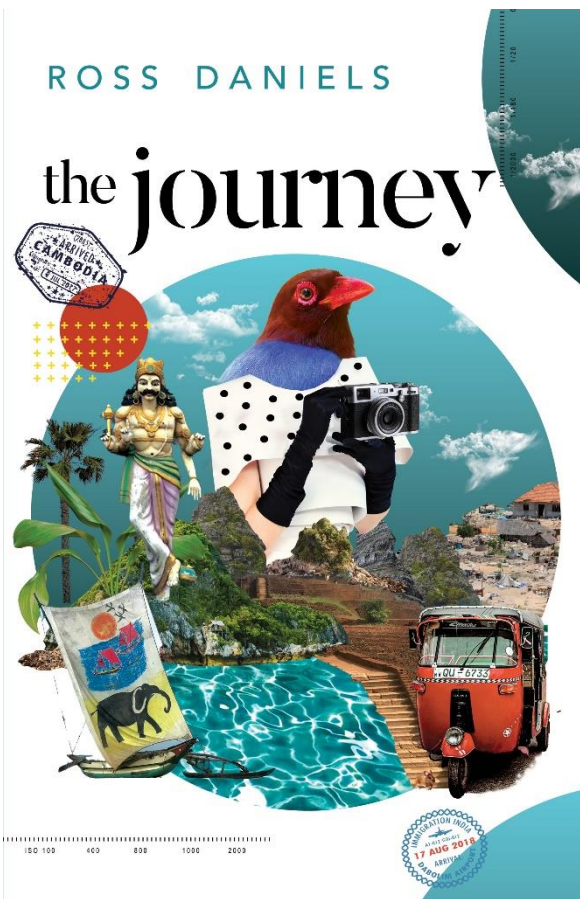


ROSS DANIELS

the journey



THE JOURNEY ENCOUNTERS STRENGTH, RESILIENCE, JOY, HOPE AND HUMOUR IN THE VERY ORDINARINESS OF LIFE IN VILLAGES AND TOWNS. Drawing on a multiplicity of travel experiences across culturally diverse and historically rich landscapes, The Journey offers a critical, quirky, humorous reflection on the strangeness of the human species, the universal weirdness of ideas, the oddness of traditions and the plight of those who remain captured by beliefs well past their use by dates.

It tells of places visited and people seen, needing no special observation post, the traveller content just to watch the realities of passing lives from the windows of trains, buses, taxis, rickshaws, and the endless opportunities given at bus stands, cafes, hotels, laneways, walks, beaches and the host of circumstances that comprise the core of travel; the ordinary, the mundane preferred to the advertised spectacular.

It encounters devastating human tragedy caused by happenstance and unending grief born from the callousness of the unaccountably powerful. Eccentricities are revealed without apology, without embarrassment.

From the opening meeting with an old friend, to the perplexing observations of the privileged and those scraping a living, through the tragedy of loss, delusion of false hope, the searching for the missing and the deliberately hidden, The Journey wanders with humour and disgust, finishing with the fate of the mouse.

ABOUT THE AUTHOR



Raised in Rockhampton Ross experienced a childhood cocooned in Catholicity making the path to seminary and possible priesthood obvious, even inexorable. Ross entered with faith and left with none. Studies in social work, economics and sociology followed, with twelve years work in child protection and two years cross cultural community work in remote villages of Papua New Guinea. Thirty years of University lecturing in social work, human rights and political economy paralleled a deep commitment to human rights and social justice, senior voluntary positions with Amnesty International and frequent visits to places of despair.

Ross has recently discovered his own Aboriginal heritage and is now a confirmed, active, inquisitive member of the Iman Nation in search of his personal and cultural history. Ross has preserved sanity by defying existing cosmological models, having Sharon as his world centre, circled by four children, their partners, and the delight of four starlight type grandchildren living just moment to moment.

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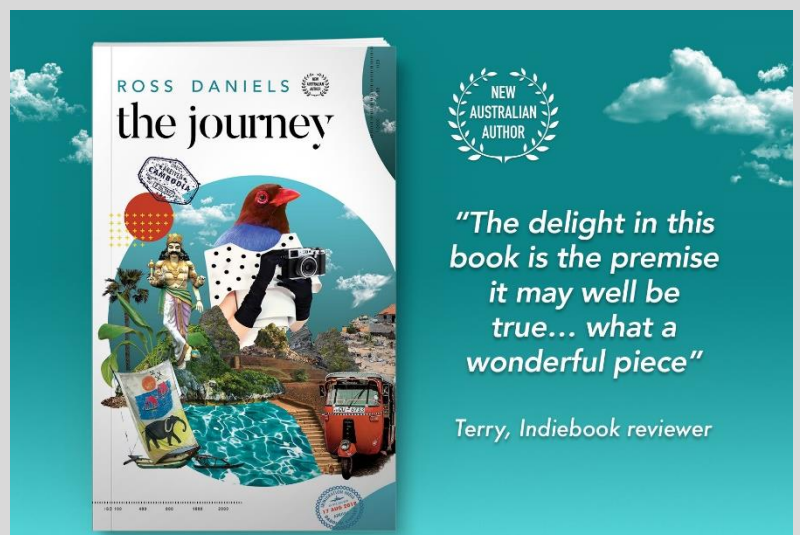
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A CONVERSATION WITH THE AUTHOR

WHY DID YOU WRITE 'THE JOURNEY'? WHAT WERE YOUR INSPIRATIONS?

Let me respond with a little story. Did you know that I nearly died at birth? You would most likely agree that, had I died at birth, the probability of my writing a novel and Shawline Publishing accepting it would have been significantly reduced, perhaps even extinguished. There is a compelling, inexorable logic about this. But your conclusion would be wrong. You see, had I died at birth, a man in a black dress with a white collar would have comforted my grieving parents with promises that their beautiful newborn had not died but had simply been taken away to a really nice place by a really loving being. The man in a black dress with a white collar would point to a big book, a couple of thousand years old, and tell of their newborn now occupying some extra-terrestrial palace. So, I put it to you that this palace may well have contained an office with a computer or heavenly typewriter allowing me to write a novel. Now, with respect, you might view this as the demented ravings of a mad man. But they are not. In fact, this amazing story of someone not dying but just passing, going somewhere else, happens every day, at just about in every funeral, in just about every culture. And this story is just one of those wonderful multiple, mysterious stories told over eons, in all cultures in all countries. You now have just the briefest glimpse into my novel.



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