

# **The Journey**

(A Novel)

# **An Insight**

(Exegesis)

Denise O'Hagan

2016

Centre for Creative Writing,  
School of Language and Culture

Primary supervisor: James George

A thesis and exegesis submitted to Auckland University of Technology in partial fulfilment  
of the requirements for the degree of Master of Creative Writing (MCW).

## Table of Contents

List of Figures	2
Attestation of Authorship	3
Acknowledgements	4
Intellectual Property Rights	5
Confidential Material	6
Abstract	7
Thesis/Novel – <b>The Journey</b>	8
Exegesis – <b>An Insight</b>	208
<i>Inspiration and the motivations behind this Post-colonial look at an indigenous Indian's search for his identity</i>	
(With title page and table of contents)	
References	230

## List of Figures

Figure	Page
<i>Figure 1.</i> Our local guide, showing us a caiman, after jumping into the river from the canoe to catch it by hand, Río Negro, 2013.	211
<i>Figure 2.</i> Map of Amazon Basin showing the fictional location of the village of Ibiajara, Reproduced from Capelas, 2003, p. 11.	211
<i>Figure 3.</i> <i>The Hero's Journey</i> , retrieved from <a href="http://www.sfcenter.ku.edu/Workshop-stuff/Joseph-Campbell-Hero-Journey.htm">http://www.sfcenter.ku.edu/Workshop-stuff/Joseph-Campbell-Hero-Journey.htm</a>	215
<i>Figure 4.</i> Photo of Río Negro, May 2013 taken by author.	217
<i>Figure 5.</i> Photos of the flooded forest taken by author on tributaries off the Río Negro, 2013.	217
<i>Figure 6.</i> An example of notes taken while walking through the Amazon jungle with our local guide who explained the flora and its native uses.	217
<i>Figure 7.</i> Photos of Western Springs by author, Auckland, 2016	218
<i>Figure 8.</i> . Example of notes taken by author at Western Springs to facilitate the feeling of the jungle.	218

## **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 acknowledgments), 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.”

Candidate's signature

Denise O'Hagan

## Acknowledgements

*The Journey* has been a journey in itself. It has taken me from the depths of the Amazon rainforest to my quiet office in Mt Albert and despite the intense change of scenery, the jungle played in my psyche the whole time it was being written. Thanks especially to my husband and children for their belief in me as a writer and their constant feedback and support, to Anelita for taking me on an invaluable trip to Brazil, to all the friends and *gente* who came with me or I met in the Amazon, who inspired me and supported the idea of my novel, and particularly to my mentor James George who guided me through, gave me invaluable advice and believed in the characters and the world I created.

## **Intellectual Property rights**

- 1) All intellectual property, including copyright, is retained by the candidate in the content of the candidate's exegesis. For the removal of doubt, publication by the candidate of this or any derivative work does not change the intellectual property rights of the candidate in relation to the exegesis.
- 2) I confirm that my exegesis does not contain plagiarised material or material for which the copyright or other intellectual property belongs to a third party.

## **Confidential Material**

- 1) The content of the candidate's thesis is confidential for commercial reasons, that is, the possible publication by the candidate of the thesis, or a derivative of it, as a work of creative fiction for sale.
- 2) This exegesis relates to and describes that thesis and confidentiality is retained in it for that reason.
- 3) This confidentiality remains until after any commercial publication.
- 4) For the removal of doubt, publication does not change the intellectual property rights of the candidate of this or any derivative work.

## Abstract

Jacirama is a native Amazonian Indian who lives with his isolated tribe of Ibiajara in the middle of the Amazon rainforest. He is a young shaman's apprentice and is fascinated to learn all there is to know about plant lore and medicinal cures, an innate ability that he was born with. He has always been a bit different. His skin is more prone to burning from the sun; his eyes are the colour of the sky. This enigma was passed off to him by the chief and shamans as a gift from the gods. Born under the moon - *jaci*, he was given the name Jacirama.

One day while walking through the forest with his mother, they encounter some strangers, white men. He is suspicious of them, as he has been taught to be from myths told around the fireside at night by the elders. He notices their pale skin and is shocked to see his own blue eyes reflected back at him in a stranger. When he questions his mother, he learns the truth.

He comes from a long line of shamans and is deeply proud of his heritage. Now this knowledge has been wiped out. He is disgusted to find that he is not of pure Tupi-guarani blood. He learns that his father was a travelling Ethno-botanist named Jerry who stayed with the tribe twenty-two years earlier. Theirs was a quick union of passion and mutual attraction when she was young and unmarried.

Jacirama suddenly felt as if he doesn't belong, in his own skin or to the tribe. He decides he must leave, to find his father, to find out where he comes from. He feels he can't truly know himself until he does. He leaves the tribe in search of his father, with only the names his mother has given him as clues - Jerry and Boston. This tale is of his journey.

The exegesis studies the motivation behind this creative work and analyses wider global issues that may arise, including the importance of the Amazon rainforest as a source of undiscovered medicinal cures, and the necessity for the preservation of the rainforest and indigenous populations. It analyses the overriding question in the novel, that of "who am I?" by looking at ethnic hybridity studies which demonstrate the importance of knowing one's own cultural identity as this promotes, amongst other benefits, enhanced self-esteem.

This creative work aims to entertain and to bring to the fore important contemporary global issues.



# **An Insight**

*Inspiration and the motivation behind this Post-colonial  
look at an indigenous Indian's search for his identity*

## **Exegesis**

Denise O'Hagan

<b>Table of contents</b>	<b>Pages</b>
<i>The Journey</i> Revisited	210
The motivation behind <i>The Journey</i>	210
Structure and Process of the creative work	213
• The Language	219
• The Antagonist	220
• Influences	221
• The Insight	222
In Summing Up	227
References	230

## ***The Journey Revisited***

There is still a vast amount of fieldwork to be undertaken...and if haste be not made, the information which it is now possible to glean will probably be lost forever. The so-called opening up of the country for the trader, the rancher, the timber getter...may or may not exert a beneficial influence on the welfare of...the European; but for the aboriginal Indian, it means ruin, degradation, and disappearance. (Roth, 1916, as cited in Plotkin, 1993, p. 159)

Jacirama, an Amazonian Indian from an isolated tribe, Ibiajara in the Amazon rainforest, discovers to his horror that his father was a white man, a travelling ethno-botanist. Descended from a long line of shamans, he no longer feels like he fits in his tribe or in his skin. His blue eyes and lighter skin had always been passed off to him as gifts from the gods. He leaves the tribe to venture into the world of the white man, to go in search of his father. He feels he cannot know himself until he does. Through trials and tribulations, near death, debt bondage and seeing the devastation of the rainforest, he goes on a journey that he must undertake if he is to find himself.

The objective behind this creative work is to write a novel that tells this story and highlights some of the many issues facing the Amazon rainforest, specifically the importance of the preservation of indigenous populations, and native plants as a source of medicinal cures. My interest in ecology and plants stems from my degree in Botany which I undertook at Massey University in the 1980s.

Civilization is on the march in many, if not most, primitive regions...One of the first aspects of primitive culture to fall before the onslaught of civilization is knowledge and use of plants for medicine. The rapidity of this disintegration is frightening. Our challenge is to salvage some of the native medico-botanical lore before it becomes forever entombed with the cultures that gave it birth. (Schultes, as cited in Plotkin, 1993, p. ix)

### **The motivation behind *The Journey***

The main motivation behind this novel is to create a narrative that captures the reader's imagination and puts him/her in the context of the story. I spent more than six and half years living in South America in which time I gained fluency in Spanish and Portuguese. Large

amounts of research undertaken insitu constitute the substance on which the novel is based in the desire to create an authentic piece of writing. Time spent in the Amazon jungle and Manaus were important for soaking up the atmosphere, imbibing the sights, sounds, temperature and the feeling of being in the jungle. Peck (1983) aptly states, “Make a meadow your classroom” (p. 150). While in the Amazon and Manaus, I tasted the local delicacies of the innumerable fish species, visited the local markets and walked through the streets of the old colonial city. A local guide with extensive knowledge of the flora and fauna highlighted the nomenclature, the medicinal uses of plants, as well as showing us the wildlife. This was invaluable research.



Figure 1. Our local guide, showing us a caiman, after jumping into the river from the canoe to catch it by hand.



Figure 2.  Map of Amazon Basin showing the fictional location of the village of Ibiara. (Palin. 2012)

This novel aside from its value as a fictional piece highlights several important features of the Amazon. Aesthetically, the Amazon is one of the most beautiful places on earth. Its calm, serene and majestic features warrant writing about, not merely for the simple fact that they are so beautiful but to impart this reality to the reader if possible. “The Amazon jungle was full of tranquility, yet overflowed with life. From the toing and froing of fish, anacondas and *peixe-boi* manatees in the river, to the cacophonous calls of the howler monkeys at dawn and the transience of every animal and insect. The jungle was alive” (*The Journey*, p. 9).

Rousseau's 'Noble Savage' from the *Social Contract*, 1762, describes the concept "that humans in the state of nature were blissful, nonviolent, altruistic and noncompetitive and that people were generally 'nice' to each other" (Chagnon, 2013, p. 7). Chagnon (2013), an anthropologist that worked in the Amazon jungle and studied tribes for many years contradicts this and states that "assumptions about the alleged social tranquility of the past may be idealistic and incorrect" (p. 7), in the sense that many native tribes were warring against each other. The locals I met provided some background on which to base my characters. The impact of these experiences, visiting the location and meeting the people, in adding to the authenticity of the novel and facilitating the research and plot cannot be understated. McKee (1997) aptly states "the first step toward a well-told story is to create a small, knowable world..." (p. 71) and "the effect of writing with authority is *authenticity*" (p. 186).

The impact of colonization is highlighted in the novel, a reality that has faced many indigenous populations throughout the world. In *The Journey* myths are told by the Indians around the fire about the devastating effects of the white man, e.g. "Could this be what he had heard his ancestors speak of; an invisible death used by the white man, one so quick that you could not see it, so loud that birds took to flight, and so accurate like an arrow" (*The Journey*, p. 71). The consequences of colonialism on a native population cannot be negated and given that the tribe in my novel is undiscovered by modern society, it underlines the importance of showing ongoing and continued respect in the treatment of minority and marginalized populations.

Our world has become clearly more asymmetrical...across the globe and also within most nation-states. Are these asymmetries legacies of colonialism...Is post colonial studies redundant today or more important than ever? (Loomba, 1998, p. 1)

Dr Marcus Maia, an Associate Professor of Linguistics from the Federal University of Rio de Janeiro, (Maia, 2015, September) pointed out that there were a thousand languages in Brazil when the Portuguese arrived. These have been reduced to 150 languages some of which are spoken by only 100 people.

Much like linguists, educators and elders working with the Maori language, Dr Maia views each of Brazil's 150 indigenous languages as a treasure that needs to be nurtured, protected and celebrated. (Taylor, 2014, September, <http://www.massey.ac.nz> )

Colonization has had a devastating impact on local populations, on their culture, health and wellbeing. Anthropologist Napoleon Chagnon spent many years studying the Yanomamo in the Venezuelan rainforest from 1964 and found “their culture had lamentably changed for the worse since my last visit and that they were now being ruined by creeping civilization and increased contact with the “outside world” ” (Chagnon, 2013, p. 4). My novel is set in this time frame and these aspects are highlighted, thus taking the postcolonial point of view, and through subtext calling for preservation of these cultures. On that note, in 1988, the Constitution in Brazil abandoned the goal of assimilation of indigenous Indians and now facilitates the preservation of distinct and undiscovered indigenous populations. (Maia, 2015)

The Amazon rainforest is often regarded as ‘the lungs of the earth’. In this regard the importance of stemming the tide of deforestation cannot be understated. The rainforest is also an invaluable source of as yet unknown medicinal cures and it is this aspect that I emphasise throughout *The Journey*.

Richard Evans Schultes, professor, explorer...the world’s preeminent authority on ethnobotany, the systematic study of how the people of a particular region use the local plants...lived for more than thirteen years with Amazonian tribes...found close to two thousand plant species that the Indians used for medicinal purposes: he was convinced that thousands more awaited discovery. (Plotkin, 1993, pp. 3-7)

...material for more than one-fourth of the world’s medicines come from the plants here. (*Amazon rainforest, lungs of the earth*, 2013)

## Structure and process of the creative work

The dramatic question in this novel is “Who am I?” “The dramatic question is the central element of uncertainty that drives your story” (Weiland, 2014). The main protagonist, Jacirama, having discovered that he is not of pure Tupi-guarani blood goes in search of his white father. “He had to come face to face with the truth and find out who he was and where he had come from. He could not continue to live a lie. He would go in search of his father” (*The Journey*, p. 53).

He is thrown out of himself with this realization and as such *The Journey* underlines the importance of knowing one's heritage in order to know oneself. In searching for his father, he hopes to come to terms with who he is.

Despite the fact that this personal crisis occurs in the novel at a very localized level, i.e. for an Amazonian Indian of mixed Tupi-Guarani blood, this is an aspect that a reader of any ethnicity or background may be able to relate to.

A STORY EVENT creates meaningful change in the life situation of a character that is expressed and experienced in terms of a VALUE... Values are the soul of storytelling. Ultimately ours is the art of expressing to the world a perception of values. (McKee, 1997, pp. 33-34)

From my point of view, I have travelled for twelve years in which time I lived in Brazil, Belgium, England, Spain and Chile. My ability to write a novel about an Amazonian Indian in the heart of the Amazon may stem from my experiences at adapting to new cultures. Our writing is influenced by the story we wish to write and our own personal experiences. As Burroway states (2009), "It is impossible to invent without drawing on your own experience...your view of nature and God...will inform everything you write" (p. 2).

I developed a level of empathy and understanding from living in different local environments, learning their language, eating their food and adapting to a different way of life. McKee (1997) reiterates this: "the key to winning...is research... taking the time and effort to acquire knowledge. I suggest these specific methods: research of memory, research of imagination, research of fact" (p. 72). I have drawn on my experiences as well as research and my love for the place and culture to assist me in writing *The Journey*.

Structurally the novel could be framed in terms of Joseph Campbell's monomyth from 1949:

...the hero's journey is the common template of a broad category of tales that involve a hero who goes on an adventure and in a decisive crisis wins a victory, and then comes home changed or transformed...beyond them is darkness, the unknown and danger...the adventure is always and everywhere a passage beyond the veil of the known into the unknown. (*Hero's Journey* - Wikipedia, 2016)

My novel fits into this framework as depicted in the following diagram:

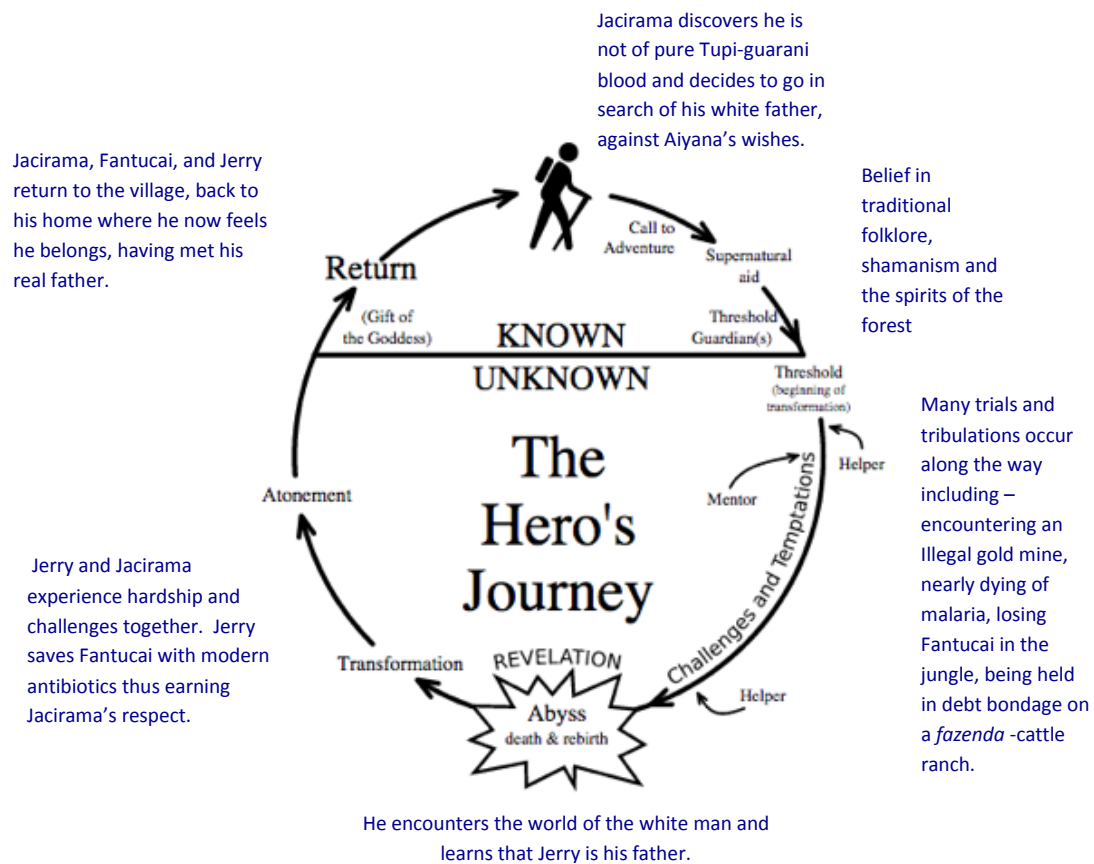


Figure 3. *The Hero's Journey*, retrieved on August 23, 2016, from <http://www.sfcenter.ku.edu/Workshop-stuff/Joseph-Campbell-Hero-Journey.htm>

Alternatively and/or in conjunction with this, *The Journey* could be said to follow the Classical Design (Archplot) as defined by McKee (1997), which means:

A story built around an active protagonist who struggles against primarily external forces of antagonism to pursue his or her desire, through continuous time, within a consistent and causally connected fictional reality, to a closed ending of absolute irreversible change. (p. 45).

Upon writing this exegesis I have come to understand the structure in which my novel fits. This was not a consideration at the time of writing. Kate Grenville stated about writing and structure that she had to go with the material in the way it came to her. (M. Johnson, personal communication, April 5, 2016). This was also the case for me. Determining a first, second or third act and turning point was something that could be analyzed subsequent to writing, but the words were put down on the page and thus the structure established, as they came into my head. I let the story lead me. As stated by McKee, "We rarely know where



we're going; writing is discovery" (McKee, 1997, p. 113). I found that in order for the story to evolve, I needed to trust what I was getting and not question it, not think too much while I was writing in order to facilitate the flow.

If the mind is intellectually in the way it can stop you. You've got to program your brain not to think too much. (Bob Dylan: Interview, 'USA Today' 1995, personal communication)

Stephen King (2012) emphasizes that he leans "heavily on intuition" (p. 189). When I write, I also rely on intuition in determining the direction my writing will take. I do not necessarily know in advance how a scene will end for example, but I trust in the writing process to lead me there. Margaret Duras (1980) states it aptly when she said, "I let something take over inside me...everything shuts off – the analytical way of thinking..." (Duras, *The New French Feminisms*, personal communication, March 1, 2016). When I write, I watch the action appear in front of me in my head, interpret it and write it down. The novelist William Golding notes, "The author becomes a spectator" (Golding, as cited in Boden, 2003, p. 28).

On the other hand, thinking while undergoing time for contemplation was important for plot development. Michelle Huneven, lecturer for Iowa University online MOOC pointed out that there's nothing like walking when trying to figure out a fictional problem. She stated that "the subconscious is the hidden engine and partner in your writing life and you have to give it time to work out the problems that only you can solve" (Huneven, 2014, personal communication).

I established a foundation for the story through the research of non-fictional material on Brazil, the Amazon and Amazonian tribes in both written and documentary form, for example Michael Palin's book and documentary *Brazil*, 2012, and Wade Davis *One River* (2014), for an insight into journeys of exploration in the Amazon. I also viewed documentaries about indigenous tribes to understand their lifestyle and gather relevant data, e.g. documentary by an anthropologist living with an isolated Yanomani tribe during the 1970s. (Downey, 2016, Space to Dream: recent Art from South America exhibition). This, in conjunction with travel to the Amazon to gain further insight for plot development and setting, provided me with the background research I needed to write the novel. I had written the synopsis of the novel before I started. I knew where it was to begin and how it was going to end but everything in the middle remained unplanned.

*The Journey* is a novel set in the Amazon rainforest in the middle of last century and draws on this rich landscape, flora, fauna and scenery.



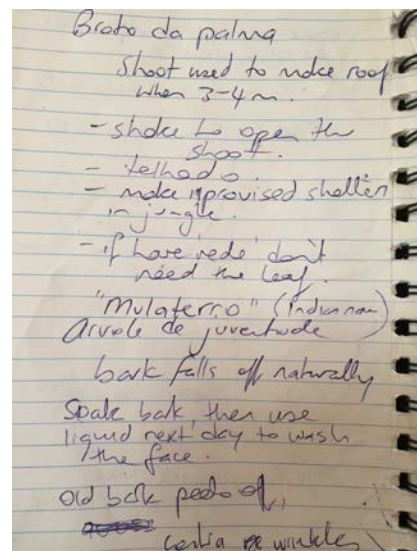
Figure 4. Photo of Río Negro, May 2013, taken by author



Figure 5. Photos of the flooded forest taken by author on tributaries off the Río Negro, 2013



Figure 6. An example of notes taken while walking through the Amazon jungle with a guide who explained the flora and its native uses.





While writing the book in New Zealand, I walked around the park at Western Springs in Auckland for inspiration. It enabled me to imagine I was in the Amazon and helped me to generate plot and develop setting while writing the first draft. This was especially important in the rain and all weathers to recreate real life surroundings in which to develop the plot. Having visited the Amazon, it was not hard to imagine myself back there. Walking through parks, forests and near lakes/rivers also helped facilitate descriptions of the setting including texture, sound, sight, feel and smell.



Walking around Western Springs for research was an essential part of plot development for my novel. The sights, sounds, textures and smells were reminiscent in my imagination of what I had experienced in the Amazon rainforest



Figure 7. Photos of Western Springs by author, Auckland, 2016

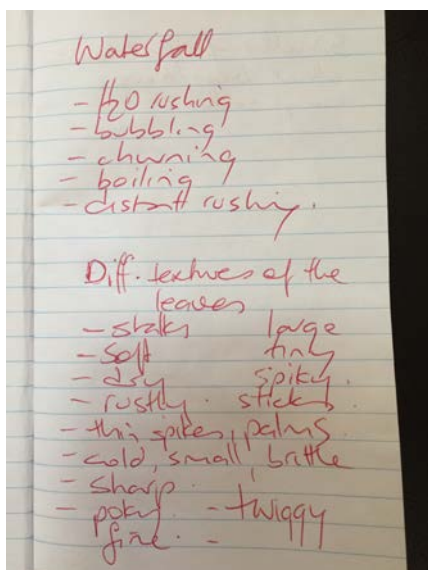


Figure 8. Example of notes taken by author at Western Springs to facilitate the feeling of the jungle.



## The Language

This novel has a very specific non-European setting, an Amazonian tribe in the Amazon jungle. The language used had to reflect this. I tried to facilitate this in a number of ways. I kept the language and vocabulary simple. This was to facilitate ‘transparent writing’ where the reader doesn’t notice the language but only sees the images generated. I tried to follow George Orwell’s principle of “if it is possible to cut a word out, always cut it out,” thus following the less is always better approach (Orwell, as cited in [www.writingclasses.com](http://www.writingclasses.com)).

To facilitate the Indian viewpoint, I used dialogue that was simple and to the point. My writing had to portray how they would see the world. As they had had minimal contact with European Society, any distances, measures, time could not be defined in miles, grams or minutes. The language including similes and metaphors, all relate to elements that were part of their world. For example I could not say ‘cold as snow’ as they had never seen snow.

Native languages were incorporated into the text to give it a degree of authenticity. The use of Tupi-guarani (– the native language of the Indians) and Portuguese. “Extensive linguistic documentation has been done on various languages of the Tupi-guarani subgroup, the result of years of work by many linguists” (Dixon, 1999, p. 127).

Specificity is important in defining a scene or location. “Narrative Drag is *an absence of things*” (Peck, p. 33). It was important to me for the reader to feel as if they were there in the Amazon jungle and in an Indian tribe. Thus by the incorporation of real plants and animals, and vivid descriptions, I hoped to enhance the feeling of genuineness for the reader and put them in the jungle. Specificity was important also for the remedial plants and cures in order to emphasize the importance of the Amazon forest as a source of medicinal cures. Real life accounts from anthropologists and ethno-botanists who spent time researching in the Amazon provided material to back up my plot.

A number of the bigger crocodilians are perversely unable to see the special nature of the human animal, and absent-mindedly eat him from time to time. (Archie Carr, 1940, as cited in Plotkin, 1993, p. 19)

Davis while exploring in the Amazon in the 1970s observed that, “The tension and suspicion that had marked our initial meeting [with the Ika tribe] had given way to curiosity” (Davis, 1996, p. 50). I could use this type of information to facilitate authentic scenes.

“There in front of him stood a group of natives...paint adorning their bare forms. The natives

approached him en mass...they engulfed him with their curiosity, while they prodded and poked his skin, laughed and pointed” (*The Journey*, p. 34). In order to build up tension at times of high action, I used shorter sentences. Stephen King (2012) advises the use of fragments “to streamline narration, create clear images, and create tension as well as to vary the prose-line” (p. 151).

## **The Antagonist**

There is one primary antagonist in this story that stays fixed and constant throughout. It affects each character differently depending on their background. This antagonist is the jungle, a dangerous, unknown and challenging force to be reckoned with. Despite the fact that for the local indigenous Indians it is more of a constant reality, in the novel it acts as the antagonist.

There are many examples in the literature of explorers since Aguirre’s first voyage down the Amazon in the 1500s facing similar challenges. De Bruhl (2010) points out how Humboldt in his journey to explore the Orinoco River in 1800 observed that:

...you are tormented by mosquitoes...they cover your head and hands, pricking you with their needle-like suckers through your clothes, and climbing into your nose and mouth. More common than “good morning” said Humboldt, was “How were the *zancudos* last night?” (p. 114)

Henry Walter Bates, a mid 1800s explorer who spent many years in the Amazon Basin called malaria, “the ague of the country” (De Bruhl, 2010, p. 142). Wallace stated of the temperature, “one lives here as in a permanent vapour bath...” (De Bruhl, 2010, p. 140). Richard Spruce exploring in the Amazon in the 1850s lost track of the direction of their camp at night and realized they were alone in an area that abounded in jaguars, alligators and poisonous vipers. They miraculously arrived back at their camp in the middle of the night and he wrote in his journal, “the vegetation is so dense, that it is rarely possible to see more than a few paces ahead” (De Bruhl, 2010, p. 148). I too experienced the same fear of getting lost in the jungle. One could be no more than a few metres from camp, and feel that you are in the middle of nowhere, with no sense of direction as to which way is home. This antagonist, faced by many brave explorers, is very real.

## Influences

*The Journey* is a contemporary literary fiction narrative that falls into the drama/adventure category. It focuses on the in-depth development of realistic characters who are dealing with emotional and physical struggles. “Literary fiction has been defined as any fiction that attempts to engage with one or more truths or questions, hence relevant to a broad scope of humanity as a form of expression...[ *The Journey* is an adventure in which] the protagonist...journeys to epic or distant places to accomplish something. The protagonist has a mission and faces obstacles to get to (his) destination” (*List of writing genres*, <http://www.en.m.wikipedia.org>).

Magical realism presents “elements of fantastic presented in context of real scenes/events” (Green, 2015). An element of Magic Realism could be said to occur in *The Journey*, where magical events are part of the everyday lives of the characters through the belief in good and evil forest spirits, the use of ayahuasca to facilitate visions, and mythical Gods which are believed to influence the outcomes of the indigenous Indians’ lives.

These elements of surreal and otherworldliness are on the other hand simply a representation of the native Indians’ beliefs and lives. Isabelle Allende’s work is said to contain aspects of magical realism which she explains as “nothing more than the elements of the imagination that “heighten” reality...the realities of the artists’ vision, strange ballasts for strange and elusive truths” (Zapata-Whelan, 2003, <http://www.angelfire.com>). Isabelle Allende sees her novels as “realistic literature” (Rodden, 2004, p. 156) and she says “sometimes in my novels I use elements of magical realism as metaphors, but other times it is part of the characters’ reality” (Allende, [www.goodreads.com/author/q](http://www.goodreads.com/author/q)). *The Journey* in the same sense is a representation of how my characters see the world. For example, “And then Jerry had appeared in the middle of the passion fruit vine like the perfect vision of a man from Berahatxi, the mythical kingdom from whence they had originated beneath the river” (*The Journey*, p. 43).

This novel is effectively the story of a journey both in the physical sense and in the psychological sense. The physical journey entails many trials and tribulations, passages through time lost through illness, debt bondage and work in an illegal goldmine. Similarly Isabel Allende in *Inés of my Soul* takes us on a journey, following the story of Doña Inés Suárez who travelled with Pedro de Valdivia in his journey to discover Chile. They faced

enormous trials and hardships, not the least being war and disease. This inspiring fictionalized portrayal of a slice of history instills the feeling of one going on a journey, a journey of discovery of their relationship and of a new land. *The Journey* though fiction, does give that same sense of facing danger and hardship in the quest to achieve the protagonist's goal. *The Journey*, embedded in a specific time and place, the Amazon rainforest, tries to use the language, plants and customs to bring the story to life as does Barbara Kingsolver in *The Poisonwood Bible* in the Congo.

Many of the journey and discovery stories that this work sits alongside and have been inspired by, are nonfiction. Journeys of actual discovery in the Amazon, based on the discovery of plants and medicinal cures, still instill the sense of danger and newness that these travelers experienced. If anything, they give a real sense of what one would be going through in this hostile and dangerous environment and my novel can draw directly from their experiences. For example in *The Shaman's Apprentice* (1993), Plotkin describes actual accounts of people being eaten by black caiman, "one of the largest predators in the Amazon basin, the black caiman reaches a length of over thirty feet and is known to eat human flesh" (Plotkin, 1993. p. 29). This research I was able to capitalize on in my novel.

Early discoverers from Aguirre in 1500s to Alfred Wallace and Alexander von Humboldt in the 1800s experienced the rainforest first hand including becoming lost and enduring its extreme conditions and hardships. (De Bruhl, 2010) Robert Whittaker in *The Mapmaker's Wife* retraced the steps of Isabel Grameson's epic trek through the Amazon in the 1700s, and used contemporary records to tell her *True tale of love, murder and survival in the Amazon* (Whittaker, 2004, cover page). It is through reading about the journey of others, their hardships and trials, as well as experiencing the jungle personally, that facilitated the writing of *The Journey*.

## **The Insight**

*The Journey* takes us back to the fundamentals of nature - how important it is to connect with the earth, for the sustainability of mankind. My creative work incorporates some of the devastating effects of colonialism and neo-colonialism on the natural environment of the Amazon rainforest and its indigenous population.

*The Journey* attempts to underline the necessity for preservation of the rainforest environment for the benefit of humanity. It is estimated that “one and one half acres of rainforest are lost every second” (*The Disappearing Rainforest*, [www.paxnatura.org](http://www.paxnatura.org), para. 2). This website states that this equates to 137 plant, animal and insect species every day due to deforestation. Aside from the obviously devastating consequences of this on the rainforest and potentially the planet, this website states that:

as the rainforest species disappear, so do many possible cures for life-threatening diseases. Currently, 121 prescription drugs sold worldwide come from plant-derived sources. While 25 percent of Western pharmaceuticals are derived from rainforest ingredients, less than 1 percent of these tropical trees and plants have been tested by scientists. (“The Disappearing Rainforest”, para. 5).

Rhett Butler points out that “Northwest Amazonian forest dwellers used at least 1,300 species for medicinal purposes” (Butler, 2012, July 22, para. 6). Examples of drugs having been discovered from compounds in rainforest plants abound, including cinchona, “the only source of natural quinine, the original cure of malaria” (Mowrey, 2012, “Cinchona”). Common nasturtium in Peru is the source of an antibiotic from a higher plant species, the advantage being that it has “a greater margin of safety since patients do not develop resistance or allergies to it” (Mowrey, 2012, “Common Nasturtium”).

My novel highlights the discovery and development of a cure for Hodgkins lymphoma from the rosy periwinkle, a plant found in the Amazon rainforest and Madagascar. “It contains 70 known alkaloids...including the anti-cancer compounds vinblastine, vincristine, and the blood pressure-lowering compound reserpine” (Kilham, 2013, para. 5). Graviola is another tree from the Amazon which has great potential as a drug to fight cancer. (Wright, 2005). Given that humankind is searching for that elusive cure for cancer and other diseases, *The Journey* brings to the fore the importance of the continued preservation of the rainforest as a source of potential treatments.

In writing this novel I have taken it from the perspective of the native Amazonian Indian. In doing so, I am coming from inside their heads, how they would see the world and the devastation they perceive as caused by white colonizers. As Linda Tuhiwai Smith (2012), points out,

Indigenous peoples...have a shared language for talking about...imperialism and colonialism as an epic story telling of huge devastation, painful struggle and persistent survival. (p. 20).



In coming from their perspective, I have tried to be true to how they would have perceived the world around them. Despite the fact that this isolated environment is a world that is estranged from most of us in Western society, *The Journey* explores the idea that all human beings desire a sense of their heritage and where they have come from. As a result this is a story that anyone can relate to. My character discovers he is half white, and he must reconcile this with his prior knowledge about who he thought he was.

Ethnic identity is “an enduring fundamental aspect of self that includes a sense of membership in an ethnic group” (Phinney, as cited in Paringatai, 2014, p. 48). Assmann and Czaplicka (1995) state “The specific character that a person derives from belonging to a distinct ...culture...is a result of socialization and customs” (p. 125). Usborne and De La Sablonnière noted, “culture is acknowledged to be a critical element in the construction of an individual’s identity...[it is] important for psychological well-being as it clarifies one’s personal identity” (Usborne & De La Sablonnière, 2014, p. 236). Taylor and Usborne (2010) similarly present a series of studies that illustrate this point. These studies indicate that knowing oneself and being able to identify with a specific culture is vital to promoting good self-esteem. An important enigma facing the protagonist throughout *The Journey* is his need to face his altered perception of himself and come to terms with his new cultural identity.

Jacirama must face his demons in having to categorize himself suddenly as half white/colonial/enemy blood. He has been brought up to believe that the white man was dangerous and to be feared and now must reconcile that he himself is partly made up of this colonizing society. “He was a stranger in his home and in his skin” (*The Journey*, p. 31).

The classic idea of the colonizer as the enemy is implicit in my novel because that is how the tribe perceived them. “To be of mixed descent has been a matter of shame and social reproach in many cultures, something to be concealed if possible” (Webber, 2006, p. 7). My character initially feels shame for having white blood. In many cases, “colonization has resulted in the suppression of individuals’ real cultural identities” (Faircloth, Hynds, Jacob, Green & Thompson, 2016, p. 360). As my character finds out, “culture is...a nuanced and personal journey ‘to learn another culture, but keeping their own culture’ ” (Julia, interview as cited in Mitton, 2014, p. 24).

Jacirama must come to terms with his mixed ancestry. Hepi (2008) demonstrated in her study that Pakeha who learnt te reo Maori said “they felt they were between two worlds, and felt that they now did not fit totally into one world or the other” (p. 142). Current trends

in modern society do place more importance on cultural values. For example, “Te kotahitanga, a large-scale professional development programme based on the narratives of Maori students in secondary schools, enabled teachers to understand that ‘culture counts’ ” (Faircloth et al, 2016, p. 361).

Jacirama has never encountered the outside world, nor understands what colonization is, bar for the myths told to him around the fire by his elders. He experiences the effects of colonialism first hand when he encounters the illegal gold mine, the cattle ranch, catching the flu and experiencing a city for the first time. The NZ Herald as recently as Nov 19, 2016 reported of ‘an uncontacted tribal community in the Brazilian Amazon which environmentalists fear could be destroyed by outside influences...believed to have no contact with the outside world, but is under threat from encroaching violence and disease, and by gold-miners who have taken over the land’ (“New Photos of uncontacted Amazon tribe,” Nov 16, 2016). Griffiths (1995) states:

It is clearly crucial to resistance that the ‘story’ of the Indian continues to be told. It is only through such counter-narratives that alter/native views can be put. (Ashcroft, Griffiths, & Tiffin, 1995, p. 239)

Tayib Salih, a Sudanese writer, in his novel *Season of migration to the north* also tells of a black man’s journey into the white world. Kurtz and Marlow’s tale from Conrad’s *Heart of Darkness*, of the voyage of a white man into the unknown is reversed. Krishna states it is an:

...attempt to resist and reinterpret the ideological underpinnings of imperialist writings, an effort in which not just the historical subject of colonial discourse but the discourse itself might be reversed...significant not only for its appropriation of the topoi-the journey into the unknown, the quest for self-identity-...but also for its efforts to resist, reinterpret and revise from the perspective of the colonized Other. (Krishna, 1996, p. 7)

Writing from a post-colonial perspective, *The Journey* highlights the effect of colonialism on the Amazon rainforest and the impact of mixed blood on the protagonist’s psyche. Ashcroft et al (1998) state “the term post-colonial...range[s] from an emphasis on the discursive and material effects of the historical fact of imperialism to an incorporation of cultural difference and marginality” (p. 2).

*The Journey* strives to highlight some of the strong and important themes that have eventuated due to colonialism, including ethnic hybridity and devastation of the rainforest and the consequences on native populations and the world. We see through the impact of clear felling and burning of the forest to generate cattle ranches and soy bean plantations, debt bondage and illegal gold mining, not only the effect on the indigenous population and the forest but how “colonialism proper displaces itself into neocolonialism...the largely economic rather than the largely territorial enterprise of imperialism” (Spivak, 1999, p. 3). For example in a statement to the UN Permanent Forum on Indigenous Issues, on 20<sup>th</sup> May 2009 in New York, Jethro Tulin stated how “in the highlands of Papua New Guinea...the mine has brought...environmental devastation to a land that previously knew only subsistence farming...” (Vltchek, 2013, p. 230). *The Journey* highlights some of the devastating consequences of colonialism and neo-colonialism including the effect of mining on the environment.

A Cuban-American critic, Roman de la Campa said, “ ‘postcoloniality’ is postmodernism’s wedge to colonize literature outside Europe and its North American offshoots...(i.e.) ‘Third World literature’ gets rechristened as ‘postcolonial literature’ ” (Ahmad, 1995, p. 1). Despite the fact that this is a contemporary novel, it comes from this third world viewpoint. I strive to show the story from the native Indian perspective, in all that he sees, feels and does. Ashcroft, Griffiths and Tiffin (1989), state that “the situation of marginalized societies and cultures...are implicit in post-colonial texts from the imperial period to the present” (p. 12). In contrast, Mishra and Hodge (1991) believe that “in the final analysis, post-colonial writers who write in the language of the Empire are marked off as traitors to the cause of a reconstructive post-colonialism” (p. 400). However, Slemon argues, “all post-colonial literatures demonstrate the recuperative work going on in marginalized societies” (Mishra et al, p. 405). *The Journey* looks at the effects of this marginalization, along with the importance of preserving indigenous cultural identity and environmental diversity.

Goldie emphasizes that in contemporary texts in contrast to colonial texts, “the opposition is frequently between the ‘putative superiority’ of the indigene and ‘supposed inferiority’ of the white” (Ashcroft et al, 1995, p. 233). This role reversal, or at least seeing it from the indigenous perspective is fundamental in post-colonial literature.

What each of these [post-colonial] literatures has in common beyond their special and distinctive regional characteristics is that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre. It is this, which makes them distinctively post-colonial. (Ashcroft et al, 1989, p. 2)

My work demonstrates local characteristics within the arena of postcolonial influences as well as the impact of colonization on indigenous populations and the natural environment. “The adjacent tributary had become a cesspit of mud and stagnant water while the forest around them lay bare and bereft of vegetation” (*The Journey*, pp. 60-61). Smith (2012) states “Imperialism frames the indigenous experience...Writing about our experiences under imperialism and its...expression of colonialism has become a significant project of the indigenous world” (p. 20). *The Journey* incorporates some of the struggles of an indigenous population caused by imperialism, colonialism and neocolonialism.

## **In summing up**

There are a number of overall themes and messages that can be gleaned from *The Journey*, not the least of which is the importance of the sustainable preservation of the Amazon rainforest as a natural medicine chest. In addition, the novel speaks to the importance of having a sense of one’s cultural identity, for self esteem and a sense of wellbeing. The devastating impact of colonization and the subsequent marginalization of indigenous populations is an area that requires constant redress, and highlighting this through a fictional novel, brings the subject again to the fore.

Robert McKee in *Story* emphasizes that:

All coherent tales express an idea veiled inside an emotional spell...Writers deal with ideas,...they conceal their ideas inside the seductive emotions of art,...an honest work of art is always an act of social responsibility. (McKee, 1997, pp. 129-131) .

A novel written about an indigenous Indian from the Amazon rainforest reinforces the necessity to be able to relate to another culture’s issues and situations. Many writers have written about other cultures and communities that are not their own, for example Annie Proulx in *Barkskins* (2016) writes about the Indians in Old France (Canada), from the times of colonisation in 1693 and the impact on these indigenous societies. Kathryn Stockett an

American author wrote *The Help* in 2009, a novel about African Americans working in white households in Jackson, Mississippi, during the early 1960s. Neither of these women had the same indigenous origins as their characters. Their ability to write their characters stemmed from their role as a writer, and cultural appropriation did not factor in their accounts or portrayals despite these differences. Likewise with *The Journey* any accounts of indigenous populations are not an attempt at cultural appropriation but a portrayal of a fictional community that could resemble the peoples of the Amazon Basin.

Lionel Shriver in her keynote speech about “fiction and identity” addresses cultural appropriation by stating that:

Taken to their logical conclusion, ideologies recently come into vogue challenge our right to write fiction at all. Meanwhile, the kind of fiction we are “allowed” to write is in danger of becoming so hedged, so circumscribed, so tippy-toe, that we’d indeed be better off not writing the anodyne drivel to begin with. The ultimate endpoint of keeping our mitts off experience that doesn’t belong to us is that there is no fiction. (Lionel Shriver, Brisbane Writers Festival opening address, 8 September, 2016).

The concept of “cultural appropriation...taking...traditional knowledge, cultural expressions...without permission,” (Scafidi, as cited in Shriver, 2016, para. 14), I hope is “a passing fad,” (Shriver, 2016) because without this rich diversity of culture and knowledge, fiction would most certainly suffer. The pretext of ‘write what you know’, a quote attributed first to Mark Twain, really means “a writer has to mine her personal experiences for the thoughts and emotions to make the fictional situations of a novel feel realistic” (Chappelle, August 26, 2014). Understanding others’ cultures and what they have fought and gone through, I feel is essential in our modern world. Being able to empathize with another culture’s experiences enhances one’s ability as a writer.

This piece of fiction could draw a wide audience. *The Journey* is set in a globally relevant location, which not many people would be personally familiar with. However the Amazon holds a degree of fascination for most, thus the story is likely to resonate with a large audience out of a sense of interest or curiosity, as well as being relatable. The hope is that anyone who reads *The Journey* would understand and empathize with the themes generated. This is an archetypal story but one that many people should be able to relate to their own lives. In the words of McKee:

The archetypal story unearths a universally human experience, then wraps itself inside a unique, culture-specific expression...stereotypical stories stay at home, archetypal stories travel...the discovery of a world we do not know...we step wide-eyed into an untouched society, a cliché-free zone where the ordinary becomes extraordinary...once inside this alien world, we find ourselves. Deep within these characters and their conflicts we discover our own humanity. (McKee, 1997, pp. 4-5)

*The Journey* is universal in this sense. It cuts across cultures and countries, as it is a story about finding ones identity.

With respect to the marketing of *The Journey*, I feel that given its relatable and contemporary themes along with its classic monomyth structure, it could be marketed as popular literary fiction and have a large market appeal. My principle objective was to tell the story and to be true to the characters as their tale unfolded. For me marketing comes second to the telling of the story itself. In saying that, I believe that this book is very marketable because it tells a story people can empathize with; "...we not only create stories as metaphors for life, we create them as metaphors for meaningful life" (McKee, 1997, p. 149).

Post-colonial literature is literature produced in the country of origin demonstrating the influence of colonialism on the national culture. My work has entailed me putting myself in the head of a local, in order to demonstrate the aftermath of colonization on that culture and environment.

More than three-quarters of the people living in the world today have had their lives shaped by the experience of colonialism. It is easy to see how important this has been in the political and economic spheres, but its general influence on the perceptual frameworks of contemporary peoples is often less evident. Literature offers one of the most important ways in which these new perceptions are expressed... (Ashcroft, et al, 1989, p. 1)

It has been a privilege and a pleasure to be able to write this story from my characters perspective. In the words of Robert Peck (1983) "My characters write my books" (p. 2). I hope I have done my characters and the environment justice in *The Journey* and in telling an entertaining narrative, brought to light some of the many issues facing post-colonial populations and the Amazon rainforest.

## References

- Ahmad, J. (1995). The politics of literary postcoloniality. *Race and class*, 36(3), 1-20. doi:10.1177/030639689503600301
- Amazon rainforest, lungs of the earth*. (2013). Retrieved May 8, 2016, from <http://www.English.cntv.cn >China 24>News>
- Ashcroft, B., Griffiths, G., & Tiffin, H. (Eds.). (1989). *The empire writes back: theory and practice in post-colonial literatures*. London, England: Routledge and Kegan Paul.
- Ashcroft, B., Griffiths, G., & Tiffin, H. (Eds.). (1995). *The post-colonial studies reader*. London, England: Routledge.
- Ashcroft, B., Griffiths, G., & Tiffin, H. (Eds.). (1998). *Key concepts in post-colonial studies*. London, England: Routledge.
- Ask the Author: Isabel Allende*. (n.d.). Retrieved June 27, 2016, from <http://www.goodreads.com>author>questions>
- Assmann, J., & Czaplicka, J. (1995). Collective memory and cultural identity. *New German Critique*, 65, 125-133. doi:10.2307/488538
- Bevilacqua, M. (2005). *Amazonia*. Sao Paulo, Brazil: Clio Editora.
- Bhadha, H. K. (1994). *The location of culture*. London, New York: Routledge.
- Boden, M. (2003). *The creative mind: myths and mechanisms*. London, England: Routledge.
- Butler, R. (2012, July 22). *Medicinal plants*. Retrieved June 15, 2016 from <http://www.rainforests.mongabay.com/1007.htm>
- Campbell, J. (1993). *The hero with a thousand faces*. London, England: Fontana.
- Capelas, A. Jr. (2003). *Amazonia*. Auckland, New Zealand: David Bateman Ltd.
- Chagnon, N. A. (2013). *Noble savages, my life among two dangerous tribes – the Yanomamo and the anthropologists*. New York, USA: Simon & Schuster.
- Chappelle, J. (2014). *Write what you know: (Hint: it's more than you think)*. Retrieved June 23, 2016, from <http://www.jenichappelle.com>
- Davis, W. (2014). *One river, explorations and discoveries in the Amazon rainforest*. London, England: Vintage Books.
- De Bruhl, M. (2010). *The river sea: The Amazon in history, myth, and legend: a story of discovery, exploration, and exploitation*. Berkeley, USA: Counterpoint.
- Dixon, R. M. W. (1999). *The Amazonian languages*. Cambridge, England: Cambridge University Press.

Downey, J. (2016, May 7 - September 18). *The laughing alligator. Space to Dream: recent Art from South America*. Exhibition shown at Auckland City Art Gallery, Auckland, New Zealand.

Faircloth, S. C., Hynds, A., Jacob, H., Green, C., & Thompson, P. (2016). Ko wai au? Who am I? Examining the multiple identities of Maori youth. *International Journal of Qualitative Studies in Education*, 29(3), 359-380, doi:10.1080/09518398.2015.10531

Green, R. (2015, Oct 9). *Magic Realism*. Retrieved June 27, 2016, from <http://www.prezi.com/magic-realism>

Hayes, S. M. (2014). *Five weeks in the Amazon*. Vancouver, Canada: Hmmediahouse.

Hepi, M. (2008). *Pakeha identity and Maori language and culture: Bicultural identity and language in New Zealand*. Saarbrücken, Germany: VDM Verlag Dr. Müller.

*Hero's Journey* – Wikipedia. Retrieved April 7, 2016, from <http://www.en.wikipedia.org> > Hero's journey

Huneven, M. (2014, Oct 11). *How writers write fiction*. [University of Iowa, Free online MOOC podcast]. Retrieved from <http://www.novoed.com>

Kilham, C. (2013, July 31). *Rosy periwinkle: a life saving plant*. Retrieved May 23, 2016, from <http://www.foxnews.com/health/2013/rosy-periwinkle-life-saving-plant.htm>

Kingsolver, B. (1999). *The poisonwood bible*. London, England: Faber and Faber.

Knapp, S. (1999). *Alfred Russel Wallace in the Amazon, footsteps in the forest*. London, England: Natural History Museum.

Krishna, R. S. (1996). Reinstating Conrad: Tayeb Salih's season of migration to the north. *International Fiction Review*, 23(1) & (2), 7-15. Retrieved August 23, 2016, from <http://journals.lib.unb.ca/index.php/IFR/article/viewFile/14324/15401>

Loomba, A. (1998). *Colonialism/Postcolonialism*. New York, USA: Routledge.

Maia, M. (2015, September 28). *Indigenous cultures and languages of Brazil*. Presentation by visiting Associate Professor of Linguistics from Federal University of Rio De Janeiro conducted at Massey University, Albany campus, Auckland.

McKee, R. (1997). *Story: substance, structure, style, and the principles of screenwriting*. New York, USA: Regan Books.

Mishra, V., & Hodge, B. (1991). What is post(-)colonialism? *Textual Practice*, 5(3), 399-414, doi:10.1080/09502369108582124

Mitton, H. (2014). Restoring cultural memory and identity. *Therapy Today*, 25(7), 20-24. Retrieved March 15, 2016, from <http://eds.b.ebscohost.com.ezproxy.aut.ac.nz>

Morrison, M. (1993). *The Amazon rainforest and its people*. Hove, East Sussex: Wayland.

Mowrey, D. (2012, 21 Dec). *Rainforest Remedies*. Retrieved May 22, 2016, from <http://www.rain-tree.com/article 4.htm>



New photos of uncontacted Amazon tribe. (2016, Nov 19). *The New Zealand Herald*, Retrieved from <http://m.nzherald.co.nz/world/news/article.cfm>

Orwell, G. (n.d.). *6 Questions/6 Rules: Gotham Writers Workshop*. Retrieved May 18, 2016, from <http://www.writingclasses.com>toolbox>

Palin, M. (2012). *Brazil*. London, England: Weidenfeld & Nicolson.

Palin, M. (Writer) & Davidson, J. (Producer). (2012). *Brazil with Michael Palin* [Documentary series]. England: Prominent Television for the BBC.

Paringatai, K. (2014). Maori identity development outside of tribal environments. *Aotearoa New Zealand Social Work*, 26(1), 47-54.

Peck, R. N. (1983). *Fiction is Folks*. Cincinnati, Ohio: Writers Digest Books.

Plotkin, M. J. (1993). *Tales of a shamans apprentice*. New York, USA: Viking.

Rodden, J. (2004). *Conversations with Isabel Allende: Revised edition*. Austin, Texas: University of Texas Press.

Proulx, A. (2016). *Barkskins*. London, England: 4<sup>th</sup> Estate HarperCollins.

Rutherford, J. (Ed.). (1990). *Identity: community, culture, difference*. London, England: Laurence and Wishart.

Shohat, E. (1992). Notes on the post-colonial. *Social Text*, 31/32, 99-113. doi:10.2307/466220

Shriver, L. (2016, Sept 13). Lionel Shriver's full speech: 'I hope the concept of cultural appropriation is a passing fad.' *The Guardian*. Retrieved from <http://www.theguardian.com>

Smith, L. T. (2012). *Decolonizing methodologies. Research and indigenous peoples*. London, England: Zed Books.

Spivak, G. C. (1999). *A critique of postcolonial reason*. London, England: Harvard University Press.

Taylor, D. M., & Usborne, E. (2010). When I know who "we" are, I can be "me": the primary role of cultural identity clarity for psychological well-being. *Transcultural Psychiatry* 47(1), 93-111. doi:10.1177/1363461510364569

Taylor, K. (2014, September 24). *Story of Brazil's diverse languages and people*. Retrieved 23 June from <http://www.massey.ac.nz>

*The Disappearing Rainforest*. (n.d.). Retrieved on April 15, 2016, from <http://www.paxnatura.org/RainforestPreservationBenefits.htm>

Usborne, E., & De La Sablonnière, R. (2014). Understanding my culture means understanding myself: The function of cultural identity clarity for personal identity clarity and personal psychological well-being. *Journal for the Theory of Social Behaviour*, 44(4), 436-458. doi:10.1111/jtsb.12061

- Vijay, M., & Hodge, B. (1991). What is post(-)colonialism? *Textual Practice*, 5(3), 399-414. doi:10.1080/09502369108582124
- Vltchek, A. (2013). *Oceania: neocolonialism, nukes and bones*. Auckland, New Zealand: Atuanui Press Ltd.
- Webber, M. (2006). Explorations of identity for people of mixed Maori/Pakeha descent: Hybridity in New Zealand. *International Journal of the Diversity*, 6(2), 7-13. Retrieved from <http://www.Diversity-Journal.com>, ISSN 1447-9532
- Webber, M. (2008). *Walking the space between: Identity and Maori/Pakeha*. Wellington, New Zealand: NZCER Press.
- Webber, M. (2012). Identity matters: Racial-ethnic identity and Māori students. *Te maori I nga ara rapu matauranga – maori education*, Research information for teachers, 2, 20-27. 0110-6376
- Weiland, K. M. (2014, July 9). *Do you know the answer to your story's most important question?* Retrieved June 16, 2016, from <http://www.helpingwritersbecomeauthors.com>
- Whitaker, R. (2004). *The mapmaker's wife*. London, England: Bantam Books.
- Wright, K.M. (2005). *Groundbreaking plant from the Amazon takes on cancer, skeptics and controversy*. Retrieved May 23, 2016, from [http://www.rain-tree.com/reports/hsi\\_200510.pdf](http://www.rain-tree.com/reports/hsi_200510.pdf)
- Zapata-Whelan, C. (2003). *The difference between fantasy and imagination: a conversation with Isabel Allende*. Retrieved June 27, 2016, from <http://www.angelfire.com>nonficCZWEnglish>