁵

The origins of this worldview can be traced to the period preceding colonisation, to the Enlightenment when reason, autonomy and individual rights were foregrounded as emancipatory ideals. These ideals were also deeply entangled with the rise of imperial capitalism. Near the end of the seventeenth century, as the British Empire was pushing out into Africa, America, India, and the South Pacific, and as the Atlantic slave trade continued to grow, the philosopher John Locke developed his idea of “possessive individualism”, where each person was newly conceived as “the proprietor of his own person or capacities, owing nothing to society for them”.⁶ It was an attempt to describe, explain and justify the new kind of capitalist relationships evolving at the time, and was explicitly connected with arguments for colonial exploitation.⁷ More than 200 years later, this cosmology seems like nothing less than commonsense for many who live within Western culture

Mediations (Edinburgh University Press, 2010), 6.

2. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (University of Minnesota Press, 1987), 271.

3. Ibid.

4. Yuval Noah Harari, *Sapiens: A Brief History of Humankind* (Vintage, 2014), 402.

5. Miles Fairburn, *The Ideal Society and Its Enemies: The Foundations of Modern New Zealand Society 1850–1900* (Auckland University Press, 1989) 193; John Mulgan, *Man Alone* (Penguin, 2023).

6. Peter Lindsay, “‘Possessive Individualism’ at 50: Retrieving Macpherson’s Lost Legacy,” *The Good Society* 21, 1 (2012), 133.

7. Edward Said, “Introduction to Orientalism,” *Postcolonialisms: An Anthology of Cultural Theory and Criticism* eds. Gaurav Desai and Supriya Nair (Rutgers University Press, 2005), 81.

generally. It is an ideology that underlies the existential crisis of loneliness that grips Western societies.⁸

Abramov and Peixoto describe the dilemma of the modern individual: “People have lost their ancestors, their territories, their gods... This feeling of disconnection with the social world, of not belonging to yourself, of not belonging to coexistence bonds, of not belonging to a broader community, would engender the experience of a non-existence.”⁹

Today, the inherited modes of thinking that travelled across the globe with imperialism and colonisation, capitalism and consumerism – and which shaped Pākehā culture from its beginning with “bondlessness”, “atomisation”, and “extreme individualism”¹⁰ – can be detected in the “methodological individualism” of neo-liberalism – the dominant political and economic system in Aotearoa New Zealand since the reforms known as Rogernomics began in 1984. Whereas aspects of the New Zealand project have been anti-individualist, such as the introduction of the welfare state in the 1940s, with its ethos of society and mutual care, neoliberalism is the ideological anti-collective. Neoliberalism has hollowed out the collective aspects of life.

Mika deepens our understanding of the philosophical framework in which the politics of neoliberalism could flourish. Writing of Heidegger’s “metaphysics of presence” which describes a western habit of being that privileges what is immediately present to the self, producing an apparently autonomous and self-grounding subject, Mika cites James Edwards who noted this problem in the following terms: “When I conceive of myself as unconditional, or as conditioned only by myself (ethically, they come to the same thing), I am cut free of everything that might actually matter to me, except myself”, thus producing “a kind of radical egoism”.¹¹

In this philosophical framework, described by Mika as “ontological assumption”,¹² in a political system of neoliberalism, “individuals are encouraged to take responsibility for their own welfare”¹³ and to see themselves as autonomous agents operating in a transactional world, obviating historical relation and obligation.

8. George Monbiot, “Neoliberalism is Creating Loneliness. That’s What’s Wrenching Society Apart,” *The Guardian*, 12 October, 2016, <https://www.theguardian.com/commentisfree/2016/oct/12/neoliberalism-creating-loneliness-wrenching-society-apart>.

9. Dimitri Marques Abramov and Paulo-de-Tarso de Castro Peixoto, “Does Contemporary Western Culture Play a Role in Mental Disorders?” *Frontiers in Psychiatry* 13 (2022), 3.

10. Alan Ward, “The Ideal Society and its Enemies; the Foundations of Modern New Zealand Society 1850–1900 by Miles Fairburn (review),” *New Zealand Journal of History* 24, 1 (1990), 74–6.

11. James C. Edwards in Carl Mika, “‘Thereness’: Implications of Heidegger’s ‘Presence’ for Māori,” *AlterNativ.: An International Journal of Indigenous Peoples* 11, 1 (2015), 9.

12. Mika, op. cit., 4.

13. Eileen Oak, “Rumours of Neoliberalism’s Death Have Been Greatly Exaggerated’: Re-Moralisation of the Poor in Aotearoa New Zealand,” *Sites: A Journal of Social Anthropology and Cultural Studies* 12, 1 (2015), 2.

As we can see, the stakes are high for Pākehā; yet many seek outside our quotidian paradigms towards more relational, less material ways of being; increasingly, some Pākehā find some of what they seek within the Māori world (see Movement VIII for a more detailed consideration of how writing has emerged out of this Pākehā desire).

A woven universe

In contrast to the atomisation of Pākehā culture is the networked communality of Māori life – expressed in the title of Māori Marsden’s *The Woven Universe*, in which people and all things are woven together into a fabric of whanaungatanga or relationships. The world is understood “as a kahu, a fabric comprising a fabulous melange of energies... Our concern, therefore, should be to pay attention to how this fabric is woven and the nature of our place within it... [H]umanity severs the fabric of the universe at our peril.”¹⁴

Emigration severed the fabric of the universe for many of the people who came as settlers to New Zealand. Driven by immediate need, for economic survival and opportunity, and also by greed, we perhaps did not fully understand what it was we were severing. This brings us to a key question: what does it mean to become Pākehā today? We are not only the descendants of those colonial settlers, but also inheritors of capitalist individualism and consumer culture. Many of us now seek alternative ways of being – ways that resist individualism and open us to relationship, responsibility and affective connection. The stakes are cosmological, as Mika makes clear:

We argue that the erasure of the land as a living entity and the invisibilization of its labour, which is required to metabolically sustain life in the planet, is only a facet of a much deeper wound of separation that requires the numbing of our sense to our co-constitution with everything else, living, or not, past, present and future. The perception of time as linear and the notion that being is tied to form/identity and engendered through knowledge production arises from this wound-separation and forms the basis of modernity-coloniality’s anthropocentric grammar.¹⁵

The relationality of Māori culture – which as Mika makes clear has itself been damaged in the unfolding of coloniality – is not a blueprint for Pākehā, but it can be welcomed as an invitation to consider how we might think and act against the alienation of individualism. Some Pākehā seek guidance within the practices

14. Māori Marsden, *The Woven Universe: Selected Writings of Rev. Māori Marsden*, ed. Te Ahukaramū Charles Royal (Otaki: Estate of Rev. Māori Marsden, 2003), xiv.

15. Carl Mika et al, “The Ontological Differences Between Wording and Worlding the World,” *Language, Discourse & Society* 8, 1(15) (2020), 22.

of tikanga Māori, and there are differing views among Māori about this. There is invitation, and also caution. Mika suggests that we of the West could learn much from our own European philosophical traditions.¹⁶ At its best, the Pākehā movement towards Māori practices is grounded not in appropriation but in inspiration and hopefulness – a hopeful recognition that other ways of being and relating persist alongside the Western individualistic one, and that we could come to think and act otherwise.

In this context, the murmuration emerges as a powerful figure for decolonisation, if we think of decolonisation as fundamentally relational – about “right relationship”.¹⁷ It invites a different understanding of society, rooted in diffraction and reciprocity – and so we return to Deleuze and Guattari’s figuration of assemblage.

Fluid beings made of fibres

Returning now to Deleuze and Guattari’s thinking about multiplicity, the concept of assemblage offers a way of moving beyond the impasse of individualism without denying the historical and affective conditions that produced it. If individualism names a mode of subjectivity shaped by separation, autonomy and ownership, assemblage suggests a different ontology altogether: one in which beings are constituted through relation rather than already ready-made. What Deleuze and Guattari call assemblages are not collections of already-formed individuals, but provisional, shifting constellations of bodies, affects, practices, discourses and forces that come together in particular configurations and for particular durations.¹⁸

Thinking with assemblage helps me understand how Pākehā subjectivity is neither simply individual (even within individualism) nor seamlessly collective (how can it be, given our history?), but is composed within a dense field of relations that both enable and constrain movement. We are, as Deleuze and Guattari write, “fluid, luminous beings made of fibers”¹⁹ – not autonomous units, but beings whose capacities emerge through connection. In this sense, assemblage offers not a rejection of the self, but a re-situating of it: a way of conceiving subjectivity as always embedded, always in formation, and always entangled with others.

16. Carl Mika, “Counter-Colonial and Philosophical Claims: An Indigenous Observation of Western Philosophy,” *Educational Philosophy and Theory* 47, 11 (2015), 1139, <https://doi.org/10.1080/00131857.2014.991498>.

17. Moana Jackson, “Decolonisation and the stories in the land,” *E-Tangata* (May 9 2021), <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-decolonisation-and-the-stories-in-the-land/>.

18. Deleuze and Guattari, *A Thousand Plateaus*, 14.

19. Deleuze and Guattari, op. cit., 271.

Slow flow

According to Deleuze and Guattari, each assemblage comprises lines of flight, which are the pathways, or creative departures, of deterritorialisation that break from the structure of an assemblage, opening up possibilities for new formations, new ways of being, and new connections. They are the vectors of transformation that ensure that the assemblage doesn't ossify into something rigid and closed. Lines of flight, Deleuze and Guattari tell us, are immanent to the social field.²⁰

Each body within a murmuration is an assemblage with endlessly possible rhizomatic connections to the other bodies; likewise, each murmuration is an assemblage, a rhizomatic formation, with endlessly possible rhizomatic connections to other assemblages. Rhizomes, a central thinking-system for Deleuze and Guattari, are "[p]rinciples of connection and heterogeneity: any point of a rhizome can be connected to anything other, and must be."²¹

A murmuration, in this sense, is a rhizomatic formation where individuals and groups respond fluidly to movements, influences and disruptions – sometimes forming stable patterns (assemblages), sometimes breaking off into new trajectories (lines of flight). This happens at speed and is constant; change never ceases; the murmuration is always becoming different to itself. Any representation of a single instant of assemblage formation will be only that: a frozen image – described by Bergson as a cinematographic image²² – which fails to capture the energy and flow, the constant change, that is the true nature of the entity through time. In fact, to deny the flux and fluidity of the murmuration is to attempt a kind of certainty and control,²³ an authoritarian attempt to fix what must remain in motion; a futile attempt to segment or hold still or imprison, and could only result in ossification.

There are those within the Pākehā murmuration who attempt to do just this – who resist change, clinging to a hegemonic past where the world appeared stable and comprehensible to them.²⁴ We like our ideology and struggle to see beyond our “dreamlike constructions” of reality²⁵ – but this way of thinking and being inevitably turns in on itself, becoming self-referential and isolated from the urgent, onward flow of postcolonial life and indeed of life in general. Such Pākehā still fly within the

20. Deleuze and Guattari, *A Thousand Plateaus*, 226.

21. Deleuze and Guattari, op. cit., 28.

22. Suzanne Guerlac, “Proust and Bergson,” *The Proustian Mind* eds. Anna Elsner and Thomas Stern (Routledge, 2022), 402.

23. Deleuze and Guattari, op. cit., 216.

24. Ingrid Huygens, “Processes of Pākehā change in Response to the Treaty of Waitangi” (PhD diss., University of Waikato, 2007), 6. Also, I note that New Zealand's coalition government of 2023-26 exhibited this resistance in many legislative acts, including its move to exclude all Māori words, except for characters' names, from new books in the Education Ministry's “Ready to Read Phonics Plus” series.

25. Slavoj Žižek, *The Sublime Object of Ideology* (Verso Books, 1989), 48.

murmuration but perhaps trail, a slow and recalcitrant buzzing on the periphery, vulnerable to the predations of harsher modes of thinking and being.

I catch within myself at times the tendency to cling to old ways of thinking; sometimes I want to resist the discomfort of new experiences that will open lines of flight into new modes of thinking and being. Sometimes I tire of change, even though this is an impulse I know to be utterly futile. But what I express here is the flux, what Deleuze expressed as the different *speeds* within these flows – *speed* being not a metric of movement, but a modulation of intensity within a process, a function of how desire, energy and thought move through a system. Sometimes we fly fast in one direction, escaping, rupturing old patterns²⁶; other times we double back on ourselves, or duck away in a different direction, or simply slow our pace and become less dynamic, perhaps even ossifying, before resuming our old pathway which has now, of course, changed. This is the paradox of change and resistance to change: that even as we try to arrest the forces of change, even as we pause or hesitate, we can never achieve true stasis because the context has always already shifted.

Along our flight paths we are accompanied by other bodies – animal, vegetable, mineral, incorporeal – with whom we murmur, one way or another, continually. This world-texture suggested to us by Deleuze and Guattari is one of constant becoming – of territorialisation, deterritorialisation and reterritorialisation – and this becoming occurs “in the middle”, that is, within “relations of speed and slowness as they are existing always-in-between, creating their own milieu.”²⁷

Deleuze and Guattari warn against imposing duality between speed and slowness, or speed and almost-immobility. Slowness, they emphasise, “belongs to the same world as the extreme speed”, but instead what they find interesting are the passages, the emerging combinations, and what they give rise to.²⁸ That is, however we are in this world – for instance, as Pākehā – there is nothing we do or think or be, and no level of intensity with which we think or do or be, that is separate from our becoming. We can never not be thinking or doing or becoming. We can never not be murmuring. We are always in the middle, in the very texture of our murmuring. We are always in the middle of difference, of becoming. We are always part of “a transversal movement that sweeps one and the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle”.²⁹

We are always in the middle of relationship. Circling back to our earlier discussion, we can understand that we are always working, struggling, playing in the hyphen-space – the space between people, histories, bodies, responsibilities.

26. Deleuze and Guattari, *A Thousand Plateaus*, 25, 195.

27. Vincent Duclos et al, “Speed: An Introduction,” *Cultural Anthropology* 32, no. 1 (2017), 6.

28. Deleuze and Guattari, op. cit., 522.

29. Deleuze and Guattari, *A Thousand Plateaus*, 46.

This “middle” is not abstract. In Aotearoa New Zealand it has weight; it has history. It is shaped by colonisation, by longing, by violence and hope, by the asymmetries of power and the possibilities of transformation. It is no wonder, then, that the colonised stand in relation to this “middle” differently from the coloniser, and may feel unease, suspicion, resistance or simply fatigue at being asked to meet there.

Holding the gap

Writing of the Māori-Pākehā relationship – a figuration in which the hyphen is significant, keeping each group distinct, while also signalling relationship – Alison Jones and Kuni Jenkins describe a recurring desire among some educators and politicians to erase the hyphen in the interest of “the unity of human experience”.³⁰ Unpacking this, Jones and Jenkins reveal the close, fraught relationship between hyphen and pronoun in a postcolonial context. The denial/erasure of the hyphen is often expressed in the language of hybridity or sameness: *we are all immigrants, we are all mixed, we are all citizens*. According to this logic, “the hyphen becomes a marker of social division and a barrier to communication and democracy, something to be (dis)solved” in the interest of “us all”.³¹

However, as Jones and Jenkins note, the almost universal Indigenous response to this softening or erasure of the hyphen has been “a firm re-instatement of the gap”.³² This refusal of sameness is not a rejection of relationship, but a refusal of incorporation on colonial terms. The insistence on difference – maintaining the space between Māori and Pākehā – signals a deeper concern that extends beyond identity politics and into ontology itself.

It is here that some scholars have raised a critique of posthumanism.

Posthuman entanglements

Humanism historically posits an assumed “same”: an idealised (European, able-bodied male) subject as the archetype and delimitation of humanity, defined against those cast as less than human such as Indigenous people, enslaved people, colonised subjects. As Francisca Ferrando notes: “The notion of the human has benefited only some humans while sustaining the oppression of others.”³³

30. Alison Jones and Kuni Jenkins, “Rethinking Collaboration: Working the Indigene-Colonizer Hyphen,” *Handbook of Critical and Indigenous Methodologies* (Sage, 2008), 7.

31. Jones and Jenkins, “Rethinking Collaboration,” 7.

32. Ibid.

33. Francisca Ferrando, *The Art of Being Posthuman: Who Are We in the 21st Century?* (Polity

Critical posthumanism³⁴ offers a powerful critique of this exclusionary figure, challenging human exceptionalism and the sovereign subject. However, some decolonial and critical race scholars caution that such critiques risk abstraction if they fail to account for the historical production of “the human” through racialisation and violence. They insist that some binaries – black/white, colonised/coloniser – are not errors to be transcended, but historically produced wounds that continue to structure lived reality.

Kalpana Seshadri argues that racism functioned, and continues to function, as the “non-human supplement” to humanism: the operational condition that allowed some lives to be valued as fully human while rendering others disposable. Critiquing “the human” in the abstract risks missing how the category was and continues to be materially produced through racial violence. Without attending to race, she says, posthumanism risks appearing either anti-political or promoting a conservative post-racial logic.³⁵

Zakiyyah Iman Jackson similarly challenges the assumption that liberation lies in claiming inclusion within liberal humanism. African diasporic literature, she argues, has often been interpreted as a plea for human recognition – *we are human, too*. Jackson instead refuses the framework altogether, seeking to unsettle the category of “the human” itself by “upending and inventing at the edge of legibility”.³⁶ She indicates that the ethical task is not to abolish these historic differences and colonial histories but to hold them open, refusing both erasure and redemption.³⁷ This resonates strongly with Māori insistence on maintaining “the gap” signalled by the Māori-Pākehā hyphen.³⁸ In this sense, Māori self-determination/tino rangatiratanga is not only a political demand but an ontological one. It is a refusal to be absorbed into a universalised *we* that obscures coloniality.

For *I-Pākehā* oriented towards posthuman thought, these critiques seem to carry significant implications. They appear to indicate there can be no erasure of the colonised/coloniser binary. Therefore, just as support for Māori self-determination and self-definition is a necessary political commitment, it must also be accompanied by a more difficult ontological unlearning. Posthumanist thinking for settlers such

Press, 2023), 6.

34. By “critical posthumanism” I refer to the thinking associated with Rosi Braidotti and Francesca Ferrando, which critiques human exceptionalism and the sovereign subject while remaining attentive to the historical construction of “the human”. “Posthuman pedagogy acknowledges that we are relationally interconnected and part of the ecosystem of our planet, Earth” (Joanna Pascoe, “The Posthuman Learner Mothers Monsters and Machines” [PhD diss., University of Canterbury, 2023], 246). This differs from transhumanism, which focuses on technological enhancement of the human.

35. Kalpana R. Seshadri, “Reflections on Posthumanism: What Does ‘the Economy’ Have to Do With It?” *Interconnections: Journal of Posthumanism* 1, no. 1 (June 2021), 64.

36. Zakiyyah Iman Jackson, *Becoming Human: Matter and Meaning in an Antiracist World* (NYU Press, 2020), 4.

37. Jackson, op. cit., 1.

38. Jones and Jenkins, “Rethinking Collaboration,” 7.

as myself – responding to the thinking of those such as Seshadri, Jackson, Jones and Jenkins – cannot be an expansive project of connection or synthesis; rather, it must be about remembering history, recognising how it continues to shape the present; reckoning with my inheritance; and learning to inhabit a world of which I am not the centre. In this thinking, I cannot and should not forget colonial difference.

Read through a Bergsonian lens, this work of unlearning is a durational process in which the past persists in and shapes the present. Colonial histories cannot be overcome through abstraction or transcendence; they endure as affective and relational forces that demand ongoing response. Yes: we, the colonised and the colonisers, as living entities, “share the same planetary home”³⁹; yes: “We”-who-are-not-one-and-the-same-but-are-in-this-convergence-together⁴⁰ – and yet Braidotti also emphasises that posthuman ethics must remain attentive to power, difference and location.⁴¹ Difference, as Braidotti explains, “is not a neutral category, but a term that indexes exclusion from entitlements to subjectivity”⁴² – exactly the entitlement that Indigenous scholars are determined to defend. Together, Bergson and Braidotti seem to suggest that transformation for *I-Pākehā* does not arise from erasing historical difference, but from remaining in relation to it – allowing inherited structures to be felt, questioned and gradually reworked without claiming mastery, my own centrality, or resolution.

Acknowledging our history and the complexity of the issues that surround and shape us can feel daunting and indeed leads some Pākehā to feel immobilised. Yet, Braidotti insists, inertia (and she refers to institutional inertia, but I suggest this also extends to Pākehā inertia) must be critiqued.⁴³ And, says Ferrando: “A location is not a prison; it is a point of departure.”⁴⁴ Diagne takes this idea a wingbeat further: “First, there is the primacy of becoming over being – the thought of being as movement rather than immobility, the identification of being with movement.”⁴⁵

(Murmur: Tauiwi: How do we settle?)

39. Rosi Braidotti, “‘We’ Are In This Together, But We Are Not One and the Same,” *Journal of Bioethical Inquiry* 17, n. 4 (2020), 3.

40. Braidotti, “‘We’ Are In This Together,” 5.

41. Braidotti, *Nomadic Theory*, 270-2.

42. Braidotti, op. cit., 270.

43. Ibid.

44. Ferrando, *The Art of Being Posthuman*, 31.

45. Souleymane Bachir Diagne, “Bergson in the Colony: Intuition and Duration in the Thought of Senghor and Iqbal,” *Qui Parle* 17,1 (2008), 130.

But, as we move, we need to be careful. A clue to the “how” of this work lies in Jones’ admonition to listen rather than act – not to “grab the paddles of the waka”⁴⁶ assuming I know best, but listening for what has been silenced. As Jones reminds me, dialogue is less a call for new voices than “a call for the members of powerful groups to listen to the usually excluded and suppressed voice and its realms of meaning,” although such listening “is hardly required the other way around,” since marginalised and colonised peoples are already immersed in – and forced to hear – the dominant voice daily.⁴⁷

Posthumanism invites me to recognise the plurality of the human within a wider field of more-than-human relations, and to escape the destructive habits of humanism in an era of ecological crisis and profound inequality. Ferrando proposes post-anthropocentrism, non-hierarchical human plurality, and post-dualism as key orientations.⁴⁸ Yet an unresolved tension remains: how am I to think the Māori/Pākehā, colonised/coloniser relationship within a philosophy that seeks to undo dualisms, when Indigenous peoples insist that this difference remains historically and materially real?

This question cannot be resolved through either erasure or synthesis. I acknowledge it, and I resolve to keep listening – remaining in flight, holding the question open, much as a murmuration holds together without collapsing into sameness: maintaining distance and responsiveness, letting go of mastery.

Towards temporal murmuration

I return now to the affective questions at the heart of this inquiry: Who am I, *how* am I as Pākehā; what is this murmurous flow of *I-Pākehāness/we-Pākehāness* in which I find myself, and which is as much within me as I am in it? More and more, as I consider assemblages, movement, speed and relationship, I realise this relationship between *I* and *we* is not something that can be stabilised but always deterritorialised, reterritorialised. In my writing I murmur from my experience; I can’t presume to speak for others, and yet I am accountable in this relationship.

These questions – *who am I*, *how am I* – are surprising to me, and are not the questions I began this research with (with a more generalised, less personal *we*). These new questions demand I let my guard down; they acknowledge the urgency of

46. Alison Jones, “When Pākehā Acquire Te Reo,” *E-Tangata*, 10 July 2021, <https://e-tangata.co.nz/reo/alison-jones-when-Pākehā-acquire-te-reo/>.

47. Alison Jones, “Pedagogy by the Oppressed: The Limits of Classroom Dialogue,” AARE-NZARE Conference, Melbourne (1999), 3.

48. Ferrando, *The Art of Being Posthuman*, 5-6.

self-enquiry – and also raise the equally urgent question of the relationship between personal and collective transformation.

Am I *we* with my ancestors? Am I *we* with Edward Gibbon Wakefield – not in belief or intent but in inheritance and consequence – who founded the city I grew up in by clearing away Māori settlements? Am I *we* with John MacKenzie who took Māori land for “the people”? Am I *we* with MacKenzie’s “people”? Am I *we* with the many Pākehā who – like the birds flying precariously at the margin of the murmuration – have worked over the decades to counter colonial narratives and practices?

Am I *we* with the generative energy of the Hikoi mō te Tiriti that, as I wrote this passage, was making its way down the North Island to Parliament to protest the Treaty Principles Bill? I joined that hikoi at its setting-off point at Te Rerenga Wairua, but had to leave it at Kaitaia. Nevertheless, as I watched it on the news, gathering multitudes as it proceeded, I realised: *I am still with it*. My *we*-ness outlasted my physical presence. And so I come to understand that *we* is not a fixed group but an affective, temporal continuity.

I do not ask these questions in order to claim or establish a collective voice, but to test the limits and responsibilities of belonging — to feel where *we* pulls me in, and where it resists, where it cannot be resisted, and then what? Where do I take responsibility? Where do I question relationship, where inheritance?

In each of these formulations – whether hyphenated or hidden, hopeful or hegemonic – the pronoun *we* trembles – like a wingbeat – with history and possibility. It gestures toward knowing-who-we-are, yet cannot fix *us* collectively in place; it holds us together and yet moves constantly, naming a field of relations, negotiating ruptures and returns.⁴⁹ What emerges, then, is not a stable, frozen collective but a murmuring one, animated by the push and pull of memory, belonging and transformation. In asking who are *we-Pākehā*, I find myself drawn into a deeper question – not only of who we are, but how we become. And this becoming, I suggest, unfolds not in a straight line⁵⁰ but in time’s deeper rhythms.

Hyphenated pronouns; entangled subjectivities

Braidotti points to the entanglement of *I* and *we* when she says: “Capitalism c’est nous,”⁵¹ a profound expression of the mutual embeddedness of subject and system, which also precisely describes the nature of relationships within a

49. Deleuze and Guattari, *A Thousand Plateaus*, 14.

50. Duclos et al, “Speed: An Introduction,” 6.

51. Rosi Braidotti, Masterclass, University of Auckland, 14 March 14 2023.

murmuration. Her statement describes the problem and raises the question in a manner also applicable to the situation of the colonial settler living in a postcolonial world: “Colonisation c’est nous.”

Braidotti describes *we* as a concept that touches the structure of subjectivity – “collectively bound subjectivity”⁵² – a relational, diffractive entanglement of cause and effect where part and whole cannot be cleanly separated. This relationality invites new ways of naming the collective self. Activist Pia Mancini notes an emergent hybrid pronoun used in Barcelona political movements: *yosotros*, a linguistic fusion of *yo* (I) and *nosotros* (we) that gestures toward a collective I, a singular we.⁵³ It signals a desire for pronouns capable of expressing relational identity, political kinship and entangled subjectivity.

Hyphens have long carried this burden in postcolonial contexts. Māori-Pākehā are both conglomerate terms, simply differentiating the “ordinary people” from the white-skinned strangers, each term discursively producing the other,⁵⁴ while obscuring the rich particularities within each group. The hyphen that both separates and connects marks a relational threshold – what Greg Denning calls the beach,⁵⁵ the unresolved space where colonised and coloniser meet, negotiate, transform. It is the site of struggle.⁵⁶

Māori have their own hyphens, connecting this outer existence (“Māori,” the label that defines a colonial relationship) to their iwi whakapapa. Pākehā, also, have many heritage hyphen-identities: Irish-Pākehā, Scottish-Pākehā and so on. Yet behind these hyphens, much of the specific cultural substance has thinned through colonialism, migration and modernity (I explore this loss, this hollowing out of settler cultural subjectivity, in Movement VI). Who are *we-Pākehā* on our side of the hyphen? Māori do not live solely in the hyphen-space but insist on their own particularity. Do *we-Pākehā* live only in the hyphen-space of relationship or do we, too, have territory “behind” that we need to attend to? This question is part of what drives this research.

Line of flight

In this Movement, I have explored *we-Pākehā* as a murmuring multiplicity rather than a stable collective identity: an assemblage that forms and transforms

52. Braidotti, *Nomadic Theory*, 121.

53. Yancey Strickler, “The Post-Individual,” *Ideaspace*, 5 May 2024, <https://ideaspace.ystrickler.com/p/the-post-individual>.

54. Jones and Jenkins, “Rethinking Collaboration,” 6.

55. Greg Denning, *Beach Crossings: Voyaging Across Times, Cultures and Self* (University of Philadelphia, 2004), 16-19.

56. Linda Tuhiwai Smith, in Jones and Jenkins, “Rethinking Collaboration,” 6: <https://doi.org/10.4135/9781483385686>.

through relation, difference and movement. Drawing on Deleuze and Guattari, I have traced how our assemblages emerge through shifting connections, variable speeds and lines of flight, resisting both individualism and the desire to stabilise a unified *we*. The murmururation offers a way of thinking collective subjectivity as dynamic, affective and always unfinished.

At the same time, I have considered the ethical necessity of holding difference open. Māori refusals to erase the Māori-Pākehā hyphen remind me that relation cannot be founded on incorporation or sameness. Therefore, for *I-Pākehā*, becoming-with requires restraint, listening and an ongoing reckoning with colonial inheritance. Difference here is not a problem to be resolved, but a condition of ethical relation.

Murmuration offers a way of imagining Pākehā subjectivity as emerging in relation – always moving, always responsive, never complete. If this is so, then the question that follows is temporal as much as relational: *how does a self, or a we, sustain such movement through time?* What kind of subject can remain open, responsive, in motion? I turn next to Henri Bergson's philosophy of duration as a way of thinking about time and self that can hold past and present in the same wingbeat, and help *I-Pākehā* feel the flow that moves within and through us all.



Movement IV:

Duration, selfhood and change

This Movement turns directly to the questions of time and selfhood, asking what it means for *we-Pākehā* to live within histories that do not simply sit “behind” us but continue to shape us in our becoming. Drawing on Bergson’s notion of duration, I explore how different conceptions of time open or close the possibility of ethical relation, transformation and responsibility. From here, I turn to Bergson’s account of the self, with its superficial and profound dimensions, and consider the generative possibilities of his conception of freedom.

Living in time

Colonial time

Our relationship with time is of foundational concern to my Pākehā inquiry. Again and again, I encounter confusion about it among Pākehā, in both private reflection and public discourse: the matter of whether we should feel guilt for the colonial past when obviously we ourselves as individuals were not there; the matter of what the past has to do with us here *now* when our linear cultural paradigm insists the past is behind us. Setting aside for now the affective or moral responses to being a settler in a colonised land, I want first to address the question of how *I-Pākehā* understand my relationship to history – to my own familial histories, to the histories that have unfolded in Aotearoa New Zealand since colonisation, and to the still-unfolding history in which something becomes possible that was not possible before – when “something new comes into existence... often by taking possession of something old and absorbing it into a new whole”.¹

The image of time most familiar in Western culture, that which is measured by the clock, clearly has its uses – the systems of our modern world rest on it entirely. But I am increasingly aware of its limits when I try to think about subjective concerns such as memory, relationship and hope. With its insistence on there being only one, irrevocable, temporal direction, clock-time closes down my Pākehā inquiry. How can I truly understand my relationship with the past when the very structure of time tells me that the door to the past is shut? *Get over it*, we say. *Move on*. *What has then to do*

1. Keith Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition* (Bloomsbury, 2018), 23. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=5233998>.

with now? These are the mantras of clock-based time.

This abstraction of time is no innocent matter; it carries political and ontological consequences. For instance, Senegalese politician and poet Leopold Senghor who, influenced by Bergson, wrote that the European “distinguishes himself from the object [and] keeps it at a distance, *immobilizes it outside of time* and in some sense outside space, fixes it and slays it”² (my emphasis). I find this a powerful image of the force of colonial epistemology, and one in which Pākehā are both implicated and, in important ways, are ourselves immobilised.



Duration as a different image of time

If my inquiry is to be able to proceed, I therefore need an image of time that is fluid; that opens rather than closes, that doesn't separate me from others and from the cosmos, and that makes room for human experience. Bergson, reflecting on the nature of time, and believing that “mathematical physics methodically abstracts from the real experience of time”, leads us instead to the temporal *experience* that he calls *duration*.³ Bergson's thinking was foundational to the work of Deleuze and, in turn, to the post-humanism of Braidotti, each of whose work I also consider here, and which has much to offer *I-Pākehā* as I consider my subjectivity and engage in the process of decolonisation.

As I began to think with Bergson, I found it helpful to understand that underlying his thought leading to duration are two types of multiplicities: one of units that, in order to be counted, must be separated from each other in space – such as a flock of sheep or the sixty divisions on a clock face, or the hours in a day. These are *quantitative multiplicities*. This is the realm of clock time, which carves time up into measurable portions in order to count it but in doing so extracts it from the flow of our qualitative experience.⁴

The other form of multiplicity – the continuous multiplicity or *virtual*

2. Messay Kebede, “The Rehabilitation of Violence and the Violence of Rehabilitation: Fanon and Colonialism,” *Journal of Black Studies* 31, no. 5 (2001): 541.

3. Mark Sinclair, *Bergson* (Routledge, 2020), 37-8.

4. Henri Bergson, *Key Writings*, edited by Keith Ansell-Pearson and John Mullarkey (Continuum, 2002), 49.

multiplicity – is experienced in our consciousness. To illustrate, Bergson gives the example of a melody, in which the multiplicity of notes melt into one another so as to form a tune:

Might it not be said that, even if these notes succeed one another, yet we perceive them in one another, and that their totality may be compared to a living being whose parts, although distinct, permeate one another just because they are so closely connected? The proof is that, if we interrupt the rhythm by dwelling longer than is right on one note of the tune, it is not its exaggerated length, as length, which will warn us of our mistake, but the qualitative change thereby caused in the whole of the musical phrase.⁵

In this example, I begin to understand how each new note in the melody occurs in the instant of time that we call now but melts immediately into all past and future notes to form the unfolding melody. It can also be understood that the past notes, while already existing before the new note is played, are understood afresh depending on what the new note brings to the melody.

This is the image of time – “succession without distinction... a mutual interpenetration”⁶ – that Bergson calls duration. I find this profoundly suggestive for thinking about Pākehā relations with history, which unfold within a temporality already inhabited by Māori presence, memory and ongoing claims. It refuses the clean separation of past and present that has so often structured our cultural imagination. That is, he offers an image of time that is “a co-existence of past and present”, a continual diffraction, and “not simply a continuity of succession”.⁷ Duration can be thought of as “the continuous progress of the past which gnaws into the future and which swells as it advances”.⁸

The two images of time – clock time and duration – mark the difference between an external/externalised framework, and an internal process. Pure duration is the form of time which “the succession of our conscious states assumes when our ego lets itself live, when it refrains from separating its present state from its former states”.⁹

Bergson (1859-1941) lived during a period when “the relevance of philosophy” was declining “in the face of the rising influence of science”.¹⁰ Emblematic of this was the 1922 debate between Bergson and Albert Einstein, who had recently published his general theory of relativity. Bergson – the more famous of the two at the time – offered an image of time as a continuous, indivisible flow, rich with qualitative

5. Bergson, op. cit., 60.

6. Ibid.

7. Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition*, 18.

8. Ansell-Pearson, op. cit., 18-19.

9. Bergson, *Key Writings*, 60.

10. Jimena Canales, *The Physicist and the Philosopher: Einstein, Bergson, and the Debate that Changed our Understanding of Time* (Princeton University Press, 2015), 6.

aspects and deeply connected to human experience; in contrast, Einstein's image of time was as a series of distinct, measurable units that can be objectively quantified.¹¹ The debate concluded with Einstein's dismissive words: "*Il n'y a donc pas un temps des philosophes*" – the time of the philosophers does not exist.¹²

Reading this history, I am struck by how Bergson did not deny the validity of modern science but was disturbed that Einstein's theory did not acknowledge – or exempt – the other form of time: time as experienced in life. Science's hegemony – the homogenising, systematising and objectifying approach of science – was something he mistrusted, and in fact his period "consolidated a world largely split into science and the rest" – the world in which we, in the twenty-first century, are embedded, and which, as a metaphysics, imposes limits on the way we perceive ourselves, exactly as Bergson had feared.¹³

Understanding this intellectual history helps illuminate for me how it is that Pākehā, myself included, are embedded in a metaphysical system that obscures duration, making it difficult to contemplate less striated, non-linear ways of being, such as in Māori thought where, as Mika writes, time is collapsed through the idea that one's ancestors are always present.¹⁴ Duration, Bergson acknowledges, is a strange idea for us to understand (and perhaps even stranger for us today, one hundred years after Bergson's time) because we have acquired "the useful habit of substituting for duration an homogeneous and independent time".¹⁵ The culture Europeans have evolved – and imposed both on themselves and the rest of the world – since Enlightenment times is one based on clock time, a conception of time that literally leaves the past behind and moves always into the future. We now think of time as a straight line – *time's arrow* in which we are points on a line and only move forward. It is almost impossible to conceive of time differently – and yet, not so long ago, "clock-time represented but one of the countless vernaculars devised by humans as a means of expressing the concept of time".¹⁶

Duration: Decolonial opening

If clock-time alienates me from history, duration may open me to it – in ways that are ethical, embodied and transformative. When, in the course of my research, a

11. Chris Lawer, "Understanding Henri Bergson's Philosophy of Time," 27 October, 2024, <https://umio.io/blog/understanding-henri-bergs-philosophy-of-time>.

12. Canales, op. cit., 6.

13. Canales, op. cit., 7.

14. Carl Mika, "When 'Water' Meets its Limits: A Māori Speculation on the Term Wai," *Dutkansearvvi – Sami Language and Culture Association* 3, no. 2 (2019), 22.

15. Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition*, 18.

16. Giordano Nanni, *The Colonisation of Time: Ritual, Routine and Resistance in the British Empire* (Manchester University Press, 2012), 1.

memory emerges unbidden of the room of clocks in the Kelburn Observatory which I used to visit with my father when I was a small child, I ask myself, *what is behind those clocks that I saw in that room?* The room appears to me as if I were standing in it still, a sensory experience of sound, of material detail, of presence, of awe as if I somehow recognised I was in the presence of something titanic, and all the feelings of being a child watching their father at work. That experience lives within me, and I in it. In such moments, I begin to sense what Bergson means by duration: the past not gone, but alive and moving within the present, reshaping it. Because when I ask that question, that provocation, it joins with that memory like a note added to a melody, and what emerges is indeed something new: the understanding of a cosmology – “a matrix of hours, minutes and seconds... among the most significant manifestations of Europe’s universalising will”¹⁷ – and a provocation to explore what other possibilities there might still be.

I am increasingly aware that the colonising project of which Pākehā are part – the conquest of space – “is intrinsically tied to the mastery of time”.¹⁸ The scientific notion of time is hegemonic, colonising, restrictive, controlling. The idea of duration, on the other hand, is non-hierarchical, untethered from space, and is free to flow generatively. Duration is the time image that allows me the possibility of a decolonised Pākehā subjectivity.

Of course, other modes of conceptualising time, and of existing in time, are to be found not only in European history preceding the massive disruptions of enclosure and the Industrial Revolution, as well as clearances and famine, but in what is generalised as Indigenous cosmology. That is, in cultures whose sense of time is tied to natural rhythms and to the connected flow of human life through multiple generations, rather than to the rhythms and demands of institutions.¹⁹ Rewa Paewae expresses the inextricable relationship of Māori with their environment, manifested through their relationship with time:

It is also clear that Māori time is not fixed, nor abstracted from the natural world, but relative to the changes occurring in nature. The appearance of Matariki set in motion a sequence of events and Māori, who were not just part of nature but “were nature” ... responded in turn by preparing for the new cycle of planting and harvesting.²⁰

The cataclysmic impact of the imposition of clock time is well expressed by Yalmambirra, of the Wiradjuri people of southeast Australia: “[T]hat space where things continued was taken away by the very act of invasion... Traditional cultural

17. Nanni, *The Colonisation of Time*, 2.

18. *Ibid*, 29.

19. Rewa Anna Paewai, “The Education Goal of Māori Succeeding ‘As Māori’: The Case of Time” (PhD diss., University of Auckland, 2013), 38.

20. *Ibid*, 37-8.

practices were our clocks; we the people were merely the batteries that kept those clocks going. Invasion took the clocks away from us.”²¹

We have all, all-humans, experienced this cataclysm, this momentous change in our way of being as our traditional cultures were drawn into modernity, but for us it happened a little earlier, and more gradually, and we tend to have forgotten now that things were not always as they are now.²²

I turn now to how Bergson’s duration might help us inhabit ourselves differently, as Pākehā living in a world shaped by histories, yet open to transformation towards more relational ways of inhabiting time, history and responsibility.

Aspects of self

This text-body thinks with Bergson in order to approach questions that matter deeply to my *I-Pākehā* research: how selves take shape in time, how they become constrained, and how they might change. Drawing on Bergson’s concepts of duration, intuition, and the multiplicity of the self, I explore the shifting tides of habit and openness, stagnation and becoming. These ideas open a way of understanding transformation not as an abstract ideal, but as something lived, something that is always possible in my-self. That is, these questions do not remain theoretical for me; they arise within the lived conditions of my thinking and writing.

The Superficial and the profound self

At Mitimiti in Te Tai Tokerau, where I have a bach, my work table faces directly out over Moana-Tāpokopoko-a-Tāwhaki, the Tasman, which is occasionally placid but more often heaving, and sometimes the waves are so big that on the horizon it looks as if houses are tumbling across the surface. The waves gather the water up into themselves before powerfully pouring, folding back into the ocean, white water churning and rushing to the land. Gannets skim the edges of the gathering waves – the angling of light through these split-second configurations reveals the tasty fish within them. All is movement on the surface, in that calamitous meeting of water and air.

On winter mornings when I was in my 20s I used to go scuba diving on Wellington’s south coast. I’d snorkel out from the shore, kicking with my fin-feet,

21. Nanni, *The Colonisation of Time*, 226.

22. Yuval Noah Harari, *Sapiens: A Brief History of Humankind* (Vintage, 2014), 401.

confronting the effort of being on the choppy surface, tossed and splashed by waves, at some point exchanging the snorkel for the regulator and folding my body downwards, away from the surface and into the blessed calm below. Currents still ran down there, and sometimes I could feel a tug this way or that, perhaps a reverberation of something happening on the surface, but compared to the turbulence above, this was a still world, a waiting world, a cosmos of potentiality.

Bergson, with me at my work table, is watching – he observes the waves gathering at the surface, he sees the shifting darkness of the water that indicates the depths below. He watches water, air, light and all that happens in these continual diffractions.

I am with Bergson and I am thinking about the self – about my-self, *I-Pākehā* – and as we watch the ocean together, and as I use his method of intuition²³ to gather memories that rise to the surface of this moment, I understand that he's helping me grasp something quite profound about myself both as an individual and as a part of all things.

He murmurs that there are two aspects of the self²⁴ – the superficial one that kicks its way across the choppy surface, and the profound one that swims unbounded below.

The superficial self is that aspect that “touches the world by its surface”²⁵; it is this aspect of the self, Bergson says, that is bound up with external, discontinuous spatial things. It is the aspect of myself closest to the body that I inhabit in the world, composed of habit, social convention, social identity. My Pākehā self, my white-woman self, my ageing self, myself as wife, mother, friend, neighbour, consumer, my happy self, my worried self – these aspects of my “identity” cause me to cut certain shapes in the world, to which the world responds. My worldly self, my social self. It is this aspect of myself that can be expressed in language, as I have just done.

My superficial self, I suggest, is my hyphen self – the self through which I meet, touch, affect and am affected by other world-surfaces, both material and non-material. I meet the world in the hyphen of my superficial self.

As I gaze at the ocean before me, lost in my Bergson murmur, the salt gradually eating away at the paint on our bach, rusting the locks and window fittings, the generator groans hour after hour, pumping petrol sucked from the ground in – where? Saudi Arabia? Nigeria? – to charge my sleek, clean laptop. I make my coffee – from where? Northern Colombia, the website says – in my stovetop pot on flames caused by burning gas sucked from the ground – where? Taranaki and from Australia. My fridge, my lights, my phone are powered by the sun, energy

23. Sinclair, *Bergson*, 158.

24. Henri Bergson, “Time and Free Will,” *Key Writings*, 72.

25. Sinclair, *op. cit.*, 57.

pulled from the sky and stored by a battery that, like my phone and laptop, is filled with minerals dug from the ground in, where, Congo perhaps, but also Rwanda, China, Mexico, Peru, Russia, Brazil. I live simply here, and yet I am not unbounded, not by a long shot. My “simple life” is a complicated, luxurious interpenetration of global resources, transportation networks, invisible and disposable others, and histories that resulted in me working seated at a table looking out to sea rather than, for instance, cleaning hospital corridors at 2am with a vacuum cleaner strapped to my back; or that resulted in my ancestors being removed from their homes to a colony of opportunity, rather than a refugee camp.

Yes, Bergson agrees, this self is pragmatically involved with the world.²⁶ It is the surface of the ocean meeting the air, crashing against rocks, filling the air with spray, tumbling to the sandy shore, or lying placid on a still day, its skin like a membrane stretching from horizon to horizon.

But beneath that surface, beneath that apparent membrane, is the vast, shifting belly of the ocean. Our profound self, Bergson calls it²⁷; or, in some translations, our fundamental self.²⁸ Our deep, hidden self where past and future swirl and endlessly diffract. It is the part of us that exists in duration, ceaselessly synthesising, folding and refolding all that happened in the past and has already happened in our imaginings about the future. It takes what happens on the surface – now, now, now; this unceasing present moment – down into the profundity of all that has gone before, and makes wonderful new combinations. It is not *self-identical* in the way of our social identities; it is not a Cartesian *thinking thing* separate from the living body that confronts the material world; the substance of it is nothing but movement, nothing but change.²⁹

The profound self is difficult to describe with language (although we always try), because as soon as we use language we fix what is not really fixable, limiting it by forcing it into a communicable form – “spontaneously decoding qualities into quantities [or experience into language],”³⁰ we narrow the richness of our experience. We freeze in language what is lived as movement.

I wonder what would happen if, for some reason, the ocean that lies inside us became stagnant, as so many water bodies have done in our era, polluted, prevented from their natural flows, their oxygen supplies shut off? For Māori, such stagnation is not merely metaphorical but ethical and relational – when waters are blocked or contaminated life itself is diminished. Mika deepens this idea when, in his

26. Adam Lovasz, *Updating Bergson : A Philosophy of the Enduring Present* (Lexington Books, 2021), 257.

27. Sinclair, *Bergson*, 57.

28. Henri Bergson, *Time and Free Will* (George Allen & Company, 1913), 129.

29. Sinclair, *op. cit.*, 57.

30. Lovasz, *Updating Bergson*, 256.

critique of language and translation under colonisation, he evokes a similar image to Bergson. For Mika, the difficulty of translating *wai* (meaning both *water* and *who*) into English is not merely linguistic but ontological: rather than being able to flow, it calcifies; language “imposes a calm exterior upon what should be an uncontainable upwelling”; it is colonisation that imposes such calcification and stagnation.³¹

Stagnation, ideology and the automaton self

Bergson agrees that indeed these same dangers apply to the human self. “[O]ur conscious states crystallize into words”³² – words that make us “believe in the unchangeableness of our sensations”,³³ words that appear to tell us who and what we are, whilst being in reality only the shadow of the self.³⁴ While some of this is simply born of our necessary adaptation to the requirements of social life, the danger is that, like those stagnant bodies of water, we become cut off from our deeper, truer self, the connective pathways arid with disuse.

As twenty-first century Pākehā our existence is shaped through our ongoing relationship with Māori and the histories of colonisation in Aotearoa, while also unfolding within a global context marked by extreme inequality, environmental breakdown and the risk of war. The engines driving these catastrophes are related to the ideologies that drove empires to find resources in lands not their own; they are ideologies that continue to shape not only our material world, but our experience of it, and our understanding of ourselves. We are embedded in a “common-sense” world in which the ideologies that frame us are almost invisible,³⁵ and where the paradigm of individualism tends to separate us from each other and from realities we are implicated in, in a way that can feel fundamentally normal.³⁶ At times it can seem as though there is nothing outside of these ideas, as if we are in a dreamlike state of ideology,³⁷ forgetting that things could be different, and so we stagnate.

Perhaps we stop asking questions of ourselves; perhaps we do not always attend to how we are embedded in the realities of our own lives; perhaps we forget the messy implications and believe in the tidy surface of things (I catch myself doing this: the rushing of the waves can drown out my generator’s groan, and I sometimes forget the sheer chance of my comfortable life).

“[O]ur living and concrete self... gets covered with an outer crust of cleancut

31. Carl Mika, “When ‘Water’ Meets its Limits: A Māori Speculation on the Term Wai,” *Dutkanearvvi – Sami Language and Culture Association* 3, no. 2 (2019), 25.

32. Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition*, 70.

33. Bergson, *Key Writings*, 73.

34. Bergson, *op. cit.*, 72.

35. Antonio Gramsci, *Selections from the Prison Notebooks* (International Publishers, 1971), 404.

36. Harari, *Sapiens*, 402.

37. Slavoj Žižek, *The Sublime Object of Ideology* (Verso Books, 1989), 48.

psychic states, which are separated from one another and consequently become fixed, Bergson tells us.³⁸ The Bergson scholar Suzanne Guerlac has expressed this fixed state as making us “automatons – without freedom, without beauty, without passion, and without dreams... mere phantoms of ourselves.”³⁹

We become, Bergson says, “sluggish, indolent”⁴⁰ – constrained and limited by our superficial selves. However, rescuing us from this half-lived life, if we let it, is our hidden self, which “rushes to the surface of our existence” with seismic force, “the outer crust bursting, suddenly giving way to an irresistible thrust... a sudden boiling over of feelings and ideas”.⁴¹ This is quite involuntary, although we might turn away from it, squash it down, refuse it, or even simply fail to recognise it. But it is there, “the immanent and passive temporal synthesis that is duration”.⁴²

As the wind stirs the surface of the sea, little white caps dotting here and there, something momentous happens. Far below, a sperm whale has been hunting, working with others to round up smaller fish into delicious mouthfuls. He sees the sun playing on the surface above, or perhaps he sees the shadows of more fish against the light, and now he swims upwards. He bursts through the surface, from water into air, in a thrilling, volcanic explosion of white – so far away from us on the shore that we cannot see his body, but only its affect. All is changed on the surface as the whale progressively returns beneath, water swamping around him, a final slap that must be the tail, and then he is gone again, out of sight, yet still there, still churning, the surface changed with his presence.

No inside, no outside

These “aspects of the self” are not, clearly, closed-off binary components of a divided self. Bergson does not see our profound self as essential, immutable, transcending everything that happens in time; nor does he mean that “the self is just a loose bundle of changing impressions and ideas in time” that somehow “give the illusion of a persistent, substantial self”.⁴³ It is not a question of tearing the self apart⁴⁴ but understanding that the apparent dualism of inner and outer, profound and superficial self must be treated as transitory: “The true and fundamental self is not an inner self which has an outer self in contrast or in opposition to it, but is a self which

38. Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition*, 70.

39. Suzanne Guerlac, in Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition*, 69.

40. Ansell-Pearson, *op. cit.*, 71.

41. *Ibid.*

42. Sinclair, *Bergson*, 58.

43. Sinclair, *Bergson*, 58.

44. Lovasz, *Updating Bergson*, 259.

is beyond the dualism of inner and outer.”⁴⁵

There is no inside and no outside. This is a profound insight that both deepens my understanding of the inextricable relationship between centre and margin addressed in an earlier Movement; and resonates with my discussion in Movement V of writing form – the braided essay that weaves together narrative strands, the weaving itself revealing relationship between parts, as Tim Ingold describes:

The world of our experience is, indeed, continually and endlessly coming into being around us as we weave. If it has a surface, it is like the surface of the basket: it has no ‘inside’ or ‘outside’. Mind is not above, nor nature below; rather, if we ask where mind is, it is in the weave of the surface itself. And it is within this weave that our projects of making, whatever they may be, are formulated and come to fruition. Only if we are capable of weaving, only then can we make.⁴⁶

Not apart, but *(p)art*. This is the figuration devised by Francesca Ferrando – a century after Bergson, yet resonating with the earlier philosopher’s thought – to exemplify not only this profound sense of interconnection/diffraction of self and world, but to show that being *(p)art* “is also an art,”⁴⁷ which points towards the dynamic nature of becoming, “ontological poiesis,”⁴⁸ the “endless coming into being” mentioned above by Ingold.

The superficial self, as the immediate interface with the world, is the medium – or threshold⁴⁹ – through which the profound self engages with the world. In its turn, the profound self, operating in the domain of duration, provides depth, insight and creativity that the superficial self, lost in contingency, lacks. The “immediate data of consciousness,” as posited by Bergson in *Time and Free Will*,⁵⁰ is thus not a neutral container for the representation of objects but is heterogeneous, drawing on the unbounded inner states of experience to create something different in a present instant; it recalls the data that arise through St Pierre’s writing practice which are not extracted facts but relational intensities arising from encounter.⁵¹ It recalls the murmururation. Duration, then, is the force of becoming – a becoming that folds and unfolds continuously in the present. To return to the Bergsonian metaphor of musical melody –

45. John MacWilliam in Lovasz, op. cit., 258.

46. Tim Ingold, *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill* (Routledge, 2021), 438.

47. Francisca Ferrando, *The Art of Being Posthuman: Who Are We in the 21st Century?* (Polity Press, 2023), 194, note 1.

48. Ferrando, op. cit., 17.

49. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (University of Minnesota Press, 1987), 271.

50. Henri Bergson, *Time and Free Will* (George Allen & Company, 1913), Title Page.

51. Elizabeth St Pierre and Laurel Richardson, “Writing: A Method of Inquiry,” *The SAGE Handbook of Qualitative Research* (Sage Publications, 2018), 1427.

When I listen to music I don't just hear a set of discrete, isolable sounds; rather, I make connections and linkages, and I retain past notes as I am listening to a present note. I thus hear a 'whole' of music no matter how complicated this whole may be⁵²

– we can understand that, as we go about our lives we are, in just the same way, always and already, inter-being,⁵³ in dynamic progress with everything and everybody (every-body). We ourselves are indivisible melodies.

The whale expels vapour and inhales before diving again; the currents of the air feed oxygen back into the watery depths. As we watch this turbulent scene, a gannet plunges from high in the air for sustenance below the waves before cutting upwards again through surface into sky. I turn to Bergson, who simply shrugs.

Freedom: Becoming coherent

For many *we-Pākehā*, our superficial self has been shaped by colonial narratives – stories of entitlement, ownership, innocence, normality. This superficial self is often aligned with collective historical forgetfulness⁵⁴; we are shaped by concepts that allow us to deny what is before us⁵⁵; we are disconnected from both our ancestral pasts and the Indigenous world that is all around us, albeit often unseen by us. It is this superficial self that might eschew the term *Pākehā*, preferring, *I'm just a New Zealander* – thus avoiding entanglement or accountability.

In contrast, my profound self is not static but unfolds through lived experience, memory, intuition and openness to time as duration. This profound self opens to histories that have been repressed or denied, allowing itself to be shaped by truths that the superficial self was formed to refuse.

Thinking again of Jones' suggestion that listening is a key task of *becoming-Pākehā*,⁵⁶ Bergson's method of intuition offers a way of thinking the relationship between these two aspects of self as generative rather than oppositional. Through intuition, experiences are not merely accumulated but incorporated and assimilated, allowing coherence to emerge over time. It is this that I have attempted to do in the course of my research – to open myself, to listen intuitively to the resonances beneath

52. Henri Bergson in Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition*, 68.

53. Farrando, op. cit., 19.

54. Charles W. Mills, "White Ignorance," *Agnotology: The Making and Unmaking of Ignorance*, Eds. Robert N. Proctor & Londa Schiebinger (Stanford University Press, 2008), 240.

55. Mills, op. cit., 239.

56. Alison Jones, "Pedagogy by the Oppressed: The Limits of Classroom Dialogue," AARE-NZARE Conference, Melbourne (1999), 3.

the surface of our superficial world.

For Bergson, this is true freedom – to be the author of our own actions, not in the sense of sovereign self-determination, but insofar as those actions express the continuity of a life rather than the reflexes of a fragmented present. Bergsonian freedom does not lie in choosing between fixed identities, but in allowing oneself to be moved from within by the continuous diffraction of our past, present and future possibilities. To become free is to become coherent with the profound self – a self that remembers, that listens and is capable of choosing otherwise.⁵⁷

This offers a way to think about a decolonising journey not only at the level of individual selves, but relationally, within what I'm calling the Pākehā murmuration. As we can see, Bergson's conception of freedom departs sharply from the liberal ideal of personal autonomy. Freedom is not independence from influence, but is rather a *dispositional* openness – a readiness to be affected and to align one's becoming with the world as it is, rather than as settler-colonialism has framed it. (I explore the notion of *disposition* in Movement V.)

Following Bergson, Deleuze describes intuition as a generative activity: "There is no difference between this activity of 'pure perception', and the intuitive contemplation of change."⁵⁸ Intuition – immediate, involuntary and yet never passive – enables a movement towards something new.

This generative relationship between aspects of the self is, in Bergson's philosophy, an ethical imperative. As Daryl W. Palmer puts it: "Human beings ought to emerge as themselves."⁵⁹ In other words, while much of our lives unfold in the mode of the "automaton", we nonetheless carry within ourselves the capacity to become otherwise – this is what Bergson calls authentic freedom.

Yet this capacity for freedom is often buried. As Bergson observes, the living, concrete self becomes covered with "an outer crust of cleancut psychic states".⁶⁰ To reclaim freedom, "certain ingrained habits of the mind need to be overcome".⁶¹ Guerlac reminds us, however, that the problem of freedom is not only philosophical, but equally a question of desire. *Do we in fact desire our freedom?*⁶²

57. Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition*, 71.

58. Deleuze cited in Lovasz, *Updating Bergson*, 262.

59. Daryl W. Palmer cited in Lovasz, *op. cit.*, 258.

60. Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition*, 70.

61. Ansell-Pearson, *op. cit.*, 72.

62. Guerlac cited in Ansell-Pearson, *op. cit.*, 72.

Line of flight

If I am to desire my freedom – truly, not just in name – it requires more than just new ideas. It calls for a different image of thought altogether, something I address in detail in Movement VI. First, though, I want to stay with the question of how a transformed relationship to time might be written, to questions of form, and how writing itself might foster new possibilities of becoming.



Movement V: Writing in duration

As Bergson helps me imagine a self capable of change, the question then arises: how might such a self *write*? How might writing itself participate in duration, rather than merely representing it? To explore this, I turn to writers whose work murmurs closely with Bergson's philosophy, not simply describing time, but enacting it, thereby opening possibilities for a decolonising imagination. How can Bergson, together with Proust and Woolf, help me understand my nomadic, decolonising writing practice?

Bergson, Proust, Woolf and the decolonising imagination

From the 1890s up until at least 1928 when he won the Nobel Prize for Literature, Bergson was a central figure in European culture (although he was overshadowed in the years leading up to his death in early 1941). Once his books were translated into English he became a sensation in England and the United States as well. Today he would be known as a "rock star philosopher", his regular lectures packed, Manhattan's Madison Avenue grounded to a halt in its first traffic jam as people flocked to his lecture there. The intellectual atmosphere of his time was saturated with his ideas and Bergsonism influenced a range of contemporary artistic and political movements.¹ However, two writers whose work has most often been linked to his thought – Proust and Woolf – both denied being influenced by him. This has caused ongoing literary and critical debate.² Setting aside the matter of influence and debt, I note that the works of Proust and Woolf murmur productively with Bergson in a shared resistance to linear time and in their expression of affective, durational life, whether or not they were writing from Bergsonism. The lives of these two writers are far from *we-Pākehā* in time and space, yet have much to offer my decolonising writing practice.

From the point of view of this current project, it is valuable to consider how both Proust and Woolf use writing to escape what Proust calls "the order of time".³ "An hour is not just an hour," Proust tells us, but "a vessel full of perfumes, sounds,

1. Andrea J. Pitts and Mark William Westmoreland, eds, *Beyond Bergson: Examining Race and Colonialism through the Writings of Henri Bergson* (State University of New York Press, 2019), 1.

2. Suzanne Guerlac, "Proust and Bergson: Fierce Criticality," *The Proustian Mind*, edited by Anna Eisner and Thomas Stern (Routledge, 2022), 397.

3. Suzanne Guerlac, "Proust and Bergson: Fierce Criticality," 403.

plans and atmospheres".⁴ That is, an hour is a *lived* hour. In his writing, in his evocation of his narrator's experience, Proust suggests that "time unfurls the real to us as the ongoing, ever-changing interaction between sensation and memory".⁵

Bergson makes the point that when "philosophy" with its "archive of ready-made concepts" tries to talk about "the flux of inner life", it immobilises it, "crushing duration... arresting the dynamic force of time"⁶ (this is reminiscent of the discussion in Movement II where Deleuze and Knausgaard consider language's inability to capture the ever-escaping moment). As we have already seen, he offers intuition as a way into direct experience of duration; but when it comes to *expressing* this experience, he poses the possibility that perhaps the novelist has advanced further in this direction than philosophy.

In fact, while Bergson insists that "life is vital only in its flux and not when it is static or spatialized," he accepts that representation – such as in the act of writing – could, he says, "provoke an intuitive interaction between object and perceiver", thus bringing about "a renewal of the initial moment of being that had first provoked the artist".⁷

Proust and the writing of duration

Reading Proust alongside Bergson helps illuminate this matter of how writing can do more than describe time and life – it can embody them, renewing our response to them. In *In Search of Lost Time*, Proust's long sentences, digressions and sensory detail do not simply recount the passage of time; they enact it. His writing allows us to experience time as Bergson understood it: not as a measurable sequence of moments, but as *duration* – fluid, affective and diffracting. In this way, Proust becomes (deliberately or not) a practitioner of Bergsonian philosophy through literary form. His style, attentive to the smallest variations in mood and memory, resists the abstracted, spatialised notion of time that underpins both colonial modernity and capitalist logics.

Bergson contrasts this lived sense of becoming with what he calls the *cinematographic mechanism* of intelligence – a habit of mind that breaks reality into discrete frames and reassembles them from the outside, giving only the illusion of movement. Instead of intuitively "attaching ourselves to the inner becoming of things," he writes, "we place ourselves outside them to artificially reconstitute their becoming."⁸

4. Guerlac, op. cit., 404.

5. Ibid.

6. Guerlac, op. cit., 399.

7. Mary Ann Gillies, *Henri Bergson and British Modernism* (McGill-Queen's University Press, 1996), 109.

8. Suzanne Guerlac, "Proust and Bergson: Fierce Criticality," 402.

This is not just a philosophical concern, but is a political and cultural one. The cinematographic vision suppresses our affective and intuitive relation to the world and replaces it with a generalising, externalising logic. Guerlac shows that Proust's style resists this by insisting on a mode of attention – that he himself called “involuntary memory” – that is immersed, partial and sensuous. For Proust, this is not merely a literary technique but a mode of *revelation* – a way to access what is real, experienced but unavailable to conscious or conceptual thought. This has important implications for a decolonising writing practice. To write in duration is to write in a way that holds multiplicity, affect and memory in play, dislodging the flat timelines and generalised narratives of history that have shaped Pākehā identity. (I explore *revelation* in Movement VII.)

In this sense, Proust's style offers more than a model of literary innovation; it becomes a method of resistance,⁹ a way of making space for another kind of knowing and being in a way that seems Bergsonian, and diffractive.

Thinking further about this matter of duration and style, Guerlac writes:

Reading Proust with Bergson, for whom qualitative difference explicitly belongs to the experience of duration, we could say that for Proust *style is what lets time in* to acts of writing and reading. Style, in this precise sense, is what rescues writers (and their readers) from the impoverishment of experience that both Proust and Bergson expose through the figure of the cinematographic and associate with ready-made concepts¹⁰ (*my emphasis*).

While Proust writes into duration through memory, Woolf takes this further, writing in time's multiple modalities and explicitly wrestling with their tension.

Virginia Woolf: Writing between time modes

In an important sense, writing is always incomplete – carried by *and* into the midst of experience and life, always becoming.¹¹ And yet, at a certain point, the *and* is interrupted by the *is* – a deadline, a word count – and it must be deemed “completed”: an article, a book on whose content we shut the covers, this PhD research.

This seems a contradiction and yet it is not; rather it is a matter of two quite different aspects lying alongside each other, co-existing, murmuring together. Here I return to Bergson to make sense of this relationship, which is the relation between qualitative and quantitative multiplicities; between time and space; between duration

9. Guerlac, op. cit., 407.

10. Ibid.

11. Gilles Deleuze, *Essays Critical and Clinical* (University of Minnesota Press, 1997), 58.

and the segmented time of the clock.

Nomadic writing, as we have seen, unfolds in the flow of duration: as we write in this mode, “the present retains the past while emerging from it”.¹² It is lived, embodied and always in motion. It resists containment, forming not through fixed structure but through the rhythms of affect, memory and becoming. Yet to bring this writing into the world – to make an article, a chapter, a book – requires an intervention. Clock time intrudes to “capture” the movement, to frame a slice of the never-truly-finished process. What appears as a finished work is in fact nothing but a freeze-frame – a cinematographic cut,¹³ like one of my ghostwritten books – from a living current: a necessary pause, but not an end. The nomadic writer lives in tension with this – always writing through duration, resisting the gravitational pull of the “master signifier”, opposing the despotic inclinations of language,¹⁴ while continually called to fix it, briefly, into a static image.

It is this precise tension that lies at the heart of Woolf’s writing. In her fiction, Woolf does not try to resolve the tension between temporal modes, but rather writes *through* it. Her novels enact the movement between clock-time, psychological time and what might be called a more-than-human or cosmic time. This layered temporality is not simply a theme; it is the very condition of Woolf’s style and structure, a way of holding the simultaneity of experience without collapsing it into linear narrative. As such, Woolf becomes a key companion in this inquiry into writing as becoming: she suggests how to write in the interstices between *and* and *is*, to remain open to the unfolding even as I fix words to the page.

Woolf’s temporal fabric: Clock-time, duration and nature’s time

In *To the Lighthouse* Woolf gives us the lighthouse itself – an overarching chronotope for time, at once a timeless landmark and a regular rhythm (its intermittent beam casts a constant pattern across the landscape and in the consciousness of the characters) marking time – the “steady stroke” so reassuring to Mrs Ramsay and yet in which years will tick by, war will intervene, people will die. The first section of the novel is a chronological account of a single day, diffracted by memory, the lived experience of the characters as they traverse their own minds. It exemplifies Woolf’s narrative form in which she seeks to reconcile timeless moments – those “moments of being or epiphanies that might seem to give subjective

12. Sinclair, *Bergson*, 51.

13. Guerlac, *op. cit.*, 402.

14. Braidotti, “Writing as a Nomadic Subject,” 165.

consciousness power over the passing of time”¹⁵ – with time’s passing.¹⁶

In the middle section of *To the Lighthouse* she explores a third mode of time, a time irrespective of the human world (or perhaps we could even call this *posthuman* time) imbued with nature’s rhythms (decay, wind, night) that sweep the world without reference to human life – “the wasting power of a temporality not subject to any humanization – or the truth about time apart from our humanizing fantasies about it”.¹⁷

In the third and final section, she brings these radically different depictions of time into relation to each other through the aesthetic of a stroke of paint on a canvas, performed in response to a memory that – at last – completes a picture, just as the fictional family at last reaches the lighthouse. The novel’s three parts thus work dialectically to create an image of time – both timeless and yet fully present – brought into relation by her own narrative form.

Woolf’s earlier novel *Mrs Dalloway* makes explicit this profound tension between our felt, subjective experience of time, and the inexorable, objective march of clock-time. Clarissa Dalloway goes out into bustling London on an errand, and amid the chimes of Big Ben is triggered by the fresh morning air into the memory of another morning long ago. She plunges into the very heart of the moment, achieving an epiphany – a revelation – of being, through which subjective power overcomes time’s passing. However, amid the chimes of Big Ben, time always reasserts itself and demands its due, and throughout the novel such moments regularly give way to an opposite dynamic with no possibility of compromise or reconciliation.¹⁸

The plunge: Temporal tension and *becoming-Pākehā*

What are the implications of this temporal tension for my writing practice as *becoming-Pākehā*? As Clarissa “plunges into the heart of the moment” we are reminded of Bergson’s duration – where the past is not lost but diffracts the present. It is in this plunge that she *becomes* – where her superficial self (a concept I discussed above) recedes and her deeper, more intuitive self is asserted in a moment of affective intensity.

But *time reasserts itself and demands its due*. Big Ben will always chime. Clarissa

15. Jesse Matz, “Time,” *The Oxford Handbook of Virginia Woolf* (Oxford University Press, 2021), 44-5. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/AUT/detail.action?docID=6687632>.

16. . Fatemeh Sadat Basirizadeh et al, “Concept of Time in Virginia Woolf’s *To the Lighthouse*: Bergsonian Study,” *LingLit Journal Scientific Journal for Linguistics and Literature* 2, no. 2 (2021), 70.

17. Matz, op. cit., 44.

18. Matz, “Time,” 42.

must get home in time for the party. She cannot live in duration. She lives in the endless flux of her own consciousness, what Bergson called “the continuity of transition”.¹⁹

Far from being a moment out of time, Woolf’s moments of being are instances of pure duration, moments during which past and present time not only literally coexist, but during which one is aware of their coexistence. In a Bergsonian sense, these are moments of pure *duree*. They are moments when we leave *l’etendu* and enter into an intuitive relationship with the essence of ourselves or those things that spark the moment... Woolf provides *an artistic model of a process that revolves around fluidity and impermanence*”²⁰ (*my emphasis*).

These moments of affective intensity – of plunging into memory, of revelation – are powerful, revelatory, and yet always fleeting. Duration always risks being captured again by spatialised, linear time; the two modes always diffract, yet produce patterns of relation that never fully resolve. Woolf shows us a writing practice where the tension, the relationship between these modes of experience, are reconciled through narrative *style* which, as I will discuss in the next section, goes beyond literary ornamentation to encompass a writer’s vision.

In the terms of a decolonising writing practice, we can conclude that colonial systems and their temporalities are persistent and endure in our quotidian world; and yet it is in these affective ruptures, these moments of “plunge” that meaning coheres and transformation flickers, like murmurs that subtly shift the direction of the flock. Woolf certainly indicates that while fleeting, it is those moments of transcendence, of epiphany, that open us up for transformation, and in which we know ourselves to be part of the flow of life. We cannot escape history (this statement contains meaning for Pākehā who, through silence, forgetfulness, denial, do sometimes try to escape history)²¹; but we can be transformed in our embodied encounters with its layers.

A becoming writing practice, then, needs to oscillate between time modes – not to resolve the irresolvable, but to traverse the relationship between quotidian demands and responsibility, and dispositional, intensive becoming, navigating between the *and* and the *is*.

Style: A navigational tool

Taking further this concept of style touched on above, Braidotti usefully names *style* as “a navigational tool” that “negotiates our path across sets of material

19. Basirizadeh et al, “Concept of Time,” 68.

20. Gillies, *Henri Bergson and British Modernism*, 4.

21. Mills, “White Ignorance,” 239.

coordinates that, assembled and composed in a sustainable and enduring manner, allow for the qualitative transformation of the affects and the forces involved".²² Such a style, she goes on to suggest, can "trigger the process of becoming".

Deleuze and Guattari also turn themselves to the question of style. For them, style is "nothing other than the procedure of a continuous variation... not an individual psychological creation but an assemblage of enunciation... a language within a language".²³ This consists of both linguistic but also nonlinguistic elements, amounting to a stammering of language that transcends "what is" and instead opens into "and... and... and" in which everything shifts.²⁴ In this sense, we can understand style as a vector of becoming.

Indeed, in his foreword to *A Thousand Plateaus*, Brian Massumi notes that, for Deleuze and Guattari, style – whether of writing, filmmaking, mathematics or even of a rock – is dynamic. While it is to do with consistency this is "not in the sense of homogeneity but as a holding together of disparate elements" in a mode of composition – elements that combine in a pitch of intensity "creating a fabric of intensive states between which any number of connecting routes could exist".²⁵

We can see, then, that for both Bergson and Deleuze, and through the work of Proust and Woolf, style is not imposed on content but is to do with how content moves, how it composes, how it reaches beyond itself to create new figurations.

In my own practice, writing as murmuring becomes a stylistic choice in this deeper sense – of disposition, relationality and attunement. To write in this mode is to resist the fixed voice of the sovereign subject (the pursuit of identity, of discovering the progress of events that lead to a fixed and already-known conclusion such as we find in the general histories and which I explore in Movement VIII). It offers a decolonising gesture not through explicit declaration, but through the movement of thought in duration, the responsive, reciprocal and.. and.. and; the ongoing work of becoming in relation.

Memory, genre

Writing in duration opens a way of inhabiting time differently, but it also raises deeper ethical and political questions: *what histories does such writing allow us to remember? What do we unsettle when we remember?* If duration brings the past into

22. Rosi Braidotti, *Nomadic Theory: The Portable Rosi Braidotti* (Columbia University Press 2011), 153.

23. Deleuze and Guattari, *A Thousand Plateaus*, 118.

24. Deleuze and Guattari, op. cit., 119.

25. Deleuze and Guattari, op. cit., 15.

the living present, then memory becomes not merely personal but political. I now consider the matter of genre – the form in which that remembering takes place.

Memory lies at the heart of the work of Proust and Woolf, not only as a literary concern but as a fundamental force in the formation of the self. Their writing shows us that memory is not linear recall but an affective, diffractive presence – something that shapes our becoming in ways we cannot fully control. This view aligns closely with the demands of decolonising work, which similarly insists on grappling with layered, difficult and often disavowed histories. Before we can remember differently, we must understand what has been forgotten, or made forgettable, and why. (For *we-Pākehā*, remembering our own heritage, far from being solipsistic or ego-gratifying or merely personal, can be like a key that opens the door to memory, which is the opposite of colonial/settler forgetting.)



(Murmur: Ngaio; Beneath the land, rivers run)

Helping us to “remember differently” is Braidotti’s concept of “remembering in the nomadic mode”. Alongside Deleuze’s idea that memory happens “in the middle,” Braidotti positions memory not as a static archive but as a dynamic line of flight: a transformative force that remaps subjectivity.²⁶ This kind of remembering demands a certain disposition – something I explore in Movement VII as dispositional pilgrimage: a willingness to be disoriented, to sit with discomfort, and to move beyond familiar coordinates. It is a kind of memory that is relational, affective and attuned to difference. It unsettles rather than secures.

Also, thinking memory and memoir through the lens of duration, we can begin to conceive of memory as something that flows beyond the boundaries of an individual’s life span²⁷; we assemble patterns of meaning from among ancestors, from histories – from all that connects us within the murmuration of which we are a tiny body containing worlds. Structures of memory shape the murmuration we move within; some keep us circling the same worn patterns, others allow us to fly more freely, into new configurations.

26. Braidotti, *Nomadic Theory*, 31.

27. Sven Birkerts, *The Art of Time in Memoir: Then, Again* (Greywolf Press, 2014), 11.

Whiteness, memory and the crisis of the majority

Centralised cultural memory in our colonial, capitalist society is held by what Braidotti calls the Majority Subject. This is the white, property-owning, heterosexual man who emerges from the classical, humanistic ideal of “Man” and from Leonardo da Vinci’s Vitruvius Man; the figure who upholds “a specific view of what is ‘human’ about humanity”, and who is not only a standard for individuals but is a hegemonic cultural model, fundamental to the Eurocentric paradigm.²⁸ It is this majority subject who is the primary author of the historical texts I discuss in Movement VIII – texts which certainly reduce “to the rank of insignificant the alternative or subjugated memories of the many minorities”.²⁹ The majority subject, in other words, personifies the ideology and system of whiteness in which, as Pākehā, as colonial settler people, we are embedded.³⁰

Dynamically opposing this is the act of remembering in a nomadic, minoritarian mode, which deterritorialises and dislodges the majority subject “from his/her sense of unified and consolidated identity”.³¹ Memory, in a minoritarian mode, can act as a clinamen – the slight swerve in our trajectory that changes everything, pulling us out of inherited alignments and into new movements of thought.³² How do we remember in a minoritarian mode? What does Braidotti mean by “becoming minoritarian”? This is an important matter for Pākehā who, because of our position in history as settler colonists, are strongly identified with the majority subject, embedded in the system of power, privilege and patterns of thinking that structure our society.

To become minoritarian we must first perceive our embeddedness in coloniality, or “whiteness”; and yet our very embeddedness prevents us from understanding our positionality. We are trained to understand ourselves not as racialised beings, but simply as normal – unmarked, neutral, the default human, the default consciousness.³³ In effect, Pākehā have freed ourselves from the burden of race³⁴ – something we deny to non-whites. Pākehā are sometimes offended when we are described as “white”, perhaps feeling that it is reductive (which of course it is, as

28. Rosi Braidotti, *The Posthuman* (Wiley, 2013), 13-15.

29. Braidotti, *Nomadic Theory*, 31.

30. Max Harris, “Racism and White Defensiveness in Aotearoa: A Pākehā Perspective,” *E-Tangata* (June 2018). <https://e-tangata.co.nz/comment-and-analysis/racism-and-white-defensiveness-in-aotearoa-a-pakeha-perspective/>.

31. Braidotti, *op. cit.*, 31.

32. Lucretius, in Manuel de Landa, *A Thousand Years of Nonlinear History* (Swerve Editions, 2003), Epigram.

33. Claudia Rankin, *Just Us: An American Conversation* (Allen Lane, 2020), 325.

34. Chris Weedon, *Identity And Culture: Narratives of Difference and Belonging* (McGraw-Hill Education (UK), 2004), 17.

are all terms of identity),³⁵ failing to understand that whiteness is a term of analysis,³⁶ an ideology,³⁷ and a power system.³⁸

It is one thing to understand that inequalities exist in society, and that certain groups are disadvantaged. It is another thing entirely to understand and be able to talk about one's own precise standing and privilege within that same system.³⁹ This phenomenon has been called "the invisible whiteness of being".⁴⁰ A study of 28 Pākehā women conducted by Treaty of Waitangi educator Helen Gibson, exploring what it meant to them to be white or to be seen as white, found varying degrees of silence: "There seemed to be no words for any participants to describe their racialised whiteness, despite some participants' recognition that they were positioned in a social system that advantages them."⁴¹

Foucault is interested in the place of discourse in historical memory – the "system of enunciability". He describes the *archive*, the system of discourse's functioning, which, "[f]ar from being that which unifies everything that has been said in the great confused murmur of a discourse... differentiates discourses in their multiple existence and specifies them in their own duration".⁴² In other words, discourse itself arises out of the system of what it is possible to say, and this shifts according to "specific regularities" such as historical epoch; discourse also comprises the things that cannot, at this time, be said.⁴³

It is interesting to note what happens when we replace Foucault's *archive* with the word *memory*. In our usual parlance, archive is a form of memory – a curated collective of what we deem to be important, worth keeping, and which in turn constructs us in its image. Memory, in the Foucaultian sense, is highly selective and determined by the murmuring of power-forces, of structures we inhabit. Are there memories that we cannot at this time remember? What does this tell us about the evolution of settler colonial culture? Are *we-Pākehā*, at this late juncture, becoming able to remember in a way that previous generations of Pākehā were not?

35. Mills, "White Ignorance," 235.

36. Alison Jones, *This Pākehā Life* (Bridget Williams Books, 2020), 140.

37. Nell Irvin Painter, *The History of White People* (W. W. Norton & Co, 2011), 16.

38. Harris, "Racism and White Defensiveness in Aotearoa," <https://e-tangata.co.nz/comment-and-analysis/racism-and-white-defensiveness-in-aotearoa-a-Pākehā-perspective/>.

39. T. L. Stewart, "The Cost of Privilege," *"I Don't See Color": Personal and Critical Perspectives on White Privilege*, ed. Bettina Bergo and Tracey Nicholls (Penn State University Press, 2015), 136.

40. Helen Gibson, "The Invisible Whiteness of Being" (PhD diss., University of Canterbury, 2006), 1.

41. Gibson, "Invisible Whiteness," 10.

42. Michel Foucault, *Archaeology of Knowledge* (Taylor and Francis, 2002), 146.

43. Konstantinos Kerasovitis, "Post Qualitative Research: Reality Through the Antihierarchical Assemblage of Non-Calculations," *The Qualitative Report* 25, no. 13 (2020), 65.

Becoming-Pākehā: Memory as a line of flight

How can we break free of our majoritarian subjectivity? How can we break out of the culturally curated memory of who we believe ourselves to be? Braidotti points to what she calls “the crisis of the majority” that is to do with contemporary scientific advances and global economic, environmental and postcolonial concerns.⁴⁴ She suggests instead an alignment with minoritarian positions. For Pākehā, we can encapsulate this movement of transformation, this change of direction, in simple terms as moving from “European New Zealanders” to “*becoming-Pākehā*”: the one aligns with our colonial archive; the other opens into new territories of possibilities. *Pākehā* offers us a place “in the Māori world”⁴⁵; it is a way of understanding our figurative place to stand in Aotearoa; it makes sense of *who we will have become* in this place; it aligns us with minoritarian positions. More than that, *becoming-Pākehā* marks a passage away from the alienation imposed by a capitalist, consumerist system that privileges the majority subject and separates us not only from each other but from the deeper registers of our own bodies, minds and spirits.⁴⁶

What has this to do with memory? Everything. “Crucial to this entire process of becoming molecular is the question of memory,” Braidotti insists.⁴⁷ The line of transformation, of becoming, for the majority subject is, Braidotti says, an anti-memory: a mode that defeats linearity, opens up spaces of movement and of deterritorialisation, and actualises the “possibilities that have been frozen in the image of the past”.⁴⁸ That is, *becoming-Pākehā* must remember in nomadic, minoritarian mode, finding ways of remembering that propel us towards change, rather than fixing us in place – practices of memory that are linked to ethical and political consciousness; modes of remembering through which we invent ourselves as other, differ from ourselves, and actualise our own “virtual possibilities”.⁴⁹ So might we decolonise ourselves as thinking subjects from the elements that fit us for the current social order.

Nomadic becoming, arising from the wingbeats of nomadic remembering, is a theory of desire – “the propelling and compelling force” that drives us towards “transformation of negative into positive passions”.⁵⁰ For the purpose of this current project, we can understand desire as integral with dispositional pilgrimage (explored in Movement VII) – “the affective framing for the becoming of subjects”.⁵¹ It is that

44. Braidotti, *The Posthuman*, 37.

45. Jones, *This Pākehā Life*, 140.

46. Harari, *Sapiens*, 389.

47. Braidotti, *Nomadic Theory*, 31.

48. Braidotti, “Writing as a Nomadic Subject,” 173.

49. Braidotti, “Writing as a Nomadic Subject”, 174.

50. Braidotti, *Nomadic Theory*, 154.

51. Braidotti, op. cit., 174.

which plunges us into remembering in a minoritarian mode.

Nomadic remembering and becoming are, Braidotti says, exemplified by the future perfect tense, “the tense that best expresses the power of the imagination” while “shifting away from the reassuring certainties of the past”⁵²: “you will have changed”, “they will have fought for justice”, “we will have been free”.⁵³

Such a thinking style – of remembering in nomadic mode – is the *style* in which a decolonising writing project must unfold.

Genre as a site of resistance

If remembering in a nomadic mode is a means of unsettling one’s place within dominant narratives and structures of subjectivity, then genre – the form in which that remembering takes place – must be central to any decolonising writing practice.

Genre is not a neutral container; it shapes what can be said and how it can be received. When form is aligned with dominant cultural logics – rationality, linearity, mastery – then it can replicate the very systems we seek to critique (as we will see in my exploration of general histories in Movement VIII). But when genre opens itself to difference, to multiplicity and to becoming, it becomes a site of resistance. In this section, I explore how genre itself may become nomadic – how writing can participate in the unfurling of subjectivity and memory through a form that is porous, fragmentary and open to affective transformation. It is in the process of writing, of putting thought to page, that the shape of desire, or even of the soul of the writer, unfurls. Writers committed to unsettling dominant modes of memory and narrative often turn not only to content but to form, asking: what can writing reveal, as much as what can it tell?⁵⁴

When considered through the lens of Bergson, Deleuze and Braidotti, Woolf’s attention to time, memory and consciousness, and her commitment to finding a way to reveal our true relationships with these things, becomes a radical project – not simply literary innovation but a disruption of the imperial, rational and patriarchal values that shaped her world. In works such as *Three Guineas*, *Mrs Dalloway*, *To the Lighthouse*, art and politics are inextricable. Art is a site of struggle, an attempt to make perceptible the structures of mind and memory that underwrite war and patriarchy.

52. Ibid.

53. Braidotti, op. cit., 34.

54. Line Revsbæk and Barbara Simpson, “Why Does Process Research Require Us to Notice Differently?”; and Charlotte Wegener, “Rhythms of Writing: Connecting (With) Words,” *Doing Process Research in Organizations*, eds. Line Revsbæk and Barbara Simpson (Oxford University Press, 2022), 7; 67.

Discussing Woolf's style in terms highly reminiscent of Bergson's intuition and duration, Braidotti suggests (as I have referred to in Movement II) that in a creative practice such as Woolf's, *becoming* involves loosening the boundaries of the self, cultivating a receptive, porous form of attention.⁵⁵ Braidotti goes on to evoke "moments of floating awareness when rational control releases its hold" in which linearity is defeated and spaces of movement and of deterritorialization open, "actualizing the virtual possibilities which have been frozen in the image of the past".⁵⁶ That is, moments that release memory from its frozen, majoritarian mode into something that, with imagination, unfurls into a virtual, creative space.

Decolonising genre: Writing the winding path

Such thinking about memory and the processes and flows of becoming have enormous implications for how we think about genre. In fact, in terms of writing practice, remembering in the nomadic mode both assumes and engenders a heightened state of perception and receptivity that defies the canonical genre classifications.⁵⁷

As my research unfolded, the question of form became increasingly significant. With my thinking based on relationality and duration, the lyric, braided essay drew my attention for its ability to hold such complexity. As Christine Howe argues, this form resists the illusion of a singular, objective voice; instead, it allows personal, historical, political and analytical registers to coexist. Its non-linear, fragmented structure becomes, for Howe, a decolonising form, capable of resisting the linearity embedded in settler-colonial worldviews.

In a context where the legitimacy of the foundation of [the settler state] is provided by a progress paradigm which is essentially linear in nature, challenging this legitimacy also involves challenging the paradigm itself... [D]ecolonising my own writing practice involves searching for narrative and poetic structures that resist linear development, that resist offering neatly packaged, watertight answers to complex, relational questions.⁵⁸

Form thus emerges as critical and inextricable from meaning. Lyric or braided essays are about more than fragmentation; they are a weaving-together of strands that glint differently depending on where they emerge in the pattern, as Yelizaveta Renfro expresses it:

55. Braidotti, "Writing as a Nomadic Subject," 171.

56. Braidotti, *op. cit.*, 173.

57. Braidotti, *op. cit.*, 172.

58. Christine Howe, "Writing on Common Ground: The Lyric Essay as a Decolonising Form," *TEXT* 23, Special 57 (2019), 8.

The best braided essays come about, I think, when writers wrestle with and twine together narrative strands between which they themselves don't fully see the connections. The exercise of braiding, of twining, can be a process of discovery for the writer as well as the reader... And then, when you're done with the writing, trust your reader to do the rest.⁵⁹

The woven form suggested here resonates with Māori Marsden's image of the woven universe:

The whare wananga sees and interprets the world as a *kahu*, a fabric composing of a fabulous melange of energies... the world as a music, a singing, as 'rhythmical patterns of pure energy' that are woven and move with cosmological purpose and design. Our concern, therefore, should be to pay attention to how this fabric is woven and the nature of our place within it.⁶⁰

And it also resonates with my own heritage, with the ancient Scottish craft of weaving and with interwoven Celtic knots which are a metaphor for continuity, relationality and the interconnectedness of physical and spiritual worlds. In weaving, each thread retains its own integrity while contributing to a larger pattern. It is both singular and collective.

Anti-memoir and the nomadic "I"

The line of becoming for the majority is, Braidotti suggests, an "anti-memory" – memory that moves against majority memory, deterritorialising, dislodging the subject – *I-Pākehā* – from my "sense of unified and consolidated identity".⁶¹ In the literary sense, anti-memoir, as a sub-genre, recognises the messiness of life and resists the smooth arc of conventional narrative. Rather than moving cleanly from A to B – reflecting a colonial logic of conquest and mastery – it meanders. As Robert Elbaz and others argue, anti-memoir foregrounds fragmentation and situatedness, a form that enables a rethinking of subjectivity.⁶² In this sense it too becomes, in Howe's terms, a decolonising form, able to reconsider the individual's enmeshment in historical contingency,⁶³ and one that aligns with the Indigenous paradigm that

59. Yelizaveta P. Renfro, "Braiding My Life: On 'Living at Tree Line'," *North American Review*, July 18, 2014: <https://northamericanreview.wordpress.com/2014/07/18/braiding-my-life-on-living-at-tree-line-by-yelizaveta-p-renfro/#:~:text=The%20best%20braided%20essays%20come,from%20the%20University%20of%20Nebraska>.

60. Māori Marsden, *The Woven Universe: Selected Writings of Rev. Māori Marsden*, ed. Te Ahukaramū Charles Royal (Otaki: Estate of Rev. Māori Marsden, 2003), xiii.

61. Braidotti, *Nomadic Theory*, 31.

62. Kerry Shirin, "Guest Editor's Notes," *Chain No. 7: Memoir/Anti-Memoir*, eds. Jena Osman and Juliana Spahr (Chain, 2000), 4.

63. Robert Elbaz, "From Confessions to Antimemoirs: A Study of Autobiography" (PhD diss., McGill University, 1980), 263.

there is no such thing as linear. “The winding path is just how a path is.”⁶⁴

Most fundamentally, however, “anti-memoir” unsettles the assumption of an essential, unified *I*,⁶⁵ suggesting that *I* is, rather, an always-shifting multiple. Anti-memoir writes not *about* the self as a stable subject, but rather writes *through* the self as a shifting multiplicity. In doing so, it reveals subjectivity as always relational – embedded in the world and shaped by its entanglements.⁶⁶ This is the work of nomadic thought.

Anti-memoir also reveals that as subjects we are embodied in history and experience. “Dare to be part of the history you write about,” writes Ed Sanders.⁶⁷ Thus does anti-memoir issue a challenge to the myth of the disembodied, objective subject we encounter in traditional historical accounts (explored in Movement VIII).

For people of colonial settler heritage, trained to think of ourselves as the centre of the world, sometimes filled with the fear of losing that central position, anti-memoir shows us that we can give centre stage to other stories without making ourselves disappear.⁶⁸ As the anti-memoir folds around itself, breaking apart, reformulating, “the story of the self will therefore have to be the story of those phenomena which continually give birth to that self”.⁶⁹ In its unsettling of the essential *I* of personal identity, anti-memoir can be seen as an expression of nomadic thought – an invitation to rethink the structures and boundaries of the self by tackling the deeper conceptual roots of issues and identity; this is a mode that opposes the individualism of capitalist, colonising narratives and instead situates the subject in “a socially mediated process of relations and negotiations with multiple others”.⁷⁰ As Braidotti expresses it, “The truth of self lies in its interrelations to others”⁷¹; Line Revsbæk and Barbara Simpson make it clear that the very truth of self lies in its interrelations to others, “subjectivity [being] inherently social, preceding the individual while at the same time emerging from socially engaged experience, in constant negotiation with multiple others and immersed in the conditions that it is trying to understand and modify, if not overturn”.⁷² As *I* is “recast in the nomadic mode of collective assemblages”,⁷³ it discovers the other within itself – not in opposition, but alongside. This is the “choral flow” of existence that Ferrando evokes.⁷⁴

64. Yunkaporta, *Sand Talk*, 21.

65. Yiyun Li, “The Best Anti-Memoirs,” *Five Books* (2017). <https://fivebooks.com/best-books/anti-memoirs-yiyun-li/>.

66. Braidotti, *Nomadic Theory*, 311.

67. Ed Sanders cited in Lisa Jarnot, “Biography and Autobiography,” *Chain No. 7: Memoir/ Anti-Memoir*, eds. Jena Osman and Juliana Spahr (Chain, 2000), 93.

68. Li, “The Best Anti-Memoirs,” <https://fivebooks.com/best-books/anti-memoirs-yiyunli/>.

69. Elbaz, “From Confessions to Anti-Memoirs,” 256.

70. Braidotti, *op. cit.*, 3-4.

71. Braidotti, *op. cit.*, 311.

72. Revsbæk and Simpson, “Why Does Process Research Require Us to Notice Differently?” 5.

73. Braidotti, *Nomadic Theory*, 84.

74. Ferrando, *The Art of Being Posthuman*, 188.

(Murmur: Dùthaich nan cuimhne (*Land of memory*): Unearthing)

For the colonial subject, this can be profoundly uncomfortable – we recall Nadine Gordimer’s image of a white South African woman seeing herself in a mirror and recognising an *other*: “I saw – see – that profile in a hand-held mirror directed towards another mirror...” and “When they saw me... what did they see?”⁷⁵ However, what anti-memoir offers is the idea that such self-differing, or coming to understand ourselves as multiplicities, can also be profoundly hopeful. Anti-memoir sets aside the impulse towards reconciliation because *difference does not have to reconcile*⁷⁶; reconciliation, too often, acts in favour of the majoritarian at the expense of the minoritarian. Instead, anti-memoir offers a decolonial acknowledgement that different aspects of self (or any kind of difference) exist mutually. In the terms of this project, they acknowledge, they remember, they murmur together, giving rise to new understandings.

At the outset of this research, I assumed I would find a genre that could carry my purpose, and that I would structure my writing within that concept. Certainly, the concepts I’ve outlined here are helpful – braided, lyric anti-memoirs – but whether my writing truly fits these genres, I don’t know, and in the company of Woolf, Deleuze, and Braidotti, my original expectation has shifted. “‘There is no template,’ he croaks, ‘just keep writing.’”⁷⁷

Genre, I now understand, is secondary to vision, to style, to the pulse of becoming. Who can say what will appear when one sits down to write, in “populous solitude”,⁷⁸ one’s head full of murmurings? We meet the world as dispositional pilgrims. We do not seek to impose a form onto experience⁷⁹ but only to stammer in our own language, letting the *and... and... and...* lead us.⁸⁰ Genre, if it matters at all, will follow.

75. Robin Visel, “Othering the Self: Nadine Gordimer’s Colonial Heroines,” *ARIEL: A Review of International English Literature* 19, no. 4 (1988), 38.

76. Stan Grant, *Murriyang Song of Time* (Bandy, 2024), 125.

77. Wegener, “Rhythms of Writing (With) Words,” *Doing Process Research in Organizations* (Oxford University Press, 2022), 67.

78. Gilles Deleuze cited in Charles J. Stivale, “Deleuze/Parnet in Dialogues: The Folds of Post-Identity,” *The Journal of the Midwest Modern Language Association* 36, no. 1 (2003), 26.

79. Deleuze, *Essays Critical and Clinical*, 58.

80. Gilles Deleuze and Claire Parnet, *Dialogues II* (Columbia University Press, 2007), 58.

Line of flight

However, as remembering differently and writing otherwise begin to loosen the structures of my majoritarian subjectivity, they also expose another difficulty: the deep habits of thought that slow my speed and draw me back toward sameness.



Movement VI: Thinking beyond what is

The preceding Movements have traced how duration reshapes the self, and how memory and genre can open practices of becoming that unsettle colonial subjectivities. Yet even with these resources, transformation is not guaranteed. Something continues to hold thought in place. I turn now to the problem of how thinking itself becomes blocked – and how we might learn to think otherwise.

Dogmatic thought

*Something in the world forces us to think*¹; that is, in our encounter with the world, with something we do not quite recognise, we are thrown into thinking. But all too often, in this encounter, our superficial selves – the selves who inhabit the surface – lead us into what Deleuze calls “dogmatic” images of thought. Our dogmatic thought begins with and is representative of *what already is*. The possible – the possibility of what might arise from the encounter – is already limited by what is. From this dogmatic thought, where we admit only the *is* rather than the *not-yet*, only sameness can follow.²

Dogmatic thought is not politically innocent. Aligned with the verb *to be*, with its manifestations *what is* and *I am* establishing identity, stability and finality (*this is that*), it is the texture of colonial and individualistic subjectivity. For Pākehā, formed within the structures of colonial modernity, dogmatic thought closes down the possibility of transformation, of thinking/doing, even perceiving, differently.

Ontology of immanence

Against this closure, Bergson, and later Deleuze and Guattari, propose a radically different orientation: an ontology of immanence in which thought does not precede experience but emerges from it, unfolding in duration. Bergson’s insistence that “to exist is to change”³ displaces the idea of a pre-formed self and replaces it with a view of subjectivity as continuous creation. Thought, in this sense, does not arise from abstraction but from participation in the movement of life itself.⁴

Bergson illustrates this creative unpredictability through the metaphor of a

1. Gilles Deleuze, *Difference and Repetition* (Bloomsbury, 2014), 183.

2. Elizabeth St Pierre, “Post Qualitative Inquiry in an Ontology of Immanence,” *Qualitative Inquiry* 25, no. 1 (2019), 4.

3. Henri Bergson, *Creative Evolution* (Routledge, 2022), 14: <https://www.taylorfrancis.com/books/9781315537818>.

4. St Pierre, “Post Qualitative Inquiry in an Ontology of Immanence,” 5.

painter before a canvas, an image that speaks directly to the way emergence defies abstraction and unfolds only through duration (an image that resonates strongly with Woolf's image of the painter in *To the Lighthouse*, whose single stroke of paint emerges from duration to complete the picture):

The painter stands before his canvas, the colors are on the palette, the model poses... but can we foresee what will appear on the canvas? We possess the elements of the problem... yet, the concrete solution brings with it that unforeseeable nothing that is everything in the work of art... This is why the idea of reading the future of living forms in a present state of the material universe, and of unfolding their future history in a single stroke, must contain a genuine absurdity.⁵

That is, the painting comes into being only through the duration of its making. Likewise, transformation, whether personal, political or collective, cannot be derived or predicted from pre-existing possibilities. It must be invented through motion, in time.

Alternative modes of thought

And yet, despite this, we often remain bound by prefigured habits of thought. Imagining a world, or a self, that is fundamentally *other* often feels impossible. It is as if we are travelling on a conveyor belt: pushed by external forces, yet so enmeshed within them that we cannot step off. The difficulty lies not only in what we think, but in how thinking itself is organised.

Ansell-Pearson points to a tendency to "think backwards" – to assume that whatever comes into being must already have been possible. But, he says, there is nothing that warrants this inference; it reflects a deeply ingrained habit of thought.⁶ How, then, can we think beyond this "human condition"?⁷ How can we, as Grosz expresses it, "bring to knowledge that which the sciences must necessarily leave out: the continuities and connections that the sciences cannot see in their focus on closed systems and definable and isolatable terms?"⁸

This is where Bergson's concept of intuition becomes crucial – not as an alternative epistemology, not as an opposing kind of knowledge about the world, but as a *threshold practice*. Intuition, for Bergson, is not opposed to reason; it is the method through which we can enter duration, the method by which the mind apprehends itself.⁹ It provides access to a deeper, more fluid dimension of experience, where the

5. Bergson, op. cit., 293-4.

6. Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition*, 23.

7. Ansell-Pearson, op. cit., 15.

8. Elizabeth Grosz, "Bergson, Deleuze and the Becoming of Unbecoming," *Parallax* 11, no. 2 (2005), 4.

9. Sinclair, *Bergson*, 162.

superficial and profound selves, or in Deleuze's terms, the actual and the virtual, enter into generative relation. Ansell-Pearson notes that inner states do not have the boundaries of external objects; they overflow into one another even as they succeed one another. Intuition marks a threshold-experience in which there is no clear separation between present and past – only continuity.¹⁰

Closely tied to our capacity for intuition is Bergson's *spiritualism*. Bergson understands "spiritual" as distinct from any associations with religion or supernatural phenomena. For him, it speaks to a mode of apprehending the world that exceeds the mechanical or purely rational but is linked to the continuity and fluidity of life. Intuition is understood as spiritual because it apprehends the real in its becoming, and in its temporal flux.¹¹

Creativity, freedom and the dynamism of life itself all belong to this spiritual dimension. To live spiritually is to live durationally – folded into the past, open to the future, capable of change.¹²

From emotion to affect

If transformation involves crossing thresholds that unsettle habitual ways of thinking and being, an important question follows: what propels such movement? What might carry thought beyond recognition and habit, drawing the self into relation and change, rather than leaving it stalled within familiar forms?

It is here that Bergson's account of emotion becomes significant. For Bergson, intuitive apprehension is inseparable from emotion. Yet, typically, he offers an understanding of emotion that differs from the dominant, *intra-intellectual*, Western framework where it is treated as individual and psychological, derived from an idea or a mental picture or personal biography. There is, he says, another kind of emotion, which he describes as *supra-intellectual*, which precedes or transcends the intellect; and propels thought forward, exceeding its habitual limits.¹³ Such emotion is not a deviation from thinking but is "the true *propulsive force*" that mobilises our actions and conduct, calling the self to "join in the general and creative movement of life".¹⁴ (It is important to note that Bergson does not establish opposition between the two modes of emotion – *infra-intellectual* and *supra-intellectual* – but instead seeks to show that there is a continuity and reciprocity between the two.)¹⁵

10. Ansell-Pearson, op. cit., 68.

11. Sinclair, op. cit., 202-8.

12. Sinclair, op. cit., 203.

13. Bergson, *Key Writings*, 316.

14. Arnaud Bouaniche, "Bergson on Emotion and Ethical Mobilisation," *The Bergsonian Mind* (Taylor & Francis, 2021), 264.

15. Keith Ansell-Pearson, "Beyond the Human Condition: Bergson and Deleuze," *Deleuze and the Non/Human* (Palgrave Macmillan, 2015), 16.

While Bergson offers a profound, intimate account of intuition and emotional knowing, later post-structural and posthuman thinkers such as Deleuze, Massumi and Braidotti extend this inquiry by shifting focus from emotion to affect, opening new ways of understanding the relational, transformative forces at work in encounter. Where emotion is often understood as personal and recognisable, affect names the pre-personal intensities that move between bodies, before consciousness or language intervene.¹⁶ Affect arises in encounter and, as Deleuze and Guattari suggest, it is the basis of relational experience.¹⁷ Affecting and being affected are not separate, distinct capacities but emerge simultaneously; “when we affect something we simultaneously open ourselves to being affected by it”.¹⁸

As Massumi observes, such moments involve transition: “You have made a transition, however slight. You have stepped over a threshold.” Affect, then, marks the crossing of a threshold – a passage in which capacities shift and something new becomes possible.¹⁹ To affect and be affected is always to change; it is to pass from one state of potential to another.

Seen this way, intuition, supra-intellectual emotion and affect are different vocabularies for the same movement: the crossing of a threshold in which habitual orientations loosen and new relations become possible. The self is not, then, a fixed identity, but “a threshold, a door, a becoming between two multiplicities”, as Deleuze and Guattari describe it.²⁰

Thresholds of relationship

If thresholds mark moments in which habitual ways of thinking and perceiving loosen, an equally important question follows: what kinds of relation become possible at such thresholds, and what ethical demands do they place on *becoming-Pākehā*?

This understanding of the threshold is central to the work of *becoming-Pākehā*. Colonisation is fundamentally about denial of relationship; it replaces the opportunity for reciprocity with control, segmentation and abstraction. Decolonisation, therefore, cannot be conceived through intellectual recognition alone, but through a transformation in how relationship itself is felt and lived.

Bergson names this relational mode *sympathy* – not as in the psychological notion of emotional identification – nor the vague feeling of respect or of spiritual

16. Deleuze and Guattari, *A Thousand Plateaus*, xvi.

17. Deleuze and Guattari, op. cit., 17.

18. Dong-Kyoon Nam, “Cutting and Flow: Ontological Materiality in Contemporary Sculpture” (PhD diss., University of Western Ontario, 2025), 15.

19. Brian Massumi, *Parables for the Virtual Movement Affect Sensation* (Duke University Press Books, 2021), 1.

20. Deleuze and Guattari, op. cit., 271.

participation that Deleuze warns of²¹ – but as a method that lies at the very core of relations. Sympathy is a way of knowing-with rather than knowing-about, a method of entering into the inner movement of another while remaining distinct.²² It situates the self in the middle of things, on the line of encounter where transformation occurs.²³

For Pākehā, this mode of relation carries ethical force. Sympathy calls us not to merge, mimic or appropriate but to move alongside. It opens a space where responsibility and relationship can emerge without collapsing distinction.

This is where the metaphor of murmuration is useful; it is a figuration where each bird responds to those around it, attuning and adjusting moment by moment in a collective movement that cannot be predicted in advance. Individuality and collectivity are not opposed but co-constitutive, arising through attunement and relation. *Becoming-Pākehā* can be understood as a process also of attunement and adjustment; and decolonisation thus appears not as a final state to be achieved but as a durational practice: a murmuration in motion, shaped by sympathy, affect and the willingness to cross thresholds without knowing in advance what will emerge. This orientation toward relational thresholds also calls for a new disposition toward thought and selfhood – one that relinquishes sovereign identity in favour of openness, movement and a readiness to begin without knowing.

Line of flight

So, as I begin to recognise and turn away from the dogmatic images of thought that have wedged me into a static and unthinking conception of my position as Pākehā, I find myself drawn to another mode of thinking and writing – what Deleuze, and later Braidotti, describe as *nomadic*. Nomadic thought, Braidotti writes, involves “the active reinvention of a self that is joyfully discontinuous, as opposed to being mournfully consistent as programmed by [colonial] culture.”²⁴

This shift, as I explore in Movement VII, offers not so much a new identity as a new readiness – a loosening of those inherited habits of thought so that relation and transformation can occur.

Returning to Bergson’s image of the painter, standing there before her canvas,²⁵ I note now the assembled elements – her paints that smear the palette, the fall of light, the years of accumulated practice. She gathers these elements without yet knowing what will emerge – yet knowing she must begin. It seems to me that,

21. Deleuze and Parnet, *Dialogues II*, 52.

22. Grosz, “Bergson, Deleuze and the Becoming of Unbecoming,” 4.

23. Deleuze and Parnet, *Dialogues II*, 52.

24. Braidotti, *Nomadic Theory*, 154.

25. Bergson, *Creative Evolution*, 293-4.

Movement VII: Relational encounter

While the preceding Movement explored the epistemic limits that can constrain Pākehā transformation, and traced how transformation becomes possible through affective thresholds that unsettle inherited habits of thought, I now turn to what it means to live those thresholds in practice, as a way of moving with history, place and relation. I develop the idea of *dispositional pilgrimage* as a mode of Pākehā becoming, with reference to my murmur, *Haki ātea: Rangihoua, all the possibles*. Rather than framing my encounter with Rangihoua as a journey toward insight or resolution, I read it as a dispositional event – a moment in which openness, attentiveness and responsiveness allowed something unforeseen to emerge. Dispositional pilgrimage, as it takes shape in this Movement, names a way of moving-with, a practice-orientation – a durational, relational posture through which history, place and self encounter each other.

From this thinking emerges an interpretation of Ghassan Hage's *roots as wings*¹ – a vital insight for *becoming-Pākehā* who wish to move away from a fixed, colonial understanding of themselves, to a more generative, dynamic sense of belonging in Aotearoa.

Rangihoua: 'pilgrimage'

Rangihoua, in the north of the Bay of Islands, is where the first sustained engagement between Māori and settler Pākehā took place. Not only is it where the first Pākehā babies were born in Aotearoa but it is also the site of an important settler myth of origin² – the site of the first Christian sermon delivered on the whenua to gathered Indigenous people. Intrigued in particular by Ruatara, the rangatira of the Rangihoua pa who believed his people's aspirations could be served by reciprocal relationship with Europeans, I had long wanted to visit this place. However, as I write in *Haki ātea: Rangihoua, all the possibles*, I was not expecting to be so deeply affected by the land itself, to feel so intensely its history and memory. Visiting Rangihoua left me – unexpectedly – feeling in that moment completed, as if I'd arrived at some kind of confluence or as if a call and response had occurred, a moment of balance and reciprocity in the ever-shifting of the murmur. It was an experience that required reflection. What exactly had transpired there, in that little

1. Ghassan Hage, *Alter-Politics: Critical Anthropology and the Radical Imagination* (Melbourne University Publishing, 2015), 52.

2. Alison Jones and Kuni Jenkins, "Rethinking Collaboration: Working the Indigene-Colonizer Hyphen," *Handbook of Critical and Indigenous Methodologies* (Sage, 2008), 3.

slice of time that at once seemed boundless?

It caused me to reflect on my practice in general, and to understand, with Braidotti, that “location” is itself a multiplicity of embedded and embodied memory and counter-memory³ that brings forth meaning, above and beyond the particular knowledge we ourselves store in our intellect.

While I indeed had several specific places I planned to visit in the course of my PhD research, places that I believed could provide input of one kind or another to my understanding of my *I-Pākehā* subjectivity – the fossil fields of South Canterbury, the Otago town of Palmerston, the statue of Zealandia, Port Chalmers, cemeteries at Anderson’s Bay in Dunedin and in Timaru, the Timaru Basilica, Te Aro, Ngaio, Ōtaki Beach, Rangihoua, Waima, Mitimiti – I conceived these sites more as triggers for murmuring with place, time, people rather than as sites *containing* specific spiritual character in themselves.

I had, at an early stage of this research, considered the concept *pilgrimage* and wondered whether it could be applied to my exploration of the Pākehā murmuration. However, I decided it seemed too linear, too directional. It holds the meaning of *a journey to...* as if I knew what I was travelling towards, as if the place was an end in itself. It was clear to me at that stage that the directionality implied by the word *pilgrimage* was not consistent with my methodology of fluidity, relationality and becoming.

However, as my project progressed and I became more attuned, more comfortable with the idea of murmuring, of feeling my way into all that a place can hold – history, emotion, spirit⁴ – I revisited the idea of *pilgrimage* as a way of understanding what was happening within me and around me in these encounters. That is, my encounters with place were also experiences of duration, which I experienced as creative and spiritual. I decided to further explore *pilgrimage* to see whether it could generate meaning for my research.



(Murmur: Haki ātea: Rangihoua, all the possibles)

3. Rosi Braidotti, *Nomadic Theory: The Portable Rosi Braidotti* (Columbia University Press 2011), 271.

4. Although articulated differently in the following references, spirit (or spirituality) is consistently understood as immanent rather than transcendent, naming a shifting register of lived experience. Henri Bergson, *l’Energie Spirituelle* (Librairie Felix Alcan, 1910), 47: “As the symphony overflows the movements which scan it, so the mental/spiritual life overflows the cerebral/intellectual life.” Francisca Ferrando and Debashish Banerji, “Posthuman Spirituality,” *Mapping the Posthuman* (Routledge, 2023), 255: “Spirituality assumes transpersonal experiences and forms of being in which apparently distinct ontological boundaries may... be blurred or erased, leading to non-dualistic experiences.” Braidotti, citing Bataille, writes of the *immanent* (my emphasis) “spiritual values of great intimacy and a sense of belonging to the world as process of perpetual becoming” (Rosi Braidotti, *Nomadic Theory*, 200).

Rethinking *pilgrimage* in a post-secular, posthuman world

The word *pilgrim* derives originally from the Latin phrase *agere per agros* (meaning: going through the fields), used to describe people who “crossed the territory outside the city”. It is easy to see how it came to be used as a metaphor for those who step away from the humdrum demands of everyday life and take, albeit usually temporarily, a less-trodden path. The phrase evolved into the Latin word *peregrinus*, meaning foreigner, wanderer, exile, traveller.⁵

My attention was captured by this definition as it is very close to the Māori word *tauiwi*, also meaning *foreigner*, and often used to signify non-Māori who have come to Aotearoa from elsewhere. My murmur *Tauwiwi: How we settle* explores the unease/unsettlement some Pākehā feel about this word, and my own revisioning of it as a verb – as an active process of *settling* with all that entails, rather than a fixed, limiting identity. Perhaps, in this sense, *tauiwi* is a word that, just as *peregrinus* evolved to take on the journeying, spiritual resonance of pilgrimage, could also come to be understood not as a fixed identity but as deeply relational, evolving and generative.

While pilgrimage has been a part of the Roman Catholic expression of faith since early times, the Protestant reformation rejected it as a form of worship, linking it with idolatry and to a theology of merit.⁶ But as the concept and possibilities of pilgrimage have expanded in what is known as the post-secular era (to include “post-postmodern pilgrims” who seek meaning and spiritual connection in eclectic and non-traditional ways)⁷ the practice has opened to new generations of seekers who – like myself, the product of a Presbyterian upbringing – might not have considered it previously.

“The concept of pilgrimage is changing to fit in with a changing world,” as Anne Bailey tells us.⁸ However, amid all the different “types” of pilgrimage that proliferate in our world – traditional, postmodern, roots – there remains a shared aspect, expressed by Felix Girke as being about the satisfaction of expectation: much of the experience within pilgrimage is less the experience of an encounter or of a site, but the experience of one’s own expectations.⁹

5. Terry Inglese, “Becoming a Guide for Pilgrims in a Time of Secularization,” *Church, Communication and Culture* 3, no. 3 (2018), 336.

6. Brandan N. Wolfe, “Pilgrimage,” *St Andrews Encyclopaedia of Theology*, section 3.4: <https://www.saet.ac.uk/Christianity/Pilgrimage#section3.4>.

7. Claudia Damari and Yoel Mansfeld, “Reflections on Pilgrims’ Identity, Role and Interplay with the Pilgrimage Environment,” *Current Issues in Tourism* 19, no. 3 (2016), 209.

8. Anne E. Bailey, “Journey or Destination? Rethinking Pilgrimage in the Western Tradition,” *Religions* 14, no. 9 (2023), 12.

9. Felix Girke, “Book Review: Great Expectations. Imagination and Anticipation in Tourism,” *Social Anthropology / Anthropologie Sociale* 21, no. 4 (2012), 593.

Disposition for the Pākehā journey

For the pilgrim, disposition is the key factor.¹⁰ That is, the qualities a pilgrim embodies as they embark on their journey are seen as shaping their experience of pilgrimage.

Returning to a consideration of pilgrimage as a useful framing of my Pākehā journey, I realise there is a need for close attention to this word *disposition*. Disposition refers to “a person’s *inherent qualities* of mind and character, their natural mood, or their usual attitude; a *tendency* or inclination towards a particular way of thinking or acting, or a state of mind regarding something”¹¹ (my emphasis). That is, disposition refers both to a person’s inner orientation, as well as to a *tendency* to think and act in a certain way – that is, one’s temperament or character.

From this, it seems clear that one’s inner orientation thus shapes the pilgrimage journey, making it more fluid and less pre-determined than might be assumed by its traditional linear character (from A to B and back again). Nevertheless, the attachment of *inherent quality* to our understanding of disposition is essentialising, fixing it in place, seeming to insist that a particular disposition is an internal stable quality possessed by an individual.

How might we trouble this essentialising definition of disposition? What say, instead of inherent and stable, disposition was understood differently: as relational, co-constituted, emergent, situated not within an individual but in the space of encounter?

Can we rethink disposition in light of Bergson’s thinking about *tendency* – which he perceives not as a trajectory pre-programmed towards an expectation or destination, but as a qualitative movement, a kind of leaning-toward that happens as heterogeneous, qualitative multiplicities push up against each other, changing and developing as they endure?¹²

Bergson uses *tendency* throughout his work, but especially in *Creative Evolution*, to describe the directional but *indeterminate* quality of becoming. It is this “directional inclination” that “accounts for the open-ended development of the evolutionary process”.¹³ Tendencies are about movement and the potential for movement and, therefore, change.

10. Nilsson and Tesfahuney, “The Post-Secular Tourist,” 212; Matt Emerson, “Life as Pilgrim”, *America: The Jesuit Review*, 29 November 2013, <https://www.americamagazine.org/content/ignatian-educator/life-pilgrim>.

11. Leslie Brown, ed., *Shorter Oxford English Dictionary* (Oxford University Press, 2002), 708.

12. Tano Posteraro, “A Discourse on Tendency,” *Bergson’s Philosophy of Biology: Virtuality, Tendency and Time* (Edinburgh University Press, 2022), 109.

13. Posteraro, op. cit., 105.

Disposition, then, can be understood as the field within which certain tendencies *can* arise. That is, disposition is not a tendency itself, but a way of being in the world that is itself shaped and being shaped by memory, experience and relation. It can be understood as a kind of milieu, a tone-quality that shapes which tendencies are likely to arise, and also how they might be received, sustained or rejected. Disposition is the condition that *allows* movement, affect and transformation to occur.

Bergson himself does not write about disposition, but rather – more diffusely – posits that tendency emerges from the qualitative structure of duration, shaped by memory, the force of life, and the situation of the whole. In his thinking, tendencies arise as *virtual potentials* within these fields.¹⁴ But for my research, *disposition* describes the *ecology*¹⁵ of memory, duration and openness that allows a tendency to emerge.

Disposition and tendency shape the conditions in which encounter – for instance between self and other (in the broadest sense) – becomes possible; and encounter, in turn, is the generative field through which these forces are brought into relation and made perceptible.

Disposition as ethical ecology

In different sections of this research I have touched on the question of human entanglement in ideology, and the corresponding question of the agency of individuals. But here I simply acknowledge that to ask this question – *what systems of thought determine the shape of our encounters?* – is to confront the weight of individualism in Western thought. Individualism is an inheritance that forecloses the possibilities of encounter and relationship.

If I am only an individual, I am separate; if I am not an atomised individual, then I must instead be always already part of a whole. From this perspective, encounter is no longer the meeting of stable, bounded selves but the point at which *relation* – always immanent – becomes perceptible.

The whole, Deleuze emphasises, has “neither interiority nor totality; ... it is only our habitual confusion of time with space, and the assimilation of time into space, that makes us think the whole is given”.¹⁶ That is, we can freeze-frame something – a psychological state,¹⁷ a disposition, any “whole” – taking it out of time so that we can examine it in space; but its true nature occurs in its continuous

14. Posteraro, op. cit., 119.

15. Ian Jervis, “Painting of Time: Duration Emergence Sensation” (PhD diss., Auckland University of Technology, 2014), 95.

16. Keith Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition* (Bloomsbury, 2018), 4.

17. Bergson, *Creative Evolution*, 340.

unfolding in duration, through relationship. Through encounter.

In language that I believe is critical for my thinking here about *disposition*, Deleuze, reflecting on Bergson's work, writes: "Relation is not a property of objects, it is always external to its terms. It is also inseparable from the open, and displays a spiritual or mental existence. Relations do not belong to objects, but to the whole, on condition that this is not confused with a closed set of objects."¹⁸ That is, just as relation is "not a property of objects", neither is *disposition* which, rather than being *inherent* in an individual, similarly must belong to the shifting durational ecology of the whole.

I propose, then, that *disposition* is a form of *ethical ecology* (*ethical* in the posthuman sense of "the primacy of the relation, of interdependence"¹⁹; *ecology* being "a sort of an inflating cloud of interaction" that "has no centre")²⁰ that shapes the kinds of relations that are possible within murmuration. In a moment of encounter – for instance, myself encountering history and place at Rangihoua, or even in the Māori-Pākehā encounter more generally – certain affects are brought forth (such as emotional resonance, sadness, hope, discomfort), but disposition is what establishes the possibilities for affect and becoming. It is the condition that allows certain affects to be felt and integrated rather than denied or repressed; it is not and cannot be a given, inherent within an apparent individual.

Ruatara and Marsden at Rangihoua

In a murmuration, bodies encounter each other and change each other and they do this because they are already within each other's becoming.²¹ Through *disposition*, bodies – human, more-than-human – are co-immanent, existing within a shared field of emergence. This resonates with Bergson's critique of mechanistic causality: there is no inevitability, no predictable calculation by which the future unfolds from the present. Change, for Bergson, arises from within. Living beings and consciousness itself evolve through duration – the continuation of the past in the present – rather than through external push.²²

Bergson describes this unfolding of creative life as an *impetus*: a common impulsion from which divergent forms emerge.²³ While drawn from biology,

18. Gilles Deleuze, cited in Craig Lundy, *Deleuze's Bergsonism* (Edinburgh University Press, 2019), 13.

19. Rosi Braidotti, *The Posthuman* (Wiley, 2013), 95.

20. Jervis, "Painting of Time," 51.

21. Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Duke University Press, 2010), 32: ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/aut/detail.action?docID=1170671>.

22. Bergson, *Creative Evolution*, 27.

23. Keith Ansell-Pearson, "Bergson and Philosophy as a Way of Life," *Re-interpreting Bergson: Critical Essays* (Cambridge University Press, 2019), 13.

Bergson extends this idea to other forms of life-consciousness that exceed intellectual perception and deepen our connection to the whole of life.²⁴ Disposition, understood as durational and co-emergent in encounter, can thus be thought of as an impetus from which affect arises.

This sense of co-immanence can be further illuminated through the Māori concept of *hau*, and this seems particularly pertinent when considering the historic encounter between Ruatara and Marsden, culminating at Rangihoua in 1814. Amber Nicholson writes that, “[a]s the wind, the breath and the spirit of life, hau is a vital essence imbued in and shared with all of creation. Hau... is a process of continuous receiving and giving, in which all of creation exists in a state of reciprocity through the exchange of life-energy.”²⁵

Hau is not a singular or isolated force but is “vitalised by its interaction with other hau”; it exists relationally, through reciprocity.²⁶ In a meeting such as that between Ruatara and Marsden, hau is brought together and intermingled – lives mixing so that each emerges beyond their own sphere through relational exchange.²⁷ As Anne Salmond notes, this relational logic, grounded in balanced exchange, carried vulnerability for Ruatara or any Māori embarking on relationships with the Europeans. It relied on shared assumptions that were not necessarily held by Europeans whose hierarchical worldview often foreclosed the generative possibilities of dispositional relationship.

I am tentative about introducing hau here, aware of its complexity and of the limits of my understanding. However, in the context of Ruatara and Marsden’s meeting, it offers a way to foreground Ruatara’s hopes and expectations of relationship. From within my Pākehā framework, I therefore focus on *reciprocity* as a concept that enriches my understanding of both disposition, and the murmuration. In encounter, the force of one body intermingles with another – creatively, impulsively, generatively – and reciprocity emerges as integral to the murmuration and to dispositional pilgrimage.

Dispositional pilgrimage

Returning to *disposition* in relation to post-secular pilgrimage, I emphasise that when we consider each body, each apparent individual, as the outcome of prior histories, themselves shaped by previous encounters, always in flux and

24. Ansell-Pearson, “Bergson and Philosophy as a Way of Life,” 13-14.

25. Amber Nicholson, “Hau: Giving Voices to the Ancestors,” *Journal of the Polynesian Society* 128, no. 2 (2019), 149.

26. Ibid.

27. Anne Salmond, *Knowledge is a Blessing on Your Mind: Selected Writings, 1980–2020* (AUP, 2023), 177.

porous, then we are not speaking of essences – of *inherent* personal qualities – but of *evolving* dispositions. Thus, at Rangihoua, the historical encounter of Ruatara and Marsden was not between *Pākehā* and *Māori* as discrete, fixed identities (in fact, neither of these categories yet existed as we understand them today), but of constellations of becoming – particular dispositions or modes, always already shaped through genealogies of place, pain, power, hope – meeting together, intermingling. Similarly, my experience at Rangihoua was of a diffraction (or, to use Bergson’s term, interpenetration)²⁸ of dispositions, a field of possibility comprising everything I had always already done and thought, and everything that had always already been invested in that place by other bodies. In short, a murmur.

Putting these two terms together – pilgrimage and disposition – I can acknowledge my subjective experience of *becoming-Pākehā* throughout this PhD research process as one of pilgrimage – *dispositional* pilgrimage. I move through landscapes – historical, emotional, ancestral, geographical, intellectual – not to conquer or master them, or get to the end of them, but to learn how to be *with* them. In this post-secular, dispositional sense, pilgrimage becomes less about getting somewhere specific and more about the understanding that I am – always, already – transformed through encounter. *Dispositional pilgrimage* describes a fluid, reciprocal mode of presence, of readiness, that emerges in duration and encounter.

At Rangihoua, I unwittingly arrived as a dispositional pilgrim (I had not yet articulated that idea) – that is, I was not seeking resolution or revelation, as in a more traditional pilgrimage. I had no expectations. I was not consciously seeking anything, other than to visit a location I had long wanted to see. But once there, encountering the dispositional unfolding of self and place, self and duration, the affect was that I slowed in response to the land, to the quality of the air; I allowed myself to listen, to feel rather than just think. I gave space for what was there to find me, and in doing so opened up a deeper layer of self,²⁹ of reciprocity, of ethical relationship.³⁰ A different kind of knowing; knowing that is not about *this is*, but *and*.

(I find an echo here with the *kuaka*, who I write about in my murmur *Pūkorokoro: Two hearts buried*, and whose vast journeys are not driven by conquest or expectation but by attunement to winds, waters and the pull of distant shores.)

My experience at Rangihoua suggests that disposition, as embodied, relational and co-created, is an attunement that makes intuition possible, that we move with the world in such a way – reciprocally – that we become available to intuition. This in turn helps me to better understand intuition – not just as an experience of knowledge, but of co-feeling or co-moving with the world. Listening to the land at

28. Bergson, *Creative Evolution*, 160.

29. Mark Sinclair, *Bergson* (Routledge, 2020), 57.

30. Braidotti, *The Posthuman*, 49.

Rangihoua, the air thick with the flow of time and the intermingling of beginnings and losses – this awareness, this attunement, seems to me to have opened in response to my relational disposition.

As *I-Pākehā* seeking affirmative, reciprocal, ethical relationship in Aotearoa, dispositional pilgrimage offers an alternative to the persistent colonial logic of arrival, claiming, settlement, domination, control. It is an alternative to expectation, to thinking I know everything, and that I have all the answers already. It invites a kind of *with-ness* – a humble, reverent approach to being in a land shaped by others' histories. It is a way of inhabiting the legacy of colonisation without defensiveness, and with a sense of ongoing ethical responsibility "worthy of the complexity of our times".³¹

Roots with wings

Paradoxically, amid this intensely fluid experience I felt more rooted, more certain that I was (p)art³² of Aotearoa than I have since my Pākehā subjectivity was so deeply unsettled by historical awareness. This experience brings to mind Hage's beautiful revelation of *roots as wings* – that is, not roots that fix one in place, but roots that stay with you as you move.³³

This seeming paradox is also noted by Woolf ("I am rooted, but I flow") and Gertrude Stein ("What good are your roots if you can't take them with you?").³⁴

For Hage, this is an insight that recalls Deleuze's rhizomes. Rhizomes, of course, are emblems of fluidity and evolution – "Principles of connection and heterogeneity: any point of a rhizome can be connected to anything other, and must be"³⁵ – which, Hage says, leads some to believe Deleuze to be "anti-roots". Hage interprets it differently, however, believing Deleuze to have been "describing a different mode of being rooted that is positive and on the side of movement".³⁶

Hage uses the word *propel* to describe the intrinsic power within his notion of roots, a concept that contains echoes of Bergson's *impetus* as discussed above. When we are propelled, the force that propels us is generated within us and stays with us (in contrast to being activated/pushed by an external force). Our roots, in his conception, do not fix us in place, or manifest as "a possessive rootedness that claimed monopoly over the space of its emergence",³⁷ but rather propel us into life,

31. Braidotti, op. cit., 186.

32. Francisca Ferrando, *The Art of Being Posthuman: Who Are We in the 21st Century?* (Polity Press, 2023), 194, note 1.

33. Hage, *Alter-Politics*, 52.

34. Ibid.

35. Deleuze and Guattari, *A Thousand Plateaus*, 28.

36. Hage, op. cit., 52.

37. Ibid.

fusing interior and exterior.³⁸ This echoes Bergson's idea that *true change* emerges – is both impelled and propelled – from within.³⁹ Everything in the murmur is already becoming together.

To return to the idea of “with-ness” touched on above, we can say that our roots propel us and remain *with* us, in the same way, Hage explains, as does a blessing or a talisman that immigrants carry *with* them across the sea from their place of origin – as external objects, but also providing an inner dimension of “with-ness”, of protection. Roots, in this understanding, are temporal, spiritual, experienced in duration, rather than fixed, colonising, exclusive or excluding, or segmented away from the flow of life.

This is another aspect of the dispositional pilgrim experience, or the *pilgrim event* such as I experienced at Rangihoua, within my larger journey/dispositional pilgrimage amid the Pākehā murmur. Everything in the murmur is always already in relation; even what we bring to it is not ours alone.

Sustaining revelation

It is impossible to live in such heightened intensity, and in fact such revelations are fleeting, like stabs of light, arising unexpectedly from within the profound self. But the memory of those moments of felt insight travel with me, if I let them, *propelling* me with the knowledge that I am both more and less than myself, and that this experience of rootedness within the durational flow points – usefully, generatively – to “a different mode of belonging that, clearly, we all have within us”.⁴⁰

Roots as wings allows not only for my own sense of belonging – the affect of peacefulness such a sensation can engender – but insists on a mode of belonging that is not colonial. *Roots as wings* stands “in opposition to the dominant narrow territorial mode also corresponding to the narrow territorial way of being rooted... which has often generated sadness and paranoia”.⁴¹ Hage instead proposes an alter-politics, a mode that is not embedded in the colonist/colonised binary but which exists in another “sphere of experiential life and belonging where one can abstract from those relations of power”.⁴²

While not thinking specifically about these notions of belonging and roots, Braidotti has also turned her attention to the way we-humans relate to and sustain

38. Deleuze and Guattari, op. cit., 177.

39. Sinclair, *Bergson*, 214.

40. Hage, *Alter-Politics*, 53.

41. Ibid.

42. Ibid.

those revelatory moments when we experience our “fluid sensibility is porous to the outside”.⁴³ We may fold ourselves in and out of perception, “in those moments of floating awareness when rational control releases its hold”, when intuition brings the sensation of life rushing in, bringing an “onrush of data, information, affectivity”; such moments can overwhelm us, but we need to be able to sustain the impact.⁴⁴

The answer to *how* is perceptual rather than instructional and comes back, I suggest, to the matter of *disposition* – the receptiveness with which I approach the world and am approached by the world. Responding to the force of the world does not depend on controlling it but on cultivating a receptive and affective openness to relational connections. As Braidotti indicates, the subject is not fixed or self-contained but is continuously formed through those relational connections – “always becoming”.⁴⁵

Line of flight

I have used my experience at Rangihoua as a pathway into thinking about how *I-Pākehā* might encounter complex histories. I suggest that *dispositional pilgrimage* describes a mode of relation through which *I-Pākehā*, already situated in relation to Māori, might move in ethical relation *with* history, place and others. *Dispositional pilgrimage* has emerged as a helpful image for *I-Pākehā* – indicating a durational, open-ended journey through deeply entangled histories, seeking no closure but with a disposition that always already seeks encounter. *Dispositional pilgrimage* indicates a Bergsonian encounter in which my profound self senses a way of inhabiting the legacy of colonisation without defensiveness, with a sense of ongoing *ethical* responsibility, and with a fluid sense of my own belonging that is not trapped in colonial hierarchies. Thus do I move into new flight patterns, attuning carefully to the murmurings of the bodies around me.



43. Rosi Braidotti, “Writing as a Nomadic Subject,” *Comparative Critical Studies* 11, no. 2-3 (2014), 171.

44. Braidotti, op. cit., 171-2.

45. Braidotti, op. cit., 172.

Movement VIII: Writing Pākehā

This Movement traces how Pākehā have written themselves into being – through histories, myths, projections and desire – and how those same texts now press upon us, demanding to be read, re-read and considered otherwise. Unlike the preceding Movements, which work conceptually with philosophical thinkers, this Movement turns toward cultural texts. Before writing can be a decolonising practice, it must first reckon with how writing has already helped to construct us-Pākehā. This is not to offer a literary history, but to trace how writing itself has functioned as a technology of Pākehā becoming. That is, writing is not considered here as a mirror of an already-formed Pākehā identity, but as one of the primary means through which that identity has been assembled, rehearsed and normalised over time.

Writing ourselves into being

General histories

Since the very beginning of our settlement here, Pākehā have been “hungry for the words that shall show us these islands and ourselves; that shall give us a home in thought”.¹ From the late nineteenth and throughout the twentieth centuries, general histories – which tell “our” story by beginning at one point in time and moving forward in linear fashion – have been a foundational way that Pākehā have constructed self-understanding. Our immense interest in them – in explaining ourselves to ourselves – is demonstrated by their number and the fact that, in every generation they have appeared, they have quickly become bestsellers.² William Pember Reeves, Keith Sinclair, Michael King and others each helped to define an era; they function as surveyors’ pegs in the terrain of Pākehā identity.

Yet, as Deleuze warns, the history of ideas (and what is the history of New Zealand but the history of an idea of British-worlding dominance) “should never be continuous; it should be wary of resemblances, but also of descents or filiations; it should be content to mark the thresholds through which an idea passes, the journeys it takes that change its nature or object”.³ In insisting on the linear nature of our presence in Aotearoa, these histories have never been innocent; indeed, the written word has functioned as a “sharp instrument of colonisation”.⁴ It arrived for its task

1. E. H. McCormick, *New Zealand Literature: A Survey* (Oxford University Press, 1959), 128.

2. Peter Gibbons, “Non-Fiction,” *The Oxford History of New Zealand Literature in English* (Oxford University Press, 1998), 72.

3. Deleuze and Guattari, *A Thousand Plateaus*, 257.

4. Tony Ballantyne, “Culture and Colonization: Revisiting the Place of Writing in Colonial

already, like Marx's capital, "dripping from head to foot, from every pore, with blood and dirt" and was thenceforth engaged in describing and justifying the European presence as normative, and extending European power into the territory.⁵ Colonial power resided not only in official documents and records but in print culture generally – books, newspapers, journals – all of which produced a web of what Peter Gibbons calls "colonial knowledge" that shaped Pākehā understanding of themselves and of Māori – that "textualized New Zealand".⁶

Europeans, of course, didn't arrive as blank pages. Our dispositions were shaped long before we arrived in Aotearoa New Zealand, by Christian ontology, Enlightenment rationalism, the traumatic disruptions of the Industrial Revolution, and a literary tradition stretching back to Ancient Greece and Rome. Newly embedded within this cultural inheritance – the stories we told ourselves about ourselves⁷ – was a particular sense of time: progressive, directional, ordered. This is what Bergson knew as mathematised time⁸ and Braidotti calls *Chronos*⁹ – a measured, linear temporality that divides time into units, assigns order, and facilitates control: empire time.

As these inherited dispositions encountered the specificity of Aotearoa, a shift began to take place. By 1886 there was a majority of locally born European residents for the first time, and this coincided with a shift in cultural perception. Even those born in New Zealand called Britain "Home", but New Zealand was "Home" too¹⁰ – a "double patriotism".¹¹ The first generation of settlers had been/was being replaced by a more modern and self-inventing society.¹² The first Pākehā general histories began to emerge in this context, shaping a narrative of evolution and identity, from dependence to maturity – a process of worlding.¹³

(Murmur: Pūkorokoro: A heart in two places)

New Zealand," *The Journal of New Zealand Studies* 9 (2010), 6.

5. Gibbons, "Non-fiction," 32.

6. Gibbons, op. cit., 33.

7. Yuval Noah Harari, *Sapiens: A Brief History of Humankind* (Vintage, 2014), 27.

8. Mark Sinclair, *Bergson* (Routledge, 2020), 39.

9. Rosi Braidotti, "Writing as a Nomadic Subject," *Comparative Critical Studies* 11, 2-3 (2014), 173.

10. Gibbons, "Non-fiction," 55.

11. Michael King, *The Penguin History of New Zealand* (Penguin, 2003), 292.

12. Jane Stafford and Mark Williams, *Maoriland: New Zealand Literature 1872–1914* (Victoria University Press, 2007), 10.

13. Barbara Simpson and Line Revsbæk, "Why Does Process Research Require Us to Notice Differently?" *Doing Process Research in Organizations* (Oxford University Press, 2022), 2.

Yet such accounts foreclose the durational multiplicity of lived time – which Bergson calls duration, and Braidotti calls *Aeon* – within which memory, experience and relational becoming unfold. In erasing Aeon, general histories lock the past in the past, foreclosing the possibility of self-understanding, and relinquishing responsibility. We simply move on, on our conveyor belt we call “progress” and also sometimes call “destiny”.¹⁴ In such a temporal framework, colonisation can be bracketed off. “The colonial period becomes a precursor to the era of nationhood, and colonisation... becomes [merely] an episode in the early history of the nation,” as Gibbons puts it.¹⁵

This flattening of time has consequences. Not only does it obscure the ongoing nature of colonisation, leaving it “behind”, it also generates a “factitious reality” – a constructed version of history that is unmoored from lived experience. These general histories do not just marginalise Māori perspectives; they also distort Pākehā memory and relationality. That is, they remove us from the affective and durational unfolding of our own histories. Bergson, in *The Two Sources of Morality and Religion*, identifies a habit that he calls “retrospective illusion”, where we project our understanding backwards, interpreting past events as if they were inevitable, and inevitably led to *this* present: that the nation was latent in the colony, the colony in the settler, the settler in the voyage:

It is always possible to interpret a forward movement as a progressive shortening of the distance between the starting point and the end, and then to claim that when the end has been reached the thing in question was either possible or that it had been working towards this end all along. But there is nothing that warrants this inference; it is the result of the error of ‘thinking backwards’.¹⁶

In this way of thinking, possibilities are constructed after events have occurred. We say: *it had to happen that way*. This logic erases contingency and imposes the illusion of destiny, suggesting – as does Sinclair’s book *A Destiny Apart* – that New Zealand’s future was always scripted in its past, and that the future rests only on what we know or can imagine today. In this way of thinking, possibility is curtailed to what we know now.

However, Bergson’s concept of retroactivity allows us to do something quite different: rather than the past inevitably bringing forth *this* present, as in retrospective illusion, with retroactivity the present reaches back and re-shapes what the past means – changing it not in fact but in meaning and resonance, making

14. Keith Sinclair, *A Destiny Apart* (Allen & Unwin, 1986).

15. Peter Gibbons, “Cultural Colonization and National Identity,” *New Zealand Journal of History* 1, 13 (2002), 6.

16. Keith Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition* (Bloomsbury, 2018), 23.

the past live in the present in new, transformed and transformative ways. Thus, we might come to understand colonisation not as heroic settlement but as invasion and dispossession which in turn opens up the possibilities for justice and also for Pākehā transformation. With retroactivity, the past is not gone but persists in us; how we engage with the present allows different aspects of the past to be actualised, and vice versa. As we engage with history differently, we encounter again the “discarded possibles” – the open-handed possibility of just relationship denied by colonisation, for instance – thus retrieving the possibility that things could have been, and still could be, otherwise.¹⁷

Other histories

It was common in Pākehā general histories for Māori to be peripheral, segregated from history in preludes, brief mentions and final chapters. Surveying these proud stories of nation-building, Gibbons identifies colonisation as the underlying yet overlooked discourse. Rather than something that “occurred only at half a dozen points in a limited period”,¹⁸ for Gibbons colonisation is an ongoing process, a formative cultural influence which may continue to configure and constrain the historical process.¹⁹

In 1840, while considering whether or not to sign the Treaty of Waitangi, Hone Mohe Tawhai made a prediction. The sayings of the Māori, he said, would “sink to the bottom like a stone”, while the sayings of the Pākehā would “float light, like the wood of the wau-tree, and always remain to be seen”.²⁰ Indeed, tangata whenua often do not recognise themselves in the mainstream Pākehā histories: as Ngāi Tahu historian Te Maire Tau makes clear, “The Māori perception of the past is not the same as that held by Pākehā.”²¹ Enmeshed in whakapapa and iwi subjectivity, Māori told very different histories, framed by such customary devices as whakapapa, waiata or whakatauki.²² “[M]assaged and moulded into a form that maintained the mana of... ancestors and community”,²³ those histories did not belong in the quotidian world of the Pākehā settlers but have a very different emphasis.²⁴ The Ngāti Whakaue,

17. Dino Felluga, *Critical Theory: The Key Concepts* (Taylor and Francis, 2015), 1.

18. W. H. Oliver, *Towards A New History?*, (Hocken Library, University of Otago), 1971, 25, cited in Gibbons, “Cultural Colonization and National Identity”, 5.

19. Gibbons, “Cultural Colonization and National Identity,” 6.

20. Judith Binney, “Māori Oral Narratives, Pākehā Written Texts: Two Forms of Telling History”, *New Zealand Journal of History* 21, 1 (1987), 16.

21. Te Maire Tau, “Mātauranga Māori as an Epistemology,” *Te Pouhere Kōrero* 1 (1999), 11.

22. Binney, “Māori Oral Narratives, Pākehā Written Texts,” 16.

23. Tau, “Mātauranga Māori as an Epistemology,” 11.

24. Danny Keenan (Ngāti Te Whiti Ahi Kā, Te Ātiawa), “New Zealand Wars,” *Te Ara – the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/new-zealand-wars>.

Ngāti Raukawa historian Paul Tapsell describes a cultural divide “as wide as the grand canyon”, which he says Pākehā pretend doesn’t exist – he describes a settler community living in “historic amnesia”.²⁵ Far from the dominant twentieth century Pākehā vision of tolerant bicultural partnership – the vision I myself grew up within – Māori historians reflect alternative experiences, with the trauma of colonisation the underlying pathogen that continues to infect Māori today.²⁶

The implications and consequences of Pākehā history-telling are made clear by Nēpia Mahuika (Ngāti Porou): “Māori historians, of all scholars here, know how colonisers have ruthlessly maintained their power by carefully controlling the way history is shaped for public consumption and their story of collective identity.”²⁷

Writing the search for belonging

Maoriland²⁸

As the twentieth century began, Pākehā writing shifted from imperial certainty toward longing – to the desire to belong here, to claim Aotearoa as home, to make it our own.

This desire underlies the succession of literary formations that unfolded through the twentieth century which, despite their differences, repeatedly circle the same problem; indeed, it is the same problem *we-Pākehā* circle today, and which is part of the focus of this PhD: how to be at home in a place already inhabited, storied and claimed. Repeatedly, this desire has mis-recognised Māori, whether through exclusion, appropriation, projection or the substitution of emotional identification for political and historical reckoning.

In this section I consider the work of the Maoriland writers and of Michael King, who together bracket the twentieth century, yet likewise exemplify this matter of Pākehā desire; each have been critically reassessed by following generations. All history and literature are shaped by the times in which they are written;²⁹ what appears enlightened to one generation appears in a different light to the next. Tracing these histories of writing is not an exercise in judgment or correction. It is part of my murmuring process to become attentive to the currents that already flow around and

25. Loo Connor, “Bridging a Cultural Divide We Pretend Isn’t There,” 15 December 2024, <https://thegoodenergyproject.substack.com/p/bridging-a-cultural-divide-we-pretend>.

26. Paul Tapsell, *Kāinga: People, Land, Belonging* (Bridget Williams Books, 2021), 168.

27. Nēpia Mahuika, “What is transformative, decolonial or Māori about the new history curriculum reset?” *Te Pouhere Kōrero* 10 (Bridget Williams Books, 2023), 19.

28. I have not used a macron for the word “Maoriland” as it is a Pākehā construction; there is no macron used in Stafford and Williams’ book of that title.

29. W. H. Oliver, *Oxford History of New Zealand*.

through me as *I-Pākehā* and as a writer, shaping how I see, feel and respond.

The period known as Maoriland stretches from the end of the New Zealand Wars in 1872, when Alfred Domett's Māori legend-inspired poem *Ranolf and Amohia* was published, to the outbreak of the First World War in 1914, when William Satchell's *The Greenstone Door* was published. Writers such as Jessie Mackay, Blanche Baughan and Satchell (who for a time published a literary journal called *Maoriland*) sought to articulate a locally distinctive literature at a time when settler society was consolidating itself. Their work has often been dismissed by later generations as sentimental, derivative of Victorian romantic conventions, and embarrassingly colonial. Yet such judgments risk missing what Maoriland reveals about the psychic and cultural conditions of early settler life.

Maoriland, as Stafford and Williams observe, is "a term that denies what it seems to state: that New Zealand is a land properly belonging to Māori".³⁰ In fact, it signals the end of New Zealand as a Māori land in which space had to be found for European settlement, and ushers in the late colonial land of settlers in which a place had to be found for Māori.³¹ By this time, settlers had already claimed the name "New Zealander", a designation once reserved for Māori, and now felt secure enough to borrow Māori stories, art forms and names to domesticate their own presence.³²

As an example: it was at precisely this time that my great-grandfather named his lovely mansion "Pa Waitaha", his boilermaking and shipbuilding company "The Maori Works", and his gold dredges "Kia Ora", although, as far as I can discover, there was absolutely no Māori connection to his company. Thus were Māori rendered decorative, mythic, located in the past; Maoriland writing and cultural tropes gave an air of authenticity and of ownership at precisely the period when Māori were conveniently figured as a "dying race".³³

From our standpoint today, the coloniality of the Maoriland writing is unmistakable. Yet to read Maoriland writing as failure (as the coming generation of nationalist writers did) forecloses another possibility: that these writers were consciously grappling, perhaps awkwardly, with displacement, unfamiliarity and the inadequacy of inherited European forms. As Stafford and Williams suggest, Maoriland's unease about language and style can be read not as evasion but as an attempt to deal with displacement rather than deny it.³⁴

These literary habits of exclusion and appropriation are characteristic of

30. Stafford and Williams, *Maoriland*, 12.

31. Augie Fleras and Paul Spoonley, *Recalling Aotearoa: Indigenous Politics and Ethnic Relations in New Zealand* (Oxford University Press, 1999), 113.

32. Stafford and Williams, op. cit., 12.

33. Stafford and Williams, op. cit., 11.

34. Stafford and Williams, op. cit., 14.

settler colonies across the British Empire. Seen in this light, Maoriland appears as an inevitable step in the settler-colonial process: outsiders trying to find the shape of themselves at a time when “the old was obliterated, the new not yet risen”.³⁵ Their writing registers wonder and strangeness, alongside the desire to belong. That desire, however, was routed through Māori culture while denying Māori presence and sovereignty.

Stafford and Williams note that in the use of Māori material to shape a locally marked literature lies the source of an ongoing identity politics and a recurring mechanism of Pākehā self-definition. The affective pull many Pākehā continue to feel when encountering Māori cultural forms – when, for instance, we hear *Pōkarekare Ana*, or thrill to the haka at an All Blacks match – can be traced back to the Maoriland moment.³⁶ The mechanism of desire, identification and appropriation persists even as its expressions change.

Murmuring with Maoriland writers, reterritorialising our awareness of how Pākehā always already draw on Māori cultural sources, we can acknowledge the urgent question this raises for Pākehā even now, of how to negotiate our postcolonial relationship of distance – how close? how far? – with Māori. We thrill to the haka; but do we grasp the Māori desire for rangatiratanga? The Maoriland writers cause me to reflect that, just because we might love and appreciate something or someone, that is no guarantee that we will assign them their own reality or that we know them at all.³⁷

Michael King

As we have seen, literature has functioned both as a tool of and as a response to settlement and colonisation³⁸; it has also functioned as a tool for Pākehā to interrogate their history, and to explicitly “make sense” of becoming and being Pākehā.³⁹

Among the most influential figures in this process is the historian and writer Michael King. His career began more than half a century after the closing of the Maoriland era, his thinking shaped by the literary world that followed Maoriland: the nationalist moment in which writers such as Sargeson, Pearson, Curnow and even Frame grappled with Pākehā cultural thinness, isolation and unease, and were

35. Stafford and Williams, *Maoriland*, 210.

36. Stafford and Williams, *op. cit.*, 14.

37. Jenny Odell, *Saving Time: Discovering a Life Beyond the Clock* (Penguin Random House, 2023), 158.

38. Gibbons, “Non-Fiction,” 32.

39. Michael King, *Being Pākehā* (Hodder & Stoughton, 1985); Alison Jones, *This Pākehā Life: An Unsettled Memoir* (Bridget Williams Books, 2020); Richard Shaw, *The Forgotten Coast* (Massey University Press, 2021); John Bluck, *Becoming Pākehā* (HarperCollins, 2022); Avril Bell, *Becoming Tangata Tiriti: Working with Māori, Honouring the Treaty* (AUP, 2024).

largely silent on the political realities of colonisation. These were the currents King was born into, and to which he responded, taking new lines of flight, creating new angles for Pākehā to see the past and their situatedness.

Early in his career, King took seriously the critique that Pākehā historians sidelined Māori, and he “set out to redress the imbalance”.⁴⁰ Over the next few years he published a number of books on Māori subjects including biographies of Te Puea and Whina Cooper (this last at Cooper’s request). However, as a consequence of “the return and rise of mana Māori”, some prominent Māori began to voice disquiet that a Pākehā was writing about Māori subjects. King found himself accused of “a new sort of do-gooding”,⁴¹ and so he stepped back from writing Māori histories and turned instead to his own identity, producing *Being Pākehā* in 1985.

This was “about belonging and not belonging” in New Zealand,⁴² a deep consideration of identity and belonging that played a significant part in opening up the conversation among Pākehā that continues today, and from which this current research traces its origins and is in some sense a response. I was a young adult when *Being Pākehā* was published, and it had an enormous impact; King helped me to understand myself as a person with an accent and a history. Yet re-reading his work today reveals tensions that were less visible four decades ago. I see that good intentions and “wishing it were so” can obscure the complicated entanglements of a settler colonial society.

I note now a defensiveness to some of his writing – a need to justify his previous work, a reluctance to fully interrogate the structures of power he inhabited. In response to criticism by a Māori reviewer of his Cooper biography King asks: “would anything be different in the book if it had been written by a Māori? I doubted it”.⁴³ Such a claim reveals a lack of self-reflexivity, a difficulty in recognising the political and relational implications of authorship and voice within a settler-colonial context.⁴⁴

We can contrast this with Alison Jones who, in *This Pākehā Life*, reflects carefully on difficult moments of exclusion by Māori colleagues and accepts the legitimacy of Māori authority over their own narratives. She decentres herself, understands difference and power; King, as Lydia Wevers puts it, chooses to flatten it out.⁴⁵ He overlooks the fundamental difference underlying Māori and Pākehā experience – the distinction between colonised and coloniser and the ongoing play of

40. King, *Being Pākehā*, 174.

41. King, *Ibid.*

42. King, *op. cit.*, 7.

43. King, *op. cit.*, 184.

44. Lydia Wevers, “Being Pākehā: The Politics of Location,” *Journal of New Zealand Studies* 4, 5 (2006), 5.

45. Wevers, “Being Pākehā,” 6.

that relationship in the present.⁴⁶

The most contentious aspect of King's thinking emerges in his claim that Pākehā constitute "a second indigenous New Zealand culture".⁴⁷ He insisted this was not intended to displace Māori, but to affirm a sense of rootedness and attachment to place. Pākehā, he said, are distinct from their European antecedents and shaped by interactions with Māori culture and the country's unique landscape and social conditions.⁴⁸

However, indigeneity is not simply a feeling of belonging; it is a legal, political and cultural position, defined in relation to dominant power structures.⁴⁹ Pākehā, however internally diverse, are not distinct from the dominant society in which we live, but rather are indistinguishable from it.

Historically, settler claims to nativeness have often depended on the erasure or marginalisation of Indigenous peoples.⁵⁰ In Aotearoa, the shift whereby settlers appropriated the identity of "New Zealander" while Māori were pushed to the periphery, exemplifies this process.⁵¹ Referring to themselves as New Zealanders was a powerful settler statement of not simply belonging but conquest.⁵² King's use of "Indigenous" to describe Pākehā New Zealanders, and his self-description as a "white native",⁵³ can be read as part of this longer pattern – a move by Pākehā to occupy, yet again, space that is legitimately Māori.

Despite sustained critique,⁵⁴ King continued to write optimistically of bicultural harmony. His *Penguin History of New Zealand* concludes with a redemptive vision of tolerance and goodwill⁵⁵ – an expression of his own longing for a constructive partnership between Māori and Pākehā but which glosses over and underestimates the still-extant forces and divisions of colonialism. As critics such as Caroline Daley have noted, King offers a story in which colonisation is replaced by a new, independent, bi-cultural nation.⁵⁶

46. Gibbons, "Cultural Colonisation," 11.

47. Michael King, *The Silence Beyond: Selected Writings by Michael King* ed. Rachael King (Penguin, 2011), 40.

48. Ibid.

49. United Nations Permanent Forum on Indigenous Issues, "Indigenous Peoples, Indigenous Voices," [chrome extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.un.org/esa/socdev/unpfii/documents/5session_factsheet1.pdf](chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.un.org/esa/socdev/unpfii/documents/5session_factsheet1.pdf).

50. Pal Ahluwalia, "When Does a Settler Become a Native?: Citizenship and Identity in a Settler Society," *Postcolonialisms: An Anthology of Cultural Theory and Criticism* (Rutgers University Press, 2005), 502.

51. Gibbons, "Non-Fiction," 47.

52. Ahluwalia, op. cit., 504.

53. Michael King, *Being Pākehā Now: Reflections and Recollections of a White Native* (Penguin, 1999).

54. Ani Mikaere, "Are We All New Zealanders Now? A Māori Response to the Pākehā Quest for Indigeneity," The Bruce Jesson Foundation Memorial Lecture (2004); Caroline Daley, "Reviews: The Penguin History of New Zealand by Michael King," *New Zealand Journal of History* 38, 1 (2004); Lydia Wevers, "Being Pākehā: The Politics of Location," *Journal of New Zealand Studies* 4, 5 (2006).

55. King, *The Penguin History of New Zealand*, 518.

56. Daley, op. cit., 77.

King's epitaph, his own words engraved on his memorial sculpture in Opoutere, poetically expresses his deep engagement with the land and the pulses of nature, and of the human experience within it: "In the rise of mist from the estuary and the fall of rain, in the movements of the incoming and outgoing tides, I see a reflection on the deepest mystery and most sustaining pattern in all of life. That of arrival and departure, of death and regeneration."⁵⁷

It is a beautiful image and a beautiful desire; but it no longer seems sufficient, and I must acknowledge the effective erasure at the heart of it – the evidence that he can't in the end relinquish what Hage calls "the power of the dominant to set their own boundaries".⁵⁸

I observe, though, that King did not take a hegemonic view of history or society. Change and transformation are concepts around which his writing about Pākehā turned: he writes of his "strong sense that the past was connected to the present, the two dimensions rubbing together to produce a frisson and a friction that animated everything one saw and felt".⁵⁹ He notes that "history haunts even those generations of people who do not overtly acknowledge its presence".⁶⁰



(Murmur: Otago: The smooth surface, the rupture)

The frisson and friction of reading King's writing today creates a spark that illuminates the continuing value of his offering to Pākehā – his demonstration of deeply thinking about his identity and his relationship both to Māori and to this land – but also to recognise in that frisson the possibility of a differently nuanced response. History continues unfolding, reaching into itself, finding new lines of flight from which new movement becomes possible.

Reading King today causes me to reflect on my own journey of understanding Pākehā subjectivity. When King writes, as he does near the end of *Being Pākehā Now*, that he "identifies as intimately with this land, as intensively and as strongly, as anybody Māori",⁶¹ what I notice – what I notice *now* but am almost certain I did not notice when he first wrote it – is not his strong identification with the land, but the uncomfortable assertiveness of his parity with Māori. The desire to belong, so evident in Maoriland and so ethically refined in King's work, here reaches its limit.

57. Michael King, Barry Brickell *Michael King and Maria Jungowska Memorial*, Opoutere 2008.

58. Ghassan Hage, cited in Wevers, op. cit., 6.

59. King, *Being Pākehā Now*, 39.

60. King, op. cit., 40.

61. King, *Being Pākehā Now*, 239.

King inadvertently reveals how easily longing slides into appropriation when affect is allowed to substitute for accountability.

Read together, Maoriland and King illuminate a recurring pattern in Pākehā writing: a desire for belonging that repeatedly turns toward Māori culture as a source of meaning, while struggling to relinquish settler authority. This recognition clarifies the conditions under which we continue to take flight – conditions that require *we-Pākehā* to read our own traditions differently, to understand the murmuration never stands still, to write otherwise.

Māori as mirror

Desire, projection and Pākehā hunger

The issue at stake here is not simply appropriation or error, or the criticism one generation levels at another, but the matter of desire itself: how Pākehā longing for connection, depth of experience and belonging has been routed through Māori culture in ways that obscure power, history and sovereignty.

As we have seen, from the earliest days of settlement, Pākehā writers have projected their desires, fears and cultural longings onto Māori. These projections were not only aesthetic, as in the ornate romanticism of the Maoriland period, or emotional as in the work of King, but deeply psychological. Māori became a mirror in which Pākehā sought to find what we had lost or never had: community, spiritual depth, connection to land and a sense of belonging that migration and modernity had denied us.

This psychological hunger is evident in settler literature. William Satchell, in *The Greenstone Door*, expresses the atomisation, the *lack*, apparent even in the earliest days of Pākehā civilisation. Set in the years leading up to the invasion of Waikato in 1860, the novel's Pākehā protagonist who has grown up largely among Māori and is visiting Auckland for the first time, reflects on the "white" culture he finds in the city:

I was impressed, as I had never been impressed among the Māoris, by a sense of the isolation of the human unit... [S]eeing so many men moving alone, exchanging merely a word or nod with others here and there, and all with a strange air of intentness on their faces, a sudden chill came over the warmth of my feelings. Unknown to myself, I had come face to face with the barrier of cold reserve which the Anglo-Saxon raises between himself and all but the chosen few.⁶²

Writers as diverse as Katherine Mansfield, Roderick Finlayson, Frank Sargeson and James K. Baxter used their perception of Māori culture to critique the

62. William Satchell, *The Greenstone Door* (Golden Press in assn. with Whitcombe & Tombs, 1973), 149.

cultural emptiness of Pākehā life.⁶³ Indeed, in his 1958 essay “Attitudes to the Māori in Some Pākehā Fiction”, Bill Pearson observed the tendency of “modern writers” to idealise Māori as embodying the virtues (simplicity, cheerfulness, and intimate understanding of the land) missing in Pākehā life. This often involved fixing Māori in a romanticised past, denying them modern subjectivity – a phenomenon Pearson critiques in Finlayson’s *The Totara Tree* where he has Māori prevent electrification, even though, as Pearson points out, Te Whiti had electrified Parihaka by 1895.⁶⁴

Baxter brought this tendency into particularly sharp relief in his turn to Māori communal life. In 1969 he established a commune, Jerusalem, in the rohe of Ngati Hau in Whanganui. Himself a recovered alcoholic, he had run a drop-in centre for drug addicts in Auckland. Both his background as a member of a family of pacifists and socialists, and his life experience, prepared him to see clearly the failings – material and spiritual – of Pākehā culture. He developed strong feelings about the destruction of Māori culture and landholdings, and considered these things also to be the fundamental tragedy of his own society.⁶⁵ As early as 1963 he published a poem called “Regret at being Pākehā”. Living within embedded systems of white superiority and unquestioned power, Pākehā, he wrote, were like coalminers who had unwittingly inhaled toxic air:

*Our hard identity, a crust of dust,
A tombstone always in the living lungs*⁶⁶

With his turn to Jerusalem, he expressed his desire to “to learn from the Māori side of the fence”,⁶⁷ and he structured his commune around spiritual aspects of Māori communal life.⁶⁸ He even took the Māori name “Hemi”.

John Newton acknowledges that Baxter’s aspirations “to assume a Māori identity”, and to “become Māori” in his heart sound very dated to us today. Today, we would scarcely distinguish between material plunder and its cultural equivalent. However, Newton turns his attention to the aspiration itself: the desire that Baxter expresses so candidly, to search for and find himself within te ao Māori: “[W]hat we

63. Katherine Mansfield, “How Pearl Button was Kidnapped,” *Something Childish and Other Stories* (London, Constable, 1924), 11-17; Frank Sargeson, *I Saw in My Dream* (London, John Lehmann, 1949); Roderick Finlayson, “The Totara Tree,” *Brown Man’s Burden* (The Unicorn Press, 1938), 41-46; Kennedy Warne, “Hemi at Hiruhārama,” *E-Tangata*, August 2019, <https://e-tangata.co.nz/reflections/hemi-at-hiruharama/>.

64. W. H. Pearson, “Attitudes to the Māori in Some Pākehā Fiction,” *The Journal of the Polynesian Society* 67, 3 (1958), 226.

65. John Newton, “Becoming Pākehā,” *Landfall* 218 (2009), 38.

66. James K. Baxter, “Regret at Being Pākehā,” cited in Kennedy Warne, “Hemi at Hiruhārama,” <https://e-tangata.co.nz/reflections/hemi-at-hiruharama/>.

67. James K. Baxter, *James K. Baxter Complete Prose Volume 4* ed. John Weir (Victoria University Press, 2015), 109.

68. Paul Millar, “James Keir Baxter,” *Dictionary of New Zealand Biography* (Ministry for Culture and Heritage, 2019).

find in Baxter's late work – not despite, but because of the very naivety of this desire – is our fullest, most honest and most vivid account of a subject learning to inhabit, not a Māori identity, but a Pākehā one."⁶⁹

Baxter's desire opens up an important affective terrain: the longing of Pākehā for something more than material existence. His sense of "radical loss and a radical beginning"⁷⁰ resonates still, as many Pākehā begin to consider what has been lost in their own dislocation from ancestral lands and the inheritance of a colonising identity.

Yet Baxter's aspiration "to become Māori" also reveals the deep ambivalence of settler longing: it risks cultural appropriation even as it gestures toward relational solidarity, even as colonial realities continue to deeply disadvantage Māori. It is in this frisson that we may take flight into new understandings of ourselves as Pākehā. The longing apparent in the life of Baxter and other writers persists in contemporary forms. Today, Pākehā engage with te reo, visit marae, work in structures guided by tikanga Māori. In doing so, many experience something profound – a response to what Newton calls the "terrain of individual and collective emotional need"⁷¹: a desire to connect, to belong, to be part of something rooted and non-material.

Newton argues that our vocabulary of colonial critique must expand beyond plunder and transgression to include desire, debt, and gratitude. What is it that Māori have done, and continue to do, *for* Pākehā? How do we navigate the simultaneous extraction of cultural meaning and the deep yearning for connection? This is what he calls "insistent cultural transference": the projection onto Māori of everything settler culture lacks.⁷²

Jones, in "When Pākehā Acquire Te Reo", warns of the danger to te reo of Pākehā enthusiasm and desire. Responding to the invitation to Pākehā by Sir Tīmoti Kāretu to "hop on the waka", Jones asks: "But once Pākehā are on the waka, what if they start grabbing the paddles?" Implicit in the interest of many Pākehā in learning te reo Māori, she says, "is a call to 'teach me your language', which unsettlingly echoes the colonising demand to 'let me on to your land'". She worries that te reo may become one more thing that Pākehā can acquire from Māori. Jones is not suggesting Pākehā should not engage with te ao Māori or learn te reo, but simply suggests we be careful and respectful in our response to Māori invitation: "We have to learn to be light, attentive, and open – and to take our lead from Māori paddlers".⁷³

69. Newton, "Becoming Pākehā," 39.

70. Baxter, *James K. Baxter Complete Prose*, 1.

71. Newton, *op. cit.*, 40.

72. *Ibid.*

73. Alison Jones, "When Pākehā Acquire Te Reo," *E-Tangata*, July 2021, <https://e-tangata.co.nz/reo/alison-jones-when-pakeha-acquire-te-reo/>.



A possibility

In this Movement I have contrasted Pākehā rejection and appropriation of te ao Māori, and I have contrasted settler longing with colonial realities. However, there is a third possibility, and it is this that I believe is the true subject of King's work and why, for me, his writing continues to offer promise: whilst the terms he assumes are problematic, nevertheless he fully acknowledges the transformational Pākehā-Māori interaction⁷⁴ – the porosity of people, the inevitable and continual processes of change that occur within relationships.

One essential ingredient of Pākehā-ness, as far as I am concerned, is contact with and being affected by Māori things: Māori concepts, Māori values and Māori language... [This] doesn't make me Māori. But they are part of the experience that makes me Pākehā, experience I could not have gained in any other part of the world.⁷⁵

Viewed like this, King pushes at the narrow shackles of "nationalist" and becomes something different, something far more fluid. "Pākehā", in his telling, is thus an assemblage, a non-static, dynamic figuration of people in the process of transformation – of being affected. We are people who derive from elsewhere but are transformed in response to history, to place, to relationships, to become a new shape: "no longer European... now unlike [our] sources and antecedents."⁷⁶

"Something different; something nobody counted on..."⁷⁷ This famous fragment of poetry can be retroactively repurposed to encompass the hopefulness of Pākehā transformation as we confront our colonial heritage and begin to explore the true meaning of justice and partnership.

Line of flight

On the cover of Keith Sinclair's *A Destiny Apart* is a reproduction of Colin McCahon's *A Southern Landscape*. It depicts a light-filled sky, rolling dark hills and

74. King, *Being Pākehā Now*, 235.

75. King, *Being Pākehā*, 19.

76. King, *op. cit.*, 17.

77. Allen Curnow, "The Unhistoric Story," *The Penguin Book of New Zealand Verse* (Penguin, 1960).

a curving, azure bay, outlined in gold. Of humans there is not a trace, although nevertheless both the painting and its placement on the cover speak eloquently in language that humans can understand: it speaks of *terra nullius*, of the blank slate, of emptiness – the fantastical unwritten page whose meaning would emerge, like invisible ink out of a flame, from the efforts of the “native born” to imagine their own identity in this “land of settlers with never a soul at home”.⁷⁸

This idea of the blank page persists despite the countless millions of letter-shapes formulated into words on countless pages in the ongoing, restless project of Pākehā self-understanding. *Never a soul at home* – it must be this uprooted emptiness at the core of the settler project that lies behind the long cycle of settler desire. In reply, the task of my project is to read and write differently – to write in Aeon, not in Chronos, in murmuration rather than in lock-step, facing only forwards. Thus, I emerge not from my own blank page but from the fullness of whirring wings of all those who came before and who continue to fly with me in a mutual, murmurous pattern of diffraction. If *becoming-Pākehā* is to be transformative rather than merely confirming or reassuring – or, in Braidotti’s terms, if it is to move within an affirmative ethics – I must call to this territory of the already-written and both deterritorialise and reterritorialise the ways writing has made home feel possible while leaving colonial power intact.



78. Allen Curnow, “House and Land,” cited in Peter Simpson, “Chronological List of Allen Curnow’s Poems 1931-2001,” *Journal of New Zealand Literature* 18-19 (2000/2001), 14.

Movement IX: New lines of flight

This Movement reflects on what writing has made possible through the course of this research. As a creative practice PhD, this project does not treat writing as a means of explaining ideas already formed, but as a site of encounter, attunement and transformation. Writing is where memory, affect and duration call to each other, where uncertainty is allowed to be part of the unfolding, and where responsiveness might be practised over time. Through this murmurous, non-linear practice, *becoming-Pākehā* rises endlessly from the horizon, never fixed, but a lived, relational process shaped by history, place and ongoing engagement.

Writing is able to hold this murmurous openness. As St Pierre, similarly, has observed,¹ writing is where *I-Pākehā* attune, where I listen to memory, affect and duration, and where I encounter the entangled threads that constitute my own becoming. It is not a method of explanation – indeed, to write within the murmur is far more about questions and uncertainty than it is about determining answers – but a mode of relation, a practice that asks me to return again and again to the world with a different kind of attention. The braided, non-linear form of my artefact mirrors the movements of murmur: fibres² crossing and re-crossing, gathering force not through straight lines but through patterns of return, speed both fast and slow,³ and resonance. But more than this, writing is an intrinsic way of practising the very thing this exegesis seeks to understand: becoming responsive to the calls around me, and learning, slowly, how to call back. Writing the murmur is a post-qualitative, posthuman nomadic practice in which the writer is not sovereign but fully relational, and in which methodology, method and subject fold into each other continuously,⁴ interdependent and connected.

Writing listens and responds; it is a call from within the unfolding murmur – but if it is to communicate, a reader is implied. Nomadic writing, as Braidotti discusses, “alters the terms of the conventional pact between the writer and his/her readers” (where authorial knowledge is transmitted in linear fashion to a recipient conceived as a sovereign individual), acknowledging the mutual diffraction of bodies: “As readers and writers in an intensive mode, we are transformers of intellectual energy, processors of the ‘insights’ that we are exchanging and co-creators of affective inter-linkages.”⁵ That is, the reader is now perceived as a

1. Elizabeth St Pierre and Laurel Richardson, “Writing: A Method of Inquiry,” *The SAGE Handbook of Qualitative Research* (Sage, 2018), 1427.

2. Deleuze and Guattari, *A Thousand Plateaus*, 271.

3. Deleuze and Guattari, op. cit., 195.

4. Elizabeth St Pierre, “Circling the Text: Nomadic Writing Practices,” *Qualitative Inquiry* 3, no. 4 (1997), 411.

5. Braidotti, “Writing as a Nomadic Subject,” 168.

relational presence rather than as final destination. Reading, in this sense, becomes an encounter between trajectories – my own thinking-in-motion and the reader’s situated, ongoing becoming. As Braidotti goes on to say, such writer-reader encounters do not plunge us inwards towards identity-bound truth, but “propel us outwards along the multiple directions of extra-textual collective connections and experiences”.⁶ I cannot know how my writing will be read, but I offer it recognising that meaning, affect and orientation will arise through the unpredictable encounter between text, bodies, history and place. Writing is the threshold between the assemblage that is writer and the assemblage that is reader; together, we co-compose; we are the conditions of each other’s existence; “I is another”.⁷

Nothing is certain or predictable in a murmuration. This research asks *I-Pākehā* to become more patient with uncertainty, more willing to recognise and let go of expectations, to linger at thresholds, and more attentive to the relations that shape both writing and life. Flying in the company of unexpected fellow travellers – Bergson, Deleuze, Braidotti, Hage and so many more – this research tracks previously unimagined flight paths, and holds the potential of reshaping life beyond the page. In tracing that which initially presented as a socio-political matter – the matter of Pākehā subjectivity and responsibility in a settler colonial society – the intensity of the personal, which perhaps I had until this point avoided, is revealed. To become Pākehā is to confront not only the socio-political distress and ongoingness of history, but also the sheer awkwardness and discomfort – and possibilities – of how to live in response to it. The socio-political is at its core deeply personal. Amid the pleasure of engagement, coming closer to, murmuring closely with, so that the hidden might be brought forth into clear air, discomfort loosens, any lingering antipathy to taking a relational risk ebbs. As is so often the case, when one draws closer to the thing one has difficult feelings about, the feelings begin to change.

The orientation of this research shifted in emphasis from *we-Pākehā* to *I-Pākehā*. As I have written in an earlier section of this exegesis, this is not to abandon the collective – how can I, when the *I* and the *we* are always already co-emergent – but reflects my growing personal awareness that I needed to approach the collective through my situated singularity, accountable to my own position. I am a body of bone and blood, an entire universe myself; I needed to understand how *I* fitted within the murmuration of other bodies, and how *we* together make a shifting entity – really, this was the matter that presented itself to me as I watched the murmuration on Dingall Peninsular, and which began this research. *Every Pākehā becomes a*

6. Ibid.

7. Daniel W. Smith, “Introduction,” *Essays Critical and Clinical* (Minneapolis University Press, 1997), 31.

Pākehā in their own way.⁸ This understanding opens this research to the future: in its conception of ever-unfolding relationality and movement, the flightpath suggested here will continue evolving long after this research reaches its *is*.⁹ Meanwhile, the *and*, *and*, *and* of the murmururation offers a perpetual opening of engagement, reflection, listening, responding that, for me, guides me onward.

What unfolds through this exegesis, and through the writing practice that accompanies it, is the recognition that the past is not behind us but moves with us, shaping the very forms *we-Pākehā* take.¹⁰ Like the murmururation I watched rising from the moor in Ireland – those sudden waves of flight, darkening and glittering in the same instant – memory is not an archive but a force. It rushes into the present, altering its currents. My grandmothers are not historical figures, locked away from me; they are tendencies moving through me, dispositions shaping how *I-Pākehā* move, write, respond. In Bergson's terms, duration is not a chain of instants but an accumulation, and the work of *becoming-Pākehā* demands that I learn to feel that accumulation – to let the past resound within the present rather than sealing it off as “over.”

With this recognition comes responsibility, not as a burden but as relation. To say that we emerge continually through murmururation – a human one, a colonial one – is to acknowledge that our actions are never only our own. *I-Pākehā*, *we-Pākehā* are not stable pronouns but shifting configurations, shaped by histories including of land-taking, forgetting and longing, and equally shaped by our possibilities for responsiveness, listening and change. To *become-Pākehā* is not to find a final definition but to step into an unfolding relation: with tangata whenua, with each other, with place, with the forces that have shaped us and those we have shaped in turn. This relation asks us to move differently, to re-attune our senses, to notice the edges where transformation becomes apparent. Responsibility here transpires as a murmurous practice of openness – a willingness to move toward, to listen, to be affected.

The question that arises here is the one arising from Bergson: *do we desire our freedom?*¹¹ Throughout this exegesis, desire has appeared as a recurring driver of *Pākehā* becoming – yet not always in emancipatory ways. We have seen how desire can fold back on itself, leading us down closed, circular paths that return us to an image only of ourselves. And yet desire does not have to take this form. It can also function as a force of movement, the propulsion that Hage writes about,¹² capable of drawing bodies into relation, into uncertainty, into responsiveness. It is this latter desire that propels *I-Pākehā*; it is this desire that drives the murmururation toward new shapes.

8. Alison Jones, *This Pākehā Life: An Unsettled Memoir* (Bridget Williams Books, 2020), Preface.

9. Deleuze and Guattari, *A Thousand Plateaus*, 46.

10. Bergson, *Key Writings*, 60.

11. Guerlac as cited in Ansell-Pearson, *Bergson: Thinking Beyond the Human Condition*, 72.

12. Hage, *Alter-Politics*, 52.

What murmuration offers as an ethical horizon for decolonising Pākehā is the possibility that transformation happens in messy entanglements, in duration, through relation. Murmuration thus resonates with decolonisation, asking us to move differently, to see differently, to become responsive to the forces and histories that shape the field and to embrace the ethical possibility of changing direction together. Such transformation both takes shape in the middle of things,¹³ whilst making new shapes apparent at the margins, where exposure is greatest and responsiveness most acute. If *I-Pākehā* am to move toward a different way of being in Aotearoa, it will be through cultivating such responsiveness – to Māori worlds, to my own histories, to the land, to other bodies, attuned to the subtle shifts already underway. Murmuration is not offered as a solution but a way of understanding and orienting ourselves toward the future: not as autonomous individuals moving forward under our own momentum, but as participants in an ever-shifting field of connection. *I-Pākehā, we-Pākehā, we-New Zealanders, we-humans, we-earthlings.*

This exegesis, like the murmuration that first called it into being, does not end here. It opens, always already, like islands that rise from the horizon as sailors navigate across oceans. It persists in questioning how we might respond to the durational accumulation that is the air in which we fly; and how writing can be a practice of relation through which we move – collectively, attentively, tentatively – forming and reforming shapes not yet imagined.

We are all, like the kuaka, wayfinding over vast distances. There was a time, my supervisor Yo Heta Lensen (Ngāpuhi, Ngāti Hine-ā-maru) suggests, when kuaka landed here in Aotearoa for the very first time. No matter the forces that brought her here – design, accident, blown by powerful winds – she had to figure out how to live in this place. An unfamiliar shore, gradually becoming home. My thesis rests on certain thinkers, most of whom arise from Western systems of thought, albeit thinkers re-orienting that canon towards relationality and becoming; as this phase of research closes, Heta-Lensen offers an opening toward new possibilities – toward Māori sources of knowledge, a living epistemology of relationality alongside of which Western-based critical posthumanism can perhaps fruitfully, humbly, carefully interface, relinquishing, unlearning intellectual hegemony. The prospect of such alongside-ness invites me, a dispositional pilgrim, to pause respectfully, to step forward curiously, to take flight again.

13. Elizabeth St Pierre, "Methodology in the Fold and the Irruption of Transgressive Data," *International Journal of Qualitative Studies in Education* 16, 6 (1997), 176.



Appendix: Flight notes

Twelve murmurs, captured



Shape-shifting: An invitation serves as an introduction to this collection. Drawing on personal memories, temporal geographies, and moments of political awakening – understood as thresholds – this murmur reflects on the shock and dissonance that arise when a worldview once taken as universal is revealed to be partial and situated. Drawing on personal memories, geographies of place and of ignorance, and moments of political awakening, the murmur asks whether transformation might be understood as an oblique encounter: a weaving-together of worlds that remain distinct yet mutually sustaining. Through attention to place, affect, and listening, the work proposes a practice of coming closer, of learning to see oneself-in-relation, as a step toward more ethical, grounded, and responsive forms of Pākehā presence in Aotearoa New Zealand.

Pūkorokoro: Two hearts buried: At Pūkorokoro, watching the kuaka rise and fall along the tide, I begin to understand that wayfinding is more than a journey from one point to another: it is a way of being in relation. This murmur traces a journey from the disembodied knowing of maps and grids toward an embodied, storied sense of the world – one attuned to movement, memory and return. Through the kuaka's migrations, the traditions of Polynesian navigators, and the echoes of my own migratory ancestors, it explores how the loss of embodied memory under colonial modernity has separated us from the pulse of the planet, and how remembering – through story, attention and relation – can begin to restore that pulse within us. Like the kuaka, *we-Pākehā* are on a journey, creating our destination as we travel, weaving old and new stories, finding new ways of being at home.

Ngaio: Beneath the land, rivers run moves between childhood recollection, dream, archival recovery and embodied return, to trace how land holds the simultaneity of presence and absence – how rivers run beneath surfaces, and how forgotten stories rise into view when attended to with care. Childhood terrain, once a place of “elsewheres”, becomes a site of decolonial listening, where settler language and habits of enclosure are re-read against the deeper currents of whenua, mauri and ongoing Indigenous presence. *Ngaio* explores how rivers of memory and forgetfulness can flow together, allowing *we-Pākehā* to move differently across the ground we thought we knew.

Tarikākā Street: Divergence, convergence turns to the human landscape of Ngaio and Wellington, following the same underground rivers of memory and history. Moving through scenes of school, church, museum and home, this murmur recalls the quiet, unnamed racism and class snobbery of my childhood that shaped encounters with Māori classmates and neighbours. *Tarikākā Street* mirrors the convergence of the two rivers invoked in *Ngaio*: Māori and Pākehā worlds, memory and forgetfulness, official history and lived experience. As I move forward in time from 1960s Wellington to the present day, I track a shift from distance and vagueness to relational recognition, signalled by te reo in everyday life, hikoi for Te Tiriti, and the return of tūi and kākā to the hills.

The room of clocks juxtaposes the precision of clock time with lived, embodied duration. Moving between geological time, domestic routine, personal memory, and philosophical reflection, the essay traces how clock time presents itself as stable and authoritative while masking deeper instabilities: the trembling earth, the fragility of colonial settlement, and the uneven unfolding of individual lives. Centred on a visit to Wellington’s Dominion Observatory in the 1960s, where national time was measured and distributed, the essay focuses on my father – both a meticulous recorder of seismic and temporal data and a man profoundly out of step with social rhythms – who becomes a figure through whom the contradictions of modern temporal order are made visible. Through my father’s eventual dispersal into soil and air, the murmur explores the notion of apocalypse, usually conceived of as the ending of a world, but here returned to its original meaning as *uncovering*, as revelation, asking how relinquishing the metaphorical dominance of clock time might allow more grounded, humane ways of living within time’s continual movement.

In what other light? explores how a single word – *invaders* – can diffract a lifetime of settler certainties and reopen a buried archive of memory, affect and national myth-making. I relive how the 1971 film *This is New Zealand* swept me into a narrative of belonging so totalising that its silences went unheard.

This murmur explores how the film helped stabilise a fragile Pākehā identity at a moment of geopolitical rupture when Britain's turn toward Europe left New Zealand searching for a new story to tell itself. Interweaving national history with family history – my mother's faith in empire, her grief at its withdrawal – this murmur examines how colonial worldviews were transmitted as benign commonsense. Re-encountered now, the film emerges as both symptom and instrument of colonisation, imagining a harmonious white *we* while erasing Māori presence and the violences that made that story possible.

Dùthaich nan cuimhne (Land of memory): Unearthing traces a journey of self-discovery across time and space, to the Isle of Skye in the Scottish Hebrides from where my mother's people came. A response to the question *nō hea koe?* – where are you from? – this work seeks to locate a self shaped by the tides of imperialism, displacement and settlement. Through the unearthing of buried histories, this murmur unfolds as an archaeology. It situates one Pākehā life within the continuous flow of colonial history, revealing the ways the forces that dispossessed Māori also shaped those who became settlers. Drawing on memory, imagination and material traces, the narrative explores how language, story and inheritance carry both continuity and forgetting, and how the act of digging – literal and metaphoric – emerges as ethical practice. This murmur gestures toward a decolonising consciousness, where the past continues to breathe through us.

Otago: The smooth surface, the rupture traces the deep geological, historical and familial faultlines that shape Pākehā presence in the south of New Zealand. The discovery of the Alpine Fault becomes a metaphor for uncovering the fractures beneath inherited stories – those smooth surfaces that conceal rupture and displacement. As the narrative moves between personal memory, archival fragments and geological time, it reveals how settler prosperity and re-invention rests upon layers of harm and forgetting: the dispossession of Ngāi Tahu, the exploitation of land and water, and the silencing of grief. Through acts of listening – both to the murmuring land and to the ghosts of history – *Otago* invites an unfreezing of time

and a recognition that our lives are arranged atop vast, trembling strata of story, so that writing itself becomes a form of geological and ethical excavation.

Marble: *Holes in the silence* uses Tākaka marble as a central metaphor to explore how colonial whiteness functions as a polished surface – durable and reflective – while concealing the historical strata of violence, exclusion and dispossession beneath. Moving between childhood memory, family history, national policy, and cross-cultural encounters, this murmur traces how Pākehā have come to experience themselves as the unmarked norm.

Situating this certainty within a colonial cosmology, the work attends to moments where it fractures. Figures such as William Howitt, Captain Cook as well as contemporary political leaders reveal recurring failures of liberal humanism when confronted with Indigenous difference. The essay foregrounds listening, hesitation, and stepping aside as ethical practices through which Pākehā might erode the marble centre, reshaping inherited ways of belonging and knowing.

Haki ātea: *Rangihoua, all the possibles* explores Rangihoua as a site where historical, philosophical and personal currents converge. Moving through landscape and atmosphere, from an ancient Lisbon lemon tree to the hill where Ruatara once lived, to the thickness of memory itself, the writing traces the interwoven beginnings of Pākehā settlement in Aotearoa and the Māori–Pākehā relationships that shaped it. This murmur explores how settler origin stories have been lifted out of place to become myth, and how returning them to the land complicates and deepens Pākehā self-understanding.

This murmur considers revelation as affective attunement: fleeting moments in which past and present flow into one another, offering glimpses of connection that exceed colonial logic. It reflects on the ambivalence of “roots” for Pākehā, and proposes an alter-politics of grace as an orientation that could hold history’s complexities while remaining open to new configurations of relation.

Mitimiti: Here is the heart is a layered, murmurous meditation on perception and the histories that underlie place. Beginning with the purchase of a tiny off-grid bach on the Hokianga coast, I move through experiences of habitation, encounter/engagement and awakening. What first appears remote gradually reveals itself as a storied and inhabited world, alive with memory and relationship. Through meeting local people, and becoming aware of history, my understanding of Mitimiti deepens from that of an outsider discovering beauty to a listener hearing the land's complex chorus of voices.

Interweaving personal reflection, natural observation, historical narrative and philosophical inquiry, the murmur explores the transformation of *seeing* – from ownership and mapping toward relational awareness. It reflects on the ethics of presence and the problem of Pākehā emotion, and asks what it means to be here, now, in a place that holds the stories and memories of others.

Tauiwī: How do we settle? traces a series of encounters that lead me to rethink the meaning of *tauīwī* as a Pākehā living in Aotearoa. Beginning with a Budget Day carkoi and a Māori-led rally at Aotea Square, I place my body in protest yet encounter my own estrangement when I cannot join the waiata, revealing how foreign I am to the language and songs that carry this place's histories. This dissonance draws me to a waiata class, where *tauīwī*, often defined as "foreigner," shifts when my teacher explains *tau* as "to settle". "Tauiwī" begins to open from fixed identity to process: people who are settling, bodies in a murmuration.

The murmur traces this becoming through engagements with te ao Māori – political, cultural, spiritual - discovering boundaries and ethical tensions that cause me to reflect on the hyphen-space that both connects and holds apart Māori and Pākehā. I ask what it might mean for Pākehā to reawaken our own cosmologies, allowing an emergent shape to form through reciprocal relation.



Design of artefact

In the accompanying artefact, *Murmurations*, I have chosen to use images of letters, rather than birds, because, while birds are my inspiration, my concept of murmuration is as a writing methodology – that is, it is not at its heart about birds, but about words. Rather than representations of birds, these letters – which are part of words, part of language – are thrown into the air in order to resettle on the page. Words from the text nudge and blur into the flying letters of the murmuration; the texts dissolve into each other; words dissemble and reassemble in relation to each other.

Letters and words are themselves design elements; text itself is a form. In that sense, I could say that my project is *about* form – about the shapes we make in relation to the world around us. To present text – my murmurs – as emerging from these murmurous forms seems consistent with the ideas driving this research.



References

- Abram, David. "Creaturely Migrations on a Breathing Planet." *Emergence Magazine*, June 8, 2023. <https://emergencemagazine.org/essay/creaturely-migrations-breathing-planet/>.
- Abramov, Dimitri Marques, and Paulo-de-Tarso de Castro Peixoto. "Does Contemporary Western Culture Play a Role in Mental Disorders?" *Frontiers in Psychiatry* 13 (September 2022): 978860. <https://doi.org/10.3389/fpsyt.2022.978860>.
- Ahluwalia, Pal. "When Does a Settler Become a Native?: Citizenship and Identity in a Settler Society." In *Postcolonialisms: An Anthology of Cultural Theory and Criticism*. Rutgers University Press, 2005.
- Ansell Pearson, Keith. *Bergson: Thinking Beyond the Human Condition*. Bloomsbury Publishing PLC, 2018. [ProQuest Ebook Central, http://ebookcentral.proquest.com/lib/aut/detail.action?docID=5233998](http://ebookcentral.proquest.com/lib/aut/detail.action?docID=5233998).
- Ansell Pearson, Keith. "Beyond the Human Condition : Bergson and Deleuze." In *Deleuze and the Non/Human*. Palgrave Macmillan, 2015.
- Ansell-Pearson, Keith. "Bergson and Philosophy as a Way of Life." In *Re-Interpreting Bergson: Critical Essays*. Cambridge University Press, 2019.
- Bailey, Anne E. "Journey or Destination? Rethinking Pilgrimage in the Western Tradition." *Religions* 14, no. 9 (2023): 1157. <https://doi.org/10.3390/rel14091157>.
- Ballantyne, Tony. "Culture and Colonization: Revisiting the Place of Writing in Colonial New Zealand." *The Journal of New Zealand Studies*, no. 9 (May 2010). <https://doi.org/10.26686/jnzs.v0i9.114>.
- Barad, Karen. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Duke University Press, 2007.
- Barthes, R. "Listening." In *The Responsibility of Forms*. University of California Press, 1991.
- Basirizadeh, Fatemeh Sadat, Shiva Zaheri Birgani, and Narges Raoufzadeh. "Concept of Time in Virginia Woolf's *To the Lighthouse*: Bergsonian Study." *LingLit Journal Scientific Journal for Linguistics and Literature* 2, no. 2 (2021): 67–74. <https://doi.org/10.33258/linglit.v2i2.460>.
- Baxter, James K. *James K. Baxter Complete Prose Volume 4*. Edited by John Weir. Victoria University Press, 2015.
- Beausoleil, Emily. "'Gather Your People': Learning to Listen Intergenerationally in Settler-Indigenous Politics." *Political Theory* 48, no. 6 (2020): 665–91. <https://doi.org/10.1177/0090591720919392>.

- Bell, Avril. "Becoming Pākehā: Dominance and Its Costs." *Sweet As: Post-Conference News*, June 30, 2007. <http://sweetasnews.blogspot.com/2007/06/becoming-pkeh-dominance-and-its-costs.html>.
- Bell, Avril. *Becoming Tangata Tiriti: Working with Māori, Honouring the Treaty*. AUP, 2024.
- Bell, Avril. "Bifurcation or Entanglement? Settler Identity and Biculturalism in Aotearoa New Zealand." *Continuum: Journal of Media & Cultural Studies* 20, no. 2 (2006): 253–68. <https://doi.org/10.1080/10304310600641786>.
- Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Duke University Press, 2010. [ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/aut/detail.action?docID=1170671](https://ebookcentral.proquest.com/lib/aut/detail.action?docID=1170671).
- Bergson, Henri. *Creative Evolution*. 1st ed. Edited by Donald Landes. Routledge, 2022. <https://doi.org/10.4324/9781315537818>.
- Bergson, Henri. *Key Writings*. Edited by Keith Ansell Pearson and John Mullarkey. Continuum, 2002.
- Bergson, Henri. *L'Energie Spirituelle*. Librairie Felix Alcan, 1910.
- Bergson, Henri. *Time and Free Will*. Translated by F. L. Pogson. George Allen & Company, 1913.
- Bignall, Simone, and Paul Patton, eds. *Deleuze and the Postcolonial: Conversations, Negotiations, Mediations*. Edinburgh University Press, 2010.
- Binney, Judith. "Māori Oral Narratives, Pākehā Written Texts: Two Forms of Telling History." *New Zealand Journal of History* 21, no. 1 (1987): 16–28. <https://www.muse.jhu.edu/article/872394>.
- Bird Spot. "The Science Of Starling Murmurations." 2019. <https://www.birdspot.co.uk/bird-behaviour/the-science-of-starling-murmurations>.
- Birkerts, Sven. *The Art of Time in Memoir: Then, Again*. Greywolf Press, 2008.
- Bonafons, Amy. *Bodies of Text: On the Lyric Essay – The Essay Review*. n.d. Accessed September 16, 2022. <http://theessayreview.org/bodies-of-text-on-the-lyric-essay/>.
- Bouaniche, Arnaud. "Bergson on Emotion and Ethical Mobilization." In *The Bergsonian Mind*, 1st ed. Routledge, 2021. <https://doi.org/10.4324/9780429020735-25>.
- Braidotti, R. *The Posthuman*. Wiley, 2013.
- Braidotti, R. "'We' Are In This Together, But We Are Not One and the Same." *Journal of Bioethical Inquiry* 17, no. 4 (2020): 465–69. <https://doi.org/10.1007/s11673-020-10017-8>.
- Braidotti, Rosi. *Nomadic Theory: The Portable Rosi Braidotti*. Columbia University Press, 2011. <https://voegelinview.com/nomadic-theory-the-portable-rosi-braidotti/>.

- Braidotti, Rosi. "Writing as a Nomadic Subject." *Comparative Critical Studies* 11, nos. 2–3 (2014): 163–84. <https://doi.org/10.3366/ccs.2014.0122>.
- Brinkmann, Svend. "Conversations as Research: Philosophies of the Interview." *Counterpoints* 354 (2013): 149–67. <http://www.jstor.org/stable/42981168>.
- Brinkmann, Svend. "Unstructured and Semistructured Interviewing." In *The Oxford Handbook of Qualitative Research* (2nd Ed). Oxford University Press, 2020. <http://academic.oup.com/edited-volume/34283/chapter/290640200>.
- Brown, Leslie, ed. *Shorter Oxford English Dictionary*. Oxford University Press, 2002.
- Buber, Martin. *I and Thou*. T. & T. Clark, Edinburgh, 1950.
- Canales, Jimena. *The Physicist and the Philosopher: Einstein, Bergson, and the Debate That Changed Our Understanding of Time*. Princeton university press, 2015.
- Charlton, James. "Catch/Bounce." PhD, University of Plymouth, 2017.
- Cixous, Helene. *The Hélène Cixous Reader*. Edited by Susan Sellers. Routledge, 1994.
- Connor, Loo, host. *Bridging a Cultural Divide We Pretend Isn't There*. Episode 15/12/2024. n.d. <https://thegoodenergyproject.substack.com/p/bridging-a-cultural-divide-we-pretend>.
- Cook, Corinna. "Listening the Lyric Essay." *New Writing* 16, no. 1 (2019): 100–115. <https://doi.org/10.1080/14790726.2018.1480045>.
- Curnow, Allen. "The Unhistoric Story." In *The Penguin Book of New Zealand Verse*. Penguin Books, 1960.
- Daigle, Christine, and Terrance H. McDonald, eds. *From Deleuze and Guattari to Posthumanism: Philosophies of Immanence*. Theory in the New Humanities. Bloomsbury Academic, 2022.
- Daley, Caroline. "Reviews: The Penguin History of New Zealand by Michael King." *The New Zealand Journal of History* 38, no. 1 (2004).
- Damari, Claudia, and Yoel and Mansfeld. "Reflections on Pilgrims' Identity, Role and Interplay with the Pilgrimage Environment." *Current Issues in Tourism* 19, no. 3 (2016): 199–222. <https://doi.org/10.1080/13683500.2014.957660>.
- De Landa, Manuel. *A Thousand Years of Non-Linear History*. Zone Books, 2003.
- Deleuze, Gilles. *Difference and Repetition*. Bloomsbury Publishing Plc, 2014. <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=6933611>.
- Deleuze, Gilles. *Essays Critical and Clinical*. Translated by Daniel W. Smith and Michael A. Greco. University of Minnesota Press, 1997.
- Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. 2nd edition. Translated by Brian Massumi. University of Minnesota Press, 1987.
- Deleuze, Gilles, and Félix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. University of Minnesota Press, 1983.

- Deleuze, Gilles, Claire Parnet, and Gilles Deleuze. *Dialogues II*. Rev. ed. European Perspectives. Columbia University Press, 2007.
- Denning, Greg. *Beach Crossings: Voyaging Across Times, Cultures and Self*. University of Philadelphia Press, 2004.
- Desai, Gairav, and Supriya Nair, eds. *Postcolonialisms: An Anthology of Cultural Theory and Criticism*. Rutgers University Press, 2005.
- Diagne, Souleymane Bachir. "Bergson in the Colony: Intuition and Duration in the Thought of Senghor and Iqbal." *Qui Parle* 17, no. 1 (2008): 125–45. <https://www.jstor.org.ezproxy.aut.ac.nz/stable/20685728>.
- Duclos, Vincent, Tomás Sánchez Criado, and Vinh-Kim Nguyen. "Speed: An Introduction." *Cultural Anthropology* 32, no. 1 (2017): 1–11. <https://doi.org/10.14506/ca32.1.01>.
- Elbaz, Robert. "From Confessions to Antimemoirs: A Study of Autobiography." McGill University, 1980.
- "English Department Prospectus." Victoria University of Wellington, 1980.
- Fairburn, Miles. *The Ideal Society and Its Enemies: The Foundations of Modern New Zealand Society 1850–1900*. Auckland University Press, 1989.
- Felluga, Dino. *Critical Theory: The Key Concepts*. Taylor & Francis Group, 2015.
- Ferrando, Francesca. "From the Eternal Recurrence to the Multiverse: Towards a Posthuman Cosmo-Ontology." *The Nietzsche Circle* VI (2013).
- Ferrando, Francesca, and Debashish Banerji. "Posthuman Spirituality." In *Mapping the Posthuman*, 1st ed. Routledge, 2023. <https://doi.org/10.4324/9781003322603-31>.
- Ferrando, Francisca. *The Art of Being Posthuman: Who Are We in the 21st Century?* Polity Press, 2023.
- Finlayson, Roderick. *The Brown Man's Burden*. The Unicorn Press, 1938.
- Fleras, Augie, and Paul Spoonley. *Recalling Aotearoa: Indigenous Politics and Ethnic Relations in New Zealand*. Oxford University Press, 1999.
- Foucault, Michel. *Archaeology of Knowledge*. Taylor & Francis Group, 2002.
- Fournier, Lauren. *Autotheory as Feminist Practice in Art, Writing, and Criticism*. The MIT Press, 2021.
- Garcia, Tristan. *Form and Object: A Treatise on Things*. Edinburgh University Press, 2014.
- Garcia, Tristan. *We Ourselves: The Politics of Us*. Edinburgh University Press, 2021.
- Geering, Lloyd. *The World of Relation: An Introduction to Martin Buber's I and Thou*. Victoria University Press, 1983.
- Gibbons, Peter. "Cultural Colonization and National Identity." *New Zealand Journal of History* 36, no. 1 (2002): 13.

- Gibbons, Peter. "Non-Fiction." In *The Oxford History of New Zealand Literature in English*. Oxford University Press, 1998.
- Gibson, Helen. "The Invisible Whiteness of Being." University of Canterbury, 2006.
- Gillies, Mary Ann. "Virginia Woolf: Bergsonian Experiments in Representation and Consciousness." In *Henri Bergson and British Modernism*. McGill-Queen's University Press, 1996.
- Girke, Felix. "Book Review: Great Expectations. Imagination and Anticipation in Tourism." *Social Anthropology / Anthropologie Sociale*, Critical cultural communication, vol. 21, no. 4 (2012): p593-595.
- Goodenough, Anne E., Natasha Little, William S. Carpenter, and Adam G. Hart. "Birds of a Feather Flock Together: Insights into Starling Murmuration Behaviour Revealed Using Citizen Science." *PLOS ONE* 12, no. 6 (2017): e0179277. <https://doi.org/10.1371/journal.pone.0179277>.
- Gordon, Mordechai. "Listening as Embracing the Other: Martin Buber's Philosophy of Dialogue." *Educational Theory* 61, no. 2 (2011): 207–19. <https://doi.org/10.1111/j.1741-5446.2011.00400.x>.
- Gramsci, Antonio. *Selections from the Prison Notebooks*. International Publishers, New York, 1971. https://search-alexanderstreet-com.ezproxy.aut.ac.nz/view/work/bibliographic_entity%7Cbibliographic_details%7C4707880#page/3/mode/1/chapter/bibliographic_entity%7Cdocument%7C4734796.
- Grant, Stan. *Murriyang Song of Time*. Bandy, 2024.
- Grosz, Elizabeth. "Bergson, Deleuze and the Becoming of Unbecoming." *Parallax* 11, no. 2 (2005): 4–13. <https://doi.org/10.1080/13534640500058434>.
- Guerlac, Suzanne. "Proust and Bergson: Fierce Criticality." In *The Proustian Mind*, 1st ed., edited by Anna Elsner and Thomas Stern. Routledge, 2022. <https://doi.org/10.4324/9780429341472-34>.
- Guerlac, Suzanne. "Thinking with Bergson. The Last Problem: The Planet, and What It Is to Know." *Bergsoniana*, no. 2 (July 2022): 2. <https://doi.org/10.4000/bergsoniana.968>.
- Gupta, Mira. "Photographer Kathryn Cooper Is Known for Her Distinctive Approach." *Facebook*, December 9, 2025. <https://www.facebook.com/profile/662602441/search/?q=Kathryn%20Cooper>.
- Hage, Ghassan. *Alter-Politics: Critical Anthropology and the Radical Imagination*. Melbourne University Publishing, 2015.
- Haider, Asad. *Mistaken Identity: Race and Class in the Age of Trump*. Verso Books, 2018.
- Hamilton, Jillian, and Luke Jaaniste. "A Connective Model for the Practice-Led Research Exegesis: An Analysis of Content and Structure." *Journal of Writing in Creative Practice* 3, no. 1 (2010): 31–44. https://doi.org/10.1386/jwcp.3.1.31_1.

- Harari, Yuval Noah. *Sapiens: A Brief History of Humankind*. Vintage, 2014.
- Harris, Max. "Racism and White Defensiveness in Aotearoa: A Pākehā Perspective." *E-Tangata*, June 9, 2018. <https://e-tangata.co.nz/comment-and-analysis/racism-and-white-defensiveness-in-aotearoa-a-pakeha-perspective/>.
- Hendricks, Gavin P. "A Derridarean Critique of Logocentrism as Opposed to Textcentrism in John 1v1." *Koers* 79, no. 1 (2014): 0–0. http://www.scielo.org.za/scielo.php?script=sci_abstract&pid=S2304-85572014000100010&lng=en&nrm=iso&tlng=en.
- hooks, bell. *Feminist Theory: From Margin to Center*. Routledge, Taylor & Francis Group, 2015. <https://doi.org/10.4324/9781315743172>.
- Howe, Christine. "Writing on Common Ground: The Lyric Essay as a Decolonising Form." *TEXT* 23, no. Special 57 (2019). <https://doi.org/10.52086/001c.23578>.
- Hyde, Robin. *Disputed Ground: Robin Hyde, Journalist*. Edited by Gillian Boddy and Jacqueline Matthews. Victoria University Press, 1991.
- Ignatiev, Noel. *How the Irish Became White*. Routledge Classics, 2009.
- "Indigenous Peoples, Indigenous Voices." United Nations Permanent Forum on Indigenous Issues, n.d. chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.un.org/esa/socdev/unpfii/documents/5session_factsheet1.pdf.
- Inglese, Terry. "Becoming a Guide for Pilgrims in a Time of Secularization." *Church, Communication and Culture* 3, no. 3 (2018): 335–61. <https://doi.org/10.1080/23753234.2018.1545135>.
- Ingold, Tim. *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*. 1st ed. Routledge, 2021. <https://doi.org/10.4324/9781003196662>.
- Iskander, Natasha, and Loren B. Landau. "The Centre Cannot Hold: Arrival, Margins, and the Politics of Ambivalence Introduction to 'Arrival at the Margins.'" *Migration Studies* 10, no. 2 (2022): 97–111. <https://doi.org/10.1093/migration/mnac018>.
- Jackson, Moana. "Decolonisation and the Stories in the Land." *E-Tangata*, May 8, 2021. <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-decolonisation-and-the-stories-in-the-land/>.
- Jackson, Zakiyyah Iman. *Becoming Human: Matter and Meaning in an Antiracist World*. NYU Press, 2020. <https://www.jstor.org/stable/j.ctv1n6ptnn.3>.
- Jervis, Ian. "Painting of Time: Duration Emergence Sensation." PhD, Auckland University of Technology, 2014.
- Jones, A. *This Pakeha Life: An Unsettled Memoir*. Bridget Williams Books, 2020.

- Jones, A and Jenkins, K. "Rethinking Collaboration: Working the Indigene-Colonizer Hyphen." In *Handbook of Critical and Indigenous Methodologies*. 2008. <http://methods.sagepub.com/book/handbook-of-critical-and-indigenous-methodologies/n23.xml>.
- Jones, Alison. "When Pākehā Acquire Te Reo." *E-Tangata*, July 10, 2021. <https://e-tangata.co.nz/reo/alison-jones-when-pakeha-acquire-te-reo/>.
- Kamo, Miriama, and Mark Crysell. "Being Pākehā? New Survey Reveals Reluctance to Embrace the Label – The Elephant." *NZ Herald*, December 4, 2025. <https://www.nzherald.co.nz/nz/being-pakeha-new-poll-reveals-reluctance-to-embrace-the-label-the-elephant/VHFJAEILCVCFTBBYIJQGT6KWUM/>.
- Kebede, Messay. "The Rehabilitation of Violence and the Violence of Rehabilitation: Fanon and Colonialism." *Journal of Black Studies* 31, no. 5 (2001): 539–62. <https://doi.org/10.1177/002193470103100502>.
- Keenan, Danny. "Nga Patanga Whenua O Mua The New Zealand Wars." Wellington City Libraries.
- Kerasovitis, Konstantinos. "Post Qualitative Research: Reality Through the Antihierarchical Assemblage of Non-Calculation." *The Qualitative Report*, ahead of print, December 4, 2020. <https://doi.org/10.46743/2160-3715/2020.4756>.
- King, Michael. *The Penguin History of New Zealand*. Penguin Books, 2003.
- King, Rachael, ed. *The Silence Beyond: Selected Writings by Michael King*. Penguin Books NZ, 2011.
- Knausgaard, Karl Ove. *The End: My Struggle* #6. Translated by Martin Aitken. Vintage, 2018.
- Lawer, Chris. "Understanding Henri Bergson's Philosophy of Time." October 27, 2024. <https://umio.io/blog/understanding-henri-bergsons-philosophy-of-time>.
- Li, Yiyun. "The Best 'Anti-Memoirs'." *Five Books*, 2017. <https://fivebooks.com/best-books/anti-memoirs-yiyun-li/>.
- Lindsay, Peter. "'Possessive Individualism' at 50: Retrieving Macpherson's Lost Legacy." *The Good Society* 21, no. 1 (2012): 132–50. <https://doi.org/10.1353/gso.2012.0006>.
- Lovasz, Adam. *Updating Bergson : A Philosophy of the Enduring Present*. Lexington Books, 2021.
- Lundy, Craig. *Deleuze's Bergsonism*. Edinburgh University Press, 2019. <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=5497713>.
- Mahuika, Nēpia. "What Is Transformative, Decolonial or Māori about the New History Curriculum Reset?" In *Te Pouhere Kōrero*, vol. 10. Bridget Williams Books, 2023. <https://tepouherekorero-bwb-co-nz.ezproxy.aut.ac.nz/collection-books/te-pouhere-korero-vol-10/what-is-transformative-decolonial-or-maori-about-the-new-history-curriculum-reset>.

- Mansfield, Katherine. *Something Childish and Other Stories*. London, Constable, 1924.
- Margaret, Jen. "Becoming 'Really Pākehā.'" *E-Tangata*, December 8, 2019. <https://e-tangata.co.nz/reflections/becoming-really-pakeha/>.
- Marsden, Maori. *The Woven Universe: Selected Writings of Rev. Maori Marsden*. Edited by Te Ahukaramū Charles Royal. Te Takarangi: Celebrating Māori Publications. Otaki: Estate of Rev. Māori Marsden, 2003.
- Martin, Brian, Georgina Stewart, Bruce Ka'imi Watson, et al. "Situating Decolonization: An Indigenous Dilemma." *Educational Philosophy and Theory* 52, no. 3 (2020): 312–21. <https://doi.org/10.1080/00131857.2019.1652164>.
- Massumi, Brian. *Parables for the Virtual Movement Affect Sensation*. Duke University Press Books, 2021.
- Matz, Jesse, ed. "Time." In *The Oxford Handbook of Virginia Woolf*. Oxford University Press, 2021. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/AUT/detail.action?docID=6687632>.
- McCormick, E. H. *New Zealand Literature: A Survey*. Oxford University Press, 1959.
- Mika, Carl. "Counter-Colonial and Philosophical Claims: An Indigenous Observation of Western Philosophy." *Educational Philosophy and Theory* 47, no. 11 (2015): 1136–42. <https://doi.org/10.1080/00131857.2014.991498>.
- Mika, Carl, Vanessa Andreotti, Garrick Cooper, Cash Ahenakew, and Denise Silva. *The Ontological Differences Between Wording and Worlding the World*. 8, no. 1 (2020).
- Mika, Carl Te Hira. "'Thereness': Implications of Heidegger's 'Presence' for Māori." *AlterNative: An International Journal of Indigenous Peoples* 11, no. 1 (2015): 3–13. <https://doi.org/10.1177/117718011501100101>.
- Mikaere, Ani. "Are We All New Zealanders Now? A Māori Response to the Pākehā Quest for Indigeneity." *The Bruce Jesson Foundation Memorial Lecture*, 2004. <https://www.brucejesson.com/ani-mikaere-2004-are-we-all-new-zealanders-now-a-maori-response-to-the-pakeha-quest-for-indigeneity/>.
- Millar, Paul. "Baxter, James Keir." In *Dictionary of New Zealand Biography*. Ministry for Culture and Heritage, 2019. <https://teara.govt.nz/en/biographies/5b14/baxter-james-keir>.
- Miller, Sarah, and Emily Beausoleil. "This Is Not Us/This Is Us: Dissensus Politics in the Wake of the Christchurch Terror Attacks." *Theory & Event* 26, no. 4 (2023): 669–700. <https://doi.org/10.1353/tae.2023.a909212>.
- Mills, Charles W. "White Ignorance." In *Agnotology: The Making and Unmaking of Ignorance* (Eds. Robert N. Proctor & Londa Schiebinger). Stanford University Press, 2008. <https://www.sup.org/books/title/?id=11232>.

- Monbiot, George. "Neoliberalism Is Creating Loneliness. That's What's Wrenching Society Apart." Opinion. *The Guardian*, October 12, 2016. <https://www.theguardian.com/commentisfree/2016/oct/12/neoliberalism-creating-loneliness-wrenching-society-apart>.
- Mulgan, John. *Man Alone*. Penguin Books, 2023.
- Nam, Dong-Kyoon. *Cutting and Flow: Ontological Materiality in Contemporary Sculpture*. n.d.
- Nanni, Giordano. *The Colonisation of Time: Ritual, Routine and Resistance in the British Empire*. Manchester University Press, 2012.
- Newton, John. "Becoming Pakeha." *Landfall* 218, no. November (2009): 38–48.
- Nicholson, Amber. "Hau: Giving Voices to the Ancestors." *Journal of the Polynesian Society* 128, no. 2 (2019): 137–62. <https://doi.org/10.15286/jps.128.2.137-162>.
- Nilsson, Mats, and Mekonnen Tesfahuney. "The Post-Secular Tourist: Re-Thinking Pilgrimage Tourism." *Tourist Studies* 18, no. 2 (2018): 159–76. <https://doi.org/10.1177/1468797617723467>.
- Oak, Eileen. "'Rumours of Neoliberalism's Death Have Been Greatly Exaggerated': Re-Moralisation of the Poor in Aotearoa New Zealand." *Sites: A Journal of Social Anthropology and Cultural Studies* 12, no. 1 (2015): 62–82. <https://doi.org/10.11157/sites-vol12iss1id271>.
- Odell, Jenny. *Saving Time: Discovering a Life Beyond the Clock*. Penguin Random House UK, 2023.
- Oliver, W. H., ed. *Oxford History of New Zealand*. Oxford University Press, 1981.
- Opai, Keri. *Tikanga : An Introduction to Te Ao Maori*. Upstart Press, 2023. [ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/aut/detail.action?docID=30750479](https://ebookcentral.proquest.com/lib/aut/detail.action?docID=30750479).
- Osman, Jena, and Juliana Spahr, eds. *Chain No. 7: Memoir/Anti-Memoir*. Chain, 2000.
- Paewai, Rewa Anna. "The Education Goal of Māori Succeeding 'As Māori': The Case of Time." PhD, University of Auckland, 2013.
- Painter, Nell Irvin. *The History of White People*. Illustrated edition. W. W. Norton & Company, 2011.
- Parr, Adrian. *The Deleuze Dictionary Revised Edition*. Edinburgh University Press, 2010. <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=615834>.
- Pearson, David. *The Politics of Ethnicity in Settler Societies: States of Unease*. n.d.
- Pearson, W. H. "Attitudes to the Maori in Some Pakeha Fiction." *The Journal of the Polynesian Society* 67, no. 3 (1958): 211–38.
- Pitts, Andrea J., and Mark William Westmoreland, eds. *Beyond Bergson: Examining Race and Colonialism through the Writings of Henri Bergson*. State University of New York Press, 2019.

- Popova, Maria. "The Paradoxes and Possibilities of Transformation: Adam Phillips on Our Ambivalent Desire for Change." *The Marginalian*, June 5, 2024. <https://www.themarginalian.org/2024/06/05/on-wanting-to-change-adam-phillips/>.
- Posteraro, Tano. "A Discourse on Tendency." In *Bergson's Philosophy of Biology: Virtuality, Tendency and Time*. Edinburgh University Press, 2022. [ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/aut/detail.action?docID=30256521](https://ebookcentral.proquest.com/lib/aut/detail.action?docID=30256521).
- Preston, J. "From Troubling Whiteness to Treason to Whiteness: Whiteness Studies, Class and Education." In *Whiteness and Class in Education*. Springer, 2007.
- Rankine, Claudia. *Just Us: An American Conversation*. Allen Lane, 2020. <https://www.penguin.co.nz/books/just-us-9780241467107>.
- Renfro, Yelizaveta P. "Braiding My Life: On 'Living at Tree Line.'" *North American Review*, July 18, 2014. <https://northamericanreview.org/open-space/node/5293>.
- Revsbæk, Line, and Barbara Simpson. "Why Does Process Research Require Us to Notice Differently?" In *Doing Process Research in Organizations*, 1st ed., edited by Barbara Simpson and Line Revsbæk. Oxford University Press, 2022. <https://doi.org/10.1093/oso/9780192849632.003.0001>.
- Ritchie, Jenny. "Indigenous Onto-Epistemologies and Pedagogies of Care and Affect in Aotearoa." *Global Studies of Childhood* 3, no. 4 (2013): 395–406. <https://doi.org/10.2304/gsch.2013.3.4.395>.
- RNZ. "Forty-Nine People Dead after Shootings at Mosques in Central Christchurch." RNZ, March 16, 2019.
- Rochon, Thomas R. *Culture Moves: Ideas, Activism, and Changing Values*. Princeton University Press, 1998. https://books.google.co.nz/books?hl=en&lr=&id=YoEKXQLa-7kC&oi=fnd&pg=PR9&dq=culture+moves+-+thomas+rochon&ots=Cej3qvcOF2&sig=EugTrvZWYLWNf3ei42HPLCImx2g&redir_esc=y#v=onepage&q=movements%20coalesce&f=false.
- Romero, Andrés, and Toby Austin Locke. "Words in Worlds: An Interview with Kathleen Stewart." *Society for Cultural Anthropology*, July 20, 2017. <https://culanth.org/fieldsights/words-in-worlds-an-interview-with-kathleen-stewart>.
- Rosenthal, Sara Brin, Colin R. Twomey, Andrew T. Hartnett, Hai Shan Wu, and Iain D. Couzin. "Revealing the Hidden Networks of Interaction in Mobile Animal Groups Allows Prediction of Complex Behavioral Contagion." *Proceedings of the National Academy of Sciences of the United States of America* 112, no. 15 (2015): 4690–95. <https://doi.org/10.1073/pnas.1420068112>.
- Salmond, Anne. *Knowledge Is a Blessing on Your Mind: Selected Writings, 1980–2020*. AUP, 2023.
- Sargeson, Frank. *I Saw in My Dream*. London, John Lehmann, 1949.

- Satchell, William. *The Greenstone Door*. Golden Press in assn. with Whitcombe & Tombs Ltd, 1973.
- Seshadri, Kalpana. "Reflections on Posthumanism: What Does 'the Economy' Have to Do With It?" *Interconnections: Journal of Posthumanism* 1, no. 1 (2021): 64. <https://doi.org/10.26522/posthumanismjournal.v1i1.2584>.
- Simpson, Barbara, and Line Revsbæk. *Doing Process Research in Organizations: Noticing Differently*. Oxford University Press, Incorporated, 2022. <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=7079705>.
- Simpson, Peter. "Chronological List of Allen Curnow's Poems 1931-2001." *Journal of New Zealand Literature* 18/19 (2001 2000): 14–38.
- Sinclair, Keith. *A Destiny Apart*. Allen & Unwin, 1986.
- Sinclair, Mark. *Bergson*. Routledge, 2020.
- Sodikoff, Genese Marie. "More-Than-Human." Environmental Humanities Glossary, University of Copenhagen, October 15, 2025. <https://artsandculturalstudies.ku.dk/research/art-and-earth/environmental-humanities-glossary/more-than-human/#Haraway2008>.
- St Pierre, Elizabeth. "Methodology in the Fold and the Irruption of Transgressive Data." *International Journal of Qualitative Studies in Education* 16, no. 6 (1997): 883–86. <https://doi.org/10.1080/714858243>.
- St. Pierre, Elizabeth A. "Post Qualitative Inquiry in an Ontology of Immanence." *Qualitative Inquiry* 25, no. 1 (2019): 3–16. <https://doi.org/10.1177/1077800418772634>.
- St Pierre, Elizabeth Adams. "Circling the Text: Nomadic Writing Practices." *Qualitative Inquiry* 3, no. 4 (1997): 403–17.
- St. Pierre, Elizabeth Adams. "Deleuze and Guattari's Language for New Empirical Inquiry." *Educational Philosophy and Theory* 49, no. 11 (2017): 1080–89. <https://doi.org/10.1080/00131857.2016.1151761>.
- St Pierre, Elizabeth, and Laurel Richardson. "Writing: A Method of Inquiry." In *The SAGE Handbook of Qualitative Research*, 5th ed. SAGE Publications, Inc., 2018.
- Stafford, Jane, and Mark Williams. *Maoriland: New Zealand Literature 1872–1914*. Victoria University Press, 2007.
- Stewart, T. L. "The Cost of Privilege." In *"I Don't See Color": Personal and Critical Perspectives on White Privilege*, edited by Bettina Bergo and Tracey Nicholls. Penn State University Press., 2015.
- Stivale, Charles J. "Deleuze/Parnet in Dialogues: The Folds of Post-Identity." *The Journal of the Midwest Modern Language Association* 36, no. 1 (2003): 25–37.
- Strickler, Yancey. "The Post-Individual." January 21, 2024. <https://ideaspace.ystrickler.com/p/the-post-individual>.

- Tapsell, Paul. *Kāinga: People, Land, Belonging*. Bridget Williams Books, 2021.
- Tau, Te Maire. "Mātauranga Māori as an Epistemology." In *Te Pouhere Kōrero*, vol. 1. Bridget Williams Books, 1999. <https://tepouherekorero-bwb-co-nz.ezproxy.aut.ac.nz/collection-books/te-pouhere-korero-journal/mataurangi-maori-as-an-epistemology>.
- The Kuaka Project. "Lessons from the Kuaka." He Kuaka: Te Mana Kaha o Te Whanau, 2026.
- Tsing, Anna Lowenhaupt. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton University Press, 2015. <chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/http://naturalezacienciaysociedad.org/wp-content/uploads/sites/3/2016/02/Tsing-Anna-Lowenhaupt-The-mushroom-at-the-end-of-the-world-on-the-possibility-of-life-in-capitalist-ruins-Princeton-University-Press-2015.pdf>.
- Vallee, Mickey. "Animal, Body, Data: Starling Murmurations and the Dynamic of Becoming In-Formation." *Body & Society* 27, no. 2 (2021): 83–106. <https://doi.org/10.1177/1357034X21992846>.
- Visel, Robin. "Othering the Self: Nadine Gordimer's Colonial Heroines." *ARIEL: A Review of International English Literature* 19, no. 4 (1988).
- Ward, Alan. "The Ideal Society and Its Enemies; the Foundations of Modern New Zealand Society 1850–1900 by Miles Fairburn (Review)." *New Zealand Journal of History* 24, no. 1 (1990): 74–76.
- Warne, Kennedy. "Hemi at Hiruhārama." *E-Tangata*, August 3, 2019. <https://e-tangata.co.nz/reflections/hemi-at-hiruharama/>.
- Weedon, Chris. *Identity And Culture: Narratives Of Difference And Belonging: Narratives of Difference and Belonging*. McGraw-Hill Education (UK), 2004.
- Wegener, Charlotte. "Rhythms of Writing: Connecting (With) Words." In *Doing Process Research in Organizations*, 1st ed., edited by Line Revsbæk and Barbara Simpson. Oxford University Press, 2022. <https://doi.org/10.1093/oso/9780192849632.003.0004>.
- Wevers, L. "Being Pakeha: The Politics of Location." *Journal of New Zealand Studies* 4, no. 5 (2006): 1–9.
- Williams, Haari. *Words of a Kaumātua*. Edited by Witi Ihimaera. AUP, 2019.
- Wolfe, Brandan N. "Pilgrimage." *St Andrews Encyclopaedia of Theology*, St Andrews Encyclopaedia of Theology, November 8, 2024. <https://www.saet.ac.uk/Christianity/Pilgrimage#section3.4>.
- Yunkaporta, Tyson. *Sand Talk: How Indigenous Thinking Can Change the World*. Text, 2019.
- Žižek, Slavoj. *The Sublime Object of Ideology*. Verso Books, 1989. <https://www.versobooks.com/en-gb/products/1284-the-sublime-object-of-ideology>.

Bibliography

- Abram, David. "Creaturely Migrations on a Breathing Planet." *Emergence Magazine*, June 8, 2023. <https://emergencemagazine.org/essay/creaturely-migrations-breathing-planet/>.
- Abramov, Dimitri Marques, and Paulo-de-Tarso de Castro Peixoto. "Does Contemporary Western Culture Play a Role in Mental Disorders?" *Frontiers in Psychiatry* 13 (September 2022): 978860. <https://doi.org/10.3389/fpsyt.2022.978860>.
- Age (Melbourne, Victoria). "SHIPPING." December 15, 1856. <http://nla.gov.au/nla.news-article154869232>.
- Ah Loo, Tui. "Wāhine Māori. Some of the Most Imprisoned Indigenous Women in the World." *Te Pā*, June 5, 2020. <https://tepaa.nz/wahine-maori-some-of-the-most-imprisoned-indigenous-women-in-the-world/>.
- Ahluwalia, Pal. "When Does a Settler Become a Native?: Citizenship and Identity in a Settler Society." In *Postcolonialisms: An Anthology of Cultural Theory and Criticism*. Rutgers University Press, 2005.
- Ahmed, Sara. *The Cultural Politics of Emotion*. Edinburgh University Press, 2014. <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=1767554>.
- Ansell Pearson, Keith. *Bergson: Thinking Beyond the Human Condition*. Bloomsbury Publishing PLC, 2018. *ProQuest Ebook Central*, <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=5233998>.
- Ansell Pearson, Keith. "Beyond the Human Condition : Bergson and Deleuze." In *Deleuze and the Non/Human*. Palgrave Macmillan, 2015.
- Ansell-Pearson, Keith. "Bergson and Philosophy as a Way of Life." In *Re-Interpreting Bergson: Critical Essays*. Cambridge University Press, 2019.
- Argus (Melbourne, Victoria). "Hell or Melbourne." December 6, 1930. <http://nla.gov.au/nla.news-article4232279>.
- Auckland War Memorial Museum. "Te Rā." Accessed November 5, 2024. <https://www.aucklandmuseum.com/visit/exhibitions/Te-Ra>.
- Awa Transmedia, dir. *AWA Transmedia Studio - Story of Kuaka*. 2014. <https://www.youtube.com/watch?v=RAGePTNB-ig>.
- Bailey, Anne E. "Journey or Destination? Rethinking Pilgrimage in the Western Tradition." *Religions* 14, no. 9 (2023): 1157. <https://doi.org/10.3390/rel14091157>.
- Baird, Julia. *Bright Shining: How Grace Changes Everything*. Fourth Estate, 2023.
- Baldwin, James. *Nobody Knows My Name*. Vintage, 1992.

- Baldwin, Thomas, and Patrick Ffrench. "Proust-Machine: Gilles Deleuze." In *The Proustian Mind*, 1st ed., edited by Anna Elsner and Thomas Stern. Routledge, 2022. <https://doi.org/10.4324/9780429341472-38>.
- Ballantyne, Tony. "Culture and Colonization: Revisiting the Place of Writing in Colonial New Zealand." *The Journal of New Zealand Studies*, no. 9 (May 2010). <https://doi.org/10.26686/jnzs.v0i9.114>.
- Ballantyne, Tony. *Entanglements of Empire: Missionaries, Maori, and the Question of the Body*. AUP, 2014.
- Ballara, Angela. "The Pursuit of Mana? A Re-Evaluation of the Process of Land Alienation by Maoris 1840-1890." *The Journal of the Polynesian Society* 91, no. 4 (1982): 519–41.
- Barad, Karen. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Duke University Press, 2007.
- Barron, Ruby Nerio. *Braiding My Life: On "Living at Tree Line" by Yelizaveta P. Renfro*. July 18, 2014. <https://northamericanreview.wordpress.com/2014/07/18/braiding-my-life-on-living-at-tree-line-by-yelizaveta-p-renfro/>.
- Barthes, R. "Listening." In *The Responsibility of Forms*. University of California Press, 1991.
- Barthes, Roland. *A Lover's Discourse: Fragments*. Translated by Richard Howard. Hill and Wang, 2001.
- Barthes, Roland. *Camera Lucida*. Vintage, 1993.
- Barthes, Roland. "The Death of the Author." In *Readings in the Theory of Religion*. Routledge, 2016.
- Basirizadeh, Fatemeh Sadat, Shiva Zaheri Birgani, and Narges Raoufzadeh. "Concept of Time in Virginia Woolf's *To the Lighthouse*: Bergsonian Study." *LingLit Journal Scientific Journal for Linguistics and Literature* 2, no. 2 (2021): 67–74. <https://doi.org/10.33258/linglit.v2i2.460>.
- Basu, Paul. "Route Metaphors of 'Roots-Tourism': The Scottish Highlands." In *Reframing Pilgrimage: Cultures in Motion*. Routledge, 2004.
- Baxter, James K. *James K. Baxter Complete Prose Volume 4*. Edited by John Weir. Victoria University Press, 2015.
- Beard, Jo Ann. *The Boys of My Youth*. Back Bay Books, 1999.
- Beausoleil, Emily. "'Gather Your People': Learning to Listen Intergenerationally in Settler-Indigenous Politics." *Political Theory* 48, no. 6 (2020): 665–91. <https://doi.org/10.1177/0090591720919392>.
- Beechey, Desley. "Eureka! Women and Birthing on the Ballarat Goldfields in the 1850s." Australian Catholic University, 2003.
- Belgrave, Michael. "Ngai Tahu: A Claim For All Times." In *Historical Frictions: Maori Claims and Reinvented Histories*. AUP, 2005.

- Bell, Avril. "Becoming Pākehā: Dominance and Its Costs." *Sweet As: Post-Conference News*, June 30, 2007. <http://sweetasnews.blogspot.com/2007/06/becoming-pkeh-dominance-and-its-costs.html>.
- Bell, Avril. *Becoming Tangata Tiriti: Working with Māori, Honouring the Treaty*. AUP, 2024.
- Bell, Avril. "Bifurcation or Entanglement? Settler Identity and Biculturalism in Aotearoa New Zealand." *Continuum: Journal of Media & Cultural Studies* 20, no. 2 (2006): 253–68. <https://doi.org/10.1080/10304310600641786>.
- Bell, Avril. "Dilemmas of Settler Belonging: Roots, Routes and Redemption in New Zealand National Identity Claims." *The Sociological Review* 57, no. 1 (2009): 145–62. <https://doi.org/10.1111/j.1467-954X.2008.01808.x>.
- Bell, Avril. "Moving Roots: A 'Small Story' of Settler History and Home Places." *Qualitative Inquiry* 23, no. 6 (2017): 452–57. <https://doi.org/10.1177/1077800416672696>.
- Bell, Avril, and Elizabeth Russell. "Aotearoa New Zealand's New National History Curriculum and Histories of Mourning." *New Zealand Journal of Educational Studies* 57, no. 1 (2022): 21–35. <https://doi.org/10.1007/s40841-021-00231-2>.
- Bell, Avril, Rose Yukich, Billie Lythberg, and Christine Woods. "Enacting Settler Responsibilities Towards Decolonisation." *Ethnicities* 22, no. 5 (2022): 605–18. <https://doi.org/10.1177/14687968211062675>.
- Bennett, James. "Maori as Honorary Members of the White Tribe." *The Journal of Imperial and Commonwealth History* 29, no. 3 (2001): 33–54. <https://doi.org/10.1080/03086530108583126>.
- Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Duke University Press, 2010. [ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/aut/detail.action?docID=1170671](https://ebookcentral.proquest.com/lib/aut/detail.action?docID=1170671).
- Benseman, Kay. "Te Reo Is Not a Pākehā Asset." *E-Tangata*, October 5, 2024. <https://e-tangata.co.nz/reflections/te-reo-is-not-a-pakeha-asset/>.
- Bergson, Henri. *An Introduction to Metaphysics*. Translated by T. E. Hulme. G. P. Putnam's Sons, 1928.
- Bergson, Henri. *Creative Evolution*. 1st ed. Edited by Donald Landes. Routledge, 2022. <https://doi.org/10.4324/9781315537818>.
- Bergson, Henri. *Key Writings*. Edited by Keith Ansell Pearson and John Mullarkey. Continuum, 2002.
- Bergson, Henri. *L'Énergie Spirituelle*. Librairie Felix Alcan, 1910.
- Bergson, Henri. *The Creative Mind: An Introduction to Metaphysics*. Translated by M. L. Anderson. Courier Corporation, 2010.
- Bergson, Henri. *The Two Sources of Morality and Religion*. Greenwood Press, 1974.

- Bergson, Henri. *Time and Free Will*. Translated by F. L. Pogson. George Allen & Company, 1913.
- Biermann, Soenke. "Knowledge, Power and Decolonisation: Implication for Non-Indigenous Scholars, Researchers and Educators." In *Indigenous Philosophies and Critical Education*. Peter Lang, 2011.
- Biggs, Bruce. "Maori Affairs and the Hunn Report." *The Journal of the Polynesian Society* 70, no. No 3 (1961): 361–64.
- Bignall, Simone, and Paul Patton, eds. *Deleuze and the Postcolonial: Conversations, Negotiations, Mediations*. Edinburgh University Press, 2010.
- Binney, Judith. "Māori Oral Narratives, Pākehā Written Texts: Two Forms of Telling History." *New Zealand Journal of History* 21, no. 1 (1987): 16–28. <https://www.muse.jhu.edu/article/872394>.
- Birchall, Matthew. "History, Sovereignty, Capital: Company Colonization in South Australia and New Zealand." *Journal of Global History* 16, no. 1 (2021): 141–57. <https://doi.org/10.1017/S1740022820000133>.
- Bird Spot. "The Science Of Starling Murmurations." 2019. <https://www.birdspot.co.uk/bird-behaviour/the-science-of-starling-murmurations>.
- Birkerts, Sven. *The Art of Time in Memoir: Then, Again*. Greywolf Press, 2008.
- Biss, E. "A Book I Can't Defend, A Book I Can't Renounce: Reflections on a Book and a Decade of Whiteness." *Literary Hub*, February 20, 2019. <https://lithub.com/eula-biss-a-book-i-cant-defend-a-book-i-cant-renounce/>.
- Biss, E. "It Is What It Is." In *Bending Genre: Essays on Creative Nonfiction*. Bloomsbury Academic, 2013. <http://site.ebrary.com/id/10704713>.
- Biss, Eula. *Notes From No Man's Land*. Graywolf Press, 2009.
- Biss, Eula. *On Having and Being Had*. Text, 2020.
- Biss, Eula. "Preface." In *I Don't See Color: Personal and Critical Perspectives on White Privilege*, edited by Bettina Bergo and Tracey Nicholls. Penn State University Press, 2015.
- Bluck, John. *Becoming Pākehā*. HarperCollins, 2022.
- Bolt, Barbara. *Art Beyond Representation : The Performative Power of the Image*. I. B. Tauris & Company, 2004. <https://ebookcentral.proquest.com/lib/aut/detail.action?docID=676616>.
- Bolt, Barbara. *Heidegger Reframed: Interpreting Key Thinkers for the Arts*. I B Tauris & Company, Limited, 2010.
- Bolton, G. E., and R. Delderfield. *Reflective Practice: Writing and Professional Development*. SAGE Publications, 2018.
- Bonnafons, Amy. *Bodies of Text: On the Lyric Essay – The Essay Review*. n.d. Accessed September 16, 2022. <http://theessayreview.org/bodies-of-text-on-the-lyric-essay/>.

- Bouaniche, Arnaud. "Bergson on Emotion and Ethical Mobilization." In *The Bergsonian Mind*, 1st ed. Routledge, 2021. <https://doi.org/10.4324/9780429020735-25>.
- Brady, Tess. "A Question of Genre: De-Mystifying the Exegesis." *Text* 4, no. 1 (2000): 1–9.
- Braidotti, R. *The Posthuman*. Wiley, 2013.
- Braidotti, Rosi. *Metamorphoses: Towards a Materialist Theory of Becoming*. Polity Press, 2002. <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=1245695>.
- Braidotti, Rosi. *Nomadic Theory: The Portable Rosi Braidotti*. Columbia University Press, 2011. <https://voegelinview.com/nomadic-theory-the-portable-rosi-braidotti/>.
- Braidotti, Rosi. "Posthuman Critical Theory." *Journal of Posthuman Studies*, Pennsylvania State University Press 1, no. 1 (2017).
- Braidotti, Rosi. "Writing as a Nomadic Subject." *Comparative Critical Studies* 11, nos. 2–3 (2014): 163–84. <https://doi.org/10.3366/ccs.2014.0122>.
- Braidotti, Rosi, and Maria Hlavajova, eds. *Posthuman Glossary*. Bloomsbury Publishing PLC, 2022.
- Brawley, Sean. "No 'White Policy' in NZ: Fact and Fiction in New Zealand's Asian Immigration Record, 1946-1978." *New Zealand Journal of History* 27, no. 1 (1993).
- Bree, Germaine. "The 'Anti-Memoirs' of Andre Malraux." *Contemporary Literature* 11, no. 2 (1970): 269. <https://doi.org/10.2307/1207536>.
- Brinkmann, Svend. "Conversations as Research: Philosophies of the Interview." *Counterpoints* 354 (2013): 149–67. <http://www.jstor.org/stable/42981168>.
- Brinkmann, Svend. "Unstructured and Semistructured Interviewing." In *The Oxford Handbook of Qualitative Research* (2nd Ed). Oxford University Press, 2020. <http://academic.oup.com/edited-volume/34283/chapter/290640200>.
- Bromley, Daniel W. *Possessive Individualism: A Crisis of Capitalism*. Oxford University Press, 2019.
- Brooking, Tom. "'Busting Up' The Greatest Estate of All: Liberal Maori Land Policy, 1891-1911." *New Zealand Journal of History* 26, no. 1 (2006): 78–98.
- Brooking, Tom. "'Green Scots and Golden Irish': The Environmental Impact of Scottish and Irish Settlers in New Zealand – Some Preliminary Ruminations." *Journal of Irish and Scottish Studies* 3, no. 1 (2009): 41–59. <https://doi.org/10.57132/jiss.132>.
- Brooking, Tom. *Lands for the People? The Highland Clearances and the Colonisation of New Zealand*. University of Otago Press, 1996.
- Brooking, Tom. "Use It or Lose It: Unravelling the Land Debate in Late Nineteenth-Century New Zealand." *New Zealand Journal of History* 30, no. 2 (1996): 141–62.

- Brooking, Tom, and Roberto Rabel. "Neither British nor Polynesian." In *Immigration and National Identity in New Zealand: One People, Two Peoples, Many Peoples?* The Dunmore Press, 1995.
- Brown, Duncan, and Antjie Krog. "Creative Non-Fiction: A Conversation." *Current Writing: Text and Reception in Southern Africa* 23, no. 1 (2011): 57–70. <https://doi.org/10.1080/1013929X.2011.572345>.
- Brown, Leslie, ed. *Shorter Oxford English Dictionary*. Oxford University Press, 2002.
- Bruce, Toni. "The Case for Faction as a Potent Method for Integrating Fact and Fiction in Research." In *Innovations in Narrative and Metaphor*, edited by Sandy Farquhar and Esther Fitzpatrick. Springer Singapore, 2019. https://doi.org/10.1007/978-981-13-6114-2_5.
- Buber, Martin. *I and Thou*. T. & T. Clark, Edinburgh, 1950.
- Buchanan, Connie. "Hākarimata and the Sleeping Baby." *E-Tangata*, September 11, 2021. <https://e-tangata.co.nz/history/hakarimata-and-the-sleeping-baby/>.
- Burns, Patricia. *Fatal Success: A History of the New Zealand Company*. Heinemann Reid, 1989.
- Burns, Patricia. *Te Rauparaha: A New Perspective*. Reed, 1980.
- Butler, Judith. *Gender Trouble : Feminism and the Subversion of Identity*. Routledge, 1990. chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://selforganizedseminar.wordpress.com/wp-content/uploads/2011/07/butler-gender_trouble.pdf.
- Byrnes, Giselle. *Boundary Markers: Land Surveying and the Colonisation of New Zealand*. Bridget Williams Books, 2001.
- Byrnes, Giselle. "'Relic of 1840' or Founding Document? The Treaty, the Tribunal and Concepts of Time." *Kotuitui: New Zealand Journal of Social Sciences Online* 1, no. 1 (2006): 1–12. <https://doi.org/10.1080/1177083X.2006.9522407>.
- Byrnes, Giselle. "Surveying — the Maori and the Land: An Essay in Historical Representation." *NZJH* 31, no. 1 (1997): 85–98.
- Calder, Alex, ed. *The Writing of New Zealand: Inventions and Identities*. Reed, 1993.
- Canales, Jimena. *The Physicist and the Philosopher: Einstein, Bergson, and the Debate That Changed Our Understanding of Time*. Princeton university press, 2015.
- Centre for the Study of Legacies of British Slavery. "Summary of Individual | Legacies of British Slavery." Accessed September 6, 2023. <https://www.ucl.ac.uk/lbs/person/view/8584>.
- Césaire, Aimé. *Discourse on Colonialism*. Translated by John Pinkham. Monthly Review Press, 2000.
- Charlton, James. "Catch/Bounce." PhD, University of Plymouth, 2017.
- Christoffel, Paul. *Historical Māori Housing 1840–1934*. n.d.
- Church, Ian. *Haven at St Leonards*. Friends of the Hocken Collections, 2011.

- Cixous, Helene. *Coming to Writing and Other Essays*. Edited by Deborah Jenson. Harvard University Press, 1991.
- Cixous, Helene. *The Hélène Cixous Reader*. Edited by Susan Sellers. Routledge, 1994.
- Cixous, Hélène. "The Laugh of the Medusa." Translated by K. Cohen and P. Cohen. *Signs* Vol. 1, no. No. 4 (1976): 875–93.
- Cixous, Hélène, and Brian J. Mallet. "Osnabrück." *Oxford Literary Review* 24 (2002): 5–15. <https://www.jstor.org/stable/44030920>.
- Colonnello, Pio. "Homelessness as Heimatlosigkeit?" In *The Ethics of Homelessness. Philosophical Perspectives*, Second, Revised Edition. Brill, 2020. <https://ebookcentral.proquest.com/lib/aut/detail.action?docID=6026578>.
- Connor, Loo, host. *Bridging a Cultural Divide We Pretend Isn't There*. Episode 15/12/2024. n.d. <https://thegoodenergyproject.substack.com/p/bridging-a-cultural-divide-we-pretend>.
- Cook, Corinna. "Listening the Lyric Essay." *New Writing* 16, no. 1 (2019): 100–115. <https://doi.org/10.1080/14790726.2018.1480045>.
- Cook, James. *The Journals of Captain Cook*. Penguin Classics, 1999.
- Cox, Simon, and Sarah Shackleton. "Tūrangaewae." *Scope: Contemporary Research Topics (Art and Design)*, no. 22 (2021): 73–78. <https://doi.org/10.34074/scop.1022025>.
- Creative Non-What? On The Poetry Of Prose The Writer's Chronicle : March 2016*. 2016.
- Curnow, Allen. "The Unhistoric Story." In *The Penguin Book of New Zealand Verse*. Penguin Books, 1960.
- Curnow, Wystan. *Putting the Land on the Map: Art and Cartography in New Zealand since 1840*. Govett-Brewster Art Gallery, 1989.
- Curnow, Wystan. *The Critic's Part: Wynston Curnow Art Writings 1971-2013*. Edited by Tina Barton and Robert Leonard. Adam Art Gallery Te Pataka Toi, 2014.
- Curthoys, Ann. "Expulsion, Exodus and Exile in White Australian Historical Mythology." *Journal of Australian Studies* 23, no. 61 (1999): 1–19. <https://doi.org/10.1080/14443059909387469>.
- D'Agata, John. *The Next American Essay (A New History of the Essay)*. Graywolf Press, 2003. <https://www.graywolfpress.org/books/next-american-essay>.
- D'Agata, John, and Jim Fingal. *The Lifespan of a Fact*. W.W. Norton, 2012.
- D'Agata, John, and Deborah Tall. "The Lyric Essay." *Seneca Review*, 1997.
- Daigle, Christine, and Terrance H. McDonald, eds. *From Deleuze and Guattari to Posthumanism: Philosophies of Immanence*. Theory in the New Humanities. Bloomsbury Academic, 2022.
- Daley, Caroline. "Reviews: The Penguin History of New Zealand by Michael King." *The New Zealand Journal of History* 38, no. 1 (2004).

- Damari, Claudia, and Yoel and Mansfeld. "Reflections on Pilgrims' Identity, Role and Interplay with the Pilgrimage Environment." *Current Issues in Tourism* 19, no. 3 (2016): 199–222. <https://doi.org/10.1080/13683500.2014.957660>.
- Davey, Moyra. *Index Cards*. W W Norton, 2020.
- De Landa, Manuel. *A Thousand Years of Non-Linear History*. Zone Books, 2003.
- Delahunty, Catherine. "Becoming Tangata Tiriti." *E-Tangata*, September 25, 2021. <https://e-tangata.co.nz/reflections/becoming-tangata-tiriti/>.
- Deleuze, Gilles. "Bergsonism." Zone Books, 1991. <https://www.zonebooks.org/books/24-bergsonism>.
- Deleuze, Gilles. *Difference and Repetition*. Bloomsbury Publishing Plc, 2014. <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=6933611>.
- Deleuze, Gilles. *Essays Critical and Clinical*. Translated by Daniel W. Smith and Michael A. Greco. University of Minnesota Press, 1997.
- Deleuze, Gilles. *The Fold: Leibniz and the Baroque*. Translated by Tom Conley. The Athlone Press, 1993.
- Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. 2nd edition. Translated by Brian Massumi. University of Minnesota Press, 1987.
- Deleuze, Gilles, and Félix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. University of Minnesota Press, 1983.
- Deleuze, Gilles, and Claire Parnet. *Dialogues*. Columbia University Press, 1987.
- Deleuze, Gilles, Claire Parnet, and Gilles Deleuze. *Dialogues II*. Rev. ed. European Perspectives. Columbia University Press, 2007.
- Dening, Greg. *Beach Crossings: Voyaging Across Times, Cultures and Self*. University of Philadelphia Press, 2004.
- Dening, Greg. *Performances*. University of Chicago Press, 1996.
- Desai, Gairav, and Supriya Nair, eds. *Postcolonialisms: An Anthology of Cultural Theory and Criticism*. Rutgers University Press, 2005.
- Dess, G. D. "The Perils and Pitfalls of the Lyrical Essay." *Los Angeles Review of Books*, May 22, 2019.
- Dewes, Te Kuru o te Marama. "Should Aotearoa Ditch the Four Seasons?" The Spinoff, July 2, 2022. <https://thespinoff.co.nz/atea/02-07-2022/should-aotearoa-ditch-the-four-seasons>.
- Diagne, Souleymane Bachir. "Bergson in the Colony: Intuition and Duration in the Thought of Senghor and Iqbal." *Qui Parle* 17, no. 1 (2008): 125–45. <https://www.jstor.org.ezproxy.aut.ac.nz/stable/20685728>.
- DiAngelo, Robin, and Michael Eric Dyson. *White Fragility: Why It's So Hard for White People to Talk About Racism*. 2018.

- Differently!, Tom O’Leary-Coaching Leaders to Think. “Celtic Irish Sense of Time.” Tom O’Leary | Thinking Partner, July 4, 2022. <https://www.tomoleary.ie/celtic-irish-sense-of-time/>.
- Dillard, Annie. *For the Time Being*. Knopf, 1999.
- Dillard, Annie. *Teach a Stone to Talk*. Harper and Row, 1982.
- Dolphijn, Rick, and Iris van der Tuin. *New Materialism: Interviews & Cartographies*. Open Humanities Press, 2012. <https://doi.org/10.3998/ohp.11515701.0001.001>.
- “Dominion Observatory.” Department of Conservation Te Papa Atawhai, 2007.
- Drummond, Andy. “Radical Books: The Napier Report.” History Workshop, April 13, 2022. <https://www.historyworkshop.org.uk/housing-welfare/radical-books-the-napier-report/>.
- DuBois, W. E. B. “The Souls of White Folk.” In *W.E.B. Du Bois: Writings*. Library of America, 1987.
- Duclos, Vincent, Tomás Sánchez Criado, and Vinh-Kim Nguyen. “Speed: An Introduction.” *Cultural Anthropology* 32, no. 1 (2017): 1–11. <https://doi.org/10.14506/ca32.1.01>.
- Durie, Sir Mason. *Te Āhua o Te Kainga Shaping the House*. Te Puni Kokiri Māori Housing Network Seminar, 2019.
- Durkacz, Victor. “Gaelic Education in the Nineteenth Century.” *Scottish Educational Review* 9, no. 1 (1977): 18–28. <https://doi.org/10.1163/29499682-00901005>.
- Dyas, Dee. “Pilgrims and Pilgrimage.” University of York. Christianity and Culture, 2024. <https://www.york.ac.uk/projects/pilgrimage/intro.html>.
- Eggleton, David. *House and Land*. 2015. <http://www.poetlaureate.org.nz/2015/10/house-and-land.html>.
- Ehrenreich, Barbara. *Living with a Wild God*. n.d.
- Elbaz, Robert. “From Confessions to Antimemoirs: A Study of Autobiography.” McGill University, 1980.
- Eleftheriou, Joanna. “Theorizing Nonfiction.” *ASSAY: A Journal of Nonfiction Studies*, 2015. <https://www.assayjournal.com/theorizing-nonfiction-introductionbyeleftheriou.html>.
- “English Department Prospectus.” Victoria University of Wellington, 1980.
- Evison, Harry. *The Long Dispute: Maori Land Rights and European Colonisation in Southern New Zealand*. Canterbury University Press, 1997.
- Fairburn, Miles. *The Ideal Society and Its Enemies: The Foundations of Modern New Zealand Society 1850–1900*. Auckland University Press, 1989.
- Felluga, Dino. *Critical Theory: The Key Concepts*. Taylor & Francis Group, 2015.
- Ferrando, Francesca. “From the Eternal Recurrence to the Multiverse: Towards a Posthuman Cosmo-Ontology.” *The Nietzsche Circle* VI (2013).

- Ferrando, Francesca, and Debashish Banerji. "Posthuman Spirituality." In *Mapping the Posthuman*, 1st ed. Routledge, 2023. <https://doi.org/10.4324/9781003322603-31>.
- Ferrando, Francisca. *The Art of Being Posthuman: Who Are We in the 21st Century?* Polity Press, 2023.
- Fiennes, Sophie, dir. *The Pervert's Guide to Ideology*. Documentary. 2013.
- Finlayson, Roderick. *The Brown Man's Burden*. The Unicorn Press, 1938.
- Fitzpatrick, Esther, and Avril Bell. "Summoning up the Ghost with Needle and Thread." *Departures in Critical Qualitative Research* 5, no. 2 (2016): 6–29. <https://doi.org/10.1525/dcqr.2016.5.2.6>.
- Fitzpatrick, Esther, and Alys Longley. "Performative Writing as a Method of Inquiry With the Material World: The Art of the Imperative." *LEARNing Landscapes* 13, no. 1 (2020): 115–28. <https://doi.org/10.36510/learnland.v13i1.1007>.
- Fleras, Augie, and Paul Spoonley. *Recalling Aotearoa: Indigenous Politics and Ethnic Relations in New Zealand*. Oxford University Press, 1999.
- Foucault, M. *Ethics Subjectivity and Truth*. n.d.
- Foucault, Michel. *Archaeology of Knowledge*. Taylor & Francis Group, 2002.
- Fournier, Lauren. *Autotheory as Feminist Practice in Art, Writing, and Criticism*. The MIT Press, 2021.
- Fraiture, Pierre-Philippe. "Postcolonial Bergson. By Souleymane Bachir Diagne. Translated by Lindsay Turner. Foreword by John E. Drabinski (Review)." *French Studies* 75, no. 1 (2021): 126–27. <https://doi.org/10.1093/fs/knaa218>.
- Frame, Janet. *Towards Another Summer*. Vintage, 2007.
- Galbreath, Ross. "Harold Wellman and the Alpine Fault." *New Zealand Geographic* Jan-Mar 1999, no. 041 (n.d.): 82–99. Accessed March 4, 2024. <https://www.nzgeo.com/stories/harold-wellman-and-the-alpine-fault/>.
- Garcia, Tristan. *Form and Object: A Treatise on Things*. Edinburgh University Press, 2014.
- Garcia, Tristan. *We Ourselves: The Politics of Us*. Edinburgh University Press, 2021.
- Gavin P. Hendricks. "A Derridarean Critique of Logocentrism as Opposed to Textcentrism in John 1v1." *Koers* 79, no. 1 (2014): 0–0. http://www.scielo.org.za/scielo.php?script=sci_abstract&pid=S2304-85572014000100010&lng=en&nrm=iso&tlng=en.
- Geering, Lloyd. *The World of Relation: An Introduction to Martin Buber's I and Thou*. Victoria University Press, 1983.
- Gibbons, Peter. "Cultural Colonization and National Identity." *New Zealand Journal of History* 36, no. 1 (2002): 13.
- Gibbons, Peter. "Non-Fiction." In *The Oxford History of New Zealand Literature in English*. Oxford University Press, 1998.

- Gibbons, Peter. "The Far Side of the Search for Identity." *The New Zealand Journal of History* 37, no. 1 (n.d.): 12.
- Gibson, Helen. "The Invisible Whiteness of Being." University of Canterbury, 2006.
- Gibson, Helen. "What Is Not Seen Cannot Be Discussed or Changed." Network Waitangi Whangarei - Joan Cook Memorial State of the Pakeha Nation Essay, 2022.
- Gifford, Phil. "Bickerstaff Set the Rules." Stuff, November 7, 2009. <https://www.stuff.co.nz/sunday-star-times/sport/3048700/Bickerstaff-set-rules-for-sports-talk-on-radio>.
- Gillies, Mary Ann. "Virginia Woolf: Bergsonian Experiments in Representation and Consciousness." In *Henri Bergson and British Modernism*. McGill-Queen's University Press, 1996.
- Gilmore, Sarah, Nancy Harding, Jenny Helin, and Alison Pullen. "Writing Differently." *Management Learning* 50, no. 1 (2019): 3–10. <https://doi.org/10.1177/1350507618811027>.
- Girke, Felix. "Book Review: Great Expectations. Imagination and Anticipation in Tourism." *Social Anthropology / Anthropologie Sociale*, Critical cultural communication, vol. 21, no. 4 (2012): p593-595.
- Gleeson, Sinéad. "Fragmented Narratives Are Broken, Independent, and Honest." *Literary Hub*, March 24, 2020. <https://lithub.com/fragmented-narratives-are-broken-independent-and-honest/>.
- Goodenough, Anne E., Natasha Little, William S. Carpenter, and Adam G. Hart. "Birds of a Feather Flock Together: Insights into Starling Murmuration Behaviour Revealed Using Citizen Science." *PLOS ONE* 12, no. 6 (2017): e0179277. <https://doi.org/10.1371/journal.pone.0179277>.
- Gordon, Mordechai. "Listening as Embracing the Other: Martin Buber's Philosophy of Dialogue." *Educational Theory* 61, no. 2 (2011): 207–19. <https://doi.org/10.1111/j.1741-5446.2011.00400.x>.
- Gram-Hanssen, Irmelin, Nicole Schafenacker, and Julia Bentz. "Decolonizing Transformations Through 'Right Relations.'" *Sustainability Science* 17, no. 2 (2022): 673–85. <https://doi.org/10.1007/s11625-021-00960-9>.
- Gramsci, Antonio. *Selections from the Prison Notebooks*. International Publishers, New York, 1971. https://search-alexanderstreet-com.ezproxy.aut.ac.nz/view/work/bibliographic_entity%7Cbibliographic_details%7C4707880#page/3/mode/1/chapter/bibliographic_entity%7Cdocument%7C4734796.
- Grant, Stan. *Murriyang Song of Time*. Bandy, 2024.
- Gray, Claire, Nabila Jaber, and Jim Anglem. "Pakeha Identity and Whiteness: What Does It Mean to Be White?" *Sites: A Journal of Social Anthropology and Cultural Studies* 10, no. 2 (2013): 82–106. <https://doi.org/10.11157/sites-vol10iss2id223>.

- Greeson, Jennifer Rae. "The Prehistory of Possessive Individualism." *PMLA* 127, no. 4 (2012): 918–24. <https://www.jstor.org/stable/23489097>.
- Greif, Stuart W. *Immigration and National Identity: One People, Two People, Many Peoples?* The Dunmore Press, 1995.
- Grosz, Elizabeth. "Bergson, Deleuze and the Becoming of Unbecoming." *Parallax* 11, no. 2 (2005): 4–13. <https://doi.org/10.1080/13534640500058434>.
- Guerlac, Suzanne. "Proust and Bergson: Fierce Criticality." In *The Proustian Mind*, 1st ed., edited by Anna Elsner and Thomas Stern. Routledge, 2022. <https://doi.org/10.4324/9780429341472-34>.
- Guerlac, Suzanne. "Thinking with Bergson. The Last Problem: The Planet, and What It Is to Know." *Bergsoniana*, no. 2 (July 2022): 2. <https://doi.org/10.4000/bergsoniana.968>.
- Gunn, Mairi. "Common Ground: A Place to Stand – Together." *IJCMR*, May 20, 2021. <https://www.creativemediaresearch.org/post/common-ground-a-place-to-stand-together>.
- Gupta, Mira. "Photographer Kathryn Cooper Is Known for Her Distinctive Approach." *Facebook*, December 9, 2025. <https://www.facebook.com/profile/662602441/search/?q=Kathryn%20Cooper>.
- Gutkind, Lee. "Doing a D'Agata." *Los Angeles Review of Books*, March 19, 2012. <https://lareviewofbooks.org/article/doing-a-dagata/>.
- Hage, Ghassan. *Alter-Politics: Critical Anthropology and the Radical Imagination*. Melbourne University Publishing, 2015.
- Haider, Asad. *Mistaken Identity: Race and Class in the Age of Trump*. Verso Books, 2018.
- Hamilton, Fiona. "Pioneering History: Negotiating Pakeha Collective Memory in the Late Nineteenth and Early Twentieth Centuries." *New Zealand Journal of History* 36, no. 1 (2002): 66–81.
- Hamilton, Jillian, and Luke Jaaniste. "A Connective Model for the Practice-Led Research Exegesis: An Analysis of Content and Structure." *Journal of Writing in Creative Practice* 3, no. 1 (2010): 31–44. https://doi.org/10.1386/jwcp.3.1.31_1.
- Hancock, Frances. "Becoming and Being Irish-Pākehā: Crafting a Narrative of Belonging That Inspires Indigenous–Settler Relationships." *Genealogy* 4, no. 4 (2020): 4. <https://doi.org/10.3390/genealogy4040113>.
- Harari, Yuval Noah. *Sapiens: A Brief History of Humankind*. Vintage, 2014.
- Haraway *Statements on Decolonizing Time*. n.d.
- Harawira, Hone. "Pakeha and a Treaty Based Future." *Scoop News*, May 10, 2007. <https://www.scoop.co.nz/stories/PA0705/S00252/harawira-pakeha-and-a-treaty-based-future.htm>.
- Harper, Graeme. "Creative Writing: Words as Practice-Led Research." *Journal of Visual Art Practice* 7, no. 2 (2008): 161–71. https://doi.org/10.1386/jvap.7.2.161_1.

- Harris, Aroha, and Melissa Matutina Williams, eds. *Maranga! Maranga! Maranga! The Call to Māori History*. Bridget Williams Books, 2024.
- Harris, Max. "Racism and White Defensiveness in Aotearoa: A Pākehā Perspective." *E-Tangata*, June 9, 2018. <https://e-tangata.co.nz/comment-and-analysis/racism-and-white-defensiveness-in-aotearoa-a-pakeha-perspective/>.
- Harris, Max. *The New Zealand Project*. Bridget Williams Books, 2017.
- Harvey, David. "The Sociological and Geographical Imaginations." *International Journal of Politics, Culture, and Society* 18, nos. 3–4 (2006): 211–55. <https://doi.org/10.1007/s10767-006-9009-6>.
- Harvey, Siobhan. "A Jigsaw of Broken Things." *Landfall*, no. 246 (December 2023): 8–19. <https://doi.org/10.3316/informit.T2024053100001201177224291>.
- Heidegger, Martin. "Letter on Humanism." In *Pathmarks*, edited by William McNeill. Cambridge University Press, 1998.
- Heidegger, Martin. "The Origin of the Work of Art." In *Aesthetics*. Routledge, 2017.
- Hendricks, Gavin P. "A Derridean Critique of Logocentrism as Opposed to Textcentrism in John 1v1." *Koers* 79, no. 1 (2014): 0–0. http://www.scielo.org.za/scielo.php?script=sci_abstract&pid=S2304-85572014000100010&lng=en&nrm=iso&tlng=en.
- Heta-Lensen, Yo. "Aka Kaupapa: The Trajectories of Kaupapa Māori as Lived Experience." Doctor of Education, Auckland University of Technology, 2022.
- Hilliard, Chris. "Colonial Culture and the Province of Cultural History." *New Zealand Journal of History* 36, no. 1 (2002): 82–97.
- Honan, Eileen. "Writing a Rhizome: An (Im)Plausible Methodology." *International Journal of Qualitative Studies in Education* 20, no. 5 (2007): 531–46. <https://doi.org/10.1080/09518390600923735>.
- Honan, Eileen, and David Bright. "Writing a Thesis Differently." *International Journal of Qualitative Studies in Education* 29, no. 5 (2016): 731–43. <https://doi.org/10.1080/09518398.2016.1145280>.
- hooks, bell. *Feminist Theory: From Margin to Center*. Routledge, Taylor & Francis Group, 2015. <https://doi.org/10.4324/9781315743172>.
- Horowitz, Alexandra. *On Looking: About Everything There Is to See*. Simon & Schuster Ltd, 2013.
- Hoskins, Te Kawehau, and Alison Jones. "Indigenous Inclusion and Indigenising the University." *New Zealand Journal of Educational Studies* 57, no. 2 (2022): 305–20. <https://doi.org/10.1007/s40841-022-00264-1>.
- Howe, Christine. "Writing on Common Ground: The Lyric Essay as a Decolonising Form." *TEXT* 23, no. Special 57 (2019). <https://doi.org/10.52086/001c.23578>.
- Howitt, William. *Land, Labour & Gold; or Two Years in Victoria with Visits to Sydney and Van Diemen's Land*. Lowden Publishing Company, 1972.

- Hui, Yuk. "Planetarization and Heimatlosigkeit, Part 1." *E-Flux Journal*, no. 147 (2024). <https://www.e-flux.com/journal/147/621569/planetarization-and-heimatlosigkeit-part-1>.
- Husband, Dale. "Joan Metge: On Māori and Pākehā." *E-Tangata*, June 28, 2025. <https://e-tangata.co.nz/korero/joan-metge-on-maori-and-pakeha/>.
- Hutching, Megan. *Long Journey for Sevenpence: Assisted Immigration to New Zealand from the United Kingdom 1947-1975*. Victoria University Press; Historical Branch, Department of Internal Affairs, 1999.
- Huygens, I. "Pākehā and Tauīwi Treaty Education: An Unrecognised Decolonisation Movement?" *Kōtuitui: New Zealand Journal of Social Sciences Online* 11, no. 2 (2016): 146–58. <https://doi.org/10.1080/1177083X.2016.1148057>.
- Huygens, Ingrid. "Developing a Decolonisation Practice for Settler Colonisers: A Case Study from Aotearoa New Zealand." *Settler Colonial Studies* 1, no. 2 (2011): 53–81. <https://doi.org/10.1080/2201473X.2011.10648812>.
- Huygens, Ingrid. *Processes of Pakeha Change in Response to the Treaty of Waitangi*. Ingrid Huygens, 2007.
- Hyde, Robin. *Disputed Ground: Robin Hyde, Journalist*. Edited by Gillian Boddy and Jacqueline Matthews. Victoria University Press, 1991.
- Ignatiev, Noel. *How the Irish Became White*. Routledge Classics, 2009.
- Ignatiev, Noel, and John Garvey, eds. *Race Traitor*. Routledge, 1996.
- "Indigenous Peoples, Indigenous Voices." United Nations Permanent Forum on Indigenous Issues, n.d. chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.un.org/esa/socdev/unpfii/documents/5session_factsheet1.pdf.
- Inglese, Terry. "Becoming a Guide for Pilgrims in a Time of Secularization." *Church, Communication and Culture* 3, no. 3 (2018): 335–61. <https://doi.org/10.1080/23753234.2018.1545135>.
- Ingold, Tim. *Bringing Things to Life: Creative Entanglements in a World of Materials*. 2010.
- Ingold, Tim. *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*. 1st ed. Routledge, 2021. <https://doi.org/10.4324/9781003196662>.
- Interactive (<https://www.nvinteractive.com/>), N. V. "Ngāi Tahu 1880 Map." Cultural Mapping Project. Accessed November 10, 2025. <https://kahurumanu.co.nz/map-stories/ngai-tahu-1880-map/>.
- "Intro to Weather Balloons – High Altitude Science." Accessed November 26, 2023. <https://www.hightitudescience.com/pages/intro-to-weather-balloons>.

- Iskander, Natasha, and Loren B. Landau. "The Centre Cannot Hold: Arrival, Margins, and the Politics of Ambivalence Introduction to 'Arrival at the Margins.'" *Migration Studies* 10, no. 2 (2022): 97–111. <https://doi.org/10.1093/migration/mnac018>.
- Jackson, Alecia Y., and Lisa A. Mazzei. *Thinking with Theory in Qualitative Research*. Taylor & Francis Group, 2020.
- Jackson, Alecia Youngblood. "Thinking Without Method." *Qualitative Inquiry* 23, no. 9 (2017): 666–74. <https://doi.org/10.1177/1077800417725355>.
- Jackson, Moana. "Decolonisation and the Stories in the Land." *E-Tangata*, May 8, 2021. <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-decolonisation-and-the-stories-in-the-land/>.
- Jackson, Moana. "The Connection Between White Supremacy and Colonisation." *E-Tangata*, March 23, 2019. <https://e-tangata.co.nz/comment-and-analysis/the-connection-between-white-supremacy/>.
- Jackson, Moana. "Understanding Racism in This Country." *E-Tangata*, February 25, 2018. <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-understanding-racism-in-this-country/>.
- Jackson, Moana. "We Have Come Too Far Not To Go Further." *Counterfutures* 4 (September 2017). <https://doi.org/10.26686/cf.v4i0.6404>.
- Jackson, Moana. "What It Means to Be at Home in This Land." *E-Tangata*, November 20, 2022. <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-what-it-means-to-be-at-home-in-this-land/>.
- Jackson, Zakiyyah Iman. *Becoming Human: Matter and Meaning in an Antiracist World*. NYU Press, 2020. <https://www.jstor.org/stable/j.ctv1n6ptnn.3>.
- Jasperl, James M. *The Emotions of Protest: Affective and Reactive Emotions in and around Social Movements*. 2024.
- Jervis, Ian. "Painting of Time: Duration Emergence Sensation." PhD, Auckland University of Technology, 2014.
- Johnson, Tom. "'Kauaka e Kōrero Mō Te Awa, Kōrero Ki Te Awa: An Awa-Led Research Methodology' (Don't Talk about the Awa, Talk with the Awa)." *Genealogy* 8, no. 1 (2024): 30. <https://doi.org/10.3390/genealogy8010030>.
- Jones, A. "Dangerous Liaisons: Pakeha, Kaupapa Maori, and Educational Research." *New Zealand Journal of Educational Studies* 47, no. 2 (2012): 101–13.
- Jones, A. *This Pakeha Life: An Unsettled Memoir*. Bridget Williams Books, 2020.
- Jones, A and Jenkins, K. *He Korero: Words between Us. First Maori-Pakeha Conversations on Paper*. Huia, 2011.

- Jones, A and Jenkins, K. "Rethinking Collaboration: Working the Indigene-Colonizer Hyphen." In *Handbook of Critical and Indigenous Methodologies*. 2008. <http://methods.sagepub.com/book/handbook-of-critical-and-indigenous-methodologies/n23.xml>.
- Jones, Alison. "When Pākehā Acquire Te Reo." *E-Tangata*, July 10, 2021. <https://e-tangata.co.nz/reo/alison-jones-when-pakeha-acquire-te-reo/>.
- Jones, Alison, and Kuni Jenkins. "Rethinking Collaboration: Working the Indigene-Colonizer Hyphen." In *Handbook of Critical and Indigenous Methodologies*. SAGE Publications, Inc., 2008. <https://doi.org/10.4135/9781483385686>.
- Jones, Jenny Robin. *No Simple Passage: The Journey of the "London" to New Zealand, 1842 - A Ship of Hope*. Random House New Zealand, 2011.
- Jones, Jenny Robin. *Writers in Residence*. AUP, 2004.
- Jones, Kevin L. "Dune Soils and Polynesian Gardening Near Hokianga North Head, North Island, New Zealand." *World Archaeology* 16, no. 1 (1984): 75–88. <https://www.jstor.org/stable/124689>.
- Jones, Lawrence. *Oxford History of New Zealand Literature*. Oxford University Press, 1998.
- Judkins, Rachel. "Are New Zealanders Getting Lonelier?" *The Spinoff*, February 12, 2025. <https://thespinoff.co.nz/society/12-02-2025/are-new-zealanders-getting-lonelier>.
- Kamo, Miriama, and Mark Crysell. "Being Pākehā? New Survey Reveals Reluctance to Embrace the Label – The Elephant." *NZ Herald*, December 4, 2025. <https://www.nzherald.co.nz/nz/being-pakeha-new-poll-reveals-reluctance-to-embrace-the-label-the-elephant/VHFJAEILCVCFTBBYIJQGT6KWUM/>.
- "Karanga - A Call from the Heart." *Te Rūnanga o Ngāi Tahu*, n.d. Accessed August 7, 2022. https://ngaitahu.iwi.nz/our_stories/karanga-a-call-from-the-heart/.
- Kebede, Messay. "The Rehabilitation of Violence and the Violence of Rehabilitation: Fanon and Colonialism." *Journal of Black Studies* 31, no. 5 (2001): 539–62. <https://doi.org/10.1177/002193470103100502>.
- Keenan, Danny. "Nga Patanga Whenua O Mua The New Zealand Wars." Wellington City Libraries.
- Kerasovitis, Konstantinos. "Post Qualitative Research: Reality Through the Antihierarchical Assemblage of Non-Calculation." *The Qualitative Report*, ahead of print, December 4, 2020. <https://doi.org/10.46743/2160-3715/2020.4756>.
- Kiddle, Rebecca, ed. *Imagining Decolonisation*. BWB Texts, 2020.
- Kidman, Joanna, and Vincent O'Malley, eds. *Fragments from a Contested Past*. Bridget Williams Books, 2022.

- Kinealy, Christine. "The Irish Famine: Everything You Wanted to Know." Apple Podcasts, 2021. <https://podcasts.apple.com/gb/podcast/the-irish-famine-everything-you-wanted-to-know/id256580326?i=1000543267420>.
- King, Michael. *Being Pakeha Now: Reflections and Recollections of a White Native*. Penguin, 1999. <https://www.penguin.co.nz/books/being-pakeha-now-reflections-and-recollections-of-a-white-native-9780143019565>.
- King, Michael. *Being Pakeha*. Second Edition, Reprint. Hodder & Stoughton Ltd., 1985.
- King, Michael. *Moko: Maori Tattooing in the 20th Century*. David Bateman, 1972.
- King, Michael. *Te Puea: A Biography*. Penguin Books NZ, 1977.
- King, Michael. *The Penguin History of New Zealand*. Penguin Books, 2003.
- King, Michael. *Whina: A Biography of Whina Cooper*. Hodder and Stoughton, 1983.
- King, Paula Toko, Donna Cormack, Ricci Harris, Sarah-Jane Paine, and Melissa McLeod. "'Never-Ending Beginnings': A Qualitative Literature Review of Māori Temporal Ontologies." *Kōtuitui: New Zealand Journal of Social Sciences Online* 18, no. 3 (2023): 252–67. <https://doi.org/10.1080/1177083X.2022.2138467>.
- King, Rachael, ed. *The Silence Beyond: Selected Writings by Michael King*. Penguin Books NZ, 2011.
- King, Thomas. *The Truth About Stories: A Native Narrative*. University of Minnesota Press, 2008. <https://www.upress.umn.edu/book-division/books/the-truth-about-stories>.
- Kitchen, Judith. "Grounding the Lyric Essay." *Fourth Genre: Explorations in Nonfiction* 13, no. 2 (2011): 115–21. <https://doi.org/10.1353/fge.2011.0028>.
- Knausgaard, Karl Ove. *The End: My Struggle* #6. Translated by Martin Aitken. Vintage, 2018.
- Kroll, Jeri. "The Writer as Interlocutor: The Benefits and Drawbacks of Bricolage in Creative Writing Research." *TEXT* 25, no. 2 (2021): 1–19. <https://doi.org/10.52086/001c.29557>.
- Kundnani, Arun. *What Is Antiracism? And Why It Means Anticapitalism*. Verso, 2023.
- Laing, Olivia. *The Lonely City: Adventures in the Art of Being Alone*. Reprint edition. Picador, 2017.
- Lakoff, George, and Mark Johnson. *Metaphors We Live By*. University of Chicago Press, 2003.
- Landers, David S. *Revolution in Time*. Harvard University Press, 2000.
- Larsson, Per. "DNA Researchers Trace the Origin of the Picts in Scotland." Stockholm University, April 28, 2023. <https://www.su.se/english/news/dna-researchers-trace-the-origin-of-the-picts-in-scotland-1.655492>.
- Lawer, Chris. "Understanding Henri Bergson's Philosophy of Time." October 27, 2024. <https://umio.io/blog/understanding-henri-bergs-philosophy-of-time>.

- Lawlor, Leonard, and Valentine Moulard-Leonard. "Henri Bergson." In *The Stanford Encyclopedia of Philosophy*, Winter 2022, edited by Edward N. Zalta and Uri Nodelman. Metaphysics Research Lab, Stanford University, 2022. <https://plato.stanford.edu/archives/win2022/entries/bergson/>.
- Lawn, C. A. *The Pioneer Land Surveyors of New Zealand*. New Zealand Institute of Surveyors, 1979.
- Lawrence, Susan, James Grove, Peter Davies, Jodi Turnbull, Ian Rutherford, and Mark Macklin. "Historical Dredge Mining as a Significant Anthropomorphic Agent in River Systems: A Case Study from South-Eastern Australia." *The Holocene* 31, no. 7 (2021): 1158–74. <https://doi.org/10.1177/09596836211003272>.
- Leah, Adele, Brenda Vale, and Nigel Isaacs. "The Tarikaka Settlement: 85 Years of Change." *Australasian Urban History Planning History Group* 14 (2014): 373–89. <https://doi.org/10.25916/5C28225F42EB0>.
- Leckie, Jacqueline. "In Defence of Race and Empire: The White New Zealand League at Pukekohe." *New Zealand Journal of History* 19, no. 2 (1985): 103–29. <https://muse.jhu.edu/pub/426/article/870972>.
- Lefebvre, Alexandre, and Nils F. Schott. "Closed and Open Societies." In *The Bergsonian Mind*, 1st ed., by Mark Sinclair and Yaron Wolf. Routledge, 2021. <https://doi.org/10.4324/9780429020735-24>.
- Li, Yiyun. *Dear Friend, From My Life I Write to You in Your Life*. Penguin, 2018.
- Li, Yiyun. "The Best 'Anti-Memoirs'." *Five Books*, 2017. <https://fivebooks.com/best-books/anti-memoirs-yiyun-li/>.
- Lindsay, Peter. "'Possessive Individualism' at 50: Retrieving Macpherson's Lost Legacy." *The Good Society* 21, no. 1 (2012): 132–50. <https://doi.org/10.1353/gso.2012.0006>.
- Lo, Kevin D., and Carla Houkama. "Exploring the Cultural Origins of Differences in Time Orientation between European New Zealanders and Māori." *New Zealand Journal of Human Resources Management (NZJHRM)*, no. 12(3) (Spring 2012): 105–23.
- Lovasz, Adam. *Updating Bergson : A Philosophy of the Enduring Present*. Lexington Books, 2021.
- Low, Sam. *Hawaiki Rising*. Island Heritage Publishing, 2013.
- Lowenthal, David. "Identity, Heritage, and History." In *Commemorations: The Politics of National Identity*. Princeton University Press, 2018. <https://doi.org/10.2307/j.ctv39x64g>.
- Lundy, Craig. *Deleuze's Bergsonism*. Edinburgh University Press, 2019. <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=5497713>.
- MacGregor, Rev. Robert. "Island of Skye, Parish of Kilmuir." In *Statistical Accounts of Scotland*. 1840.

- MacKenzie, Alexander. *The Isle of Skye*. Aberdeen University Press, 1883.
- MacKinnon, Dr Iain, and Dr Andrew Mackillop. *Plantation Slavery and Landownership in the West Highlands and Islands: Legacies and Lessons*. Community Land Scotland, 2020.
- MacKinnon, Iain. "Education and the Colonisation of the Gàidhlig Mind." *Bella Caledonia*, December 3, 2019. <https://bellacaledonia.org.uk/2019/12/03/education-and-the-colonisation-of-the-gaidhlig-mind/>.
- Mackintosh, Lucy. "Shifting Grounds: Deep Histories of Tamaki Makaurau Auckland." 2022. <https://www.bwb.co.nz/books/shifting-grounds/>.
- MacLeod, John Norman. "'Chaidh a' Chuibhle Mun Cuairt' - Skye and the Land Agitation." In *Barra and Skye: Two Hebridean Perspectives*. Scottish Society for Northern Studies, 2006.
- Mahuika, Nēpia. "What Is Transformative, Decolonial or Māori about the New History Curriculum Reset?" In *Te Pouhere Kōrero*, vol. 10. Bridget Williams Books, 2023. <https://tepouherekorero-bwb-co-nz.ezproxy.aut.ac.nz/collection-books/te-pouhere-korero-vol-10/what-is-transformative-decolonial-or-maori-about-the-new-history-curriculum-reset>.
- Malcolm-Buchanan, Vincent, Ngahuia Te Awekotuku, and Linda Waimarie Nikora. "Cloaked in Life and Death." *MAI Journal: A New Zealand Journal of Indigenous Scholarship* 1, no. 1 (n.d.).
- Mamdani, Mahmood. "Beyond Settler and Native as Political Identities: Overcoming the Political Legacy of Colonialism." *Comparative Studies in Society and History* 43, no. 4 (2001): 651–64.
- Manatū Taonga — Ministry for Culture and Heritage. "Capture of Weraroa Pā." NZ History, 2017. <https://nzhistory.govt.nz/page/capture-weraroa-pa>.
- Mansfield, Katherine. *Something Childish and Other Stories*. London, Constable, 1924.
- Margaret, Jen. "Becoming 'Really Pākehā.'" *E-Tangata*, December 8, 2019. <https://e-tangata.co.nz/reflections/becoming-really-pakeha/>.
- Marsden, Maori. *The Woven Universe: Selected Writings of Rev. Maori Marsden*. Edited by Te Ahukaramū Charles Royal. Te Takarangi: Celebrating Māori Publications. Otaki: Estate of Rev. Māori Marsden, 2003.
- Marsden, Samuel. *The Letters and Journals of Samuel Marsden, 1765-1838*. Edited by J. R. Elder. Coulls Somerville Wilkie, Ltd and A H Reed for the Otago University Council, 1932.
- Martin, Brian, Georgina Stewart, Bruce Ka'imi Watson, et al. "Situating Decolonization: An Indigenous Dilemma." *Educational Philosophy and Theory* 52, no. 3 (2020): 312–21. <https://doi.org/10.1080/00131857.2019.1652164>.
- Massumi, Brian. "Becoming-Deleuzian." *Environment and Planning D: Society and Space* 14 (1996): 395–406.

- Massumi, Brian. *Parables for the Virtual Movement Affect Sensation*. Duke University Press Books, 2021.
- Matz, Jesse, ed. "Time." In *The Oxford Handbook of Virginia Woolf*. Oxford University Press, 2021. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/AUT/detail.action?docID=6687632>.
- McCormick, E. H. *New Zealand Literature: A Survey*. Oxford University Press, 1959.
- McIntosh, Alastair. *Poacher's Pilgrimage: An Island Journey*. Birlinn Ltd, 2016.
- McIntosh, Alastair, Andy Wightman, and Daniel Morgan. "The Scottish Highlands in Colonial & Psychodynamic Perspective." *INTERculture: International Journal of Intercultural and Transdisciplinary Research* XXVII:3, no. 124 (1994): 1–36. https://www.alastairmcintosh.com/articles/1994_interculture.htm.
- McIntosh, Peggy. "White Privilege: Unpacking the Invisible Backpack." *Women: Images and Realities: A Multicultural Anthology*, 1995, 264–67.
- McKenzie, Pete. "We Need to Reject Our Man Alone Culture." Newsroom, December 30, 2020. <https://newsroom.co.nz/2020/12/30/we-need-to-reject-our-man-alone-culture/>.
- McLean, Gavin. "Pipitea Marae | NZ History." New Zealand History, 2024. <https://nzhistory.govt.nz/media/photo/pipitea-marae>.
- Meighan, Paul J. "Dùthchas, a Scottish Gaelic Methodology to Guide Self-Decolonization and Conceptualize a Kincentric and Relational Approach to Community-Led Research." *International Journal of Qualitative Methods* 21 (April 2022): 16094069221142451. <https://doi.org/10.1177/16094069221142451>.
- Mercier, Ocean Ripeka. "What Is Decolonisation?" In *Imagining Decolonisation*. Bridget Williams Books, 2020.
- Mika, Carl. "Counter-Colonial and Philosophical Claims: An Indigenous Observation of Western Philosophy." *Educational Philosophy and Theory* 47, no. 11 (2015): 1136–42. <https://doi.org/10.1080/00131857.2014.991498>.
- Mika, Carl. "The Problem of the Spiritual Thing." *Asian Journal of Philosophy* 2, no. 2 (2023): 1–6. <https://doi.org/10.1007/s44204-023-00132-9>.
- Mika, Carl. "When Nothingness Revokes Certainty: A Māori Speculation." In *Routledge Handbook of Critical Indigenous Studies*, 1st ed. Routledge, 2020. <https://doi.org/10.4324/9780429440229-18>.
- Mika, Carl. "When 'Water' Meets Its Limits: A Māori Speculation on the Term Wai." *Dutkansearvvi - Sami Language and Culture Association* 3, no. 2 (2019): 20–33.
- Mika, Carl, Vanessa Andreotti, Garrick Cooper, Cash Ahenakew, and Denise Silva. *The Ontological Differences Between Wording and Worlding the World*. 8, no. 1 (2020).

- Mika, Carl Te Hira. "'Thereness': Implications of Heidegger's 'Presence' for Māori." *AlterNative: An International Journal of Indigenous Peoples* 11, no. 1 (2015): 3–13. <https://doi.org/10.1177/117718011501100101>.
- Mikaere, Ani. "Are We All New Zealanders Now? A Māori Response to the Pākehā Quest for Indigeneity." *The Bruce Jesson Foundation Memorial Lecture*, 2004. <https://www.brucejesson.com/ani-mikaere-2004-are-we-all-new-zealanders-now-a-maori-response-to-the-pakeha-quest-for-indigeneity/>.
- Millar, Paul. "Baxter, James Keir." In *Dictionary of New Zealand Biography*. Ministry for Culture and Heritage, 2019. <https://teara.govt.nz/en/biographies/5b14/baxter-james-keir>.
- Miller, Sarah, and Emily Beausoleil. "This Is Not Us/This Is Us: Dissensus Politics in the Wake of the Christchurch Terror Attacks." *Theory & Event* 26, no. 4 (2023): 669–700. <https://doi.org/10.1353/tae.2023.a909212>.
- Mills, Charles W. "White Ignorance." In *Agnotology: The Making and Unmaking of Ignorance* (Eds. Robert N. Proctor & Londa Schiebinger). Stanford University Press, 2008. <https://www.sup.org/books/title/?id=11232>.
- "Moana Jackson: Decolonisation and the Stories in the Land." *E-Tangata*, 2021. <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-decolonisation-and-the-stories-in-the-land/>.
- Moewaka Barnes, Helen, and Tim McCreanor. "Colonisation, Hauora and Whenua in Aotearoa." *Journal of the Royal Society of New Zealand* 49, no. sup1 (2019): 19–33. <https://doi.org/10.1080/03036758.2019.1668439>.
- Monaco, Beatrice. "'Nothing Is Simply One Thing': Woolf, Deleuze and Difference." *Deleuze Studies* 7, no. 4 (2013): 456–74. <https://doi.org/10.3366/dls.2013.0124>.
- Monbiot, George. "Neoliberalism Is Creating Loneliness. That's What's Wrenching Society Apart." Opinion. *The Guardian*, October 12, 2016. <https://www.theguardian.com/commentisfree/2016/oct/12/neoliberalism-creating-loneliness-wrenching-society-apart>.
- Moran, Joe. "Walking with a Purpose: The Essay in Contemporary Nonfiction." *Textual Practice* 32, no. 8 (2018): 1277–99. <https://doi.org/10.1080/0950236X.2016.1275758>.
- Morris, Chris. "Fate of Historic Foundry Building Uncertain." Otago Daily Times Online News, February 12, 2017. <https://www.odt.co.nz/news/dunedin/fate-historic-foundry-building-uncertain>.
- Morris, David. "Māori & Pākehā Conceptualisations of Time." The Hour Glass New Zealand, March 2, 2020. <https://www.thehourglass.com/nz/cultural-perspectives/maori-time/>.

- Morris, Gerard S. "Time and the Making of New Zealand: A Theme in the Development of a Settler Society, 1840 to 1868." Master of Arts, University of Canterbury, 2012.
- Mulgan, John. *Man Alone*. Penguin Books, 2023.
- Mullholland, Malcolm. "Ngā Haki – Māori and Flags - Māori Adoption of Flags." Te Ara - the Encyclopedia of New Zealand, Ministry for Culture and Heritage Te Manatu Taonga, 2012. <https://teara.govt.nz/en/nga-haki-maori-and-flags/page-1>.
- Mundle, Rob. *Under Full Sail*. HarperCollins Australia, 2016.
- Murray, Dr Michael. "Prayers and Pastures: Moidart Immigrants in Victoria, 1852 - 1920." Deakin University, 2006.
- Nam, Dong-Kyoon. *Cutting and Flow: Ontological Materiality in Contemporary Sculpture*. n.d.
- Nanni, Giordano. *The Colonisation of Time: Ritual, Routine and Resistance in the British Empire*. Manchester University Press, 2012.
- Nelson, Maggie. *Bluets*. Wave Books, 2009.
- Nelson, Maggie. *Jane: A Murder*. Soft Skull, 2005.
- Nelson, Maggie. *The Argonauts*. Greywolf Press, 2015.
- Nelson, Maggie. *The Red Parts: A Memoir*. Free Press, 2007.
- Nester, Richard, and Chris Cochran. *Dominion Observatory and Gardens Battery Conservation Plan*. Department of Conservation, 2003.
- Neumann, Klaus, Nicholas Thomas, and Hilary Ericksen, eds. *Quicksands: Foundational Histories in Australia & Aotearoa New Zealand*. UNSW Press, 1999.
- Newsroom. "Wild Swans: Janet Frame and the Seacliff Asylum." August 28, 2019. <https://www.newsroom.co.nz/page/wild-swans-talia-marshall-on-janet-frame-and-the-seacliff-asylum>.
- Newton, John. "Becoming Pakeha." *Landfall* 218, no. November (2009): 38–48.
- Newton, Michael. *Warriors of the Word: The World of the Scottish Highlanders*. Birlinn Ltd, 2019.
- Ngata, Tina. "Dismantling 'Kind' Colonialism." *E-Tangata*, June 15, 2024. <https://e-tangata.co.nz/history/dismantling-kind-colonialism/>.
- Nicholas, J. L. *Narrative of a Voyage to New Zealand, Vol 1 and 2*. Kiwi Publishers, 1998.
- Nicholson, Amber. "Hau: Giving Voices to the Ancestors." *Journal of the Polynesian Society* 128, no. 2 (2019): 137–62. <https://doi.org/10.15286/jps.128.2.137-162>.
- Nicholson, Amber. "Te Hihiri: A Process of Coming to Know." *MAI Journal: A New Zealand Journal of Indigenous Scholarship* 9, no. 2 (2020). <https://doi.org/10.20507/MAIJournal.2020.9.2.4>.
- Nilsson, Mats, and Mekonnen Tesfahuney. "The Post-Secular Tourist: Re-Thinking Pilgrimage Tourism." *Tourist Studies* 18, no. 2 (2018): 159–76. <https://doi.org/10.1177/1468797617723467>.

- Nixon, Carl. "Literature of Unease: The Dark Heart of New Zealand Novels." Crimereads, February 10, 2022. <https://crimereads.com/dark-new-zealand-novels/>.
- NZ Herald. "Indigenous Rights: Demand for Debate Should Address Racism, White Privilege - Debbie Ngarewa-Packer." Accessed October 18, 2021. <https://www.nzherald.co.nz/kahu/indigenous-rights-demand-for-debate-should-address-racism-white-privilege-debbie-ngarewa-packer/DOC7TXL6CQURWMEB2VMZV65OBY/>.
- NZ Herald. "New Survey Suggests the Treaty Brings NZ Together." June 12, 2025. <https://www.nzherald.co.nz/kahu/some-say-the-treaty-of-waitangi-divides-nz-a-new-survey-suggests-the-opposite-is-true/42CHSX46GNHDXIO427FZ3CIM4Q/>.
- Oak, Eileen. "'Rumours of Neoliberalism's Death Have Been Greatly Exaggerated': Re-Moralisation of the Poor in Aotearoa New Zealand." *Sites: A Journal of Social Anthropology and Cultural Studies* 12, no. 1 (2015): 62–82. <https://doi.org/10.11157/sites-vol12iss1id271>.
- Odell, Jenny. *Saving Time: Discovering a Life Beyond the Clock*. Penguin Random House UK, 2023.
- Oliver, W. H. "A Destiny at Home." *The New Zealand Journal of History* 21, no. 1 (1987): 9–15.
- Oliver, W. H., ed. *Oxford History of New Zealand*. Oxford University Press, 1981.
- O'Malley, Vincent. *The Meeting Place: Maori and Pakeha Encounters, 1642-1840*. AUP, 2012.
- O'Malley, Vincent, and Joanna Kidman. "Settler Colonial History, Commemoration and White Backlash: Remembering the New Zealand Wars." *Settler Colonial Studies* 8, no. 3 (2018): 298–313. <https://doi.org/10.1080/2201473X.2017.1279831>.
- Opai, Keri. *Tikanga : An Introduction to Te Ao Maori*. Upstart Press, 2023. [ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/aut/detail.action?docID=30750479](https://ebookcentral.proquest.com/lib/aut/detail.action?docID=30750479).
- Oró-Piqueras, Maricel. "When the Personal and the Historical Collide: Re-Imagining Memory in Penelope Lively's Making It Up." *Life Writing* 14, no. 1 (2017): 57–68. <https://doi.org/10.1080/14484528.2016.1204210>.
- Osman, Jena, and Juliana Spahr, eds. *Chain No. 7: Memoir/Anti-Memoir*. Chain, 2000.
- Østern, Tone Pernille, Sofia Jusslin, Kristian Nødtvedt Knudsen, Pauliina Maapalo, and Ingrid Bjørkøy. "A Performative Paradigm for Post-Qualitative Inquiry." *Qualitative Research*, July 7, 2021, 14687941211027444. <https://doi.org/10.1177/14687941211027444>.
- O'Sullivan, Vincent. *Long Journey to the Border*. Bridget Williams Books, 2003.

- O'Sullivan, Vincent. *The Dark Is Light Enough: Ralph Hotere: A Biographical Portrait*. Penguin Random House, 2020.
- Otago *Daily Times*. "Arrival of the City of Hobart, and Alhambra, , Arrival of the City of Hobart, and Alhambra,," January 29, 1863. <https://paperspast.natlib.govt.nz/newspapers/ODT18630129.2.16>.
- O'Toole, V., and R. Martin. "The Role of Emotions in Education in Aotearoa." In *Education Studies in Aotearoa New Zealand: Key Disciplines and Emerging Directions*. NZCER Press, n.d.
- Oyserman, Daphna, Heather M. Coon, and Markus Kemmelmeier. "Rethinking Individualism and Collectivism: Evaluation of Theoretical Assumptions and Meta-Analyses." *Psychological Bulletin* 128, no. 1 (2002): 3–72. <https://doi.org/10.1037/0033-2909.128.1.3>.
- Paewai, Rewa Anna. "The Education Goal of Māori Succeeding 'As Māori': The Case of Time." PhD, University of Auckland, 2013.
- Painter, Nell Irvin. *The History of White People*. Illustrated edition. W. W. Norton & Company, 2011.
- Parr, Adrian. *The Deleuze Dictionary Revised Edition*. Edinburgh University Press, 2010. <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=615834>.
- Pearson, David. "Tanja Bueltmann. Scottish Ethnicity and the Making of New Zealand Society, 1850–1930." *The American Historical Review* 117, no. 4 (2012): 1209–10. <https://doi.org/10.1093/ahr/117.4.1209>.
- Pearson, David. *The Politics of Ethnicity in Settler Societies: States of Unease*. n.d.
- Pearson, W. H. "Attitudes to the Maori in Some Pakeha Fiction." *The Journal of the Polynesian Society* 67, no. 3 (1958): 211–38.
- Pearson, W. H. "Fretful Sleepers." *NZETC Victoria University*, n.d.
- Pere, Rangimarie Turuki. *Te Wheke: A Celebration of Maori Wisdom*. Ao Ako Global Learning NZ Ltd, 1997.
- Perry, Gaylene. "History Documents, Arts Reveals: Creative Writing as Research." In *Practice as Research: Approaches to Creative Arts Enquiry*, Edited by Estelle Barrett and Barbara Bolt. I B Tauris & Co, 2007.
- Perry, J. Adam. "A Silent Revolution: 'Image Theatre' as a System of Decolonisation." *Research in Drama Education: The Journal of Applied Theatre and Performance* 17, no. 1 (2012): 103–19. <https://doi.org/10.1080/13569783.2012.648991>.
- Peterson, Beth. "The Lyric Invitation." *Fourth Genre: Explorations in Nonfiction* 19, no. 2 (2017): 171–76. <https://muse.jhu.edu/article/673517>.
- Pickering, Dani. "Harm Received, Harm Caused: A Scottish Gael's Journey to Becoming Pākehā." *Genealogy* 6, no. 4 (2022): 4. <https://doi.org/10.3390/genealogy6040082>.

- Pierre, Elizabeth Adams St. "Circling the Text: Nomadic Writing Practices." *Qualitative Inquiry* 3, no. 4 (1997): 403–17.
- Pitts, Andrea J., and Mark William Westmoreland, eds. *Beyond Bergson: Examining Race and Colonialism through the Writings of Henri Bergson*. State University of New York Press, 2019.
- Popova, Maria. "How People Change: Psychoanalyst Allen Wheelis on the Essence of Freedom and the Two Elements of Self-Transcendence." *The Marginalian*, July 4, 2023. <https://www.themarginalian.org/2023/07/04/allen-wheelis-how-people-change/>.
- Popova, Maria. "The Paradoxes and Possibilities of Transformation: Adam Phillips on Our Ambivalent Desire for Change." *The Marginalian*, June 5, 2024. <https://www.themarginalian.org/2024/06/05/on-wanting-to-change-adam-phillips/>.
- Posteraro, Tano. "A Discourse on Tendency." In *Bergson's Philosophy of Biology: Virtuality, Tendency and Time*. Edinburgh University Press, 2022. [ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/aut/detail.action?docID=30256521](https://ebookcentral.proquest.com/lib/aut/detail.action?docID=30256521).
- Posteraro, Tano S. "Vitalism and the Problem of Individuation: Another Look at Bergson's Élan Vital." In *Vitalism and Its Legacy in Twentieth Century Life Sciences and Philosophy*, vol. 29, edited by Christopher Donohue and Charles T. Wolfe. History, Philosophy and Theory of the Life Sciences. Springer International Publishing, 2023. https://doi.org/10.1007/978-3-031-12604-8_2.
- Preston, J. "From Troubling Whiteness to Treason to Whiteness: Whiteness Studies, Class and Education." In *Whiteness and Class in Education*. Springer, 2007.
- Priestley, Rebecca. "Harold Wellman, Who Moved the Southern Alps." Pundit, March 27, 2009. <https://www.pundit.co.nz/content/harold-wellman-who-moved-the-southern-alps>.
- Rankine, Claudia. *Just Us: An American Conversation*. Allen Lane, 2020. <https://www.penguin.co.nz/books/just-us-9780241467107>.
- Read, Jason. "The Affective Economy: Producing and Consuming Affects in Deleuze and Guattari." In *Deleuze and the Passions*. Punctum Books, 2016. <https://doi.org/10.1353/book.76518>.
- Redglass Pictures, dir. *George Saunders - On Story*. 2017. 07:02. <https://www.youtube.com/watch?v=1-1xNNrABw8>.
- Reed, A. H. *The Story of New Zealand*. A.H. and A.W. Reed, 1965.
- Reeves, William Pember. *The Long White Cloud - Aotearoa*. Angus J. Harrop, 1898.
- Renfro, Yelizaveta P. "Braiding My Life: On 'Living at Tree Line.'" *North American Review*, July 18, 2014. <https://northamericanreview.org/open-space/node/5293>.
- Renwick, W. L. "'Show Us These Islands and Ourselves ... Give Us a Home in Thought' Beaglehole Memorial Lecture, 1987." *New Zealand Journal of History*

- 21, no. 2 (1987): 197–214. <https://muse.jhu.edu/pub/426/article/872369>.
- Revsbæk, Line, and Barbara Simpson. "Why Does Process Research Require Us to Notice Differently?" In *Doing Process Research in Organizations*, 1st ed., edited by Barbara Simpson and Line Revsbæk. Oxford University Press 2022. <https://doi.org/10.1093/oso/9780192849632.003.0001>.
- Reynolds, Ted. "The Treaty Today - What Went Wrong and What Are We Doing About It?" *New Zealand Geographic*, no. 005 (March 1990). <https://www.nzgeo.com/stories/the-treaty-today-what-went-wrong-and-what-are-we-doing-about-it/>.
- Richards, Eric. "Ironies of the Highland Exodus, 1740-1900." *Journal of Australian Studies* 25, no. 68 (2001): 74–85. <https://doi.org/10.1080/14443050109387664>.
- Richardson, L and St Pierre, Elizabeth Adams. "Writing: A Method of Inquiry." In *Collecting and Interpreting Qualitative Materials*, vol. 3. Sage, 2008.
- Richardson, Laurel. "Getting Personal: Writing-Stories." *International Journal of Qualitative Studies in Education* 14, no. 1 (2001): 33–38. <https://doi.org/10.1080/09518390010007647>.
- Richardson, Laurel. "Writing: A Method of Inquiry." In *Handbook of Qualitative Research*, Eds N K Denzin and Y S Lincoln,. Thousand Oaks, Sage Publications., 1994.
- Ritchie, Jenny. "Indigenous Onto-Epistemologies and Pedagogies of Care and Affect in Aotearoa." *Global Studies of Childhood* 3, no. 4 (2013): 395–406. <https://doi.org/10.2304/gsch.2013.3.4.395>.
- RNZ. "Forty-Nine People Dead after Shootings at Mosques in Central Christchurch." RNZ, March 16, 2019.
- Robertson, Rachel, and Paul and Hetherington. "A Mosaic Patterning: Space, Time and the Lyric Essay." *New Writing* 14, no. 1 (2017): 36–46. <https://doi.org/10.1080/14790726.2016.1235204>.
- Rochon, Thomas R. *Culture Moves: Ideas, Activism, and Changing Values*. Princeton University Press, 1998. https://books.google.co.nz/books?hl=en&lr=&id=YoEKXQLa-7kC&oi=fnd&pg=PR9&dq=culture+moves+-+thomas+rochon&ots=Cej3qvcOF2&sig=EugTrvZWYLWNf3ei42HPLCImx2g&redir_esc=y#v=onepage&q=movements%20coalesce&f=false.
- Roediger, David. *Class, Race, and Marxism*. Verso Books, 2017.
- Roediger, David R. *Towards the Abolition of Whiteness: Essays on Race, Politics, and Working Class History*. Verso Books, 1994.
- Romero, Andrés, and Toby Austin Locke. "Words in Worlds: An Interview with Kathleen Stewart." *Society for Cultural Anthropology*, July 20, 2017. <https://culanth.org/fieldsights/words-in-worlds-an-interview-with-kathleen-stewart>.

- Rosenthal, Sara Brin, Colin R. Twomey, Andrew T. Hartnett, Hai Shan Wu, and Iain D. Couzin. "Revealing the Hidden Networks of Interaction in Mobile Animal Groups Allows Prediction of Complex Behavioral Contagion." *Proceedings of the National Academy of Sciences of the United States of America* 112, no. 15 (2015): 4690–95. <https://doi.org/10.1073/pnas.1420068112>.
- Rowan. "The Marco Polo, 'Bully' Forbes and the Livingstons." *Connections - Across The Years*, July 10, 2019. <https://morrisonfamilyconnections.wordpress.com/2019/07/10/the-marco-polo-bully-forbes-and-the-livingstons/>.
- Rozynski, Kay. "Assembling Bodies: A New Materialist Approach to Writing Practice." Text. University of Canberra, October 19, 2015. <https://axonjournal.com.au/issues/5-2/assembling-bodies>.
- Salmond, A. "Ontological Quarrels: Indigeneity, Exclusion and Citizenship in a Relational World." *Anthropological Theory* 12, no. 2 (2012): 115–41.
- Salmond, Anne. *Knowledge Is a Blessing on Your Mind: Selected Writings, 1980–2020*. AUP, 2023.
- Salmond, Anne. *Two Worlds: First Meetings between Māori and Europeans, 1642–1772*. Viking, 1993.
- Sargeson, Frank. *I Saw in My Dream*. London, John Lehmann, 1949.
- Satchell, William. *The Greenstone Door*. Golden Press in assn. with Whitcombe & Tombs Ltd, 1973.
- Satchell, William. *The Land of the Lost*. AUP, 1971.
- Satchell, William. *The Toll of the Bush*. AUP/Oxford University Press, 1985.
- Schlink, Bernhard. *Guilt about the Past*. University of Queensland Press, 2009.
- "Scotland's History: Emigration to Australia 1852–1857 | ScotlandsPeople." Accessed July 18, 2023. <https://www.scotlandspeople.gov.uk/article/scotlands-history-emigration-australia-1852-1857>.
- Screen, NZ On. "Heartland - Grey Lynn | Television | NZ On Screen." Accessed October 24, 2024. <https://www.nzonscreen.com/title/heartland-grey-lynn-1993>.
- "Screw Steamer CITY OF HOBART Built by Thomas Wingate & Co. in 1853 for Tasmanian Steam Nav Co, Hobart , Passenger / Cargo." Accessed July 5, 2023. https://www.clydeships.co.uk/view.php?year_built=&builder=&ref=22712&vessel=CITY+OF+HOBART.
- Seshadri, Kalpana. "Reflections on Posthumanism: What Does 'the Economy' Have to Do With It?" *Interconnections: Journal of Posthumanism* 1, no. 1 (2021): 64. <https://doi.org/10.26522/posthumanismjournal.v1i1.2584>.
- "Shipping News 'Otago Witness' 1863." Accessed July 5, 2023. <https://freepages.rootsweb.com/~nzbound/genealogy/otago1863.htm>.
- "Ships to Australia 1856–1857." Accessed July 5, 2023. <http://www.theshipslist.com/ships/australia/1856-1857.shtml#victoria>.

- Simpson, Barbara, and Line Revsbæk. *Doing Process Research in Organizations: Noticing Differently*. Oxford University Press, Incorporated, 2022. <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=7079705>.
- Simpson, Peter. "Chronological List of Allen Curnow's Poems 1931-2001." *Journal of New Zealand Literature* 18/19 (2001 2000): 14–38.
- Simpson, Peter. "'The Trick of Standing Upright': Allen Curnow and James K. Baxter." *World Literature Written in English* 26, no. 2 (1986): 369–78. <https://doi.org/10.1080/17449858608588994>.
- Sinclair, Keith. *A Destiny Apart*. Allen & Unwin, 1986.
- Sinclair, Keith. *A History of New Zealand*. Penguin Books, 1959.
- Sinclair, Mark. *Bergson*. Routledge, 2020.
- Sinclair, Mark, and Yaron Wolf, eds. *The Bergsonian Mind*. Taylor & Francis Group, 2021.
- Singer, Margot, and Nicole Walker. *Bending Genre: Essays on Creative Nonfiction*. Bloomsbury Academic, 2013. <http://site.ebrary.com/id/10704713>.
- Skoyles, John. "Starlings' Patterns Are Not Spontaneous." *Nature, Correspondence*, 2016.
- Smith, Ian, Angela Middleton, Jessie Garland, and Naomi Woods. *Archaeology of the Hohi Mission Station: The 2012 Excavations*. University of Otago Studies in Archaeology. University of Otago, 2012.
- Smith, L T. "Imperialism, History, Writing, and Theory." In *Decolonizing Methodologies*. Zed Books, 2007.
- Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research and Indigenous Peoples*. Zed Books, 2012.
- Sobel, Dava. *Longitude*. Fourth Estate, 2005.
- Sodikoff, Genese Marie. "More-Than-Human." Environmental Humanities Glossary, University of Copenhagen, October 15, 2025. <https://artsandculturalstudies.ku.dk/research/art-and-earth/environmental-humanities-glossary/more-than-human/#Haraway2008>.
- Solnit, Rebecca. *A Field Guide to Getting Lost*. Canongate Books, 2017.
- Solnit, Rebecca. *Hope in the Dark: Untold Histories, Wild Possibilities*. Haymarket Books, 2016.
- Solnit, Rebecca. "In Praise of the Meander." Literary Hub, November 10, 2021.
- Solnit, Rebecca. *Orwell's Roses*. Viking, 2021.
- Solnit, Rebecca. *The Faraway Nearby*. Penguin New York, 2013.
- Solnit, Rebecca. *Whose Story Is This?* Haymarket Books, 2019.
- St Pierre, Elizabeth. "Methodology in the Fold and the Irruption of Transgressive Data." *International Journal of Qualitative Studies in Education* 16, no. 6 (1997): 883–86. <https://doi.org/10.1080/714858243>.

- St. Pierre, Elizabeth A. "Post Qualitative Inquiry in an Ontology of Immanence." *Qualitative Inquiry* 25, no. 1 (2019): 3–16. <https://doi.org/10.1177/1077800418772634>.
- St. Pierre, Elizabeth Adams. "A Primer for Post Qualitative Inquiry." *Qualitative Research in Psychology* 0, no. 0 (n.d.): 1–25. <https://doi.org/10.1080/14780887.2024.2347579>.
- St Pierre, Elizabeth Adams. "Circling the Text: Nomadic Writing Practices." *Qualitative Inquiry* 3, no. 4 (1997): 403–17.
- St. Pierre, Elizabeth Adams. "Deleuze and Guattari's Language for New Empirical Inquiry." *Educational Philosophy and Theory* 49, no. 11 (2017): 1080–89. <https://doi.org/10.1080/00131857.2016.1151761>.
- St Pierre, Elizabeth Adams. "Post Qualitative Inquiry, the Refusal of Method, and the Risk of the New." *Qualitative Inquiry* 27, no. 1 (2021): 3–9.
- St Pierre, Elizabeth, and Laurel Richardson. "Writing: A Method of Inquiry." In *The SAGE Handbook of Qualitative Research*, 5th ed. SAGE Publications, Inc., 2018.
- Stafford, J., and M. William. *The Auckland University Press Anthology of New Zealand Literature*. AUP, 2012.
- Stafford, Jane, and Mark Williams. *Maoriland: New Zealand Literature 1872–1914*. Victoria University Press, 2007.
- Stammers, Michael K. *The Passage Makers*. Teredo Books, 1978.
- Steinberg, Susan. "John D'Agata Redefines the Essay." *Electric Literature*, July 14, 2016. <http://electricliterature.com/john-dagata-redefines-the-essay/>.
- Stewart, Georgina. "From Both Sides of the Indigenous-Settler Hyphen in Aotearoa New Zealand." *Educational Philosophy and Theory* 50, no. 8 (2018): 767–75. <https://doi.org/10.1080/00131857.2016.1204904>.
- Stewart, Kathleen, and Lauren Berlant. *The Hundreds*. Duke University Press, 2019.
- Stewart, Robyn. "Practice vs Praxis: Constructing Models for Practitioner-Based Research." *TEXT: Journal of Writing and Writing Programs* 5, no. 2 (2001). <http://www.textjournal.com.au/oct01/stewart.htm>.
- Stewart, T. L. "The Cost of Privilege." In *"I Don't See Color": Personal and Critical Perspectives on White Privilege*, edited by Bettina Bergo and Tracey Nicholls. Penn State University Press., 2015.
- Stivale, Charles J. "Deleuze/Parnet in Dialogues: The Folds of Post-Identity." *The Journal of the Midwest Modern Language Association* 36, no. 1 (2003): 25–37.
- Strickler, Yancey. "The Post-Individual." January 21, 2024. <https://ideaspace.ystrickler.com/p/the-post-individual>.
- Strongman, Luke. "Post-Colonialism or Post-Imperialism?" *Deep South* 2, no. 3 (1996). <https://www.otago.ac.nz/deepsouth/vol2no3/post-col.html>.
- Sullivan, Robert. *Star Waka*. AUP, 1999.

- Taiaroa, Hori Kerei. *Ngāi Tahu Mahinga Kai Map*. Te Wai o Pounamu, 1880.
- Tall, Deborah, and John D'Agata. "New Terrain: The Lyric Essay." *Seneca Review* 27, no. 2 (1997): 6–7.
- Tapsell, Paul. *Kāinga: People, Land, Belonging*. Bridget Williams Books, 2021.
- Tau, Te Maire. "Mātauranga Māori as an Epistemology." In *Te Pouhere Kōrero*, vol. 1. Bridget Williams Books, 1999. <https://tepouherekorero-bwb-co-nz.ezproxy.aut.ac.nz/collection-books/te-pouhere-korero-journal/mataurangi-maori-as-an-epistemology>.
- Te Runanga o Ngāi Tahu. "Ngāi Tahu Mahinga Kai Map." Kā Huru Manu, 2023. kahurumanu.co.nz.
- The Kuaka Project. "Lessons from the Kuaka." He Kuaka: Te Mana Kaha o Te Whanau, 2026.
- The Ngai Tahu Report 1991*. n.d.
- Thompson, E. P. "Time, Work-Discipline, and Industrial Capitalism." *Past & Present* 38 (December 1967): 56–97.
- Thomson, K. W., and A. D. Trlin, eds. *Immigrants in New Zealand*. Massey University Palmerston North, 1970.
- Thomson, Margie, and Doug Avery. *The Resilient Farmer*. Penguin/Random House, 2017.
- Thomson, Margie, and Ray Columbus. *The Modfather*. Penguin Books, 2011.
- Thomson, Margie, and Graeme Kendall. *To the Ice and Beyond*. Mary Egan Publishing, 2016.
- Thomson, Margie, and John Kirwan. *All Blacks Don't Cry*. Penguin Books, 2010.
- Thomson, Margie, and John Kirwan. *Stand By Me*. Penguin Books, 2014.
- Thomson, Margie, and Lance O'Sullivan. *The Good Doctor*. Penguin Books, 2015.
- Thomson, Margie, and Malcolm Rands. *Ecoman*. Random House, 2013.
- Thomson, Margie, and Ruby Tui. *Straight Up*. Allen & Unwin, 2022.
- Thomson, Margie, and Mark Vette. *Zen Heart*. Penguin/Random House, 2020.
- Thomson, Margie, and Walker. *Impossible*. HarperCollins, 2020.
- Thornton, Edward. "On Lines of Flight: The Theory of Political Transformation in 'A Thousand Plateaus.'" *Deleuze and Guattari Studies* 14, no. 3 (2020): 433–56. <https://doi.org/10.3366/dlgs.2020.0411>.
- Tindale, Norman B., and H. A. Lindsay. *Rangatira: A Polynesia Saga*. 1959.
- "Trelissick Park Group: Background Paper on Maori Interests." 2012. <https://www.wcl.govt.nz/maori/wellington/ngawaahingauranga.html#kai>.
- Truman, Sarah E. "Becoming More Than It Never (Actually) Was: Expressive Writing as Research-Creation." *Journal of Curriculum and Pedagogy* 13, no. 2 (2016): 136–43. <https://doi.org/10.1080/15505170.2016.1150226>.

- Tsing, Anna Lowenhaupt. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton University Press, 2015. <chrome-extension://efaidnbmnnnibpcajpcgltclefindmkaj/http://naturalezacienciaysociedad.org/wp-content/uploads/sites/3/2016/02/Tsing-Anna-Lowenhaupt-The-mushroom-at-the-end-of-the-world-on-the-possibility-of-life-in-capitalist-ruins-Princeton-University-Press-2015.pdf>.
- Tuck, Eve, and K. Wayne Yang. "Decolonization Is Not a Metaphor." *Decolonization: Indigeneity, Education & Society*, no. Vol. 1, No. 1, (2012): 1–40.
- Turner, Stephen. "Make-Over Culture and the New Zealand Dream of Home." *Landfall* v214 n1 (2007) (2007): 81–86.
- Turner, Stephen. "Settlement as Forgetting." In *Quicksands: Foundational Histories in Australia and Aotearoa New Zealand*, edited by Klaus Neumann, Nich Thomas, and Hilary Ericksen. University of New South Wales Press, 1999.
- Unknown. "Emigration from the Isle of Skye." *The Illustrated London News* (London), January 15, 1853. https://minorvictorianwriters.org.uk/miller/c_miscellanea_3.htm.
- unknown. "Port Chalmers Old Identities' Picnic." *Otago Daily Times*, February 8, 1921.
- Vallee, Mickey. "Animal, Body, Data: Starling Murmurations and the Dynamic of Becoming In-Formation." *Body & Society* 27, no. 2 (2021): 83–106. <https://doi.org/10.1177/1357034X21992846>.
- Visel, Robin. "Othering the Self: Nadine Gordimer's Colonial Heroines." *ARIEL: A Review of International English Literature* 19, no. 4 (1988).
- Waldie, D. J., and Neil Campbell. "'An Assemblage of Habits': D. J. Waldie and Neil Campbell—A Suburban Conversation." *Western American Literature* 46, no. 3 (2011): 228–49. <https://www.jstor.org.ezproxy.aut.ac.nz/stable/43025332>.
- Walker, Nicole. "The Braided Essay as Social Justice Action." *Creative Nonfiction*, August 11, 2017. <https://creativenonfiction.org/writing/the-braided-essay-as-social-justice-action/>.
- Walker, Ranginui. "A Lot to Learn about Time." *New Zealand Listener* 105, no. n.2277 (1983): 59–60.
- Wang, Mary. "Olivia Laing: 'It Turned out to Be an Exercise in Structure, in How to Assemble Objects in Empty Space.'" *Guernica*, October 4, 2018. <https://www.guernicamag.com/miscellaneous-files-olivia-laing/>.
- Ward, Alan. "The Ideal Society and Its Enemies; the Foundations of Modern New Zealand Society 1850–1900 by Miles Fairburn (Review)." *New Zealand Journal of History* 24, no. 1 (1990): 74–76.
- Warne, Kennedy. "Hemi at Hiruhārama." *E-Tangata*, August 3, 2019. <https://e-tangata.co.nz/reflections/hemi-at-hiruharama/>.

- Webb, Jen. *Researching Creative Writing*. Creative Writing Studies, 2015.
- Weedon, Chris. *Identity And Culture: Narratives Of Difference And Belonging: Narratives of Difference and Belonging*. McGraw-Hill Education (UK), 2004.
- Wegener, Charlotte. "Rhythms of Writing: Connecting (With) Words." In *Doing Process Research in Organizations*, 1st ed., edited by Line Revsbæk and Barbara Simpson. Oxford University Press, 2022. <https://doi.org/10.1093/oso/9780192849632.003.0004>.
- Wevers, L. "Being Pakeha: The Politics of Location." *Journal of New Zealand Studies* 4, no. 5 (2006): 1–9.
- Whaanga, Piripi. "Maori Values Can Reinvigorate a New Zealand Philosophy." Master of Arts, Victoria University of Wellington, 2012.
- Wheeler, Bonnie. "Models of Pilgrimage: From Communitas to Confluence." *Journal of Ritual Studies* Vol. 13, no. No. 2 (1999): 26–41.
- White, Mike. "Ngati Pakeha." *North & South*, no. 347 (February 2015): 22–22. <https://search.ebscohost.com/login.aspx?direct=true&db=anh&AN=100553618&site=ehost-live&scope=site>.
- Williams, David. "The Waitangi Tribunal: 50 Years of Damning Criticisms and 'Mild' Recommendations." *The Spinoff*, October 8, 2025. <https://thespinoff.co.nz/atea/08-10-2025/the-waitangi-tribunal-50-years-of-damning-criticisms-and-mild-recommendations>.
- Williams, Haari. *Words of a Kaumātua*. Edited by Witi Ihimaera. AUP, 2019.
- Williams, Paul. "The Performative Exegesis: Full Text Finder Results." *Textjournal*. Scholasticahq.Com, 2016. <https://resolver-ebscohost-com.ezproxy.aut.ac.nz/>