HUNTER'S MOON

World Building on an Urban Scale

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Contents

Abstract

Hunter's Moon, is a work of Urban Fantasy, set in the near future in New Zealand. While *World Building on an Urban Scale,* focuses on the main differences of the two genres, and how these differences would affect me as a writer.

Hunter's Moon follows the story of twin brothers, Nate and Sebastian Holt, torn apart from circumstances out of their control, spurring them onto two different paths. One that leads to finding a new beginning, a new life. Family. The other a life of destruction, towards the end of one brother's life. Circumstances leads Nate onto Meredith's porch. Each trying to heal from the past, and in so finding each other. The one thing that keeps them apart is a secret. Nate is a werewolf and his brother who will stop at nothing to make sure Nate never has his happy ending. My main theme for my exegesis is to explore the differences between High Fantasy and Urban Fantasy, as well as an examination of the restrictions placed on me as a writer by these two distinct, but similar genres . Secondly I will be touching on the difficulty of having a fantasy novel based in New Zealand, published within New Zealand and around the world.

Attention 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.

Signed_____ Alisha Searancke
Date_____

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World Building on an Urban Scale

Part 1

This exegesis frames my creative work, *Hunter's Moon*, in terms of the fantasy and urban fantasy genre/s to which it belongs, literary influences, and my own creative practice. I am primarily a world builder, used to creating something from scratch; the language, culture, history, religion, naming a world, and all its cities. For urban fantasy the world and everything within it, has already been created. This presented a challenge for me, to find a way to create a world within our own, that has an entirely new futuristic history and culture, while still retaining aspects of New Zealand.

With my 60,000 word thesis *Hunter's Moon,* I sought to explore the fantasy world mingling with everyday New Zealand. Placing my thesis in Auckland and Queenstown I faced problems that I wouldn't have faced if I had written a high fantasy novel, the problems I faced was how I would make the existence of werewolves in New Zealand plausible within the context of my novel, I.e. how is it that no one has discovered them already, as New Zealand unlike America or the United Kingdom, do not contain wolves, so any sightings of wolves in New Zealand would draw unwanted attention. My answer to this question was simple, the werewolves who came to NZ evolved to resemble huskies, this way they could exist within society with only a passing glance.

Another problem I faced was how to blend some of my world building tendencies, with the urban structure of my thesis, the answer for me was to place it in the future, close enough that no major leaps in science had taken place, but enough progress towards a greener future had begun.

For Auckland I researched plans for how they hoped the city would look like in the year 2030, looking at proposed changes for the city front and the pier and how they wanted to incorporate nature into the city. Some aspects of the

city I changed to suit my own image of what Auckland would look like, mostly focusing on my own ideas for upgrades in public transport.

As a frequent reader and writer of fantasy I was struck with how little fantasy has been written that features New Zealand in all its glory, most fantasy writers I have come across predominantly feature either the United States or the United Kingdom. With Hunter's Moon, I have sought to create an urban fantasy based in New Zealand, mainly in Auckland and Queenstown, with locations and references that are familiar to Kiwi's, however I had to do it in a way that would not deflect international readers of Hunter's Moon, from been able to enjoy and follow the main plotline.

With Urban Fantasy and placing it within New Zealand, I am highly aware that there is a great possibility that Hunter's Moon may not be successful overseas. The challenge that I faced with that situation was to make Hunter's Moon with the ability to adapt the location to suit the international market without losing anything of great importance to the world of Hunter's Moon. Now to shift things along in the spirit of a creative work, the following is a synopsis of the novel written in the voice of one of my main characters, Felix.

A black shadow darted across the room, a lighting on an old green armchair in the middle of the room. Intelligent green orbs stared back, the only light in a dark night.

A light from above buzzed to life, revealing an elegantly poised black cat, tail curled around its body, ears twitching forward.

"It was a night, not that different from tonight, when my life was changed forever.

And all because of Nathaniel Holt, the police officer.

A man with more than one secret.....

I could recognise it straight away, that small speck of difference.

The eyes that shone with an unnatural light, the smell that never faded, even when he washed.

The sudden inclination to raise one's head to sniff the air, a sense that an invisible tail is slapping the ground in happiness.

An almost unbearable sense that if I were to run, he would give chase.

An increase of incidents of damage that I am blamed for.

For everything I have done for her, Meredith has let a dog in...

My only opportunity to clear my name is to prove my innocence. Look for the paw print...."

With one last glance, from two green orbs, the cat jumped of the table and disappeared from sight.

With a slight buzz the light from above blinked out...

my getting back here is making more sense," Nate finally murmured, low enough that Meredith wasn't disturbed,

Charlie smiled. "You weren't really in the state to drive, the cat somehow got to you shower and dress, which was good. As every time I went to bandage her up, you would nearly bite my arm off." He frowned. "Kendra's with her now. Even if you told me how a cat and my wife, defended off werewolves I'll never really believe it will I?"

Nate laughed shaking his head. "No, I don't think you ever will."

"I just finished the cleaning up, as good as I could. I just couldn't be in that room with-"Charlie lifted a hand up helplessly.

Nate ran a hand across his chin, the two day old beard rustling under his hand. "I know what you mean."

Charlie excused himself, before leaving the room. Nate shook his head ruefully before stepping into his bedroom. Kendra looked up at him from where she sat, with a kiss on Meredith's forehead she stood up and left the room, patting him on the shoulder as she went.

Felix looked up at him from where he sat on the bed, at his mistresses' side.

She's fine dog, just let her sleep, you should get some sleep too.

Nate sent Felix a blank look. *I'm not leaving her cat.*

Felix hissed. *Just because your down, doesn't mean I can't hurt you.*

"Do you always fight like that?" Meredith mumbled, her eyes opening to meet the slightly shocked gazes of Nate and Felix. After a few seconds her eyes widened in shock. "I can hear you."

O no, now look what you've done, I'm never going to get peace and quiet ever again. Felix huffed, darting out of the room.

Meredith giggled, smiling up at Nate. "I'm glad you kept your promise."

Nate returned her smile, leaning forward to kiss her lightly on the lips. "So am I."

Epilogue

Meredith stood in the doorway of the lounge a soft smile touching her lips, as she gazed down at the unlikely pair curled up together in front of the fire.

She walked over to the desk placed in front of a window, her old laptop in pride of position. With one last look at Nate and Felix, she opened a word document, and began to write.

My life completely changed one day, when I opened the door expecting my cat….. "Dammit Felix if you've broken mum's favourite vase, we'll both-"She blinked, her eyes going cross-eyed.

There was a naked man on her porch.

The End.

High Fantasy

Fantasy has the longest and richest literary heritage of all of the forms of genre fiction. Indeed, fantasy could be said to be the progenitor from which the other forms came from. Fantasy's habit of taking real-life situations and characters and introducing them into a world where unexpected (and unexplainable) things happen has resonated with readers since the earliest days. *(Matt Sanchez, 2005).*

The fantasy genre can be traced back to the earlier stories of the ancient Greeks, and their retelling of mythology and legends, passed on verbally through spoken word, then later by the written word. One of the most famous fantasy's that still exists today is Homer's Odyssey, the adventures of Odysseus, and his encounters with supernatural creatures. Because of the fluidity of the fantasy genre, and its ability to change and adapt with the times, it is one of the oldest genres still alive today.

One of the earliest practitioners of Fantasy was J.R.R Tolkien, in which he instigated a new way to see the fantasy genre, with a new sub-genre called High Fantasy. The definition for High Fantasy as listed in the quote above, is in which the fantasy takes place in a purely fictional world, with a large cast of mystical creatures.

J.R.R Tolkien's *Lord of the Rings* (LOTR) was first published in England in 1954, and is still considered today to be the father of modern day fantasy, with his creation of middle earth, and the creatures that called it home ranging from the humble hobbit to the elegant elves and all the creatures in between, the orcs, the dwarfs, the slow talking Ent's and dragons. Tolkien's world was a culmination of the myths and legends that still exists today. Most fantasy writers

still till this day can trace their love of the fantasy genre back to Tolkien's masterfully written words. Words that can still be heard today through Peter Jackson's Lord of the rings.

> J. R. R. Tolkien has become a sort of mountain, appearing in all subsequent fantasy in the way that Mt Fuji appears so often in Japanese prints. Sometimes it's big and up close. Sometimes it's a shape on the horizon. Sometimes it's not there at all, which means that the artist either has made a deliberate decision against the mountain, which is interesting in itself, or is in fact standing on Mt Fuji" (Terry Pratchett, pg. 112, 2014).

LOTR took creatures of myth and legend, and breathed new life into them, by creating a world where they all co-existed. He interwove rich history, beautiful languages and breath-taking scenery into an in depth narration of an unlikely hero who was to save middle-earth, a hobbit from Bag end.

Fantasy as a genre offers an escape into a world where anything is possible, where one person can effect change in a significant way whether for selfish reasons or out of selflessness, for a bigger cause. What LOTR was able to do was see a being no bigger than a dwarf, take on the world of elves and men, to succeed where no one else had. The hobbits who were created by Tolkien, were simple folk never straying that far from the shire, happy to spend their lives without any adventure. That is, except for Bilbo and Frodo Baggins.

When *The Hobbit* was first published in 1930, Tolkien introduced readers to small humanoids who chose to make their homes underground, in small barrow-like houses. The Hobbit as a character wouldn't be the first thing to come to mind when you think of a hero and yet that is exactly what Bilbo and Frodo Baggins became. As Terry Pratchett states below one of the reasons for why Fantasy still endears itself to millions of people around the world, and it is via this simple formula.

There are rules built in. The appeal is simple and beguiling in the complex world of the twentieth century. Evil has a map reference and a remedy the finding of a sword, the returning of a Grail, the destruction of a ring. The way will be tough but at least it has a signpost. If the Good exhibit enough goodness, moral fibre and bravery they will win through, although at some cost. And for a span they'll live happily ever after . . . until they have to do it again. (Pratchett, pg. 112, 2014).

The gift that fantasy as a genre has given to the readers, is the ability to transfer them to a completely different world, where anything and everything is possible, where the good guy, the little guy, will win. Though they may face hardships, and lose people on the way it is their determination to succeed that has a lasting effect even after the last page is turn. This wonder and excitement is a quality that I hope to carry through into my own novel.

Urban Fantasy

Urban fantasy is a subgenre of fantasy defined by place; the fantastic narrative has an urban setting. Urban fantasy exists on one side of a spectrum, opposite high fantasy, which is set in an entirely fictitious world. Many urban fantasies are set in contemporary times and contain supernatural elements. However, the stories can take place in historical, modern, or futuristic periods, and the settings may include fictional elements. The prerequisite is that they must be primarily set in a city. (Retrieved from Wikipedia, 2015)

Urban Fantasy has only existed as a sub-genre of fantasy since the 1980s and early 1990s. Urban fantasy unlike fantasy, takes place in the background of the everyday. Like the name suggests, urban fantasy is generally placed in a small town or city. The presence of the supernatural is normally hidden just out of sight, except for a few people who have somehow become entangled in things that they don't rightly understand. By placing a fantasy within a familiar town/city there are a few aspects of urban fantasy, that you wouldn't find in other fantasy's such as high fantasy, (which is placed in a fictional world), because it is placed either within a real country, though not always a real town, the urban fantasy comes with a pre-attached history, this can become either a blessing or a curse. By having a fantasy with a foundation already in place, the story is able to have an element of realism that other fantasy's may be unable to achieve.

The reader is welcomed into a world that is both familiar and unfamiliar, they may recognise the landscape, the language that is spoken, the local shop's, they may have walked the same streets, the only difference is that supernatural creatures also live and experience the same things, completely unnoticed by the people around them.

The supernatural creatures that populate the fantasy are slightly different to the creatures you would normally find in high fantasy. Instead of Dragons, Giants and Elves, you're more likely to find Vampires and Werewolves, creatures who can blend into the environment around them, who are able to remain hidden, creating an air of suspense.

Holly Black author of *The Modern Faerie Tales*, places her urban fantasy in Jersey Shore, USA, the story follows the adventure and misadventures of Kaye Fierch, who is sixteen years old. In the first book *Tithe,* she has only recently moved back to the place of her birth from Philadelphia, she is struck by a memory from her childhood of her imaginary friends, only when she goes looking for them she is caught up in the world of the Sidhe, out of Irish mythology, mystical creatures who do not follow the same rules as humans. She learns the consequences of her and her friend Cornelius interaction with the supernatural beings. Black like Pratchett and even Tolkien, pulls from mythology the framework of her novel. The one aspect that she retains from those myths, is the knowledge that you cannot eat or drink while in the faerie's realm or you will never be able to leave.

Like most urban fantasy's, the supernatural creatures are just out of sight, and can only be seen if and when the supernatural beings decide, or by having a small part of Faerie in their genetic makeup. In Kaye's case, she was a changeling, a being born of Faerie descent, but who takes the place of the human baby, completely unknown to the changeling and their family. Though Kaye is of Faerie, her experience with her own kind is unpleasant and she chooses to stay with her human family.

For the purpose of gaining a deeper understanding of the mythology I used within *Hunter's Moon*, I will now shift focus away from the Sidhe, and focus more on the traditional urban fantasy creatures, mainly that of the Werewolf.

The two modern urban fantasy's that I will focus on for the examination of werewolf mythologies are; *Teen Wolf* (Jeff Davis, 2011,), and *True Blood* (Alan Bell, 2005), even though they are Television series, rather than my other influences, which are mainly novels, in saying that, they have had as much influence on my own mythology, as the novels have.

Teen wolf, is a 2011 T.V. series that focuses on a young asthmatic boy, called Scott McCall, who while investigating the story of a recent animal attack, with his best friend Stiles, whose father is the sheriff, comes across a torso of a young women in the woods, after Stiles comes up close and personal with the young women torso by surprise the two boys rapidly retreat, with Stiles escaping, however an asthmatic Scott quickly falls behind, eventually losing his inhaler on the forest floor. During his hurry to try and find his inhaler, he sees dark red eyes in the night, before he can escape, he is attacked, by a dog like creature, and is bitten. The day following the attack, Scott begins to experience certain shifts in his body starting with a cure of his asthma, and an increase in athletic ability, as well as an advance sense of taste, smell and hearing. It is his best friend Stiles who comes up with an answer for what Scott has experiencing, he was bitten by a Werewolf. This soon launches Scott and Stiles into a world that existed around them in secret, that of the supernatural world where creatures from myth and legends exist.

Scott and Stiles venture back into the forest hoping to discover any information about who they had come across that fateful night, and stumble across the charred skeletal framework of the old Hale homestead, where they met Derek.

Derek Hale, is one of the only living members of the Hale family, it is through him that Scott learns all that he can about what he is about to become.

The Hales are born werewolves, who have been living in Beacon Hills for generations, protecting the knowledge of their existence from the everyday

citizens, while still attending high school, and experiencing everything that a normal citizen would. Because of the existence of werewolf hunters, this secret, is the core to their survival. This danger is shown by the near extinction of the Hale family, by werewolf hunters.

The mythology of the Werewolf in *Teen Wolf* is as follows, similar to my own, there are two ways to become a werewolf, one by birth, and the other through the bite of an Alpha.

The other way that a werewolf comes into existence is via the bite of an Alpha.

In teen wolf mythology, only an alpha can change a human into a werewolf.

Alphas generally have red eyes, and hold a greater strength and speed than other werewolves, they also have the ability to control other werewolves.

In the later seasons, Scott McCall becomes a true alpha, meaning that he became an alpha without taking it from another alpha. In a way this makes Scott more powerful than other alphas.

The werewolves in *Teen Wolf* generally follow the traditional half man/half wolf. When they shift it is the eyes that change colour first, generally yellow, while alphas have red eyes. Their face, hands and feet become covered in thick fur. Their brows become more pronounced and angular, while the nose resembles more of a cat nose than a dog. Their canines extend, as well as their nails been replaced with claws, and their ears become covered in fur and elongate.

Though werewolves can change whenever they want, those who are new, like Scott, lose control during a full moon. Others still feel the pull of the moon, but can maintain control, and are gifted with greater power during the full

moon. The werewolf mythology of *Teen Wolf*, also adds that during an eclipse werewolves are their weakest.

There is however a select few like Derek's mother, and then later Derek, who are able to change into a full wolf.

The werewolf mythology in *True Blood*, is as follows, werewolves belong to an extended family of were's including, werepanthers, and shapeshifters of the two, the werewolf is seen to be the lower of the three, with very little intelligence. Werewolves are only born and not created. The werewolves unlike the werewolves in *Teen Wolf*, are all born with the ability to shift into a wolf.

They live in pack like communities in secret, and are led by a pack leader rather than an Alpha. They follow strict rules, in which coming to a new territory they have to register with the packmaster. A new pack leader is made by challenging the previous pack leader, then eating the fallen leader.

In *True Blood*, the werewolf is only a secondary character to the Vampire. In fact when the werewolf is introduced to the main character Sookie Stackhouse, they're the servants and playthings of the vampire. Though the enslavement of the werewolf via the vampire is not a new one, it is the first time that a werewolf is addicted to vampire blood, thereby are completely dependent on the vampire.

In *True Blood*, the effect of the moon has the opposite effect on the werewolves, than in *Teen Wolf*, by the fact that during a full moon, werewolves are unable to shift. Also like in *Teen Wolf*, the existence of werewolves is kept secret.

My own mythology is a mix of the two. My werewolves are both born and made, however the ability to turn a human by bite, is given to any werewolf, who has had a failed first transformation, rather than a power only given to an Alpha, like in *Teen Wolf*.

I have two distinct types of werewolves; the ones who are born, who are referred to as wolves, and are able to change whenever they want. Wolves, unlike werewolves, are unable to change humans into werewolves with a bite. My werewolves, in which there are two types, one who were once born werewolves, but were unsuccessful in their first transformation. The other type, are werewolves that were turned into werewolves by bite. It is the werewolves who are affected by the full moon, meaning that they are unable to change on any other day, apart from during a full moon. Like the werewolves in *True Blood*, the werewolves follow strict rules, and anyone who goes against those rules, such as Nate and his parents, they find themselves exiled, without the protection of the pack. As in *Teen Wolf*, Alpha's hold complete control over other members of the pack.

Terry Pratchett: Mythology in Practice

Terry Pratchett is a British novelist well known for his Discworld series, a fictitious world, which is carried on the back of four elephants, standing on the back of a turtle, swimming through space. Pratchett can be considered in my own opinion to exist in both the high fantasy genre, containing witches and wizards, trolls, elves, pixies, as well as Urban Fantasy, containing Vampires and Werewolves. The importance of Pratchett's werewolf mythology on my thesis, is the idea that werewolves are born and not made, as well as having the ability to change into wolves and not become stuck half and half like mythology of old. An idea that also caught my eye, one which I applied to my own mythology, is that if a werewolf stays too long in wolf form, they will slowly lose the human in them…

> "Angua was never very talkative about her world, but she had said that, in either shape, a werewolf slowly lost some of the skills of the other shape. After several hours on two legs her sense of smell dropped from uncanny to merely good. And after too long as a wolf … it was like being drunk, as far as Vimes understood it; a inner part of you was still trying to give instructions, but the rest of you was acting stupid. The human part started to lose control."(*Fifth Elephant*, p. 333). "

However as an avid reader of fantasy, I have built up my own mythology, gathered from classical Greek mythology to myths of Nordic and Irish origin, and because of this there are some aspects of Pratchett's myth, that don't fit with my own mythology, and they are werewolves' weakness to silver and fire. My mythology inclines more towards the idea that it was the wolves themselves who passed on the rumour that they have a greater weakness to silver than any other weapon. In my mythology any weapon can be used, but as the wolf has fast healing, it is exceptionally hard to defeat a werewolf. Another aspect that I

did apply from Pratchett's mythology, was the idea that the wolf and the human were two separate beings.

One way that I did divert from Terry Pratchett's mythology, in my own interpretation of the werewolf myth is how werewolves can be made. The first way is through birth, in which they're able to turn into a wolf whenever they want. The second way for a wolf to be made follows the traditional idea via a bite. However in my interpretation it is only through the failure of a born wolf to transform into a wolf, that a werewolf, half man/half wolf is created and it is only those werewolves who retain the ability to change someone via bite. In this way I have two distinct werewolves, in which I refer to one as wolves and the other as werewolves. The werewolves follow the more traditional route, where they can only change during a full moon, in which they lose all control over the wolf.

However my wolves follow a more modern interpretation of the myth, instead of been stuck in-between two beings, they are able to transform into a wolf. This allows them to remain connected to their human side, which makes them far more dangerous, as they don't just rely on the instincts of the wolf, but also use the intelligence and craftiness of the man.

Terry Pratchett does have a modern take on certain elements of the werewolf as shown in the 24th Discworld book, *The Fifth Elephant.*

> ''Wolf cupped his hands. '
>
> 'Very civilized, your grace! But, you see, when you set fire to a barn full of wolves, they panic, your grace! But when they're werewolves, one of them just opens the door!' (pp. 334-335).

In my thesis *Hunter's Moon*, Nathaniel (Nate) Holt and his twin brother Sebastian, were born into a Traditional wolf pack, led predominantly by a Werewolf and because of this he decided that all Wolves and Werewolves would only change during a full moon, however Nate and Seb's parents believed that

those that could change whenever should change, in hopes the wolves would be able to keep the werewolves confined to their territory and not risk people learning of their existence. Because Nate and Seb's parents believed in freedom, while the traditional believed in restraint, they moved to Queenstown, leaving their pack, which is located on the banks of Arrow River, in Arrowtown.

In my mythology, born wolves are able to change on the first full moon, on their 12 birthday. Previous to their first change, the boys go through a series of changes. The first change is the extension of ten claw, growing in the bed of their nails.

> "With a sharp hiss, he lowered his hand, as pinpricks of pain shot across his forehead. His eyes widening as he gazed down at his hands, ten claws replaced his short nails, with growing fascination, he forgot the pain that had woken him, and staring transfixed he pushed back the curtain, allowing the soft glow of the early morning flooding the room, his wonder grew to horror as he noticed the slick coating of blood, drying on his hands." (*Hunter's Moon*, pg. 1)

This happens without any effort and because of that injuries are common, the ability to control a shift is only possible via training, and an understanding between the man and the wolf.

The second sign of a change happens during the first appearance of the full moon in the night sky, is fire through the veins and crippling pain.

> "As the day had progressed, his skin had got tighter and tighter, the good mood between the two brothers faded, as both of them retreated inwards. He lowered his gaze towards his hands, becoming lost in the small tremors that radiated upwards from his fingertips. The sound of his own blood pumping rapidly through his veins, thundered through his newly heightened hearing .As the smell of his mother's vanilla candles became suffocating he threw the window open, thrusting his burning face into the cool winter night air. His hand clenched the windowsill, turning white under the strain of his full body. A white flash of pain, caused his

vision to darken at the edges, his small body crumbling to the ground in agony.- Nate slowly sat up, winching slightly, as his back muscles stretched, elongating his spine, forcing his head to snap up the bones of his face popping loudly in the quiet night" (*Hunter's moon*, pg. 6)

The last sign before a full shift, is the changed intensity of the eyes.

During their first full change the pain is excruciating, it is this pain that can sometimes lead to a werewolf been formed. In the case of Seb a number of causes lead him been unsuccessful in his first change, meaning that the he was stuck between man and wolf. As the wolf and boy were fighting for the same position the wolf went crazy, inadvertently killing his parents. It was their parent's death that caused Seb to turn on his twin brother, Nate.

Returning to the previous idea of the wolf been a separate character, I believe it is just as important to show a glimpse into the wolves' thoughts as it is to show Nate's. Unlike the traditional pack, Nate decides to accept his wolf as being a large part of himself, though still retaining certain differences. In doing so Nate is able to control his change and assert power over the wolf. In saying that, during times of great weakness, the wolf is able to reassert power over Nate.

In my mythology there are two distinct types of Werewolves, the difference between the two are determined by whether they're born a wolf, but who were unsuccessful in their first transformation, the second type of werewolves are those who were created, through the bite of a born werewolf who had an unsuccessful first change.

A born werewolf who has an unsuccessful transformation, out of a glitch in his DNA has the ability to turn humans into werewolves with a bite, but is never able to conceive a werewolf with the ability to change into a

full wolf, in a sense the curse of the moon is transferred through their genes. (*Hunter's Moon*, pg. 223).

A born werewolf who has an unsuccessful first transformation, is forever stuck in the in-between stage, meaning that they're unable shift, except during a full moon. When they do shift, they have absolutely no control over what they do. In *Hunter's Moon*, this wildness is restrained by the presence of wolves, their role is to herd the werewolves away from the barrier between pack territory, and the beginning of civilisation. Because of the role that wolves have in pack life, they're under strict restrictions, on when they are able to shift.

> My parents belonged to a traditional pack. And by traditional, I mean that they only change once every full moon, and not any other time, My Mother and Father, after watching so many wolves lose control, hurt themselves and others believed that there had to be a better way, a safer easier way to run free. My parents brought it to the Alpha, an idea that young pups would be allowed to change whenever they wanted, so that when a full moon came, they would remain in control. (*Hunter's Moon, pg. 165-166)*

Any werewolf who disagreed with the rules of the traditional pack, like Nate's parents were exiled, unable to step foot on pack land again. Even though after the death of Nate's parents, he and Seb were taken back in by the pack, Nate remembered what his parents' believed in, and because of this he was an Omega, pack less.

However because Nate followed his parents direction, he has a deeper connection with his own wolf, meaning that when he does shift, he retains all the function of a human, which gives him an advantage over the pack members, who because of the restrictions lain of them by their alpha, have little control over their own wolves, meaning that they are not that different from their werewolf counterparts.

Unlike you I don't wait until the full moon to change. To do that, to resist your wolf, to force it into chains every day bar one, the one day where it is allowed free, it'll do anything to make sure they are never locked up again. Any control you had previously will disappear."

Paige stepped towards him, her eyes searching his. "It is the one night we are allowed to be free, one night we can give complete control over to our wolf."

Nate nodded. "For your pack yes, its tradition, but yours only. My parents thought differently, believed differently and so do I." *(Hunter's Moon,* pg. 129)

One of the main struggles that Nate experiences that is similar to Terry Pratchett's Angua, is the different paths that they took from their families, their pack. Angua left her home in Uberwald, turning her back on the traditions of her family, the hunt, in which the wolves chase down and kill anyone that they want, believing that humans are nothing but animals. Instead Angua travels to Ankh-Morpork and becomes a watchman, becoming a protector to the kind her family used to chase.

For Nate, he left the pack that had taken him in after his parent's death. Turning his back on his own pack to go out on his own. Because of his choice to follow his parents last wishes, he separated himself from his only brother and became a police officer, to protect those who could not protect themselves.

Because of this hard choice, like Angua, Nate felt distant and misunderstood from the humans that they lived among, never totally belonging, as if the humans could sense that somehow they weren't exactly normal. That is until they both met someone, who understood and never questioned them. For Angua, it was Carrot. For Nate, it was Meredith.

"When your parents died, the pack took you and your brother in?"

"Yes, my brother thrived. He seemed to find the loss of control enthralling."

"But you didn't?"

Nate picked up his empty plate, and placed it in the dishwasher drawer, before closing it, he turned back to face her. "I kept remembering my

mother's last words. She said whatever happened, I needed to make sure that a part of me still existed in the wolf, that I became."

"So you became the wolf your parents had fought so hard for?" Meredith asked, her voice full of suppressed emotion.

Nate blinked, startled by the sudden change of emotion. "Yes, I ventured out in secret, hiding in the mountains. Because they thought that I would never go against pack law, because of my loss, they never looked for any signs. For a long time, my wolf was the only family I had."

"And he would do anything for you."

Meredith sighed. "Of course your wolf would do anything for you. He's as much a part of you, as you're a part of him. I think that's what your parents wanted, for you to see that your wolf isn't a completely separate identity. He's a part of what makes you, well you." (*Hunter's Moon, pg. 171*)

Meredith was Nate's second chance at a family, not that dissimilar to how the night watch had become Anguas'.

World Building on an Urban Scale: disadvantages and advantages

During the writing of *Hunter's Moon,* I came to the realisation of what it would take to write an urban fantasy in comparison to high fantasy and that was the importance of research and taking note of the surroundings so that an accurate description can be given to the reader. As the foundation, the city itself becomes a secondary character, as the reader relies on the description to find some form of familiarity to add a sense of realism.

By placing it in Auckland, New Zealand I have to accept the already established history as the reader will be able to pick up on a falsehood. As a world builder, this added a certain element of restriction of what I was able to include or what I would leave out. For example certain aspects of the landscape had to remain, i.e. the sky tower in Auckland and the Remarkables in Queenstown. A way that I was able to exert some sense of world building I placed Hunter's Moon in the future, far enough ahead to allow some freedom in the imagination of what has changed in Auckland, but not far enough ahead for there to be working robots, easily available to anyone. To get an idea what Auckland would look like in the future, I examined a plan for what changes would happen in twenty five years.

There are a few examples of my own ideas for the future of Auckland, i.e. placing the train rails above ground rather than below ground, also a holographic train schedule and map and buses and cars that exist entirely on solar panel or electricity (green energy), as well as biodegradable McDonald's takeaway bags. Though I did encounter some disadvantages, I also came across advantages in writing an urban fantasy, and that was a pre-existing history to add a certain familiarity to the heart of *Hunter's Moon*. By mentioning stores and references that are familiar to the readers living in New Zealand.

One large disadvantage that I do face by placing *Hunter's Moon* in a real city, is that anyone who doesn't live in New Zealand or understand references and sayings that are unique to New Zealand, may be unable to enjoy it as much as those who live or are familiar with New Zealand. A way around this was to either publish Hunter's Moon primarily in New Zealand, or apply my tools as a world builder create a city not that unlike Terry Pratchett. The only problem with that, is that the added sense of familiarity is lessoned by removing known references or landscape easily picked out. The remedy for that is discover a way to retain that familiarity, while making *Hunter's Moon* widely accessible to readers from any country.

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