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## ENTRIES

### NOTE

To run movie: Click on the movie space

Movie not visible: Please download 23entry.mov.

To view outside pdf: Use Quick Time player or plug in.

*Abstract*

*Theoretical  
Narratives*

*Research  
Narratives*

*Internship  
Narratives*

[EXITS](#)

[ENTRIES](#)

[EXITS](#)

• [SITEMAP](#) • [THEORETICAL NARRATIVES](#) • [RESEARCH NARRATIVES](#) •  
[INTERNSHIP NARRATIVES](#) •

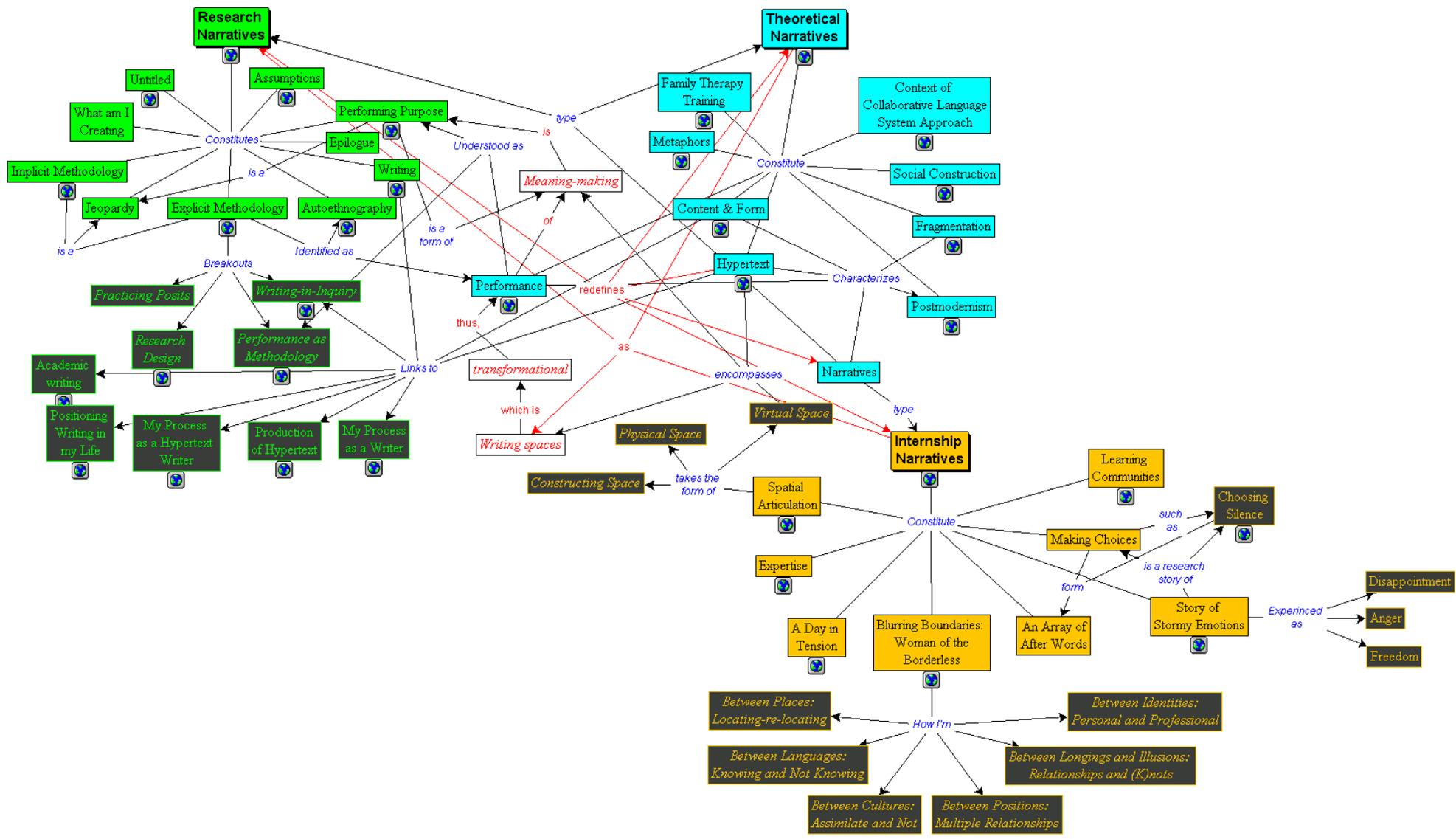
Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern  
Community



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Non-functional in PDF

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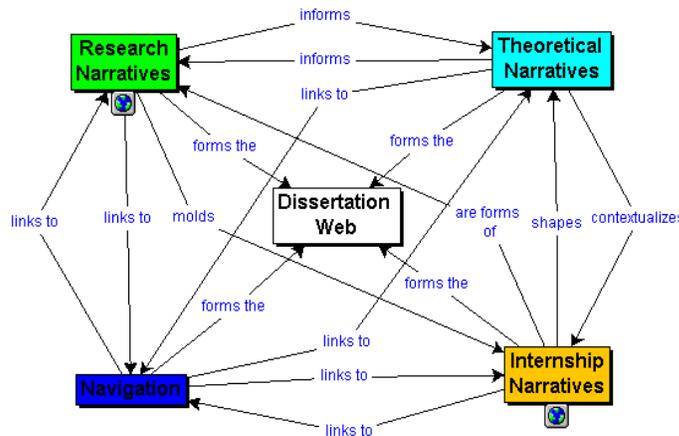


## GRAPHIC MAP INDEX

Locating the various textual spaces within the dissertation web is assisted by the maps that appear at the top of certain sections. Various sections may share the same map. If you are viewing the dissertation web in PDF format the interactive maps are non-functional. They can be accessed in html or xml formats only.

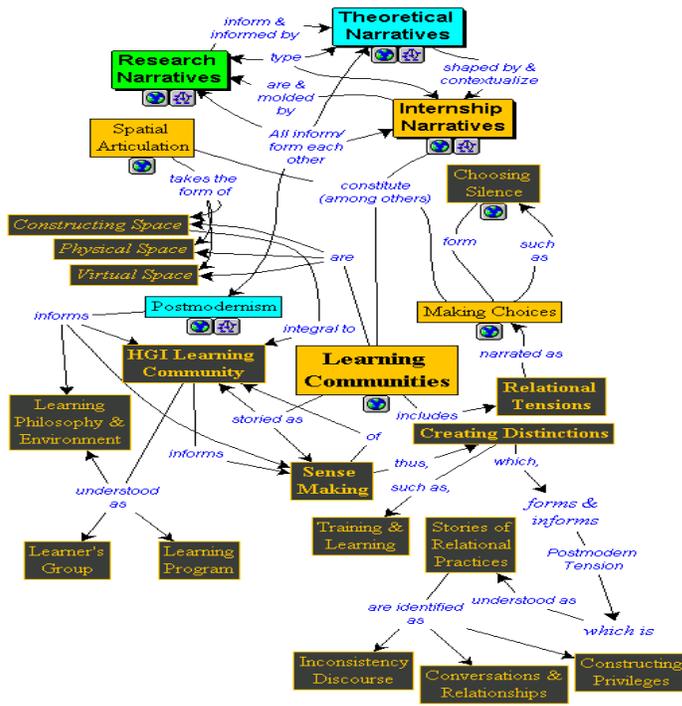
### GRAPHIC MAP (Click Map for Larger View)

### NAME OF MAP: DESCRIPTION OF MAP

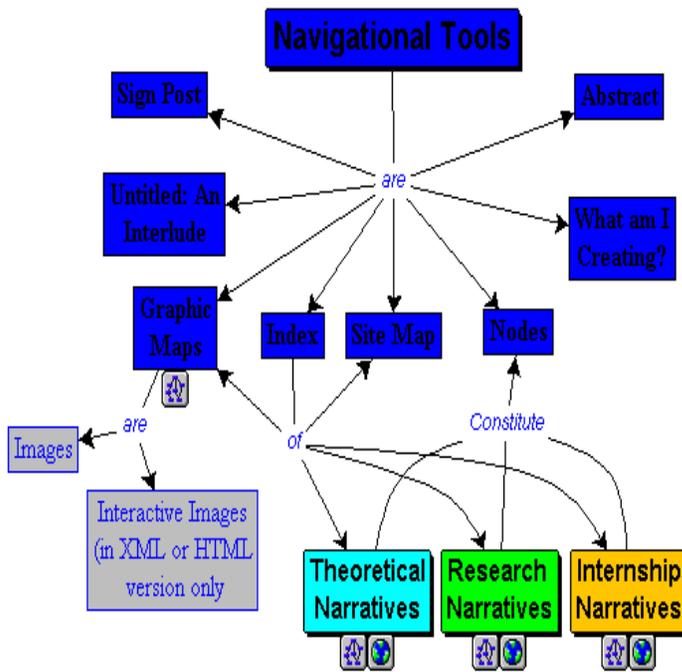


Dissertation Web:  
Spaces  
Providing an  
*Overview of the  
Dissertation  
Web*



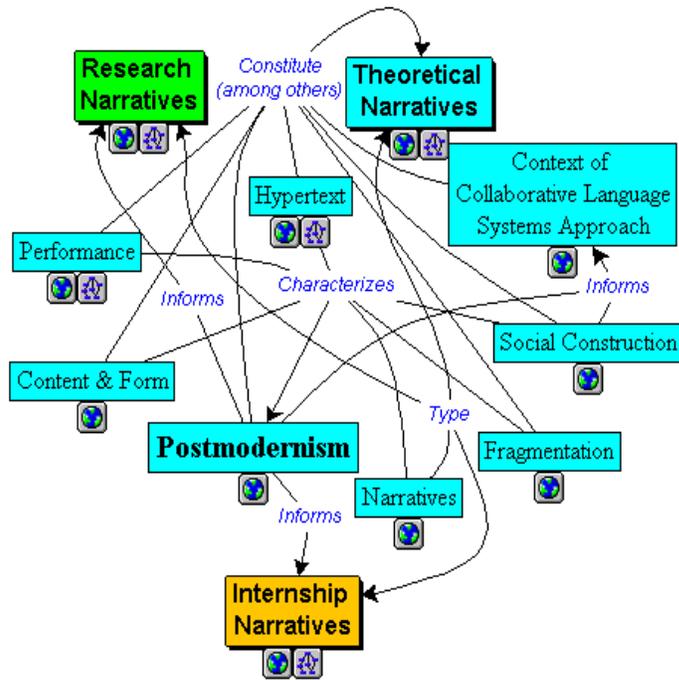


Learning  
Communities:  
Locating spaces  
that interlink  
with  
*Constructing  
Learning  
Communities*

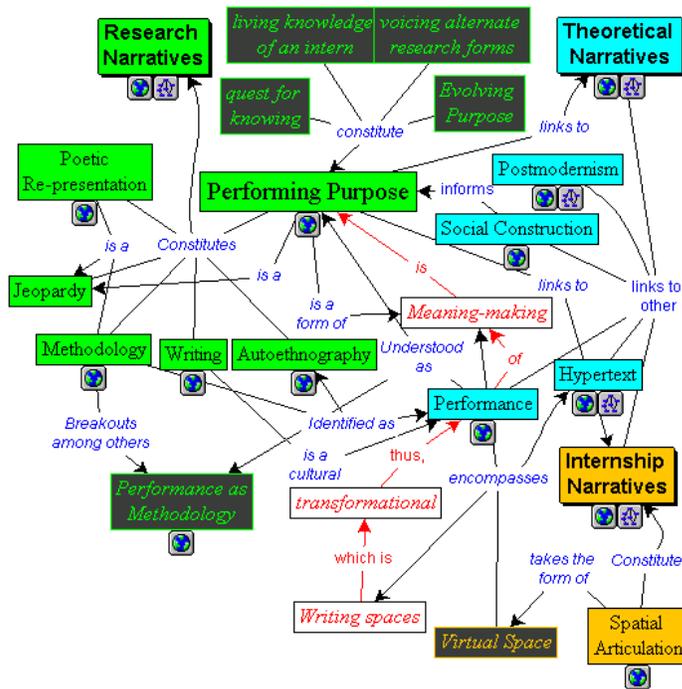


Navigation Map:  
Spaces Locating  
*Navigational  
Options*

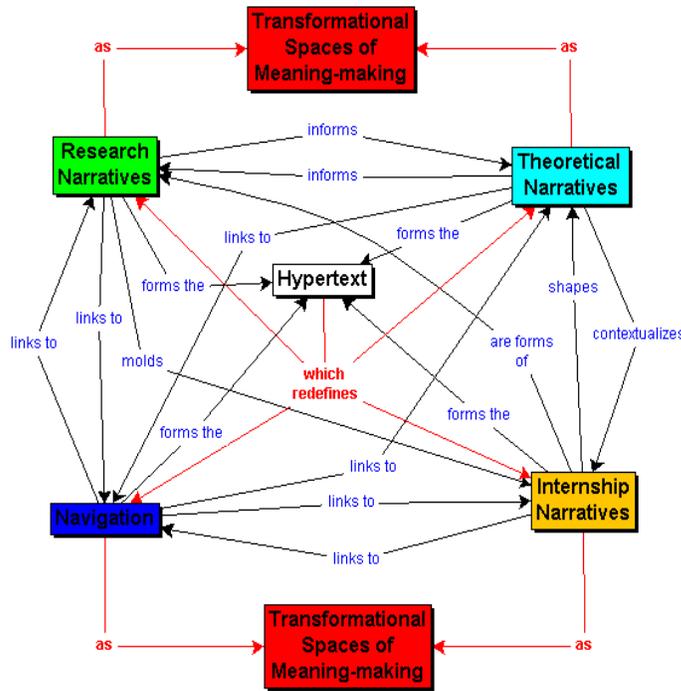




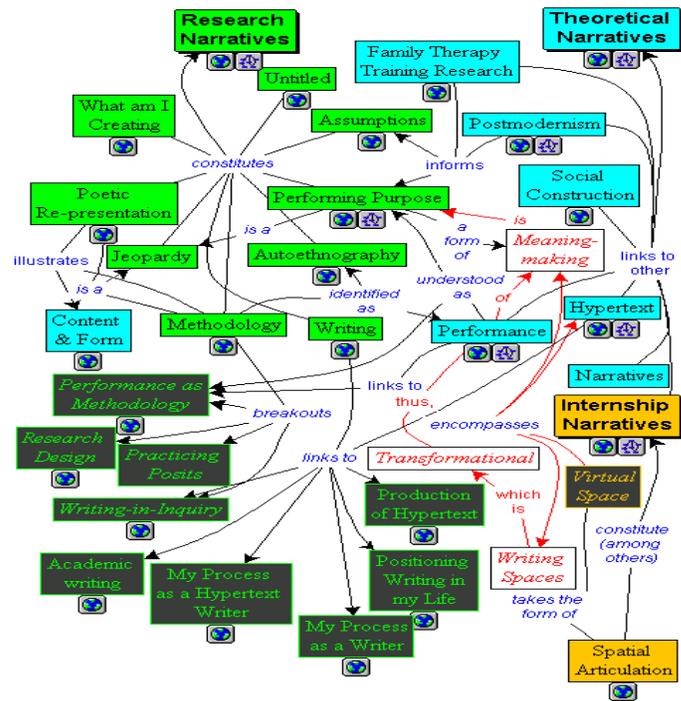
Postmodernism  
Map:  
Spaces Locating  
interlinks to &  
from  
*Postmodernism*



Purpose Map:  
Spaces Locating  
*Purpose* of  
Inquiry



Redefined Map:  
Spaces Locating  
Transformational  
Process



Research Map:  
Spaces Locating  
Research  
Narratives

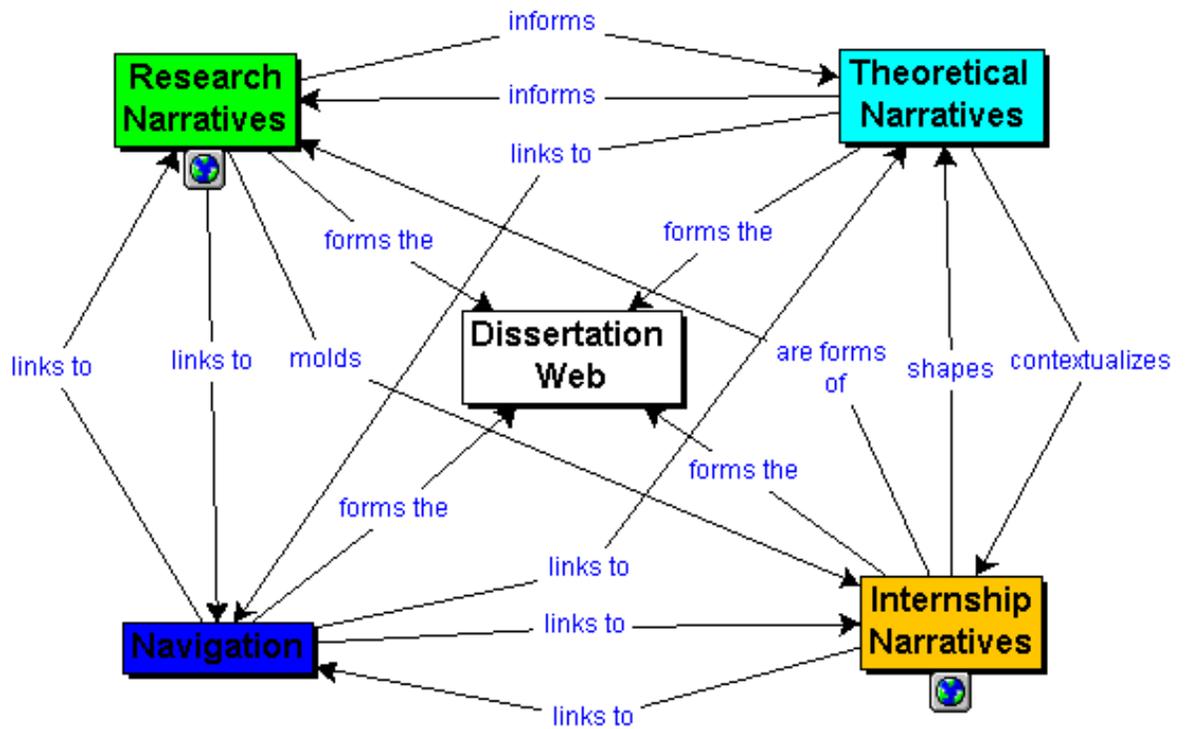




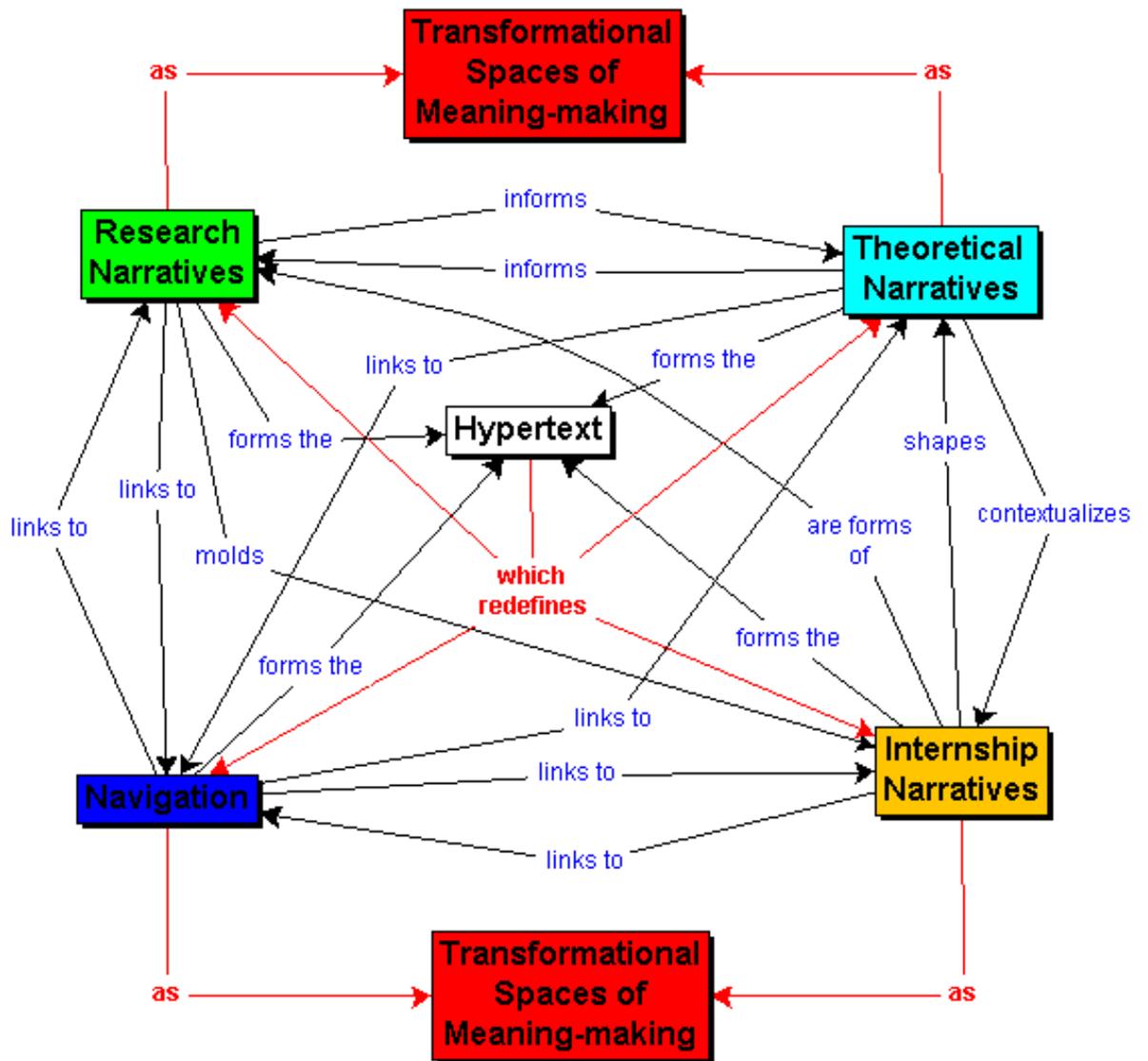
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## DISSERTATION WEB

- [Abstract](#)
- [Theoretical Narratives](#)
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- [Internship Narratives](#)



...dissertation web  
as it transformed in the process of  
dialogue and construction...



[Click](#)

the above image  
for a menu  
selection of  
detailed maps

[Click](#)

the 1st image for an  
overview of  
interlinking textual  
spaces

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## THEORETICAL NARRATIVES

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  - ⊙ [Introduction](#)
  - ⊙ [Evolving Narrative Notions](#)
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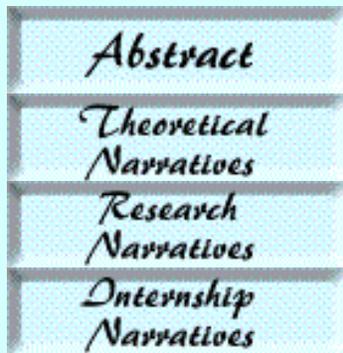
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## RESEARCH NARRATIVES

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- ⊙ [What am I creating?](#)
- ⊙ [Untitled: An Interlude](#)
- ⊙ [Assumptions](#)
- ⊙ [Performing Purpose](#)
- ⊙ [Methodology](#)
  - ⊙ [Practicing Posits](#)
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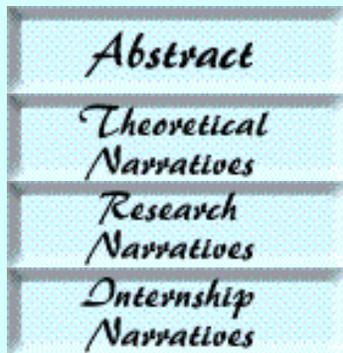
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## INTERNSHIP NARRATIVES

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  - ☉ [A Process Narrative of the Conflict](#)
- ☉ [Expertise](#)
- ☉ [Story of Blurring Boundaries: Woman of the Border\(less\)](#)
  - ☉ [Between Identities: Personal and Professional](#)
  - ☉ [Between Places: Locating-re-locating](#)
  - ☉ [Between Longings and Illusions: Relationships and \(K\)nots](#)
    - ☉ [Between Languages: Knowing and Not Knowing](#)
    - ☉ [Between Cultures: Assimilate and Not](#)
    - ☉ [Between Positions: Multiple Relationships](#)
- ☉ [Spatial Articulation](#)
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      - ☉ [Context: Performing Culture](#)
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- ◉ [Introduction](#)
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Postmodern Community

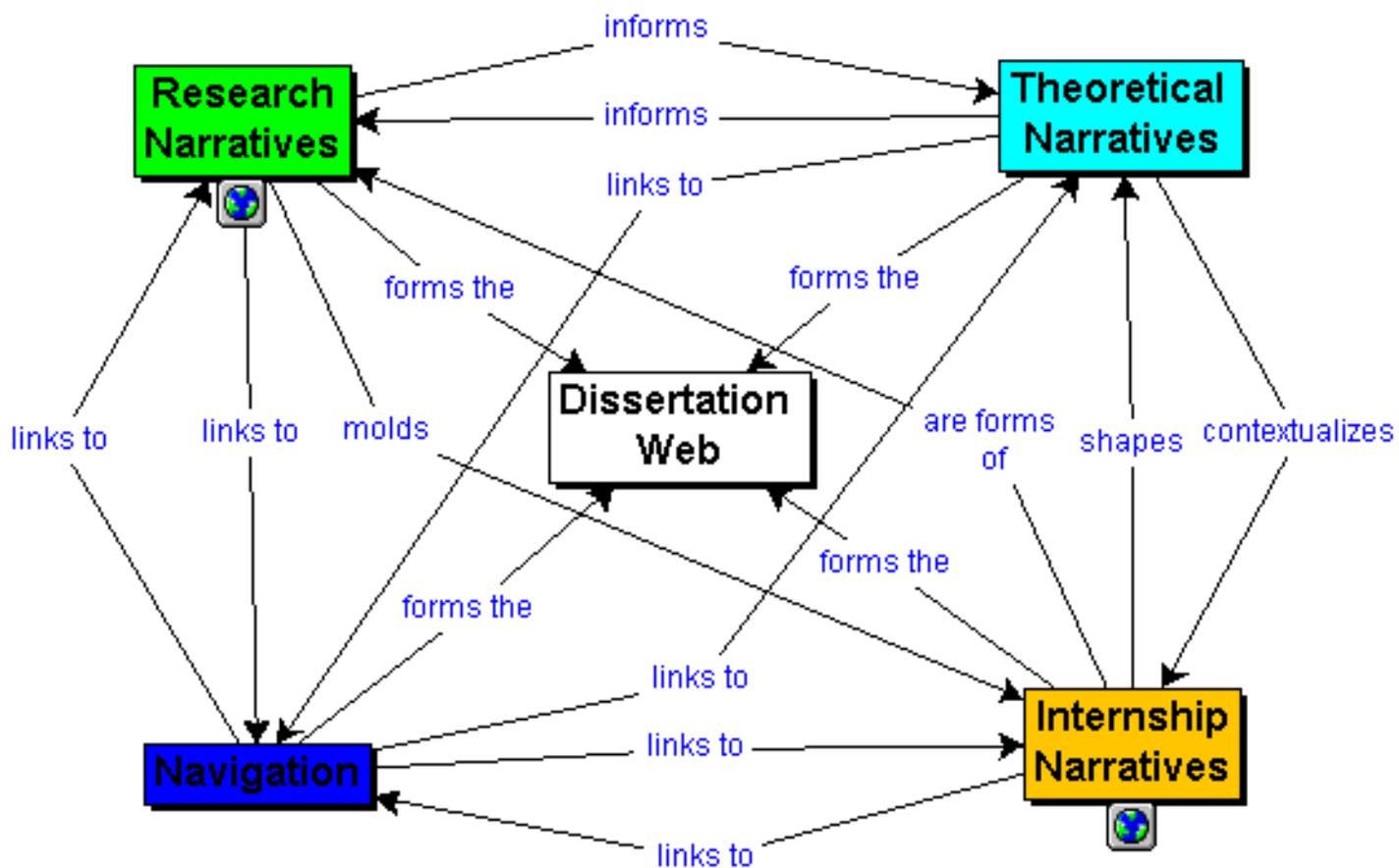


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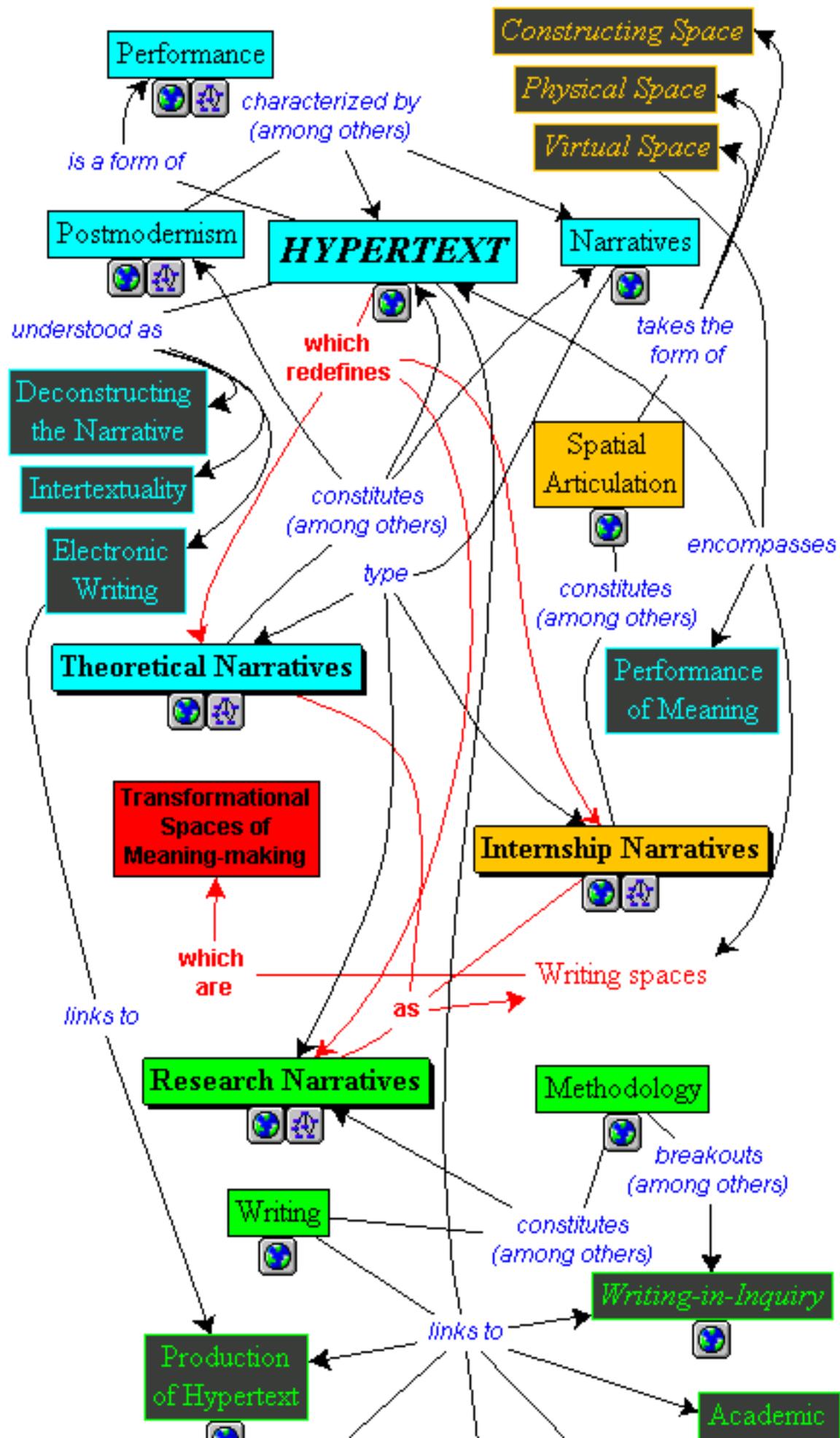
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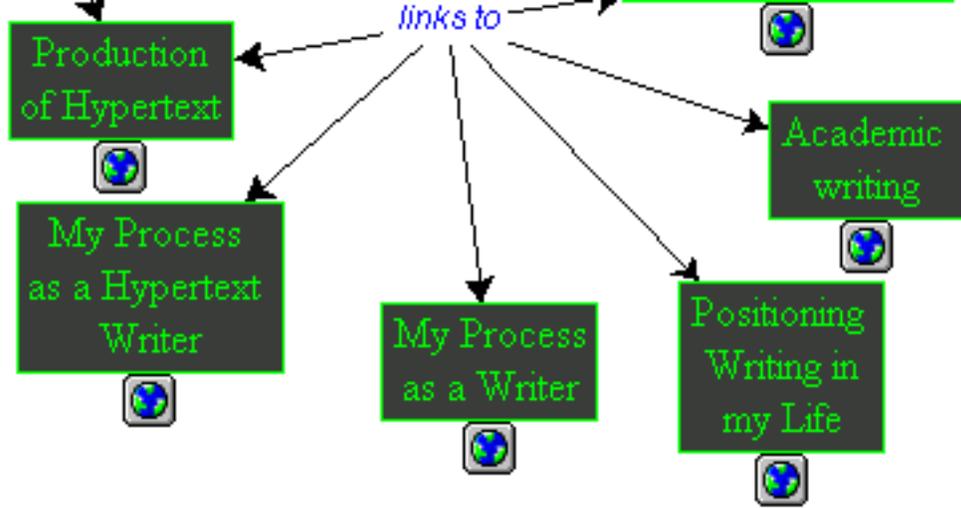


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[Go To Graphic Map Legend](#)

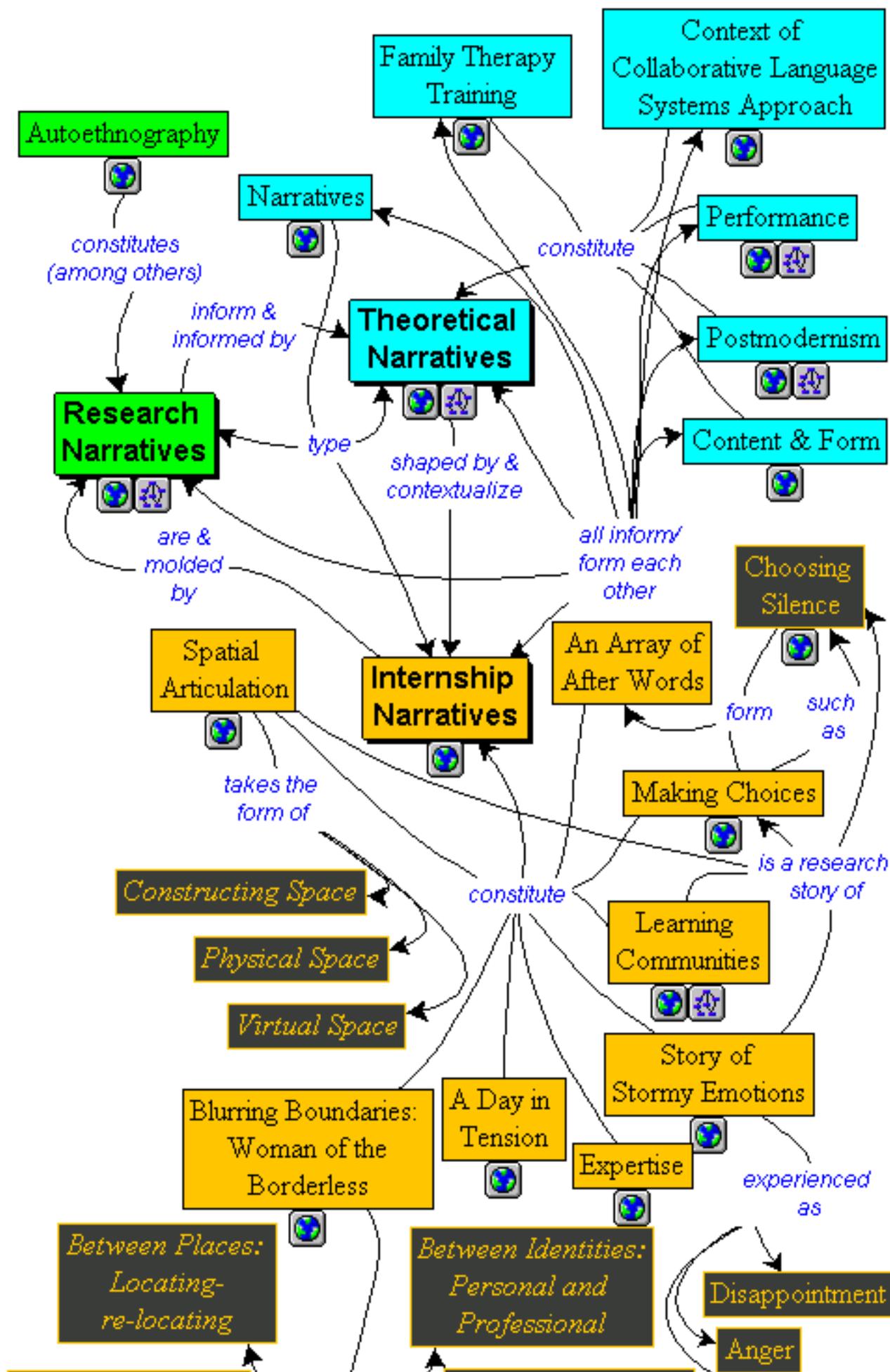


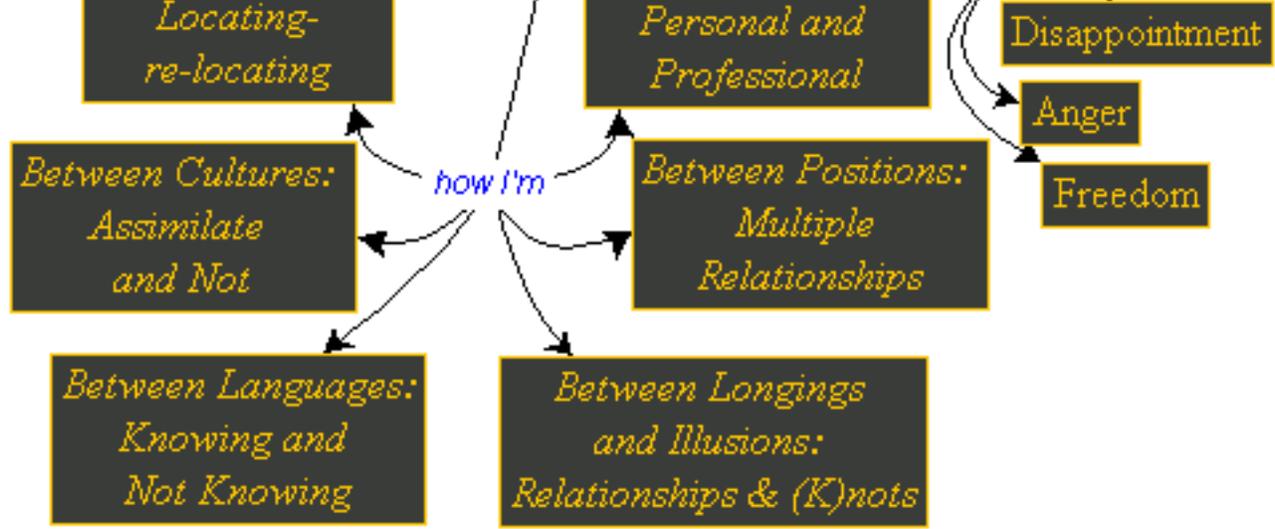


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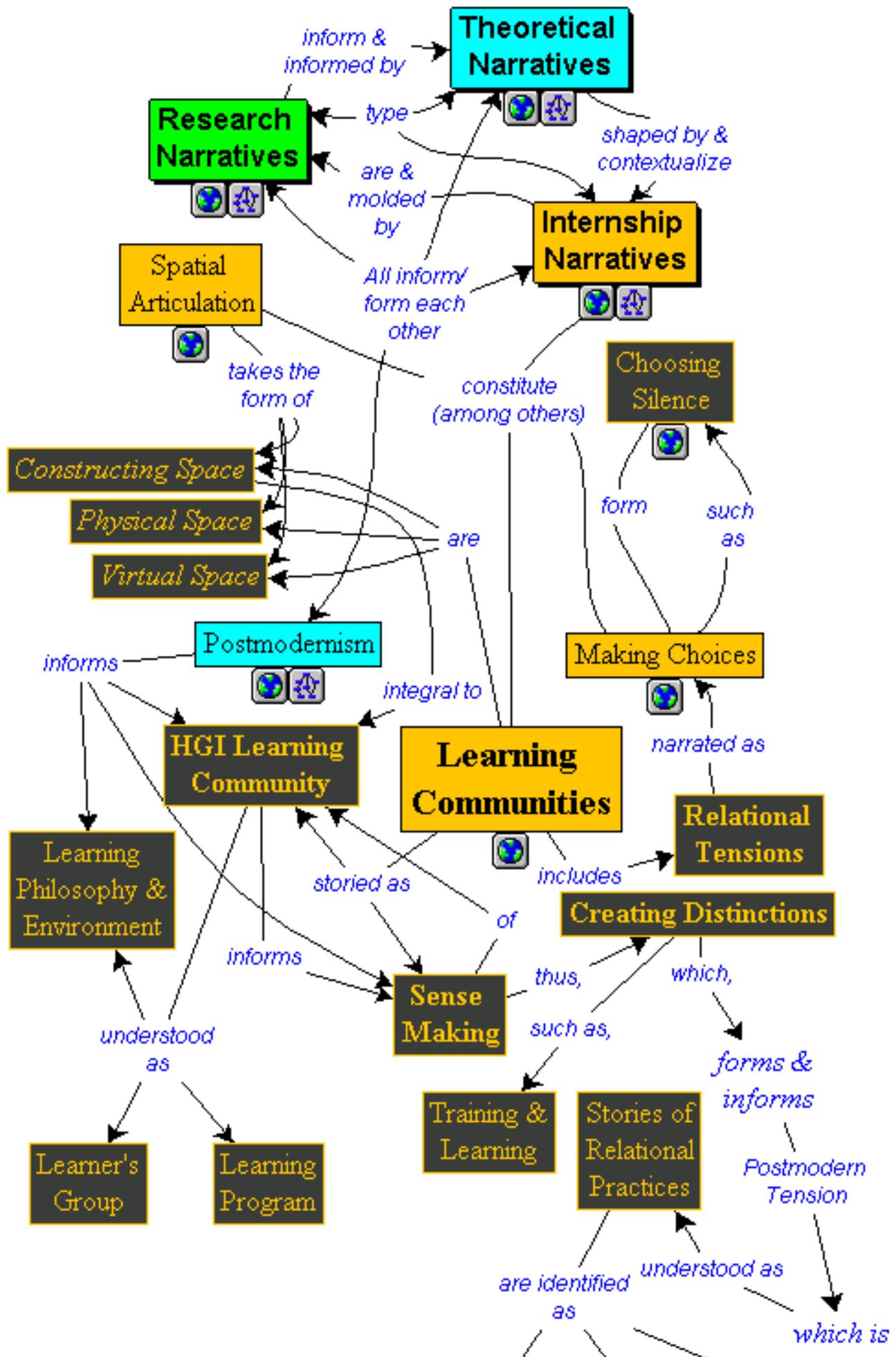


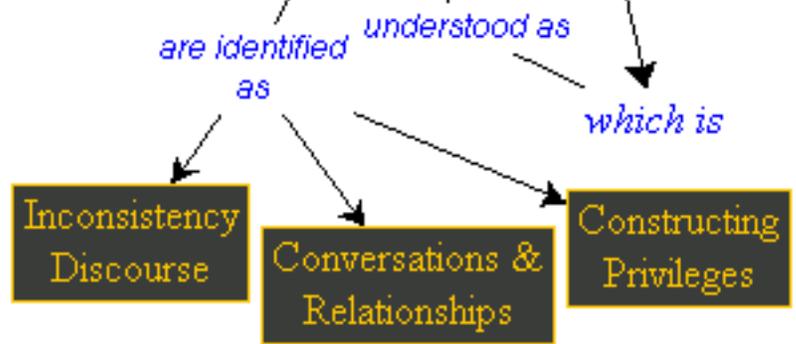


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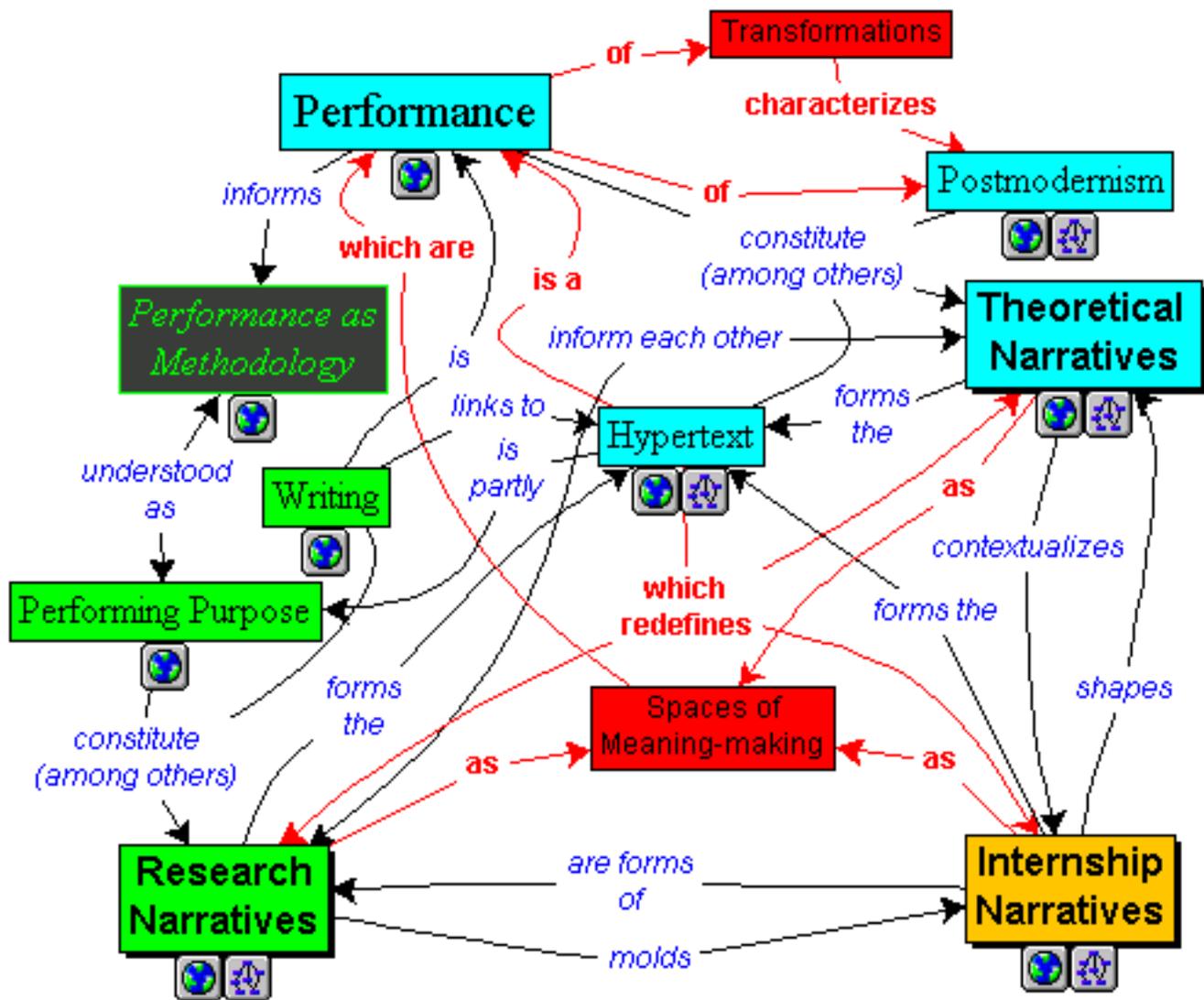




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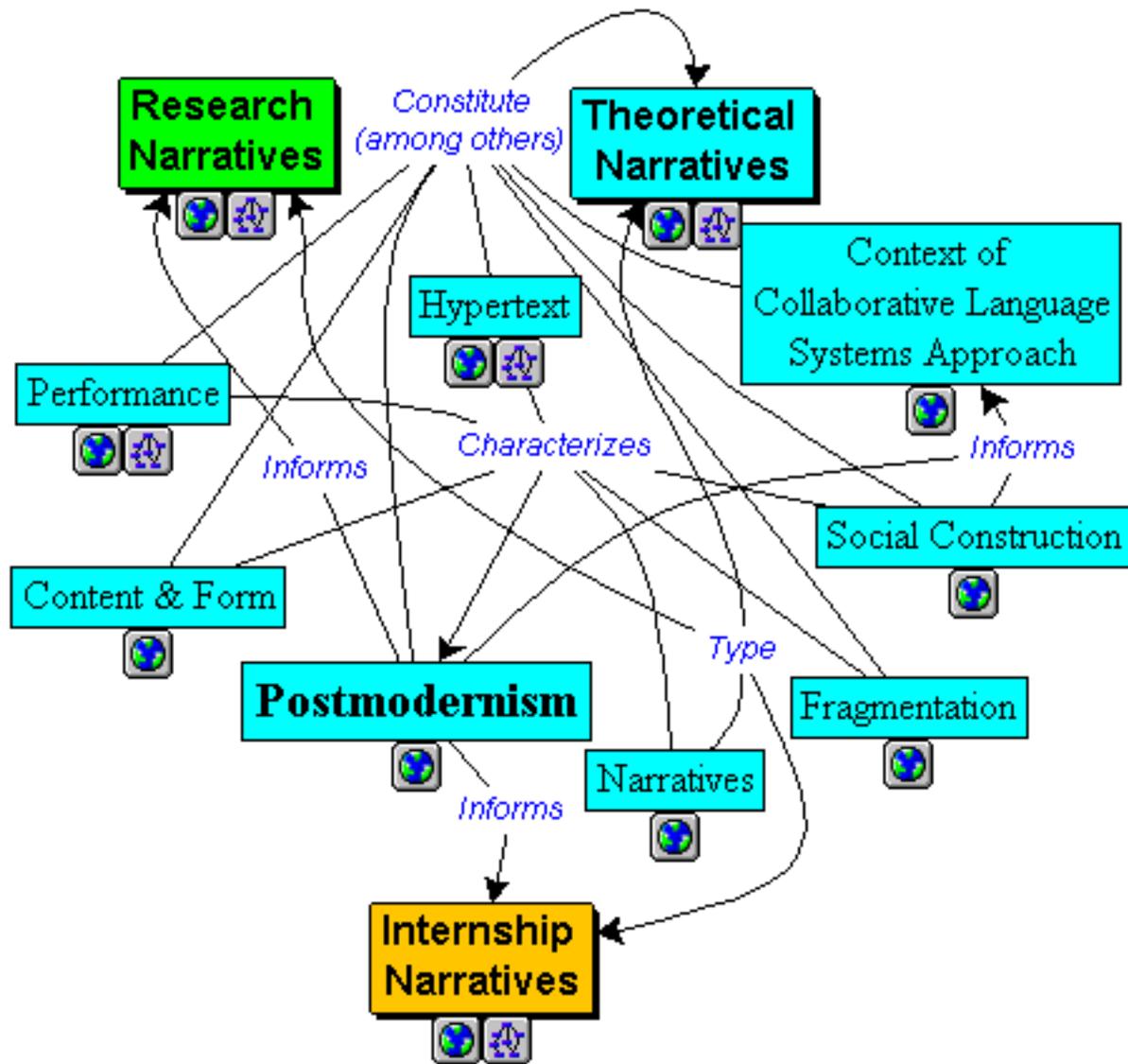
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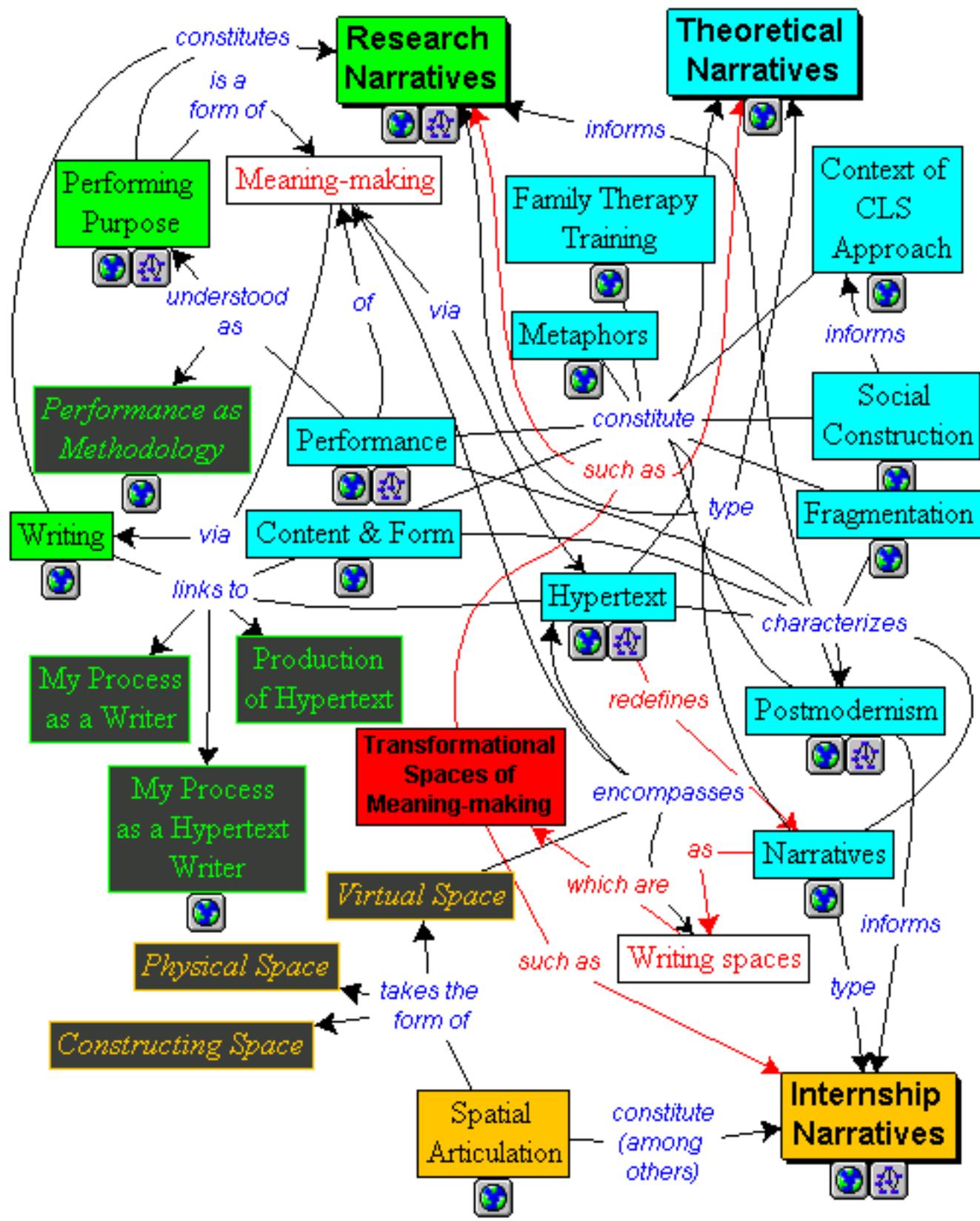
Spatial  
Articulation



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## ABOUT SALIHA BAVA

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<a href="#">Abstract</a>
<a href="#">Theoretical Narratives</a>
<a href="#">Research Narratives</a>
<a href="#">Internship Narratives</a>

I am the associate director of Houston Galveston Institute and an adjunct faculty in the MS Psychology program at Our Lady of the Lake University-Houston. I received my Masters in Social work from Tata Institute of Social Sciences, Bombay, India and PhD in Marriage and Family Therapy from Virginia Tech. My areas of interest include collaborative learning spaces and communities, internship experiences, performative-based practices, hypertext, autoethnography, and research methodologies.

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## SIGN POST



[FONT](#)

[FORMATS](#)

[HINTS](#)

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[WHAT DO I DO?](#)

[MAPS](#)

### FONT

I use font style and color as practice strategies to denote temporal location, decentering text, reflexivity and analysis or a combination as indicated below:

Green or Pink

Block quotes from the journal entries of my internship experiences from 1998-1999

Red & blue or Red & Black

I juxtapose two texts as a way of representing multiverse conversations to contrast dialogues in time, space, or content. (Sample 1-[Learning Communities](#), Sample 2-[Firebrand](#))

Purple

Text that "legitimize" my preferred discourses

*Italics*

A reflexive narrative or an afterwords, if its is more than a phrase or two

## Links

Are words or phrases which will take you to different lexia or text. To return back to the previous text click the "back" button of your browser

## **Bold**

Words, phrases or sentences in bold re-presents a practice of reflexivity and analyses which draws on Sociologist Joseph Schneider's mode of questioning textual authority

---

All of the above practices also serve the function of decentering the text, by seeking the reader's attention to them away from the content they might be reading. In addition to the above described specific practices, I have also used color to re-present varying meaning which are explained in each section/textual space to which the practice is isolated.



## **ICONS**

All the following icons were produced by me to graphically and consistently orient you as described below:



Clicking on the icon will aid you to graphically locate the dissertation web



Clicking on the icon will take you to an interactive map of the image under which it is placed. Accessible only in HTML & XML formats



Clicking on the icon will take you to an information portal about the writer



Indicates a transition between content



Clicking on the icon will take you to the top of the textual frame that you are currently viewing



## MAPS

Maps provide a graphic language for locating the various textual spaces or sections within the dissertation web. They may be viewed as intertextual spaces of meaning-generation.

The links between the textual spaces re-present one of many possible conceptual links and may not be a dissertation web hyperlink. Not all conceptual links are mapped and the links between textual spaces/sections may vary from one graphic map to another (consisting of same sections) in order to uniquely locate a section in that particular intertextual space.

There are two types of maps: Graphic and interactive maps. The graphic is an image while the interactive map (functional only in XML and HTML formats) has tiny icons which will take you to another interactive map or a hypertext associated with the textual space it re-presents.

### *Maps Used As*

1. A compass to locate the section or textual space you are visiting.
2. A tool or another language to add to the sense-making of the dissertation web rather than to represent the textual space within

the dissertation web.

3. The author's reflections of the intertextual spaces and meaning-generation.

### *Map Legend*

Are virtual spaces constituted by text (or multimedia) and are colored coded (for easy identification rather than conceptually) as follows:

**Text**

	Identified as Spaces for Theoretical Narratives
	Identified as Spaces for Research Narratives
	Identified as Spaces for Internship Narratives

**Icon**

Clicking on the icon with a globe will take you to the textual spaces of the respective links

Clicking on the icon with a network will take you to an interactive map of the respective links

*Blue italicized  
fonts*

Are semi-bridges that explain the connection between the linked textual spaces

Red font and links

Are indicative of reflective and transformative positions

The maps were color coded to make it visually appealing at the risk of creating distinctions among the various narratives, which was not my intent.



## **HINTS FOR THE W(E)ARY TRAVELER**

The intent is for the reader to choose his or her path. The reader/writer can [enter](#) and [exist](#) the dissertation anywhere. Since my committee advised me to give some guide to the travelers, I added the ensuing text. Listed below are suggestions of the multiple ways by which one may choose to journey within the [dissertation web](#):

1. Let your curiosity lead you and thus, click on a [link](#) as your interest is piqued. Sometimes, the linked section may introduce an abrupt shift in content but the process of meaning-making may be closer to my experience of meaning-making of my internship and research experiences.
2. Use the site-map as a "linear" navigational tool and read the listed sections from bottom to top or vice-versa. Please note that the sections are not necessarily listed in any linear sense-making fashion.
3. Choose one of the spaces- [theoretical](#), [research](#), or [internship](#) narratives and read all the sections and then move to the next.
4. For fun: pre-select three sections you are going to read and do not allow yourself to be seduced by the links. Stick to your

selections! And then back-track to see if you did stick to your selected path.

5. You might combine the above or create your own list of possible pathways.

6. Use [navigational](#) tools.

7. Use the [Graphic maps](#) to locate yourself.

8. Use the back button on your browser to retrace your steps.



## WHAT DO I DO?

If you land in a textual space and are not sure how to move out off that space try the following:

1. Move your cursor or pointer all over the page until the pointer changes to a pointing finger and then click the left button of your mouse.

2. Click on any blue underlined text that indicates a link. (Blue is the most common default color for links unless you have changed your default browser properties. If you have gotten this far then these hints are redundant for you, skip this section!)

3. If you are on a page as illustrated below then click on any of the navigational tools.

4. Or you can always click the "Back" button of your browser to retrace your steps.

5. PDF users: Be warned! that the bookmarks do not indicate any particular linear narrative. Since pdf is structured like a book, it inherently structures the files as pages giving the dissertation web a linear look, which was not my intent.



## FORMATS

exclusive_diss_web.pdf	All of the dissertation files converted to PDF using web capture.
intertextual_diss_web.pdf	All of the dissertation files and external web links converted to PDF using web capture
html	Available from the writer only
xml	Writer was still working with the tech team when this version was uploaded for final submission to the University



**FINAL WORDS:  
HAVE FUN**

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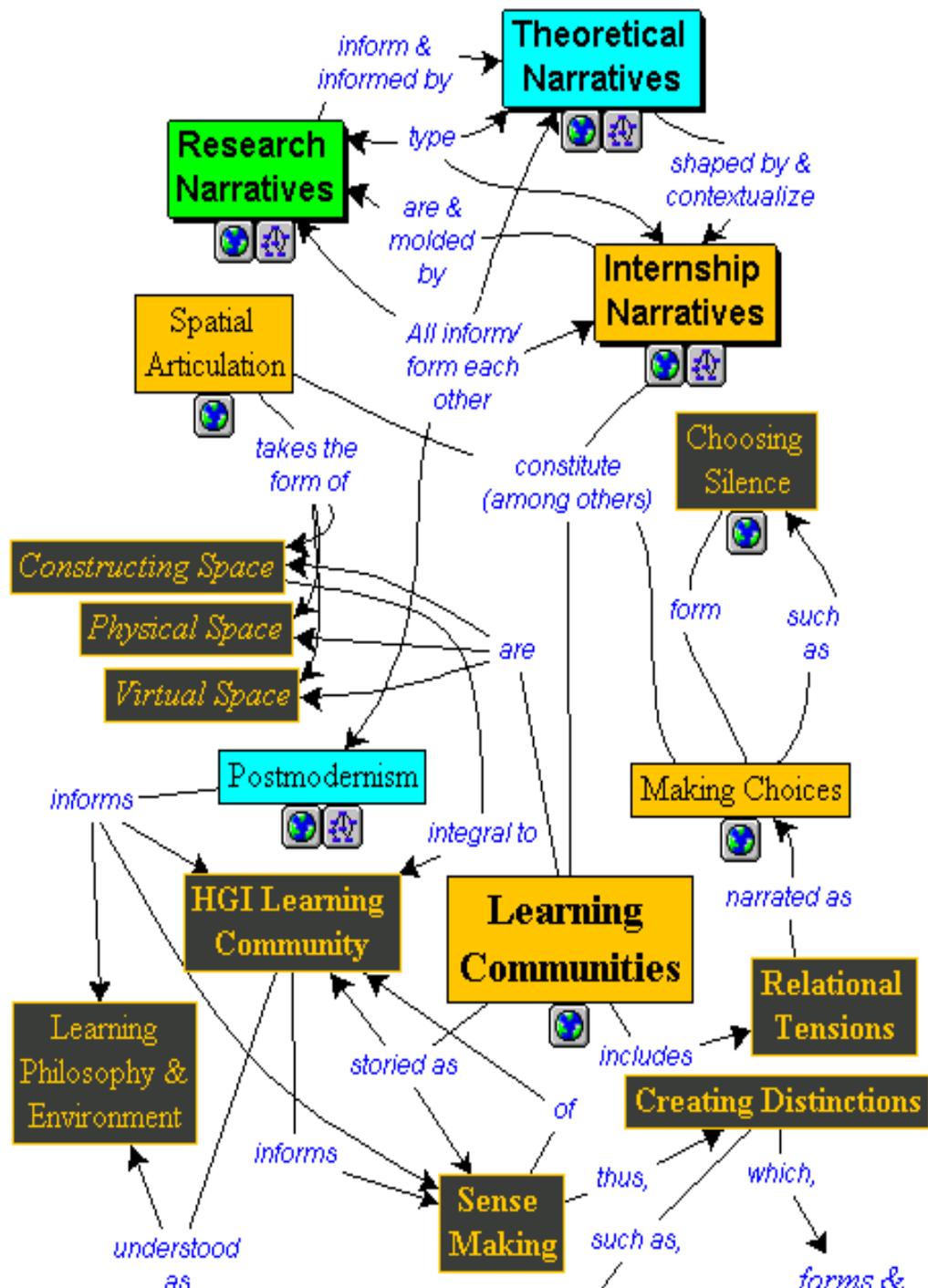
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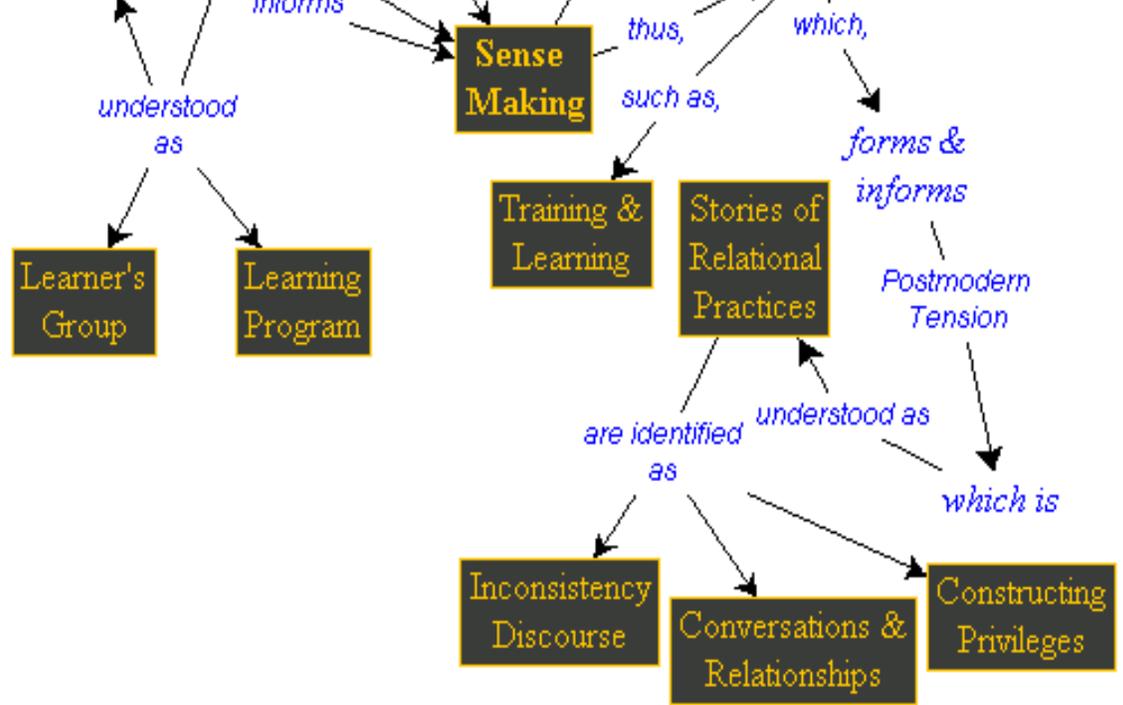


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# CONSTRUCTING LEARNING COMMUNITIES

- Abstract
- Theoretical Narratives
- Research Narratives
- Internship Narratives





**Map: Graphic Location of *Constructing Learning Communities* within the Dissertation Web**



Click for an interactive map



## *The Institute: A Learning Community*

### **Learners' Group**

The learners' group in 1998-1999 consisted of six women and one man. Two were master level interns (Supervised Clinical Associates) working towards the completion of their licensing requirements. Two women, in their masters program, were working towards the completion of the American Association for Marriage and Family Therapy (AAMFT) internship requirement. The other three- a married couple and myself-comprised the doctoral level interns. All the three doctoral interns, younger in age than the other four learners, were legally non-resident aliens in the United States. The couple was European, and the others were American. Five of the learners were Caucasian. One of the women learner's family-of-origin was from middle-east and she was the only first generation American in her family. The age range of the learners' group was 29-50 years. I am an Asian Indian single woman in my early thirties.

The two supervised Clinical Associates had started their second year at the Institute when I started in 1998. They both had completed their master level internship the previous year. The masters' intern had started their internship in July/August 1998. I started my internship in September 1998 and the Doctoral intern couple started in November 1998. There was an expectation that as the learners joined the community the older members would welcome, guide and support them.



## **Learning Program**

The Masters level interns were required to attend the community activities three days a week and the doctoral interns attended five days a week. The supervised clinical associates had individualized learning contracts with the Institute.

The community activities for the interns consisted of a mix of structures-formal and informal. The formally structured programs consisted of four activities: Clinical Dialogue, Theoretical Seminar, Children's Protective Service team meetings, and supervision. The informally structured programs were comprised of the client contact, video watching, clinical work with faculty, consultation, report writing, projects, need based meetings, reading time, intern conversations, and assigned responsibilities for doctoral interns. In addition, the doctoral interns had the opportunity to work with MS Psychology Practicum teams from Our Lady of the Lake University (OLLU), Houston Program. The Institute was the practicum site for the OLLU students and a number of Institute faculties were adjunct OLLU faculty.

*Clinical Dialogue:* This was a program designed to provide intensive clinical training in the collaborative approach to therapy. All the learners and other professionals from the community would meet on Tuesdays from 9:00 to 11:30am. My understanding was that we would see clients in a reflecting team (Andersen, 1990; Anderson,

1997). Six faculty members over the course of nine months led the clinical dialogue. The learners along with the faculty members developed the agenda for the Dialogue. As the meetings continued the faculty member would check in to the group's need and accordingly "structure" the program.

*Theoretical Seminar:* A tradition of the Institute, a select group consisting of faculty members, learners, and few invitees met alternate Thursdays for one and half hours. As compared to the Clinical Dialogue this was a closed group. Though visitors were invited to the Seminar, but it did not extend into the larger community. My understanding was that this Seminar provided for the cross-fertilization of ideas and the group members would suggest new readings that would be distributed and read in the subsequent meetings.

*CPS Team Meetings:* The Institute has a contract with Child Protective Services (CPS) for clinical services. The CPS team in 1998-1999 consisted of the interns and six associates. The team would meet after the Theoretical Seminar on every other Thursday for one hour. The meeting served staffing and administrative purposes. However, since the time was not sufficient to cover case and administrative discussion, the team leader proposed moving the meeting time to Wednesday every week.

*Supervision:* Each learner had been assigned a supervisor with the understanding that half way through our training the supervisors will be rotated to enhance our interactions with the various faculty members. The doctoral interns were assigned master-level interns for supervision. Co-supervision was encouraged for supervisors-in-training as a way of learning from each other. The supervisors-in-training also attended the Supervisors' Seminar that was offered once a month by Harlene Anderson.



The emphasis of the learning community has been on collaborative scholarship. Tarule (1996) adopts a feminist pedagogical discourse to define collaborative learning in an academic setting. She identifies the agenda of collaborative learning as "experimenting with and examining new ways to construct classrooms as discourse and interpretive communities, inviting students and teachers to engage in what educational theorist Paulo Freire (Freire & Macedo, 1995) has called dialogical meaning making." Anderson (1999) identifies collaborative learning communities by emphasizing the 3Cs-connection, collaboration, and construction. I have experienced the efforts to practice the 3cs in the OLLU program for the students but not as much among the Institute faculties. The 3cs are being implemented through the practice of pods, mentorship program and student associations in the OLLU program. However, one may find it hard to identify Institute "programs" that may be vehicles for the 3Cs. The Institute's emphasis on focusing the training programs from Tuesday through Thursday might be viewed as building a learner's community which could be interpreted as efforts to connect. However, as the OLLU program grows, its training "model" appears to crystallize but the Institute's training model appears to get nebulous. *I wonder if that is in keeping with the multiple voices? Or is it because the Institute is transitioning since Harry Goolishian's death in 1991? Or is it a transition because of leadership change that started in 1996?*

The therapist and client (therapy system) are back in the therapy room, not as master technicians or cybernetic automats, but as humans with history and beliefs, with agency and intention. The concepts of dialogue and narrative are describing a therapy that permits a collaborative

We steered away from a private practice model because we believed that the "private ownership of clients" isolated therapists into their own separate practices, placed a focus on maximizing income, minimized colleague interaction,

working 'with' each other rather than 'us' working 'on' them. " (Anderson, 1990).

[Substitute supervisor and supervisee for therapist and client respectively]

and lessened (or prevented) the open flow of information. This model has largely contributed to our ability to provide quality training and a high degree of flexibility in our clinical work. We could afford the luxury of spending several hours on a different case. We had the freedom to focus on developing methods for therapy without the concern, or the necessity, of maintaining individual clinical incomes (Anderson et al, 1986).

My experience has been different. The training model of 1999-2000 was different from the above description. I can now (after two years) assume a certain model. In 1998-1999 however, for varied reasons I had a hard time to fathom the training model. All I could figure was it was some postmodern training model that was not well articulated and lacked consensual understanding among the members of the community at the Institute. I experienced this in the way the participation of the faculty members with the intern community was limited to learner initiated or a formalized activity. In my own case I had couple of members take particular interest in me and I felt they were available to me. However, I have had fellow interns' report about their sense of a low level of faculty involvement and the dearth

of faculty interest in the learning community. I saw and experienced how inconsistently some of the faculty members attended theoretical seminars and faculty-intern meeting. Some faculty members were more apt to attend regularly than others were. This phenomenon can be explained in a number of ways. Personal and historical conditions create different contexts for learning communities which are in the business of knowledge production (Harding, 1996). The uniqueness of each faculty members' situation is important to understand each one's involvement or the lack thereof. However, for this text it will suffice to say that since each faculty has differing commitments, which vary every year and that probably the interns are unaware off this situation. I however, had the privileged position of being a doctoral intern who had more contact with faculty due to my responsibilities and the amount of time I spent at the Institute. Also my supervision was structured to rotate among faculty members as opposed to the master level interns who were supervised by me which further limited their contact with faculty. (I have been in conversations where such comments were voiced as, "Harry was the patriarch who kept peace and had the ability to maintain cohesiveness" and "now friendship" is the basis for "connection." We have "never been so diverse.")

Today, I observe that each faculty member is practicing from the private practice model. The faculty does not receive any salary but a small stipend from the Institute. The extent of faculty involvement is varied. Six faculty members were involved in the clinical training program titled "Clinical Dialogue" which met over 30 weeks for two and half hours once a week. At any given time three faculty members were involved in the supervision of the interns. For the last three months of the internship, once a month the faculty and interns met for lunch or to trouble shoot but the attendance was rather sparse both among the interns and faculty. Every other Thursday, the group-faculty, trainees and guests met for an hour and half for a theoretical discussion of selected readings. In spite of these number of meetings there was a sense of a lack of a community or coming together of learners. There was a sense of fragmentation both internal to the intern group and the faculty group. Fragmentation of groups that

fosters curiosity and growth is rather different from that which creates stress and absenteeism or dropout. Unfortunately, in 1998-1999, fragmentation within the intern group and the interpersonal tensions among the members led to the latter. However, since then my experience has been vastly different in the experience of connection. *Is the difference in my experience a function of time and crystallizing of relationships?* And I was also given to understand that my internship period was an anomaly in terms of the [interpersonal tensions](#).

*Surveying Faculty:* With growing demands of managed care, financial subsistence becomes a crucial issue for each faculty along with affiliation to the Institute. For some, the affiliation is a way "to hang out with like-minded thinkers", "it's belonging to a community", "a place to share common ideas" and "to hear and develop new ideas." I wonder what about the prestige one may feel as a result of the association. In a confidential survey conducted in 1999 by the Institute, the faculty responded to the question "What opportunities have come to you from being on the faculty?" The varied responses were "invitation to co-write with Harlene & publish, invitation to teach at OLLU", "working with great, bright people. Intellectual stimulation. Connection with OLLU, exposure to (unclear). Awareness to international conferences. Meeting 'big names' in our field", "presenting at TAMFT and encouragement to write" "attending seminars, enjoy the company", "relationships, writing, OLLU."

In numerous conversations with other interns, there is a sense that the Institute faculty is focusing more of their energies on OLLU. As a supervisor and fellow intern, I have heard from my intern-colleagues that they barely experienced much interaction with the Institute faculty other than the formal structured experiences and the individual efforts initiated by them towards the faculty. *So is OLLU a subversive effort of HGI to stay alive? Is the experience of the interns indicative of a shift of the model of HGI in response to managed care and the need for one's own financial and familial responsibility? Or is it an issue of appreciation measured in terms of*

*economics? Or is this a lesson in learner's expectation of training?*



## ***Sense Making: Creating Distinctions***

### **Training and Learning**

Keeney describing patterns of distinction in his book *Aesthetics of Change* asserts that "language is an epistemological knife. It slices the world into bits and pieces, provides names, names of names, and names of names of names" (1983, p.110). Similarly, one can create certain patterns of distinction at the Institute. But as Keeney emphasizes, that the meaning of terms, that is, the descriptors are not separate from the describer. In this textual zone I draw attention to the distinction of training and learning. In a research audit I wrote:

I call it training, but I come from the positioning of learning. The way the Institute is currently set up, it models itself on the training model. So it is set up to impart knowledge. However, the philosophy is that of learning communities as espoused by Anderson. But is this the position adopted by other faculty members? As part of the social construction belief one could assume the co-construction of knowledge. But as Bruffee points out, it is very risky coming to a group of learners and saying 'so we are going to learn together.' It's a different way of "teaching" but it is teaching no less.

So it becomes important to have a training philosophy which makes public the learning assumptions. There is much of an oral discourse where the trainees/learners are encouraged to take the initiative to approach the faculty. From reported accounts [by fellow interns] I presume that this is tough for most new learners whom I have encountered in my two years at the Institute. Most learners coming from a collaborative stance are expecting

it to be a two-way street where the learners sit together and co-plan the learning. But what if the learners want to explore outside the parameters of the faculty/Institute's agenda? How are such collaborations managed? It becomes essential to talk about the different needs and expectations of the learners. For instance, I think there were different expectations of the doctoral and master level interns. The only explicit practice that reflected this was the number of hours each level intern puts in and that the doctoral intern supervises master level interns if she wants to make it part of her learning. However, there was not much other articulation of this in the process of talking about expectations. However, there were a number of other practices which implicitly denoted a difference in the expectations. Even though I asked, almost all my supervisors when we had our discussions about expectations "what are your expectations of me?" Almost never was there a mention that we would like you to practice only "our ideas." But the master level students come in for training and the practice of master level internship is set within the larger discourse of academic training for marriage and family therapy and psychology training. Such a discourse requires that students do an internship after they have had a certain level of course work which includes practicum, after may be one year of classroom interaction. So such students are probably coming with a mind set that 'I will be taught about social construction or the practice of social construction.' The students have been primed about the various orientations and expectation of the internship site. So walking in the students realize that "I will have to do what "they" expect of me." But what happens when you walk in and the expectations are:

Trainer: What do you want to learn? We don't teach but we learn together but we do so from a particular framework?

Trainee: (talking to self) How am I to learn this framework if you don't teach?

Trainer: Well you will learn it in practice.

What happens when the practice philosophy is in transition?

Trainee1: (reflecting with self and other) Well some say that there are "skill sets" and some say there are no "skill sets" and they say they don't teach but they are teaching me this. Or am I learning?

Trainee2: Does it make a difference whether I'm learning or they are teaching me? All that matters is that I know what to do to help the client.

Trainee3: I know with their experience they have a lot to impart and I want to learn all that they know. So how can I "soak" up their learnings? I want to be a sponge.

Self: (a reflective trainee, training to be a trainer, talking to self) So how do I create a learning environment where the student wants to be a sponge as her learning agenda and collaborate with the student's expectation and honor my practice of not being positioned as the expert? Maybe I can share this with her!

Center stage:

Self: (as a trainer) Hum I'm wondering ... I want to respect what you were hoping to get from being at HGI. And also how to create a way of meeting your agenda within the parameters of the Institute's philosophy (no that is a totalizing discourse). No, rather let me say within the parameters of my ideas of teaching and learning.

After a pause...

Self: So, if I may offer (realizing that by the very nature of institutional positioning of myself as a supervisor I'm not "just offering" but would probably be received as an influential suggestion) (waits to check for cues and proceeds) lets talk about how we can create this environment.

*The dialogues continue as contextualized by the various conversational partners' ("trainers" and "trainees") expectations and definitions of training and learning.*

I want to invite and encourage participants to take responsibility for and to be the architects of their own learning. To these ends, I want to ensure that each participant has a voice, contributes, questions, explores, is uncertain, and experiments.  
(Anderson, 1999)

One observes the use of the metaphor from architecture; the learner is directly referred to as an "architect" of one's own learning. However, even though the learner has the freedom/"space" to *construct* one's own learning, but there are certain parameters within which this might happen, as defined by "voice, contributes, questions, explores, is uncertain and experiments." What happens when a learner's model differs from the parameters of the Anderson's collaborative learning community model?

On November 4, 1998 I had noted "(t)here are times when you

[sic]want the Institute to reach out to you rather than you reaching out to them all the time." I had journaled this in reference to a supervision session of master level supervisees. After supervision we had shifted our conversation and were talking as fellow interns. One of the interns felt that the "key" faculty members had not checked in with her after a critical incident from the evening before. We discussed about "shared responsibility." The question raised was "what about the Institute's responsibility towards the intern?" Even though I was their supervisor, the interns felt the need for more interactions from the faculty. In the conversation I felt I was defending the Institute, however, I was able to say "I didn't want to be the Institute's voice, though I feel I may be sounding so." I was practicing being *public* (Anderson, 1997) as a supervisor and fellow intern. I left the conversation wondering "how do you balance that (Institute meeting the learner's expectations) with promoting (interns') self agency?" By the beginning of the third month of my internship I was discussing with my supervisor "the lack of congruency between what I experienced as the philosophy and my experience as an intern." There was one faculty member who I had found I was connecting with but the other interns did not have a similar experience and they had been there a month longer. By then numerous of our intern conversations had hinted at or focused on how the "human element (was) missing outside the therapy room." A week later I journaled "I need a holding environment, somewhere where I can be this confused self & know that I am not being judged & where I can go anywhere I choose to go." And I knew with whom that could be so because I had journaled "I think I have a pretty good sense of who to seek out to make what I need to happen."

**So what kind of a learning environment are we constructing when we language distinctions such as learners and trainers, interns and faculty? How do we get out of the language trap? Or would the practice of reflexivity entrap (or un-trap) the reality-in-language?**

In my experiences, approach from a postmodern stance at the Institute did not mean that all practices were acceptable. Certain

practices were common and privileged than others. However, the tension of postmodernism is that there is no way of knowing if my experienced practices are **the** "Institute's" practice? Another tension is the label "Institute's practice." Such a label is a construct which carries the potential of a metanarrative that takes away from the momentary interaction between individuals-in-relationship. I thus, approach my tensions as stories of [relational practices](#).



## *Stories of Relational Practices*

### **Inconsistency Discourse**

For two years I have heard phrases like "inconsistency," "lack of structure," "paradoxical" ... "hypocritical" (last being more of a whisper). I have engaged in talks that centered around/on, what I have labeled as, *inconsistency*. What was this "inconsistency?" Often "inconsistency" was expressed as having or experiencing the relationship (practicing the kind of relationship) that is different from the relationship that is dialogued about in written and spoken texts. From the very beginning of my experience I was confused by the phrase of "inconsistency" that I heard and observed, which became more of a felt sense occurring within a context.

Paradoxically, within this context I was also experiencing the consistency between the discourse of collaborative learning as languaged by some faculty members and my own experience of my budding [relationship](#) with these faculty members. The discrepancy between my own experience and that of my fellow interns drew my attention to the "inconsistency" of experiences. However, my emerging sense of "inconsistency" was enhanced by (1) the discrepancy between my experience and some of the reports of the fellow interns; and (2) the practices of lack of appreciation expressed by the HGI community members towards each other at the Institute. The inconsistency discourse increased as other community members identified a lack of "cohesiveness" or "togetherness", at the Institute, which echoed my felt sense of a lack of a community.

I attempted to understand the inconsistency "sense" (now viewed as a discourse) as a way of being and practicing the philosophy. That is, learning to hold my felt sense and experiential self and the oral narratives as multiple realities and not positioning myself to find **an** answer or **the** answer. At times this worked for me and at times it did not. As time goes by it gets easier, but initially it was much more difficult. So is it a struggle of "inconsistency" or birthing pains of learning to find my comfort zone with distinct multiple ways of being or a combination of both? And/or was it a con (contrary to) within my experiences of **consistency**?

I have struggled with the idea of practicing a collaborative learning approach. Often I found myself having a sense of dissonance in practice. Frequently, I have heard the claims at the Institute that the "learning" is learner driven and "we are life long learners." However, the category of faculty and learners seeks to maintain the divide between the faculty as trainers and the learners as trainee.

If the goal was to construct knowledge together then how come there was privileging of certain member's voices over others? If the goal was a practice located within [social constructionism](#), then how was it a practice of transmission rather than sharing? Perhaps a rhetorical question, since I did not *not always* experience collaboration as knowledge co-construction. Rather, in my encounters I viewed our exchanges as preferred ways of being among the involved participants who adapted to the contextual cues and thus, *at times* experienced the process as a "transmission." At such moments I felt knowledge was being imparted rather than co-constructed. However, such processes consisted of other relational practices as detailed below.



## **Conversations and Relationships**

The kinds of relationships in/formed the kinds of conversations and

the conversations in/formed the kinds of relationships (Boyd, 1996). I experienced two distinctive types of relationships-in-conversations-*transmission* and *partnership*.

In my status as a learner, at times, I had positioned the trainer as a transmitter and sought out answers as solutions to my problems. In such conversations I experienced the other (trainer) in an experientially tangible position above me. At other times, I experienced that the hierarchy was "existent" before I made sense of the process as "transmission at work." In the course of such conversations I would encounter the other as informing me of "what is." For instance, in one encounter, I presented my dilemma of wearing multiple hats to a supervision group. When the supervisor responded, from the reflecting team position (Andersen, 1990; Anderson, 1997), I was disappointed since I encountered her responses as filling me in on the history of the Institute rather than speaking to my dilemma. However, since the conversation context was that of group supervision of supervision, there were other supervisees present who were not part of the Institute. And the conversational structure was a reflecting process; that is, I was given space and uninterrupted time to present my dilemma while the others took a listening position. After I had finished what I wanted to say, I paused and listened while the others proceed to reflect on my dilemma. My supervisor was also one of the reflecting team members, but I gave her words more weight since she was the leader of the group as well. Thus, *which came first-the hierarchy or the sense of the process?* I do not have an answer to that question.

However, in other circumstances I would go in to my supervision sessions or conversational encounters expecting to discuss my "problem." My desire for these conversations would be to make sense of my ongoing experience at the Institute. Depending on context and people I spoke to some would give me "answers" while at other times I found myself making sense along with an interlocutor. Yet, the sense was more of a partnership. I felt free to express how I experienced, how I thought and how I struggled. I found myself not being very selective about the words I chose to

express what I wanted to express. At times I shared my frustration in not having the language to express how I felt. Thus, I believe my experience was relational, wherein in certain situations I found myself engaged in the process of sharing and not experiencing the taboo of certain phrases.



## **Constructing Privileges**

In Theoretical Seminar, which met every other Thursday mornings, I found myself tracking certain practices that appeared to privilege certain voices over others. With time the voices that were privileged or were louder changed. My initial experience was that of Harlene occupying a special "[space](#)." Later in my experience I found the voices of some interns, who were unhappy at the Institute, louder and occupying more space. I will describe each experience and how I made sense of both of these situations.

Different members of the community privileged Harlene's voice over other voices. Among the practices that drew me to this observation was how members responded to her voice, and/or invited her voice in the absence of it. I also found myself jotting the words she spoke over other member's words. At other instances, if two speakers happened to speak up at the same time and one of the speakers happened to be Harlene, she most often got the space not because she did not give space, she did, but because the other speaker would pull back. The image I had was that of a "queen bee" and the worker bees (Personal communication, 2000). Though I did not observe her hoarding "talking space," but how she was sought (sort)-out in conversation gave me the impression of her being the queen bee. Though, ironically, she was much more of a worker bee than I had imagined about a person of her stature. Another practice was whose ideas got more "air time". Certain ideas generated a more passionate discussion than other ideas. There was an appearance that certain ideas carried more energy or weight than other ideas. *Was it the ideas that were valued or the speaker of the ideas?*

Later on in the Theoretical seminar a series of sessions stand out in my experience. These experiences are centered around couple of interns who appeared to dominate the conversations. As I sat through/participated in these conversations I was struck by my own **preconceptions** of what was driving the conversations. Often I would leave these sessions with a sense that the talk was not what appeared to be the talk, rather it was a metaphorical conversation for the interns' experiences. I also found myself practicing from these preconceptions and pursued, what in my mind was, the metaphorical conversations. For instance, though the content was about world politics or larger systems, but I would draw parallels to our organizational politics of everyday internship experiences and would thus conceive the content as metaphorical.



### ***A Reflective Aside***

*As I reflect on what I have written above, I recall what Bruffee (1999) refers to as speaking the same language that constitutes the community. So as I have chosen to become more and more a member of the community of knowledgeable peers of social constructionism I am in conversations with members with whom I share my beliefs. Thus, the language and the practices I chose to focus on are ones which bring me into the folds of the community such that I renegotiate my values, knowledge and language in languaged relationships (Bruffee, 1999).*



*So have I started practicing the theory? Or is it just becoming comfortable with the situation? Or is it because the situations are changing? Or is it because there are structural shifts in the organization?*



The discourse of training at the Institute is shifting and becoming increasingly a public discourse of diversity rather than solely social constructionist. However, the shifting sands continue to be within the domain of postmodernism.

- [SITEMAP](#) • [THEORETICAL NARRATIVES](#) • [RESEARCH NARRATIVES](#) • [INTERNSHIP NARRATIVES](#) •

Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community

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The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

# POETIC RE-PRESENTATION OF METHODOLOGY

<i>Abstract</i>
<i>Theoretical Narratives</i>
<i>Research Narratives</i>
<i>Internship Narratives</i>

'Observing' does not produce what is observed. (That is a conceptual statement.)  
Wittgenstein, 1958, p. 187e

Welcome! You are beginning a journey of experimental re-presentation in the era of "Crises of Re-presentation" (Denzin & Lincoln, 1994). Each section is representative of a stylistic variation within the experimental re-presentation genre. I have aimed at a nontraditional dissertation style that nurtures various ways of re-presenting my inquiry and theoretical focus. The dissertation journey is a walk on the cutting edges of postmodern research trail located within discourses and navigationally aided by the state of art technology. What is re-presented is not the represented.



## FIREBRAND

What follows are 3 stories told in tandem: **a personal narrative from my life before and after internship**, **internship experience**, and method narratives. All three are juxtaposed with **texts quoted from Moustakas'** (1995) book *Being-in, Being-for, Being-with* which serve as theoretical narratives from contemporary scholarship that experientially aims to invite you to intertextuality (Lemke, 1995). My intention is to invite you to contemplate on your experiences of re-presentation as you walk along my experiences.

The firebrand is the person who recognizes what is natural, what is organic, what is alive and vital in life, the person who dares to live, to be, and to create, often in the face of interference, rejection, deceit, and betrayal.  
Moustakas, 1995

The firebrand is  
a burning  
ember, life that  
is in each of us  
and that  
provides the  
spark and  
energy to speak  
against what  
distorts, hides,  
and denies our  
being and truth.  
It is that which  
awakens within  
in us,

when we must  
declare our  
independence or  
when we  
discover a new  
formula for  
living.

I am in my school  
auditorium. My  
classmates are  
planning a school  
production. We are  
planning a group  
song. I am eager to  
participate. The group  
leader is attempting to  
organize us for our  
rehearsal schedule. As  
we are discussing  
possibilities, it dawns  
on me that I will not

be able to participate since the rehearsals will be after school. My family doesn't own a car. I know mom will not allow me. I try to suggest within school times. I also know that I don't have a singing voice. So will they even care? I feel they really don't give a damn. All of a sudden I feel the Kali rising in me! I feel possessed. I have control and yet I have no control.

I scream.

I am in the middle of the auditorium. I'm on stage. I'm in my body and outside my body. I'm talking to the group and I can see myself talking to the group. I'm calm inside and shaking with rage on the outside. I say my piece and exit with the door banging behind me!

My first public performance of rage at

social injustice.

I am 16 years of age.

I make a vow.

It is the path that enables us to participate in the mystery of creation, uniquely and individually.

The firebrand expresses her-or himself in two basic ways: as the torch that lights up the darkness, and as the carrier of the torch, throwing light into the darkness, and often disturbing complacency and brewing trouble.

Being a firebrand is a way of raising temperatures and creating conflict, turbulence, and dissension.

I vowed to speak my truth.

## My Truth

My truth is to speak  
my mind

My truth is to feel my  
experience

My truth is being  
My truth is doing

My truth is to be in  
communities  
My truth is to be in  
relationships

My truth is relational  
My truth is unique

My truth is to give  
respect  
My truth is to receive  
respect

My truth is experience  
My truth is language

My truth is in re-  
presentation  
My truth is in  
immersion and re-  
experience

My truth is subjective  
My truth is  
intersubjective

My truth is in  
construction

My truth is in de-  
construction

My truth is isness  
My truth is was and  
will change

The motive of the firebrand is not to attack or destroy others but to bring to light a basic truth, to take a stand, and to declare and own who one is, especially in the face of perceived violations of one's values and rights and interference with one's goals, purposes, and meanings.

*My first supervision of supervision session with my co-supervisors:*

After introductions and agenda development, I move onto the topic of co-supervision. I address one of my co-supervisors and state my confusion of what happened when we were co-supervising. I state how I felt-"that she cut me off." I'm curious to know her thoughts. My intention is "lets be open and share our

In relation to one's self, the firebrand engages in reflection and self dialogue that evokes awareness of ideas, projects, and goals, insights into one's deviance from others, and particularly from mainstream people.

experiences."

I am acting on my truth but did not explicate my truth!

I often regret my lack of mindfulness in that supervision of supervision session. I had been with our supervisors of supervision for two months, unlike my co-supervisors, who were new! My invitation for openness was probably misconstrued!

Maybe I came across as issuing a challenge since I was choosing to deviate from the "main stream." I wish I could have been a more "public" (Anderson, 1997) firebrand!

The firebrand chooses to be different when being different represents a truth, when being different guides the fulfillment of basic human values and actualization of one's potentials.

I chose to be different when I performed public "rage" at 16-years of age.

I was speaking my truth.

My truth of being unheard!

I chose to be different when I came to America for higher education as a single woman.

I was speaking my truth.

My truth of equality for women!

I chose to be different when I chose to deconstruct my questions for my preliminary examination; exams which determined my doctoral candidacy.

I was speaking my truth.

My truth of theoretical consistency!

In relation to others, the firebrand seeks to maintain what is unique and distinctive, what will enrich a relationship and keep it alive in fundamental ways.

My inquiry is my other and part of myself. What you are experiencing is my effort to invite you into uniqueness in relation to re-presentation and me.

So I wonder, what are you experiencing?

I struggled with "how to re-present my internship experience?" "How not to re-create the canonical ways of representation?" Since I believe the traditional re-presentation assumes that theory and method are separate; that representation of data will provide you with an insight of my internship experience; that you- the reader will have an accurate picture of my experience or may be even know my experience. I believe that these are discourses. I believe in the discourse of theory/methodology (Ellis & Bochner, 1996). The two are intertwined. I don't think the map is the territory (Bateson, 1978). Often methodology is implicit in our presentational and re-presentational efforts. The research experience is rarely linear. So why do we choose to "write up" the process so simplistically and linearly? *The very process of inquiry re-presentation is an inquiry construction*

*process.*

How is your experience currently different from when you read traditionally represented research texts?



## LANGUAGE AS CONSTITUTIVE

Somehow I too must find a way of making things; not plastic, written things, but realities that arise from the craft itself.

Somehow I too must discover the smallest constituent element, the cell of my art, the tangible immaterial means of expressing everything...

Letters on Cezanne by Rainer Maria Rilke

I believe language is constitutive (Anderson, 1997) and representative at the same time. We construct as we language. And we attempt to make sense of our experience via languaging, which introduces a re-presentational quality of language. The written text is a craft of language. However, I often experience language an unfulfilling tool to construct the ineffable. As Rilke states above, art provides me with another "tangible immaterial" tool of expressing myself, though not everything. Art expands the meaning of language. Paint, crayons, color pens and paper provide me with mediums to create and construct different experiences.

My body is stretched out  
I feel the carpeted floor against  
my curved left side  
my folded knee  
the tip of my toe

Feel of the crayon  
intensity  
shade  
flow and form  
take on a meaning of its own.

I return charged and stimulated to my computer to type away the thoughts that seem to synthesize and create various dialogues-internal and external. I sense a rhythm. And I continue.



## TIME

Here is a place as I sit listening and stop writing. Just listening. Kind of paralyzed. Kind of wanting that level of immersion but holding myself back. Caught between "a job to be done" and a story. But an important story- meaningful and yet self-doubting. Cynically questioning its value. Why not wrap up and move on? Get on with life. Time! There "time" again-another story of my life.

Time  
Running Time, Slow time  
Quick time, real time  
Linear time, circular time  
Time!  
Yet another story.

Which stories do I tell and with what purpose? Should I make a statement or complete a task? Either way time is running out and its "just" a dissertation. Got to get my degree! And yet I'm "just" beginning!





## WRITING

I chose the method of journaling not only because it was tool of data collection for my inquiry but also because it was a challenge for me. I grew up within the academic discourse that writing is important.

Not writing is an academic suicide. But for me "just" writing is a doing and not a process of being. I have deep faith that I'm evolving as a writer and the pieces are coming together as I find a way of expressing ideas. I choose to not stand behind ideas that are fluid, so as not to get stuck but stand in front, in curiosity, wonderment and doubt.

My growth with writing has been a struggle, a journey, and a life event that is a process; a process that is relationally connected to events in time and space. It is a process of growth, a path of exploration, a construction and invention and intervention of self.

My earliest thought about writing was when I was in school and did well in grammar. I used to score good grades in all my grammar tests. I was proud of my grammar. I used to help my sister, who is six years older than me, in identifying participle, past participle, present participle and infinitive etc. But the actual process of writing was [another whole story](#).



## SENSEMAKING

We of the here and now are not for a moment hedged in the time-world, nor confined with it, we are incessantly flowing over and over to those who preceded us, to our origins and

to those who seemingly come after us.  
Selected Letters of Rainer Maria Rilke

I struggled with how to "analyze" my journal. How do I write the story I want to tell? It makes sense to me, but what do I tell my reader-you. And then it all came together on the beaches of the sunny state- Florida when I was on my dissertation retreat. The days in Florida were actually a treat. A treat to be in conversation with like minded people. A community. A group of people who spoke from their own experience. A place and way of knowing that was not meant to be defended but shared. In that moment, I experienced freeing myself from the shackles of "how to" and slipping into the freedom of experience and creativity. The experience of the activity held the moment of knowing.

Poems are not . . . simply emotions . . . they are experiences. For the sake of a single poem, you must see many cities, many people and things . . . and know the gestures which small flowers make when they open in the morning. You must be able to think back to streets in unknown neighborhoods, to unexpected encounters, and to partings you have long seen coming; to days of childhood whose mystery is still unexplained . . .to childhood illnesses . . . to mornings by the sea, to the sea itself, to seas, to nights of travel . . . and it is still not enough.

Rainer Maria Rilke, 1992

I found myself moving in and out of stories that I had never written, never told but had lived. Lived experiences (Van Manen, 1990) that were to later define and construct my course of inquiry. Stories that would be re-constructed to re-present the construction of my internship experience as a [performance](#). Storying a performance and performing multiple stories.

I felt good.

I felt a sense of peace.

I felt pride.

Such is the experience, according to Moustakas (1995), when "one discovers what one has been searching to know." Moustakas asserts from a phenomenological perspective, which builds on the implication that each individual has an essential core of being. I however, believe my experiences are constructions; a communal experience of meaning making. An experience that flows out of generative conversations that fosters one's lived experience over impersonal identity-less metanarratives.

Ellis and Bochner (1996) dialogue in their book *Composing Ethnography* that the world of social science and literature are merging. However, they caution that the blurring boundaries do not lessen one's responsibility to be allegiant to one's field experiences. And accountability of the inquiry process furthers the researcher to produce a "selective, partial and contestable" (Ellis, 1996) work which retains the distinction as the boundaries blur.

I maintained accountability by maintaining a public research trail. I qualify my research trail as public for two fold reasons. Firstly, due to time, situational, or human constraints I filtered what I choose to track. So I cannot claim to be "fully" able to reconstruct my research process because of the complexities of multiple positionings. Secondly, every retelling is a construction. The research trail or audit consisted of journaling, notes taking, tabs of paper detailing thought in action, jottings and mental notes to be transcribed later. "Later" often ranged from the same day to that weekend depending on prioritizing tasks, time, and my emotional health.

Blurring the boundaries of social science genres and literary genres, I used narratives, collages, poems, scripts, graphic images and varying literary forms in my dissertation web.

I echo Vaughn Miller's (personal communication, 2000) thought "to me my world feels pretty ordinary." So do I write up my life to make it glamorous or tragic as the case might be? Or may be the question to ask is how do I invite the readers to my story?



## **RESEARCH PROCESS: A PARTIAL PERFORMANCE**

Research Audit 9/19/99

I started reading my notes. As Harlene suggested I am just reading and seeing what will emerge. This process feels like a journey. I'm reconstructing my experience as I read my notes and journal. I started my journey with the beginnings of the research process rather than the beginnings of my internship experience. This arbitrary starting point seemed a more logical place to start, since it seemed to be the beginnings of my research while the internship, the process I was studying is part of the larger picture; the picture of my research.

On the other hand I wonder why am I still avoiding making contact with the internship experiences? Here on my last day of my break I am finally reading my entries but still far from hitting the meat.

As I write, I am struck by how I always seem to write to an audience. The audience changes from my committee to some group I am presenting, to students I am teaching, to Harlene, to friends, or to myself for a later date. The audience keeps shifting, but I do sense a reserve since I know that in some ways this is an open document. So I'm filtering what I choose to journal and what I'm willing to let people see.

...there is one personal theme that I know I definitely don't write about here. And still it is an integral part of my feelings of isolation, relocation, and how things could have been different. This is one theme that gets consciously filtered in my process. So how do I write and talk about it? Will it be important for the final analysis?

Research Audit 10/13/99

I have to yet get back to reading my own "data" (journals). I'm very comfortable reading texts written by other authors and reflecting. But I need to have an understanding of the other texts since this is part of methodology. Rather than analyzing why I do so, I need to think of it as an intuitive way of proceeding. Maybe it's a way of suspending the data. Going back to reading other texts, and then returning to my data with these explicit ideas to see what new ideas do I formulate as I read my data. This is a clear methodology in my view of how I may be proceeding. Since I deeply believe in intertextuality.

Research Audit 11/25/99

I was struck by a couple of processes that I am involved in as I live through the "analysis phase". First is the process of reading my journal and writing an emerging narrative from my journal by contextualizing it in my current textual readings and conversations, contrasting it to current experiences and/or relating it to other events of my internship year. The second process is reading of various texts; it gives me an idea of how to make sense of my internship experiences and the journal of my internship experiences. The first process has a flavor of induction while the second process has the flavor of deduction.

Both processes result from my intentionality to make sense of my journal and to present my ideas as a dissertation. In addition, there is a steady and studied focus on immersing and attempts to stay immersed in the process of "analyzing my data."

Using animated graphic images, I re-present how I contextualized the research process. (You will need the free Flash Player plug-in to view the animation. By clicking on [FLASH](#) you will be taken to the website to download the plug-in which takes an estimated one minute @ 56K modem). The various contextualizing factors are presented graphically as circular or oval objects floating in space, interacting, bouncing off each other and moving back and forth in significance to each other and in the context of space and time of the research process. These factors occur in the space of my sense-making against a [backdrop](#) of discourses. Or another way of viewing the discourses is as [threads](#) weaving through the factors.

## [Contextualizing Meaning Making with Discourses as Backdrop](#)

## [Contextualizing Meaning Making with Discourses as Threads](#)



### **AFTERWORDS**

*I started writing the above text as a draft right after I arrived back from the "dissertation retreat" in Florida in January 2000. I was not attempting to name it as any particular chapter. But even as I finished a section, I labeled it as Firebrand. I intuitively knew that the text belonged to a chapter that is traditionally titled as Methodology. The draft of the above text was one of my first pieces of writing I circulated as an example of what I wanted to do in my dissertation from a [content and form](#) perspective.*

*I was still grappling with the idea of an explicit or implicit textual*

*narratives for methodology. An explicit methodology is foundational in dissertations and at the same time I was also attempting to reach my goal in presenting alternate (experimental) forms of reporting inquiries, so implicit was more in keeping with my [research purpose](#). Part of my aim was to dissolve the standard frames of theory, methodology and data presentation. However, with time the form of this imagined text shifted. Consequently, I settled on two texts—implicit-embedded poetic methodology and an [explicit methodology](#).*

The firebrand avoids roles, categories, classifications, hierarchies, fixed routines, and practices but rather seeks to create rituals, searches for new rhythms and connections with others, keeps secrets and confidences, and engages in conflicts and intimacies when these are true to experience, when these are ways of enhancing life. The firebrand is concerned with being open honest, adventurous, and creative. If none of these processes are viable, the firebrand terminates the activity or relationship and moves on. (Moustakas, 1995)

- [SITEMAP](#) • [THEORETICAL NARRATIVES](#) • [RESEARCH NARRATIVES](#) • [INTERNSHIP NARRATIVES](#) •

Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community



[About Saliha Bava](#)

[Email](#)

© Saliha Bava 2001-Doctoral Dissertation  
Marriage & Family Therapy Program at [Virginia Tech](#)  
Blacksburg, VA  
Site Uploaded On: January 09, 2002



Non-functional in PDF

The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

<i>Abstract</i>
<i>Theoretical Narratives</i>
<i>Research Narratives</i>
<i>Internship Narratives</i>

## READERS' RESPONSES

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Readers' responses are listed chronologically with the latest one listed last. The reader responses were invited in writing and are posted here with permission. I introduce each reader by name and how I view my relationship with him or her followed by their official designation. I have not changed the content except for correcting typos. I add my *comments in italics* to some of the responses as an illustration of an ongoing dialogue.



Fred Piercy, PhD  
Dissertation Committee Member &  
Professor and Head  
Department of Human Development  
Virginia Tech  
Blacksburg, VA  
10/23/01

Hi, Saliha. I've spent the last 45 minutes clicking around your dissertation. I am not finished. In fact, I really have a hard time knowing how much I've read. I do know, however, that you want some reader reflections to include in your dissertation, so I'll include a few now. Here they are:

Saliha has done a lot of work! I'm convinced that the dissertation is situated in theoretically sound literature, and that she's learned a lot in the process. Her technical expertise is light years ahead of mine.

The organization, as I click around, is not immediately apparent (although it certainly is from looking at the contents page). I wonder if this is a problem, and for whom?

The "conflict" she refers to is not described in a way that I can understand it. I keep wanting to know more about who said what, what the issues were, etc. Perhaps she is just showing good manners (protecting her colleagues), but I wish I could understand it better. Maybe as I click around more I will. This makes me wonder what the standard for such research should be around description. How much should the reader know or understand? Are there writing guidelines or standards for her methodology? If it was an essay, I could provide suggestions for how to engage the reader, how to describe the issue more directly, how to use dialogue, etc. But I guess that fragments are what this dissertation is all about.

How much self reflection is healthy and how much is unhealthy?

Is there "take away" for others in her personal account? Should there be? Should she make an effort to suggest "take away" learnings. Maybe she will as I read more. I wish I could go to a "summary of results" section.

I keep reading a lot of the same entries over a second time. I'm not good at clicking on only new material. I guess that I am a reader in need of remedial help!

Saliha certainly is more computer literate than I am. I like her floating bubbles to describe all that has gone on with her. I like her poems.

My personality wants a summary section. Again, is this realistic for "messy text?"

I don't want to be negative. I like her effort, and a lot of the product. It's scholarly, yet personal. I don't want to discourage her with some of my difficulty in seeking organization. Maybe my need for closure is my problem. Life is seldom like that.

My back hurts. My neck hurts. I wish I had some of these pages in my hands.

Where is that summary section, anyway?!

Hope these reflections are helpful. Hang in there with me, Saliha. I'm not through the dissertation. Perhaps reading it is sort of like your experience with internship. Closure, connections, and learnings happen in the process of reading. I'll let you know if this is true at the defense.

See you next week, Saliha. And thanks for all the work that you have put into your dissertation.

My best -- Fred

*SB: Thank you! After such a long haul at this dream project, I enjoy hearing your comments and your tone appears to parallel mine. I think one of your comments that "perhaps reading it is sort of like your experience with internship" is a central piece of my experience. As a reader/writer if you resonate that aspect of my experience then, I feel I have accomplished what I set-out to do in this dissertation.*



Tom Strong, PhD  
PMTH Friend  
University of Calgary  
Canada  
10/29/01

Hi Saliha

I've been going through your dissertation in chunks, and quite enjoying it. You have spoken from the kind of ramblind, diverse literatures that fit the creative endeavour you are accomplishing here. The whole notion of

deconstructing  
coherence has been a pet theme of mine for some time and my  
interviews are  
usually an example of something that doesn't flow in usual linear,  
narrative  
fashion, but come together at the end for clients and I in ways that  
feel  
hypertexty - now that I have this metaphor to work from. In any  
event, I wanted  
to share that Lois and Fred have some writing on this theme:

Newman, F. (2000) Does a story need a theory: Understanding the  
methodology of narrative therapy. in D. Fee (Ed.) Pathology and  
the postmodern: Mental illness as discourse and experience. (pp.  
248-261) Thousand Oaks, CA: SAGE

F. Newman & L. Holzman. (1999) Beyond narrative performed  
conversation. I L.Holzman (Ed.) Performing psychology: A  
postmodern culture of the mind. (pp.  
87-110) New York: Routledge

I hope these might be helpful, particularly in adding to the  
performative thrust  
that is already there in your dissertation.

Tom

*SB: Thank you!*



Robert Teitze  
Friend  
Temple University  
Philadelphia, PA  
10/29/01

Hi,

I've decided to stop working for the day and take a few minutes to

send you some of the things I have reflected on after experiencing your dissertation. I'll send you some more later.

My first response...it's a poem. A poem containing other smaller poems. And when I find my eyes and ears intrigued by a certain sound or color or word that you've linked in, like an unforgettable line in a poem, the one remembered for years because that single line or image unlocks the universe of the entire poem and opens the door or window that lets us experience the poem as a co-creator, not a passive observer, I tap on the link and see where it will take me...

...In his book *The Triggering Town*, Richard Hugo gives (at least I think), one of the best descriptions of the process of creating a poem...particularly the point where the poem seems to take on its own life and begins to take the poet (and the poem) into new emotions, images and meanings. The point where the poem is really interacting with the poet -changing the initial intentions or meaning and forcing the poet to, as Robert Frost once said, "surprise himself." And what really hit me about this was the implications - that the evolution of a poem is dictated by all the many choices that the poet makes...choices of rhythm, of meter, of metaphors, of colors, smells - and at the same time the idea that that these choices aren't driven solely by the poet, but driven by the poem itself. In

other words a relationship is forged between the poet and the poem...an interactive one...and suddenly we realize we need to let go of absolute control. That we need to listen too...to react, to accept, to be frustrated, to be excited, be angry...to make choices and as we do we're creating...

...So, when we were talking about this a couple of weeks ago I kept repeating "Can't you just format it for me so I can read it on paper...??" Then it hit me. Experiencing this forces me to make the choices. It now makes me accountable for my own experience. And in the process to trust where those choices would take me and, like the poet, allow the experience to unfold and echo with the sounds

and images of my own reality.

Oh yeah. The word poem actually comes from the root "to build or to make." Thought you might like that. Thanks for being patient with my need for "linearity."

As ever,  
Robert

*SB: Thank you! I appreciate the literary-poetic angle.*



Sue Levin, PhD  
Mentor & Friend  
Director, Houston Galveston Institute  
Houston, TX  
10/31/01

Hi S- If you happen to get this message before your meeting (or after, anyway, of course) I am just now reading your Internship Narratives, so very much in tune with you on this day of your defense! I am immensely impressed and appreciative of your thoughtful questions and reflections about the many inherent dilemmas you faces as a learner, and an international student, and all the other multiple "others" that you were positioned as. I am only maybe 1/2 way throug hthe Internship Narratives, but I want you know I am proud of you. I am touched by your thoughtfulness. I am inspired by your ideas. I am happy to be your colleague.

All the best on your special day--  
Love, Sue

*SB: Thank you for your support through out the process.*



Sheila McNamee  
An Inspiration

Professor, Communication Studies  
University of New Hampshire  
11/1/01

Dear Saliha,

I am SO impressed with your website/dissertation! I'm so caught up in going in various directions with it that I haven't "read" much of the text. What an ENORMOUS effort it must have been to put this together.....it is way beyond me to imagine the amount of time and work it must have taken. I would love to show it to my students..... I think much of what you have there (I have read a good deal) is extremely useful to others. You integrate both the abstract theory and your own understandings of terms, concepts, etc.... as well as connect to practice. It is so impressive. Did you also do the traditional format/hard copy? Did you play with the form there as well?

Thanks so much for sharing this with me.....I'm done with it yet! I look forward to more time with it. And I will send along any suggestions, reflections I have once I have spent more time with it. For now I just want to tell you how impressed I am.

Sheila

*SB: Thank you! No I did not do a traditional hard copy.*



Noorjahan Bava, Ph.D.  
Mother & Academician  
Retired Professor of Political Science  
University of Delhi  
Delhi, India  
11/12/01

**Part I: Emotional, Familial & Introspective Report**

Dad and Mum's Heartiest Congratulations once again, Saliha on your Grand Performance at your Doctoral Dissertation front. Your

achievement has made it possible to have Three Ph.Ds. in our family! It's a very very rare phenomenon for a middle class Muslim family like ours to have mother and two daughters to attain this feat. All of us are, indeed, very happy and proud of your achievement!

I would attribute your success in this great endeavour to four factors, viz, **Family, Heredity, Personality and Environment**. As far as our **family** is concerned the existence of an **educational environment** with mum teaching/researching at the prestigious University of Delhi with your elder sister following mum's foot steps and second sister being a professional manager; and the **relentless backup support** to you - moral, material, financial, physical, spiritual from every member of the family and above all the **readiness, willingness and far-sightedness and whole hearted support of Daddy** for your studies at the U.S. - all these have motivated and inspired you to realize your dream!

To the extent **heredity** plays a role in the development of a person's intelligence (IQ) cognitive skills etc., I think, you, Salma and Safia must have inherited the (above) genes from Dad and Mum. In my perception your interest in interdisciplinary approach towards your research problem, the propensity to do hard work and concern for excellence - these attributes you might have inherited from me. There is no doubt that your courage, honesty, punctuality, wonderful computing / mathematical and financial management skills, avoidance of waste and faith and belief in hard work being the stepping stone to success are some of the characteristics inherited from Dad.

To a great extent your success is the direct outcome of your **personality**. There is no doubt that your adolescent urge to do something very different from your B.A.(Hons) days till your Ph.D., this quality- I call it - as **originality, creativity and inventiveness** coupled with your achievement - orientation, industry, and excellent academic track record have been responsible for your great achievement.

In my view, the external environment factors contributing to your great performance include the conducive atmosphere for research at TISS, VT and HGI, great teachers like Hebsur, Bud, Harlene and others, excellent infrastructure facility for use of IT for your work, your wonderful colleagues like Sue, clients, and supervisees and workshops.

## **Part II: Response of a Social Scientist to the Thesis**

The lived Internship experience of Saliha Bava, a budding therapist and her Research experience viewed in the **post-modern** perspective constitute the content of her Ph.D. thesis. As far as its subject matter/content is concerned it is thoroughly heuristic in that it is a genuine narrative of her Self and her true experience at HGI as an intern and a researcher during 1998-1999 and 1999-2001 respectively. It eminently fulfils the criterion of **heuristics** as given by its founding father Clark Moustakas, (1990) that "the researcher is expected to have autobiographical connections with the phenomenon". Secondly, unlike a **phenomenological** study which is a more detached, descriptive and general structural analysis of experience, in this heuristic study the "research participant is visible throughout" (Moustakas, 1994). In social science parlance, the thesis can be regarded as a "**case study**" of a therapist cum researcher. As such it (the text) is subjective, embodying "local knowledge" born out of the researcher's personal, direct, intensive experience with the phenomenon of training in Marriage and Family Therapy and research at the prestigious HGI (the context). One can also interpret that this heuristic study is also based on aspects of **Participant Observation** and **Action Research methods** of modern social science methodology.

The researcher has consciously and copiously made use of the latest rage and fashion in contemporary social sciences and humanities methodology namely Post-Modernism (PM) which is an **abstract, value-loaded and interdisciplinary** paradigm, the adoption of which involves "denying the existence of foundational knowledge on the ground that no knowable social reality exists

beyond the signs of language, image and discourses" (Hargreaves, 1994, p 39). It (PM) thus stands opposed to the **modern** research methodology of seeking " objective " knowledge through truly scientific method (accurate observation, experimentation, quantification, measurement, hypothesis testing, inferences, theory-building and scientific law-making). Not only does PM privilege **qualitative** research, but also it emphasizes a **social construction** discourse, the emerging discourse in social sciences and humanities. According to this perspective " knowledge is a production of consensual and intersubjective agreements between individuals belonging to a particular community " (Gergen, 1991). In other words "truth is not to be found in the head of an individual person, but it is born between people collectively searching for truth, in the process of their dialogical interaction " (Shotter, 1997). The researcher weaves this meaning/connotation of epistemology into her text when she observes " Dialogical space is one of the most explicit spatial constructs that I encountered theoretically and practically in the course of my internship " .

It is creditable that the researcher has taken lot of pains to self study various academic disciplines including linguistics, philosophy, communication, cybernetics, design etc. and made use of the interdisciplinary method by deploying relevant concepts, ideas, tools and techniques to create the thesis in the **Hypertext mode and its electronic submission**. Her technical expertise is outstanding to say the least.

*SB: I think PM does not necessarily privilege qualitative research. Rather the researcher from a PM stance may adopt such a position. I think PM allows for multiple discourses to coexist and thus, a researcher has the space for both qualitative and quantitative methodological approaches to creating knowledge communities. Though I do agree that any particular researcher may privilege a particular form of research methodology and contextualize it as an informed philosophical or paradigmatic position.*

*Directed to the reader: I think my mother does a neat job of creating a reader's abstract of the dissertation web, which gave me the idea to create a space titled as "Reader's Abstract." Though, I enjoyed reading part II, I was a little hesitant and embarrassed to share part I since I was concerned that it may constitute bragging but I decided to share it nevertheless, as it is my mother's response to my invitation to share her 'thoughts in writing so I could include it in this space.' And I value her thoughts, not only because she is my mother but also because she is a scholar who is open to learning and may be one of the few people who reads the dissertation in full, since she proofed it as well.*



Salma Bava, PhD  
Sister and Academician  
University of Delhi  
Delhi, India  
12/11/01

Just been going through the "Theoretical narratives". I like the graphic layout map you have created. Boy all that work must have taken some time.

I think this will greatly help the reader to comprehend at first glance the layout and the linkages and clearly brings out the non-linearity of your work. Moreover, it also brings out the richness of the use of hypertext in the way each section can link into and out to another section. I think the map captures the essence of your diss web both in context and form. It fuses the elements of the ideas( concepts) and the medium of expression -hypertext.

Dad was here when I was viewing the map, and he is also very impressed. He said it is good to have that in each section of the theoretical narratives, as you can quickly locate it in the map and see the linkages.

I also liked the use of different colors to identify the theoretical, research and internship narratives. So while one can identify each

of them separately, one also sees the web of connections between them. I think, that in some way explains to the reader that for you all these three streams were being woven together. So I like the use of the word Dissertation Web, as it reminds me of a spider weaving its web. Its intricate, connected, and there is a core- you who create it for others to experience.

It just struck me, as to whether you have a map legend. The legend tells about the features. So you could explain between the red and black connecting lines.

The -----> black lines links the three narratives. However, the ---->red lines identifies how you processed and integrated the three narratives and the transformational and meaning making process of yourself.

That's how I understood it. Correct me if it signifies something else.

*SB: That is pretty good!*



Kenneth Gergen, PhD  
Inspirational Thinker  
Mustin Professor of Psychology  
Swarthmore College &  
Founder, Taos Institute  
12/16/01

I want to congratulate you, Saliha, for nurturing the future into being. What you have done is to break the mold, unsettle the traditions, and go where virtually no one else has dared (or been allowed). In this thesis you have begun not only to demonstrate the problematic assumptions underlying the traditional written work, but to show us how traditional writing practices in the social sciences suppress so much of the creative potential of the student/scholar. Moreover, what you do here is to explore the possibilities inherent in an alternative form of representation, one that wonderfully embodies multiple voices, multi-media, and a

collage of inter-related insights, arguments, enticements, and personal experiences in the domains of theory, research, and practice. Most impressively, the form of representation functions as an instantiation of the very ideas you are developing in the work. The work doesn't merely talk about narrative, performance, hypertext, language as constitutive, and the like; it acts the concepts out. And, recognizing the problematic place of the monologic knower in the body of ideas you develop, you invite your "reader" to create his or her own experience of the work. An outstanding effort, Saliha...I hope you don't mind if I share it with many others...Ken Gergen

*SB: Thank you!*



Salma Bava, PhD  
Sister and Academician  
University of Delhi  
Delhi, India  
1/1/02

hi,

I was just about to turn in for the night and looked at your dizz [dissertation].

I liked the title you have chosen :Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community

Reflecting on the title, I think that- Transforming Performances- captures the spirit and essence of the work. I felt that doing a Ph.d was also a performance. And a textual, linear format is part of that traditional performance, which you have challenged through a hypertext, non-linear format. Thus, you have "transformed" the 'traditional performance'.

In challenging the traditional norm, you have been very bold. For

all its claims that research is supposed to explore the facets of knowledge, it is bound heavily by the tradition of academia and so challengers to the old order are not welcomed.

As I browsed through your Dizz, the opening line from the serial "Star Trek" kept running through my head in the background. "The mission of the space ship Enterprise is to go where no man has been before".

In your dizz, you have done what a researcher is expected to do: challenged, explored and contributed to the body of ideas. Your work synthesizes the old and new, the traditional and modern and humanities and sciences. That is what your work has done: gone where no man has been before!

Well let me not go over board at this hour (2.15am) and also say that the map in the section on Performances is a visual delight like the other maps. And thanks for privileging my opinions in your reader feedback.

All the best sis. You have and are going to make a big impact.

*SB: I thank you for being a conversational partner in this process and for sharing your thoughts since they provoke me to reflect on my process. And as an artist, writer or a person feedback is an important element of keeping the work alive.*



Harlene Anderson, PhD  
Committee Member & Mentor  
Founder, Houston Galveston Institute  
Houston, TX  
1/9/02

Dear Saliha,

Your dissertation is an outstanding piece of scholarly work, quite an innovative intellectual and technological accomplishment. You have done an excellent job of describing your dissertation in

relation to notion of hypertext and how it fits with postmodern/social construction premises. The dissertation is in many ways a boundary-crosser-going outside the marriage and family therapy and mental health disciplines in general.

One of the things that fascinates me is how the dissertation process itself was a postmodern inquiry and the shifts that take place: How the methodology shifts throughout the research process when one begins to approach research from postmodern/social construction premises; how the researcher's notion and performance of "self" and the meanings they attribute to their experiences simultaneously shifts along the way; how the focus of a dissertation shifts-with yours how your intern experience faded into the background and an interest in new learning (ie.research methodology, hypertext and writing) began to take center stage; and how a dialogical process can lead to newness in direction, meaning and outcome or product. These parallels to postmodern/social construction premises are all apparent in your dissertation.

I am most curious about your reflections or afterwords upon completing your dissertation and how those also may shift over time: Where does all of this lead to for you? What do you want others to know about the process, creating alternatives, and becoming a therapist? What has contributed to your professional and personal growth or what is the transferrability of learning to each arena? What new knowledge do you think you created?

I appreciate your initiative, determinism, and creativity. And, I appreciate having been of part of your dissertation journey. You have a great career ahead of you.

Sincerely,

Harlene Anderson

*SB: Thank you. I often hear your words as mentorship and to hear and read your words are important for me to keep the dialogue of "living on the edge" alive. I like living on the edge but it can also*

*be a lonely endeavor, like the dissertation, but with conversational partners like you and others, listed above, have helped me construct my community in thought, language and action.*



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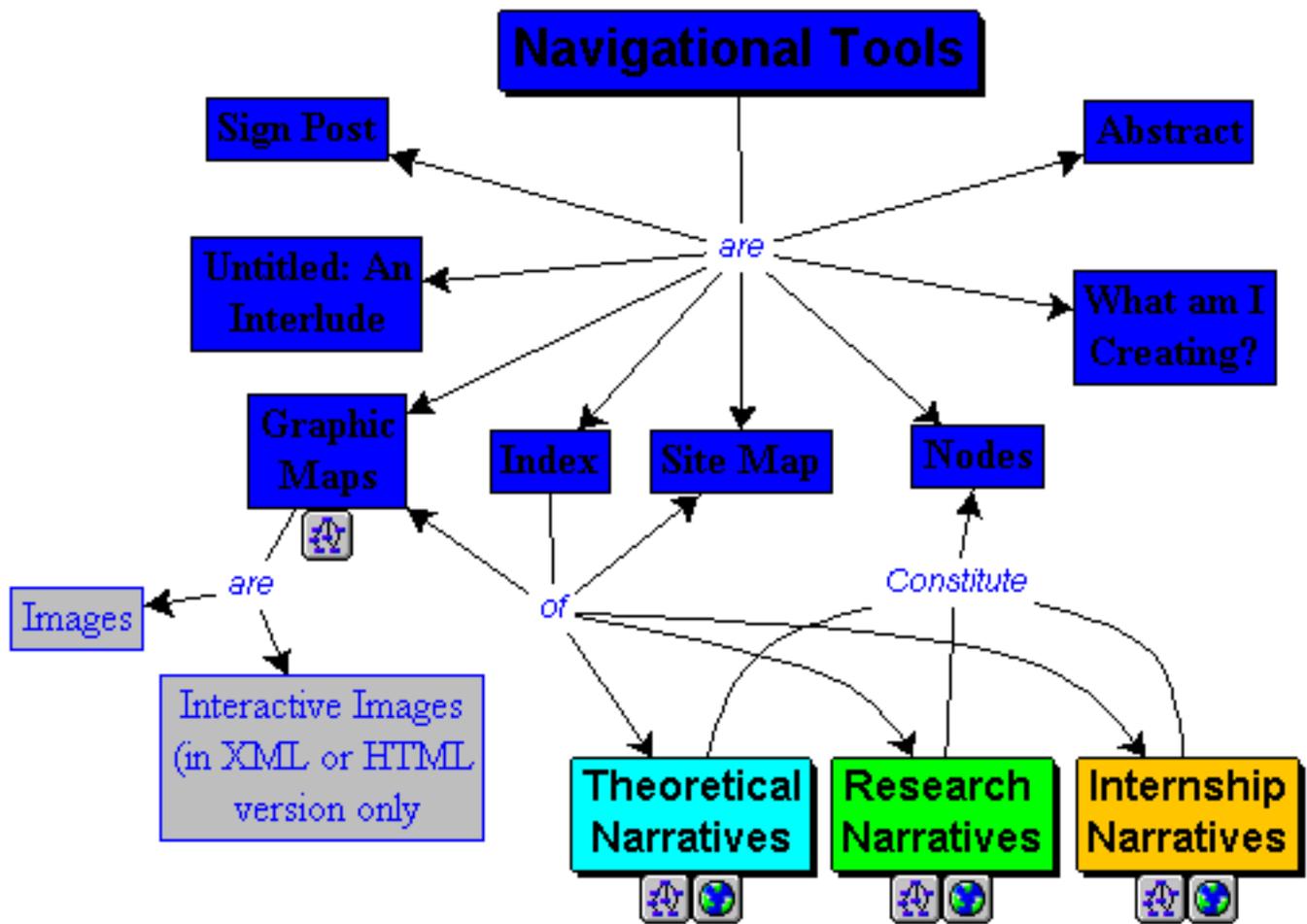
Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community



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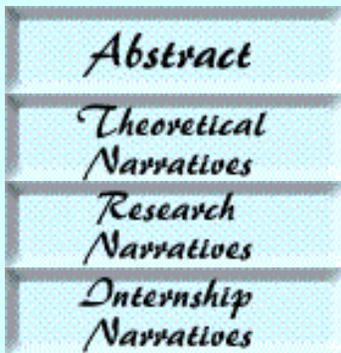
[IHM Concept Map Software](#)

[Go To Graphic Map Index](#)

[Go To Graphic Map Legend](#)

[Non-functional in PDF](#)

The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).



## ACKNOWLEDGEMENT

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My deepest gratitude and appreciation to the most daring, on-the-edge-committee members who have taken risks with me by supporting an unusual project!

Bud Protinsky, without whose supportive gatekeeping I could not have scaled the walls of traditional academic discourses to challenge the authoritative voices and release my sense of creativity. He taught me about collaborative practices, academic politicking, and staying calm and confident. I will cherish your sense of humor in the midst of life's toughest moments.

Harlene Anderson, for her continuous support and show of enthusiasm of my ideas while balancing the need to complete the "dissertation." For her tireless edits and patience in teaching me the art of writing and a postmodern way of being. I will always cherish your special way of embracing my uniqueness with a twinkle in your eyes!

Anne Prouty, for her constant feminist voice teaching me to trust myself and asking me thought provoking questions and yet being gentle and friendly. I will remember you for teaching me the balance between a teacher and a friend.

Jan Nesor, for his teaching and virtual reminder of the quality of researcher I strive to be. Thank you for introducing me to Carolyn Ellis' writings which opened a befitting and alternate way of research discourse for me. I will remember you for your enthusiasm for teaching ethnography!

Fred Piercy, for his support, going with the flow of performance, show of encouragement and enthusiasm in my ideas. Thank you for finally having a chance to work with you!

My deepest gratitude to my "Technology Advisory Committee"—Dr. Fox, Dean Eaton, Tejas Patel, and Tony Atkins. Without their guidance and efforts I could not have brought my ideas to fruition. To the New Media Center staff, especially Shannon Philips, for their patience, help, and time.

Sue Levin, for working with my time schedule and being patient with my time-offs to finish the dissertation. A "boss" and a friend who is constantly teaching me about multiple relationships! For being a very good listener when I relocated to Houston and the much needed supportive mentor. For her challenging and very accepting presence as a researcher. Thank you for always being available, present, and interested.

Carolyn Callahan, for listening to my dissertation woes and celebrations—a supportive and nurturing friend who is always ready with hugs. Thank you for your warmth and art of building a community.

Judy Elmquist, for all the intellectually stimulating conversations and for being there as a family substitute who held my hand numerous times when I had to do something new!

All my friends from Virginia—Alan, Beth, David, Jessamy, John, Maria, and Paige—with whom I kicked off and continued the dissertation process—for their faith, support and wonderful words of compliments, encouragement and kick-in-the-butt.

My friends and their family—Alan, Alison, Beth, Chris, Jan, Jessamy, John, Lori, Maria, Paige, Shannon, Steve, and Sue—with whom I experienced such a strong sense of community that made moving to Houston one of the more difficult moments in my life. Thank you Seema for your continued support.

All my other friends around the world who have patiently waited for me to emerge from my dissertation immersion! Thank you for having faith and not giving up on our friendship in spite of my sporadic "show" in our friendship.

To all the fellow interns—my cohort and others—and my students who indulged me about my internship and dissertation ideas. Thank you for being part of my "transitional languaged community."

Faculty and Staff at HGI: Thank you for your continued support and confidence in me.

Faculty at Tech: Thank you for giving me an opportunity to work and grow professionally with you.

Staff at Tech: For always showing the ways through the academic hooplas. Thank you Chris Sokol for your constant support and presence in trouble shooting everyday problems! Thank you Martha Morteiz and Kathy Surface for your continued administrative support through my educational process at Tech.

Finally, for my wonderful family, who has been there with me every step of the way throughout my whole academic career and has taught me to celebrate the smallest of life's gifts and thus strengthening me to face the adversities as mere hurdles!

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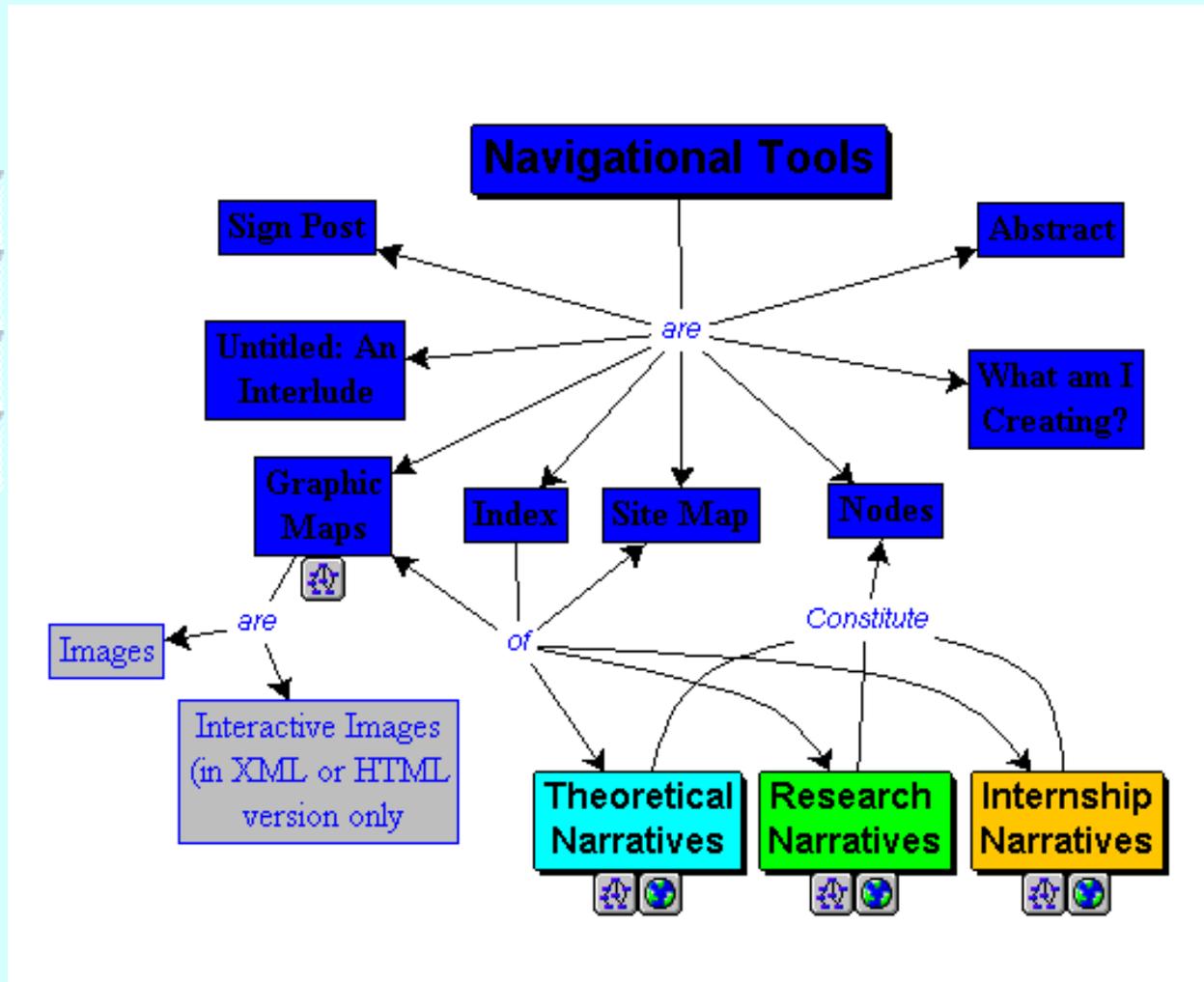
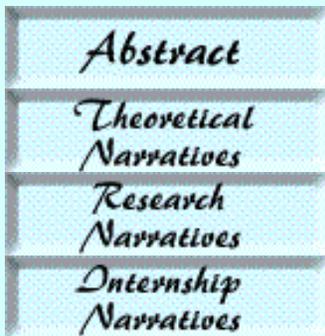
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## NAVIGATIONAL TOOLS



Map: Navigational Choices to surf the Dissertational Web

[Abstract](#)

[Graphic Map Index](#)

[Nodes](#)

[Readers' Responses](#)

[Sign Post](#)

[Site Map](#)

[Untitled: An Interlude](#)

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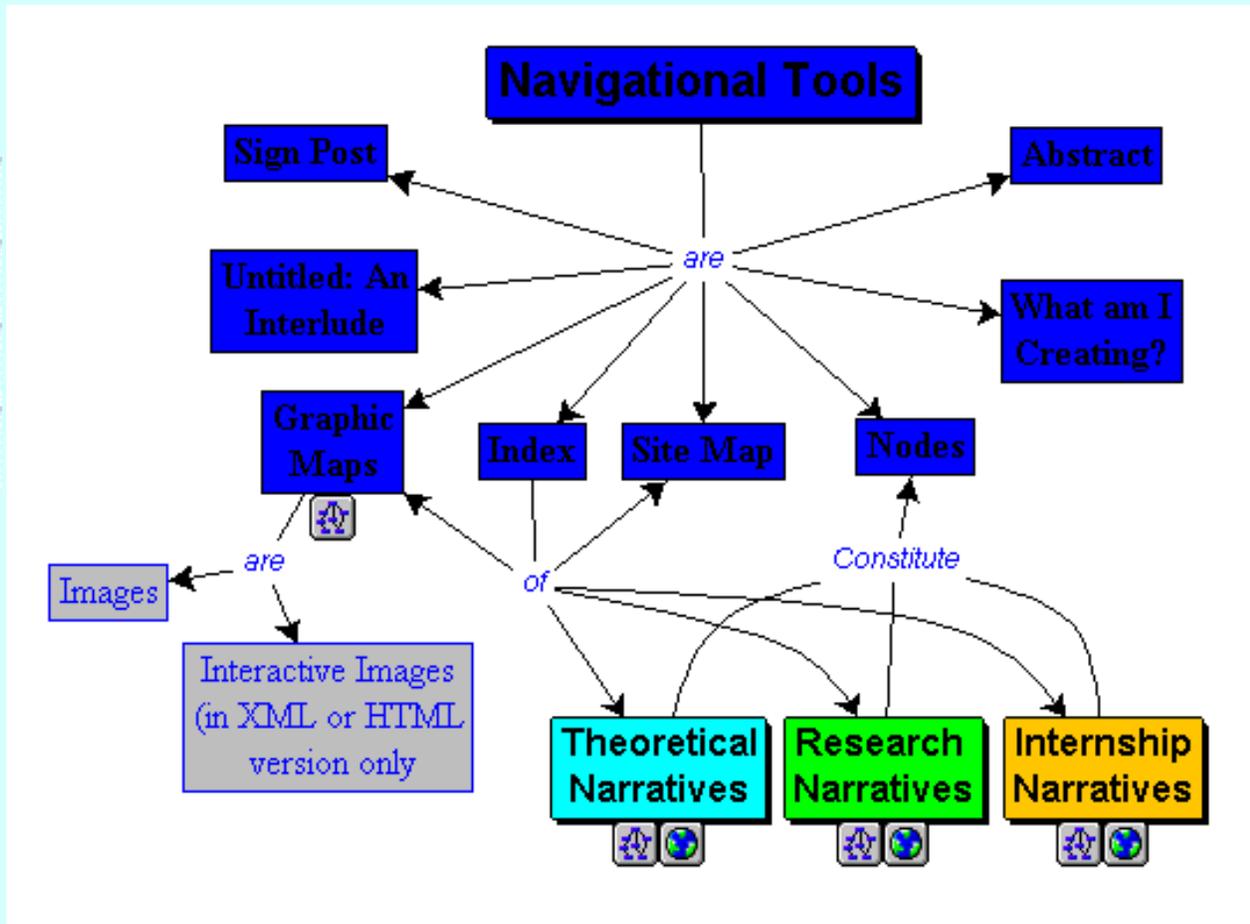
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# UNTITLED: AN INTERLUDE

<i>Abstract</i>
<i>Theoretical Narratives</i>
<i>Research Narratives</i>
<i>Internship Narratives</i>



Map: Graphic Location of *Untitled* within the Dissertation Web



The **preface**, by daring to repeat the book and reconstitute it in another register, merely enacts what is already the case: the book's repetitions are always other than the 'book'. There is, in fact, no 'book' other than these ever-different repetitions: the 'book' in other words, is always already a 'text', constituted by the play of repetition and difference.

Gayatri Chakravorty Spivak in Stephen Pfohl, 1992

So what then is a preface, if not a strangely reflexive display of roots that were "once upon a time" covered-over but now laughingly reinscribed? What plagiarism! Rada Rada in Stephen Pfohl, 1992, p.3

I present my dissertation web as a collage of voices of a postmodern inquiry of my doctoral internship experience--concerns and jubilation--positioned within the discourses of dissertation, academia, experimentalism and cyberspace innovations among others. I create a [social constructionistic](#) interactive interplay (using [hypertext](#)) among the various voices--modernist, post-modernist, intern, therapist, person, writer, reader, imagined audience, specific colleagues, committee members to name a few. The list is endless, evolving and often a mirage.

As a mirage, the elusive nature of these ideas seems to be within one's reach only to disappear and re-form another "[reality](#)". A reality, who is to say is more real than the mirage? According to the Hindu philosophy we, humans, live a life of *maya* or illusion. So I welcome you, the reader, to suspend your values as you interact with these ideas and/or to bring them along. The choice is yours, however, my assumption is that the different choices will produce varied reading since, the context influences the reading. So, to sort out what created the difference would be another socially constructed experience (Anderson, 1997).

Gergen (1997) cautions us that

highly innovative writing runs the risk of unintelligibility. If a reader cannot identify what the writing is intended to do, and how he/she is to participate as a reader, then it may be eschewed as nonsense. It is imperative, then, for the fictional-scientist to presume a readership immersed in the intellectual context giving rise to such [experimentation](#)."

I will thus attempt to provide initial [navigation](#). The dissertation web was

created with two intentions in mind. First, to fulfill the requirements of a dissertation. Second, related to the first, is to inquire into performing meaning via the experimental forms of research and writing. I approach writing, utilizing hypertext, to create an online art. I will elaborate on the [latter](#) intent (performing meaning) and then move to the [former](#) intent (performing research) in the linear text. However, if you are reading online the choice is yours. If you are intrigued by the purpose of my inquiry you might link to [Performing Research](#) or you might continue to read if you are curious about the intertextual re-presentations of meaning performances.

## [Performing Meaning](#)

### [Textual Presentations: Hypertext](#)

### [Textual Presentations: Writing Forms](#)

## PERFORMING MEANING

only if we institute a third, dialogical revolution of a kind that calls all our previous methods into question, and suggests wholly new intellectual practices and institutions to us, can we begin to fashion forms of inquiry that will do justice to the uniqueness of the being of Others.

Shotter, 2000

A primary purpose of this current inquiry is to "perform meaning" (Shotter, 2000). He draws on Brunner's notion of people's folk psychology that forms from dialogical activities which make it possible for people to co-create unique meaning. Such unique meaning making is made possible by the "creation of indeterminacy and uncertainty by the devices people use in their narrative forms of thought and talk" (Shotter, 2000). Brunner (1990) refers to this as "*subjunctivity*." Brunner speculates on three hypothesis that may be at work to keep a story in achieving the degree of uncertainty or subjunctivity such that a reader can create his/her own virtual story. His first hypothesis is that "subjunctive" stories are easier for the reader to identify with. His second hypothesis is that such stories have the quality of being able to distinguish the narrator from the

narration, which opens up the possibility for social negotiation of meaning. His third hypothesis is that the reader is more at ease with alternative versions of a story than with alternative versions of "scientific" accounts (1990, p. 53-54). In addition to drawing on Brunner's hypotheses in my attempt to subjunctivize my narrative, I use hypertext and varying writing forms (as well as font color and size) as intertextual practices to draw the reader to create their own unique meaning of my experience of internship and research re-presentations.

### *INTERTEXTUAL RE-PRESENTATION: HYPERTEXT*

I think meaning performance can be enhanced and extracted from the solely linear narrative discourse by the introduction of hyperlinks. The introduction of electronics in education has revolutionized the way of learning and meaning construction. The notion of "virtual story" in the electronic world now adds to the "devices" available to people to perform meaning as stated by Shotter. In the cyberspace the virtual story is created by the medium of narrativity as well as active reader participation. The reader, who is not a passive audience, is furthered into a visibly active position. Thus, the electronic medium adds to the props (by adding another layer) to facilitate the performance (creation) of an interactive virtual story. In my inquiry I will employ this device-electronic medium-to co-create a virtual story with you-the reader.

In my attempt to create this document, I initially used a linear form-a fixed beginning and an unanticipated arbitrary end to the presentation. However, since I wanted to create an experiential moment of circularity-no defined [beginning](#), [middle](#) or [end](#), I moved towards creating an on-line text or a [hypertext](#). The electronic version furthers the possibility of interplay between my voice and the readers' choice as the reader decides the arbitrary "print" or navigational points which will bring into construction multiple beginning and end points.

quality which constitutes the wonder of the **polyphonic** art: horizontally thought-out melodic lines are layered one on the other in such a way that vertically they form a perfect coherent totality - as in a drawing where every line leads its own life, but at the same time fits into the whole network of

other lines; or as every word of a text bears its own meaning, but in concert with all the other words forms a new field of meaning, full of unsuspected connections and cross-relations.

Bossuyt, 1997

In the similar vein the various narratives in the dissertation web, each with its own meaning, come together, along with the reader's local expectation, to form a unique multi-layered experience, a new field of meaning with each new reading. Like the polyphonic (add [link](#) to audio) music the multivocality of hypertext will provide the reader with authorship. Instead of the various texts being physically isolated (as in print medium via books) the interactive nature of hypertext will provide the reader with multiple voices with which to create their own multi-layered experience, some of which might lead them outside of my dissertation web. Thus, lending itself to vicariously experiencing my internship as a process (rather than a product). As the reader chooses the links, creating a multi-layered experience, he/she is also decentering each experiential moment. With each mouse click the marginal text (link) is centered to get marginalized again or centered as chosen by the reader's hyper linking pattern rather than the author. However, I (the author) perform to create links, thus co-creating with you (the reader) your experiential journey of meaning making.

Hypertext is a [metaphor](#) for [fragmentation](#). Fragmentation is a life. Ordering life is a process of meaning making. Living in the moment is fragmentation. The uncertainty of the future leaves us clueless to a definitive meaning of the occurring moment. However, in selecting the links and the interconnected nodes of the hypertext provides the reader with a socially constructed sense of meaning of the text. Similarly, my efforts to defragment my life are the practices of linking to construct meaning.

### *TEXTUAL RE-PRESENTATION: WRITING FORMS*

In addition, I purposefully tell my story using multiple forms-[stories](#), [poems](#), [juxtaposition various texts](#), [font size and color](#), etc. The forms bring forth the multilayered, complex zest of my experience while hiding other multi-layers. The purpose is to engage the reader and myself in the

complex and multi-layered nature of a lived experience stemming from the "multiple interpretive positions" (Tillmann-Healy, 1996). Multiple interpretive positions emphasizes the first person narrative of the author told from the multi-positioning of the person of the author, such as, [intern](#), researcher, [writer](#), academician, [woman](#), immigrant-in-transition, etc. Such writing practices intends to invite the reader to come close and experience the writer's world (Tillmann-Healy, 1996)."And so literary texts initiate 'performances' of meaning rather than actually formulating meanings themselves" (Bruner, 1986, p.25).

**PERFORMING PURPOSE: PERFORMING RESEARCH** will expand on the purpose of my dissertation inquiry.

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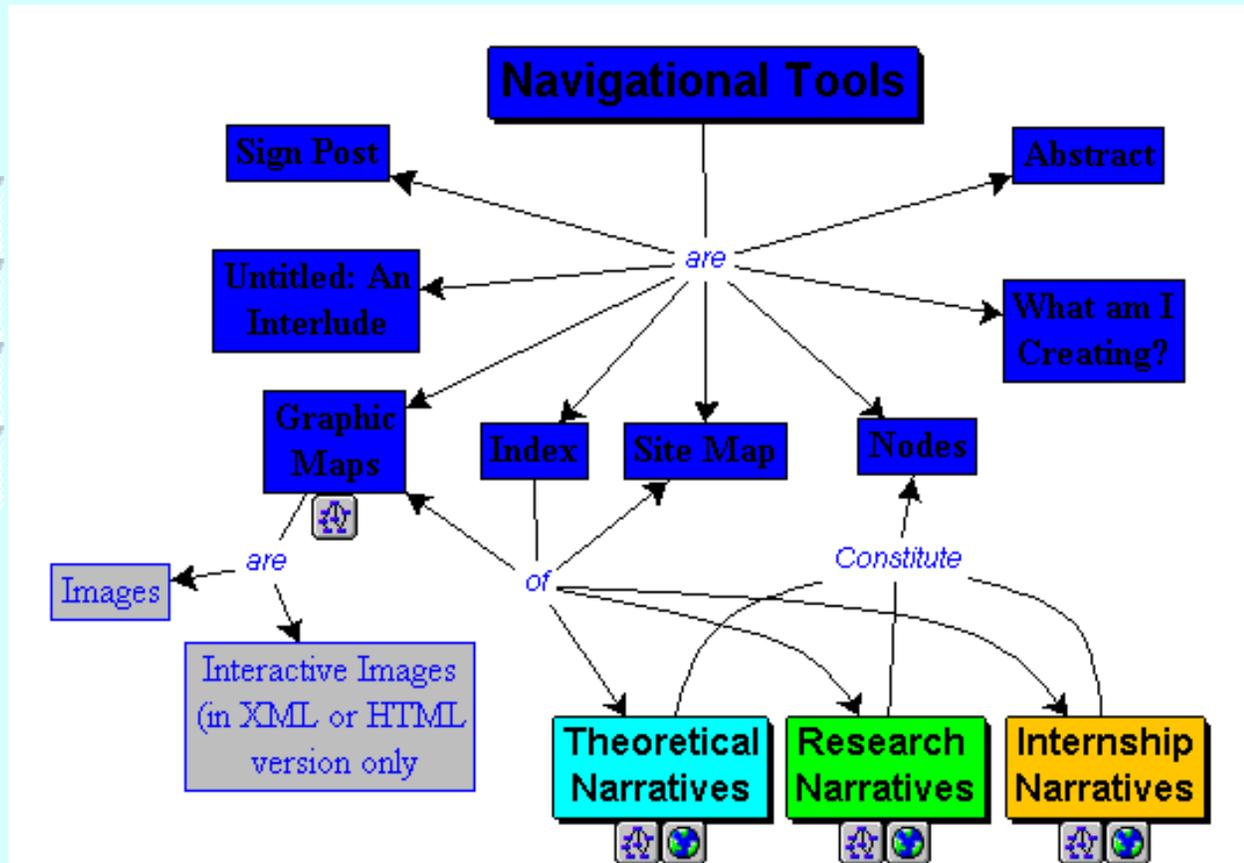
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<i>Abstract</i>
<i>Theoretical Narratives</i>
<i>Research Narratives</i>
<i>Internship Narratives</i>

# WHAT AM I CREATING?



Map: Graphic Location of *What Am I Creating?* within the Dissertation Web



As I developed my dissertation web, I was asked the question "so what are you doing?" "What is your thesis?" Each of these questions is embedded with certain epistemological assumptions. But, rather than deconstruct them I have chosen to create a story of what I think I am doing. I view my dissertation as a "cultural ritual performance" (Gergen, 1999) within the doctoral research "language game" (Wittgenstein, 1978) located within the academic community of Virginia Tech and postmodernism.

In my effort, to honor the tradition of the language game and to further the *generative discourses* (Gergen, 1999) of doctoral dissertation, I write and talk in ways "that simultaneously challenge existing traditions of understanding, and offer new possibilities for action" (Gergen, 1999, p. 49). I do so by using [hypertext](#), that is, chunks of text which are linked to each other in a narrative structuring that is at times circular and at other times linear. I assume that you, the reader, bring to this text your context and meaning frames as you participate in the performance. Since I view dissertation as a production of a performance, I invite you to the interactive unfolding stories of my internship experience and the research process. Further, I interweave certain narrative threads as explained below.

## **Stories**

I am performing a montage of the stories of my internship experience and narratives of the production of these stories. As my performance evolves, I invite you to seven stories of my internship—[Choosing Silence](#), [Expertise](#), [Spatial Articulation](#), [Constructing Learning Communities](#), [Story of Stormy Emotions](#), [Story of Blurring Boundaries](#), and a multimedia interactive text titled [A Day in Tension](#). These stories are linked to the stories of "[research](#)" [process](#) and to the stories of their [production](#). In my count of the production narratives I include the seven internship stories, since I view each internship story as a production as well. All these stories are further intertextualized within theoretical narratives and are embodied performances of the various academic discourses that inform me.

## **Threads**

In addition, through out the production I have infused [threads](#) such as implicit/explicit, content/form and performance. My intention, of the threads, is a way of drawing attention to the languaged production. As I scripted the production I worked with multi levels—performance as metaphor, constructing space as content/form and creating contextually implicit/explicit readings. Thus, I would write/read into my text metaphoric language of performance. (Even as you read this frame please note what performance metaphors am I using?) At another level, I would

construct *form* props to introduce alternate forms of writing as I created an improvised narrative (content). And, lastly, implicit/explicit, is a co-construction, since each member of the audience will read some thing implicit or explicit in my text, depending on the communal language we share.

Another performance of content/form is the utilization of markup language. Producing Hypertext requires markup language such as HTML, XML etc. Utilization of the markup language produces two texts—the one you are reading and the other the "source." So the mark-up language is used to create a particular form which presents itself as a performance—a production performance and/or a narrative performance. Further the markup language performances the implicit/explicit of textual performance, which is contextualized by your subscription to the varying knowledge communities. Thus, if you identify yourself with the community of webpage readers as opposed to webpage designers then your experience of what is implicit/explicit varies depending on what you bring to the reading. For instance, the frames composing *A day in tension* could be read as an explicit expression of my internship experience by a member of the internship/training community. Another member of internship/training community may read it as metaphor for an internship day and thus assume the multimedia performance as an implicit narrative. However, a member of Webpage Designer's community may read it as an explicit performance of hypertext or as an implicit performance ([figure 1](#)) of markup language and may thus seek out the source page ([figure 2](#)) for the explicitness of the form or design. Thus, a person could read multiple meanings into one frame if he/she is positioned within overlapping knowledge communities. Thus, each reader reads into each frame other texts depending on the (con)text within which he/she is positioned.

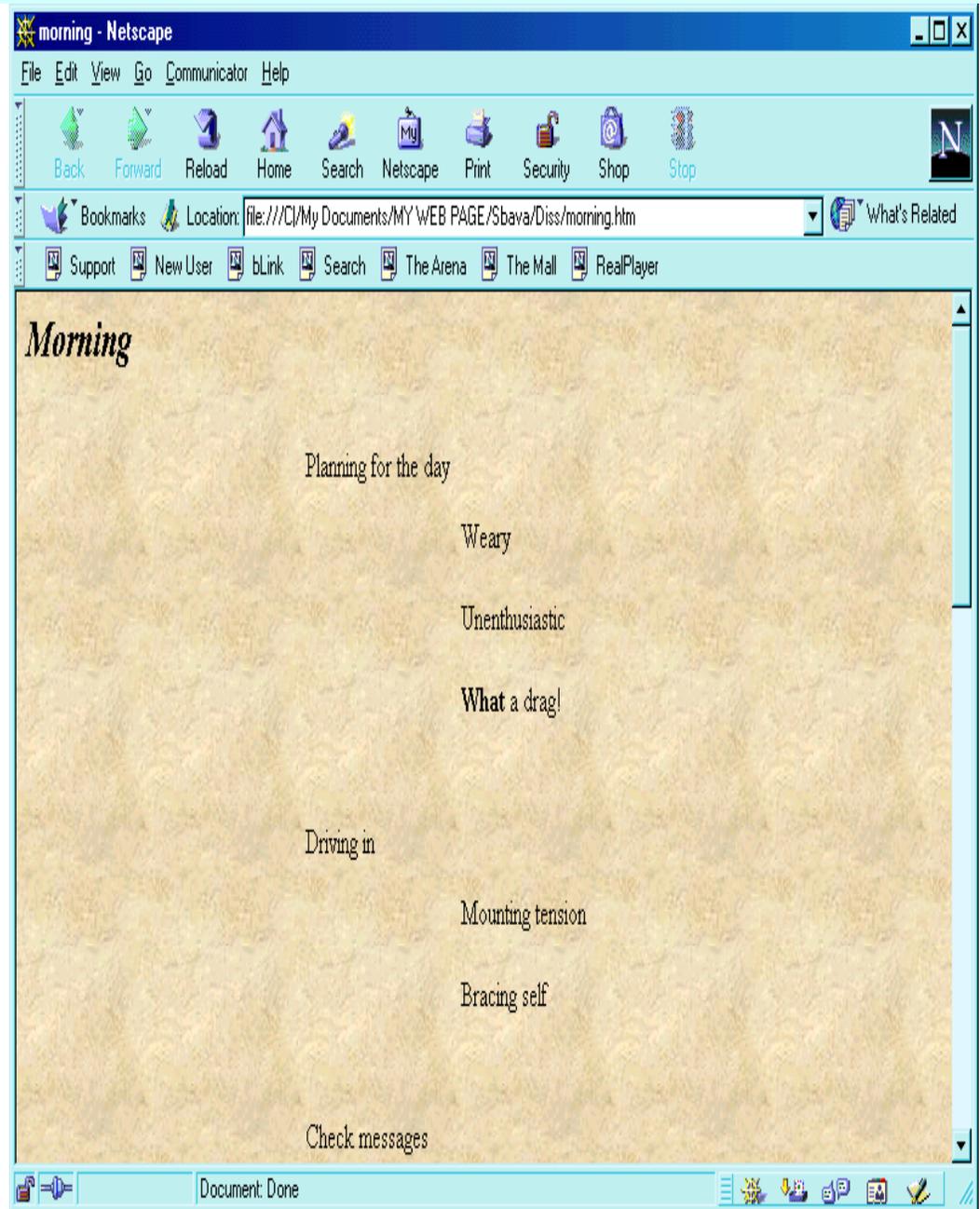


Figure 1: Web page of the *A day in tension*

```
Source of: file:///C:/My Documents/MY WEB PAGE/Sbava/Diss/morning.htm - Netscape
<HTML>
<HEAD>
<META HTTP-EQUIV="Content-Type" CONTENT="text/html; charset=windows-1252">
<META NAME="Generator" CONTENT="Microsoft Word 97">
<TITLE>morning</TITLE>
<META NAME="Template" CONTENT="C:\PROGRAM FILES\MICROSOFT OFFICE\OFFICE\html.dot">
</HEAD>
<BODY LINK="#0000ff" VLINK="#800080" BACKGROUND="Image3.jpg">

<B><I><FONT SIZE=5><P>Morning</P></B></I></FONT>
<P ALIGN="CENTER"><CENTER><TABLE CELLSPACING=0 BORDER=0 CELLPADDING=7 WIDTH=307>
<TR><TD WIDTH="72%" VALIGN="TOP" COLSPAN=3>
<P>Planning for the day</TD>
<TD WIDTH="28%" VALIGN="TOP">
<P>&nbsp;</TD>
</TR>
<TR><TD WIDTH="26%" VALIGN="TOP">
<P>&nbsp;</TD>
<TD WIDTH="74%" VALIGN="TOP" COLSPAN=3>
<P>Wearry</P>
<P>Unenthusiastic</P>
<B><P>What</B> a drag!</TD>
</TR>
<TR><TD WIDTH="72%" VALIGN="TOP" COLSPAN=3>
<P>&nbsp;</TD>
<TD WIDTH="28%" VALIGN="TOP">
<P>&nbsp;</TD>
</TR>
<TR><TD WIDTH="72%" VALIGN="TOP" COLSPAN=3>
<P>Driving in</TD>
<TD WIDTH="28%" VALIGN="TOP">
<P>&nbsp;</TD>
```

Figure 2: Source Page for the Web page *A day in tension*

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T transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community



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"The seeds of postmodernist skepticism have always been present within Western philosophy, ever since Cratylus, who refused to speak because he considered the meanings of his words to be unstable" (Robinson & Groves, 1999). Cratylus (c. 400B.C.), student of Heraclitus, said "you cannot step into the same river even once" (Robinson & Groves, 1999). Before him, Heraclitus (c. 500B.C.) said, "you cannot step into the same river twice," meaning that everything in the world is constantly changing.

Steven Best and Douglas Kellner (1991) view postmodern discourses as responses to the Western socioeconomic developments of capitalism in the 1980s. Drawing on their interpretation of postmodern theory, one can delineate two trajectories of the discourse - "the positive culturalist wing" and the "pessimistic wing." The members of the former trajectory complement and celebrate the liberating features of the postmodern sensibility. The later groups of "cultural conservatives" decry the "new developments of mass society and culture" (Best & Kellner, 1991). However, the French scene was critical to the emergence of what was to be known as the postmodern era. In 1917, Rudolf Pannwitz used the term 'postmodern' "to describe the nihilism and collapse of values in contemporary European culture" (Best & Kellner, 1991, p. 6). According to education researcher Michael Crotty (1998) though postmodernism is commonly assumed to have emerged since the 1960s, it is less about the chronological succession and has more to do with the logical succession of ways of knowing.

Crotty (1998) distinguishes between postmodernity and postmodernism. He identifies postmodernity as a

distinctive historical stage in the societal development Postmodernism, like modernism, is a response to a qualitatively new society, 'a profound mutation in recent thought and practice' (Sarup 1993, p. xi)...postmodernism 'implies the exhaustion

of the dynamic principles of modern art, music and literature and heralds major transformations in the very idea of "art" and in its relation to other social practices' (Crook 1991, p.4). (p.190)

Loyal Rue (1994) describes postmodernism as, "a philosophical orientation that rejects the dominant foundational program of the Western tradition" (p. 272). However, modernism has also been described as a response to the *then* Western tradition of bourgeois realism (Crotty, 1998). So the question is, 'what distinguishes postmodernism from modernism?' According to Crotty (1998), "it is the 'progressive deconstruction and dissolution of distinctions' lying as the very heart of postmodernism (Milner 1991, p.106)" (p.192). The dissolution of distinction has been defined by various writers to include the blurring of boundaries between high and low culture, elite and popular culture, social science and literature, academia and mass culture, theory and practice, reason and emotion etc. thus resulting in the mixing of codes (Crotty, 1998; Milner, 1991; Richardson, 1997; Sarup, 1993). Postmodern, a highly un-definable notion is distinguished as a philosophy, epoch or a way of being depending on the context and the users way of categorizing. Postmodernism, inherently un-definable, is ironically identified as socio-cultural practices via the distinction characterized in the unmaking of the taken-for-granted "distinct" categories.

Lyotard, a French philosopher, questions the notion of "grand narratives" in his book "The Postmodern Condition" (1984). Parry (1993) identifies "God, Death and the marginalized" as the three great Others in the grand narratives of the Western tradition. Postmodernism might be considered a phase in the development of epistemology or might be considered as a way of thinking about questions such as: What is the nature of reality? How can reality be understood separately from the language used to describe it? Is there space for knowing reality outside of the language? Postmodernism is rooted (a paradox) in skepticism and reflexive

critical questioning of one's knowledge constructs. Thus, introducing doubt about our current assumptions of reality, truth, and self. Postmodern thought promotes uncertainty and an incredulousness of metanarratives (Lyotard, 1984).

Ludwig Wittgenstein, an Austrian philosopher, introduced the notion of "language-games" which changes with time (1969, p.34e). In his book "Philosophical Investigations" via the seventh aphorism, Wittgenstein (1965) introduces the process of how one may learn the cultural language games:

7. In the practice of the use of language (2) one party calls out the words, the other acts on them. In instruction in the language the following process will occur: the learner names the objects; that is, he utters the word when the teacher points to the stone.—And there will be this still simpler exercise: the pupil repeats the words after the teacher-- both of these being processes resembling language.

In his book "On Certainty" (1969) Wittgenstein states, "every language-game is based on words 'and objects' being recognized again" (p. 59e). And the way the words connect up to the interlocutors' context, influences the meaningfulness or meaninglessness of the words and objects experienced by them. [Lois Shawver](#), a clinical psychologist and teacher of an online seminar on Wittgenstein since 1996 on a postmodern listserve explained that

Wittgenstein uses the word 'game' because of its connection with 'board games' or, particularly, chess. There are implicit and explicit rules as to how to 'play the game' but within those rules there is a lot of freedom. 'Games' does not imply playfulness, and the

connotation of playfulness is very confusing for many people.

Nietzsche, a more recent philosopher, insisted that language can only be [metaphorical](#). "Postmodernism is a quest for paralogy, a special kind of conversation in which new ideas, ideas that inspire other ideas, is continuously introduced" ([Shawver](#), 2001).



## Characterizing Postmodernism

I adopt a [social constructionist](#) approach to reality from within the realm of postmodern thought. How we understand *language and reality* is one of the defining characteristics of postmodernism. Language becomes a defining parameter in how we know what we know. What we know is not separate from the knower. One's (knower's) languaged communities provides one with the discourses for meaning making of one's experience, thus, creating the realities that we identify as our lived experience.

Language cannot meaningfully refer to the world outside of itself (Anderson, 1997). Which implies that language does not mirror or represent reality. Rather than follow a correspondence theory of truth or the picture theory of language, one of the postmodern thoughts is that of the language-game (Wittgenstein, 1965, 1969). Language-game carries numerous meanings. [Shawver](#) (2001) summarizes in one of her interpretations of "language-game" in the online publication titled *Postmodern Therapy News*. She states that

Wittgenstein uses the notion of language-game in two related ways. One is to help explore how language works. And the other is to learn use of language by doing things with language. He states 'when language-game change, then there is a change in concepts, and with the concepts the

meanings of words change' (1969, p. 10e).

The changing form of language game introduces us to another characteristic of postmodernism: *meaning-making is transitional and fluid*. Social meaning-making is often contextualized by the socio-cultural and historical factors. Thus, the changing context—social, cultural, political, and historical—introduces varying conditions for meaning-making.

I believe that the notions attributed by languaged communities characterize postmodernism. In my dissertation I draw on the following characterization of postmodernism:

[Narrative](#)

[Fragmentation](#)

[Hypertext](#)

[Performance](#)

[Content and Form](#)



In the dissertation web—my inquiry, I practice the characterization of postmodernism on numerous fronts—subject of study, context of study, methodology and re-presentation of the inquiry. Implicitly and explicitly, I articulate the various characterizations of postmodernism in my inquiry by challenging the traditional research practices (meta[narratives](#)). I challenge the traditional praxis by alternate [performances](#) of research practices such as studying myself in a cultural context of an internship using the methodology of [autoethnography](#) and performance.

I continue to improvise my research performance by adopting the notions of hypertext to present the "research report." The [hypertext](#) docuverse is a further characterization of postmodernism in the styles and structures that are used for re-presentation of the narratives. The styles of narration I use—such as words and

graphics, prose and poetry, first person conversational texts, narratives and collages—blur the boundary of "academic" [writing](#), literature and art.

The hypertext docuverse allows for the focus of the dissertation's structure to be non-linear with emphasis on multiple exit and entries to my lived experience. Rather than a fixed structure, I attempt to create numerous structures of possible structures to privilege the readers' navigational choices. Thus, I value fragmentation and connection as aspects of sense making that is contextualized by the reader's meaning frames and my textual [performances](#).

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Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community



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## What does "social construction" mean (to me)?

I view social construction as a discourse of how we know what we know, i.e. epistemology. The discourse of social construction is a confluence of shared assumptions, though not all individuals who embrace social constructionism would share in all of these assumptions (Gergen, 1999). However, the constructionist discourse focuses on how the self and the world are constructed realities (Gergen, 1999). I will discuss the four assumptions of social construction dialogues as espoused by Gergen (1999) in his book *An Invitation to Social Construction*:

### 1. "The terms by which we understand our world and our self are neither required nor demanded by 'what there is'":

Language is constitutive of our understanding of the world. Neither does the world, as we understand it, exist independent of language; nor does language mirror the world.

However, the traditional view of language has held the notion that words can function as pictures. Such a view, known as *the correspondence theory of language*, elucidates that words corresponds to objects or events in the world. For instance, the color "blue" is not the word "blue" though in every day language we presume the word blue to be the same as the color blue. The color could have another name and we would have known it to be such. So how did we come to share such common (mis)understanding?

According to the Austrian philosopher Ludwig Wittgenstein (1965), "the meaning of a word is its use in the language." He introduces the notion of the "language game" which implies that we have rules that govern the usage of words and thus language. He compares the use of words to chess pieces. Just as chess pieces are meaningless outside the game of chess, similarly words are senseless outside the "language game." Thus, words are not the objects in the world but objects for/within a language game.

**2. "Our modes of description, explanation and/or representation are derived from relationship":** Relationship is privileged over all that is intelligible. It is central to our meaning making experiences. Gergen (1999, 1994) emphasizes the relational over the individual mind and as fundamental unit of social life. Thus, our efforts to make meaning-description, explanation and/or representation-are relational. Our sense making does not lie with either of the individuals in interaction but lies in between - in the inter-action or "joint action" (Shotter, 1993).

**3. "As we describe, explain or otherwise represent, so do we fashion our future":** Describing, explaining, and/or representing are actions within language games. Such actions may be viewed as cultural ritual performances (Gergen, 1999, p.36). These performances, embodying language games, function within communities. These performances are part of the "broader patterns of actions and objects, which he [Wittgenstein] called *forms of life*" (Gergen, 1999, p.35). Thus, our form of life or social life-traditions and rituals-is constituted in languaged communities and is the process of communal meaning generation. Hence, an invitation for transformation of our social life, our future, involves "the emergence of new forms of language" and alternate meaning frames as detailed below.

**4. "Reflection on our forms of understanding is vital to our future well-being":** Since understanding, a cultural ritual performance (Gergen, 1999), is a communal meaning making process within a language game, reflecting on our performance is critical to our future. Reflecting involves the action of reflexivity, that is, critical question of one's ideas, practices, and traditions; questioning in the way in which we understand and practice our understanding; suspending one's ways of understanding and inviting alternate meaning frames (Gergen, 1999). The practice of reflexivity acknowledges such an action as another performance within language game; thus, reflecting on reflexivity.



## Notions in Practice

In the ensuing section I discuss how I am informed by the embedded assumptions of social construction and how I currently understand the notion of knowledge, meaning and meaning-making, truth, reflexivity, and self(ves).

*Knowledge:* I view knowledge as a practice of consensual meaning making by members local to a community. The practice of contextual generative dialogues, of sense making, constructs, deconstructs and reconstructs the body of ideas labeled as knowledge. Thus, knowledge is a communal practice embedded in languaged activity of meaning making. The production of meaning making is knowledge construction. Thus, I approach knowledge as a languaged practice rather than as a taken-for granted "conduit" practice. In the latter practice, knowledge is viewed as being independent of the knowers or knowledge seekers. And Knowledge, viewed as truth, is transmitted rather than created. However, the notion of knowledge as a languaged practice privileges the process of meaning making that results in a body of ideas that might then be labeled as knowledge with a small 'k' since such "knowledge" is local to the members involved in the production of meaning making.

*Meaning:* My assumption of meaning is that it is a communal and a negotiable process of transformation. A "fixed" meaning may be viewed as momentary consensual sense making by a community. However, the "fixedness" transforms across history and culture as relational forms evolve and dissolve.

*Reflexivity:* The practice of critical questioning one's ideas, practices, and sense making connotes reflexivity. Such a practice involves suspending the obvious, seeking the "positive potential" of other meaning frames, questioning oneself, the taken-for-granted and the political (Hertz, 1997; Gergen, 1999).

*Self(ves):* Self as a relational being rather than a individual being.

Such a self is pluralistic rather than a core or singular self. A relational being is a self in conversation with self (practicing reflexivity) and/or others.

*Truth:* I view truth as a construction of a social life of a community. Thus, outside of the community the "truth" fails to exist since it lacks the shared language game of the community. From a social constructionist position I do not deny a community's truth rather I question how truth is understood and practiced within the community. Further, I entertain the notion of multiverse performance of truth across history and culture.



## **Implication of Social Constructionism for My Inquiry**

Navigating the following links will lead you through the implication of these notions for my research process:

**Discourse Performance:** My inquiry aimed at creating alternate meaning-making frames.

**Postmodern tension:** Sustaining research tradition on the one hand and creating new possibilities on the other hand.

**Representation Practices:** The dissertation web is a practice in representation of my internship and research experiences.

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# HYPertext

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The following are the interlinks to understanding *hypertext*:

**NOTE**

To run movie: Click on the movie space

Movie not visible: Please download 24hypertext.mov.

To view outside pdf: Use Quick Time player or plug in.

*Abstract*

*Theoretical Narratives*

*Research Narratives*

*Internship Narratives*

[Introduction](#)

[Deconstructing the Narrative](#)

[Intertextuality](#)

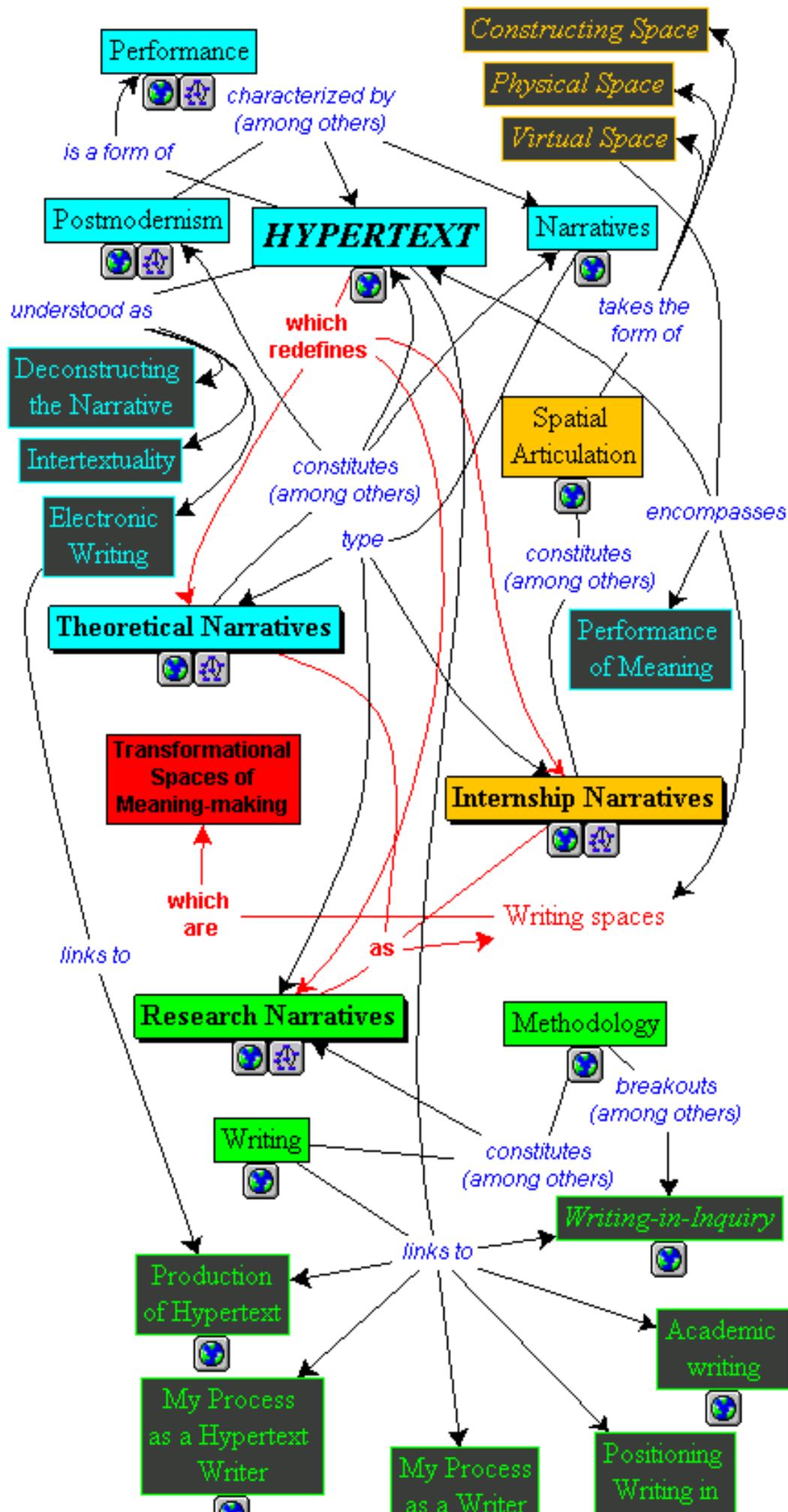
[Electronic Writing](#)

[My Process as a Hypertext-Writer](#)

[Production of Hypertext](#)

Performance

Constructing Space





**Map: Locating *Hypertext* within the Dissertation Web**



**Click for an Interactive Map**

## **Introduction**

In the 1960s, [Theodor H. Nelson](#) coined the term *Hypertext* to mean "non-sequential writing-text that branches and allows choices to the reader, best read at an interactive screen. As popularly conceived, this is a series of text chunks connected by links which offer the reader different pathways" (Literary Machines, 0/2). [Project Xanadu](#) was the hypertext prototype that was envisioned, by Nelson, as a way of going "beyond paper" and to eliminate it. To go beyond paper meant going beyond the connections that are possible on paper. Thus introducing the praxis of interface.

Nelson, who continues to battle for a different hypertextual world, contends that "hypertext is not technology but Literature." He states that "the Web is the minimal concession to hypertext that a sequence-and-hierarchy chauvinist could possibly make" (1998). Nelson draws on parallelism in his vision of hypertext. He defines parallelism as "considering how things are alike and different, which requires...comparing them in parallel" (1998). Hypertext was initially intended to function as the parallel (re-) arrangement of similar materials with unbroken connectivity. Though intended to develop parallel structure, that would have had the capacity for two-way connectivity, the web, as it has evolved today, is structurally captured by designers who are trapped in the linearity of western thought. Not only does the web continue to be a misnomer for its structure and function but also the conceptualization of "mark-up languages" that are being developed, for the purposes of creating a web, (ironically) are structured linearly and hierarchically. (Mark-up language is meta-language that makes the text and images look the

way they do on the web screen). Thus, hypertext as conceptualized by its originator lives on to take different meanings as its structure and function is socially constructed.

In contrast to Nelson, George Landow, popular hypertext theorist, identifies hypertext as technology. Landow and Delany (1991) define hypertext as "the use of the computer to transcend the linear, bounded and fixed qualities of the traditional written text" (1991). According to Landow (1997) "*hypertext* ...denotes text composed of blocks of text-what Barthes terms a *lexia*-and the electronic links that join them....hypertext blurs the boundaries between reader and writer and therefore instantiates another quality of Barthes's ideal text." Consequently, hypertext creates multilinear and multisequential experience for the reader/writer. [Amaral](#) (2000) states that

hypertext is simply a non-linear way of presenting information. Rather than reading or learning about things in the order that an author, or editor, or publisher sets out for us, readers of hypertext may follow their own path, create their own order-- their own meaning out [sic] the material.

In my initial dissertation efforts, I defined *hypertext as a network of chunks of text linked to each other electronically* even though, I believe that hypertext is not limited to the electronic medium. As I progressed through the intertextual process of creating the dissertation web, I came closer to explaining hypertext as a multifaceted notion: *Hypertext is a mental, visual, social and technical process of intertextuality and plurality of thoughts/ideas in reading, listening, and writing inter- and intra-linked lexias that are embedded in curiosity, fragmentation, connectivity, community discourses and search for social meaning-making.*

The [Project Xanadu](#) team (2000) views the world wide web (WWW) as trivializing the original notion of hypertext, protesting the "diabolic dumbdown" of hypertext by WWW (2000). Though they

view the current usage of hypertext softwares as simulating the print medium, other hypertext users introduce an important perspective that has evolved as a result of the growing popularity of the WWW. The increased accessibility of WWW and relative ease in learning HTML with which to compose websites has led to the notion of electronic composition or writing. [Mindy McAdams](#), a hypertext writer, states that "hypertext does not re-create a print environment on a screen; rather, it offers a wholly different way of moving through and among texts. Because of this, hypertext can vastly improve the usability of texts within a screen (or frame) structure. But because the screen is so different from print, it must be understood that hypertext requires a different handling of text." Such is the recreation of the hypertext writers who are prolific users of the electronic medium, probably more than the print medium ([Mason, 2000](#)).

Just as postmodernist and post-structural philosophies blur disciplinary boundaries, hypertext theories are not limited by disciplinary boundaries. The hypertext premises such as the notions of non-linearity ([Barthes](#)), decentering the text and author ([Derrida](#)), open text and the impossibility of closure along with polyvocality ([Bakhtin](#)) and the complex network of texts or [intertextuality](#) (Derrida & [Lemke](#)) are key postmodern and poststructural notions that are central to my research process. Johnson-Eilola (1997) cautions us to go beyond postmodern theories towards cultural studies theories to realize the complexity of hypertext. Since, cultural studies theories are beyond the scope of my dissertation web, I will limit myself to the postmodern notions. I weave the various notions through out my dissertation web as they inform my performance as a hypertext writer. Selecting the notion will take you to spaces within my dissertation web where I delineate the notion in words or in practice—the experience of hypertext writing and reading. Selecting the theorist will take you outside my dissertation web for a more comprehensive understanding of the respective theorists.



## Deconstructing the Narrative

We must abandon conceptual systems founded upon ideas of center, margin, hierarchy, and linearity, and replace them with ones of multilinearity, nodes, links, and networks. Almost all parties to this paradigm shift, which marks a revolution in human thought, see electronic writing as a direct response to the strengths and weaknesses of the printed book. This response has profound implications for literature, education, and politics.

Landow, 1997

Hypertext challenges the western notion of [narrative](#). It calls into question (1) fixed sequences, (2) definite beginnings and endings, (3) a story's 'certain definite magnitude,' and (4) the conception of unity or wholeness associated with all these other concepts" (Landow, 1997, p. 181). Rather than produce a linear text, the hypertext facilitates a montage of lexias linked electronically. The notion of plot is "central" to narrative. However in hypertext the center is fluid and evanescent. Since the center is not a centered "text" rather it's an ephemerally "centered" lexia, that is actively chosen by the reader from a complex composition of lexias, which is marginalized by a subsequently chosen lexia. Such movement between various lexias challenges fixed textual sequences and rather than singular "beginnings" and "endings" there are multiple entries and pauses.

Thus, the "text shows what it is telling, does what it says, displays its own making, reflects its own action" ([Pockley, 1995](#)). As you will experience in my work the genres produced change with the plot and the setting of the stories (Landow, 1997). Thus, form and content compliment one another and convey their own unique meaning within one's intertextual context.



## Intertextuality

Intertextuality, introduced by French semiotician Julia Kristeva in the late sixties, is derived from the Latin *intertexto*, meaning to intermingle while weaving (2001). Jay Lemke, an educationalist at the City University of New York, states in his book *Textual Politics* (1995) that

textual meaning is not separable in principle from the rhetorical contexts of production and use of a text. If the meaning of any fragment of a text...is defined to be the *contribution* of that fragment to the meaning of some larger unit, then we can see the pointlessness of trying to circumscribe 'the meaning' of such fragments in isolation....The probabilities of co-occurrence of wordings and their larger textual, situational, and intertextual contexts is itself an essential resource for meaning-making. (p. 56-57)

Thus, "all meaning is intertextual. No text is complete or autonomous in itself; it needs to be read, and it is read, in relation to other texts" (Lemke, 1995, p.41). Consequently, each textual frame in hyper-space is in a relationship to other textual frames depending on the reader's path and other factors-cultural/community discourses and life experiences. The writer's intended meaning varies from each reading as each reader negotiates his/her path to the dissertation web. Thus, the author ceases to exist. The larger context, determined by the reader's path and his/her discourses with in which the web-viewing is occurring provide the reading of the dissertation web with varied meaning frames. For instance, a reader interested in the issues of hypertext would forge a different path of navigating the dissertation web than a reader interested in the substantive issues of internship, research or methodological issues of autoethnography.

Hypertextuality embodies the concept of intertextuality (Landow, 1997). Hypertext brings to life the concept of intertextuality in a physical and experiential sense that is intangible when using the linear text. Linearity of the print text maintains the abstractness of

the construct, intertextuality. Intertextuality, however, in the hypertextual realm, needs no explanation rather an experiential moment in (hyper)space is performed.



## **Electronic Writing**

Writing for the web is different than writing a linear text or a text-based dissertation (Amaral, 2000). [Amaral](#) points out that there are numerous articles that cover the technical aspects of [hypertext](#) but not the application or the process of writing (link). She stresses four elements of web writing: content, organization, style, and audience. Though these four elements are similar to writing a printed text, the process is different because of the interactiveness of the web. The electronic context of web writing introduces a layer not present in paper-based texts. The electronic writing contextualizes the content differently than paper-based text, such that to strip the context can make the textual content seemingly meaningless ([Pockley, 1997](#)). For instance, if you read a paper-based printout of this text you are confined by the linear progression of this text, unless you go back and forth. In the hypertext version however, you will be able to access the websites of Amaral and Pockley as you are reading this document as well as go back and forth and jump to other parts of the dissertation web. You may have noticed that I shifted my perspective from the writer to the reader. The writer and the reader are integral parts of electronic writing since such a writer is a composer at many levels rather than content only. Such a writer is often a reader of other electronic texts ([Mason, 2000](#)) in search of inspiration, criteria, and ideas which provide form, function and fecundity. Often as a [hypertext writer](#) one composes the content and structure but the navigation and the integrated modes of expression are viewed as a reader.

The content for electronic writing is very similar to writing for a paper-based text. However with the entry of the electronic context the [production of hypertext](#) changes.



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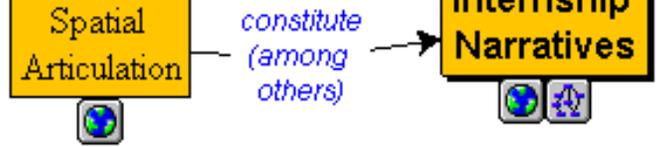
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**Map: Graphic Location of *Fragmentation* within the Dissertation Web**



Fragmentation is a life form. When the cells produce gametes (sperms and eggs) during the meiosis process they do so by fragmentation only to later come together with another life forming fragmented cell to form life-meaning-a human being. Such is nature's way of performing meaning through fragmentation and connection. However the masculine way of being, according to feminist researcher and educator Leslie Bloom has furthered the notion of weakness or instability or lack of a unified self when we choose to privilege fragmentation. Fragmentation is symbolic of ambiguity, uncertainty, and messiness (Bloom, 1998). "But the sign is not the signified." So how is it that we come to attribute the notions of ambiguity, uncertainty, and messiness to fragmentation? What is fragmentation?

The Oxford dictionary defines fragmentation as (i) "A part broken off or otherwise detached from a whole; a broken piece; a (comparatively) small detached portion of anything." (ii) "(*transf.* and *fig.*) a detached, isolated, or incomplete part; a (comparatively) small portion of anything; a part remaining or still preserved when the whole is lost or destroyed." (iii) "An extant portion of a writing or composition which as a whole is lost; also, a portion of a work left uncompleted by its author; hence, a part of any unfinished whole or uncompleted design."

We know that the lexicon meaning is not the same as linguistic meaning. My definition of fragmentation is the seeming disjointedness between processes. I qualify disjointedness with *seeming* since I believe we create meaning in language. Thus, a particular behavior that may be identified as stubborn may be identified as persistent depending on historical, sociocultural context and community norms. Similarly, in my experience at the Institute I found myself often attending to [statements](#) such as "lack of communication", "lack of structure". I found myself engaged in conversations to understand other's experience of these ideas. How do I listen to other's idea and not minimize it and also hold the notion of

creating meaning in language? In my own experience I went on to identify the notion of "contradictions" as a fragment of my life story-at that time.

Bloom (1998) invites feminist researchers to embrace "fragmentation" as a significant category of analysis. She views it as a resource that "encourages women to understand how we can be open to new ways to understand the world, to think about experiences, or to reflect on one's self." Her emphasis on fragmentation fits with notion of messy texts (Denzin, 1994). Both researchers/writers are echoing what Laurel Richardson identifies in her book *Fields of Play*, as "disjunction" (1997, p. 5).

I construct a link between what I refer to as fragmentation and what Richardson narrates as the "condition of temporal experience" (1997, p. 29). She draws on Ricoeur's notion of narrating a story as a "transcultural form of necessity". She views the experience of time as "a concordant whole, such as when reading a familiar poem, where the whole piece is experienced despite the fact that some of it has already been read and more is yet to come. Other times, time is experienced as discordant, such as when we regret about the past or fear of the future impinges upon the present" (p.29). Similarly, life experiences ("texts") are encountered as de-fragmented when there is familiarity or certainty in our present expectations. However, we experience fragmentation, when faced with ambiguity and uncertainty in our present, as we attempt to make sense of the past and future.

Thus, fragmentation can never be totally done away with since it's a way of making sense of our lived experience, though highly under-privileged. Fragmentation includes the knowledge that human knowledge is currently fragmented. And the efforts of a meta-theory are efforts to piece together fragments to form a unified whole. Thus, the quest for a unified knowledge base consists of fragmented constructs that is constituted in language within communities of knowledgeable peers (Bruffee, 1999).

We fragment our experience to form "manageable" (w)holes which we subsequently de-fragment to experience a put together (w)hole. However, as Richardson poetically assembled that "the story of life is

less than the actual life...the story of *a* life is more than *the* life" (italics added, p.6). Thus, I hope that as I write and narrate *a* fragmented text, it will be more than *the* "fragmented text." I hope for the "texts" to be "the contours and meanings allegorically extending to others, others seeing themselves, knowing themselves through another's (my) life story, re-visioning their own, arriving where they started and knowing "the place for the first time" (Richardson, 1997, p. 6).

Thus, in other words fragmented [texts](#) (lexias), comprising the dissertation web, are intertextually connected to form a whole. Each reader's experience will be as unique as the other's life experience due to the various fragmented notions and [discourses](#) one brings to their experience of the dissertation web.

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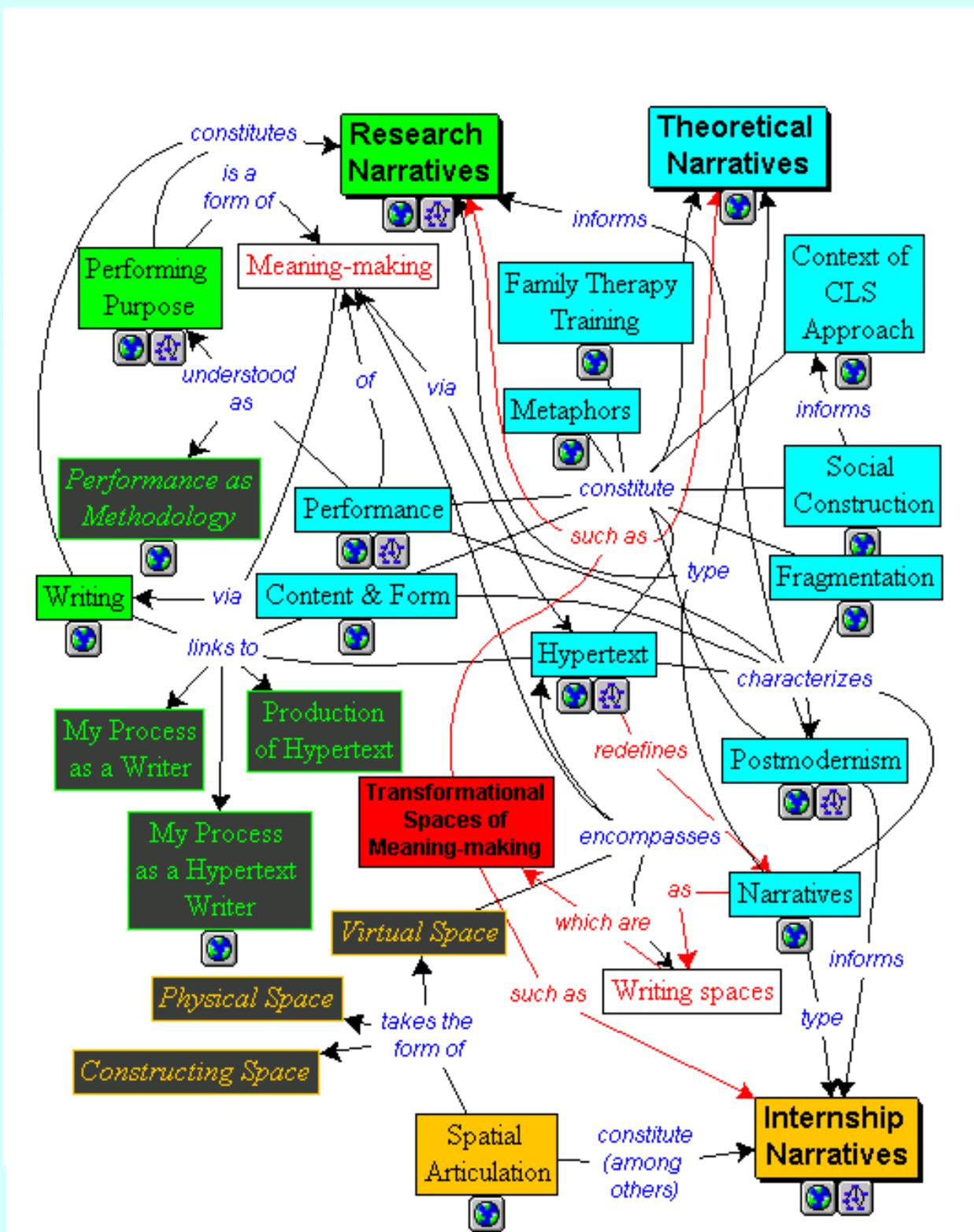
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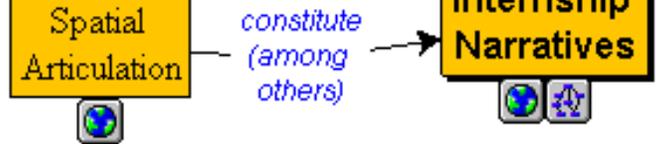


The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

- Abstract
- Theoretical Narratives
- Research Narratives
- Internship Narratives

# CONTENT AND FORM





### Map: Graphic Location of *Content and Form* within the Dissertation Web



There are basically two aspects of art: Content and Form.

Content suggests the subject matter, the story, or information that the artwork seeks to communicate to the viewer. Form is the visual qualities of the work; the manipulation of the various elements and principles of design. Content communicates, form visually demonstrates.

[Electronic design](#), 2001

All content are forms of art and all forms contain content. Content and form are aspects of the social meaning making process. Historian Hayden White (1987) in his famous book "The content of the form: Narrative discourse and historical representation" illustrates the interlink between content and form by explaining how historical accounts are characterized as real rather than imaginary based on the form of narrativity. He states that the form of narrativity which historical events take, in order to be considered real, is more than a chronological sequencing of the events. It adopts a narration in third person that should also possess a structure, "an order of meaning." Such an order of meaning is not derived from mere sequencing (White, 1987).

[Linda Goin](#) (2001), a graphic designer, explains the relationship between content and form as:

When an artist or designer tackles the problems presented within art, they are planning a way to resolve how to say what they mean through form and content. The content may be addressed in subject matter or words. The form is the visual aspect - the "format" and the utilization of the elements and principles of design.

According to Goin (2001) physical limitation, stylistic limitation, and time could restrict one's possibilities with form. I experienced a similar process in my design possibilities. Though I continued to think of the hyperlinks between various textual contents, I found myself limited by the advancement of markup language of electronic dissertations and archiving capabilities of the University. A consistent internal dialogue was "don't waste time focusing on the form if the University cannot support your format/design." The "stylistic limitation" (Goin, 2001) can be identified as the process of the physical limitation of one's format that directs the evolution of one's idea. The stylistic limitation in my process of idea development was the extent of technological advancement and my understanding of design. Not being a formal student of technology or design, I coached myself via conversations in the field, books and curiosity.

One of the elements of design that informed my design was space. I understood the concept of space in design from graphic designer Andrew Mundi's website <http://www.mundidesign.com/presentation/index2.html>. Space, one of the elements of design, is defined as "distance or area between or around things." Space in graphic design can be illustrated in three ways: distinguishing figure and ground, embedded figures and figure/ground reversal. Emphasis, balance, rhythm and unity are four aspects of Composition and layout principle (Mundi, 2000). Emphasis refers to "what elements get noticed or read first." Balance is the equal distribution of weight." "Rhythm are patterns created by repeated elements that are varied." Rhythmic patterns can be of two kinds: calming or lively. Calming rhythms are produced by placing elements are regular elements. Lively patterns are abrupt changes in the size, shape and position of elements. Unity is like elements that look like they belong together. Unity is created "by grouping, repetition or placing elements on a grid unity" (Mundi, 2001).

Design is a process that starts from "general information to specific details." For instance in my creation of written and graphic texts I would start from the general information of my journal, textual narratives of various authors and numerous conversation (discourses) to create specifics such as textual chunks that were titled to form the various lexias or elements of the dissertation web.

Design is the process of composition of either written material or graphic material. The element of design is present in both realms, since design is a purposeful, informational, visual language that has a process. The purpose of a written or graphic material is to communicate information. In my dissertation I was attempting to communicate my research and internship experiences via the written and graphic texts. To use musician and composer [Peter Huebner](#)'s words "every word [and image] has two aspects: an inner and an outer one, a substantial and a formal one - namely, content and form, substance and outer appearance" (2001).

Drawing on graphic designers, musicians, artists, and designers' understanding of content and form I present the following distinctions:

<b>Content</b>	<b>Form</b>
<ul style="list-style-type: none"> <li>• Words and Images</li> <li>• Explicit</li> <li>• Structure</li> <li>• Form is integrated in content</li> <li>• Chunks of text</li> <li>• Use words/symbols</li> <li>• Product oriented</li> <li>• Meaning oriented</li> </ul>	<ul style="list-style-type: none"> <li>• Structure</li> <li>• Implicit</li> <li>• Design</li> <li>• Content is integral to form</li> <li>• Patterns of text &amp; links</li> <li>• Use design/visual metaphor for content</li> <li>• Process oriented</li> <li>• Meaning oriented</li> </ul>

I identify content and form as one of the characterizations of postmodernism. Rather than choose one or the other, both aspects are important in my dissertation web and have informed my performance as a [hypertext writer](#).

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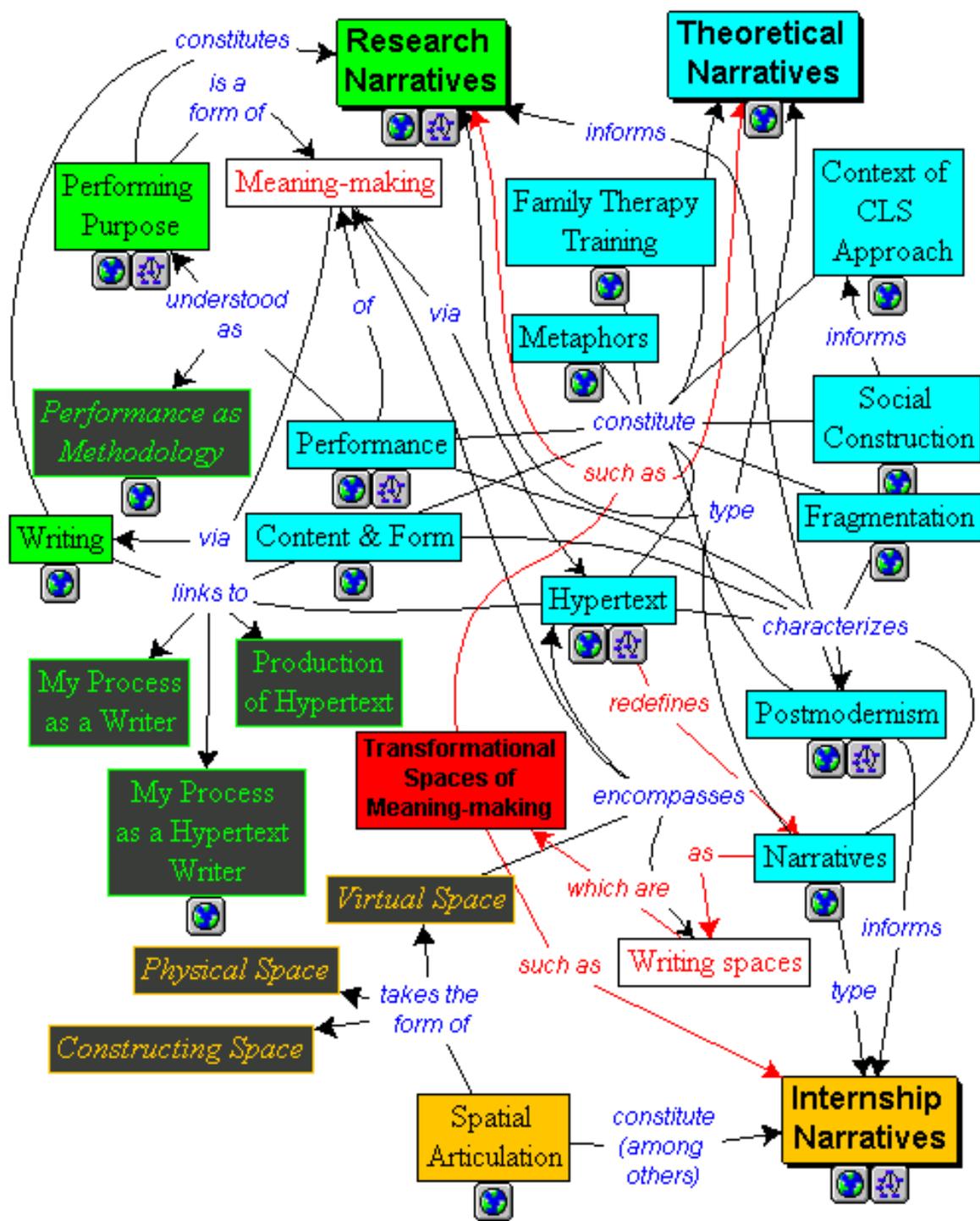
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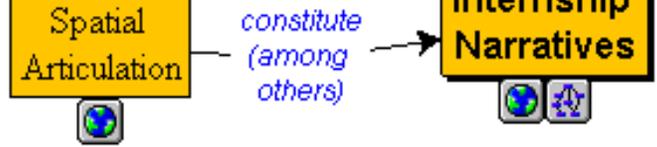


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# CONTEXT OF COLLABORATIVE LANGUAGE SYSTEMS APPROACH

- Abstract
- Theoretical Narratives
- Research Narratives
- Internship Narratives





**Map: Graphic Location of *Context of Collaborative Language Systems Approach* within the Dissertation Web**



Click for an interactive map.



Conversation—whether in therapy, in learning contexts, or in business consultations—is about helping people to access the courage and ability to "move about around things," to "have a clear view," to achieve self-agency.

Anderson, 1997, xviii

The primary tool of the therapist is one's own becoming (H. O. Protinsky, personal communication, 1996-1998) in a relationship through conversation. To presume that the client is the only person experiencing change in a therapeutic relationship implies an external, observer position being adopted by the therapist. Such a statement also indicates that the therapist is intervening within the client system and is himself or herself unaffected. The image I get is the cook (therapist) stirring the pot (client system). However, I believe that therapy is a conversational relationship (Anderson, 1997). In such a relationship both conversationalists cannot not be affected by the flow of conversation. Thus, as therapy is the process of becoming for the client, so is therapy, a process of becoming for the therapist. Teaching and learning therapy in part is about teaching and learning different forms of conversations. Learning to become a therapist includes focusing not only on the pragmatics of becoming a therapist but also focuses on the artistic nature of the therapist. Biographical sketches (Efron, 1986) and autobiographical narratives (Flores, 1979) of becoming a therapist substantiate that there is more to becoming a therapist than training. Research about family therapist training has focused on the relationship between the trainer and trainee, styles of supervision (Long, Lawless, & Dotson, 1996); trainee's perception of supervision (Brock & Sibbald, 1988; Berger & Buchholz, 1993; Gurman, 1983; Loewenstein & Reder, 1982; Wetchler, 1989; Wetchler, Piercy, & Sprenkle, 1989); and self of

the therapist (Shadley, 1987). However, there is hardly any research on the gestalt experience of becoming a therapist.

The field of marriage and family therapy has been at the cutting edge of psychotherapy. The field has responded to the current issues by adopting various stances regarding cybernetics, feminism, postmodernism and narrative influences. However, research and research methodology have not kept pace with the changes in the field (Street, 1997). The practice of therapy from a postmodern approach is gaining momentum in the field, but a review of the research literature does not reflect this change. There is a steady growth in the substantive or theoretical papers (see *Journal of Systemic Therapies*) that are published as compared to research papers in the area of postmodern approaches to therapy. Narrative therapy and Collaborative Language Systems are both postmodern approaches to therapy. For the purpose of this study I will be referring to the Collaborative Language Systems (CLS) approach only.

Collaborative Language Systems is a philosophical stance, and it emerges from the works of Harlene Anderson and Harry Goolishian. This stance emerged over the last 40 years as the Galveston Family Institute evolved into the Houston Galveston Institute. The "Institute took a rigorous theoretical position that can best be described as a cybernetic, systems-oriented, strategic, brief psychotherapy. By brief we mean the total amount of time a therapy takes, by strategic we mean planned, and by systemic we mean cybernetic" (Anderson, Goolishian, Pulliam & Winderman, 1986, p.111). They acknowledge the influence of many theoreticians and therapists, such as, Laing, Weakland, Watzlawick, Hoffman, Patton, Keeney, Boscolo, Cecchin, Maturana, and Von Foerster on the evolution of their theoretical position. In their earlier works (Anderson et al, 1986), they acknowledge the great influence of the constructivist position and identify their work so. In their later works, Anderson (1997) adopts a social constructionist position in therapy. She distinguishes between constructivism and social constructionism. Constructivism emphasizes that "knowing is an adaptive activity" (Von Glasersfeld, 1984). Reality, and therefore, knowledge are thought to be personally constructed, which according to Gergen (1994) "is logged within the tradition of western individualism." Social constructionism emphasizes the communal meaning-making process- "the mind is relational and the development of meaning is discursive" (Anderson,

1997, p. 44). In her current theoretical position, Anderson identifies with the latter epistemological stance. The shift in the epistemological stances over the last forty years from systems/cybernetics to constructivism to social constructionism illustrates how she and the Institute are always learning and that their work seems to be always transforming.



### **Key Characteristics**

As explicated by Anderson (1997), some key characteristics of this philosophical stance that informs my performance are as follows:

*Not-knowing:* This position refers to a therapist's position- an attitude and belief-that a therapist does not have access to privileged information, can never fully understand the other person, always needs to be in a state of being informed by the other, and always needs to learn more about what has been said or may not have been said. Not-knowing is a position similar to Bruner's (1990) "narrative posture" (Anderson, 1997). Such a position focuses on the process of therapy, which is the the therapist's expertise, rather than focusing on the content or aiming to change a structure that has been identified as pathological (Anderson, 1997).

*Conversational Partners:* The client and the therapist are in a relational system in the process of becoming conversational partners. According to Anderson (1997), the process of "telling, inquiring, interpreting, and shaping of the narratives" (p. 95) makes them conversational partners.

*Therapist as the Creator and Facilitator of Dialogue Space and Process:* The therapist brings his or her expertise in the area of process. This involves the process of "keeping all voices in motion and contributing" to the emerging narratives of the clients. The position of multipartiality is assumed by the therapist. Multipartiality refers to attending to each person's narrative of an experience without privileging one story over the other. Multipartiality is not being neutral, rather, it is the process of inviting everyone's story.

*A "Way of Being" versus a "System for Doing":* There is nothing recipe-like in this approach to therapy. Each therapist brings one's own uniqueness to therapy, to each relationship with each client, and to each

session with a client. "It entails the ability, flexibility, and willingness to allow shifts in thinking and behavior to flow with what the situation demands" (Anderson, 1997, p. 98).

*Therapist Risks Changing:* Since it is a relational system, not only the client but also the therapist is likely to change. The therapist's thoughts, actions, belief systems, and values are challenged in the course of therapy.

*Being Public:* This refers to the therapist's readiness to share one's own inner dialogues, thoughts, musings, questions, etc. In Anderson's (1997) words "in doing so, opening myself to feedback, evaluation, and critique. Consequently, I expose myself more as a person to all those with whom I work" (p. 103).

*Shared Responsibility and Accountability:* "When a therapist takes this reflective stance, the dualism and hierarchy between a client and a therapist collapse and responsibility and accountability are shared" (Anderson, 1997, p. 105).

*Research and Learning as Part of Everyday Practice:* According to Anderson (1997), awareness, openness, and reflection combine to become research-and-learning, which are everyday processes of transformation as a professional and a private person in her life. The process of research-and-learning as everyday practice is Anderson's local knowledge based on her experience with clients, colleagues, students, and others.

A review of the research literature about the CLS approach to therapy reveals only three "empirical" research study (Gehart-Brooks, 1997; Roberts, 1990; Swint, 1994). All three studies used qualitative methodology to focus on the clients' experience of change in therapy (Gehart-Brooks, 1997; Swint, 1994) and clients' experience of being involuntarily involved in family therapy. Thus, one can conclude that there is a dearth of research in this area.

However, a review of CLS literature reveals consistent contribution, which may be identified as substantive or theoretical. Based on Anderson's local knowledge of research-and-learning as everyday

practices, one may conclude that research is inherent in the CLS approach to therapy, as is exemplified in the CLS literature. However, the prevailing dominant discourse of "What is research?" as guided by the positivist, logico-scientific paradigm limits which aspects of the CLS literature can be labeled as "research" literature. From the position of research and learning as integrated processes, when I reviewed the CLS literature I found inquiry that related the therapist and client's voices (Anderson, 1996, 1997); therapist's experiences and growth (Anderson, 1990; Goolishian, 1990); experience of the trainer and trainee (Anderson & Rambo, 1988; Anderson & Swim, 1993, 1995). As stated earlier, none of them are inquiries into the experience of a yearlong internship at the Institute, as one immerses oneself in the CLS approach to therapy on the path to evolve as a CLS therapist.

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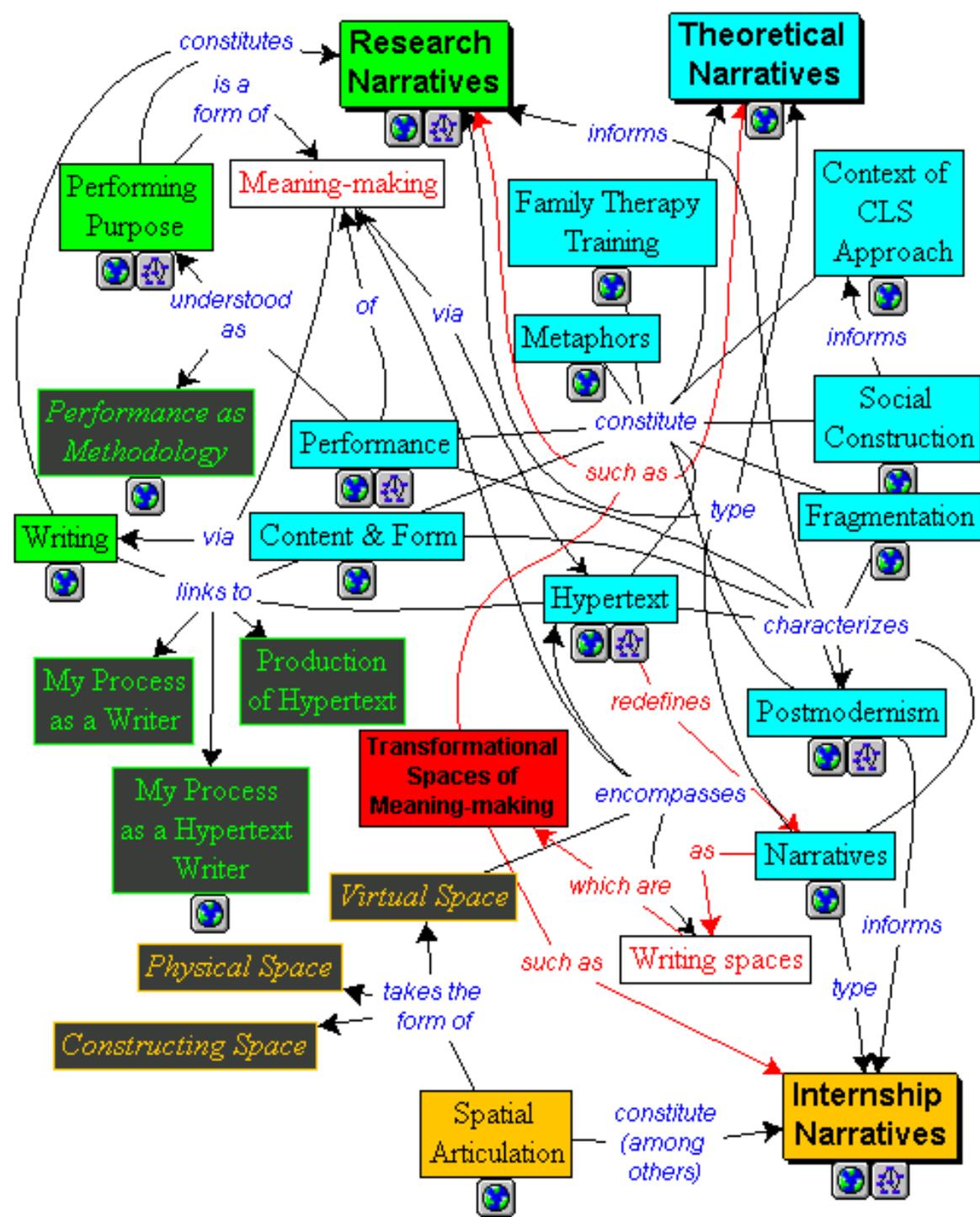
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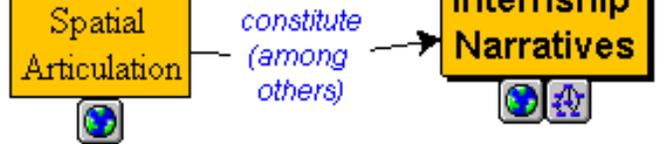


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# RESEARCH IN FAMILY THERAPY TRAINING

- Abstract
- Theoretical Narratives
- Research Narratives
- Internship Narratives





**Map: Graphic Location of *Family Therapy Training* within the Dissertation Web**



Literature in this area is highly personal and impressionistic, often emotionally oriented, and not resting on a clear theoretical or conceptual base.

Liddle, 1991, p. 685

Liddle (1991) is referring to studies of trainee perceptions of training and supervision. He acknowledges that in a descriptive sense these studies can be helpful but questions the "personal" and "emotional" nature of these studies. I wonder how can any study that is focusing on the person's perception and experience of a phenomenon not be personal? His words indicate that the emotional orientation is not valued as much as the theoretical or conceptual orientation. I believe such positioning furthers Descartes' error (Damasio, 1994) and sets up dichotomies. Ellis (1991a, 1991b) states that Sociology has often neglected the emotional sociological discourses and thus introduces the introspective methodology. She emphasizes that an approach to study the emotional experience of lived experience includes reflecting inward as well as observing outward, filtering in, rather than out, the emotional experience along with the conceptual apparatus, emotional involvement and active participation that focus on subjective narratives and examine how social forms are imposed (Ellis, 1991). Thinkers, researchers, therapists, in the Marriage and Family therapy field, who are in the business of meaning making of reasons, beliefs and emotions in social relationships, should attend to our biases and reflect on how we create privileged "knowledge." Thus, how can we create a context for both the emotionally oriented and conceptually oriented inquiries? Rather, how can we blur the distinctions between "emotional" and "conceptual?" How can emotionally oriented inquiries be conceptualized theoretically? Further, how can the researcher bring one's emotions into a conceptually crystallized inquiry? I have endeavored to answer these questions via the dissertation web which serves the purpose of offering an alternative

research format.

Green and Kirby-Trunes (1990) studied five neophyte trainees in a supervised family therapy clinic over one year. Their goal was to track the changes that took place within the group and with the individual trainees. Some trainees changed by a tentative step-by-step process, whereas, others made a major shift in their theoretical orientation. The findings imply that there are multiple paths of learning and that the field can benefit from individualistic studies (Street, 1997, p. 105).

However, I do agree with Liddle (1991) about the lack of a conceptual framework. Packwood and Sikes (1996) state that the lack of contextualizing highly personal and individualistic researches could potentially result in approaches "that solely reflect personal experiences and emotions lead(ing) to self-indulgence and narcissism rather than to enhanced understanding and useful ways of viewing the world" (p. 335). I agree with Packwood, Sikes and Liddle regarding the importance of a conceptual framework and situating one's research, however, I question their tone when they refer to "personal" and "emotional" studies or their emphasis on contextualizing "personal" and "emotional" studies, since I think all research needs to be contextualized irrespective of the kind of research. Authors of both the studies implicitly present their respective values or biases regarding the purpose of research. Liddle's statement indicates his research orientation; namely "residing within the logico-scientific approach" (Street, 1997). Packwood and Sikes's statement could be interpreted to mean that there are some more useful ways of viewing the world than others; and though they situate themselves in the postmodern approach, they may be potentially privileging one particular research discourse—logico-scientific—over other discourses. I think of contextualizing and conceptual frameworks as explicating one's biases. Thus, irrespective of the kind of research, the researchers' practice of making their bias public introduces the reader to the researcher's chosen embodied discourse(s).

According to Liddle (1991), research of trainee's perception of training and supervision has a history of consistent contribution compared to other aspects of training and supervision research. However, the research is still sparse, and consistent research is not exhaustive or comprehensive research. "Trainees have been surveyed about their impressions of a

training program (Dowling, Cade, Breunlin, Frude, & Seligman, 1979), or specifically about live supervision (Liddle & Breunlin, 1988; Lowenstein, Reder, & Clark, 1982), and trainers and trainees have offered their views on the process of training (Dell, Sheely, Pulliam, & Goolishan, 1977; Henry, Sprenkle, & Sheehan, 1986; Wendorf, Wendorf, & Bond, 1985), and becoming a therapist from a variety of perspectives (Flores, 1979)" (Liddle, 1991). Most of these researches describe experiences at university training programs rather than internship experiences. Further, except for Flores (1979) none of the others focus on the lived experience. Most of the research was post hoc, rather than a concurrent, study of the training experience.

According to Street (1997), research in family therapy training has been program-centered rather than trainee-centered. He suggests that the training establishments must aim at the role of trainer/researcher in a way that encourages more qualitative research. In his analysis of the family therapy training research, he states, "the field has not yet embraced the move towards the growth of qualitative methods given the increased interest in social construction and narrative approach" (p. 96). He suggests that by using qualitative methodology the following issues can be addressed:

1. The relevance and effects of pre-course experience.
2. The nature of the trainee/trainer experience.
3. As training progresses, undertaking the process of changing trainee self-perceptions.
4. Nodal points in training, for example, the discovery of the 'therapeutic' process as opposed to the discovery of the workability of a particular theoretical model.
5. How trainees learn from clients.
6. Dealing with the period following a course, i.e. an individual outcome of a course.
7. Relating personal issues, for example, life events, to the process of training.
8. The trainers' expectations of trainees, and the trainees' expectation of trainers. (p. 108-109)

As I developed my inquiry, I drew on the above critique of research in family therapy training. I situated my "highly personal and individualistic" inquiry in the postmodern/social construction conceptual

framework. One of my research intentions was to be congruent among the various aspects of my inquiry: conceptual framework, research questions, methodology, analysis, and the context within which my training would occur, since Collaborative Language Systems (CLS) is identified as a postmodern approach to therapy. In the section titled [CLS Context](#), I locate my inquiry within the context of the CLS approach to therapy, training, and research. With the aim of being consistent I used a qualitative methodology to study the social meaning making of my experience of internship and research as I immersed myself in the training of a CLS therapist.

Originally, when I had proposed the study to my dissertation committee I had planned to narrate a story of my experience of the nature of trainee/trainer relationship; how I learn from clients, supervisees, and supervisors as my training progressed; and to relate these above issues to personal issues and discourses in the field (Street, 1997). However, as I immersed myself in the field I encountered my inquiry changing. Though I continued to narrate my experience of trainee/trainer relationships and related it to my personal life and discourses, however, I did not detail any stories of learning from clients. In the course of my research planning, I had acknowledged the relationship between the stories I would tell and the discourses; however, I had not anticipated some of the discourses that emerged as I progressed within my inquiry. One of the discourses that I have privileged in my narratives is the emotional discourse. Further, the [hypertext](#) and [research](#) discourse has tempered how I have chosen to narrate my experiences. Thus, I have adopted a nonlinear, reflexive, mixed narrative genre and a hypermedia format; that is, I am in a continuous critical and reflective dialogue about the stories I am telling as an embodiment of the social constructionist, emotional inquiry, hypertext, and research discourses. I have detailed other changes in a methodology section titled [Time and Shifts in Positions](#).

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## ACCOMPANYING ASSUMPTIONS: EMBEDDED PRACTICES

Adopting a postmodern theoretical position involves denying the existence of foundational knowledge on the grounds that no knowable social reality exists beyond the signs of language, image and discourse.  
Hargreaves, 1994, p. 39

According to Hargreaves, practice from this position implies that existing versions of social reality are to be deconstructed and one gives voice to other neglected or suppressed narrative. Thus, a postmodern practice involves an inter-flow of deconstruction and re-construction of narratives. However, a narrative or a reconstituted narrative are new narratives and are not presenting or mirroring the narrated event.

Postmodernism implies reminding myself that my thoughts ([personal and professional](#)) are just perspectives about my interactions. I may be influenced by certain theories more so than others, but there is no singular explanation for the complexities of social life. Narratives are contextual varying across voices, classes, colors, and genders (Aggar, 1998).

[Narratives](#) are conditions of culture which endorse and constraint some individual's experiences more than others. The conditions of culture determine what is said, who says what with what authority, which is defined as a discourse (Madison, personal communication, September 1997), which in turn further generates the conditions of

*Abstract*

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culture. Thus, discourses are discursive in nature and have an inherent power since they are co-created in communal interactions. Discourse formations are social semiotic formations (Lemke, 1995). According to Lemke (1995), semiotics refers "to the general study of meaning making (semiosis), including not just meanings we make with language, but meanings we make with every sort of object, event or action in so far as it is endowed with a significance, a symbolic value, in our community" (p. 9). Thus, discourses are communicated via various sign systems: verbal and non-verbal, written or spoken, silence or speech, action or inaction, presence or absence, and so on.

One of the emerging discourses in social sciences and humanities (Shotter, 1997) is the "[social construction](#)" (Gergen, 1985, 1991, 1994a, 1994b; Harre, 1983, 1986; Shotter, 1997) discourse which flows from the postmodern paradigm. From this perspective, knowledge is the production of consensual and intersubjective agreements between individuals belonging to a particular community. Knowledge does not exist in an individual's mind nor "out in some extralinguistic reality" (Gergen & Gergen, 1991). Or as Bakhtin (1984) states, "Truth is not to be found inside the head of an individual person, it is born between people collectively searching for truth, in the process of their dialogic interaction" (as quoted by Shotter, 1997). According to this perspective our "inner" lives live in the temporal inter-relational spaces "occurring between ourselves and an other or otherness in our surroundings" (Shotter, 1997).

In this view, language is seen as constituting social reality rather than representing or reflecting reality. Language is not seen as the syntax and/or the grammatical structure of written and spoken texts. However, language refers to the various sign systems one may use to communicate and interpret ideas. Our sense of self and social world are constructed, maintained, and transformed by language (Pinkus, 1996).

Adopting a postmodern and social constructionist stance as one's

belief system has implications for research since ideology and research are connected (Denzin & Lincoln, 1994). I view social science research as a narrative (Packwood & Sikes, 1996) inquiry. The purpose of an inquiry, which is a social activity, is political action. "Social science research is an ideological undertaking" (Packwood & Sikes, 1996, p. 336). [Narrative](#) is a root metaphor of social construction (Sarbin, 1986), and all research are forms of narratives. According to Catherine Bateson (personal communication, March, 1998), "life is the ultimate research."

I expand on my ideas of [postmodernism](#), [social construction](#) and [narratives](#) as discourses within which my dissertation web is located.

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# METHODOLOGY

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# METHODOLOGY

## RESEARCH DESIGN: CHANGING FORMS

### PRACTICING POSITS

I had picked up the following posits in my journey through various texts. Since I have been immersed in these diverse ideas longer than my research process, I have arbitrarily cited the most recent and fresh citations for the ideas. As I make explicit my research process, I am conscious of the following posits/ideas as recurring themes that I valued as a researcher and a writer:

- A [postmodern](#) conformity to nonconformity in the way research is conceived (Marcus, 1994).
- Commitment to interdisciplinary work by working in and out of bounds of tradition.
- Experimentalism (Marcus, 1994) as a guiding principle
- [Fragmentation](#) as design format
- Commitment to [form and content](#) as inseparable (Richardson, 1994)
- Exploring and [delineating](#) my own processes and preferences against established and evolving paradigms (Crotty, 1998, Richardson, 1994)
- Emphasis on [intertextuality](#) (Lemke, 1995) and contextualness.
- Seeking "coherence, verisimilitude, and interest" (Richardson, 1994).

You may have observed that I adopted an anti-foundational

approach in my inquiry process by being postmodern. But the very practice of the above posits led to an adherence of postmodern foundationalism (if one could say so). However, I did not find myself following the above because I wanted to be postmodern (maybe partly so) but because they fit for my practice. Thus, in the process of narrating the research process I find myself constructing a coherence that was imperceptible in the midst of the process. The [Research Design](#) is one such coherent story of creating this messy text (Marcus, 1994).



## **RESEARCH DESIGN: CHANGING FORMS**

Since interacting with the elements in the field, my original design has changed. I will start with a summarized version of the original design and then provide you with an overview of what actually transpired in course of the research.

### **ORIGINAL POSITION**

I entered the field acknowledging the influence of various methodologies: [phenomenology](#), [heuristics](#) and [ethnography](#). I also entered the field with the understanding that the methodology would be fine-tuned once I start my internship since I agreed with Weick (1995) "how can I know what I think until I see what I say." This statement would be a defining idea in the field more than I had imagined it to be when I was planning my inquiry. However, I had a proposal as I headed out of Blacksburg to New Delhi on my way to Houston. I had planned to take two and half months of sojourn before I started my internship and visited my family in India, who I had not seen in three years. I did plan to keep reading the literature on autobiography, methodology, meaning making and self. This was the beginning of the unplanned events taking my research space and methodology in unintended directions.

I had planned to structure my research project into four stages, with

each stage associated with a research question, data collection and an analysis plan.

Before I proceed to what transpired in the field I invite you to preview my ideas of phenomenology, ethnography, and heuristics that were guiding my methodology at the proposal stage.

## **Phenomenology**

I see a large part of my study resembling phenomenological methodology. Phenomenology is the process of finding what is the structure and the essence of an experience of a phenomenon experienced by the person (Patton, 1990). Phenomenology is often confused as a paradigm, philosophy, or at times as a qualitative methodology. As a philosophical tradition, phenomenology was developed by the German philosopher Edmund H. Husserl (1859-1938). Husserl's use of phenomenology as a rigorous science focused on the study of how people experience and describe things through their senses (Patton, 1990). The focus is on attending to the experience, and experience comes through our senses. But, the only way to understand one's experience is through interpretation. According to Patton (1990), there are two implications of this perspective. First, how people experience and how they interpret the world is important. Second, a methodological implication is that the only way to know what another person experiences is to experience it yourself (Patton, 1990). The second implication, a presupposition is one of a bottom line. I disagree that one can grasp "the essential meaning of something" (Van Manen, 1990, p. 77), which is the purpose of phenomenology.

I believe that a description and interpretation of an experience is only an experience, a *narrative*

*experience*. It is not "the" *experience-lived experience* (Van Manen, 1990). Further, a person attempting to understand the experience of another person, by experiencing it herself, assumes that the two experiences are the same. The two experiences are approximations, but they are not the same. Instead, I would qualify phenomenology and use it as hermeneutic phenomenology, which serves to remind us that all phenomenological inquiries are inherently meaning-making. Since all lived experience "facts" are captured in language, the inquiry is inevitably an interpretive process (Van Manen, 1990).

Thus, I am using a phenomenological focus in my study to describe the experience of an evolving Collaborative Language Systems therapist but not a phenomenological philosophy; that is, I am not capturing an essence. The aim of this focus is not to get to the essence of the experience (since it is not consistent with a social construction paradigm). Rather, the aim is to describe how I experience the experience. Period.

## **Heuristics**

Heuristics is a form of phenomenological inquiry (Patton, 1990). Clark Moustakas developed heuristics as a research methodology (1990) to draw distinction from phenomenology. The question asked by a heuristic researcher is, "What is my experience of this phenomenon and the essential experience of others who also experience this phenomenon intensely?" (Patton, 1990). Heuristic research has two focal points. First, the researcher must have direct, intensive, and personal experience with the phenomenon. Second, others (co-researchers), who share the intensity of the experience, must be part of the study.

I draw on the first part of heuristic research focus, "what is my experience?" as the focus of my study. However, my co-researchers are not necessarily others who are training at the Institute. Rather, my co-researchers are other therapists practicing from the Collaborative Language Systems approach, my supervisors, and members of the supervision team. However, it may be that once I am in the field my co-researchers may also include other interns. This is a good example of how my research methodology might become more of a heuristic research.

I draw on heuristics because it emphasizes the connection and the relationship of the researcher to the experience; while phenomenology is a more detached analysis of the experience. I identify with the heuristic approach since the focus on the self-of-the-researcher remains throughout the study. The researcher is expected to have actual "autobiographical connections" (Moustakas, 1990) with the phenomenon. Second, in heuristics, which is a creative synthesis, the research participant is visible in the analysis; while in phenomenology, which concludes with a general structural description, the research participants disappear in the structural analysis (Moustakas, 1994; Patton, 1990).

### **Ethnography**

Ethnographic methodology may stem from a phenomenological philosophy. Ethnography studies the question, "What is the culture of this group of people?" (Patton, 1990). Thus, the emphasis is on culture.

In my study I identify only some traces of ethnography. Thus, for the three following reasons, I would rather not call my inquiry an ethnography. First, my research

question is to study my experience as an intern, rather than the culture of the people at the Institute. Second, to ask the question, "What is the culture of this group?" is to assume an observer-subject split. My counter question is, "Can I study the culture of this group of people as separate from my experience of this culture?" So, in one way I am studying the culture but through my experience of the culture, rather than separate from me. Third, culture will be interpreted in my study as discourses in my final analysis. Thus, I draw on aspects of ethnographic methodology since my inquiry involves intensive field-work, note taking, and journaling.

## **TIME AND SHIFTS IN POSITIONS**

A distinct feature of qualitatively oriented research approaches is that problem setting itself is in a transactional process. A general idea may be enough at first, with problem and fieldwork alike maturing as field work continues. The realities of the setting exert their influence; researcher proclivities and ideologies exert theirs (Wolcott, 1994, p. 401-402). As I entered my internship, I also started a textual journey into the realm of autoethnography and Carolyn Ellis's emotional sociology. The confluence of my textual and internship journeys created methodological shifts (as anticipated by Wolcott) as detailed below. I first introduce [autoethnography](#) and then a narrative of how the initial encounters in the field (enactment of my internship) interacted with my research intentions and conclude with the emergence of [performance as methodology](#).



[Autoethnography](#) (Click on the link to read further)

**Interplay of Intent and Enactment**

Prior to starting my internship, on September 1, 1998, I had been in New Delhi visiting my family for summer. I had done some personal journaling at home, which I will leave out of this inquiry. The personal journaling provided me with practice for the intended data collection methodology. I used Marlene Schiwy's, *A Voice of Her Own* as a guide for my personal journals.

*Journal Entry August 18, 1998*

I left home for Houston.

*Journal Entry August 19, 1998*

I arrived at the Houston Hobby airport where a family friend met me and took me to her home for the night. As we drove she pointed to the glimmering Houston sky line and I experienced a sense of "having arrived!"

*Journal Entry August 20, 1998:*

We met the realtor and checked out the efficiency, which was to be my new home for the next year. It looked clean and nice. The complex was well kept and I liked it. I went to the manager, gave him a check and then moved my luggage into the apartment. I set up my phone connection. My friend drove me to the Institute after I had taken care of the few basics. She was going to drop me off at Houston Galveston Institute! This was to be my first introduction to the Institute. I was excited and a bit nervous.

I arrived at 3316 Mt. Vernon to encounter a quiet looking house sitting at the end of a row of houses. My friend decided to wait while I went in to make sure I was at the right place, though the street address was distinctly visible there was no outward sign

to indicate that this gray colored house was the Institute. I walked past the wrought iron gates, up the four steps through another porch gate to the front door and rang the bell. An African-American woman opened the door, who I later got to know was the Office Manager. After I introduced myself and confirmed that I was at the Institute, I returned to reassure my friend that I was at the right place. I turned and went back in, unsure of what to expect next and a little uncertain of how I was going to get back to my apartment, even though I knew that I would be taking the bus. The feelings of nervousness and excitement continued to linger.

I had arrived after lunch, for which I had received an invitation. While in India I had been invited to join "them" (faculty at the Institute) for lunch, and I had replied that I would try but did not promise. I remember thinking that the invitation for lunch was very thoughtful of them. "Thoughtful or mindful of them" goes on to become a major bone of contention between the interns and the faculty in the months to come. Something I would not have predicted at that time! Today I re-define it as "not so much a contention as much as tension."

On my way to Houston from India, I wrote some thoughts regarding my research. I was focused on Heuristics and how my research could develop into shades of such a research if I were to talk to my fellow interns about their experiences. In the beginning months of my internship, I would talk to my intern-cohort about their internship experience informally and they would also comment that our experience was good material for our research. But as time went by, I stopped talking about this topic since most of our experience talks had negative undertones. The "negative talk" seemed to foster further negativity. And for my own

existence, I needed to have other talks rather than "negative experience talks." In addition, initially I had planned to explore the use of my cohort's lived experiences as co-research participant voices. However, interpersonal relationships at the Institute deteriorated so fast (within three months) that I abandoned that idea of talking to my fellow interns to record the "internship talk." Pretty soon the air thickened with accusation and mistrust and uncertainty of verbal attack/ viciousness or coldness. As I sit recalling those months I see a thick fog! So, the research took on a different turn methodologically, there were no "structured" conversations of intern experiences that I recorded in the interest of maintaining (and hoping) a sense of working relationship. Thus, my immediate needs as an intern took precedence over my needs as a researcher.

However, things appeared to take on a [worse turn](#) with each passing week. I experienced myself entertaining ideas of changing my internship site by the fifth month I was at the Institute. In January 1999, I spoke to my University's internship coordinator to explore what I should do and how to proceed. Through all this process, I acknowledged to myself via journaling that all of these experiences were also part of my research process, but research was the last thing on my mind, other than the frequent thought that all this is "messing" my research up. At one level I knew that all the interactions were relevant to my research but at another level the everyday experience was so bitter, like throwing up bile, that I found myself withdrawing from journaling some of the emotionally gut-wrenching experiences. At other times I was so exhausted by the end of the day that I would just come home and "crash" (fall asleep). I found myself lacking in appetite and sleeping through the weekend. I would sleep till noon on weekends, get up and have a shower and get something to eat only to fall asleep again. I had also lost weight (partly because I was observing the month of Ramzan-the Muslim holy month of fasting-in January). At times all I felt was hollowness in the pit of my stomach. I was very lonely and sad. I just wanted to be held and comforted. I was so tired of the everyday dramas that I was ready to call it quits.

It is said that time heals all. Time has given me a distance, and now the picture is very foggy. It took me over ten months after I completed my year long internship before I could sit with my journal and not put it down in disgust or anger. Or maybe it was the pressure of time running out on my dissertation that motivated me to read through my writing-at times lengthy and descriptive and at other [times](#) sketchy and incomplete journal entries. However, even as I write this text the [anger](#) is fresh.

The confluence of my internship experience with my research experience led to methodological changes. I continued to keep a journal of my experience but often devoid of descriptive daily activities at the Institute rather detailing my emotional thoughts of various interactions. At the research level I was further exploring [autoethnography](#) and Carolyn Ellis's texts (1991, 1992, 1994, 1996). In course, I encountered the metaphor of [performance](#). I proceeded to adapt the evolving performance metaphor for my methodological narrative as detailed in [Performance as Methodology](#). Thus, the texts I was creating was being contextualized by the texts I was reading.

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Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community



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The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

<i>Abstract</i>
<i>Theoretical Narratives</i>
<i>Research Narratives</i>
<i>Internship Narratives</i>

## METHODOLOGY

### PERFORMANCE AS METHODOLOGY

Performance, unlike academic papers, invokes experience along with an invitation of involvement, emotions, and imagination (Paget, 1990). Often the technical and analytical writings in third person, stripped of expressiveness while maintaining academic hegemony and restrains, are considered the "real text" (Paget, 1990). However "real" a text may be, it is still interpretive and biased (and/or based) in the researcher's communal language. Academics are coming out of the reading closet to talk about their experience of reading and hearing "exemplary texts" (Paget, 1990, Richardson, 1994, 1997); thus, attesting to the culture of *performance* in academia. However, from a social constructionist perspective the "exemplary texts" are consensual practices of a languaged community that is being questioned and critiqued by inter- and intra-community members in the spirit of poststructuralism and postmodernism. A feminist view to "give voice is raising the issues of authorship, ownership and textual *reproduction*" (Richardson, 1997, p.57). Consequently, as science and literary borders blur, newer writing genres that transgress disciplinary boundaries are emerging. In a similar vein Becker, McCall, Morris and Meshejian (1989) introduced the metaphor of *performance science* as an experimental form of result reporting. They studied the theater community in Chicago, San Francisco, and Minneapolis/St. Paul and re-presented their research finding as a script for a play.

I identify story telling as a kind of discourse performance. Gergen

in his article "Who Speaks and Who Replies in Human Science Scholarship?" identifies four major forms of discourse that are accorded privilege in Human Science writing (1997). He identifies the forms--"the mystical, the prophetic, the mythic, and the civil"--as "ways of listening" to critically evaluate our rhetorical legacies of scholarship. He introduces two alternatives--autobiographical and the fictional--to the traditional voices. The emerging alternatives are new genres of voice and repositioning of the reader resulting from interest in "the literary and rhetorical means by which texts achieve their authority" (1997).

According to Gergen (1997) in the traditional and newer genres, the author and reader perform a relational dance of voice, authority, and distance from each other. In the mystical, the prophetic, and the mythic genres the author is presented as an independent knower who informs the reader. The civil voice draws the reader closer to the author, who is positioned as an intentioned and "rational truth seeker." The autobiographer draws the reader even closer to the author, whose experience "is rendered transparent and accessible." The fictional genre "invites a high degree of author/reader intimacy" but ironically, there is greater distance due to the entertainment context (1997).

Based on Gergen's organization of textual traditions in Human Science writing, I perform like an autobiographer. He describes the autobiographer as one who:

typically strives to present the fullness of life as experienced. Similar to the mystical and the prophetic, autobiographical writing is replete with expressions of value. However, such expressions are not typically in the service of chastising the reader for his/her deficiencies, but for justifying actions taken. The reader is left, then, to draw object lessons from these accounts. The autobiography does share much with the

myth, in terms of the commands of narrative coherence. However, these demands are often sacrificed for purposes of sharing the "lived experience" with the reader.

Autobiography, while sometimes used for purposes of sustaining civil society, is more frequently employed by those who are in some way unusual - either non- or anti-normative. The autobiographer will often "reveal the dirt" that the civil reporter would wish to suppress. Perhaps the most significant characteristic of the genre is born of its attempt to share subjectivity, to enable the reader to stand in for the writer. This often means a high reliance on affectively charged language (for example, of the passions or the spirit, heavy usage of quotidian discourse (the reality shared by all), and a substantial reliance on metaphor (enabling the reader to sense the qualities of a unique experience). Gergen, 1997

Thus, my reflexive understanding of my preferred position as a writer who is performing intertextually is located within Gergen's scholarship (discourse) which provides me with a language game (Wittgenstein, 1965) that I participate in as I create the dissertation web. I co-create the rules of the game along with members from the languaged community of performative scholarships, social constructionist writing practices academic and other discourses. As I co-create the rule I am scripting a performance discourse. I am defining how to be as an autoethnographer, an autobiographer--a researcher and an intern. And recursively the various discourses mold my performance as a researcher and an intern. The "rules" of the emerging language game, that inform my performance as methodology, are delineated further in:

### [Performing Discourse](#)

## Performing Meaning

### Performing Writing

In this current performance I make explicit the above ideas as I re-create my research experience. However, I fall short in performing the ineffable because of its intangibility. Outside (and/or is it inside) of our languaged constructions are the silences and the not yet spoken, which comprises the ineffable and/or probably because of the ineffable.



### **Performing Discourse**

"The motivating spirit of experimentation is thus anti genre, to avoid the reinstatement of a restricted canon like that of the recent past" (Marcus & Fisher, 1999, p.42).

The dissertation-web is located within multiple discourses-- postmodernism, performance, hypertext, academic writing, crises of representation, textual practices, internships, training, and the Institute's cultural and historical discourses to name a few. I chose and locate myself among the various discourses depending on the context and the relationships. Anderson (personal communication, 1998-2001) states that the relationships form, inform and disform our conversations and our conversations form, inform and disform our relationships. Thus, at any given moment I am performing a number of discourses depending on my relationships and conversation.



### **Performing Meaning**

In my dissertation I perform meaning primarily via intertextual presentations. Intertextual presentations take two primary forms:

[narratives](#) and [hypertexts](#). Narratives are chunks of texts that tell a story of my internship or research process experience. I identify the narratives as [Swirling-fragmented narratives](#). Each story is part of the whole-the dissertation web of my experience. At any given moment each [Swirling-fragmented narrative](#) is detached and incomplete, simultaneously, it is also a whole-a story in itself. However, depending on the context of meaning construction the reader may experience the text as fragmented or a whole; a structured metaphor of my experience or a structuring of my experience.

[Hypertexts](#) are chunks of text connected to each other electronically. According to Kolb, hypertext is more of a technological utilization than a literary form even though the hypertext writing style varies from print-text. For some hypertext writers (Bernstein, 1999; Landow, 1997), hypertext is more about the patterns of link rather than the electronic linking of the text. The pattern of linking adds another level of complexity to the narratives; thus, introducing the notion of polyvocality of social semiotics as a performance of the consensual community members co-constructing knowledge.

Another way of understanding performing meaning is to view my research writing as a tri-fold performance-a) as an academic discourse acted out, b) as a creation of the writer in dialogue-with self and other/reader, and c) as an art of re-presenting and re-(new)-creating of the research process.



## **Performing Writing**

"In short, the poetic essay offers a more nuanced account in keeping with the spirit of the performative event itself. The performance scholar, then, might wish to articulate what he/she knows not through the mirroring positivistic logic but through a reliance on the

poetic." (Pelias, 1999, p. xi)

I want to tell the story of my struggle with "how I should perform the text." In my effort to draw you, the reader, as far as possible into my world-unfamiliar and non-duplicable-to vicariously experience my story, I utilized three performative writing practices. One was to create an experience of circularity- no fixed beginning or end. Second, to (re)create fragmentation as experienced in my internship and the research process as an integral part of the backdrop of the text for the reader. Third, to practice multiple interpretive positioning (Tillmann-Healy, 1996).

Writing, like an art, is a dynamic process (Richardson, 1997) and a construction among people-the writer, intended reader, editor, committee chair and members, friends and family, etc. However, most students are not told about how the writing gets done. Becker (1986) states that "the separation of scholarly work from teaching in almost all schools hides the process from students." The process of writing, editing, and rewriting is the process of knowledge construction for a consensual community. In this instant the academic community constitutes the consensual knowledge community as deemed by my research committee. However, before I even gave people a draft of my writing, I was engaged in numerous conversations about my writing. I wrote a couple of beginning drafts before I "settled" for a particular format. One of my beginning drafts was a description of the year as a play. On reviewing it, I thought it lacked the "oomph" I wanted and did not convey the story I wanted to share within a particular context. Even though it seemed to have an innovativeness, it lacked the development of scholarly work via my lenses. So, I dropped the story line of a script for a play. However, the incomplete play provided me with a condensed version of my experience. I could see how the plot was built around the conflictual interpersonal relationship. Though that was part of the internship story I wanted to tell, I did not want it to be the only story. I also wanted to narrate the stories of how I grew as a therapist, the researcher studying herself, and how I struggled within the challenges of what is doable

as research. However, I will never know for sure, if it was a path towards the journey of what was to be this particular story I write here. I believe that the initial drafts were ways I processed my intense internship feelings. This was a period of four to five months. During this period [writing-in-inquiry](#) became my performative focus.

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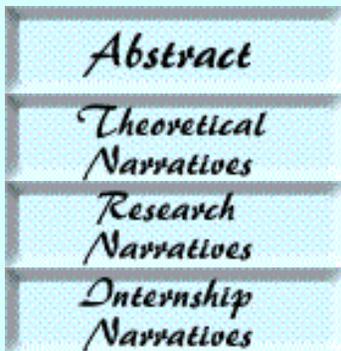
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## METHODOLOGY

### WRITING-IN-INQUIRY

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"The play with writing techniques brings to consciousness and the sense that continued innovation in the nature of ethnography can be a tool in the development of theory" (Marcus and Fisher, 1999, p. 42). Though the authors are talking about innovation in ethnography, it captures for me the process of writing as a performance of and performing theory. The ensuing text is a re-account of the process of writing as performing inquiry.

Writing-in-inquiry is the process of theory development (co-creating knowledge), innovation and transformation via writing. It is a reflexive practice that generates creativity and innovation and is not limited by disciplinary boundaries or discourses. Traditional writing practices (third person, authoritative genres which distance the reader) are limiting for a number of writers and readers (Richardson, 1997). Thus, writing-in-inquiry are practices that include the traditional and new literary forms, which blur disciplinary boundaries.

Over the past 15 years, writing genres utilizing the new literary forms have been a growing trend in the fields of sociology, anthropology, Woman studies, and Critical Cultural schools thus closing the gap between scientific and literary discourses that has been existing since the seventeenth century (Richardson, 1997). Plurality, polyphony, dialogue, reflexivity and deconstruction as a critique and response to positivism, objectivism, and crises of representation have evolved. Also the new writing genres in social

sciences such as, performance scripts (McCall, Becker & Meshejian, 1990), second voice device, decentering original texts (Schneider, 1991), poetry (Richardson, 1993, 1997), drama (Ellis & Bochner, 1996; Richardson, 1993, 1997; Richardson & Lockridge, 1991), polyvocal texts (Schneider, 1991), webtext ([Pockley](#), 1999, 2000) are forms of postmodern praxis. However, such genres are relatively new to the disciplines of psychology and marriage and family therapy (MFT). MFT and Psychology could gain from the writing in inquiries of these disciplines. Feminist critique and postmodern approaches have added a critical edge to MFT. Such critique has introduced innovative therapeutic practice strategies; however, these ideas are not very prevalent in our writing practices of research. There has been a proliferation of qualitative studies but the push for quantitative studies as scientific practice continues. Thus, the increasing chasm between qualitative and quantitative methodologies is not illustrative of practices of postmodern critique.

Writing-in-inquiry utilizing alternative writing practices is not a visible idea in our field even though qualitative research has increased. The writing has moved to be more inclusive of the research participants' voices, however, the authorial authoritative presence continues. And as long as we continue moving in the direction of diagnosticians of mental health, we continue to risk privileging the researcher's final word over the participant's word, since both are embedded epistemological practices of modernism. However, to move in the direction of therapist as conversational partners with shared expertise with individuals, couples and families, in meaning-making is to move along the continuum of shared inquiry from "problem conceptualization" to writing as being-in-inquiry rather than as a way of presenting the results of a research.

I describe how I bring to life the practice of writing-in-inquiry with respect to [data collection](#), [re-presentation](#), [analyses and interpretation](#).



## Writing To Collect Data

[Journal](#)

[Autobiography](#)

[Research Audits](#)

[Reviews](#)

### *Journal:*

"The journal is a journey. . . Its purpose, in part, is to give voice to the heart and sound of one's domestic and far-flung thoughts." (E. M. Broner as quoted by Schiwy, 1996)

I believe the current inquiry as a process of journaling my experiences at the Institute, though private, but "if deeply examined, is universal, and so, if expressed, has a human value beyond the private" (Sarton as quoted by Schiwy, 1996). Journaling has been widely used in women's studies and by writers to make sense of one's own experience, to find one's own voice, for self healing (Baldwin, 1977), and as a powerful tool of creative expression (Bell-Scott, 1994; Baldwin, 1977; Hogan, 1991; Simons, 1978; and Schiwy, 1996).

Journaling from the feminist perspective was often viewed as giving voice to the subjugated, to the other, giving voice to what a woman has denied to herself (Bell-Scott, 1994). The emphasis was on finding one's inner self or owning what was rightfully hers. Though all this seemed to make sense to me, it did not fit for me or the purpose for which I wanted to use journaling in my research. The feminist readings do refer to the self in relation to others, but this was very different from the "relational self" (Gergen, 1991; 1994). Relational self refers to the self as constituted by language and dialogue (Gergen, 1991; 1994). According to the narrative metaphor, the self is storied and is ever changing (Polkinghorne,

1988).

As I reflected and discussed, I realized that I had assumed that some feminist and postmodern literatures were referring to the same "stuff" when they referred to "giving voice to the subjugated" or "self". However, a major distinction stands out for me between the social construction thinkers and some feminists (though both can be "categorized" as postmodern thinkers) when they refer to "self". The literature I have read for classes was influenced by feminist thought (Goldner, 1991; Luepnitz, 1988). However, I have not had a formal introduction to feminist theory. So I read *Feminist Theory*, a chapter in Aggar's (1998) book *Critical Social Theory*.

Reading about feminist theory made me realize that according to Aggar (1997) "radical/cultural feminists" tend to believe that there is an inner core self that is untouched by the patriarchal positions. Further, they dichotomize gender and are explicit or closet essentialist (Agger, 1997, p. 110). This is radically different from a social constructionist position which emphasize the historicity and fluidity of gendering (Aggar, 1998, p. 116). However, postmodern feminists, especially French feminists, "view women and men as 'narrating' the world differently, reflecting their different nature, relationships to their unconscious, and subject positions" ( Agger, 1998, p. 115). This view is akin to radical feminists who argue for separate spheres for men and women; for women to find themselves; and, thus, to find liberation. French Feminists stress feminist narrativity as a means of liberation, identity, and cultural creation, because of the postmodern stress on language and how discourses position people (Agger, 1997). I see the varied usage of self and narrativity by radical and postmodern feminists and social constructionists as the root of my confusion. From a social constructionist perspective, the boundaries of the self and the boundaries of the world are necessary cultural symbolism and may be constituted upon differing assumptions (Lock, 1981). A narrative about any aspect of self is a social construction of the relational self, since the boundaries are co-creations of a culture.

Given this contextualized distinction, I used journaling as one of the most dominant methods of data collection since:

any change in ourselves, any move toward greater self-awareness, authenticity, and openness, will affect those around us. Each step we take toward genuine creative expression sends ripples out into the world, and often, they may spread much further than we might imagine. The personal is universal. Schiwy, 1996, p.300

Self means the relational self, self-awareness is a socio-cultural product, and culture defines and constitutes the boundaries of the self, just as the self constitutes culture (Lock, 1981). Thus, constituting myself as an intern in my journals was constructing the socio-cultural practices of the Institute in that moment of journaling.

The journals I kept of my internship experience over the period of ten months were intended to be daily entries. In the initial months of the internship, I kept daily entries of the activities I attended and reflections of my experience. However, as the daily conflictual interchanges increased, the entries were very sketchy. There were days when I did not make entries because I found myself exhausted from the interaction, and I did not want to write about the exchange since I did not want relive the moment. When I had proposed the journal as the primary source of data collection I had not anticipated the potential of emotional impact of writing about "negative experiences." Even though I had expected that there might be certain surprises that I may not like, I had not expected the experience to be so overwhelmingly depressing. In the initial months of my internship I taped some conversational clusters that I was part of but discontinued the process as the [internship climate changed.](#)



## ***Autobiography:***

Autobiography adheres more closely to the true potential of the genre the more its real subject matter is character, personality, self-conception—all those difficult-to-define matters which ultimately determine the inner coherence and the meaning of a life. (Karl J. Weintraub, 1975, p. 824 as quoted by Broughton & Anderson, 1997).

Another form of data collection method of personal experience is autobiography (Clandinin, & Connelly, 1994). Autobiography is closely linked to journal writing. Rather, a journal is a kind of autobiographical writing. Autobiographical writing attempts to capture the whole context of life, while journals are the small fragments of experience which lack the whole (Clandinin & Connelly, 1994, p. 421).

In the book, *Names we call Home*, Thompson & Tyagi (1996) illustrate the power of autobiography via contributors' stories of how they "became raced" by recounting their childhood amid contradictions about race. They used autobiography to illustrate "why racial identity formation occurs at the intersection of a person's subjective memory of trauma and collective remembrance of histories of domination" (p. xii). Autobiography became one of the appropriate methods of data collection for my inquiry.

First, contributors to the book found that autobiography enabled them to explore their individual life history as they tapped into the communal memory and experience (Thompson & Tyagi, 1996). In the process of telling my story, I tapped into my memory and experience of how I became aware of the larger social process of discourse and emerging discourse formations. Second, "personal narratives bring forth the politics of self-definition" (Thompson & Tyagi, 1996). I believe that self-definition is a process of social meaning making (Lemke, 1995) via conversations (Anderson,

1997) in the context of ever present discourses and emerging discourses. One's own self-definition reflects one's values and belief system which is recursively defined by one's culture (Lock, 1981). My story is a "politics of self-definition." Third, my experience of the research training I had in the ethnography class (at Virginia Tech) and my current research experience is captured in the words of Thompson and Tyagi (1996), "many of the contributors' most complex and startling insights were ones they didn't actually 'know' until they wrote them" (p. xiii). The above quote succinctly describes the power of writing and journaling, which is used in therapy as homework and used by therapists as letters to their clients (White & Epston, 1990). Lastly, "the contributors offer multilayered accounts of the emotional and political work involved in developing racial consciousness" (Thompson et al., 1996). Though, my story does not focus on race (though it may be one of the intersections in my story), I strive to describe the process of developing mindfulness as an intern and the intersections of a meaning making being, relocator, researcher, therapist, and supervisor in the context of this internship via the reflexive narratives.

(Re)telling methodology is performing an autobiographical story telling. Or, one may also view (re)telling methodology as performing a story. The former is a creation of a script and the latter being an acting of a script. However, both are performances; one is scripting a performance and the other is performing a script. A story of methodology is both scripting a performance (discourse) and performing a script (discourses).

(For an implicit [performance of methodology](#) click here. Be warned that to navigate back to the explicit may not be so clear since you may have to find your way through the implicitness. However, you can always use the 'Back' button on your browser to get back here.)

**Research Audit:** As part of the research process I kept a research audit from the time of writing the research proposal until the final

submission of the dissertation to the Graduate school. The audit included my comments on the process, my feelings, and notes on how or what I was changing in the research. The audit also included my thoughts on different sections and plans for future writing.

**Reviews:** Viewing various texts as "data," I maintained an e-folder with notes from my readings of various texts. Flemons (1998) in his book "Writing Between The Lines", describes a method to manage one's data from literature review. Adopting his method I had an e-file for each reading-book, article, dissertations, and websites. I maintained quotes and my reflections for each reading. Subsequently, I created a theme e-file where I would collate the notes from various authors by themes such as narrative, hypertext, content and form, collaborative learning communities etc.



## **Writing To Re-present**

"We write in the moment and reflect our minds, emotions, environment in that moment. This does not mean that one is truer than the other-they are all true" (Goldberg, 1986, p. 115).

Goldberg's word captures my experience with writing. I found myself writing and re-writing a number of times. And I knew they were all true. The questions I kept asking myself were "Which of my experiences do I choose to include/exclude?" "What goes in/out?" "How do I decide what goes in/out?"

Writing to (re) present involved mixed genre. The intention was to convey the complexity of the research and internship experiences and to provide the reader with a window into my multiple self. I combined a number of new literary forms along with narrative prose in my textual production. I use layered account, swirling-fragmented narratives, scripts, and poetry as forms of writing to re-

present my lived experience as an intern and a researcher.

***Layered Accounts:*** Ronai (1992) defines the layered account as "shifting forward, backward, and sideways through time, space, and various attitudes in a narrative format" (p. 103). For instance, I use layered accounts to narrate "The story of stormy emotions," and "Implicit methodology."

***Swirling-Fragmented Narratives:*** I combine the notion of [fragmentation](#) with [narrative](#) to introduce the notion of fragmented narrative. Each story (a lexia) is part of the whole-the dissertation web of my experience. Each lexia is detached and incomplete and simultaneously, a whole-a story in itself. However, depending on the context of meaning construction the reader may experience the text as fragmented or a whole; a structured metaphor of my experience or a structuring of my experience. My intention is an invitation to the reader to jointly construct the context with me in virtual space and time and thus together we will perform each "reading"-fragmented or de-fragmented.

***Scripts:*** I use dialogues to perform the multiple voices I bring to life in my experience as a researcher and as an intern. Utilizing scripts also introduced polyvocality of interns' experiences without the presence of any particular intern but by tapping into my various intern conversations. Thus, by blurring the boundary between "fact" and "fiction" I have created an interpreted description of interns' commentary on the Institute as their internship site.

***Poetry:*** I have interspersed prose with poetry. Poetry emerged as a form of presentation to "capture" my sense of the recreated experience. Poetry has the power for creating subjunctive texts that is fluid and inviting while conveying a fluid "description" of the experience. ([sample](#))



**Writing To Analyze and Interpret**

"Meanings are made within communities and...the analysis of meaning should not be separated from the social, historical, cultural and political dimensions of these communities" (Lemke, 1995, p.9).

Analysis and interpretations are cultural practices of the communities we belong to and are a matter of opinion (Wolcott, 1994). I have adopted Coffey and Atkinson's (1996) positioning that analysis is a reflexive activity that informed my " data collection, writing, [and] further data collection." I view analysis and interpretation as a dialogical conversation within a consensual community interwoven with "data collection" rather than a post-data collection activity. The reflexive process of writing to represent is inclusive of my interpretation, since while writing I feel the presence of my colleagues over my shoulders (Wolcott, 1994). According to Wolcott, "our interpretations are our claims to the independent creation of new knowledge" that we do to be profound but, it is always a matter of consensus within the [traditions](#) we locate ourselves (Bruffee, 1999; Lemke, 1995; Wolcott, 1994).

Approaching analysis and interpretation as social practices of the academic community and language as social semiotics or communal meaning making (Lemke, 1995), I have utilized the following practices in the performances of the various stories of my internship and research.

***Stories as Interpretation:*** Stories about my internship experience and research are interpretations about my experience. The stories are not *the* experience. The practice of making sense of my experience and presenting them as narratives, poetry, script or multimedia are all interpretive constructions of the experience that I have written about.

***Stories about Stories:*** Related to the former, the practice of constructing texts, interpretive texts, are stories about stories. Every story telling is an interpretive effort. Thus, the whole dissertation -web is an illustration of stories about stories. The

stories of textual production are another layer of interpretation of my efforts at meaning making.

***An Afterwords:*** Words that I have written from a reflective position after I have completed a thematic lexia. "An afterwords" may be a story about the story, a process reflection of my writing experience (in turn my research experience) and/or an epilogue.

***Interwoven Reflexive Narratives:*** Narratives are interspersed, within the stories of my internship and research, as reflections of what I am doing textually. According to Woolgar (1988) there are two forms of reflexivity: *constitutive reflexivity* and *benign introspection* and that social sciences "fall awkwardly between constitutive reflexivity and benign introspection in virtue of their admission of some similarity relations and their pretensions to ideals of Scientific method" (p. 22). Reflexive narratives fall between "benign introspection" and "constitutive reflexivity." Drawing on the notion of reflexivity I have created narratives that question the built in interpretations in the texts. Thus, I am suggesting to the reader to read the text on a number of different levels and to continuously stay in a critically questioning dialogue with whichever interpretation s/he takes away from the text.

***Decentering Text:*** Drawing on sociologist Joseph Schneider (1991) who critiques textual authority, I bold certain words as a practice of **reflexivity** and **analyses**. In doing so the focus of the reader may shift from the content of the lexia to the phrases and words in bold fonts. The hypertext links may serve the same purpose though not always intended. The intent is to draw attention to the writer's reflexivity, which is a further commentary on the textual production. See text [\*Afterwords: Choices We Make.\*](#)

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# CONTEXTUALIZING RESEARCH PROCESS: DISCOURSES AS BACKDROP

## NOTE

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*Abstract*

*Theoretical  
Narratives*

*Research  
Narratives*

*Internship  
Narratives*

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# CONTEXTUALIZING RESEARCH PROCESS: DISCOURSES AS THREADS

The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

## NOTE

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*Theoretical  
Narratives*

*Research  
Narratives*

*Internship  
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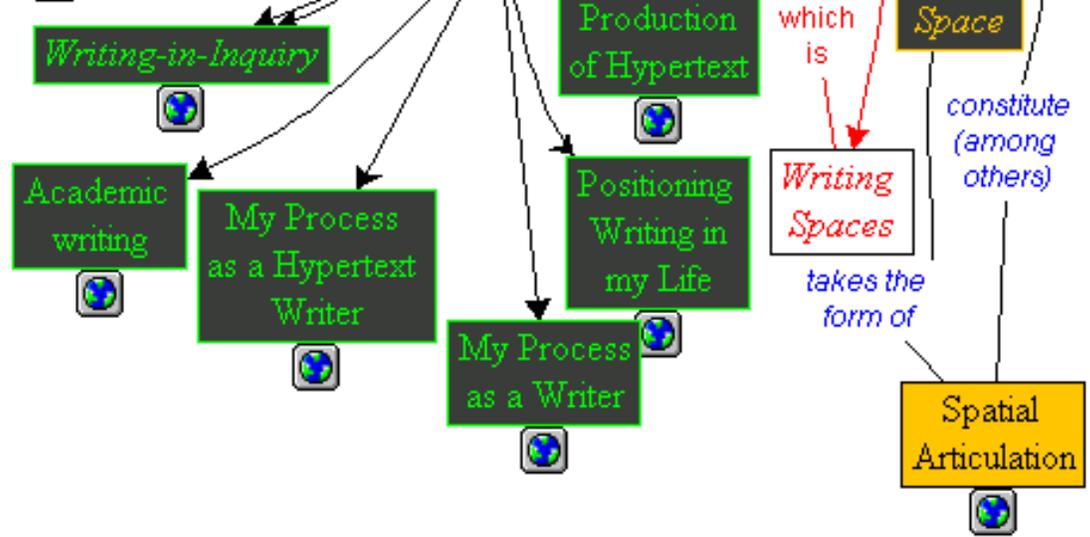


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**Map: Graphic Location of *Autoethnography* within the Dissertation Web**



Autoethnography takes multiple forms based on authors' definitions. It has been featured as a methodology (Ellis & Bochner, 1996; Fiske, 1990), form of writing (Van Maanen, 1995), reviving a literary genre (Richardson, 1994, 1997), text (Denzin, 1989; Reed-Danahay, 1997), term of textual analysis (Neumann, 1996) and concept (Hayano, 1979). Autoethnography is not new to anthropologists (Reed-Danahay, 1997), literary critics (Deck, 1990), post-colonial thinkers, and sociologists (Ellis & Bochner, 1997) who have been using it for a little over two decades, while unheard of among marriage and family therapists.

Several authors (Dorst, 1989; Hayano, 1979; Pratt, 1994; Strathern, 1987; and Van Maanen, 1995) relate autoethnography to "native ethnography" which is the study of one's own group (Reed-Danahay, 1997). Dorst (1989), who critiques traditional ethnography, identifies autoethnography as a composition of social and cultural artifacts in the form of self-inscription and self-referentiality to the people of that particular region. Anthropologist Deborah Reed-Danahay (1997) states that it is increasingly difficult to distinguish "ethnography and an autobiographic perspective. Increasingly, ethnography is autobiographical and autobiography reflects the cultural and social frames of reference." She further delineates it as a "self narrative that places the self within a social context." She also identifies it as a term to categorize "counter-narratives, politicized texts that resist ethnographic representations by outsiders" (p. 139). However, literary

critic Alice Deck (1990) identifies autoethnographers as "indigenous anthropologist... [who are] concerned with examining themselves as 'natives' as they are with interpreting their cultures for a non-native audience" (p. 246-247).

Practices of an autoethnographer are as varied as the understanding of autoethnography. Autoethnography, according to Reed-Danahay (1997) requires one to transcend selfhood and social life, which is a postmodern condition. An autoethnographer is a "figure not completely 'at home'" since s/he is a border-crosser with "multiple, shifting identities" (1997). She views autoethnography as rewriting the self and the social, thus creating a political discourse. If traditional ethnography is defined as writing and interpreting the culture (Dorst, 1989); then, autoethnography may be viewed as its critique, since autoethnography questions the ethnographic practices of representation of others and self-documentations. Deck (1990) describes the autoethnographer as a native expert who has first hand knowledge of the culture which is sufficient to lend authority to the text. This parallels the postmodern condition of local knowledge. Drawing on the above features of autoethnography, I had chosen to position myself as an autoethnographer among my [multiple identities](#) for the following reasons.

First, I positioned myself as a [border-crosser](#) with "multiple, shifting identities." Thus, I was a native and an other at Houston Galveston Institute, the [internship setting](#) which was the context of my inquiry. I positioned myself as a native among the members of the intern community at the Institute. However, I was also a new comer (other) to the Institute's community, which practices from a postmodern approach. I did not view myself as a neophyte (neither a native nor an other) to postmodernism. Over time as I became part of the community--immersed myself in the everyday activities of the Institute--I became more of an insider than an other or outsider. However, in reference to the faculty and long term community members, I continued to be an other as a learner/intern and a new arrival into the community. I also continued to be an other-Asian in a community of predominantly Caucasian members. Since I was positioned as a supervisor to the Master-level interns who were also my peers, I became a border-

crosser. I had crossed the border from being an intern-cohort member to a supervisor-in-training. As a supervisor I had access to administrative and financial information, attended faculty meetings, supervisor's seminar, and Institute retreats that were not readily accessible to Master-level interns that particular year.

Second, I viewed my inquiry as a critique of traditional representational practices of self and other in praxis. I chose to use experimental literary forms (Woolgar, 1988) to re-present and *formalize* "data" frames. Rather than create a distinction between describing the experience (data) and then analyzing and interpreting the "data", I constructed story spaces, which were interpretations of my internship experiences. Since, every re-telling is a new telling that is interpretive of the experience it talks about, all descriptions are interpretations (Wolcott, 1994).

Third, the inquiry is a self-narrative within the social-cultural context, that is, the internship culture at the Institute. In narrating my internship experience and narrating the *how* of the narration of my internship experience I re-created a socio-cultural interpretive description of the Institute. Thus, as a native (intern) and other (new community member, learner, intern) my experience is a commentary (interpretation) of the Institute's internship culture in the year 1998-1999. And as I write the commentary, I question my experience (illustrated as reflexivity) and make public my writing practices (illustrated as production of texts).

Fourth, the inquiry, a contextualized self-narrative is a political text (Neumann, 1996). The text is political for three reasons. First, I position my experiences in relation to "other" in my context. Second, I question my experiences and thus, the context is also questioned. Lastly, I have created research narratives that are non-traditional, in tension with the dominant expressions of inquiry. I have blurred the boundaries of fact and fiction in my writing style, and I am using the [hypertext](#) technology (Kolb, 2000) and genre.

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## JEOPARDY

Dissertations must not violate stylistic norms because that might jeopardize our young scholar's future. "Let them be radical in what they say but not in how they say it." - Such is the pragmatic, and characteristically self-fulfilling, argument that is made. The point here, as in most initiation rites, is to be hazed into submission, to break the spirit, and to justify the past practice of the initiators. Professionalization is the criteria of professional standing but not necessary professional values; nor are our professional writing standards at or near the limits of coherence, perception, edification, scholarship, communication, or meaning. Underneath the mask of career-minded concessions to normalcy is an often repressed epistemological positivism about the representation of ideas. While the philosophical and linguistic justifications for such ideational mimesis - for example the idea that a writing style can be transparent or neutral - have been largely undermined, the practice of ideational mimesis is largely unacknowledged and, as a result, persists unabated.

Charles Bernstein

<http://wings.buffalo.edu/epc/authors/bernstein/frame.lock.html>

In my effort to *legitimize* (Lyotard, 1984) my dissertation as an acceptable academic form I provide the following links:

[http://www.masondissertation.elephanthost.com/site\\_map.htm](http://www.masondissertation.elephanthost.com/site_map.htm)

Jean Mason who researched hypertext writers.

*Abstract*

*Theoretical  
Narratives*

*Research  
Narratives*

*Internship  
Narratives*

<http://www.cinemedia.net/FOD/>

The Flight of Ducks, an online documentary about Australian cultural memory, by Simon Pockley.

<http://www.duke.edu/~mshumate/fiction/htt/mals.html>

Project Entrance for Michael Shumate's thesis titled Writing Lives: Technology, Creativity, and Hypertext Fiction.

<http://etext.lib.virginia.edu/ETD/directory/browse.html>

This site provides a compilation of electronic dissertations across disciplines in various universities world wide. The website, like a number of Electronic Thesis and Dissertation (ETD) University websites provides the dissertation writers with a transient and "transitional community" (Bruffee, 1999). Members like me enter the community to "translate" ideas into practice as we garner practice strategies. The transitional community provides the members to play with new ideas as they loosen their ties with other communities (Bruffee, 1999). Thus the transitional community becomes a community of members performing rites of passage. The dissertation is a rite of passage of earning the Doctoral degree. The virtual community of ETDs provides me with space to shift my praxis from a modernistic to postmodernistic professional norms. I encounter jeopardy and alternate forms of professional writing, norms, and values. I become [boundary-less](#) as I traverse across disciplines.

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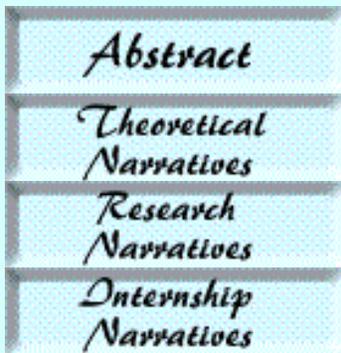
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## PRODUCING A HYPERTEXT-WRITER

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Creating a story of a hypertext writer involves the [process](#) and the [production](#) of hypertext. I viewed myself positioned as a hypertext writer as I created a newer genre of electronic dissertation. Production of an electronic dissertation, that follows more than a book metaphor in an electronic medium, is a challenge. The challenge is faced at many fronts, such as, technology and technological support is at its infancy, thinking is rooted in the print-hypertext binary (Mason, 2001) due to our primary experiences stemming from print medium and one is creating at more than the levels of writing.

### PROCESS AS A HYPERTEXT-WRITER

My process as hypertext writer can be understood as person composing on the following three levels:

[Substantive](#)

[Method](#)

[Graphic](#)

#### Substantive

The substantive content decisions were influenced by the research purpose and framed within the theoretical parameters that were informing my assumptions. Else where I describe the [process of the writing](#) and [research process](#).

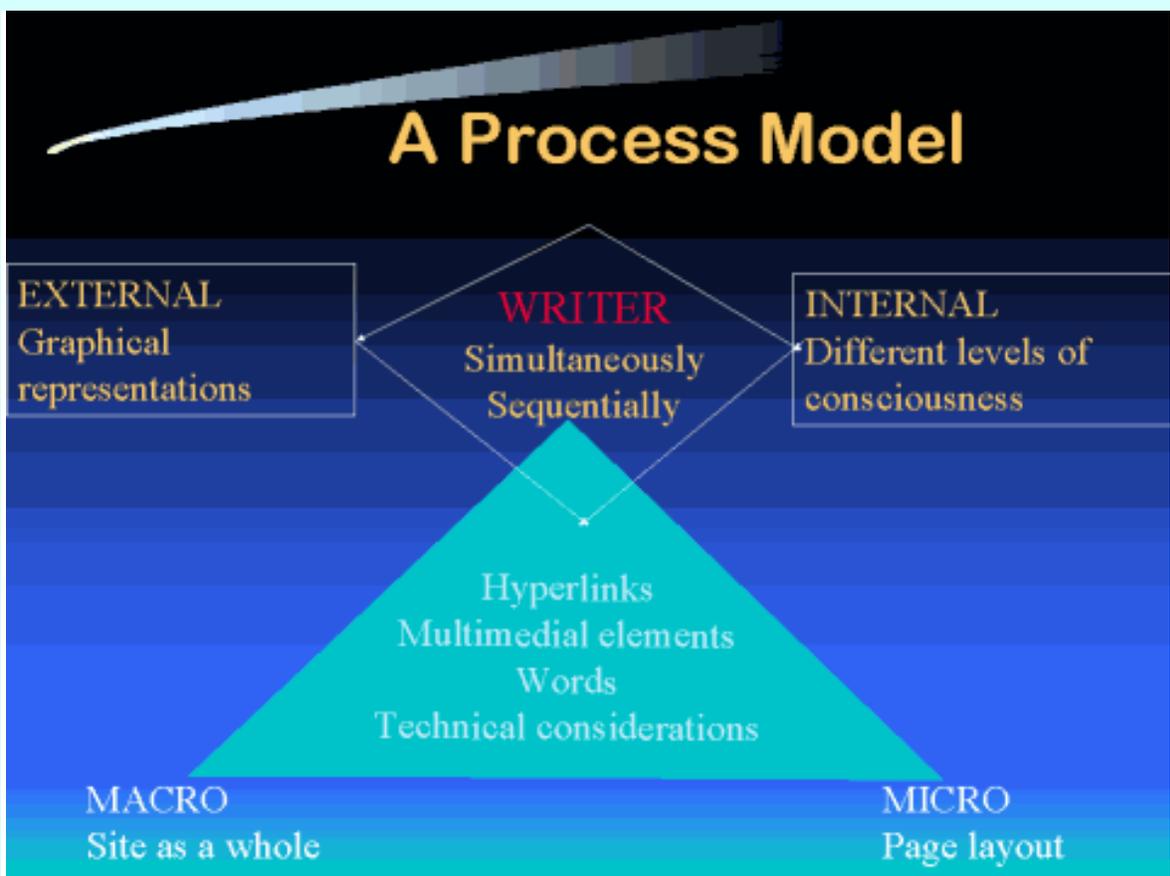
I was constantly struggling to find words that might come close to

describing the process for me and words that were not so value loaded that it might hinder the reader from stepping beyond its everyday usage. For instance, attempting to move away from the use of the word "chapter", I used terms such as "textual chunks," "parts," "these pages," "not sure what to call this thing," and I finally settled on "sections." I decided to use the term sections, not for any particular linguist reason but more due to the necessity of time to wrap up the dissertation process. At another instance I created the phrase *textual frame* to refer to the screen space that encapsulates a chunk of text or lexia that is typically referred to as the webpage to break away from the linear metaphor of the print media; since, to continue using the term "webpage" is to perpetuate the linearity of print media. It brings to my mind the indexical notions of books, chapters, and pages rather than the displayed space on the screen (Pockley, 1997).



## **Method**

I draw on [Jean Mason's](#) (2000) process model to narrate my experience as a hypertext writer (refer to figure).



Source: <http://www.masondissertation.elephanthost.com/>

As a writer, I worked on two levels simultaneously—"internal" and "external." Internal refers to the various levels of conceptualization of the relationships and interrelations among the numerous texts that form the dissertation web. The various conceptualizations includes content (similar to print media), the multimedia, the hyperlinks and the technical considerations. The external level refers to the graphic re-presentations (that is the final version as you view it) of the internal conceptualizations.

[Mason \(2000\)](#) describes the relationship between the internal and external as follows:

although I usually first give some consideration to my target audience, and mull over my purpose, or conduct some preliminary research, when I actually put pen to paper or fingers to keyboard it is to create some kind of visual schematization of the

docuverse I envision. Unlike other writing tasks where I may begin in any number of ways be it by brainstorming, outlining, or even getting right down to writing an entire section of a document, when it comes to hypertext I need to visualize the bigger picture. I storyboard before I can move on to any of the particulars of content. Mary put it this way: I have to grasp the interface before I push the material. Lee brought up the point that I think we all have different styles, and some people may still write first; but, in fact, neither she nor any of my other principal respondents seemed to work that way.

The concept of storyboard introduces the visual aspects of "outlining" the site. Similar to writing a book, one outlines the various chapters, however, in creating hypertext the writer pays a lot more attention to the visual layouts or to the format as well as to the content. As [Mason \(2000\)](#) asserts, based on her interviewing other hypertext writers that

writers working in a traditional printed medium normally give far less thought to how their writing "looks" on the page. We have been trained to expect words to carry the whole message. Even though this may not be entirely the case in reality, writers seem much more aware of the non-word elements when composing in hypertext.

I visualized each chunk of text (lexias) in relation to other chunks of text within the web. This lead me to consistently be in search of ways to visually re-present what I had envisioned the layout of the various lexias. I would do paper and pencil layouts, paper and post-it layouts, words and pictures, power point presentations and finally I took to a concept mapping software called CMap Tools to

graphically structure the layout of the title of the lexias and the links among them. The overall web transformed as new material/chunks of text were constructed.

Constructing a dissertation web is a job of at least three people--conceptual writer or researcher, graphic artist and webmaster--being done by one person ([Mason, 2000](#)). Most students choose at least one of their committee members as a consultant on their methodology but as such dissertation genres develop either the student will be forced to seek experts outside the committee and/or have members who have working knowledge of the various aspects of the electronic dissertation. I asked two people with graphic design and website development (hypertext) skills to review my dissertation web simultaneously as I had submitted my dissertation to my committee.



## Graphic

[Mason \(2000\)](#), in her study of hypertext writers, found that all her informants had the "need to visualize all components of a docuverse in spatial terms during the hyper-writing process." I experienced a similar process of doing numerous visual layouts of how the different elements are linked. I started with a number of drafts and finally I settled with the four nodes—[Theoretical](#), [Research](#), [Internship](#) and [Navigation](#).

The above process along with the following questions informed my hypertext production, which is detailed in [Production of Hypertext](#).

How to present the content?

How to structure the site such that I meet the normative criteria of dissertation while introducing the conventions of the new digital genre?

How do I balance functionality and aesthetics?

How do I balance reader control and author navigational tips?



## **PRODUCTION OF HYPERTEXT**

Production of hypertext was focused on the following three aspects:

[Structure of Possible Structures](#)

[Reader Control](#)

[Conventions](#)

### **A Structure of Possible Structures**

All through out my work I thought about my dissertation web as being non-linear. One of my focus, thus, was on how could I create a similar experience for my reader. Another of my focus was to move away from the hierarchical structuring of most websites, especially away from the traditional manner of organizing the dissertation chapters. I further attempted to move away from the concept of a home page. Though, I knew that unless I found an alternative structure, I may inevitably have to create an equivalent of a home page, if for no other reason but due to the university requirements of an electronic dissertation.

Of the possible [hypertextual patterns](#) or structures—axial, tree, cyclic, counterpoint, mirror world, tangle, sieve, montage, neighborhood, and missing links—I choose the web structure or a combination of the "cyclic" and "tangle" ([Bernstein, 1999](#)) for my dissertation web. Readers may find themselves coming back to the same links after moving through certain lexias and may move out of one cycle into another depending on the link chosen. I created four nodes—[Theoretical](#), [Research](#), [Internship](#), and [Navigational](#) indices—of equal importance. All four nodes have inter- and intra-links with some overlapping lexias.

The indices serve as an organizational and presentational space rather than as a hierarchical space. However, in the process of

working there were certain lexias that I initially structured hierarchically to ensure for linear print-out, if required, and for the fear of not being too different from the norm. I view this anxiety as a vestige of the traditional research process and training.

Another key factor to consider in creating the structure of possible structure is the technology of *archiving* and the final format of the dissertation web. Currently the University is using PDF format as it is the most accessible format across platforms. The University is in the process of developing XML dissertation standards and I worked with a team to present my final version in xml. But the progress of standards caps my creative spirit since it is a new language that I am learning along with the community of developers of the XML standard.

Further, I was advised by the technical committee to keep the utilization of interactive elements which require proprietarial software to a minimum. For instance, I wished to create more interactive elements using Flash but I was discouraged. Further, I found that in the PDF version I had to link to the movie file of the interactive elements as PDF would not convert flash files. Thus, the medium of re-presentation introduces additional parameters on the structure of possible structures.



## **Reader Control**

Hyper-writers must also decide how much relative freedom to "allow" a reader in moving among those links. (Mason, 2000)

I had anticipated giving more freedom rather than less when I envisioned my work. However, as I interacted with sampled readers, committee members, and re-read my work as a reader I gave more navigation, thus relatively lowering the freedom than I had envisioned.

In my dissertation I have aimed towards a less restrictive style, allowing for more reader control in the selection of the segments he/she may choose to read. This may be done by selecting the links from the navigational bar or the site map. Since, I have chosen to pay less attention to archival purposes, I have chosen a non-linear structure (currently unsupported by Virginia Tech Library archives) such that the form matches the content of the meaning-making process of my research and internship experience, which were non-linear processes. The process may be better described as a dance of fragmentation and connection over time and space.



## **Conventions**

Mason (2000) details the conventions that are important when creating a website. She states that such conventions are in a state of flux as the world of web designing continues to evolve and transform with technological advancements. Using her dissertation as a guide I have used the following conventions as identified below:

**Navigation:** The dissertation web logo on the upper left-hand corner is a hotlink to the graphic map of the overview of the lexias. A navigational bar consisting of ways to navigate the dissertation web is provided on the right hand corner of each frame. Another navigational bar consisting of the links to the abstract and the three narrative indices—theoretical, research, and internship—is provided on the left-hand side. I also provide a similar option of navigational link at the bottom of the page, so that a reader has the option to choose their direction without having to scroll back to the top of the page.

**Textual Frame Title:** The subject or focus for each lexia is the title for each textual frame.

**Search Engine:** A search engine on the top right-hand corner,

below the navigation tools, is provided for the reader to search the dissertation website. Though non-functional in the PDF version, it is presented as an idea tool for future.

**Top:** is a hyperlink to the top of the page. It is used for all hypertexts to provide the reader with navigational consistency.

**E-mail:** A hyperlink to my email is placed at the bottom left-hand corner.

**About me:** is as hyperlink to my resume and a brief narrative about myself.

**Dissertation Title:** appears at the bottom of each screen, which contextualizes the hypertext and facilitates easy citation for the reader.

**Name of the university and program:** appear at the bottom of each screen and are hotlinks to the respective websites for interested readers.

**Site Last Updated:** provides the date I submitted the dissertation to the University and it was uploaded.

©: The copyright sign is provided but its meaning may change as the field of Internet copyright transforms.



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## PRODUCTION OF ELECTRONIC TEXTUAL FRAMES

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The production of the electronic text involves working with content and form at the same time. Since the "text shows what it is telling, does what it says, [and] displays its own making" (Pockley, 2000), thus, the content and form are intertwined. The electronic text is a form of a narrative structuring which constitutes the event it purports to re-present. Thus, the showing and telling of the text are the constitutive elements of the text along with what the reader brings to the text in the course of his/her understanding of the text.

Further, I assume the showing and telling of the text as the production of a textual performance. In my production I had created the following series of steps:

1. Conceptualization and creation: Putting on paper or on the computer what I want to say and how I want the text to look. For instance, I wanted to tell the story of stormy anger and I wanted the red and black colors to be vividly present in the final performance.
2. Create a MS Word File
3. Save the file as an HTML file
4. Use the Netscape composer as Text Editor; later I moved to Dreamweaver4
5. Edit HTML Tags
6. Create a template for layout and consistency
7. Creating graphic maps using CMap Tools
8. Size maps to fit the parameters of the delineated insert space
9. Create an index of maps

10. Create interactive maps and flash files
11. Create \*.gif and \*.mov versions of graphics and interactive elements using Fireworks and Flash software
12. Verify links using the Dreamweaver's features
13. To create a PDF: Use web capture of Adobe Acrobat to convert html files to PDF
14. Link \*.mov files where flash images were embedded
15. Upload file to Web Server or university server or copy to CD-R
16. Verify Links
17. Make corrections and reload

As my textual frames increased, I started mapping the links on paper. I also looked for various Concept Mapping softwares such as Cmap and Inspiration and some Hypertext writing tools, which were primarily proprietary softwares such as StorySpace. I decided not to use any proprietary software due to archival and accessibility reasons. I decided to use CMap tool to create graphic images of the interlinks, since it converted the images to gif and HTML options that I was able to import into my dissertation web. I subsequently moved away from using the Netscape composer to the HTML editor *Dreamweaver4*, which has the capabilities to manage a website and tools to maintain and update the links. Thus, I found it to be an effective tool to use as I created the various interlinked textual frames. At the later stages of my dissertation to ensure a coherence among the text and to ensure consistency in the process of editing the various textual frames I developed a [checklist](#).

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Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community



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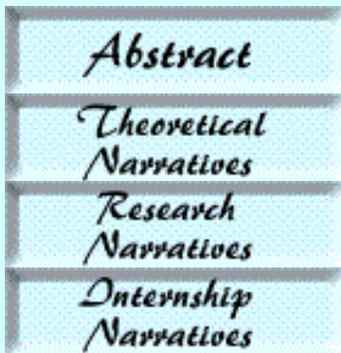
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## PRODUCTION OF MULTIMEDIA FRAMES

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### PRODUCTION OF A *DAY IN TENSION*

8/10/00: As I was reading my internship journal I had a epiphany to compose a poem. Thus, I wrote [poetry](#) instead of prose.

*Creating a Collage:* Since February of 1999 when I would read my internship collages I would have an urge to create a collage. Thus, I consider my writing to be a kind of collage. However, I wanted to create something with my hand that was not written. When I read the poem I sensed its "completeness." So as I dialogued with the various ideas, I started collecting magazines. But I still had no idea what was to evolve.

10/14/00: I wrote a note to myself:

1. play with the font
2. create a collage
  - start with the poem
  - middle: use pictures for a collage, take a digital photograph and then import it as a graphic file into the multimedia piece
  - end: a picture of exhaustion

10/16/00: I had been reading the poem and was contemplating changing the position of certain words. For instance, I changed "drive in" to driving. Thus I created some content changes. Simultaneously I was contemplating the form. I did not like the way the words were originally spread across the page, so I

realigned the words to appear closer by manipulating the column width for each cell. As I re-read the poem I realized that it lacked some of the emotional emphasis it had for me. Consequently, I added **bold** formatting to certain words.

*10/17/00:* I worked on creating a draft of the web-page for the textual element of *A day in Tension*. I wrote out an introduction to the production. In the process I decided to fragment the production into five frames: epilogue and four other frames. The epilogue was to be an introduction to the production. The four frames--*morning, midday, evening and night*. I then proceeded to create the frames and the respective links.

As I was working on the last frame the sounds of thunder compelled me to shut down my computer for safety. It was about 7:00pm, I opened the door to the refreshing smell of the rain, the visual enticement of lightening and crackling sounds of thunder. I stood at my balcony enjoying the light and sound show, breathing in the freshness, and mindful of the intensity of thoughts rushing around in my head. I continued to feel, smell, listen, see and make sense of my thoughts. As I could no longer hold my sense making in the container of my head, I stepped back inside to my "dissertation desk." And I started to write and sensed the rush of the words from the container through my arms and fingers onto the paper via the pen. And produced what you have just read--a production of a production of a performance (in turn another performance)!

And I then stepped out to enjoy the pitter-patter. But the story of the production does not end there, though it was the beginning of telling another story.

*12/17/00:* I got up on Sunday morning with images of "Knots" floating in my head and an image of a collage. I wrote out the word "knot" and made couple of lay outs of what I may do. Fill in pictures within the knot. Or color pictures in the background and black and white to spell knot. Or a collage of knots. Or a collage

with the word "knot" painted diagonally across. Then I was prompted to take my sketching pad and made pictures of knots. I left these various images floating in my head as I went on with my Sunday activities.

*12/25/00:* Christmas Day! I typed out the written words onto my computer to create a virtual text. I then moved to a corner of my efficiency apartment to create space for my "collage corner". I moved all the stuff away from the front of my bookshelf and had a rug that was to serve as my "collage corner."

*10/1/01:* In the mean while I had worked on developing the night scene using Flash. I had decided to drop the "evening." I took a digital picture of the collage after its completion, which was to represent mid-day and evening.

*12/15/01:* I dropped the mid-day as it was not what I wanted it to be like.



***After words:***

*Putting together all the multimedia pieces brought a sense of freedom and enjoyment that was contrary to the feelings and thoughts the "product" was intended to convey. The process was a moment of postmodern tension--experiencing two diametrically opposing feelings at the same time.*

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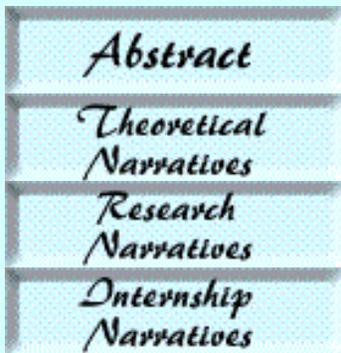
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## CHOOSING SILENCE

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Often in the dissertation web I refer to *the conflict*, *the conflictual relationships*, or to *the relational tensions* but no where do I explain the nature of the conflict or the players involved for three reasons. First, in the "truest" sense of multiverse, I think the story of conflict and conflict management can have as many versions as there are story tellers, with no one story being more true than the others but each individual's story being most resonant for him or her. Second, I think it is unfair to all the players involved, to present only my version. Since in an ideal (non-conflictual) situation, I would have preferred to collect the other voices of the experience as multiple realities (or in traditional research language—"member check"). However, for my own emotional health, which I put ahead of the research, I choose not to contact other key players of the conflictual relationship. Thus, as a researcher I consider it unethical for the other players not to have a choice in their voice being included, if I was going to include my version of the story. Third, due to the uncertainty of the relational consequences that may arise from narrating only my version in the text. And rather than choosing in the interest of research I have chosen to focus politically, on the future relationships since I continue to work at the Institute.

However, with the above said I will attempt to give the following background with the focus on the process rather than on the content, as one (my) version, to help understand the context of my narratives.

## **A PROCESS NARRATIVE OF THE CONFLICT**

I entered my internship in the Fall of 1998 with expectations for clinical, supervisory, research and administrative experiences in a challenging, stimulating and supportive environment with no expectation of conflict. I did not anticipate any conflict because until that point in my life I took differences in a stride and had been able to "resolve" any strong interpersonal issues via conversation.

Seven weeks into my internship I found myself experiencing some "interpersonal stylistic differences." As time passed I redefined the "stylistic differences" as interpersonal conflicts because I found myself in knots and any efforts to have a conversation was like hitting a brick wall. I journaled about these conflicts as tension, differences, arguments, undercurrents, and showdown. The conflicts appeared to be among interns, between interns and faculty, and between interns and administration. I also experienced differences among faculty but I never labeled their differences as "tension" or "conflict." Though I later learned, that there were some strong differences among certain faculty members, especially about the Institute's administration of resolving the "conflicts." However, at the time of my internship I was unaware and unsure how it may have contributed to the "conflictual environment" that developed in the course of the 1998-1999 internship year. According to the oral tradition at the Institute, that particular internship year was an anomaly in the history of the Institute.

The various efforts to resolve the numerous conflicts were varied but till date I have no understanding of which effort lessened the tension and conflict and which effort feed the fire. The conflict resolution efforts that I was party to or aware of included encouraging the conflicting interns to resolve the issues among themselves, supervision, separation of conflicting interns in supervisions, faculty-intern meetings, availability of faculty as consultants that the interns could choose based on their comfort, discussions about bringing-in mediators, interns using the Clinical Dialogue as a "safe" space to talk (vent) about administrative

issues.

I experienced the efforts to resolve conflictual relationships as not being adequate either due to the underestimation of the extent and severity of the conflicts or/and help not coming in quick enough in addition to factors unknown to me. I also experienced a lot of blaming and finger pointing (including myself) which in retrospect is antithetical to the philosophy espoused at the Institute. At a personal level, I questioned the faculty's (except for those who were already involved in the conflict) involvement to take our initial "complaints" and "struggles" seriously. I felt hurt by some faculty members who informed me later that they had heard about the "difference" but had dismissed it as usual internship issues that challenge new members entering a community.

However, possibly due to the multi-layered nature of the conflicts, the various efforts seemed to hardly make much of an impact to change the situation though I did experience some very small differences. In fact some efforts, such as the faculty-intern meeting, seemed to drive in the wedge harder thus increasing the despair for some interns that any thing might change. However, it is hard to measure the impact the efforts made because I have no way of knowing how worse things could have been had it not been for the various efforts. **Did these and other unknown efforts help certain situations from hitting rock bottom?**

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On 9/3/99 I came up with the following list as I reflected on my past year's internship training and assessed for myself what I would identify as my expertise as a therapist:

## EXPERTISE OF A FAMILY THERAPIST

1. Emphasis on the relationship and context
2. Strength based perspective
3. Experience with family process
4. A knowledge base or collection of ideas of multiple localized experiences
5. Developing a relational sense of Timing
6. Self-in-relations
7. Focused active listening skills
8. Genuine curiosity
9. Attempt at understanding (rather than explaining)
10. Skillfully creating dialogical space for multiple voices, including the not yet heard or spoken
11. Values and biases
12. Reflexivity
13. Public transparency
14. Degrees of uncertainty
15. Ability to see lighter side of life and to take life seriously at the same time
16. Juxtaposing paradoxes with awe, amazement, and respect
17. Respect for differences and similarities
18. Personal and professional ethical positioning

19. An ever growing understanding and passion for therapeutic, mental health, relationship, academic, research, and cultural discourses
20. Knowing when to ask for help

Not all of the above were new for me. I brought some with me before I started my internship at the Institute. Over time new areas developed and the older areas became stronger.



### ***Afterwords***

*So how did I come to be at this place of expertise at the end of a year of training at HGI? How much of this is attributable to my internship year? What did I already possess before I started out at the Institute?*

As of April 1999 I had reported lack of growth as a therapist to a number of people, supervisors and friends. The story I was living was that of lack of creativity and on the edge of depression. I had my apprehension of whether I had learnt anything new yet. One of my supervisors attempted to reframe my experience as maybe 'I had learned what not to do.' But the question I kept reiterating is 'why did my experience have to be so strained to learn what not to do.' *I believe that learning "what not to do" is defined as doing no harm, which is highly valued. My experience of learning what not to do however, appeared as a non-lesson since my expectation as a trainee was to learn what to do.*



### **Reflections 10/1/00**

Nearly, a year and a month later as I reflect on the above list I ask myself the meaning of each of these terms. I can probably come up with stories for nearly each of the items on the list. *But is the storied meaning the same as the meaning I attributed to them nearly a year back?* I am also struck by the definitive tone in my

list. Or am I attributing the tone? The claim of the above list as my expertise has a ring of finality to it. The word "expertise" leaves no room for knowing where I am in relation to these areas in my growth.

I look, read and question/reflect "what is focused active listening skills?" "I am still learning 11, it varies with each context." How does one come to a place of expertise with "values and biases?" What did I mean by "reflexivity?" Which one of these will I still consider as an area of expertise today?

I have to admit that the list looks impressive. If nothing else, over the last two years that I have been at the Institute, I have learned some of the vocabulary of the Institute's knowledge community. In learning the language I am creating different narratives of my lived experiences as a person with multitude of [evanescent selves](#).

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## STORY OF BLURRING BOUNDARIES: WOMAN OF THE BORDER(LESS)

I am here because I am a woman of the border: between places, between identities, between languages, between cultures, between longings and illusions, one foot in the academy and one foot out.

Behar, 1996, p. 162

Research Audit 9/19/99

Ruth Behar's, anthropologist and MacArthur Fellow, words in her book *Vulnerable Observer* resonate with my lived experience. That one sentence held my undivided attention since it spoke volumes to my own experience of living in the United States of America. So how does it relate to my research? I don't know. But it relates to me, Saliha the person, and research is one of the activities of my experience in America. So how does living on the *border* impact my research experiences, my internship experiences, and my training experiences?

The following links will guide you to the various ways I see myself as living on the border and how I found the boundaries blurring in the course of my internship and research experience. I punctuate each blurring boundary experience with **questions** (in **bold**) as food for thought for readers-interns, international students, intern supervisors and coordinators, policymakers at academic and professional organizations.

*Abstract*

*Theoretical  
Narratives*

*Research  
Narratives*

*Internship  
Narratives*

## NOTE

To run movie: Click on the movie space

Movie not visible: Please download 22blur\_bound.mov.

To view outside pdf: Use Quick Time player or plug in.

**Between Identities: Personal and Professional**

**Between Places: Locating-re-locating**

**Between Longings and Illusions: Relationships and (K)nots**

**Between Languages: Knowing and Not Knowing**

**Between Cultures: Assimilate and Not**

**Between Positions: Multiple Relationships**

**Between Identities: Personal and Professional**

Early in my experience at the Institute, in one of the supervisors' group meetings when I was introducing myself, Harlene mentioned that I was from India. And I took that as a cue to add more about

that part of me. Later that day she commented that I did not include the Indian part of myself in my introductions. That was a beginning of a new story that I started to tell about myself living in the US. I realized that as a result of having no formalized marriage and family therapy training in India and since I could not count any of my clinical-client contact—hours from India I had just dropped that part of my clinical identity. My self-introduction, a measure of one's professional identity, was an embodiment of the discourses I was immersed (within) without the reflective practice, until Harlene directed my attention to my *Indianness*. I thought I was arbitrarily introducing myself as a doctoral student, with no reference to my life-personal/professional self before my doctoral status. But it was not as arbitrary as I thought it to be. For me, the arbitrariness was embedded in the discourses of professionalism, belonging, and professional identity. **Who decides which of our past training and practice experiences as a therapist counts towards one's professional identity? How is this decision made? How does the discourse of professional identity impact on boundary crossers, like me, who move from one country to another in the quest of training? How do interns and international students define themselves to belong within a new learning community?**

So what happened to the person of the therapist in this whole process of internship? The whole story elucidated above is the story of the person of the therapist and there is more to her. Since she is more than the self of the therapist. Peter Rober (1999) ponders on the place of the person of the therapist in the therapeutic conversation in his article *The Therapist's Inner Conversation in Family Therapy Practice: Some Ideas about The Self of The Therapist, Therapeutic Impasse and The Process of Reflection*. However, I wonder about the process of the therapist's becoming within the life of the person. How does my being and becoming a therapist influence my personhood? What is my story of my personal life as I grow and train as a therapist?

So how does an intern build a personal life for herself? Fortunately,

I believe that the personal and professional are integrated which resonates with what the Institute views. Both Harlene and Sue spent time in meeting me outside of "professional" confines. For instance, before I arrived I had a "crisis" of where I was going to live since the apartment contract, that had been arranged, had fallen through. At that point Harlene offered that I could spend the night at her place on arriving in Houston and then search for a new apartment. In another instance, Sue picked me up from my apartment one day when I missed my bus to the Institute. At other times, we had opportunities to ride together to places (since I did not have a car), go out for lunch or coffee or have a chance to assist in organizing a social for students of Our Lady of the Lake University. Consequently, I felt very welcomed and wanted by Harlene and Sue's gestures. I had a notion, that such requests and gestures were not expected or commonplace of people in their position. However, via their gestures, I experienced their practice of the personal and professional as intertwined. These experiences furthered in training me to be "more human" as a professional rather than creating an aura of a distanced or superior professional based on my status. The personal gestures provided an informal context for professional training. And the professional context—internship—which brought us all together, in turn, defined me as a person who continues to strive to become a humble and caring professional mindful of one's status and authority as a therapist and supervisor/trainer.

**How are the notions of "personal" and "professional" defined in various training communities? How do these distinctions inform the training context and vis-a-vis? How do the relationships within a training context define one's professional identities?**



### **Between Places: Locating-re-locating**

In a conversation I had with my sister on December 26, 1999, I

said, "I opened myself emotionally to what I was reading in an effort to build stronger relationships with my clients. But opening yourself emotionally in one part of your life also makes you vulnerable in other relationships. Since I don't see myself as an on and off key that can switch back and forth between various contexts, I find it harder to maintain an even keel or even turn off emotionally to [the fact of] being by myself in Houston." I had prided myself as a person who could take on the challenges of coming to the United States for my education with my family's support and seeing my dreams come to fruition. One of my stories that helped me through the process of relocating to America from India was that I could turn off emotionally and just focus on the task at hand to its completion and move on. This ability, defined as "turning off emotionally," stood me in good stead. However, it was this very same process that I was inadvertently changing in my growth process as a therapist. The change process started long before I embarked on my journey at the Institute. However, it was at the Institute that I realized how much the person of the therapist had changed in the last three years, since her arrival in America. To tell you the new story of "who is this person?" is to tell you a selected portion of my personal struggles. It is my narrative of a person relocating emotionally to Houston to start her internship.

Journal Entry 9/4/98

As I sit at home, with all papers on laptop research spread around me, I experience a sense of just finishing my internship and packing my bags and going home and completing my writing. Even as the idea struck me I thought how limiting it would be in Delhi since I'll not have a good enough library and a platform to have dialogues (other than via e-mails) which may not be important. I think part of this feeling is from missing [friends from Virginia] to talk with. The [other part is] fear of what will happen after 12 months here. And the feeling of just floating and not knowing. Ironically that is how my research feels as well: floating and not-

knowing. This reflects the process of mirroring as stated by Marshall and Reason (1993).

The above was one of my earliest acknowledgements of missing my friends from Virginia Tech and the loss of closeness I shared with them, that in the months to come became even more apparent to me. I had counted on friends to walk along the dissertation path with me but had not realized how being geographically apart from them would affect how I would cope with the other relational tensions in the days to come.

Since I had moved to America, my cohorts and peers at Tech had assumed the task of providing the immediate "familial" support that I thrived on and cherished. As Morie in *Tuesdays with Morie* states about familial foundation and love, "if you don't have the support and love and caring and concern that you get from a family, you don't have much at all" (Albom, 1997, p. 91, ). My close friends and the long distance familial support from India were the source of nourishment for my growth. But the relocation to Houston brought home the reality that friends are friends and we all will move on someday. Separation of friends is different from separation from family. Unlike family, friends will leave. This was the beginning of acknowledgement of the missing "spiritual security"-somebody watching out for you (Albom, 1997, p.20) or as I had journaled "*someone who I know I can rely or count on being here for me. Oh! I guess I want my family here.*" It was also the inevitable passage into adulthood of coming to terms with the choices one has made- you come alone and go alone. But also learning that separation *of* friends is different from separation *from* friends. The former is a geographical distance while the latter is an emotional distance. In my relocation with the former came a certain degree of the latter thus, creating a need for emotional connection.

As time progressed I continued to experience a concern of not feeling "*quickly* settled" into my new life! On September 20, 1998 as I was journaling with a light pink pen which would not write

smoothly I commented

My mood is like this pen- writes and doesn't. God alone knows if it is PMS or what! I have hardly anything in the fridge but I don't feel like going to the store. So I'm pulling on the stuff from the freezer (my storage)...I don't feel like doing anything!

"I don't feel like doing anything" had become a mantra of Houston. 16 months after I had moved to Houston, I often continued to experience the mantra. I used to reason that it was my dissertation. In contrast to Virginia, the experience of 'not wanting to do anything at home' was alien to me. "I'm just spread out on the 'bed'....who can I call and speak" and I would go down a list of friends- some of whom I have already spoken to and still reported feeling "negative." As I continued to struggle with being by myself in Houston, I once wrote "it is time to move on. Focus my life here, if anymore is meant to happen- God will show the way. FAITH."

I had relocated to Houston, for my internship, not intending to stay for long. Even though I saw the move as transitory, I was also longing for geographical continuity that would provide me with a base to dream and launch into my dreams. However, I had not anticipated Houston being such a platform. At an emotional level I longed for the missing connections but I had chosen not to form deep connections in Houston, since I was on the "move." Thus, the loss resulting from the geographical relocation, enhanced with the idea of not wanting to grow close to anyone in Houston, brought forth the sense of void of the emotional connection in my life. Ironically, I was forming the emotional ties in my first year at Houston. But due to my sense of loss and the interpersonal tension (resulting in the need to further shield myself emotionally) I did not experience the emerging "professional" relationships as emotional bonds. However, with the temporal distance—three years later—as I re-create the current narrative, I see the irony.

**How does an intern choose to form emotional ties, when one**

**transitorily relocates? How does the training context impact on the emotional ties that are formed on relocation?**



### **Between Longings and Illusions: Relationships and (K)nots**

"Build new relationships here -in Houston," that is what I told myself. "Find someone here with whom I could share something that is very important to me. Find enjoyment and happiness in that." And relationships were forming and things were happening but I continued to lack the sense of meaningfulness. Each relationship I formed was very warm and fun in its own ways yet the sense of satisfaction of having a peer was missing. What led to the experience of lack of meaningfulness? My personal and professional expectations were intertwined and contrasting expectations co-existed at the same time. On the one hand, though personally I did not want to form emotional ties because of my anticipated "inevitable" relocation, professionally I wanted to have a fun and supportive learning experience with my peers. On the other hand, though personally I wanted to fill the emotional void resulting from the relocation, professionally, I wanted to shield myself as the tempo of the interpersonal tension arose at the Institute. The obvious answer lay in looking outside the internship context to meet my "personal" needs. However, I restricted myself from much activity outside the Institute due to time commitments and the lack of a car, which limited my mobility in the city of Houston. My personal longing and my professional illusions were intertwined. Personal longings were informing professional expectations and a professional disillusionment was a personal loss.

**How does the training site learn about the "personal" longings and illusions of its new members? How does the training site prepare for the new dynamics that emerges from the new relationships? How are the "personal" and "professional" disillusionment managed in a "professional" context?**



## Between Languages: Knowing and Not Knowing

Reflections 5/27/00

Social Construction knows no borders.

I have this sense of going back and forth among various boundaries-therapy, training, anthropology, literature, hermeneutics, feminist, methodology, theory, philosophy, cultural anthropology, and linguistics.

All of these areas touch on my interest. Ideally I would have loved to have an interdisciplinary curriculum. I enjoy the freedom to pick and choose as I learn and to go with the flow of what fits for me. But I did not have that luxury during my graduate course work. I was limited by time, which was determined by cultural transition and financial resources. However, growing up I got the message of "interdisciplinary" approach from my mother who was a professor of Political Science in the University of Delhi. I remember the longing within me to do what she did. She had history, economics and politics as her foundational courses. Growing up I knew I wanted to study psychology but I was also very fascinated with geography and my growing interest in philosophy. As I learned about research I became more convinced that a theoretical foundation in philosophy is crucial for a researcher.

Research is not about methodology rather it is about the political re-construction of knowledge and understanding about the process of knowledge construction. Knowledge construction is a process situated within [intertextuality](#). So no knowledge is created in isolation but is relationally situated within the existing texts and conversations. The above construction of research is a language I have learned over the years.

I have this preconception that at the end of a dissertation one is an

expert on the topic researched and well versed with the theoretical guidelines of their study and the idea of "defense" is to hold one's position. However, I am of the opinion that I am always open to the changing and co-evolving ideas of a conversation and my ideas are not fixed. I feel I have just begun my long journey among the various disciplines that fascinate me.

As I bring to pause my dissertation journey I find myself drawn to theories of Cultural Studies and I curb my desires to immerse in these theories myself until I "complete" my dissertation. I understand Cultural studies as an interdisciplinary approach that "draws from the fields of anthropology, sociology, gender studies, feminism, literary criticism, history and psychoanalysis in order to discuss contemporary texts and cultural practices" (Sauer, 2000). I wish to enter the languaged community of cultural studies as I continue to immerse myself in the languaged community of social construction. I surf cultural studies websites, read introductory essays and I am drawn to writer such as, Roland Barthes, Mikhail Bakhtin, and Edward Said. Even as I romance with cultural studies, I am seduced by the growing notion of performance studies as well.

**How do interns and researchers re-locate themselves as their theoretical orientation expands with experience? How does one's changing theoretical orientation position oneself within a languaged community?**



### **Between Cultures: Assimilate and Not**

I found myself living on the edge since coming to America. In Virginia I would often not feel part of the conversations which were loaded with "cultural jokes." But I also found myself resisting "the culture" for the fear of assimilation and the imagined difficulties I would have when I returned to India. Assisted by my financial constraints I was able to maintain my preferred way of being. I heard the local news but because Blacksburg was a small

town national or international news was not well represented. In conversations, I would feel I was dumb though I had my own reasons for not knowing. However, at times I would feel very awkward not knowing the politics and major political critiques so I would "sneak" on myself and read international newspapers.

When I moved to Houston, after a brief visit to India, I had tested my notions of assimilation and my imagined difficulties in returning to India. After living in America for three years, I experienced myself as being able to *get back to* my own culture given time. I also experienced myself as not fitting-in within the short time I was in India. The mixed experience of belonging and not belonging brought home to me the sense of borderless woman living between cultures. I found a stronger thrust to "assimilate" the United States into my sense of being and sense of "home" rather than fear myself being assimilated by the dominant culture. My first three years in America were full of examples of mindful and purposeful living. I thus planned that I could continue my mindful living while simultaneously, embrace certain "American cultural practices" and not get swallowed by assimilation. However, the key was in mindful living. Thus, I chose certain practices with intent rather than adopting practices for the sake of an American experience. For instance, I chose to read the New York Times on a regular basis and made it my homepage of my web-browser. So I found myself catching up with national and international news, which for me was a measure of allowing the American culture to impact my senses in the way that I had not allowed for in Blacksburg. The practice also gave me a sense of being more culturally in-sync while still being selective. Another practice that I had cultivated in Blacksburg but continued on a greater frequency in my second year in Houston was going to the movies.

Thus, I find myself assimilating the two cultures rather being assimilated by any one dominant culture. I continue to focus on my dream as living in both cultures. For instance, I cook to combine recipes and spices. I design and dress to combine cultural lines and material. I work with ideas to combine and juxtaposition the

"cultural" biases. However, I do not deny that in my every day living there are subtle ways by which I am assimilating into the culture as I pick up cultural nuances to ease my daily living. But I think the awareness brings forth the practice of reflexivity and mindfulness of what and how to honor and embrace change and the unknown.

**How do learning sites address the international students' process of assimilation? How do the international students' long term goals influence the process of assimilation? How does the process of being assimilated *by* a culture differ from the process of assimilating *into* a culture?**



### **Between Positions: Multiple Relationships**

Journal Entry 3/30/99

In my interaction with her [fellow intern] I approached her as her friend, we then talked as fellow interns and at some point [in the conversation] I found myself taking up for the Institute (*which I realize I have done a number of times esp. with her and I know she may often see me as being in a position of authority since I'm her supervisor as well*). But I definitely, more often than not, remained in a position of a fellow intern and friend in this talk with her.

Journal Entry: Dateless

...When we left Sue said [to me] "so do you think we shocked them as much as we feel disoriented at times when we leave?" It is this part of Sue I enjoy and yet I'm uncomfortable with it when I see her in a hierarchical position with respect to me and my notion about "position" kicks in! But I enjoy it [the bantering].

It is the bantering kind of humor with no mean intentionality that I enjoy and her eyes seem to light up!!

#### Journal Entry 4/3/99

So it is finding that delicate balance of paying your intern dues and at the same time getting what you want as a learner!

#### Journal Entry 5/31/00

I received a message from Harlene today wondering if the visitors could sit in with me during my clinical supervision. She said that [X, Y & Z] had sat in once and [had reported] that had been good. I felt a little unsure because I was not sure how I was planning to use the time. And I was contemplating using the time to talk about one client and my overall feeling of "shutting down" or slowing down or not feeling in-sync with things for myself. I am feeling I'm doing too many things but if I was organized, I think, I would be doing better. But is that an excuse? Or should I be saying 'no' to things? I feel that is a part of something I want to discuss and not sure if I want to discuss it with the visitors present (may be I could discuss about this part of me next week).

But [on reflection] some things that struck me were:

1 This is a way of making private thoughts public.

2 This is also a way of practicing what Harlene addresses as "protecting your time"

3 I had this sudden insight or coming together moment of how much more I was going with the flow of blurring boundaries of who was talking to whom about what,

when, where, and how. I was practicing this idea in a number of ways. I had invited my supervisees to sit in on my supervision and had them reflect on my clinical dilemmas. I had invited my co-therapist to my supervision and we went back and forth with such conversations and none of this was set in stone as to how things should be conducted. These varying patterns of interactions enhanced the practice of constructing a collaborative learning environment and getting involved with learning situations as they arise and drew my attention to how much more flexibility and movement there is in such a learning environment.

All of the above entries illustrate the multiple ways in which I had found myself in the blurred zones of relational position resulting from the different hats I wore over the course of my internship. Often in any one conversation I would find myself being mindful of the multiple positions that I occupied with my conversational partner. In the course of my experience, I found that the Institute was promoting the idea of multiple relationships. Rather than forcing or limiting the learner by the taboos or notion of "dual relationships" the learner was encouraged to learn the practices of reflection and mindfulness of the multiple relationships and then to act—depending on the situation—relationally, therapeutically, ethically, and legally.

**How does the notion of "dual relationship" limit the intern from preparing for the "real world" of multiple relationships? How can learners and learning sites create a context for reflective positioning within multiple relationships?**



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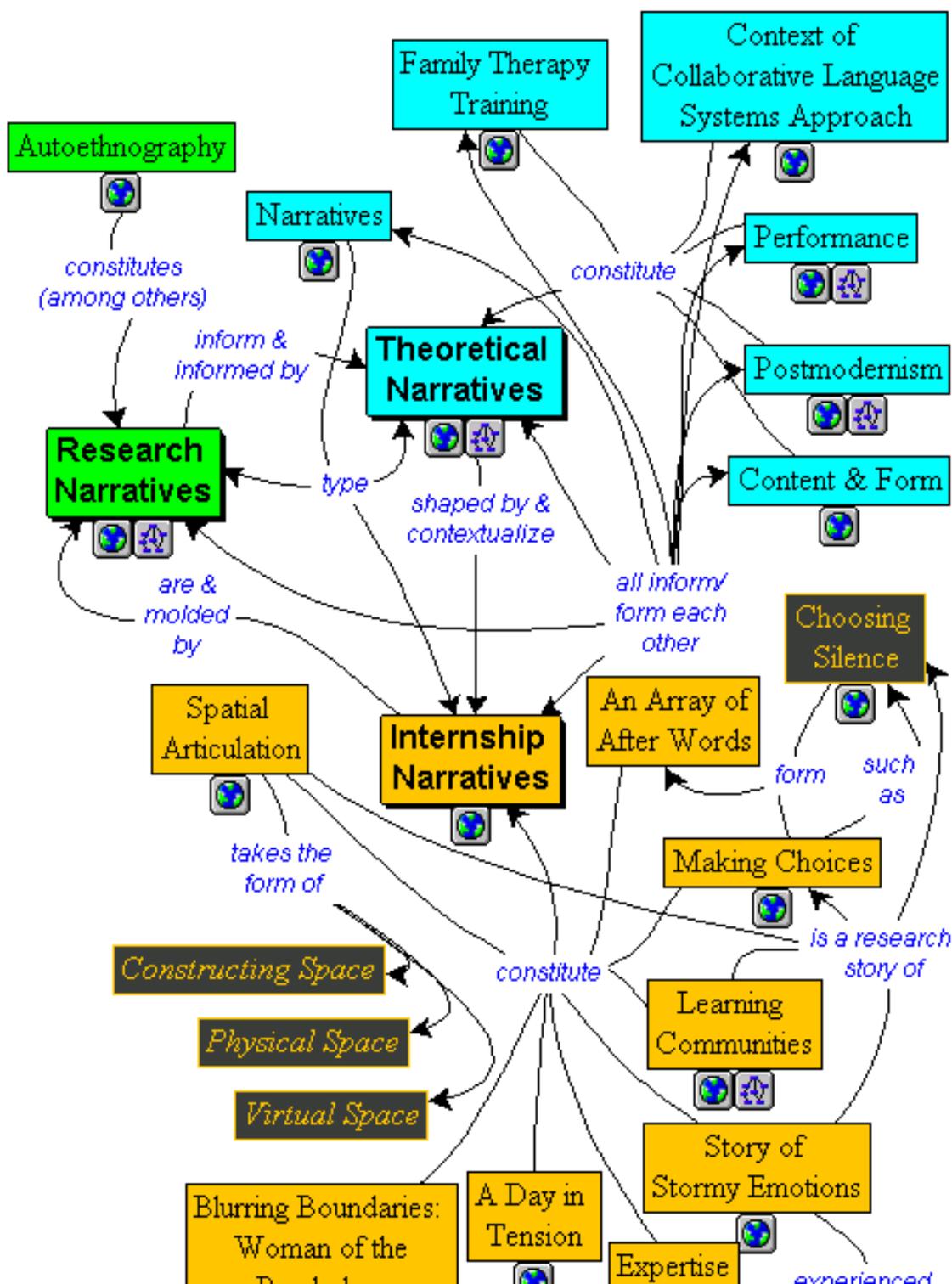
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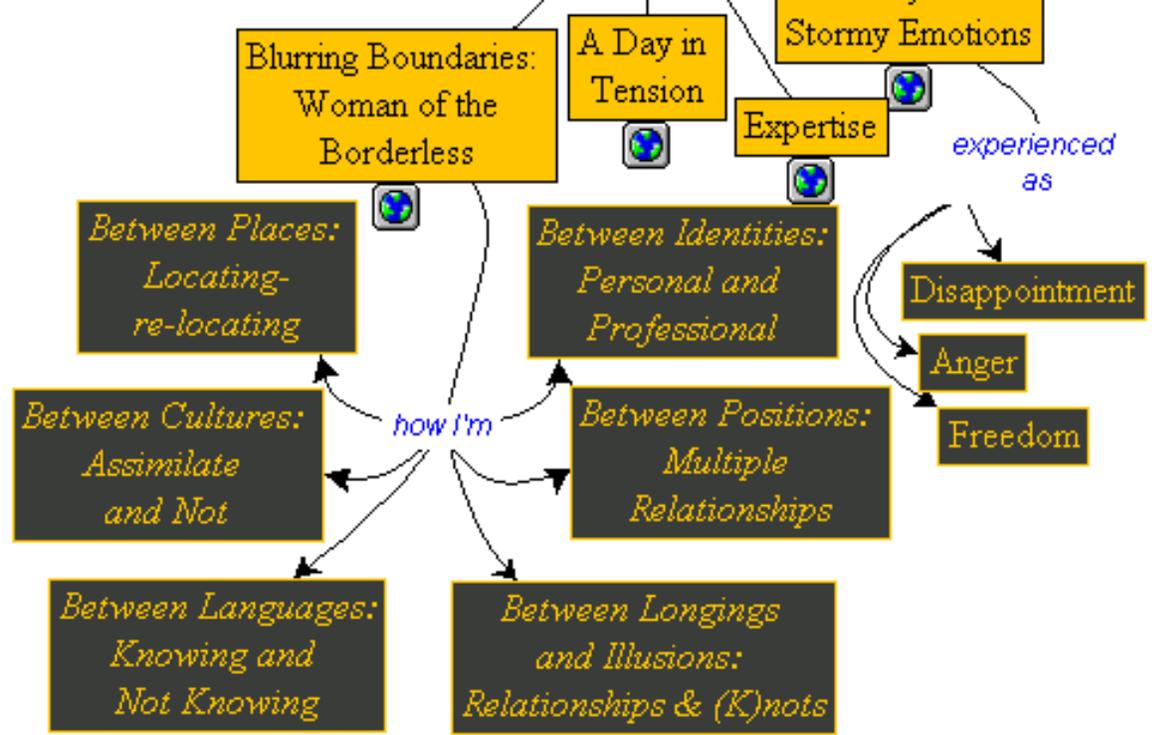


The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

# SPATIAL ARTICULATION

- Abstract*
- Theoretical Narratives*
- Research Narratives*
- Internship Narratives*





Map: Graphic Location of *Spatial Articulation* within the Dissertation Web



Click for an interactive map



Space, as a [metaphor](#), provides a frame for drawing parallels between the multiple notions of postmodernism and factors that influenced my sense making of the internship and research processes. The abstractness of space allows for the complexity of [postmodernism](#) to come alive in a (inter-) subjectively unique fashion, allowing for the co-creation of local knowledge communities irrespective of the defined conversational context as clinical, training, or research. Not only does postmodernism possess an abstractness but also the varied critical thoughts and praxis of postmodernism lends itself to degrees of uncertainty. Such perplexities of postmodernism are probably encountered in the newness of an internship experience, the uncertainty of the positions occupied by various members at an internship site, the hierarchical locations of the members within a new community that an intern enters and/or the (geographical) place.

Spatial articulation can take three metaphorical forms--the [constructing space](#), the [physical space](#), and the [virtual space](#). Each may be a variant of the others depending on the object of inquiry and analysis. For the purpose of this dissertation however, I tease them out from each other

to highlight the critical space occupied by the notion of space in my meaning-making experience of the internship and research processes.



## CONSTRUCTING SPACE

*Construction* refers to the social meaning making of the notion of space as experienced by me at the Institute. The metaphorical notion of space appears in the form of the internship experience, clinical theory and practice, and may be seen as the implicit and explicit "political deconstruction and reconstruction of subject positions" (Johnson-Eilola, 1997).

Instead we developed theoretical bias toward thinking in terms of human systems as meaning-generating systems; therefore the business (the expertise and responsibility) of the therapist is to create a *space* and to facilitate a process that offers the optimal opportunity for the generation of new meaning and for possibility of change as the client defines it" (Anderson, 1990, emphasis added).

Intellectually, Galveston is an island as well. Its isolation has encouraged two contradictory tendencies bearing on the development of family therapy in our community: the first a tendency to withdraw and interact exclusively with an intimate group of colleagues, the second to reach out to gain the interactive stimulation necessary for intellectual growth (Anderson et al., 1986).

Space, as a [metaphor](#), is a recurring theme historically and presently at the Institute. As illustrated in sample texts above, space was a notion that held theoretical and [explanatory value](#). Theoretically, spatial notions are used in languaging the process of therapy. Notions such as

"creating *space* for generative relationships and conversations" (Anderson, 1998-2000, personal communications) often inform therapy and supervision conversations. What space did the Institute hold in the theory development of family therapy? The Institute is home ground for the postmodern approach to therapy identified as [\*Collaborative Language Systems\*](#). One of its greatest contributions is the idea of the problem system being organized in language rather than by the patterns, individuals, or systems. The problem system is a meaning making system that is socially organized in language. One of the purposes for therapy is to create dialogical space for the unspoken. Dialogical space is "a metaphorical space between and within the conversational participants" (Anderson, 1997). It is a virtual space, thus the meaning is co-created by the conversational partners. The notion of dialogical space or conversational space is one of the central constructs of collaborative practice that I had experienced. Creating dialogical space holds a definite sway in the theoretical bias of the new language of therapy at the, now not so isolated, land-locked, Institute. In the ensuing section I discuss the various (re)constructions of space in practice.



### ***Deconstructing Dialogical Space***

Harlene Anderson in her book, *Conversation, Language, and Possibilities*, five times indexes "dialogical space" in conjunction with other sub-indexed terms. However, it is not until we have been using the phrase as a languaged reality are we introduced to its definition as: "a metaphorical space between the conversational participants" (1997, p 112). The first three indexed entries are references to dialogical space with regard to the therapist's role in facilitation and creation of dialogical space. In her first entry she identifies "a therapist as an expert in creating *dialogical space* and facilitating a dialogical process" (p 4, italics added). In the latter entries she describes how a therapist facilitates and creates such dialogical spaces and what a collaborative therapist is not. She further states how a therapist maintains this metaphorical space by not entering a conversation with formed ideas and plans but rather by "making room" for the other's

thoughts and multiple views and values (1997).

In my own growth as a postmodern therapist I have come to privilege "dialogical space" in my role as a therapist and supervisor. The question is 'how did I learn the art of creating such spaces?' Especially, if there is no technique to teach and learn "dialogical space," how does one learn the art of (metaphorical) creation?

Madelon Vriesendorp, an artist and wife of Dutch architect Rem Koolhaas, provides an answer via her comments on her husband's work. She said, "the experiences are laid out. You go up and you have to look where you're meant to look. He sees a space and he sees what could happen—a scene in a space" (Lubow, 2000). A similar process occurs in the training and clinical processes. The intern (client) has the experience (context) laid out when they come in for training (therapy). In the process of a dialogical conversation, the intern (client) and "trainer" (therapist) co-create (see) *spaces*. The intern (client) then moves into these spaces where the experience is reenacted contemplatively. Further meaning is reconstructed in the ongoing dialogical spaces.

In spite of its metaphorical notion, dialogical space has become institutionalized in the local language community at the Institute such that it assumes a [virtual reality](#). Due to the Institute's training status and practice of reflexivity, dialogical space continues to get deconstructed and reconstructed. Dialogical space is one of the most explicit spatial constructs that I encountered theoretically and practically in the course of my internship.

### ***Political Reconstruction***

The above construction of space is spoken from the theoretical positions of constructing space for dialogue. There were times when I experienced "dialogical space." However, in the course of the internship I was not always experiencing dialogical space. As the journal entries below indicate that there were times when I experienced "no space."

January 1999: I don't feel safe to take this to supervision.

January 1999: Quoted from a speaker at the theoretical Seminar: "My frustration comes with words in trying to get across an idea. Like choose the right words and certain words are taboo like manipulative and I don't have any other words to use...I resent not being able to use certain words."

February 1999: I hate it! Its so frustrating!...I'm behaving like a child! But there is so much undercurrent and it is driving me crazy.

*How does a practice in creating dialogical space create the sense that there are no spaces for certain kinds of conversations?*

Spatial construct provides me with a frame to (re)construct political positions of my experience. The political positions I (re)construct corresponds to the notions of postmodernism. I seek solace for my experience of "no conversational space" in the postmodern notions of *context- performing culture and elimination of critical distance*.

### **Context: Performing Culture**

Space **(be)comes** where culture is performed. The co-construction of meaning is performance of culture. We are constantly performing multiple discourses (Johnson-Eilola, 1997). In the dissertation web one of the major discourses I am performing is postmodernism along with the academic discourses of dissertation writing and hypertext.

The internship space within which I performed as a doctoral intern with clinical, administrative, and supervisory roles was highly contextualized within a relational field that was rift with conflict and tension. Until that point in my internship, professionally and personally I had not been exposed, to [relational tensions](#) (an anomaly in the Institute's internship history) that stretched over six months. Professionally, this was my first experience of being caught up in a

highly emotional performance such that I came close to considering my options of changing internship sites. Personally, this was my first experience of being in a long-drawn out, highly charged "negative" emotional field. Thus, my internship, my learning space, got redefined as a space of [conflict and tension](#). I also lost sight of my original goal--to learn how to be a collaborative therapist. Rather, the focus was how to avoid the landmines of conflict and to keep the tension to a minimum such that I could refocus on my original goals and expectations of the internship. In the [Process Narrative of the Conflict](#) I detail **my ideas** about the relational tensions.

*On reflection the six months of tension was a cultural performance of increasing monologues rather than dialogues.*

### **Elimination of Critical Distance**

Often I tried to gain perspective in the midst of the relational tensions I experienced by attempting to create space for emotional distance. However, in retrospect I did not have an experience of "distance" even though I journaled about the transformations in my emotional state. As my journal entries about my supervision sessions indicate:

December 12, 1998      I left the meeting feeling like I didn't accomplish what I needed to. I wanted to talk about the process level and relate it to theory but it started to get depersonalized, so I brought in content... Well what I really want to do is have an intellectual conversation about theory and sensing and how all that fits in.

I attempted to create space that would not feel emotionally charged by gaining distance as illustrated in the following entry:

December 12, 1998      This seems so futile. May be move on & forget focusing on this & just do the work.

The journal entries three months later reveal the process of still attempting to create the distance from the ongoing experience and they further indicate a definite shift in perspective:

March 4, 1999    There was not much of tension. I felt I was very matter of fact. I again felt [the draw into the relational tension]... I just don't trust her & feel constantly drawn into another space that only we are in...[sic]

March 7, 1999    I think I have been feeling differently since before.... But I'm cautious in letting my guard down. I know I cannot let it down tomorrow & be my chirpy self...I think keeping my distance & staying focused on what I need to do will be the best plan for some time. I think seeing the emotional shit that's flying around helps me distance myself. Putting it in perspective & not feeling like my support has to come from the interns helps me. It hurts me but I feel it is a professional step I'm taking. A step to growing up. A step to being my own person with my own beliefs who can take a stand & don't have to feel like I cannot have a voice.

March 10,  
1999                Focusing on the issues of transition [referring to clinical work] and working with people from other culture I seem to enjoy it and I'm energized in a different way.

March 17,  
1999

I think today is a very good example of how I'm different, how things continue that I'm uncomfortable with...& how I let things...[go] which I decide is not too "harmful"...I feel bad 'coz this is an example of shutting [myself] up to preserve a relationship...

This is the frustration I experience. I don't feel so angry now. I guess 'coz it is so pointless.

March 18,  
1999

I am struggling with my own decision to get out of here [HGI] & the logic of staying!! Do I want to stay? Well where else will I go? Why am I making such a big deal? Why can't I just live & not care or give a damn!!

Though, such attempts to create space for emotional distance were *not futile*, the relational tensions continued along with the emotional seesaw.

There are times when one is researching their own emotionality or a highly emotional process and it is hard to journal then and there what one is experiencing as it is very painful (Ellis, 1991). Attempting to keep a critical distance is often a suggestion encountered in the research literature. However, to keep a critical distance from an experience or a text that one is critiquing or writing about, is virtually impossible since to talk about an experience or a text is to enter the talked about experience or text (Johnson-Eilola, 1994). And such is one of the defining characteristics of postmodernism. Thus, to write about the Institute's culture (that I have been and continue to be part of), from a critical distance, is to re-enter that particular cultural text. Consequently, the critical distance is eliminated. Thus, what I have re-created above is an instance of the internship experience; a highly subjective re-creation.

Similar processes of sense making in the midst of the internship occur with various other aspects of one's experience. One attempts to create pockets of space to define and re-define one's experience like I did- intellectual space, emotional space etc. However, the intricate interweaving of our experience and the sense making of an experience are inexplicably linked since we cannot get out of the experience to explain the experience. The process of sense making becomes inclusive in the process of experience thus, eliminating the notion of "critical distance." However, the very process of sense making also creates a different experience, at times different enough, to change the meaning of the experience and thus, creating a context for transformation.



## **PHYSICAL SPACE**

*Physical space* refers to the geographical notion of space at the Institute. Paul Dourish (1999) distinguishes space and place from an architectural framework. He states that "space is the opportunity; place is the understood reality." According to him space is "organization in three dimensions" while place is "a frame within which action unfolds." Though, he describes space as the physical structure I have chosen to describe *place* as physical structure where "social actions" are enacted. The physical space referred to as place from here on is the geographical location of the Institute, the office structures or office work spaces at the Institute and the symbolic meaning the physical structure had for me as an intern.

### ***Creating Work Space***

The Institute is housed in a [Victorian two-story house](#) that is often admired by visitors (clients and learners). It has a very welcoming and homely feel to it. Once it was described as having "many spirit" by one of my imaginative, charming teenage client who loved to tell stories and walk around the house to pick flowers and bring them back to finish our sessions in the "beautiful house."

Within the first week of my arrival at the Institute I was informed that the first floor space was the Institute's space for the interns and Institute activities. The second floor space was rented out as private office space to the Institute's associates, which I understood helped with the up-keep of the house. The first floor space had a more communal feel while the second floor space had a more personal touch of the therapist which made the room more warm and eye catching. Consequently, while the first floor space was a mantle to the Institute's history the second floor space was a personalized signature with artistic tones of the associates. And then there was the attic!

When I arrived in August of 1998, the attic was being used as office space by the interns and as a play therapy room by the Child Protective Service (CPS) team therapists (Institute associates and interns). As one enters the attic via the stairs, one is flanked by old video-recording equipment and historical artifacts from the days the Institute was located in Galveston and couple of other locations in Houston. On entering the attic one is greeted by a ray of sunshine that comes through a square foot wide skylight, the only source of natural light. Below the skylight are three tables for the interns use which was designated as their "office space." Beyond the skylight, to the back of the attic is a recessed-in alcove with sharply angled low ceiling requiring anyone taller than five feet to watch one's head. The outer end of the alcove has two supporting pillars that give the boundary-less niche a sense of private enclosed space. When the toys were neatly shelved and displayed within the alcove, it had a warm and very inviting feel for the children. But if the room was being used for therapy, then the interns could not access their personal stuff stored at the "office" end of the attic.

By the end of the first month (two months for the other interns) we had proposed to the administration to move the play therapy room to the first floor and to fully convert the attic to office space for the interns. The ease with which the proposal was accepted and the speed with which we moved the rooms around lead me to believe in the process of dialogue for creating workspaces.



## *Sparring Space*

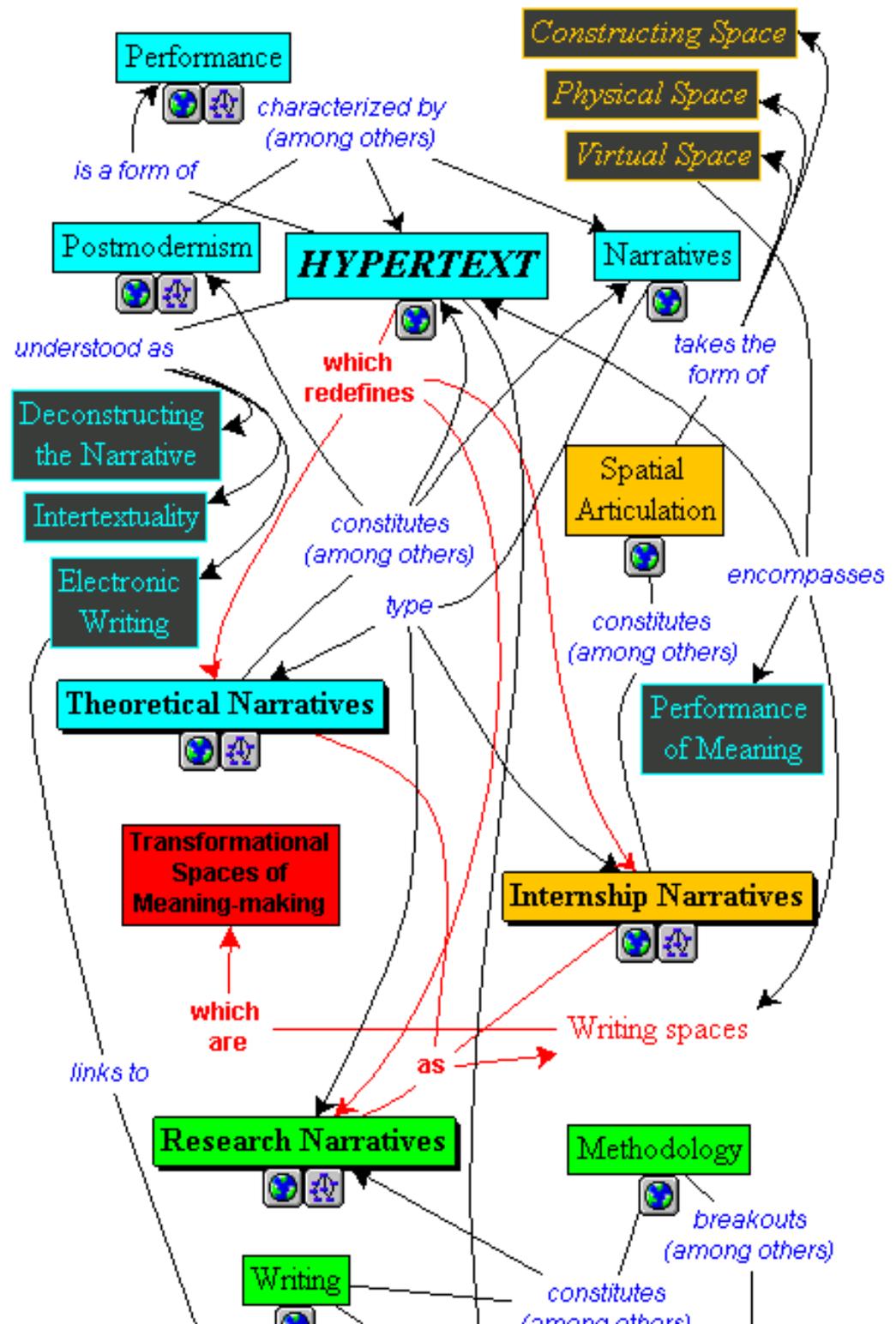
Metaphorically, "*space*" materialized as an issue of contention. However, this space was the availability of meeting rooms for therapy. In the context of [conflictual](#) relationships at the Institute the **perceived** and the **experienced** lack of physical space served to foster the tension and bring out the hierarchy. Thus, in the staff meetings the learner group members often engaged in discussions of meeting room space, which after a few months took on a monological conversational tone. It no longer was just a space issue but emerged as a metaphor to address the issues of hierarchy and power as perceived by my fellow interns. I viewed the issue of sparring spaces as creating dialogical space for addressing and airing the issues that were not being explicitly addressed. Thus, space, a metaphor became a literal notion with respect to availability of therapy room space. Subsequently, therapy room space recursively became a metaphor for relational space and virtual space to have implicit dialogues and monologues about relational power.

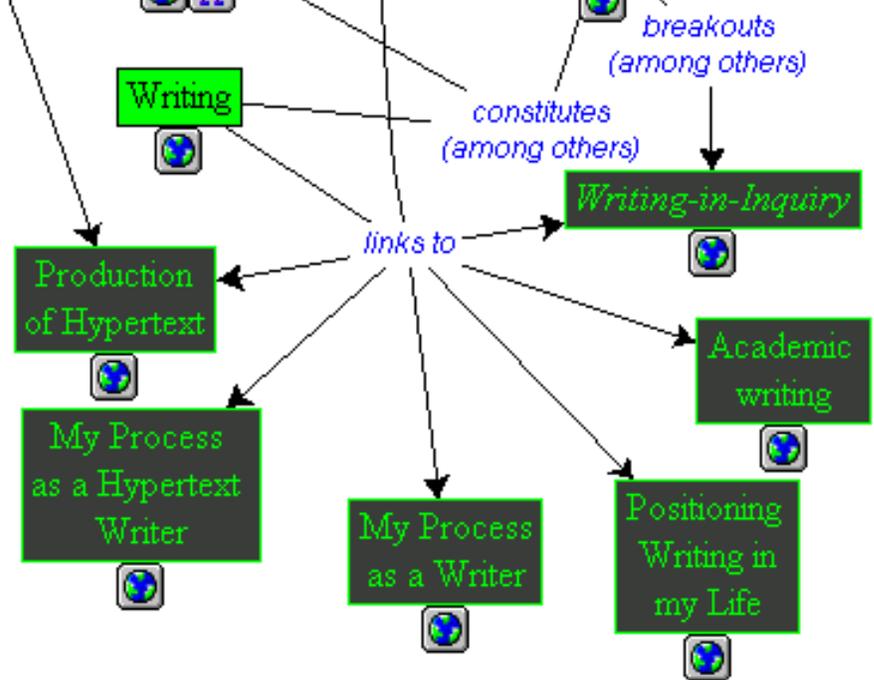


## **VIRTUAL SPACE**

*Virtual space* refers to the hypertextual space where textual frames are created to construct meaning of the internship and the research processes. Virtual space also includes, what is classically known in social construction as the space between individuals where meaning is constructed (Anderson, 1997). The virtual spaces of postmodern hypertextual spaces refute "interpretation as a way to articulate mastery" (Johnson-Eilola, 1997, p.168). Rather it privileges "fragmentation and dispersal of authority" as every textual chunk or node exists in a level playing field within which the reader/writer can construct his or her own textual journey as determined by his or her exists and entries, conceptual and meaning frames, and intentions for visiting and following the hyperlinks. Thus, the initial subject of my dissertation—experience as an evolving therapist—dissolves. It collapses and the subject of hypertext and the virtual space of meaning

construction as an intern and researcher emerges (Johnson-Eilola, 1997). The shifts are also observed in the [graphic maps](#) (indicated in red) where the narratives are redefined as spaces for meaning-making and transformation (see figure below). Paradoxically, and characteristic of postmodernism, hypertext becomes the "physical embodiment of postmodern theory" in virtual space (Johnson-Eilola, 1997), consequently, [blurring the boundaries](#) of "real" and "virtual," another characteristic of postmodernism.





In the dissertation web the virtual space encompasses the [writing space](#), the [performance of meaning](#), and the [hypertext](#) (i.e. the whole dissertation web).



### *Writing Spaces*

We realize a phenomenological interpretation, such as those occurring within architecture and other disciplines, is difficult because cyberspace is essentially without form. When architecture, seen as the art of building which is an inherently physical practice, is compared to cyberspace, seen as imaginary space due to its non-physicality, they become opposite and rival entities.

Miller, 1999

Creating a text such as a hypertext, like this dissertation, may be viewed as writing in the cyberspace or constructing a cyber-domain via the writing process. Such a text, part of the network of the dissertation is the virtual reification of the notion of intertextuality and social construction. Traditional writing (print) typically produces artifacts such as books, papers and dissertation that are physical objects occupying physical space. However, electronic writings are cultural

activities (Johnson-Eilola, 1997) that is popularly termed as constructing "information highway" that is borderless and boundless in terms of the network thus occupying cyberspace or virtual space. As Miller (1999) points out that such cyberspace "constructions" are essentially formless since they lack the physicality of printed texts. However, in the process of writing, the writer gives the text form as he/she strings the words and chunks of texts and creates links in the virtual space. Further, the reader introduces his/her own form by entering and exiting the text in innumerable ways (at times unanticipated by the writer). Consequently, the writing, the texts and the narratives are redefined as transformational [spaces](#) of meaning-making (Johnson-Eilola, 1997).

- [SITEMAP](#) • [THEORETICAL NARRATIVES](#) • [RESEARCH NARRATIVES](#) • [INTERNSHIP NARRATIVES](#) •

Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community



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The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

# A DAY IN TENSION

## INTRODUCTION

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*Abstract*

*Theoretical Narratives*

*Research Narratives*

*Internship Narratives*

I produced a multimedia art [form](#) to perform a day at my internship site—Houston Galveston Institute. The production does not "capture" all days. Further, the performance does not speak for the subsequent year or my current experience. However, the production is close to the dominant experience I privileged during my internship. To experience the production you will need flash plug-in which can be downloaded free from [Macromedia-Flash](#).

The words, collage and pictures are textual productions based on the reading of my journals and my embodied experience when I read and/or retell a story. The production initially consist of three parts: morning, mid-day, and night. I open the [day](#) with a poem written in tandem: action and feelings; *mid-day*, a graphic of a collage; and *night*, a blank darkness which loops back to *Morning*. But I deleted the mid-day as it did not meet up expectations of representation and due to time constraints I could not work on it further. You may find yourself in the metaphoric cyclic repetition of the experience. To exit the loop select one of the other links provided in the [Morning...](#)

- [SITEMAP](#) • [THEORETICAL NARRATIVES](#) • [RESEARCH NARRATIVES](#) • [INTERNSHIP NARRATIVES](#) •

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# *Morning*

Planning for the day

Weary  
Unenthusiastic  
**What** a drag!

Driving in

Mounting tension  
Bracing self

Check messages  
Move to the attic

"Relax" self-talk

Empty room

Sigh  
Exhale tension

Chest starting to  
tighten

What the **fuck!!!**

"Give yourself a  
break"

Check my voice mail,

Look at my calendar

I know the scheduled  
meetings

But I re-study

"I **hate** this"

A day in tension!

[night](#)

## NOTE

To run movie: Click on the movie space

Movie not visible: Please download 25night2.mov.

To view outside pdf: Use Quick Time player or plug in.

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GO



The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

[Abstract](#)

[Theoretical Narratives](#)

[Research Narratives](#)

[Internship Narratives](#)

## STORY OF STORMY EMOTIONS

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In [feminist-postmodernist] practice one's relationship to one's work is displayed. There is a sense of immediacy, of an author's presence and pleasure in doing the work. Lived experience is not "talked about," it is demonstrated; science is created as a lived experience....The researcher is embodied, reflexive, self-consciously partial.

Richardson, 1997, p. 168

In the ensuing section I re-create a self-consciously partial reflexive narrative of my emotional experience of internship. I have utilized text, space, color, and font style to create experiential moments as I demonstrate my story. I move through the narrated emotions of [disappointment](#), [anger](#) and [freedom](#). I position myself as an intern in my demonstration of disappointment and anger. In narrating my freedom I have positioned myself as an intern, doctoral fellow, academician, and woman. I use asterisk to transition between emotions and between text and *analysis-in-reflexivity*, displayed in *italics*. The words I use to **legitimize** the **text** and give it **authority** are in **purple**. I bold certain words as a practice of **reflexivity** and **analyses**, that I have borrowed as an analytical tool from Sociologist Joseph Schneider (1991), who questions textual authority in Sociology. I end my demonstrated telling with an [afterwords](#).



The stormy anger arises;  
violent attacks occur. We  
punctuate our words and  
motions with them. Scenes  
of pain and frustration are  
repeated, as are enactments  
of releasing powers. These  
rituals enable the person to  
become stronger, to face fear  
with courage, to live through  
whatever is troubling, live it  
again and again, go through  
the suffering. In the process,  
the person regains control of  
life and discovers genuine  
ways of relating to others.  
Moustakas, 1995

An evening in May of 2000 I was having dinner with CC and was telling her about how I feel a sense of change flowing through me. I was not sure what or how to tell her what I meant. I was feeling this growing sense of something that one may call restlessness. A sense of impatience with myself; a feeling of not connecting emotionally with some clients and feeling disquieted, which earlier I may have labeled as being bad. However, on that day I felt it was calling my attention to something that was very much part of who I was becoming. And I was intrigued *and* concerned about this emerging growing attention to the restless sense of myself.

Later that night, I spoke to a childhood friend of mine, KG, and she was wondering about how my dissertation was going. She said, that in the past she has known me to "become stressed" and shut out other things and "to focus on the work in hand." I told her about the sense I had been having for the last few days. As I spoke to her I was also wondering in my mind if it was due to me shutting something emotionally out of my life or was this a preparation for "my dissertation focus" or a combination of the two. A kind of impatience to get finished! I had shared similar sentiments with CC earlier in the evening.

As I was sharing this sense with CC I said "I still have such a deep sense of anger in me regarding my internship year." I said that 'I felt some how the anger was disproportionate to what I think of as my "bad" experience. I think a certain amount of anger is justifiable but the intensity and the longitivity of it is unfamiliar to me.'

With KG I wondered if I was becoming too "American?" What is it to be "American?" I said that 'I felt in the US, anger was a common discourse and such a discourse included certain acceptable ways of expression. However, in India I believe that we have different discourses regarding anger. I can imagine my dad saying to me "move on" as way of coaching me on how to manage my anger.'



*An after thought: "The American discourse of anger" is a construct I have created from being part of the clinical community. I have spent more time within this community in my stay in America than with out this community. So what is "American?" What is "the American discourse of anger?" How ironically unitary I seem to become in relationships from my cultural-historical past.*



But I catch myself harboring an intensity of anger  
that intrigues me and at times gave me an  
excuse to not revisit my journals!

As I continued talking to CC I told her how I had spoken about my sense in supervision but apparently my anger lives on. I said how one of my supervisors had helped me to see 'what are the things I could learn or may be what I may be able to avoid in the future based on my experience.' But I did not want that kind of learning for that long a period of my internship!

Yes, expectations of internship are important and learning to be in conflictual relationships is a great learning experience.

But

what if you feel 'that's all your learning is about'?

And

you are not able to concentrate on anything else and a year later you feel "what a waste of a year!"

I take solace in Moustaskas (1995) words "these rituals enable the person to become stronger."



And how I wish I could have vocalized what a big **DISAPPOINTMENT** my internship year was!

I was disappointed to have seen an absence of the philosophy that **dissolves** problems in therapy not at work in supervision or at the Institute.

I am disappointed to hear from a faculty that the agenda was to squash what was termed as "rebellion" rather than to seek understanding.

I am disappointed!

I am disappointed that this might be more a **philosophy of** therapy than of **life**.

I am disappointed that I saw faculty as more than humans!

I am disappointed that postmodernism does not bring solace.

I celebrate postmodernism when it raises questions,  
but where do I go when **postmodern tension** creates depression and  
disappointment?

Where and how does one then create relational responsibility?

In keeping with postmodern approach I have questions and no answers yet!

I think seeing faculty as humans has been the greatest learning for me.

Disappointment/Ironic Learning

Anger

Disappointment

Silence

Appeasing?

Or

Sadness

Professionalism

Silent gratitude

## Ironic learning?

Can it  
be all?



Reflection Entry: May 2000

*Henri Matisse said "with color one obtains an energy which stems from witchcraft." As I reflect on my past year's internship training I see vivid shades of **red** and **black**. I am drawn to expressing my self in these colors. In this writing I seem to perform more with colors than usual. Is it the synergy of colors or the energy of the emotions?*

*Over the next few weeks I wrote about parts of my internship experience using red and black colored fonts.*



Journal Entry: May 18, 1999

I'm very restless today. Actually kind of irritated with all the undercurrents or the way I make sense of things! But how do I avoid the comments that are made and I am easily seduced into stuff that is disconcerting or something I'm in the process of making sense.

Part of what I described as "Man! I'm pissed" was stemming from what I then described as "not sure where to take it!" I found myself all consumed by the happenings of interpersonal conflict that had become the focus of my experience and dissertation. In May 1999 I was still grappling with the uncertainty of where and how to deal with my frustration resulting from the broken communication lines, to put it in politically correct and simplistic language. My journal from May 1999 clearly indicates a relational and an individualistic focus. I was cognizant of how I was contributing to my tension at the Institute and I also wanted the faculty to be more actively involved. To make matters worse I was struggling, *unspoken*, in my relationship with one my supervisors. I was struggling "with how to talk to her about how I [felt] pushed aside." In my journal I was referring to the times my supervision had been interrupted or there was a difference of understanding about whether this was my clinical supervision or both clinical and supervision of supervision. And

though this by itself was small but such details or lack of such details were frustrating at the time when the process of being an intern was living in "misery." I was craving for a bit more proactive behavior from faculty who were not directly involved in the conflictual relationships. But the atmosphere felt more like a forest fire that was spreading and everyone was looking out for himself or herself and leaving it to someone else to handle the fire while he or she sought safety and shelter. What I felt were raw emotions during that time. My emotions were like the dried up shrub that needed just the smallest of sparks to become a blaze.

I seriously doubt that none of the faculty except for the ones who were directly caught up in the fire understood the living inferno that the internship had become. "You were never too prepared." You never knew when the fire would engulf you and how many times in the week you may get burnt with no time for healing. And the doctors and firefighters seemed totally inept or oblivious to the inferno until some of them got hurt!



As I re-read the words above, they seem to lack the dramatic feelings I experienced. But I hear the criticism and bitterness I had experienced and it brings alive the anger. In my body I feel the restlessness and the stirring from the by gone days. My ear rings with the insulting words like "do you have dictionaries in your country?" that were thrown at me during one of the intern-conflict dramas. Some journaled entries from January through April, 1999 are blank pages of pain.

Journal Entry February 1999

I am so emotional right now. I feel like crying. I feel so lost and hope someone would just hold me and I know it is hard but I'm so tired and at times shut down and feel the pressure of work all the time. Pressure - pressure. That's all I feel overwhelmed with. I'm tired and want to feel light and not bogged down.

At another time I wrote,

I feel I have reached a point where I'm not experiencing growth. I don't see any change....I feel so sad and lost.

I had journaled that

I'm not as creative, I'm shutting down. Am I reaching burn out? I

don't feel happy all the time or most of the time. I don't know if something is missing or am I just being too demanding? Is this being unprofessional? What should I be doing differently?

Journal Entry End of February, 1999

I hate it! Its so frustrating! I feel so left out....But there is just so much undercurrent and it is driving me crazy. I want to be able to focus and keep on at my work! I need something different.

\*\*\*\*\*

*The vivid colors of **red** and **black** seem to be taking on the meaning of raging fire and blowing black clouds of smoke. As I write this story I realize that this was a part of the story I could not tell because I experienced it as being **politically incorrect**. And even though some of the characters in the narrative might tell me its "ok", I seriously doubt that this will not change my relationship at the Institute. Or may be not in the way I feared it might. I think this has been a long over due story. I wanted to tell this story but it has taken me the safety of more than a year and forming relationships after the inferno to know that I will be safe. I can now share the story of how I want to be heard and not feel compelled to tell it such that I have to protect myself. Though, I do experience certain degree of concern, nervousness and cautiousness.*

*Since I believe that **we live the stories we tell**, (White & Epston, 1990) I struggled to not tell a **dramatic** sounding narrative. However, I now realize that most of the internship year was **dramatic** in my experience, a **construction**, some of it was even nightmarish. So to tell a story that contains dramatic language brings **to voice** what I had denied to pen down in my journal for the fear of offending others (colleagues) and the current narration gives me the chance for healing or "**moving on**."*

□□□□□□□□□□□□□□□□



Research Audit 9/15/99

"sorting through and arranging all the paper. The room looks a mess as the green binder, containing all these bits of information. My experiences of last year- my data for the dissertation- sits very neatly within a 3-ring (green) binder"

For months the green folder sat on my desk. The *green binder* is a three-ring binder that contains all my journal entries arranged chronologically and all my field notes categorized by the various Institute activities. I found myself unmotivated to read the various entries and notes. The green binder came to represent the past and the future; the done and what had to be done. In an e-mail on 9/15/99 I wrote to my friend:

man! hell I don't know what's with me today!!

I got up at 9:30 did a tiny winnie bit of stuff and my eyes felt heavy!! Couldn't keep them open so slept from 11:30 to 1pm (in fact got up in between & tried to read & my mind didn't seem to grasp so I laid down!!

I got so much to do other than dissertation....prep for class, institute stuff, clean-up, reading...on & on. All I'm feeling is the need to curl-up!! I had been out of the apartment yesterday, so its not cabin fever! Help! I'm feeling the pressure of time and no drive!! I can't even seem to make sense of your mail below!! I'm brain dead!

I sent the mail out around 1pm. Later on in the evening, at 7:50 p.m., I sent another mail:

I know what it was!! I have to read all the junk that I had written in the past and its amazing the things your body does!! I was having similar reactions to reading it as I was to going through the experience...wanting to curl-up and sleep!!

At other times, I stared at the green binder and felt drawn to read it. And read, I did. I called it *smart reading*; I skipped the parts which drew me to re-experience the anger I describe.

I read parts that I was proud of as a researcher; parts that described the research process. Parts that I wrote about my changing relationship with my friends from Virginia. For some reason, unknown to me then I skipped a lot of parts. My story then was I don't want to feel the emotions of the internship year. It sucked and I don't care to relive right now. What I had not noted was the anger that rose within me. I had not yet acknowledged the **other**-the anger. The anger would be **professionally incorrect** to acknowledge since "had not I been

privileged to have been given an internship at THE Institute." How can I be so petty in not being able to put aside my anger and move on? And of course I cannot disappoint the person I admire. Rather I have to impress her. And to impress her would be to not mention how much I felt disappointed by her supervision. How can I be so insensitive to hurt a person who was already hurting from the fiasco of year's drama. More over, how can I be so professionally stupid to say to the person something like, "I wanted so much more from you as a supervisor"? If I say these words to her, there may be no future with her. She may NEVER mentor me! And I could not take that big a risk. I am sure I can "move on!" I have moved on. But my research has suffered. My writing feels a chore.

I told Harlene when I gave her a skeletal first draft of an emotive text "I changed things because I know you will be reading it." And she looked surprised. I explained how I felt that I have to be selective and careful of how I say things so people can read it and not think the worst. It is not an attempt to make something look good or bad rather it is an attempt to "see and sense it [my experience] more fully" (Tillmann-Healy, 1996).



## FREEDOM

Fearless voicing

Tearless telling

Passionate flowing

Rejuvenating vigor

Carefree reconstructing

Freedom!

I tell as an intern, from the position of a fellow, who has the recent certainty of an academic career at the Institute. I tell as a fellow who, though does not have the luxury of geographical distance from the internship site, but has the temporal distance from the internship experience and the security of

relationships. I tell as a scholar who fears other academics' responses but has the support for experimentation from within the community of relationships about which I speak. I tell as a woman who is seeking and making her dreams come alive.



"A picture held us captive.  
And we could not get  
outside it, for it lay in our  
language and language  
seemed to repeat it to us  
inexorably." (Wittgenstein,  
1965)



## **AFTERWORDS: CHOICES WE MAKE**

• [SITEMAP](#) • [THEORETICAL NARRATIVES](#) • [RESEARCH NARRATIVES](#) • [INTERNSHIP NARRATIVES](#) •

Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community



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The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

# STORY OF STORMY EMOTIONS

## AFTERWORDS: CHOICES WE MAKE

[Abstract](#)

[Theoretical Narratives](#)

[Research Narratives](#)

[Internship Narratives](#)

I reflect on the production of the [Story of Stormy Emotions](#) in the ensuing text. I bold certain words as a practice of **reflexivity** and **analyses**, that I have borrowed as an analytical tool from Sociologist Joseph Schneider (1991), who questions textual authority in sociology.

The [Story of Stormy Emotions](#) is an **emotive narrative** of my dashed internship **expectations**. I re-created the narrative from my journal and the **embodied** experiences of revisiting the internship journal entries. My intention was to **give voice** to the emotional aspects of internships and **speak the unspeakable**—disappointment and anger and the sense of freedom one experiences from having spoken aloud. To not speak-out was to deny a large and crucial aspect of my experience. Writing about the feelings was a **transformative** moment since it made public my "negative" feelings that I had been harboring for the fear of not being viewed as appreciative enough of the other internship opportunities. The transformative value lay in the **public acknowledgement** and display of the feelings.

As the native (intern) of the experiential moments of my internship I have chosen to share and make public the notion of anger and my sense of disappointment of my internship expectations rather than the descriptive content of the [conflict ridden](#) story. Due to the

*sensitive nature of the interpersonal conflict that took root and spread for close to six months of my internship, I have [chosen silence](#) as an **ethical** alternative and do not intend to detail the nature of conflict.*

*The choice of silence is **political** which has further **political** consequences. Since, I proceeded to be part of community at the Institute, I had chosen not to tell my version of the story in the interest of **creating a life** that I can enjoy rather than just endure. When I started writing the [Story of Stormy Emotions](#) I had titled it Story of Stormy Anger because that was one of the primary emotions that stood out in my experience and probably colored my reading of the journal entries. However, over time and as I wrote out my anger I was able to read disappointment into my journal entries and as I came to pause and reflect on my writing, I experienced a sense of freedom from having narrated my strong emotions. The sense of freedom also came from having been hired as a staff of the Institute, which gave me a sense of security.*

*Further, **time** and **geographical** distance have ways of creating distance from the lived experience. Since I have chosen to be at the same place geographically, I only had the advantage of time. Ironically, staying at the Institute has proved advantageous. Time has helped me get a perspective that comes from moving away from an experience, though, I have had to re-encounter my internship experience more than usual because of my research and the resultant re-readings of the journals. So, if it were not for the research I think time would have been more advantageous for me. However, in spite of continued encounters with narratives of my internship experiences as artifacts of my lived experience, I think time "re-forms" the lived experience.*

*Geographically though, I did not leave, but some of the other players from that year's internship drama had relocated or left after the completion of their internship. Thus creating a geographical distance between the Institute players (including me) and them, thereby introducing an **inevitable** context change at the*

internship site. And as new players entered the Institute for their internship, the context most definitively changed. Thus, the changing context due to the **transient membership** of the interns keeps an internship alive with **uncertainty** of future dramas. The transient nature of its membership also introduces a pitfall of an **emotional climate** that might not feel conducive for learning. Due to the annual cycle of "newer" members leaving and/or choosing to change their associations with the Institute, the pitfall is also transient and unless the individual-in-communities practice **reflexivity** there may be lingering after effects of not-so-conducive emotional climate.

I draw attention to my **meaning making** process as a **language performance** within a temporal, spatial, socio-cultural and historical context. From a temporal context, as I look behind, I am glad to have continued into my third year at the Institute and to have experienced **other** facets and relationships. These otherness have taken on the potentiality of becoming more central and creating an otherness of my initial internship experience. It is easier for me to make sense of my first year at the Institute as a socio-cultural anomaly among the kinds of relationships people may encounter at the Institute based on my subsequent experiences and historical narratives. However, I am mindful not to marginalize the emotional experience.

I wanted to draw focus towards the emotional experience of internships. The marriage and family therapy (MFT) [training literature](#) is sparsely documented with doctoral intern's internship experiences (Gawinski, Edwards & Speice, 1999). But none of the three documented MFT articles report the emotional aspect of internships. Gawinski et al. (1999) are one of the first marriage and family therapy researchers to implicitly address the emotional content of an internship experience under the themes of "immersion in a multidisciplinary healthcare setting," "diversity of patient populations," "sharing care" and "exploration of the self of the therapist." Though none of their themes directly speak to the emotional experience of internships, their research draws attention

*to the intensity of learning experiences at internship sites.*

*In my performance I draw attention to interns' emotional experience of internships. One's most desired experiences can at times be one of the most disappointing moments in the midst of the experience. Though, I am not denying the potential of conflictual and emotionally charged internships occurring at other sites, I have chosen to not re-narrate the content, since parts of me still experience anger or disgust with that particular time in my experience. As a process I think internship can be rigorous and when one adopts a position of intense reflexivity (especially due to the nature of my dissertation), the emotional intensity can be enhanced.*

*The [Story of Stormy Emotions](#) is a re-presentation of alternative writing forms that symbolically challenges the traditional discourse of writing-up a dissertation. An illustration of blurring boundaries between "academic writing" and literary forms—poems constructed from my journal entries. It is a production of contextualizing the emotional journey within academic discourses of socio-cultural practices of anger and its expression and research discourses of analytical writing. So, even though I acknowledge the tension of writing about this particular piece and the differences that might emerge, I have also chosen to voice my tension by leaving some things unspoken and thus remaining partially **self-conscious** and **reflexive** (Richardson, 1997, Hertz, 1997, Gergen, 1999).*

*As I narrate my emotional experience, I understand and perform the notion of languaged realities. In the [Story of Stormy Emotions](#) I locate my internship experiences within experiences of unspeakable emotions and academic discourses, thus writing cultural and political discourses of being an intern and a researcher.*

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[About Saliha Bava](#)

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Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community

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Marriage & Family Therapy Program at [Virginia Tech](#)  
Blacksburg, VA

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## Appendix A

### VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY

#### Informed Consent for Participants of Investigative Projects

Title of Project: Lived Experience of an Evolving Collaborative Language Systems  
Therapist: A Sense, not an Essence  
Investigator: Saliha Bava

#### I. Purpose of this Research/Project

The purpose of the proposed study is to explore my doctoral internship experience at the Houston Galveston Institute, as I evolve as a Collaborative Language Systems therapist. I am currently a doctoral student in the Marriage and Family Therapy program at Virginia Tech, and this study is in partial fulfillment of the doctoral program requirements.

#### II. Procedures

This project will involve me analyzing my journal entries of my internship experience. I will report about my experience as stories from my internship contextualized within my life and the interactions I had with you and other staff members at the Institute. Thus, the final report might have references to our interactions or conversations. No reference will be made to client conversations.

#### III. Risks

I anticipate minimal risks to you in participating in this research project. You have a choice of what information to share with me during our conversations, and you are free to withdraw from the study at any time. I will also request you to read the final report of my inquiry in order to add or delete any information you think is important. At this point, or at any point during the research process, you are free to refuse the use or references to any part of our interactions or conversations in the final analysis.

#### IV. Benefits of this Project

The researcher expects this research to be beneficial to you, other therapists and the field of marriage and family therapy training. Although the researcher cannot guarantee that you will receive any specific benefits from participating in this study, she hopes that you will find the interactions and conversations itself to be useful to you personally and professionally. The Institute may benefit from the feedback of training doctoral interns, which might assist in their future training processes.

#### V. Extent of Anonymity and Confidentiality

All information will be held as confidential, but anonymity cannot be assured. No names (pseudonyms will be used) if requested, will be attached to the information from the interactions and conversations in the final analysis. However, before agreeing to participate in this study, you must be aware that anonymity within the Institute's community cannot be assured because of the nature of this project and the limited number of people that constitute the Institute.



*Lived Experience of an Intern and a researcher  
in a Postmodern Community*

# RESEARCH PRESENTATION

10/31/2001

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SPEAKING FROM MY EXPERIENCE TO  
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PERFORMANCE

AUTOETHNOGRAPHY



The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

## PERFORMANCE

---

### Performance is

a method of understanding, bodily, located in the experience of doing-as the carpenter knows the weight of the hammer, as the sculptor feels the smoothness of the stone, as the child learns the tricks of the tree.

Pelias, 1999

- [SITEMAP](#) • [THEORETICAL NARRATIVES](#) • [RESEARCH NARRATIVES](#) • [INTERNSHIP NARRATIVES](#) •

Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community



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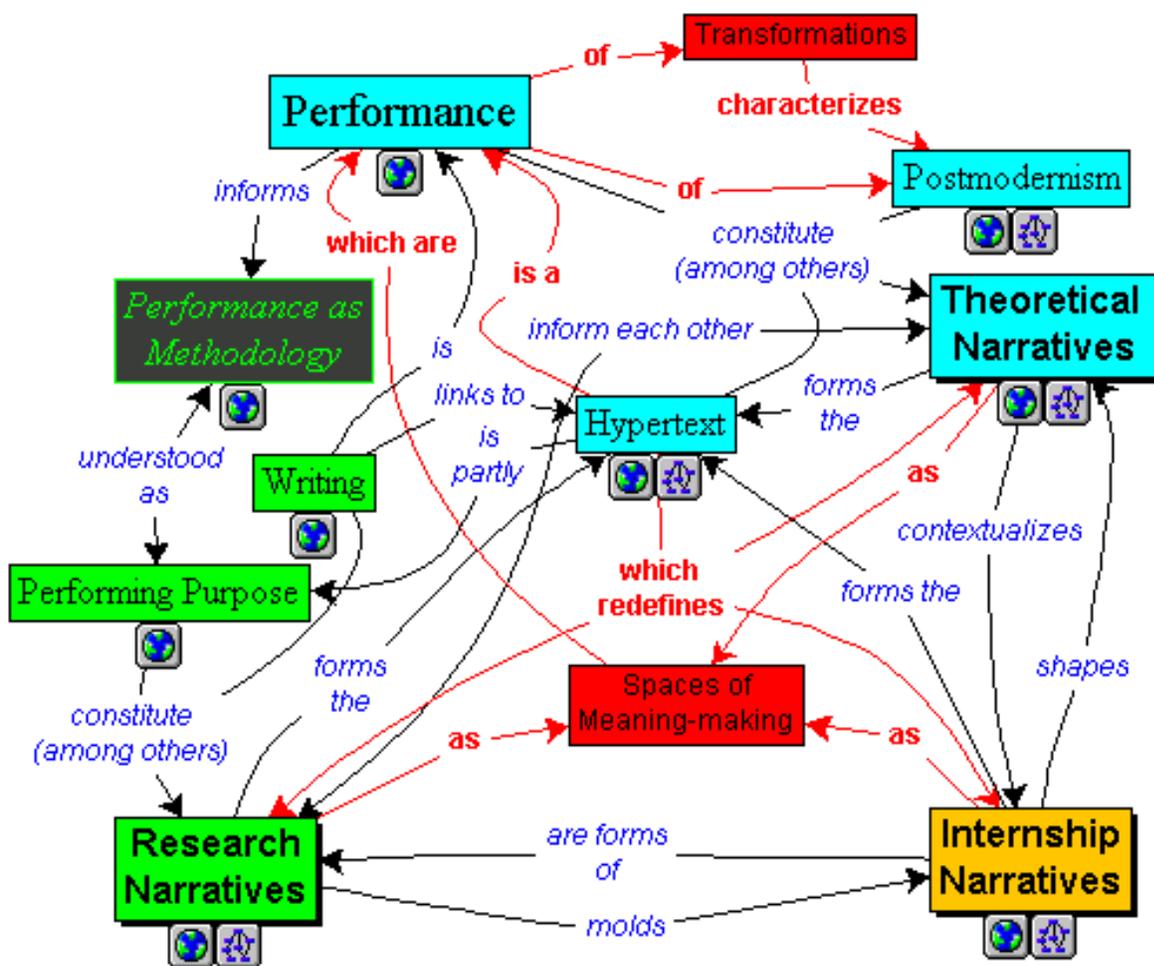


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The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

# PERFORMANCE: POLYVOCAL UTTERANCES

- Abstract
- Theoretical Narratives
- Research Narratives
- Internship Narratives



Map: Graphic Location of *Performance* within the Dissertation Web



Click for an interactive map



The performance metaphor, though not new to literature, theater and arts

or family therapy, is relatively new to the field of family therapy research. The field of psychotherapy has encountered the performance metaphor in varying forms of Psychodrama, Gestalt therapy, Structural Family Therapy (enactment) and in the writings of Bradford Keeney. However, it has not been a dominant metaphor in the research literature of family therapy or in the language of research methodology.

Performance is a word that takes varying "street meaning(s)" based on the particular cultural moments ([States](#), 1996). It is a word that continues to exist in the metaphorical state along with the many established definitions as delineated in the dictionary. Etymologically traced to the 15<sup>th</sup> century, the Merriam-Webster dictionary currently defines *performance* as "1 a: the execution of an action b: something accomplished 2: the fulfillment of a claim, promise, or request : IMPLEMENTATION 3 a: the action of representing a character in a play b: a public presentation or exhibition...4 a: the ability to perform : EFFICIENCY b: the manner in which a mechanism performs...5: the manner of reacting to stimuli : BEHAVIOR 6 : the linguistic behavior of an individual : PAROLE; also : the ability to speak a certain language."

Though the word "performance" brings to mind theatrical notions, it did not appear in significant usage in the theatrical language until seventeenth century. "Performance ...simply meant carrying something out, a 'working out of anything ordered or undertaken'" ([States](#), 1996). One has run in with *performance* in the social science literature as it gains wider usage within varying knowledge construction communities and as its "meaning grows out of use" (Bruner, 1990, p. 118).

The annual research theme of the Institute of Collaborative Research and Public Humanities, Ohio State University for 2000-2001 was *Cultures of Performance, Performance of Cultures*. In a [web posting](#), they state that

over the last few decades, concepts drawn from the arena of performance have become widespread in the humanities and human sciences: ideas of act, practice, play, performativity, theatricality, game theory, masquerade and the carnivalesque can now be found in fields from linguistics and

anthropology to art history, gender studies and political theory. ICRPH, 2000

At times used perfunctorily or theoretically to emphasize a theoretical notion, performance also takes on specialized meanings within the specific cultural usage communities (Holzman, 2001). According to the Department of Performance Studies at the University of Surrey

performance can also be understood as a broad spectrum of human events from rituals to 'performances' in everyday life to formalised aesthetic events such as dance, theatre, [sic] or live art. We see performance as one mode of cultural practice or praxis through which experience, knowledges, discourses, identities, and meanings have been and are constantly (re)negotiated and (re)positioned.

Lois Holzman, a developmental psychologist, adopts a Marxist Social therapy approach to performance wherein the power of performance is viewed as a "revolutionary activity." Revolutionary activity refers to a continuous transformative practice of self-reflexive and dialectical "methodology for a new kind of political-psychological practice" (2001, p. 81). She defines performance as, "the revolutionary activity by which human beings create their lives (develop)-qualitatively transforming and continuously reshaping the unity that is *us-and-our environment*" (Holzman, 2001, p. 82-83). Sociologist Erving Goffman (1959) utilizes the notion of performance as a metaphor to address the question "what are the ways in which we repeat ourselves" in his classic *The Presentation of Self in Everyday Life*.

Psychologist Jerome Bruner (1990) in his book "Acts of Meaning" addresses the notion of cultural psychology and the meaning of self in terms of narrative language which may be subsumed under the performance metaphor. Even the title of his book *Acts of Meaning* conveys a subtext of performance. "Acts" a common term in theater refers to parts in a play or dramatic performance. Explaining how one enters the "human culture" Bruner draws on Judy Dunn's book *The Beginnings of Social Understanding*. Dunn uses the metaphor of *drama*

to account how a child, a *protagonist*, "learns to play part in everyday family 'drama' before there is ever any telling or justifying or excusing required" (Bruner, 1990, p.85). Thus, emphasizing again the subtext of performance as a dominant metaphor in the construction of understanding the human culture. Further, he draws on the notion of "play" (1990, p.115) to comment on the construction of self in the social sciences. He draws on Polkinghorne, who draws heavily on the narrative metaphor to discuss the notions of our personal identities and self-concept. Polkinghorne views our existence as a plot "of a single unfolding and developing story" (1988, p.150).

To perform carries an embedded connotation of form. **Performance** gives form to the cultural content or discourses that one enacts as members of cultural communities. For instance, writing styles and research methodologies are common cultural praxis of academic discourse communities. Writing styles are forms that are defined within and define the academic discourse. Formats are published in books such as, William Strunk, Jr.'s *The Elements of Style* or APA's *Publication Manual of the American Psychological Association*. Such publications spell out the rules of composition within academia thus defining the academic language game. Another cultural praxis of academic discourse are research methodologies, which delineate our ways of knowing thus, defining and recursively defined by the discourse community. Both, writing styles and research methodologies **form and give form** to discourses.

**To understand my notion of performance as used in the dissertation web go to:**

**[Performance](#)**

**[Performing Purpose: Performing Research](#)**

**[Performance as Methodology](#)**

**[Writing](#)**

- [SITEMAP](#) • [THEORETICAL NARRATIVES](#) • [RESEARCH NARRATIVES](#) •  
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Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern  
Community



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Here am I.  
Standing before you  
Singular and solitary.

But don't let appearances  
fool you.

Each word from my mouth  
Each gesture  
is borne of others.

You see singularity  
But reality is in multiples.  
As we talk  
You enter this world.  
And I into another

Image & text source: <http://www.swarthmore.edu/SocSci/kgergen1/part1.html>

EXIT

ENTER



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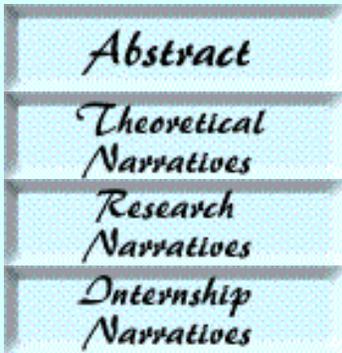
## PERFORMANCE

---

### Performance is

a personal expression, a pressing for voice, a pressing against silence until one pushes onstage to assert "I am, I am" as the lights fade: Expression leads to oppression, oppression to expression.

Pelias, 1999



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# *Morning*

Planning for the day

Weary  
Unenthusiastic  
**What** a drag!

Driving in

Mounting tension  
Bracing self

Check messages  
Move to the attic

"Relax" self-talk

Empty room

Sigh  
Exhale tension

Chest starting to  
tighten

What the **fuck!!!**

"Give yourself a  
break"

Check my voice mail,

Look at my calendar

I know the scheduled  
meetings

But I re-study

"I hate this"

A day in tension!

night

## NOTE

To run movie: Click on the movie space

Movie not visible: Please download 25night2.mov.

To view outside pdf: Use Quick Time player or plug in.



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## PERFORMANCE

---

A [day in tension](#) is a [performance](#)...

**a way of giving shape to haunting spirits, putting into form what disturbs, what fascinates, what demands attention; that is, performance is a way of formulating the unforgettable so that it might be forgotten.**

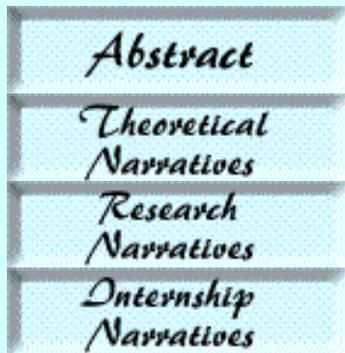
Pelias, 1999

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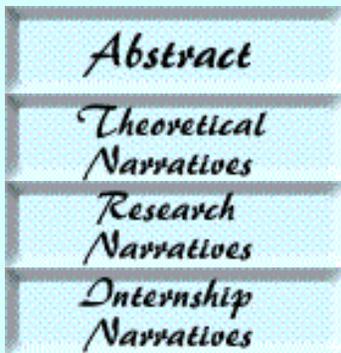
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# METHODOLOGY

## AN INTRODUCTION

---

### STORIES ABOUT STORIES

After having completed three research projects and written three reports I found myself at an unusual place. I was struggling with how to write this "chapter." I had a clear idea that I wanted this "chapter" to be available in two formats: [implicit](#) and [explicit](#). You are perhaps here because of your interest in how *explicitly* I did my research, because you are a committee member evaluating my work, or because you have to make sure that I follow the academic discourse regarding methodology chapters.

*How is one expected to write this linear narrative with arbitrary categories that have been determined by a tradition of what a scientific report should constitute? How should someone who has chosen to situate oneself within the framework of "constructing difference" and is caught up in the idea of "challenging the traditional research practices in praxis" write an explicit research methodology chapter?*

I spent hours pouring through the various online dissertations, reading for the methods sections. Sometimes I found myself re-orienting myself to the three research reports I had written earlier. At other times, I was exhausted and found myself very fragile. I often had the urge to scream. Or, I would find myself sitting bent-over clutching my midrib, rocking back and forth. Or I would sit with my knees pulled under my chin and my arms tightly wrapped

around my legs. I had chosen to not teach the introductory course in research methodology at the Our Lady of the Lake University, Houston Program, in the Fall of 2000 as I was writing this text because I found the foundational approaches limiting my creativity. I am still attempting to find myself at a creative juncture where I can position myself within and without modernist and postmodernist discourses. Its tougher to do so as I am constantly in dialogue with one particular way of being-postmodern than another-modern.

So, I have chosen to take shelter in what Marcus defines as "messy text," since such a text enhances my creativity and performance (Marcus, 1994). I would like to tell the story of my research process during the pre-and post "analysis" phase as a "messy text" since such a re-presentation comes closest to my experiential moments as a researcher. Marcus identifies authors of messy texts as being engaged in experimental work to produce more than a "special pleading, self-indulgence, avant-gradism or a genius act" text, rather struggling to provide new cognitive mappings from conventional form (1994). Though my work is experimental, my struggle also lies in not knowing how much further I can move from conventional forms to create a different "text."

I am struck by what I am creating just as I write this "chapter." I am practicing what I tell my students and what I have been told about writing: "Just start writing what is on your mind and the rest will follow." "Don't worry about writing well" (Goldberg, 1986, p 110).

To give a clean cut story of a messy research process seems to go against my grain and research experience. But I have been psyching myself with different tricks to get to the position of telling you the story. Before I share the tricks let me tell you something more about myself.

I seem to work best when I imagine my mind as a percolator after having read something. The different readings seem to form an

interesting blend and flow with a life of their own, which is a fascinating creative process for producing texts. During this process I have to be immersed in the ideas that are percolating or in dialogue with each other. Then I have to trust the way in which the newness emerges from the internal dialogues. I imagine the percolation process as an inner dialogue about and among the various texts. The inner conversation distills its way through my fingers via the keyboard on to the computer screen. As I type, I can find myself silently citing some of the ideas, which furthers the notion of an internal dialogue. So, in practice I read familiar texts or texts with similar or challenging ideas and then I may move on to another activity, such as a physical task and/or write my reflections of the readings. During this process my internal dialogue continues and at a later time I return to my computer with my new distilled thoughts.

As I read other dissertations, I asked myself to imagine how I would write this chapter if I approached it from a conventional perspective. I asked myself to write as a student writing for a school project and as a teacher writing a sample paper for my students in a research methodology class. Some other self-talk included, "Imagine writing for a person who has no idea about the various subjective methodologies. What will be an important story to tell? What will I tell an audience who come to a conference to listen to my methodology?"

Reading other researchers' methodologies revealed the number of different ways of proceeding to produce a text titled, "Methodology." Some common elements were research design, sample, data collection, data analysis, research process, and perhaps a personal narrative about the researcher. But what is one expected to write when the sample is oneself? The data collection was very simply a journal and a collection of artifacts and the research process was messy. Though the process seems to have made me a bigger skeptic about the academic and research discourses, I think the skepticism fits in with my postmodern positioning as a person who is incredulous of meta-narratives

(Lyotard, 1984). So in keeping with the purpose of being explicit, I see the above narrative as part of the process of reflexive writing of the current methodological text, especially since, report-writing is an integral part of the research.

In the methodology sections I re-present a narrative of my [research design](#), [autoethnography](#), performance as methodology, and writing-in-inquiry. I introduce my [practicing posits](#) as a guide to reading of the subsequent text. The practicing posits are detailed elsewhere in the dissertation web and may be accessed by selecting the links. I then juxtapose my [original research position](#) with the constructed research process titled as the *Time and Shifts in Position* in the [Research Design: Changing Forms](#) section.

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[Email](#)

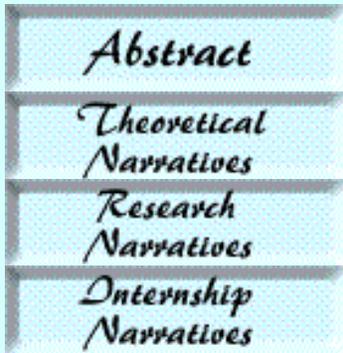
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## HOUSTON-GALVESTON

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Intellectually, Galveston is an island as well. Its isolation has encouraged two contradictory tendencies bearing on the development of family therapy in our community: the first a tendency to withdraw and interact exclusively with an intimate group of colleagues, the second to reach out to gain the interactive stimulation necessary for intellectual growth (Anderson et al., 1986).

Since 1993 the Institute is located in a beautiful Victorian house in Houston and has satellite offices only in Houston. The central location is located near the cultural center of Houston-Museum District and not far from the Theater District.



[www.houstongalvestoninstitute.org](http://www.houstongalvestoninstitute.org)

is its virtual location.

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**Lived Experience of an Evolving  
Collaborative Language Systems Therapist:  
A Sense, not an Essence**



Here am I.  
Standing before you  
Singular and solitary.

But don't let appearances fool you.

Each word from my mouth  
Each gesture  
is borne of others.

You see singularity  
But reality is in multiples.  
As we talk  
You enter this world.  
And I into another

Image & text source: <http://www.swarthmore.edu/SocSci/kgergen1/part1.html>

# *Morning*

Planning for the day

Weary  
Unenthusiastic  
**What** a drag!

Driving in

Mounting tension  
Bracing self

Check messages  
Move to the attic

"Relax" self-talk

Empty room

Sigh  
Exhale tension

Chest starting to  
tighten

What the **fuck!!!**

"Give yourself a  
break"

Check my voice mail,

Look at my calendar

I know the scheduled  
meetings

But I re-study

"I **hate** this"

A day in tension!

[night...](#)

*Lived Experience of an Intern and a researcher  
in a Postmodern Community*



Source: Geertz & Walter, 1993

Here am I.  
Standing before you  
Singular and solitary.

But don't let appearances fool you.

Each word from my mouth  
Each gesture  
is borne of others.

You see singularity  
But reality is in multiples.  
As we talk  
You enter this world.  
And I into another

*Saliha Baya*  
*October 31, 2001*



# RESEARCH PURPOSE

- ◆ **Living Knowledge of an Intern**
- ◆ **Voicing Alternate Research Forms**
- ◆ **Quest for knowing**
- ◆ **Understanding the Institute's Training Community**
- ◆ **Performing as a Writer**



# RESEARCH QUESTIONS

- ◆ **How to locate the local experience of an intern in a postmodern community?**
- ◆ **How to co-construct alternative styles of inquiry?**
- ◆ **What is the researcher's experience of a highly subjective inquiry and messy text?**

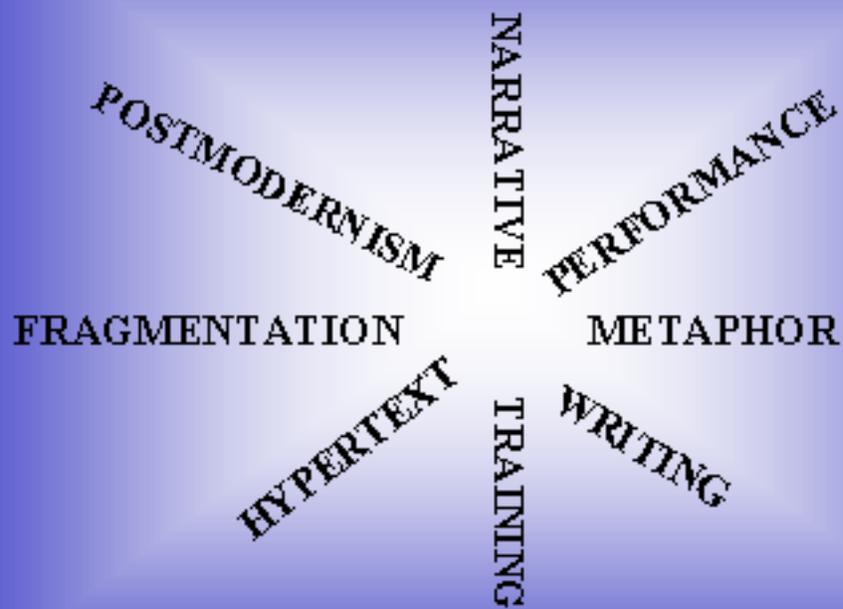


# ASSUMPTIONS

- ◆ **Language is generative and constitutive (Anderson, 1997; Gergen, 1999)**
- ◆ **Meaning making is a social activity & intertextual (Lemke, 1995)**
- ◆ **Meaning is transitory**
- ◆ **All inquiry is an interpretive process (Van Manen, 1990)**
- ◆ **All descriptions are an interpretation of the described event**
- ◆ **Reflexivity & critical questioning of self & other**

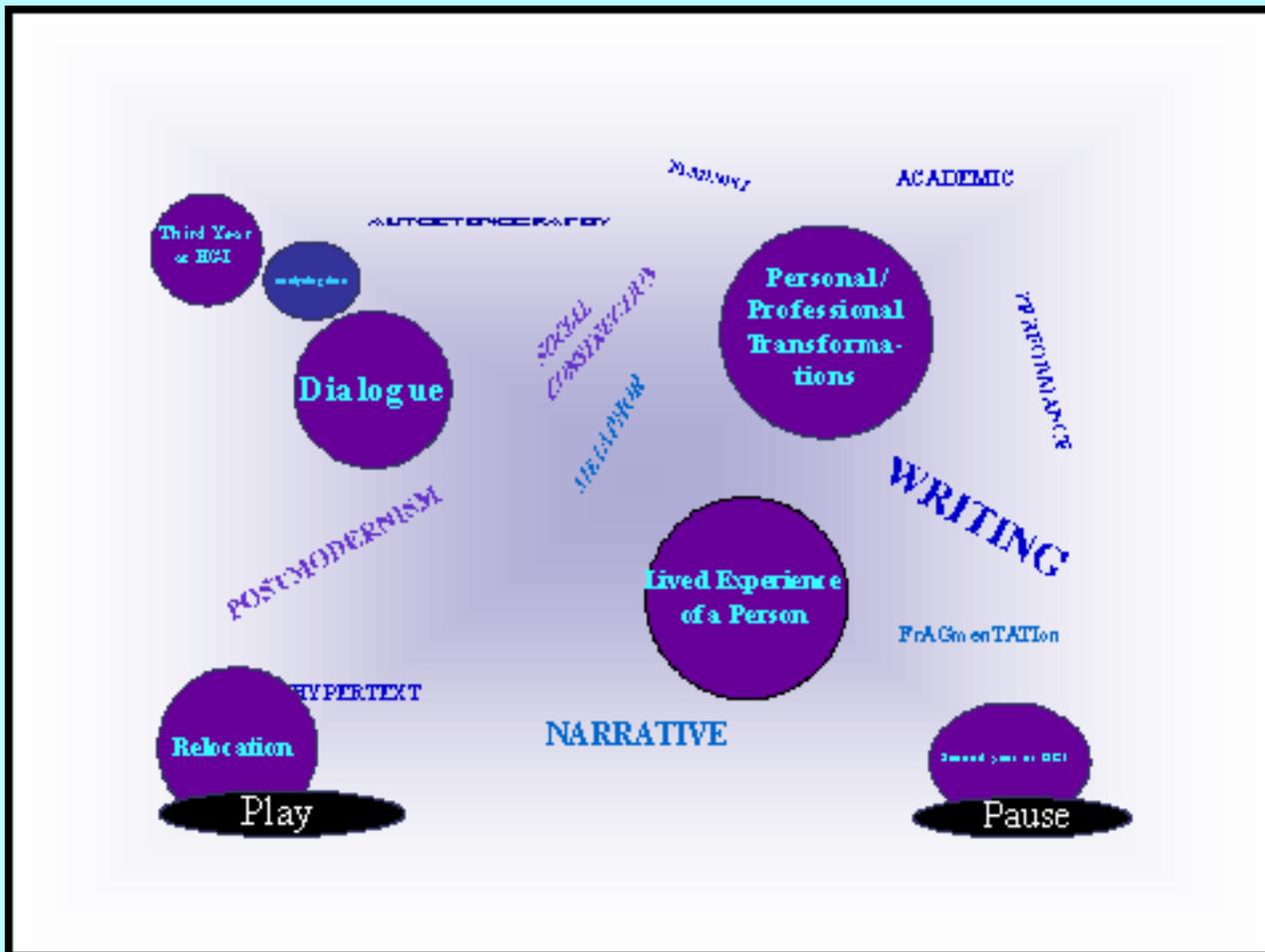


# LOCATING AN INTERN'S EXPERIENCE





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# METHODOLOGY

- ◆ Autoethnography
- ◆ Performance as Methodology
- ◆ **Writing-in-Inquiry**

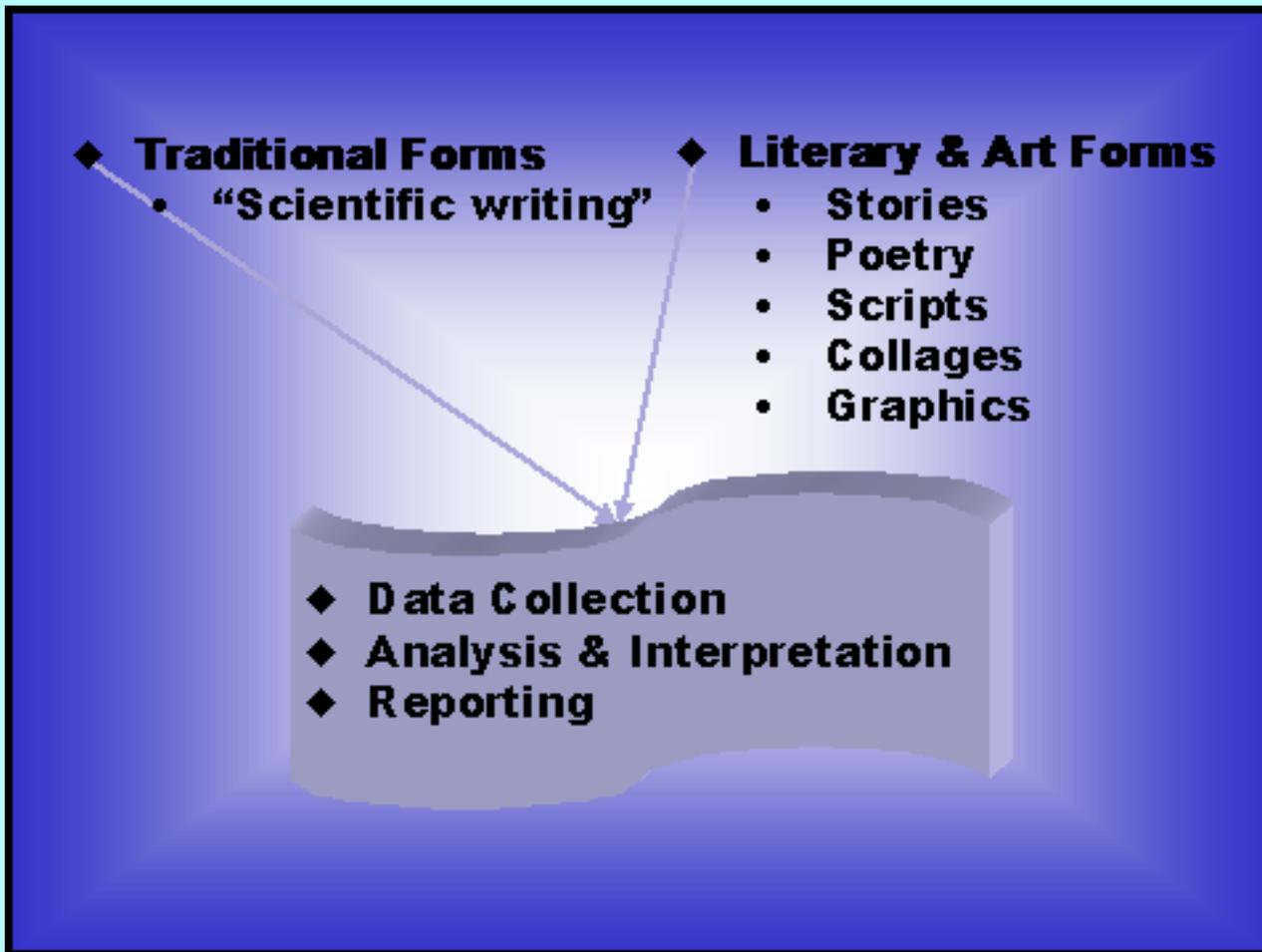


# WRITING-IN-INQUIRY

**Writing-in-inquiry are creative and innovative processes comprising of reflexive practices that are generative and transformational acts.**

**FORMS...**





## Stories of My Internship Experience

- **Choosing Silence**
- **Expertise**
- **Story Of Blurring Boundaries**
- **Spatial Articulation**
- **A Day in Tension**
- **Learning Communities**
- **Story Of Stormy Emotions**



# READER RESPONSE REQUESTED

- ◆ **Committee Members**
- ◆ **Sue Levin (Institute's angle)**
- ◆ **Ken Gergen (Social Construction in Praxis)**
- ◆ **Sheila McNamee (Research angle)**
- ◆ **Tom Strong (MFT, POMO angle)**
- ◆ **Alan Parry (POMO angle)**
- ◆ **Dilek Tinaz, others (Intern angle)**
- ◆ **Jean Mason (Hypertext angle)**
- ◆ **Rob Tietze (Literary angle)**
- ◆ **Technical Support Committee  
(Technological angle)**



# I HAVE LEARNED ABOUT...

- ◆ **LANGUAGED COMMUNITIES**
- ◆ **CREATING ALTERNATIVES**
- ◆ **BECOMING A THERAPIST**
- ◆ **BEING & BECOMING**
- ◆ **SELF-IN-RELATIONSHIPS**



## **LANGUAGED COMMUNITIES**

- ◆ **Broaden my languaged communities**
- ◆ **Different languages give meaning to my experience.**
- ◆ **How much more I need to learn about the various discourses**
- ◆ **Membership is meaning-making of forming and re-forming notions**



## **CREATING ALTERNATIVES...**

**...is to create evocative narratives of my internship and research experiences that are not separated from my personal historical narratives**

**...is to learn multiple languages**

**...is to honor history and be critical of history**

**...is to be reflexive**

## **ABOUT BECOMING A THERAPIST...**

**...training in postmodern ideas is an experiential and didactic training**

**...learning occurs at many different fronts**

**...over time as one makes sense of one's experience**

**...learning is transferable**



## **BEING & BECOMING**

- ◆ **Hypertext producer**
- ◆ **Want to be a conceptual writer**
- ◆ **Co-create collaborative learning communities**

## **SELF-IN-RELATIONSHIPS**

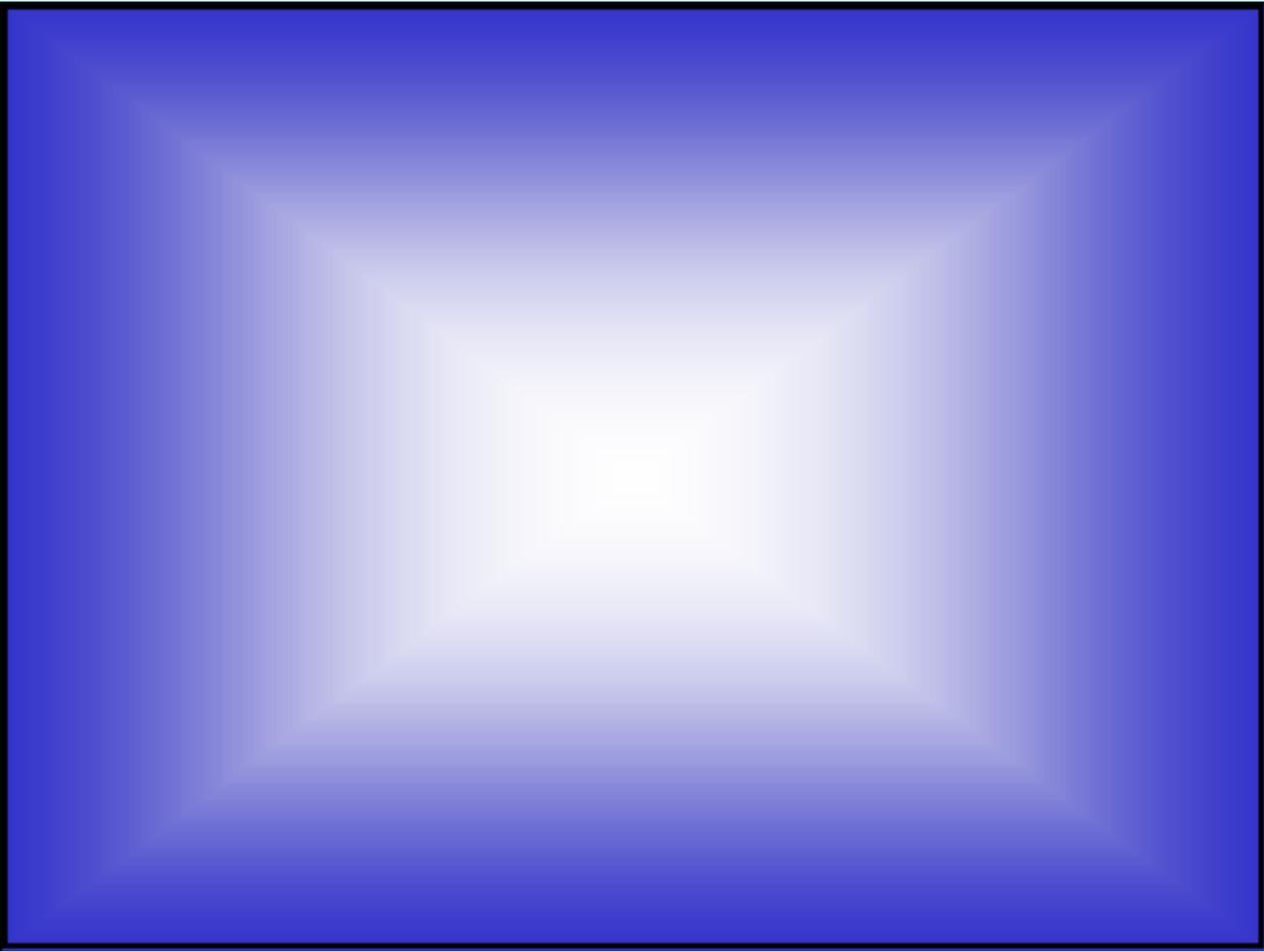
- ◆ **I trust myself in the process but in the midst, I am uncertain of the “final product”**



# **SPEAKING FROM MY EXPERIENCE TO YOURS**

- ◆ **Interns & Internship Coordinators**
- ◆ **International Students as Therapist-in-Training**
- ◆ **Researchers**
- ◆ **Writers**
- ◆ **Hypertext writers**
- ◆ **Boundary Crossers**





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# PERFORMANCE

*Performance is*

*an act of becoming, a strategy for discovering oneself by trying on scripts to test their fit, a mean of clothing oneself in various languages until one believes what one says.*

*Pelias, 1999*

## **METAPHOR FOR METHODOLOGY:**

- **Creating Scripts**
- **Acting Out Scripts**
- **Performing Discourse**
- **Performing Meaning**
- **Performing Writing**



# AUTOETHNOGRAPHY

## MULTIPLE MEANINGS

- **“Native ethnography”**: Study of one’s own group
- An ethnographical autobiography that **“reflects the cultural and social frames of reference”**
- **“Self narrative that places the self within a social context”** (Reed-Danahay, 1997)
- Autoethnographers are **“indigenous anthropologist... as concerned with examining themselves as ‘natives’ as they are with interpreting their cultures for a non-native audience”** (Deck, 1990)
- **“A category of counter-narratives, politicized texts that resist ethnographic representations by outsiders”** (Reed-Danahay, 1997)

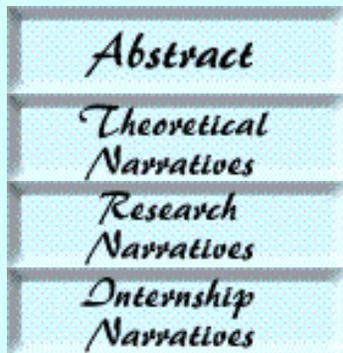
## MY POSITIONING

- **Border-crosser**
- **Critique in Praxis** of usual re-presentational practices of self & other
- **A self-narrative within the social-cultural context at the Institute**
- **An inquiry that is a production of a political text**





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## RELATIONAL ART

---

Ken Gergen describes the relational art as a space of relatedness of his words and the graphics provided by Zurich artist, Regine Walter. He states that, the "text and graphics both concerned with relatedness, ...work together to create a relationship." He provides various [exemplars](#) from the series he has produced with Walter.

I chose this particular art since it spoke to the process of relational connectedness in space and time. The words describe my [process as a writer](#), myself as an [intern](#) and myself as a [researcher](#), who was me and the other as I produced the dissertation web. The picture captures me as an apparently singular entity who is not singular when looked at closely and against the backdrop of other's gestures.

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# PPT Slide

**Saliha Bava**

**October 31, 2001**

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# RESEARCH PURPOSE

- Living Knowledge of an Intern
- Voicing Alternate Research Forms
- Quest for knowing
- Understanding the Institute's Training Community
- Performing as a Writer

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# RESEARCH QUESTIONS

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- Reflexivity & critical questioning of self & other

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POSTMODERNISM

PERFORMANCE

HYPertext

WRITING

LOCATING AN INTERN'S

EXPERIENCE

METAPHOR

FRAGMENTATION

NARRATIVE

TRAINING

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# PPT Slide

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# METHODOLOGY

- [Autoethnography](#)
- 
- [Performance as Methodology](#)
- 
- Writing-in-Inquiry

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# WRITING-IN-INQUIRY

Writing-in-inquiry are creative and innovative processes comprising of reflexive practices that are generative and transformational acts.

FORMS...

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# PPT Slide

- Traditional Forms
  - “Scientific writing”
- Literary & Art Forms
  - Stories
  - Poetry
  - Scripts
  - Collages
  - Graphics
- Data Collection
- Analysis & Interpretation
- Reporting

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# PPT Slide

Stories of

My

Internship

Experience

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- Technical Support Committee (Technological angle)

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# I HAVE LEARNED ABOUT...

- LANGUAGED COMMUNITIES
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- BECOMING A THERAPIST
- BEING & BECOMING
- SELF-IN-RELATIONSHIPS

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# PPT Slide

## LANGUAGED COMMUNITIES

- Broaden my languaged communities
- 
- Different languages give meaning to my experience.
- 
- How much more I need to learn about the various discourses
- 
- Membership is meaning-making of forming and re-forming notions

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# PPT Slide

## CREATING ALTERNATIVES...

...is to create evocative narratives of my internship and research experiences that are not separated from my personal historical narratives

...is to learn multiple languages

...is to honor history and be critical of history

...is to be reflexive

## ABOUT BECOMING A THERAPIST...

...training in postmodern ideas is an experiential and didactic training

...learning occurs at many different fronts

...over time as one makes sense of one's experience

...learning is transferable

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# PPT Slide

## BEING & BECOMING

- Hypertext producer
- Want to be a conceptual writer
- Co-create collaborative learning communities

## SELF-IN-RELATIONSHIPS

- I trust myself in the process but in the midst, I am uncertain of the “final product”

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# SPEAKING FROM MY EXPERIENCE TO YOURS

- Interns & Internship Coordinators
- International Students as Therapist-in-Training
- Researchers
- Writers
- Hypertext writers
- Boundary Crossers

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# PERFORMANCE

## METAPHOR FOR METHODOLOGY:

- Creating Scripts
- Acting Out Scripts
- Performing Discourse
- Performing Meaning
- Performing Writing

Performance is

an act of becoming, a strategy for discovering oneself by trying on scripts to test their fit, a mean of clothing oneself in various languages until one believes what one says.

Pelias, 1999

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# AUTOETHNOGRAPHY

## MULTIPLE MEANINGS

- “Native ethnography”: Study of one’s own group
- An ethnographical autobiography that “reflects the cultural and social frames of reference”
- “Self narrative that places the self within a social context” (Reed-Danahay, 1997)
- Autoethnographers are “indigenous anthropologist... as concerned with examining themselves as ‘natives’ as they are with interpreting their cultures for a non-native audience” (Deck, 1990)
- “A category of counter-narratives, politicized texts that resist ethnographic representations by outsiders” (Reed-Danahay, 1997)

## MY POSITIONING

- Border-crosser
- Critique in Praxis of usual re-presentational practices of self & other
- A self-narrative within the social-cultural context at the Institute
- An inquiry that is a production of a political text

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# Hypertext and writing:

## An overview of the hypertext medium

by [Kimberly Amaral](#)

### Introduction

There is literally a glut of information available about hypertext. Hundreds of articles announce and hail the "phenomena" of hypertext--a system of non-sequential writing.

But most seem to be caught up in the technology of hypertext. Many books talk about the development of the software and hardware, while magazine articles proclaim the glories of the latest hypertext software system.

There's quite a bit of theorizing about the applications of hypertext to education, and even making analogies to literary issues (such as an essay by John Slatin in "Text, Context and Hypertext" that calls hypertext a "literary concept," citing problems similar to intertextuality in poetry). Quite honestly, though, not much has been written on how to write for this new medium. Besides trying to overcome the mechanics of "marking up" documents to appear properly in hypertext, professional writers should be equally, if not more concerned over the application of their writing to this different medium. After all, we know that writing a movie script requires a much different style and approach than if we were going to write a novel. Why then, should we not investigate this concept of writing for hypertext as well?

In this article, I have attempted to answer some common questions about hypertext, specifically for writers not familiar with the medium. But readers familiar with the concept, history, and reason behind writing in hypertext may wish to jump directly to some guidelines on how to write for hypertext. I have approached that section by applying hypertext to some of the essential elements of writing: content, organization, style, and audience.

- [What is hypertext?](#)
- [The history of hypermedia](#)
- [Why use hypertext?](#)
- [A guide to writing for hypertext](#)

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### What is hypertext?

Hypertext is simply a non-linear way of presenting information. Rather than reading or learning about things in the order that an author, or editor, or publisher sets out for us, readers of hypertext may follow their own path, create their own order-- their own meaning out the material.

This is accomplished by creating "links" between information. These links are provided so that readers may "jump" to further information about a specific topic being discussed (which may have more links, leading each reader off into a different direction). For instance, if you are reading an article about marine mammal bioacoustics, you may be interested in [seeing a picture of a dolphin](#). Or you may want to  [hear the sound it makes](#) (~80K). Or you may even be interested in seeing [what a marine mammal sound "looks like" in a spectrogram](#). You might even want to [find out more about sounds made by other animals in the sea](#), thus leading you on a completely different, detailed path.

As you can see by these examples, this medium is not limited simply to text. It can incorporate pictures, sound, even video. So it presents a multimedia approach to gaining information--hypermedia.

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## The history of hypermedia

The idea behind hypermedia is not a new one. In fact, 50 years ago Vannevar Bush, the head of the Office of Scientific Research and Development during World War II, proposed a method of cataloguing and retrieving information prophetically like today's hypermedia.

His "memex" machine would use a series of gears where a reader could sit at a desk and call up information--both text and pictures--associatively. This, argued Bush, is how the mind really works:

"Our ineptitude in getting at the record is largely caused by the artificiality of systems of indexing. When data of any sort are placed in storage, they are filed alphabetically or numerically, and information is found (when it is) by tracing it down from subclass to subclass. It can be in only one place, unless duplicates are used; one has to have rules as to which path will locate it, and the rules are cumbersome. Having found one item, moreover, one has to emerge from the system and re-enter on a new path.

The human mind does not work that way. It operates by association. With one item in its grasp, it snaps instantly to the next that is suggested by the association of thoughts, in accordance with some intricate web of trails carried by the cells of the brain...

Man cannot hope fully to duplicate this mental process artificially, but he certainly ought to be able to learn from it. In minor ways, he may even improve, for his records have relative permanency. The first idea, however, to be drawn from the analogy concerns

selection. Selection by association, rather than indexing, may yet be mechanized." (["Classic Technology: As We May Think."](#) *Atlantic Monthly*. July 1945. Reprinted November, 1994.)

The only problem with Bush's mechanism, however, was that gears would act out the thinking. That's an analog system. (At the time of his writing, it still wasn't clear if the future of technology lay in analog or digital machinery.)

Since then, researchers have carried on the ideals of hypertext in a digital arena. Doug Engelbart was the first to be influenced by Bush's concepts of associative links and browsing in the early 1960s (*Byte*, 10/88). His system, Augment, stores information in a sophisticated hierarchical structure allowing non-hierarchical branching. To make viewing easier and increase user speed, he also developed the "mouse" and viewing filters.

But it was Ted Nelson who coined the term "hypertext" over 29 years ago to mean non-sequential writing. His publishing system released in 1989, Xanadu, attempted to hold the world's literary treasures under one roof. It interconnected linked electronic documents and other forms of media, such as movies, audio, and graphics.

Other hypertext systems and "browsers" have since been created, one of the most popular being Macintosh's HyperCard. While all of these work well self-sufficiently, there still wasn't a universal system of exchanging information freely and making links between it.

That was, until Switzerland's high-energy physics laboratory CERN developed the World Wide Web, the skeleton of computer networks upon which all on-line information can be placed. The U.S.'s decentralized networks--designed to survive a nuclear attack--were created roughly a quarter-century ago for researchers in the defense industry.

And in 1993, the National Center for Computing Applications (NCSA) released the software Mosaic, a graphical information "browser," that allowed users to pleurably view all the information now available on the network.

Invisible commands embedded in the original text format it so it appears in Mosaic with stylistic characteristics, such as spacing between paragraphs; larger, bolded text as a heading; and making links between one document and another. For instance, if I want some text I'm preparing for Mosaic to appear in italics, I would simply place `<i>markers around the text indicating that it will be viewed in italics</i>`. This markup language universal to hypertext systems is called HTML: hypertext markup language. For a complete tutorial on creating HTML documents to be published on the World Wide Web, see ["Publishing on the Web: A 'How to.'"](#)

Other "browsers"--software that reads HTML documents--have followed, such as Netscape, MacWeb, and Spyglass. Together with the World Wide Web, they form a system of associative information

retrieval accessible to anyone with a computer and a phone line.

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## Why use hypertext?

Because in general, humans learn better associatively. That is, we are better able to figure out material if we are allowed to move at our own pace, investigating that which interests us, and stimulating more senses through multimedia.

As Bush says in "Classic Technology," "All our steps in creating or absorbing material of the record proceed through one or the senses--the tactile when we touch keys, the oral when we speak or listen, the visual when we read. Is it not possible that some day the path may be established more directly?"

Also, hypertext operates very similar to the way our brains do--in a series of networks, or associations--as opposed to a linear path. "Hypertext software provides for the human element in the management of information...Since hypertext analogizes the way our minds normally work (that is, not in a straight line but in several dimensions at once), hypertext can be considered a thought machine. Some have claimed that the hypertext idea is one of those crucial ideas in intellectual history, akin to the development of the printing press of the computer itself" ("Manage Information the Way you Think." *Home-Office Computing*, 11/88).

The ability for people to learn more, or at least learn more pleurably through hypertext, has been demonstrated again and again through testing. Researchers at the University of Texas Medical School at Houston, for example, created self instructional electronic texts on aplastic anemia, and compared students who used the electronic texts to those who used traditional learning methods. While test scores showed no significant difference in retention, time spent in study of the multimedia program was on average 15 minutes longer than for the syllabus. "Evaluation responses by the students were extremely positive and indicated a desire to have electronic texts available for required courses" ("Interactive Computer Based Programs," 1994).

And in two separate studies, learning disabled, remedial and regular education students were separated into three groups: lecture, lecture/computer study guide, and computer study guide. Results indicated that while the two latter methods were as effective as lecture, posttest and retention test scores were higher for computer study guide group ("Hypertext Computer Study Guides," 1990).

As Pat Ward and Kristopher Davis wrote in an article presented at the Second International WWW Conference, "In the midst of an information driven society, tomorrow's educational system must provide an environment where students are actively involved in learning and have action to the world's information sources...Students encouraged to develop critical thinking skills, creativity, problem-solving approaches and cooperation are actively engaged in their own learning" (["Empowering Students in the Information Age,"](#) 10/94).

And because the author is no longer in control over what path a reader will take, hypertext creates an environment for independent critical thinking. In a sense, the readers are also the "writers" of the material, by making connections themselves. And making those connections on their own, pulling together different bits of information and creating a whole new meaning, entails critical thinking.

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## How to write for hypertext

For writers, whose job is to create order and meaning for readers, the medium of hypertext might at first appear to be disappointing. The readers are left to organize the material to suit them, making them in a sense, co-authors of the piece. In some advanced hypertext systems, the reader may even "add" to the document, making links to their own work, or tacking on comments. What purpose then, does the writer serve?

Believe it or not, writers do not have to relinquish all their control over a document when they enter the realm of hypertext. Rather than handing over the controls to an inexperienced pilot of information, it is the writer's job to make the destination extremely clear so that anyone could find it. At the same time, the writer should also anticipate any needs the user may encounter.

It is the same thing as writing a persuasive argument, where the writer must consider ahead of time all the arguments that may surface and provide beforehand suitable counter-arguments. Except in hypertext format, instead of holding your reader by the hand and dragging them step by step towards your irrefutable conclusion, you must have all arguments, all counter-arguments ready at all times.

This, of course, makes it very easy to end up with a confused, disoriented reader. There is that inherent danger--that your reader can become so side-tracked with ancillary information that they lose interest in or even track of where they begun. Paradoxically, it is also the joy of perusing information in hypertext. Gary Wolf, in his *Wired* article (10/94) "Why I Dig Mosaic," shares his "vertigo" experience:

"Many documents are linked into the NCSA demo page, which is full of links leading out into the Web. I scanned down the lines of gray text and selected a blue link that had nothing to do with my official mission: 'An experiment in hypermedia publishing: excerpts and audio from a book reading by author Paul Kafka of his novel LOVE Enter,' it said. This I hoped, would be a nice breather...

Before finding out, I glanced at the rest of the document, and it was then that I began to experience the vertigo of Net travel. On the lower parts of the page were abstracts of Paul's scientific papers, some co-authored with Benjamin Grinstein...

It was a type of voyeurism, yes, but it was less like peeking into a person's window and

more like dropping in on a small seminar with a cloak of invisibility.

One thing it was not like: it was not like being in a library. The whole experience gave an intense illusion, not of information, but of personality. I had been treating the ether as a kind of data repository and I suddenly found myself in the confines of a scientist's study, complete with family pictures...

It was late. I'd been in Paul Mende's life for an hour. I turned the computer off. It was not until this morning that I remembered I had never made it back to CERN."

So the dangers of disorientation are not always so devastating for the reader. It simply means that something has caught their attention--just not the same document they began with. However, there are going to be readers who will want a more linear approach, or may be looking for a specific piece of information, and will want to move directly and easily to it.

Herein lies the first and perhaps most important challenge to the hypertext author: organization. Maintaining that balance between control and using the hypertext format to its full potential takes careful planning--and the open-mindedness to recognize valuable links when you stumble upon them. The other categories that follow simply provide some guidelines in writing for hypertext, dealing with the most basic elements of writing: style, content, and audience (yes, you do have some control over audience!).

## **1) Organization**

While readers do develop their own methods of moving about a series of documents, the author does create the master plan of a piece. Where the author provides links or doesn't, what content is left in or left out, and the placement or prominence of content (will it be encased in a "main text," or will it be located "outside" the main document in a link?) all contribute to the organization and impact of a piece.

Greg Stone, Director of Publications at the University of Massachusetts Dartmouth and co-director of the university's Advanced Electronic Communications Project, likens the approach to journalism. The reporters and editors are always making subjective judgments about what is more important. Now, the reader has control over that. According to Stone, the author is essentially saying, "This is really more important than that, but if you really think that's important, here's a link to it."

So you can present your information dominantly with links to "not so important" related material. Even if you do place "important" information in a separate link (either because it's a stand-alone piece, or simply too big or long to include with the original document), you can make that link pronounced in several ways. You could either place it in a dominant location in the text (at the beginning or end or by itself--much like the critical areas of other writing), or draw attention to that link by bringing in graphics or another attention-getter. Again, it still relates to other forms of writing in that you're trying to interest your readers, only now you have a multimedia format at your fingertips to draw in an audience.

## **2) Style**

Rhetorically, a hypertext writer's style should still be generated for the intended audience. But the writer should also keep in mind the limits of readers' electronic capabilities. Most people accessing information will be doing so from networks with 9600 or even 2400 baud modems. The speed of their computers will vary, but you can bet that most won't be working from exceptionally fast mainframe computers. Because of this, large sized documents with long download times will not be appreciated. Neither will exclusive graphic displays bode well with users on a non-graphical browser (such as LYNX, which most students at UMass Dartmouth use to get into the university's server). A good example of this problem is *Wired* magazine's on-line publication, *Hotwired*. Anyone without a graphical browser just won't be able to view their main menu page, which consists of a brightly colored calypso graphic, "mapped out" for different sections of the magazine.

Keeping this in mind, authors might want to consider breaking up very large files into smaller ones. Or, in the case of graphics or audio, provide the user with alternatives: a smaller document with a shorter video or low resolution picture, and for those who think the final product will be worth the wait, a full-fledged longer movie or high resolution graphic.

The concept of breaking down information into smaller, easier to manipulate pieces is also important when considering the medium it will be viewed in. Text on a printed page and text on a scrolling screen are very different: it is much more difficult to orient yourself geographically in a scrolling document (to relocate information, or just to find your spot) than on a page. We tend to remember, if not on which page number, at least where on a page certain passages are located. This is not the case for a scrolling screen. Therefore, the hypertext writer might want to consider breaking up text into smaller pieces and linking them together, or providing internal links that divide the document into categories that the reader can easily jump back and forth to.

These links are very important. They provide easy access between documents, so users can jump from one document to the next, but still be assured that they can get back to the original point of entry. However, don't break the piece up too much so that the users have to plow through several "menus" before they get to the final product. They may get impatient and lose interest.

If your hypertext project is meant for advertising or marketing, you might also want to consider "branding" your document. According to Andrew Fry, "Branding reminds your audience that they are within specific boundaries. It is because of the modular, free flowing nature of global hypermedia that branding is so important. You want your audience to know where they are so they can get there again, and not only through one specific entry point" ("[Publishing in the New Mass Medium](#)," 10/94).

Branding, to a small extent, seems to counteract the goal of the web--presenting a seamless world of information accessible by free association. But it is a necessary element if you are to have your audience associate the page they are viewing with your organization or product.

Branding is accomplished by creating a very tight series of inter-document links, and by maintaining a set style guide for all the documents within the piece. Fry also calls for maintaining a mood and a common bond across several media documents.

### **3) Content**

The amount of competition on the web is nearing that of the print medium. In January of 1993, there were 50 known web servers providing hypertext information. By October, there were more than 500. By June of 1994, there were 1,500. And obviously the list is still growing.

Which makes content even more important--yours should be interesting and accurate. And it should be maintained and kept up to date. Because a new copy doesn't have to be printed out for each reader, there's no reason for him or her to wait around for a "new, expanded and revised" edition of your work.

Again, be sympathetic to the limits of your reader's electronics. Keep documents to a reasonable size for downloading. Test documents by downloading them yourself. If an element is exceptionally large, perhaps provide smaller and larger versions for the user to select from. Gratuitous graphics, such as "buttons" that open up into pictures that you must press again to move on, should be avoided--at least until the speed of hardware catches up.

### **4) Audience**

Writing for the web is certainly much different than writing for print. Instead of writing and submitting an article for "Chronicle of Higher Education" intended only for subscribers, publications on the web may be stumbled across by anyone with access to them.

However, you do have a small amount of control over your intended audience. Just as the placement of books in a bookstore herald a certain audience (for example, the cooking or "how to" section of a bookstore), so too does your placement of documents on the web wave a red flag at an intended audience. Careful selection of which "pages" you link your work to will help to define your audience. For example, if you write a column on amateur astronomy, you might want to link it to an astronomy page like Shoemaker-Levy's (if they will allow you access), or to a university's astronomy department.

And although initially you can't determine without a doubt who will read your work, the web allows you to track how many people come to "check out" your page. The database will also show you where in the world these readers are coming from (another determinant of audience), and the peak times of readership. This is definitely an advantage over the print medium, where you can only guess who your readers are.

In determining the success of your work, this ability is extremely valuable. You might even experiment with different links and strategies to see if readership improves or declines.

Finally one very important element that you might include in your creation is the capability for audience response. This audience interaction creates an "information community," according to Andrew Fry, much like building an audience for a television network or increasing circulation for a newspaper. Providing the ability for the audience to e-mail the authors, submitting to the final publication, and creating bulletin boards where readers can discuss topics (for example, [Time magazine on-line](#) provides bulletin boards for readers), add to this sense of community and connection. This sense of connection can help develop a following of dedicated readers.

And in terms of scholarly and academic publications, it can truly bring them to life. Readers can reply, comment, and make citations to an article online. Andrew M. Odlyzko predicts the impact of this capability on scholarly journals:

"The growth of the scholarly literature, together with the rapidly increasing power and availability of electronic tools, are creating tremendous pressures for change...Traditional scholarly journals will likely disappear within 10 to 20 years. The electronic alternatives will be different from current periodicals, even though they may carry the same titles...However, I am convinced that future systems of communication will be much better than the traditional journals. Although the transition may be painful, there is the promise of a substantial increase in the effectiveness of scholarly work. Publications delays will disappear, and reliability of the literature will increase with opportunities to add comments to papers and attach references to later works that cite them. This promise of improved communication is especially likely to be realized if we are aware of the issues, and plan the evolution away from the present system as early as possible."

(["Tragic loss or good riddance?: The Impending Demise of Traditional Scholarly Journals."](#) 11/6/94.)

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These guidelines are, of course, not etched in stone. They are simply the result of one writer's experience and research. But for territory as new as hypertext, they might provide a valuable starting point for writers.

- 
- [Bibliography](#)
  - [Go to "Issues in Hypertext: Theory and Practice"](#)



## An Overview

By Mindy McAdams

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*This article appeared in the "Intelligent Agent" section of **HotWired** from May 18 to June 1, 1995. It is adapted from my master's thesis, "The User Interface for Public Cybermedia" (Graduate Program in Media Studies, The New School for Social Research, New York, February 1993).*

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What constitutes a basic unit of [cybermedia](#) will be an important consideration for those who design its interface. A "basic unit" is **the smallest fragment within a medium** that can be taken out or isolated and still be enjoyed or understood as a complete work; that is, a fragment **possessing closure**.

The difference between [a scene in a film and a single shot](#) illustrates the difficulty of defining a basic unit in any medium: if the film is considered as drama, then anything less than a complete scene is insufficient to convey the essence of the form. But if film is visual art and the emphasis falls on the technology of cameras, film stock, and editing devices, then the single shot is the basic unit, and shots are the essential pieces from which the complete film is built.

So while some people may argue that an article, an essay, or a chapter from a book is **the basic unit of a printed work**, the characteristics of hypertext urge acceptance of a smaller increment, possibly [the paragraph](#).

The danger in stringing diverse paragraphs (or shots) together is that you lose the transitions. In a fragmented hypertext environment, when users branch off on a new path, they must be able to see immediately why a link exists between where they came from and where they are. If they are dissatisfied with this new path, they must be able to return to the previous place quickly and easily.

A coherent scheme for links in a fragmented space could be seen in such early text-only computer games as *Adventure* and *Zork*, in which [the basic unit was a room](#). A description of the room located the player and provided some clues for continuing in the game. **The order in which a player visited rooms was usually not important**, but the order was constrained to an extent because no one room led to more than a few others. Some rooms had only one entrance/exit; others had several. A complex area could be broken up into separate rooms, e.g. "front of cave" and "back of cave."

The parallel to hypertext environments is apparent. The form requires **manageable chunks that can be joined by links**. While existing systems link complete documents brought in from print environments, the next step is to break out the chunks that are being linked, the essential chunks, or objects, or rooms -- the basic units. The link structure is important, but not more so than the composition of the disparate fragments. Each time the user stops moving through the medium, the fragment he or she confronts must be able to stand alone, to *make sense* on its own, even though it offers multiple doorways to other places.

If the chunk does not give the impression that it stands alone, the users will feel as if something is missing, as if the information is inadequate, incomplete; they will have to back up and read an introduction, or trudge on and read more. To make cybermedia work on both deep and shallow levels, it must always **allow users to feel free to quit where they are, to create their own ending**. (At the same time, they should also feel that there is always more to explore.)

**The basic unit in today's online environment is a screen or frame**. Within that screen there may be [windows](#), within which different things can exist at the same time. While a screen may be compared to a magazine page (on which various graphical elements can play diverse roles) or even to a full-size newspaper page (translated to the screen, each news story or ad might exist inside a window of its own), there is still a large difference in usability between the print environment and the screen environment. The limited size of the screen and the [limited options for movement](#) within and out of that screen make the screen environment inferior to the print environment for reading text.

In print, a big chunk of text can be [scanned](#) easily, especially when there are elements of typography and art to aid in the process. The screen environment is not well suited to the kind of scanning we use in print environments. **Hypertext does not re-create a print environment on a screen**; rather, it offers a wholly different way of moving through and among texts. Because of this, hypertext can vastly improve the usability of texts within a screen (or frame) structure. But because the screen is so different from print, it must be understood that hypertext requires a different handling of text.

Organizing information into an [expanded article format](#) (as in the article you are reading now) is similar to an idea expressed by [Jakob Nielsen](#); he describes **clusters of nodes arranged in mini-networks**. This would mean grouping a number of closely related nodes, or chunks, together in a way that facilitates easy movement among them, with probably a more deliberate effort required for the user to exit from one cluster and go on to another.

The problem inherent in any metaphor from the physical world, like "desktops" and book formats, is that it must limit the user to some extent by constraining thought. **The less that new media work like an existing physical form, the more users will be encouraged to think of them as something with new potential**. But designers cannot create metaphors without any frame of reference; users will hardly understand a system that is not at all like anything they have known before. Probably the best solution will be one that combines diverse metaphors, such as those from architecture and from film, in a surprising (but not unpredictable) form that will both enable users to understand the corollaries and

encourage them to think in new ways.



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- Nielsen, Jakob. *Hypertext and Hypermedia*. San Diego: Academic Press, 1990.  
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This is the best book I have read about hypertext. It is now out of print; however, a revised and substantially updated edition is available:

- Nielsen, Jakob. *Multimedia and Hypertext: The Internet and Beyond*. Boston: AP Professional, 1995.

I was fortunate enough to see Nielsen speak at a conference, and afterward I asked him whether it would be worth my while to buy the new edition, since I had read the first version thoroughly. "Well, that depends what your interest is," he said. "About half of it is new, because things have changed so much." I did buy the new edition and have not been disappointed (although I haven't had time to finish it yet).

There is a [bio of Nielsen](#) and other **very good stuff** at the Sun Microsystems [interface design Web site](#).



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## Roland Barthes (1915-1980)

French social and literary critic, whose writings on semiotics made structuralism one of the leading intellectual movements of 20th century. In his lifetime Barthes published seventeen books and numerous articles, many of which were gathered to form collections. His ideas have offered alternatives to the methods of traditional literary scholarship. Barthes's writings have had a considerable following among students and teachers both in and outside France.

**"The writer's language is not expected to *represent* reality, but to signify it. This should impose on critics the duty of using two rigorously distinct methods: one must deal with the writer's realism either as an ideological substance (Marxist themes in Brecht's work, for instance) or as a semiological value (the props, the actors, the music, the colours in Brechtian dramaturgy). The ideal of-course would be to combine these two types of criticism; the mistake which is constantly made is to confuse them: ideology has its methods, and so has semiology."** (from *Mythologies*, 1957)

Roland Barthes was born in Cherbourg, Manche. After his father's death in a naval battle in 1916 and a childhood in Bayonne, Barthes attended the Lycée Montaigne, Paris (1924-30), and Lycée Louis-le-Grand (1930-34). At the Sorbonne he studied classical letters, Greek tragedy, grammar and philology, receiving degrees in classical letters (1939) and grammar and philology (1943).

In 1934 Barthes contracted tuberculosis and he spent the years 1934-35 and 1942-46 in sanatoriums. Numerous relapses with tuberculosis prevented him from carrying out his doctoral research. Barthes was a teacher at lycées in Biarritz (1939), Bayonne (1939-40), Paris (1942-46), at the French Institute, Bucharest, Romania (1948-49), University of Alexandria, Egypt (1949-50), and Direction Générale des Affaires Culturelles (1950-52). In 1952-59 he had research appointments with Centre National de la Recherche Scientifique, from 1960 to 1976 he was a director of studies at École Pratique des Hautes Études, in 1967-68 he taught at Johns Hopkins University in Baltimore, and from 1976 to 1980 he was the chair of literary semiology at Collège de France.

LE DEGRÉ ZÉRO DE L'ÉCRITURE (Writing Degree Zero), which appeared in 1953, established Barthes as one of leading critics of Modernist literature in France. It introduced the concept of *écriture* ("scription") as distinguished from style, language, and writing. The work connected him closely with the writers of [nouveau roman](#). He was the first critic to identify the goals of the writings of Alain Robbe-Grillet and Michel Butor. Barthes looked at the historical conditions of literary language and posed the difficulty of a modern practice of writing:

committed to language the writer is at once caught up in particular discursive orders.

In MICHELET PAR LUI-MÊME (1954), a biography of Jules Michelet, a 19th-century historian, Barthes focused on Michelet's personal obsessions and saw that they are part of his writing, and give existential reality to the historical moments related by the historian's writing. In MYTHOLOGIES (1957) Barthes used semiological concepts in the analysis of myths and signs in contemporary culture. His material, newspapers, films, shows, exhibitions because of their connection to the ideological abuse. Barthes's starting point was not in the traditional value judgments and investigation of the author's intentions, but in the text itself as a system of signs, whose underlying structure forms the 'meaning of the work as a whole'.

Barthes's study SUR RACINE (1963) caused some controversy because of its nonscholarly appreciation of Racine. Raymond Picard, a Sorbonne professor and Racine scholar, criticized in his *Nouvelle critique ou nouvelle imposture?* (1965) the subjective nature of Barthes's essays. Barthes answered in CRITIQUE ET VÉRITÉ (1966), which postulated a 'science of criticism' to replace the 'university criticism' perpetuated by Picard and his colleagues. Barthes recommended that criticism become a science and showed that critical terms and approaches are connected to dominant class-ideology.

**"I speak in the name of what? Of a function? A body of knowledge? An experience? What do I represent? A scientific capacity? An institution? A service? In fact, I speak only in the name of language: I speak because I have written; writing is represented by its contrary, by speech... For writing can tell the truth on language but not the truth on the real..."** (from *Image-Music-Text*, 1977)

During his career Barthes published more essays than substantial studies, presenting his views among others in subjective aphorism and not in the form of theoretical postulates. In LE PLASIR DE TEXTE (1973) Barthes developed further his ideas of the personal dimensions in the relationship with the text. Barthes analyzed his desire to read along with his likes, dislikes, and motivations associated with that activity. L'EMPIRE DES SIGNES (1970) was written after Barthes's visit to Japan, and dealt with the country's myths. In this great introduction to the art of definitions, Japanese cooking was for him "the twilight of the raw", a haiku a "vision without commentary", and sex "is everywhere, except in sexuality."

In ELÉMENTS DE SÉMIOLOGIE (1964) Barthes systematized his views on the "science of signs", based on Ferdinand de Saussure's (1857-1913) concept of language and analysis of myth and ritual. Barthes made his most intensive

application of structural linguistics in S/Z (1970). By analyzing phase-by-phase Balzac's short story 'Sarrasine', he dealt with the experience of reading, the relations of the reader as subject to the movement of language in texts. According to Barthes, classic criticism has never paid any attention to the reader. But the reader is the space, in which all the multiple aspects of the text meet. A text's unity lies not in its origin but in its destination. "... the birth of the reader must be at the cost of the death of the Author." The study has become the focal point and model for 'structuralist' literary criticism because of its analytical concentration on the structural elements that constitute the literary whole.

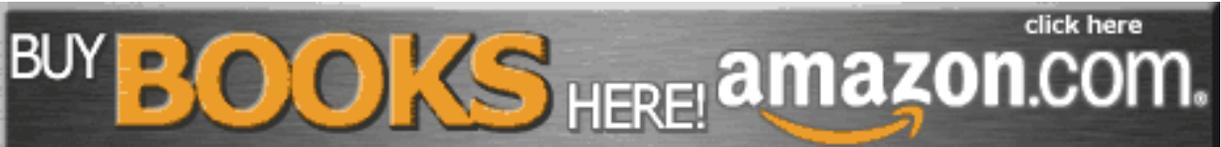
**'One day, quite some time ago, I happened on a photograph of Napoleon's youngest brother, Jerome, taken in 1852. And I realized then, with an amazement I have not been able to lessen since: "I am looking at eyes that looked at the Emperor."' (from *Camera Lucida*, 1980)**

Barthes's last book was LA CHAMBRE CLAIRE, in which photography is discussed as a communicating medium. It was written in the short space between his mother's death and his own. The author himself confessed that he is too impatient to be a photographer, but whenever he poses in front of the lens, his "body never finds its zero degree, no one can give it to me (perhaps only my mother? For it is not indifference which erases the weight of the image - the Photomat always turns you into a criminal type, wanted by the police - but love, extreme love)." Photography, especially portraits, was for him "a magic, not an art." Barthes died in Paris as the result of a street accident on March 23, 1980. Posthumously published INCIDENTS (1987) revealed the author's homosexuality and secret passions.

**For further reading:** *Roland Barthes* by Louis-Jean Calvet (1995); *The Barthes Effect* by Réda Bensmaïa (1987); *La Littérature delon Barthes* by Vincent Jouve (1986); *Roland Barthes, the Professor of Desire* by Steven Ungar (1983); *Roland Barthes* by Jonathan Culler (1983); *Roland Barthes: Structuralism and After* by Annette Lavers (1982); *Roland Barthes* by George R. Wasserman (1981); *Under the Sign of Saturn* by [Susan Sontag](#) (1980); *Roland Barthes: A Conservative Estimate* by P. Thody (1977); *Vertige du déplacement* by S. Heath (1974); *New Criticism in France* by S. Doubrovsky (1973); *Roland Barthes: Un regard politique sur le signe* by L.S. Calvet (1973); *Barthes* by G. de Mallc and M. Eberbach (1971) - **Structuralism:** Essential premises are that social and aesthetic phenomena do not have inherent meaning but rather can be sensibly defined only as parts of larger governing systems, and that the true meaning of these phenomena can be revealed only when these larger systems are recognized and understood. Major figures: Ferdinand de Saussure, Claude Levi-Strauss. - **Semiotics:** A study of signs as products of human culture and as means of communication. Central terms: 'signifier' (the form of sign), and 'signified' (the idea expressed). Linked to structuralism: both seek out structures that govern diverse individual expression. - **Suom.:** Barthesilta on suomennettu artikkeleiden ja esseiden lisäksi mm. *Pariisin iltoja* (1988), *Tekijän kuolema, tekstin syntymä* (1993).

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- LA CHAMBRE CLAIRE, 1980 - CAMERA LUCINDA - Valoisa huone
- BARTHES READER, 1980
- NEWCRITICALESSAYS, 1981
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- LE BRUISSEMENT DE LA LANGUE, 1984 - THE RUSTLE OF LANGUAGE
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- INCIDENTS, 1987
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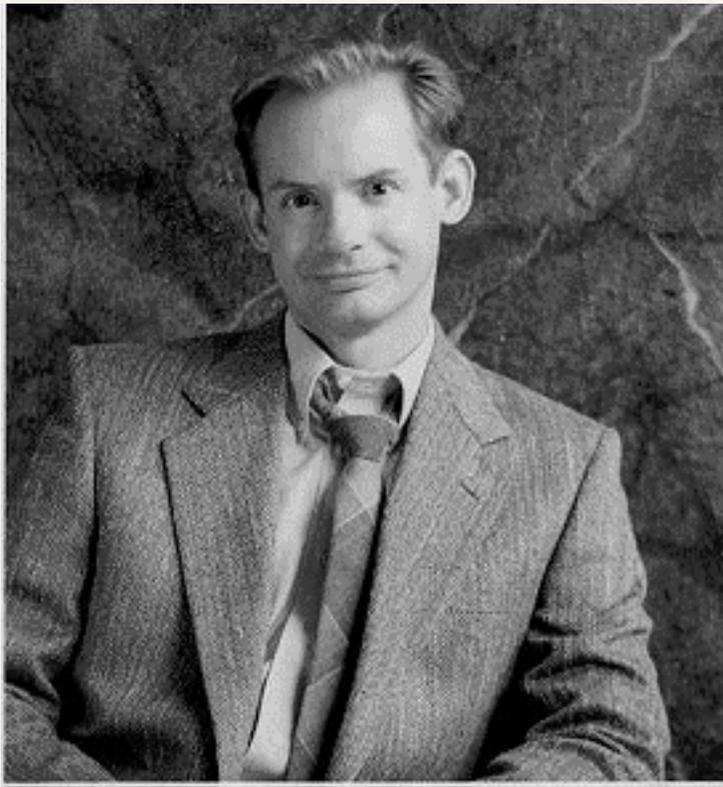
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## Introduction: Form and Content

by Linda Goin

If I asked you to close your eyes and visualize a work of art, which picture would come mind? What do you remember about this painting or picture? What colors, shapes and textures do you see? After you remember the details of this work of art, try to understand what this picture meant to you. How do you feel when you think of it? ("*Skull Study*" by Linda Goin, Acrylic on canvas paper, 8.5" x 11". Artist's collection.)



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**"Human life itself may be almost pure chaos, but the work of the artist is to take these handfuls of confusion and disparate things, things that seem to be irreconcilable, and put them together in a frame to give them some kind of shape and meaning."**

*Katherine Anne Porter (1894 - 1980)  
US novelist, short-story writer  
In "Writers at Work," Second Series,  
ed. by George Plimpton, 1963*



## Form and Content

### An Introduction

All works of art are forms of visual communication. Some artwork is purely aesthetic, with abstract forms created for visual enjoyment. Other work attacks the problems of art with purpose. Both forms of art are involved with the active intent of communication.

When an artist or designer tackles the problems presented within art, they are planning a way to resolve how to say what they mean through form and content. The content may be addressed in subject matter or words. The form is the visual aspect - the "format" and the utilization of the elements and principles of design.

Primitive man communicated with symbols. The cave paintings discovered in France and other parts of the world are astounding

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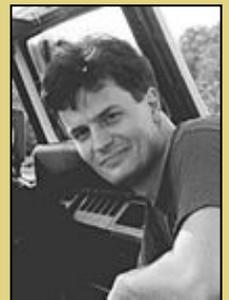
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in similarity. Many paintings, worlds apart, show animals in the hunt, outlines of hands, forms of weapons and of ritual. These drawings were the posters and poetry of our ancestors. Simple line drawings conveyed much of what they felt and believed.

These cave paintings were a result of content and form, a message portrayed though tools and formats available at the time. When we design our message today, we have so many choices we are often stunned into immobility. How do we convey the concepts of "peace" or "war"? You may not think you can portray war with a spear, but you would be placing a severe limitation on your creative process. We now can portray war with spears, tanks, jet fighters and atomic bombs. How do you choose the symbol to represent your line of thought?

There are many ways, through the elements and principles of design, to reign in the possibilities. The physical limitations of your format could dictate the idea. There may be stylistic limitations; you may be more prone to render your subject realistically rather than in the abstract. There might also be a time limitation to your work; the tribe at the studio may need your thoughts on paper by Wednesday.

Graphic designers deliver form and content through visual messages. The elements and principles of design are merely guidelines to help with the creative process. Throughout this site, you will discover - or remember - the basic elements and principles of design. Perhaps by remembering our roots, we can refresh our creativity.

The ability to communicate will expand well beyond the mediums offered today. As our choices grow, our world - in balance - becomes smaller. A wide variety of cultures will be offered up for inspection and acceptance. Color, line, texture, shape, value and the illusions of space and motion will all take on new connotations as we expand our horizons. It is the responsibility of the graphic designer to decrease misunderstanding by communicating thoughts clearly, concisely, and with the simplicity and directness of our ancestors.

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## **Content and Form, Meaning and Structure**

**Every word has two aspects: an inner and an outer one, a substantial and a formal one – namely, content and form, substance and outer appearance.**

**The content of a word concerns its underlying meaning, and we try to capture this sense in the meaning of the word.**

**The endless discussions with words about words indicate that the direct meaning of words is hidden from most of the people.**

**At the origin of a word – where the thought is articulated by our inner organ of speech on the level of our mind – content and form are still unified; and in this form of integrated existence they are ruled, and held together in unity, solely by the coordination faculty of our intellect.**

**Molding the mental structure of the word, the thought, is predominantly done by the**

**understanding faculty of our intellect, that aspect of our intellect which activates diversity.**

**The content, that is the underlying meaning of the word, is its innermost knowledge in its “oneness,” simple, straightforward and unequivocal nature.**

**Through the feeling faculty of our intellect this “truth” is concentrated and interwoven with the material of our mind into a unity.**

**Our self-awareness governs the content and the form of the thought by means of its three great arms – the coordinating faculty of our intellect, the feeling faculty of our intellect, and the understanding faculty of our intellect; and therefore it is our self-awareness which structures the entire thought – from the level of our feeling and from the level of our understanding.**

**By means of the coordination faculty of our intellect, our self-awareness can understand that form and meaning of the thought are but two aspects of the same entity – a twofold expression of the one truth.**

**The meaning of a word is the truth contained in the word in all its simplicity. This truth can be perceived most unequivocally by the feeling.**

**The structure of a word embodies the many facets of the truth described, and shows the relation of the one truth, predominantly expressed by the word, to innumerable other truths.**

**In the universality of the manifold expression of a word the refined understanding recognizes the incorporation of the other truths.**



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# Writing Lives

## Technology, Creativity, and Hypertext Fiction

by [Michael Shumate](#)  
[Department of Liberal Studies](#)  
[Duke University](#)

A final project submitted in partial fulfillment of the requirements for the degree  
of  
Master of Arts in the Department of Liberal Studies,  
Duke University

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This is the main entrance to my final project for the MALS degree, Duke University. It is important to realize that it is not the title page, the home page, or any other kind of "page": the project exists entirely online and will have no print counterpart, thus the term page is completely inapplicable. The project is a network, or web, of hypertext fiction and theory and "main entrance" seems to be a more neutral term to use.

All parts of the project are drafts as of this writing. Comments may be sent to me at my e-mail address, [mshumate@acpub.duke.edu](mailto:mshumate@acpub.duke.edu).

My advisor for this project is [Dr. Kristine Stiles](#), Associate Professor of the History of Art, [Department of Art and Art History](#), Duke University. She is very interested in hearing from other students with multimedia projects in mind. You can write to her at [awe@acpub.duke.edu](mailto:awe@acpub.duke.edu).

You may begin reading via the BEGIN link below or by using the navigation bar at the bottom to detour around my suggested beginning.

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## Version Notes

Initial release: January 14, 1996

Last update: July 25, 1996

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# PATTERNS OF HYPERTEXT



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## Patterns Of Hypertext

The complexity and unruliness of the complex webs of links we create has frequently led to calls for "structured" or otherwise disciplined hypertext [33][20][75]. While calls for clearer structure have tried to avoid, consolidate, or minimize links, it is now clear that hypertext cannot easily turn its back on complex link structures. Where it was once feared that the cognitive burdens of large, irregular link networks would overwhelm readers, we find in practice that myriad casual readers flock to the docuverse. The growth of literary and scholarly hypertext, the evolution of the Web, and the economics of link exchange all assure the long-term importance of links.

Since large linked constructs cannot be wished away, it is time to develop a vocabulary of concepts and structures that will let us understand the way today's hypertexts and Web sites work. Progress in the craft of writing depends, in part, on analysis and discussion of the best existing work. An appropriate

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vocabulary will allow us both to discern and to discuss patterns in hypertexts that may otherwise seem an impenetrable tangle or arbitrary morass. The reader's experience of many complex hypertexts is not one of chaotic disorder, even though we cannot yet describe that structure concisely; the problem is not that the hypertexts lack structure but rather that we lack words to describe it.

## Looking for Patterns

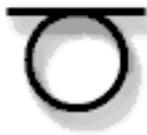
This paper describes a variety of patterns of linkage observed in actual hypertexts. Hypertext structure does not reside exclusively in the topology of links nor in the language of individual nodes, and so we must work toward a pattern language through both topological and rhetorical observation. Instances of these patterns typically range in scope from a handful of nodes and links to a few hundred. These patterns [29][3] are components observed within hypertexts, rather than system facilities (see [67]) or plans of a complete work. Typical hypertexts contain instances of many different patterns, and often a single node or link may participate in several intersecting structures.

I do not argue that the observed structural patterns are uniquely desirable, that superior patterns cannot be devised, or indeed that the writers of these hypertexts meant to use these patterns at all. I do propose that by considering these patterns, or patterns like them, writers and editors may be led to more thoughtful, systematic, and sophisticated designs. These patterns are offered, then, as a step toward developing a richer vocabulary of hypertext structure. Examples are drawn from published stand-alone hypertexts as well as from the Web. Web sites are readily accessible but volatile: a site which today illustrates one structure may be unrecognizable tomorrow. Published hypertexts are less accessible, but are also more permanent. Moreover, some important patterns depend on dynamic links -- links which depend on the reader's past interactions. The Web itself is state-free, and while various implementations of state-dependent behaviors for the Web have been proposed, state-dependent behavior remains an exceptional case in Web hypertexts.

Some pattern examples are drawn from literary fiction. I do not believe these patterns to be useful exclusively for fiction; rather, a variety of economic and cultural factors sometimes encourage experimentation in narrative rather than technical writing or journalism. Moreover, hypertext fiction tends to be written for general audiences and may remain available indefinitely, while specialized reference manuals and Help systems may be short-lived and less readily available to the general reader. Nor does our interest in structural vocabulary

necessarily imply a structuralist or post-structuralist stance; we need to describe phenomena, whatever our theoretical beliefs [48][1]. Two patterns -- Tree and Sequence -- have been described many times in the hypertext literature [16][64]. Both are useful, indeed indispensable, and can be found in almost any hypertext.

# Cycle



In the **Cycle**, the reader returns to a previously-visited node and eventually departs along a new path. Cycles create recurrence [12] and so express the presence of structure. Kolb's *Socrates In The Labyrinth* [45] discusses the role of the Cycle in argumentation, showing how hypertext cycles emerge naturally from traditional argumentative forms. Cyclical repetition also modulates the experience of the hypertext [44], emphasizing key points while relegating others to the background. Writers may break a cycle automatically by using conditional links, or may use breadcrumbs [7] to guide the user to depart along a new trajectory. Relying on breadcrumbs to break cycles is common on the Web.



In **Joyce's Cycle**, the reader rejoins a previously-visited part of the hypertext and continues along a previously-traversed trajectory through one or more spaces before the cycle is broken. Revisiting a previously-visited scene, moreover, may itself provide a fresh experience because the new context can change the meaning of a passage even though the words remain the same. The opening lines of *Afternoon*, a story [38], when first seen, establish a chilly climate, poetic and overwrought:

By five the sun sets and the afternoon melt freezes again across the blacktop into crystal octopi and palms of ice-- rivers and continents beset by fear, and we walk out to the car, the snow moaning beneath our boots...

Later, we may again encounter the same scene. No longer does it serve as an establishing frame; later, we may recognize that the winter scene the narrator describes might be the wreck of his ex-wife's car, that the continents of fear, the moaning snow, may be the wrack left after the car (and the bodies) have been removed. Hypertext, Joyce writes elsewhere, demands rereading [39]. Measured and planned repetition can reinforce the writer's message: end-of-chapter summaries and ballad refrains, for example, are a common feature of the pedagogical literature of print and oral culture. Cycles thus lend themselves

not only to a variety of postmodern effects [61], but also to familiar writerly motifs:

Of recursus, there is hallucination, deja vu, compulsion, riff, ripple, canon, isobar, daydream, and theme and variation...Of timeshift there is the death of Mrs. Ramsay and the near disintegration of the house...Leopold Bloom on a walk, and a man who wants to say he may have seen his son die. Of the renewal there is every story not listed previously. [39]

In **Douglas's Cycle** [23], the appearance of an unbroken cycle signals closure, the end of a section or the exhaustion of the hypertext.

A **Web Ring** is a grand cycle, a cycle that links entire hypertexts in a tour of a subject. Hypertexts in a Web ring agree, in essence, to share readers. Though largely unheralded in the research literature, Web rings, C.R.E.W. and related compacts have proved central to the hypertext economy. Hypertexts concerning specialized interests -- obscure actors, or World War I memoirs -- may promise little direct professional or commercial importance, and alone they cannot easily find an audience. Cooperation among related sites, however, creates self-organizing zones of autonomous but interrelated activities on a common theme or toward a common goal. The cyclical structure of Web rings tends to promote equality of access: each participant gains one inbound link, at the cost of offering one outbound link. Alternative structures (such as central directories and search engines) can also offer access, but the cyclical structure of the ring keeps each participant equal and resists the tendency to concentrate attention at the directories themselves.



A **contour** [12][40] is formed where cycles impinge on each other, allowing free movement within and between the paths defined by each cycle. Movement among the cycles of a contour is easy, and infrequent links allow more restricted movement from one contour to another.

## Counterpoint



In **Counterpoint**, two voices alternate, interleaving themes or welding together theme and response. Counterpoint often gives a clear sense of structure, a resonance of call and response reminiscent at once of liturgy and of casual dialogue. Counterpoint frequently arises naturally from character-centric narratives; for

example, *Forward Anywhere* [54] uses a series of e-mail letters between its two central characters to explore their differences and establish their connections.

Counterpoint may be fine-grained. In *Bubbe's Back Porch*, Abbe Don's Bubbe moves constantly between tales of the distant past and tales of her own present, telling her great-granddaughter at once what it is like to be old and what it was like, long ago, to be a young Jew in old Russia [21]. Don moves between times and voices within a single lexia, echoing the patterns of traditional Yiddish storytelling (see, for example, the work of Sholem Aleichem [2]). It is also interesting to observe how the same counterpoint techniques can be adapted to decenter the subject[28], for here (as in Spiegelman's *Maus* [71]) traditional narrative techniques yield postmodern effects.

At a large scale, Don's hypertext is essentially linear, and the internal counterpoint (and the Missing Link patterns suggested by recurrent antique photographs) forms the chief hypertextual element. Adrienne Eisen's *Six Sex Scenes* [34], on the other hand, offers three or four outbound links from almost every node. Eisen's hypertext habitually alternates time frames: a writing space describing a childhood scene tends to be linked to scenes of adult life, and adult scenes tend to be linked to stories of childhood. Because Eisen, in *Six Sex Scenes*, works hard to avoid Cycles, the Counterpoint of childhood and adult experience is its most prominent structural element.

In "Interlocked" [52], Deena Larsen addresses a topic closely allied to Eisen's: how memories of childhood or adolescence find expression in the sexuality of the adult protagonist. Where Eisen uses Counterpoint as a substitute for the structural power of the Cycle pattern, Larsen builds her hypertext from two interlocked Cycles. These cycles, inspired by a classic quilt pattern, represent self-reinforcing traumas of past and present. Concurrently, links between cycles create a "quilted" counterpoint that represents the interplay of memory and action; the counterpoint, like quilt stitching, distorts the cycles while holding them in place.

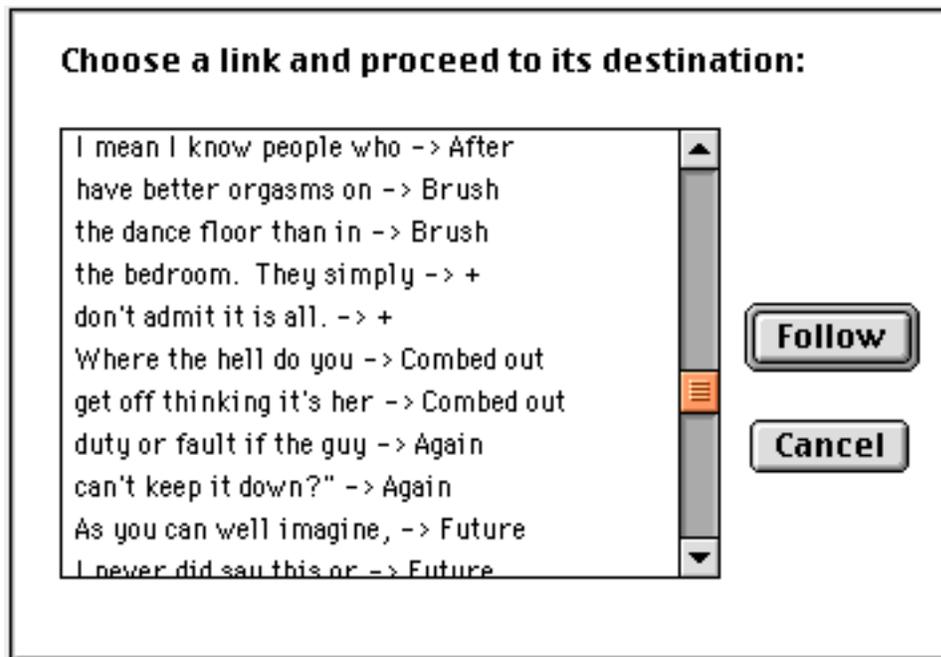
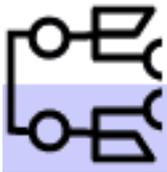


Figure 1. In *Samplers*, a list of links connecting two writing spaces becomes an interstitial voice in counterpoint to the main text.

Interstitial counterpoint adds hypertext commentary notionally situated between writing spaces. Interstices have long been used for quotation, both epigraphic and ironic [13]. Links in Larsen's *Samplers* appear in a dialog box -- a conventional list of links that Storyspace authors can use to build an ad hoc multi-tailed link. The dialog is designed to be purely functional, showing a list of links by pathname and destination, but Larsen has chosen path names so that this list itself can be read as an interstitial poem. Edward Falco independently discovered the same, unexpected Counterpoint opportunity in his hypertext poetry, "Sea Islands", where the interstitial writing includes both path names and destination titles [26].

Counterpoint writ large, the dialogue amongst hypertexts proposed in "Conversations With Friends" [8] is constructed as Counterpoint among several independent hypertexts, each representing a recognizable point of view and each capable of responding to links and trajectories within its own frame and those of other active hypertexts.

## MirrorWorld



To retain coherence, writers of both texts and hypertexts frequently adhere to a single voice and point of view. **Mirrorworlds** provide a parallel or intertextual narrative that adopts a different voice or contrasting perspective. The Mirrorworld echoes a central theme or exposition, either amplifying it or elaborating it in ways impractical within the main thread. Where Counterpoint interweaves different voices of equal (or nearly equal) weight within a single exposition, the Mirrorworld establishes a second voice that separately parallels (or parodies) the main statement. ( The term "Mirrorworld" is meant to allude to *Through The Looking Glass* and to funhouse mirrors, not to Gelernter's monograph [32].)

In *Uncle Buddy's Phantom Funhouse* [56], by John McDaid, readers explore the computer files of the late Arthur Newkirk through his HyperCard home page, which is organized in the image of his house. The back door, obscurely labeled "Egypt", allows passage to Newkirk's locked files; these files, once the reader gains access, appear in a distorted image of the house, retitled "Auntie Em's Haunt House". In this haunted funhouse, the content and concerns of Newkirk's HyperCard house are mirrored in darker extensions and parodies. McDaid adds depth to the reader's knowledge of Newkirk through this distorted addition to his life and work.

The central thread of Edward Falco's *A Dream with Demons* is a novel-within-the-novel: a story of a woman, her daughter, and her lover. wrapped together in love and violence [25]. This narrative is interrupted periodically by navigational opportunities that lead the reader into a basement of notes and memories, purportedly belonging the notional author. Falco thus superimposes two layers of fiction: the dramatic conflict of incest and abuse in the conventional narrative is echoed by the more complex and ambiguous backstory of the Mirrorworld. The Mirrorworld also here plays an intriguing formal role: by revealing the thoughts and motives of the story's notional creator in a second fiction, the basement invites the reader to speculate on the nature of authorship more deeply than the familiar reader/writer dichotomy[41] [28].

Kathryn Cramer's "In Small & Large Pieces" [18] defies coherence in its central thread, which is told backward and which veers unpredictably between a mundane squabble between children and a horrific fantasy of the grand unified parent. Its Mirrorworld interleaves brief and impressionistic sketches of interior life -- perhaps of the protagonist at a later time, perhaps of the author as a younger woman. Here, the Mirrorworld is spare and fragmented, resisting even the retrograde coherence of the central thread; without determined effort, the reader finds it difficult to remain in the Mirrorworld. The fragmentation reflects the shattered mirror of the work's title; the mirror world cannot be put together again, but sharp, silvery splinters are always underfoot.

# Tangle



The **Tangle** confronts the reader with a variety of links without providing sufficient clues to guide the reader's choice. Tangles can be used purely for their value as intellectual amusement, but also appear in more serious roles. In particular, tangles can help intentionally disorient readers in order to make them more receptive to a new argument or an unexpected conclusion [50][9].

On entering a hypertext, a tangle can lead visitors to different entry points, helping to convey the breadth of a hypertext to readers who may not anticipate the hypertext's scope or coverage. The home page of designer David Siegel [69], for example, opens with four identical icons that lead to four different "home pages" -- each offering a different design and a different emphasis. New or infrequent visitors must choose arbitrarily, and thus will likely see different parts of the site on each visit [68].

Readers may, through habit or preconception, form an excessively narrow view of a hypertext. Because tangles are difficult to fit into a simple, preconceived structure, they encourage browsing and discovery. Tangles may extend through many writing spaces [19] or, like Siegel's entryway, may be limited to a single Montage. Tangles are frequently encountered near the beginning of a hypertext, where they disrupt orientation and create a sense of depth, but Carolyn Guyer's *Quibbling* [35] places a maze at the center of the hypertext, forming a bridge between scenes or episodes. Tangles may be used as pacing devices, or to recapitulate moments or pathways encountered earlier in a reading. Tangles are often found within or adjacent to Mirrorworlds.

Moulthrop terms hypertexts robotic when the logic of the hypertext, not reader choice, tends to dictate the course of a reading [58]. Robotic tangles like Mary-Kim Arnold's "Lust" [4] combine complex dynamic structure, rich in broken cycles and other structural cues, with a dearth of interactive choice. This structure serves to entice the reader while frustrating the quest for release and resolution.

# Sieve



**Sieves** sort readers through one or more layers of choice in order to direct them to sections or episodes. Sieves are often trees, but may be multitrees, DAGs, or nearly-hierarchical graphs; different topologies may all serve the same rhetorical function.

Where the choice is informed and instrumental, sieves become decision trees. The Yahoo directory, for example, provides a large sieve that readers traverse to find topical entry points to the Web. Sieves need not be represented as explicit hierarchies; the Hot Sauce MCF browser displays sieves in three-dimensional space and permits readers to "fly" in SemNet style[24] through the sieve to their destinations, whereas the Hypertext Hotel [17] hides its introductory Sieve behind a check-in desk and hotel lobby.

## Montage



In **Montage**, several distinct writing spaces appear simultaneously, reinforcing each other while retaining their separate identities. Montage is most frequently effected through superimposed windows which establish connections across the boundaries of explicit nodes and links. Montage is prominent in the pedagogical hypertexts of George P. Landow [47, 51], each of which commences with a montage offering multiple points of departure [49]. Shelley Jackson's *Patchwork Girl* [37] also uses windowed montage with intriguing effect. Christiane Paul's *Unreal City* [65] breaks the frame of the screen, using montage between the screen and a conventional paper book, held in the viewer's hand. An iconic representation of the printed page mediates the montage, thus freeing screen real-estate.



Figure 2. A montage from Patchwork Girl [37] as it appears in *Writing At The Edge* [50]

Montage is a fact of life in the design of museums and art galleries, where disparate visual works are collected in a limited space. Thoughtful architecture and clever arrangement may minimize the disruptive effects of montage, while juxtaposition may suggest new insights. Some art-historical hypertexts attempt to recreate the architectural montage of real or virtual museum spaces; often, as in the masterful *Musée d'Orsay: Visite Virtuelle*, the subject of such a hypertext becomes the museum itself rather than its collections [15].

Trellis [72] is extensively -- perhaps primarily -- concerned with describing and managing montage.

## Neighborhood

A **Neighborhood** establishes an association among nodes through proximity, shared ornament, or common navigational landmarks. Unvarying thumbtabs, a navigation bar, or a miniature site map can all inform readers that the lexia in which they appear are "close" in some planned way. Just as a prominent church spire shows a walker that two spots separated by long, winding streets are still in the same neighborhood [53], deliberate display of commonality in a hypertext can express relationships that individual links might not emphasize [7]. (Rosenberg's episodes [66] are closely related to our Neighborhoods;

"neighborhoods" emphasizes the presence of patterns of meaning in the hypertext while "episode" places greater emphasis on the experience these structures create in the reader's perception. See also Rossi's *Navigational Contexts* pattern[67])

For example, Nielsen has described the inherent conflict in large Web sites between establishing the identify of a particular hypertext and the identity of the site itself [63]. If each page of a Web site is separately designed and optimized for its own purposes, the site as a whole may lose its coherent identity and its brand name may be obscured. As a solution, Nielsen proposes adopting a uniform navigational frame or subsite as a Neighborhood pattern that organizes the collective site, adding layers of incremental navigational ornament to subsites as needed to create subsidiary identities.

Visual motifs often reinforce the identity of Neighborhoods in order to establish organizational context or to call attention to relationships among concepts. When *Musée d'Orsay: Visite Virtuelle* [15] adopts the structure of the museum to shape the hypertext, it effectively echoes subtle issues of history, historiography, and politics that have shaped both the composition and presentation of the national art collection. Millet leads to Courbet and on to Manet; Courbet's contemporary Couture, standing outside this tradition, hangs across the allée centrale rather than in the adjacent room. The use of inherited ornament and navigational apparatus to identify and situate a piece of a hypertext as a component of a larger structure traces back to HyperCard backgrounds [5] and HDM [31].

In VIKI [55] and Web Squirrel [10], spatial proximity is used less to establish Montage than to define spatial Neighborhoods that represent informal relationships among elements.

## Split/Join



The **Split/Join** pattern knits two or more sequences together. Split/Join is indispensable to interactive narratives in which the reader's intervention changes the course of events. If each decision changes everything that happens subsequently, authors cannot allow the reader to make many decisions while keeping the work within manageable bounds[14]. Splits permit the narrative to depend on the reader's choice for a limited span, later returning the reader (at least temporarily) to a central core. (By recording state information, the author may design subsequently-encountered sequences to split in consequence of an early

choice; these splits, too, will usually be reconciled by a join.)

The **Rashomon** pattern [46] embeds a split-join within a cycle. The split/join effectively breaks the cycle, as readers explore different splits during each recurrent exploration, yet the cycle remains a prominent frame that provides context for each strand. Sarah Smith's *King of Space* [70] uses a three-way split at the end of its entrance sequence to explore the way casual choices may involve the reader in acts she would never sanction. The split appears trivial and game-like when first encountered, but becomes morally meaningful only after the reader has explored alternative paths.

**Overviews and tours** [76][27] are examples of Split/Join where the rhetorical intent of each path is similar, but one side of the split is more detailed than the other. Writers typically offer overviews and tours as a service, but Split/Join need not be purely utilitarian. In **Moulthrop's Move**, for example, the hypertext offers a Split; the hypertext responds ironically to the reader's apparent motivation instead of responding directly to the link's overt message [59], in a style later popularized by the Web magazine Suck. Hypertext may resist; it need not merely serve the reader's whims.

## Missing Link

At times, a hypertext may suggest the presence of a link that does not, in fact, exist. For example, Stuart Moulthrop, reviewing *Forward Anywhere* [54], describes his hunt for a link that his reading of the hypertext led him to expect:

At this point I began to think the two "nightmare" passages must be connected by a hypertext link, so I launched the reading program and made my way to Malloy's screen about the freight trains of yesteryear.... there were many links to other screens, mainly screens written by Marshall (this alternation of narrators is prevalent throughout the work). None of the links I followed, however, brought me to Marshall's vignette about LBJ and the headless doll....

For those less in love with bindings, however, this case of the apparently missing link may tell a different story. As *Forward Anywhere* brilliantly demonstrates, hypertexts are structured in more dimensions than the line. If a link is not apparent it may be implicit. [60]

Allusion, iteration, and ellipsis can all suggest a Missing Link. Structural irregularity, introduced in a context where regular structure has been established, presents an especially powerful Missing Link, for a place to which we cannot navigate may seem, by its inaccessibility, uniquely attractive. Harpold and Joyce have argued separately that the Missing Link is a common if not universal hypertext motif, that navigational choice requires the reader to imagine not only what might appear on the chosen page but also what might have appeared had she followed a different link [36][39].

## Navigational Feint

The **Feint** establishes the existence of a navigational opportunity that is not meant to be followed immediately; instead, the Feint informs the reader of possibilities that may be pursued in the future. By revealing navigational opportunities even where they may not be immediately pursued, a hypertext writer conveys valuable information about the scope of the hypertext or about the organization of the ideas that underlie it.

Feints often appear in the guise of navigational apparatus. For example, a hypertext may begin with a map or table of contents that provides an overview of the entire work and provides direct access to selected places within the hypertext. While the navigational function is not unimportant, the rhetorical importance of the overview itself should not be overlooked.

Prominent and detailed navigational Feints are especially useful for establishing the scope and shape of a hypertext. Just as important, Feints may help establish what the hypertext omits. Notice that the feint need not always be strictly accurate; it is sometimes useful to deliver more than what was initially promised. For example, the classic *HyperCard 1.0 Help* [5] presented a thumbtab overview that suggested to new readers that instructions on programming were only a minor part of the hypertext; readers who might be deterred from using a complex product were reassured that programming appeared to be a minor feature. In fact, over half of the hypertext was devoted to a programming reference manual. The navigational feint on the cover concealed this from programming-averse users, while those who wanted to consult the programming section were pleasantly surprised by its unheralded scope.

Moulthrop's *Victory Garden* opens (in some readings) with garden maps that schematize the narrative [59]. The core narrative in Kathryn Cramer's "In Small & Large Pieces" [18] is epitomized in episode outlines, cryptic epigrammatic

lists that begin each narrative section and that lend the central narrative an apparent order and regularity that contrasts sharply with the disorder of the story's Mirrorworld.

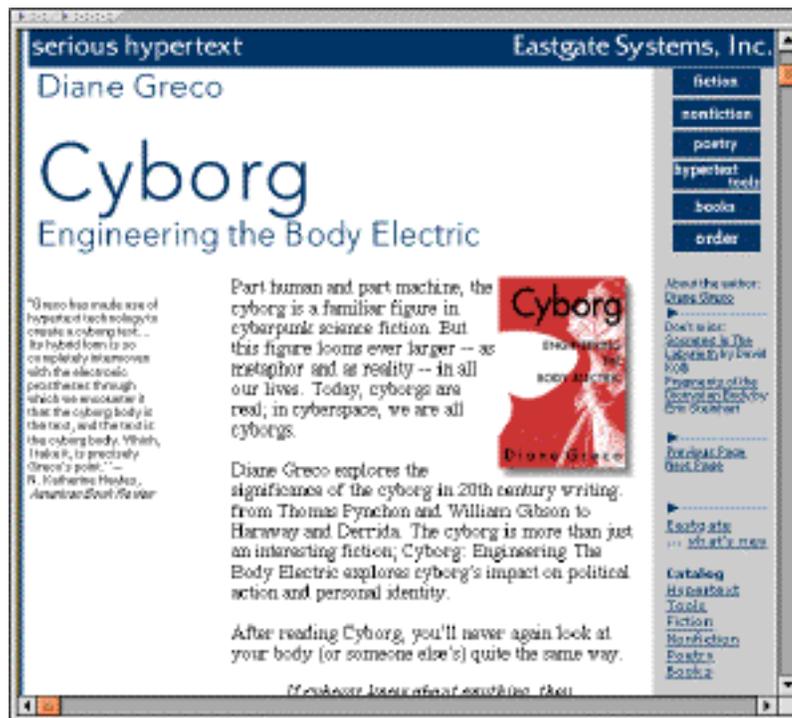


Figure 3: a typical Web page in which a uniform navigational frame encloses topical content.

Stephanie Strickland's *True North* [73] and J. Yellowlees Douglas' "I Have Said Nothing" [22] use utilitarian Storyspace maps as unconventional Feints: the layout of lexia simultaneously describes a structure and illustrates a central motif.

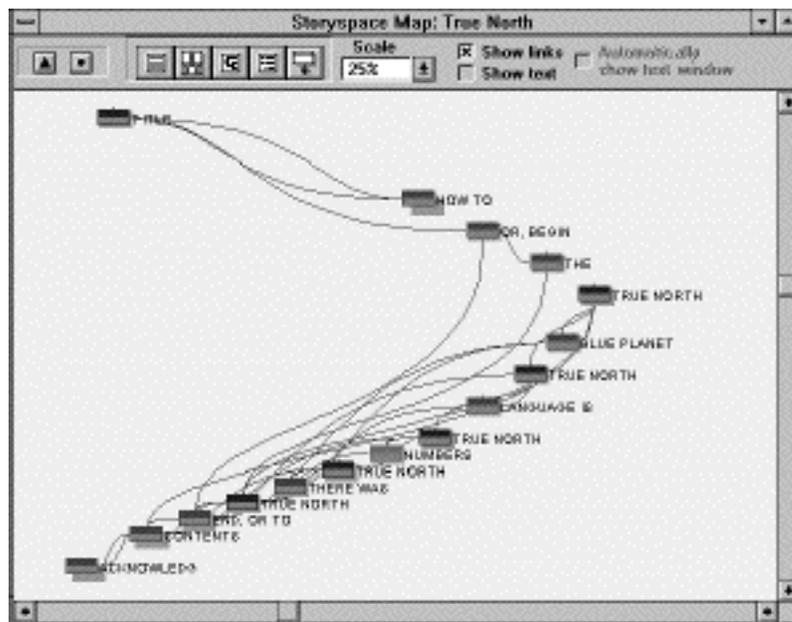


Figure 4: True North's Storyspace map

In addition to their utility as introductory and framing devices, Feints may form a recurrent motif throughout the hypertext's structure. Spatial narratives like *Myst* [57] offer navigational feints in the form of doorways, structures, and other pathways that intersect the reader's route; here, Feints signal possible openings for new narratives, roads the reader-protagonist may later choose to travel.

In narrative, navigational feints can establish spatial and temporal relationships without interrupting the narrative strand. By establishing a conventional link type -- for example, an icon denoting "link to a simultaneous event occurring elsewhere" -- a narrator can clarify and interconnect disparate events without interrupting the topic under discussion. Artful use of feints may also manage dramatic tension through foreshadowing: if we provide a link from Alice and Herschel's inauspicious first meeting in a Tulsa oncology clinic to the birth of their daughter in Stockholm, the knowledge gained from the existence of the link sets up undercurrents of expectation and inquiry off which the rest of the narrative may play. By disclosing some parts of the future we may refocus the reader's attention and shift tension from one dramatic thread to another, or may shift energy from wondering how events unfold to permit better concentration on why they unfold as they do [43][30][6].

The Feint is also important in the design of hypertextual catalogs. As department stores discovered long ago, it is important both to offer the shopper a comprehensive array of desirable goods and to arrange those goods to form a coherent and compelling trajectory as the customer moves through the store. At its best, this provides efficiencies for both the shopper and the store: shoppers

discover items they want to buy but might otherwise have overlooked, and the store gains additional transactions without incurring additional marketing costs. Catalogs similarly benefit from appropriate interconnection and by providing useful Feints en route to the object of desire [68]. By indicating the presence of other relevant items, the hypertext catalog can increase its efficiency without inconveniencing or delaying the reader.

# Conclusion: Combining Patterns

All the patterns discussed here may (and usually do) contain other patterns as components. A Cycle, for example, may contain sequences and cycles as well as individual nodes. Two parallel cycles might be composed to form a Counterpoint pattern, or a group of cycles might converge to a Tangle. The great utility of structural patterns, in fact, derives in large measure from the ways that patterns can be combined to form larger structures. Where a familiar pattern appears prominently, its components are perceived as a coherent unit, what other writers have called an episode [66] or a region [44].

By developing a richer vocabulary of hypertext structure, and basing that vocabulary on structures observed in actual hypertexts, we can move toward a richer and more effective hypertext criticism, one that can move beyond the presentation-centered rhetoric so prevalent in current discussions of the Web. Simple names help us formulate concise queries and conjectures. A shared vocabulary of structures can facilitate both critical and editorial discussion, not only by facilitating the study of structure but also by helping us refer succinctly to the composites and aggregates that make up a hypertext.

Finally, we may note that our current tools for visualizing hypertext are not particularly effective in representing the patterns described here. Many Web-mapping programs, for example, uncover spanning trees on the hypertext graph and so tend to hide Cycle patterns. Conventional node-link views like Storyspace [42] and MacWeb [62] represent isolated cycles fairly well but provide little support for visualizing contours created where many cycles intersect. The elision implicit in NoteCards tabletops [74] or the nested boxes of Storyspace [11] helps to keep displays simple but hides patterns that span multiple containers. Some patterns (Mirrorworld, Missing Link, Feint, Montage) are not easily represented by conventional tools and require new visualizations to help writers (and readers) perceive, manipulate, and

understand the patterns of their hypertexts.

# Acknowledgments

My understanding of hypertext structure is deeply indebted to discussions with Eastgate editors Eric A. Cohen, Kathryn Cramer, and Diane Greco, and with many Eastgate authors. Eric A. Cohen, David B. Levine, and David G. Durand read drafts of this work, and I am grateful for their many suggestions and improvements.

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# Who Speaks and Who Replies in Human Science Scholarship?

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One beginning and one ending for a book was a thing I did not agree with. Flann O'Brien,  
At Swim-Two-Birds

How shall we then begin: We enter the dark night of the empty word, the forever pre/omised dominion of dominion itself, an alterity both secreted and occluded by the ready-at-hand, and to which the present analysis can only serve as pale intimation... Or: I often find myself puzzled at why, given similar topics, I am so drawn to the writings of some scholars and so hardened to the works of others, why some authors feel like kindred spirits and others seem intent on drawing me into an impenetrable thicket of words.... Or shall we settle on: In the wake of the recent tsunami of critical analysis of the essentialized self, it is increasingly difficult to speak of authorship as originating within the minds and hearts of individual scholars. It is perilous indeed to attribute the theoretical insight, the rational argument, the acute observation or the ideological impulse to some person in particular. Nor can we easily speak of "the impact of ideas" on readers, as if there were virginal minds awaiting passively for the "seminal inputs" of the more knowing or experienced. Rather, we are invited to understanding "voice" within the scholarly spheres as owing to community, to negotiated understandings among interlocutors as to what counts as insightful, rational, objective, or moral discourse - in effect, whose voice shall be accorded significance in the affairs of the community. When framed in this way, the question of "who speaks" in the human sciences is most fruitfully addressed in terms of community traditions. Are there particular institutionalized roles or positions to which status or significance is accorded, and are there characteristic forms of discourse or rhetoric associated with (expected from, appropriate for) those who occupy these positions? To frame the issue in this way also leads us to inquire into appropriate postures of response to those who are given voice. If we do accord significance to the words of those of certain rank or status and who speak in a manner appropriate to these positions, what are the conventions of reply? To illustrate, we accord political candidates a right to voice, and when they speak in a manner appropriate to candidacy, listeners are positioned within the democratic tradition as evaluators or judges. Deliberation on the positive and negative aspects of the candidate's views are appropriate. Under ideal conditions,

interrogation and dialogue might appropriately follow. In contrast, while newscasters are also accorded voice in contemporary society, the acceptable modes of address are quite different from those of the politician, and the typical mode of response is not that of opinion evaluation but information seeking. It would not be customary (good reasons notwithstanding) to debate with the newscaster the wisdom or ideological grounds of his/her report. Historically speaking, the human sciences are of relatively recent origin, acquiring intelligibility as self-conscious disciplines largely within the last century. In their struggle toward legitimacy there was little means of claiming positions of authority with associated speech forms that stood in complete disjunction with cultural tradition. A completely novel argot would function much like a Wittgensteinian "private language;" no one would comprehend its significance or appreciate its illocutionary force. In asking "who speaks" in the human sciences we must be sensitive, then, to the pre-history of the disciplines and to the rhetorics appropriated by and transformed within the disciplinary matrices. In effect, to give an account of contemporary voices, we must listen with an ear to temporally distant traces. At the same time, we may also attend to relevant modes of reply. How do these rhetorical traditions position their audiences and with what effects for human science inquiry and society more generally? In what follows the attempt will be to identify major forms of discourse to which we accord privilege, and to the traditions of authority from which they derive sustenance. Further, we shall consider the manner in which these rhetorical forms position their readers. Our concern, then, is with what we inherit from the western tradition as forms of authoritative voice and their contrasting invitations to their audiences. At the outset, four modes of traditional voice will be considered: the mystical, the prophetic, the mythic, and the civil. To place a reflexive edge on the analysis, I shall then take up recent developments in the rhetorics of the human sciences. The very intellectual movements spawning interest in the literary and rhetorical means by which texts achieve their authority, have also given rise to new genres of voice, along with repositionings of the reader. We shall be particularly concerned with the potential gains and losses afforded by two of these alternatives: the autobiographical and the fictional. A preliminary caveat is required. Any attempt to characterize rhetorical forms in the human sciences confronts a vast and ever shifting terrain. There are nonbinding sanctions over discursive relationships, and many reasons for sharing and inter-interpolation of discourses. As a result it is difficult to locate pure rhetorical genres. Even within the same work, or even the same passage, an author may invoke a range of tropes extracted from disparate traditions and inviting different responses. Further, many phrasings are ambiguous, often employed in multiple contexts. And too, the boundaries of the human sciences are porous and admit many variegated influences. The present analysis proceeds, then, by elaborating a range of ideal types with which we may index a range of existing texts. The analysis offers a "way of listening" that may help to critically evaluate our rhetorical legacy and its effects, along with emerging alternatives. Telling Traditions

Although there are myriad means of organizing textual traditions and comprehending their relationships to audience, the focus here is determined largely by contemporary writing in the human sciences.(1) Given a broad (but by no means inclusive) range of discursive practices, what dominant traditions, themes or images do they evoke? Let us consider what

may be considered four primary registers: The Mystical Tradition: Priests and Disciples  
And why are there "three holy's" and not four? This is because celestial sanctity is always expressed in threes. The Book of Bahir Jesus looked at his disciples and said, "Happy are the poor, for theirs is the Kingdom of God." Luke, 6, 20 Although the human sciences are typically allied with the profane or secular world as opposed to the sacred, we can locate within many texts what remain as remnants of a tradition originating in early mysticism and carried forward in both the Jewish and Christian religions (with the Kabbalah playing a central role in the former case and Neoplatonism in the latter). In the mystical tradition, the right to convey to the public the profundities of the supernatural world has generally been assigned to those occupying high positions within religious hierarchies. Those occupying such "priestly" roles have been accorded enormous respect over the centuries, and for the human sciences there was (and is) much to be gained in textual power through the acquisition of mystical rhetorics. In my view the chief components of mystical writing within the human sciences include a high reliance on metaphor (and avoidance of the literal), the linguistic construction of realities beyond observation, and a strong evaluative terminology. The use of metaphor and the suppression of the literal enables the rhetor to lift the realities of the text out of the realm of common sense logics and assumptions; through metaphor things are other than what they seem. Curiosity and wonderment are invited. With the text removing the reader from quotidian reality, the way is prepared for the textual creation of a second-order world. This is a world beyond the senses and beyond rationality, and most importantly, its a world to which the mystic alone is privy. Often the sense of the unknown is achieved through subfuscous tropes, linguistic maneuvers that disrupt the ordinary, that create puzzlement, and furnish the general sense of a world that is beyond the realm of common understanding. Finally, a reliance on an evaluative language brings this world into the realm of the palpable, not directly observable and not subject to rational analysis, but rather, available through the more intuitive register of the emotions. One can literally feel the presence of the unknown. Further, evaluative language serves to establish the significance of the discourse. Frequently it warns of punishment to those who are impervious to the new reality, and offers significant reward to those who accept. In effect, the rhetoric of mysticism in the human sciences carries evocations of dread and joy. Mystical discourses have been integral to the human sciences since their inception. Freud's debt to the Jewish mystical tradition is well documented (Bakan, 1990).(2) Partly owing to his psychoanalytic training, and partly to his father's clerical profession, Carl Jung's writings may also be singled out for their manifestations of the mystical. Consider a fragment from Jung (1945): In reality...the primordial phenomenon of the spirit takes possession of the person, and while appearing to be the willing object of human intentions, it binds his freedom, just as the physical world does, with a thousand chains and becomes an obsessive idee-force. (p.91) In effect, through the metaphor of an invading alien force, we have the creation of a new reality, a "primordial phenomenon of the spirit," and without recognition of its power, one's freedom is bound "with a thousand chains." The transparent mysticism in this work reappears frequently in psychiatric writings. Consider R.D. Laing, writing in 1967: True sanity ...the emergence of the "inner" archetypal mediators of divine power, and through this death a rebirth, and the eventual re-establishment of a new kind of

ego-functioning, the ego now being the servant of the divine, no longer its betrayer.(p.100) Jacques Lacan's works are interesting in their extension of the psychoanalytic reliance on the mystical. They draw significantly from the tradition, but face the challenge of a culture to whom much of the psychoanalytic reality has now moved into the realm of the literal. Through novel and highly complex circumlocutions Lacan breathes new life into the possibilities of the unfathomable. Consider the sense of the supernatural forged by the following: Seizing the original and absolute position of..."In the beginning was the Word"...is to go straight beyond the phenomenology of the alter ego in Imaginary alienation, to the problem of the mediation of an Other who is not second when the One is not yet.(1953, p.203) Here Lacan writes obscurely but with a confidence that exudes first-hand knowledge of the mysteries not fully clear to the reader. He makes direct connection with the Biblical tradition, and lets the reader be known that we confront here evaluatively significant issues of alienation and incompleteness. It is useful at this juncture to distinguish between the discourse of the priest as opposed to the disciple. The priest speaks ex cathedra, knowingly and confidently conveying the sense of clairvoyant connection to the mysterious realities themselves. In contrast, the disciple is not so much an official bearer of the mysteries as a personal emissary - one who humbly and with a sense of awe, bears personal witness to the "mysterious one." The disciple will speak more for him/herself as a mortal being than as a direct bearer of the mysteries. In addition to many of the tropes of mystical writing, the important feature of the disciple's writing is its frequent reference to "the holy one," that is, the individual who is the bearer of mystical powers or knowledge. It is the words of this one who are clarified, defended and praised by the apostle. A fragment of John Shotter's (1993) writing provides a robust illustration: But how can we investigate the nature of something that lacks specificity...This is where Wittgenstein's notion of "perspicuous representations" play their part...All the metaphors used by Wittgenstein...bring to our attention aspects of language, and of our knowledge of language, that were previously rationally-invisible to us...(pp 58-59) Although Shotter's work displays many marks of the mystical, it is not in this instance suffused with moral judgment. More purposefully judgmental is the emerging genre of cultural studies writing, a genre that frequently makes use of apotheosis (with such figures as Althusser, Benjamin, Harrendt, and Ray Williams frequently occupying the Pantheon), and employs their divine powers in the service of condemning various habits of contemporary society. Consider Hebdige's (1987) use of (Saint) Genet: So Genet brings us full circle...back to an image of graffiti, to a group of blacks, immured in language, kicking against the white-washed walls of two types of prison - the real and the symbolic...he brings us back also the meaning of style in subculture and to the messages which lie behind disfigurement...Like Barthes, he has secret insights, he is involved in undercover work.(pp.136-37) Let us turn to the issue of interpellation: how by virtue of our traditions is the reader positioned by the various forms of mystical discourse? At the outset, such discourses establish a hierarchy between the writer and the audience. The writer is one who possesses words of profound significance; the audience, in contrast, is presumed ignorant or unaware. The mystical rhetor never addresses an equally enlightened colleague. The form of address is that of revelation; a reader is thus required who "has yet to see." However, while the audience is

treated as unknowing, it is not thereby devalued. Rather, the hierarchy is benign: the revelation is humane, intended to bring the supplicant into a state of grace, emancipation, or renewal. In effect, the text invites the reader into a redemptive posture; by forsaking past realities and their attendant commitments the reader may be redeemed. At the same time, for much of this writing a third party is invoked, one who is neither the writer nor the reader. The third party occupies the lowest position in the hierarchy for it is he or she who has chosen not to listen, who remains in ignorance or sin (e.g. inauthentic, unemancipated, one-dimensional, falsely conscious). It should finally be noted that writing in the mystical tradition is typically impersonal and monologic. The rhetor does not inhabit the text as a flesh and blood individual, replete with common foibles, but serves as a channel for the divine. The reader's voice is not included in the text, except possibly in the form of an imagined interlocutor invented by the writer (à la Freud) as a foil.

The Words of the Prophet Then the seventh angel blew his trumpet and there were loud voices in heaven saying, "The power to rule over the world belongs now to our Lord and his Messiah, and he will rule forever and ever.." Revelation 11, 15 The prophetic tradition is closely linked to the mystic in that the prophets served in early Greek culture as emissaries for the gods. The particular importance of the prophet, however, attached to the capacity of the oracular utterance to foretell the future - to warn or enunciate the future. In later Israelite society, the prophets occupied a distinct religious class, separated in important ways from the priestly. And in Christianity, while apocalyptic writings (e.g. the Book of Revelation) served (and continue to serve) an important religious function, they are separated from the inspirational role played by the books of the apostles.<sup>(3)</sup> Owing to its close association with the mystical tradition, the prophetic voice shares many of its rhetorical modalities. The strong emphasis on metaphor adds to the capacity of the prophet to create a visual picture of a future not yet available to the senses. In prophetic writing there is also a strong emphasis placed on moral evaluation. However, where the mystical voice offers redemption by virtue of "believing," ("seeing the light"), the apocalyptic voice tends to gain moral sway through warning. Catastrophe is at hand unless people change their ways. In the human science struggle to achieve cultural authority, the prophetic forms have been valuable adjuncts. One might single out the Hegelian inspired work of Marx as providing the touchstone for much apocalyptic writing in the human sciences. The prophetic voice in the service of moral ends is most clearly evident in *The Manifesto of the Communist Party* (with Engels): The bourgeoisie...is unfit to rule because it is incompetent to assure an existence to its slave within his slavery, because it cannot help letting him sink into such a state that it has to feed him, instead of being fed by him. Society can no longer live under this bourgeoisie, in other words, its existence is no longer compatible with society. The moral weight of warning evoked through the invocation of coming catastrophe also reverberates throughout the works of many critical school writers, most notably Horkheimer (1974) and Marcuse (especially, *One Dimensional Man*). More recently, we find the prophetic vein effectively mined by authors who, while not themselves Marxists, share in their critique of contemporary social conditions. Christopher Lasch's volumes, *The Culture of Narcissism* and *The True and Only Heaven*, both warn against the deterioration of cultural life (an increased self-obsession in the first instance, and an unlivable

commitment to progress in the second), and use jeremiad to incite social change. Similarly, the work of Bellah and his colleagues, *Habits of the Heart*, finds intimacy and community under siege, and in the face of coming catastrophe asks for a return to earlier but now obscured moral traditions. To illustrate: "...the promise of the modern era is slipping away from us. A movement of enlightenment and liberation that was to have freed us from superstition and tyranny has led in the twentieth century to a world in which ideological fanaticism and political oppression have reached extremes unknown in previous history. (p. 277) More interesting in their rhetorical modalities are recent prophetic offerings from the French context. They are fascinating, for one, because they make abundant use of the mystical rhetorics with which the prophetic tradition is intimately intertwined. Such rhetorics have been more easily absorbed into the Continental cultural traditions than the Anglo-American. Further, while these works contain a strong moral message, they allow little in the way of redemptive potential. Rather, one senses a coming doom from which there is little escape. Consider, for example, a fragment from the mystically saturated work of Deleuze and Guattari (1983): The schizophrenic deliberately seeks out the very limits of capitalism; he is its inherent tendency brought to fulfillment, its surplus product, its proletariat, and its exterminating angel." (p.35) Jean Baudrillard presents an interesting variation on the apocalyptic theme. After an early commitment to neo-Marxist ideas, Baudrillard turned his attentions to the mass circulation of signifiers within the culture, a move that essentially undermined the structural foundations of Marxist theory. However, in spite his defection, Baudrillard continued to draw from the prophetic tradition. To illustrate: Behind this exacerbated mise-en-scene of communication, the mass media, the pressure of information pursues an irresistible deconstruction of the social. (1994, p.81) In its positioning of the reader, the prophetic genre is similar to the mystical. Again, a hierarchy is established with the high ground, both ontologically and morally, claimed by the rhetor. The reader is again treated as unenlightened, and with few exceptions, a redemptive option is presented to remove the threat of the future. However, in the prophetic genre, we seldom find the extended hierarchy, with the reader privileged over a second ranked horde of the unrepenting. Rather, the apocalyptic message is addressed to all; one gains no special credit for attending. Finally, prophetic writing is also impersonal and monologic. The Mythic Tradition Thus did he pray, and Apollo heard his prayer. He came down furious from the summits of Olympus, with his bow and his quiver upon his shoulder..." Homer, *The Iliad* A third voice in the human sciences may also be singled out for its roots in early religious practice. Originating somewhere toward the 9th century BC, stories about divine beings came to occupy an important place in cultural life. Myths essentially narrated a sacred history, relating events in a primordial time to lend intelligibility to the origin of things present. Myths played an important role in emerging religions because they typically demonstrated ways in which supernatural powers broke into the realm of the natural, and made intelligible the means by which significant patterns in the visible world were the result of divine action. Where the prophetic voice linked a natural present with a divinely revealed future, the mythic voice placed the present within the history of a divinely ordered past. And, like the prophetic voice, the mythic narration frequently carried with it moral messages, condemning certain actions while condoning

other. Over the centuries, the mythic tradition has been absorbed into many forms of writing, including the Gospels in Christianity, along with folk tales, fairy tales, allegories and fables in the secular realm. In addition to many of the rhetorical markings of the mystical and prophetic traditions, mythic writing places a strong reliance on common rules of story-telling or narrative. Within the western narrative tradition emphasis is placed on establishing story beginnings, sequences of inter-related actions or events (fabula), and the sense of a conclusion. Further, there is typically the establishment of a morally invested end-point, something toward which the events or actions are directed (a telos), and from which derives the capacity of the story to produce drama (the sense of a "high point" or climax).(4) Put in these terms, we can see that a substantial range of scholarship in the human sciences draws sustenance from the mythic tradition. Accounts of unknowable but inferred origins are (or have been) particularly popular in anthropology, archeology, history, psychology, and sociology. Illuminating here is Landau's (1991) analysis of prominent theories of human evolution in terms of their conformity to narrative convention, and the way in which competing theories depend on available options in narrative forestructure. Gergen and Gergen (1986) have also contrasted Freudian and Piagetian theories of human development in terms of their narrative properties, and most particularly the ways in which the dramatic impact of these theories is derived from narrative structure. In their approximation to mythic writing, Weber's Protestant Ethic and the Spirit of Capitalism, Elias' Civilizing Process, Ong's Orality and Literacy, Luhmann's Love as Passion, and Foucault's History of Sexuality, would all lend themselves to similar analyses. In its filliation with the mystical tradition, mythic rhetoric establishes a hierarchical relationship with the reader. The rhetor again provides impersonal, monologic pronouncements, intended to illuminate and inform an unknowing audience. While the major emphasis is on lending intelligibility to the known through the metaphoric construction of the unknown, the narratives are frequently freighted with moral implication. The point is well recognized by critics of Whiggish history, historical accounts that valorize existing practices and conventions. More subtly, we find in Piaget's account of the epigenetic development of cognition, strong value placed on the ultimate achievement of human development, namely abstract reason. In contrast, Freud's theory of psychosexual development portrays the emerging adult as necessarily "neurotic," bearing the burden of multiple laminations of repression. The human trajectory, in this sense is a downward spiral, with the psychoanalytic process then introduced in order to place reason on the throne. In general, then, the prophetic voice of the human sciences typically functions in the service of moral vision. The Civil Voice Reason is a natural dignity and knowledge a prerogative, that can confer priesthood without unction or imposition of hands. Robert Boyle, Aretology While contributing significantly to the rhetorical power of the human sciences, the preceding traditions must be viewed as marginal to the central work of the disciplines of the past 50 years. Within the vast cadres of the sciences there is little but intonation left of the moral and emotional expressiveness so central to the preceding traditions; the metaphors of the mystical are largely replaced by literal language; and obscurity is abandoned in favor of "straight talk." Divine beings now reappear in secular form as "seminal" thinkers; the drama of prophecy is shorn in favor of

experimental prediction and actuarial projection. Not only does the prevailing "scientific style" strive for dispassionate and mundane clarity, but it manifests an unfailing concern for evidence, and serves as a model of careful restraint. Although much has been written about the rhetoric of the dominant discourse in the human sciences, far less attention has been paid to its social and political origins. Perhaps the most extensive account of this kind is contained in Steven Shapin's, *A Social History of Truth* (1994), a work richly elaborating the emergence of the scientific style in the "early-modern" culture of seventeenth century England. In particular, Shapin proposes, the English "gentle class" - demarcated by wealth, ancestry, and education - came to serve as the dominant models for discursive interchange within the emerging practices of natural sciences. As the elite turned their attentions to natural philosophy and natural history, and the experimental work of Robert Boyle and others was becoming increasingly salient, the civil manner of speaking became the argot of science. Among the primary characteristics of civil discourse were a respect for the other (as a class equal, deserving of honor), the avoidance of hostility or direct antagonism (which would disrupt class congeniality), the avoidance of excessive persuasion (respecting the other's capacity for good judgment), impersonality of reporting (respecting the other's personal experiences), and modesty (emphasizing the equal standing of all gentlemen). Finally, authorial credibility was importantly linked to assumption that all gentlemen reported truthfully on their individual experiences. Thus, strong reliance was placed on evidence from first-hand observation. There is surely much more to be said about the transformations in style and significance of scientific discourse since the 17th century. However, for present purposes Shapin's account provides a convenient means not only of indexing a predominant form of discourse, but of comprehending the origins of its rhetorical potency. Exemplars of the civil tradition are everywhere at hand, and the present offering serves in many respects as a local instantiation. Remaining at question, however, is the issue of author-reader relationship. To be sure the civil tradition is more fully respecting of the reader than the preceding genres. Rather than plunging the reader into a position of helpless ignorance, one finds the reader enjoined as a potential commentator. The reader is thrust back upon his/her own experiences and reason as resources for rendering judgment. Further, civil discourse proceeds without diminishing the reader in terms of moral worth. The reader's integrity is never in question. Yet, it would be a mistake to conclude that civil discourse proceeds without the implicit production of hierarchy. Particularly as the concept of "gentle class" has eroded, as participation in the sciences has become democratized, and as the practice of science has moved from a local face-to-face context to the global and technologically mediated (Giddens, 1990), the question of trust or credibility is reasserted. Further, as measurement instruments have come to replace human experience as the touchstone of objectivity, and as competition for scientific funding has increased, self-vindication becomes a powerful sub-text in most scientific writing. (See for example, Bourdieu, 1977). In effect, while sustaining most of the earmarks of civil discourse, the dominant discourse in the human sciences does, by virtue of its claims to superiority, position the reader as a competitor - in a hierarchy of truth/prestige/power. After the Discursive Turn These voices from the distant past are diffused throughout the contemporary texts of the human sciences, and serve to position our subject matters along

with those who acquiesce to their illocutionary promptings. However, in recent years we have also witnessed the entry of a new range of rhetorics into the scholarly arena, forms of voice and reader-author positionings that bear significant attention. In large measure these new forms of writing gain impetus from the extensive and intensive critique lodged against the presumption of scientific discourse as truth bearing. As variously reasoned, there is no justification for a view of language as a picture or a map of reality in the raw, or the companionate presumption that scientific discourse is demanded or driven by nature. Rather, it is argued, we inherit in the sciences various traditions of writing and speaking, discursive genres that function as necessary forestructures of comprehension and communication. Accounts of self and society, then, are substantially shaped by textual traditions, rhetorical demands, and conventional forms of relationship between author and reader.<sup>(6)</sup> It is this shift in intellectual posture, of course, that gives birth to the present analysis. Most important for the present analysis, this discursive turn in the human sciences has had two profound effects on the practice of inscription. First, the traditional privilege of authority accorded to the writer is undermined. In the context of the discursive critique, it becomes increasingly difficult to accede to the author's claims to be bearing truths from mysterious worlds, prognosticating the future, telling reputable origin stories, or sharing providential information. Rather, the reader informed by these texts is prompted to resist the positions into which such writing has traditionally thrust him/her, positions of repentance, awe, or respect. Or more exactly, the reader approaches the text with a dual consciousness: on the one hand prepared by tradition to join a good-faith bond with the author, and simultaneously knowing that the pleasure of belief is bought at the price of substantial suppression. Coupled with such challenges to the traditional rhetorics and their illocutionary force, contributions to the discursive turn also invite the human scientist into a creative stance toward representation. Can means be located, one asks, for stepping outside the comfortable but unreflexive traditions, developing new forms of writing, and reshaping the relationship between author and reader? Specifically, as scholars have become increasingly sensitized to the politics of hermeneutics, and concerned with the potentials for totalitarianism, suppression, and injustice subtly secreted in the interstices of expression, experiments in inscription have begun to flourish. It should be recognized that these emerging forms are not, nor can they be, genuinely new. Any attempt to achieve intelligibility by abandoning tradition must necessarily fail by virtue of the same logic that issued the invitation. That is, to communicate at all requires the affirmation of some reiterative sequence of coordination, a dependency on an existing forestructure. Thus, we find the emerging forms of voice "new" primarily by virtue of the fact that they draw on different traditions from those prevailing heretofore. Let us consider two significant flourishings: The Autobiographer The first meeting with violence and injustice has remained so deeply engraved on my heart that any thought which recalls it summons back this first emotion. J.J. Rousseau, Confessions Although the term "autobiography" did not emerge until the late 18th century, I will use the term broadly here to encompass a genre of writing in which oneself serves as the chief focus of concern - both as a unique individual and as an experiential lens through which to understand the world. Broadly speaking we may thus include here not only autobiographical works as such, but personal diaries,

memoirs, and travel journals. Such writing acquires its authority in several ways. It first enables the reader to gain access to a curious "elsewhere," into a period in history, a culture, or a particular personality - typically of broad significance. Further, there is often an educative function. For example, St. Augustine's Confessions, informs one of the travails of achieving spiritual purity; the autobiographies of Benjamin Franklin and William Carlos Williams furnish insights into the creative process; Donald Trump tells the reader how to achieve economic success. Finally, autobiography borrows from both mythic and fictive traditions, providing intelligibility to previous times in the first instance and entertainment in the second.(7) With respect to rhetorical markings, we find little attempt to create the mysterious worlds of mystical writing. The autobiographer typically strives to present the fullness of life as experienced. Similar to the mystical and the prophetic, autobiographical writing is replete with expressions of value. However, such expression are not typically in the service of chastising the reader for his/her deficiencies, but for justifying actions taken. The reader is left, then, to draw object lessons from these accounts. The autobiography does share much with the myth, in terms of the commands of narrative coherence. However, these demands are often sacrificed for purposes of sharing the "lived experience" with the reader. Autobiography, while sometimes used for purposes of sustaining civil society, is more frequently employed by those who are in some way unusual - either non- or anti-normative. The autobiographer will often "reveal the dirt" that the civil reporter would wish to suppress. Perhaps the most significant characteristic of the genre is born of its attempt to share subjectivity, to enable the reader to stand in for the writer. This often means a high reliance on affectively charged language (for example, of the passions or the spirit, heavy usage of quotidian discourse (the reality shared by all), and a substantial reliance on metaphor (enabling the reader to sense the qualities of a unique experience). In my view it is the autobiographical voice that informs major movements in scholarship since the discursive turn. The genre was already present, influencing early scholarship in anthropology and introspective psychology, and it has continued to be sustained in psychotherapeutic writing. However, we now find a significant flowering of the autobiographical genre, in qualitative research, narrative inquiry, ethnography, case reports, feminist research, and more. Such writing is notable for two particular characteristics: the presence of the author as agent, and the reflection of another's subjectivity (the person or persons under study) through the author's experience. In the former case, the scholar resists appearing as someone other than a personal self, for example, priest, prognosticator, or civil fellow, and attempts to make his/her own interior available to the reader. In the second, there is an acknowledgment of the subjectivity of the other, and an attempt to render it transparent through the expression of one's experience. To illustrate, in an analysis of "nonunitary subjectivity in narrative representation," Leslie Bloom (1996) begins her ethnography by placing her own experience as the lens through which the subsequent account will be refracted: "When I met Olivia in 1991..."(p. 179) Rapidly, however, she replaces her voice with the verbatim account of Olivia, her informant: I had just gotten rid on of the biggest sexual perverts...at the organization. He was a senior executive. And I went after him. And I got him fired..."(p.180) Similarly, Amia Lieblich (1993) introduces a discussion of immigration

and the self, with "When I experience loss of familiar orientation, such as being unable to find my way (lost!) on the freeway...I shudder for the immense loss of my young Russian new-immigrant students" (p. 93) Soon, however, the immediate sense of empathy we feel for Lieblich is extended to Natasha, her subject of concern. In Natasha's words: You know, you are the first adult outside my family with whom I had the opportunity to talk at length since my arrival..." (p.105) Writing in the autobiographical mode invites the reader into a posture quite unlike those previously considered. Where the mystical, prophetic, mythic and civil forms tend to place a distance between author and reader, autobiographical rhetoric has the reverse effect: the reader is invited to identify or be at one with the writer. Because the author relies on tropes within the common vernacular, and particularly those reserved for more intimate or open circumstances, the reader can more easily resonate with the writing, that is, locate a host of personal experiences with which the writing resonates. The reader is invited to feel the account as "one's own." When the author features the narrative account of another, there is a triple fusing: the narrator, the author, and the reader are ideally bound (and bonded) within a common subjectivity. The Fictionalist And they behld Him even Him, ben Bloom Elijah, amid clouds of angels ascend to the glory of the brightness at an angle of fortyfive degeees over Donohoe's in Little Green Street like a shot off a shovel. James Joyce, Ulysses Let us consider a final form of enunciation, a genre entering common consciousness primarily within the past century. Myths, folk tales, fables and epic poems have long been constituents of the western tradition. However, as civil discourse, the language of dispassionate objectivity, became increasingly prevalent, and claims for its significance increasingly vocal, a delineation between fiction and factual writing became increasingly imperative. The former discourse was to be taken seriously, matters of life and death depend on its depiction's; the latter was more typically viewed as a contribution to cultural refinement or simply a diverting entertainment. In the past century the term fiction has become increasingly identified with prose, and particularly the novel; however, the term can be used more broadly to include a wide variety of experimental writing. Such expansion in category has been increasingly necessitated as "literary modernism" in the present century has invited authors to free themselves from traditional modes of mimesis, and to explore the potentials of writing in and for itself (See for example, Quinones, 1985). The human scientist concerned with breaking from traditional modes of inscription has available, then, an intelligible position of authorship with broadest boundaries. It is a position respected for its contribution to cultural life (e.g. providing wisdom, insight, inspiration), but simultaneously one that can entertain, stimulate, and incite curiosity. Finally, the genre of fiction inherently operates as a counter to the dominant discourse of "fact," while simultaneously functioning in the human sciences to blur or destroy the fact/fiction binary altogether. Within this context, it is difficult to characterize the "fictional genre" in terms of rhetorical specifics. Rather, for the human scientist who is at once restless to break with common traditions, and informed by the fictional tradition, virtually all forms of writing become available for use (including pre-modern and modern traditions). And too, there are no general agreements as to appropriate collectanea. With respect to rhetorical form, virtually "anything goes" - with one exception: Because the fictionally oriented scientist is not bound to any specific rhetorical

convention, highly innovative writing runs the risk of unintelligibility. If a reader cannot identify what the writing is intended to do, and how he/she is to participate as a reader, then it may be eschewed as nonsense. It is imperative, then, for the fictional-scientist to presume a readership immersed in the intellectual context giving rise to such experimentation. (If the assumption cannot be made, prefatory, "straight-talk" elaborations may be necessary to establish the rational forestructure.) Although the range of experimental writing in the human sciences continues to expand, for present purposes I wish to focus on a single rhetorical posture. In my view, the most significant contribution afforded by the genre is its expansion of vocal registers. That is, in a variety of contrasting ways, authors have enriched the number of realities, rationalities, or values embraced within a single work. All of the genres considered heretofore depend on and reconstitute the assumption of the author as a singular subjectivity. They presume and express the view of the author as a unified being, of one mind, one consciousness, a coherent rationality, and moral integrity. To be other than unified is invite epithets of incoherence, self-contradiction, or moral muddlement. However, the fictional impulse has given broad license for the dispersion of authorship. One of the earliest and most provocative illustrations is Michael Mulkay's 1985 volume, *The Word and the World, Explorations in the Form of Sociological Analysis*. The volume is extraordinary for its range of polyphonic experimentation. In the introductory chapter, the voice of a querulous interlocutor is interspersed throughout the text. The expository Mulkay speaks of "extending the range of analytical discourse to include forms not previously considered appropriate." (p.10) The Interlocutor replies "That sounds very attractive in principle, but it ignores the important distinction between fact and faction..." (p.10). Mulkay goes on to explain that even within science, "what is fact for one (scientist) is no more than fiction for the other." (p.11) The interlocutor rebuts, "Aren't we in danger of confusing two different meanings of 'fiction?'... Later chapters include an exchange of correspondence between the "fictional" figures of Marks and Spencer, letters from these individuals to Mulkay himself, a one-act play, a multi-participant discussion in which several of the "fictitious" participants are models of living and identified scientists, and a discussion among a group of inebriated participants at the Nobel ceremonies. While intellectually resonating with Mulkay's work, Stephen Tyler's 1987 volume, *The Unspeakable*, opens a new range of formatics. For example, in one attempt to dislodge the scientific view of language as carrying specific meaning (and therefore transparently revealing truth), Tyler playfully deconstructs a phrase from semiotics ("movement along the syntagmatic axis...") by showing that when the meanings of each word are fully traced, the phrase actually means, "the second world war pitted the anally fixated Germans against the orally fixated British." In a mirthic burst, Tyler then rapidly heaps one discursive tradition on another to animate the argument: The simultaneity of paradigmatic implication interrupts the urgent forward flow of signifiers in the singularity of time. Don't follow forking paths! Don't fork! Get thee behind me Borges! Time marches on! (1987, p.6) However, the rhetorical richness of the piece is perhaps best illustrated by the lyric mode with which Tyler completes the chapter: Beneath the glimmering boreal light, mirrored polar ice groans and heaves, the flame flickers feebly on the altar hearth, in the later heart, into the moldy breathing darkness of the antipodal night.

(p.59) A final illustration of the polyvocality of fictional experimentation is provided by Stephen Pfohl's 1992 work, *Death at the Parasite Cafe*. The volume begins with five different "(w)riting prefaces:" from the editor, the translator, the author, the graphic artist, and the copy (w)riter, each representing a different position of authorship. The remaining chapters are collages of richly variegated forms of writing, including the mystical: "This is a story of...one (who is (k)not One) to pass throughout the HORRORS of being orphaned. Without transcendence or the sublime assurance of genius. Without heroics or the call to war..." (p. 264), the prophetic: "This is the Parasite Cafe, a dark if brilliantly enlightened space of postmodernity where a transnational host of corporate inFORMational operatives feed upon the digitally coded flesh of others." (p.8), the autobiographical: "I'd like to inFORM you that my recollections of that field research in Florida represent the "origins" of the words you are reading." (p.54), the civil: "To take seriously the situated character of all knowledge is not to deny the objectivity of social scientific truths but to demand of objectivity that it reflexively locate the (always only) provisional adequacy of its own partial positionings with the world it studies." (p.79), and the fictional: "It's incredible to be here. I never thought I'd be writing these words in prison and with such fear." (p.59), all interlarded with photographs, headlines, and visitations by various "factional" characters such as Black Madonna Durkheim, Rada Rada, and Jack O. Lantern. With respect to reader positioning, it is useful to compare fictional endeavors with the autobiographical. In both cases there is an attempt to break the traditional hierarchical relationship between author and audience. Both avoid authoritative, well defended monologues. However, where the autobiographer often undermines author/ity by importing alterior, verbatim voices into the text, the fictionalist places greater reliance on multiple traditions represented within the single text. In a Bakhtinian sense the fictionalist actively "ventriloquates" the various genres (or speech communities) of which he/she is a constituent. Closely related, both the autobiographer and the fictionalist privilege dialogue over monologue; however, dialogue in the former case is achieved by establishing a relationship within the text between autobiographer and interlocutor/subject, whereas in the latter dialogue emerges from the author's juxtaposition and orchestration of differing voices. Both the diarist and the fictionalist also break with the civil tradition, in their frequent expression of political and moral views. However, such valuational expressions differ from those of the mystical and prophetic writer in their lack of a singular standpoint; rather than opting for the high ground, thus disadvantaging the reader, they tend toward multiple and fragmented voices - often admitting a moral relativity. Finally, we must consider a way in which the fictional voice is unique within the family considered here. Here it is useful to array the various genres along a continuum of author/reader distance. The mystical, prophetic and mythic voices clearly demark the author from the reader. The author in these cases is an independent being, a knower who in/forms the reader. The civil voice draws the reader closer, speaking to a common (albeit competitive) "brotherhood" of well intentioned and rational truth seekers. The autobiographer brings the reader even closer to the author. The author's experience (soul) is rendered transparent and accessible. With fictional writing, however, we discover a new domain of ironic distance. On the one hand the genre invites a high degree of author/reader intimacy. The author does not adopt a

god's eye-view - coherent, impersonal and contained. Rather, he/she enables the reader access to the full complexity of being - the passionate, the playful, the sophisticated, the brutish, and so on. Further, drawing on the tradition of fiction as entertainment, the genre invites the reader to enjoy the experience, to indulge in the pleasures of the text. Yet, it is this very context of entertainment that gives rise to the ironic distance. For every evidence of textual crafting - of "writerliness" - is simultaneously evidence of an authorial presence that is removed from the text, who is not authentically present but a "wizard behind the curtain." The earmarks of the fictional suggest a created world that is not to be taken seriously after all, one which is only visited by the autonomous author in the service of entrancing an audience. In this question I have attempted in the foregoing to locate in current human science writings a range of historical resonances, implicit claims to positions worthy of attention, the rhetorical vehicles through which they achieve efficacy, and the relationships they portend with their readers. With historical sensitivities thus attuned, we find playing through contemporary human sciences the voices of mystics, prophets, makers of myth, civil fellows, autobiographers, and fictionalists. To be sure, few writings can be singled out as "pure forms" of these genres. Not only are the genres themselves based on family resemblance ever subject to historical reconstitution, but careful analysis will typically reveal multiple voices within any reasonably complex text. Further, there are other genres to be considered, emerging for example from such authoritative realms as the judicial, the governmental, and the military (strategic). The present analysis is intended to be neither pictorial nor complete, but to serve as a resource for further reflection. I do not view such deliberation as best served by fastening on the deconstructive implications of the analysis. The substantial literature on the rhetoric of the human sciences has already generated broad consciousness of the constructed character of truth telling. Further, a recognition of our modes of rhetoric and the traditions from which they draw is not ultimately emancipatory. To be aware of the role of tradition, literary convention, and rhetorical rules does not permit escape. Even the recognition is reliant on the same resources it may serve to discredit. In this sense, the present analysis is fully dependent on the same rhetorical forms that it attempts to illuminate (most especially the civil and the mythical). Rather I see the most fruitful reflection issuing first from questions of comparative value and second from the challenge of expanding modes of expression. Several comments may be useful in seeding these dialogues. With respect to comparative merit, there are at least three major (and interrelated) criteria to consider: function, audience, and politics. It should be clear from the above analysis that the human sciences are scarcely unified in conception of function. Where goals of prediction and control are paramount in certain circles, others are variously committed to such ends as generating insight, emancipating the reader, moral molding, providing conversational resources, and constructing cultural futures. To the extent that we recognize these multiple goals as legitimate, we must also welcome the broad variation in traditions of voice. Mystical writing may be of little value in predicting drug use or suicide, while civil discourse is morally torpid; and so on. In effect, we may value the full panoply of available rhetorics, and attend to their relative strengths as we range over possible scientific and scholarly goals. Concerning audience, we find a strong tendency for scholarly enclaves to coalesce

around particular genres of writing, with a concomitant disparagement of the alternatives (e.g. for variously being "mystifying," "banal," "impractical," "mawkish," "merely entertaining", etc.). Those outside the genres are unprepared to enter author/reader relationships outside their specialties. For example, to approach a mystical writing from a grounding in civil discourse is tortuous and unrewarding; at the same time the autobiographer will often find civil discourse agonizingly flat and technical. The problem is exacerbated in terms of the capacity of the human sciences to reach audiences outside the academy. Although these various genres borrow heavily from common cultural traditions, as they continue to circulate within the academy and scholars continue to search for more sophisticated forms of enunciation (more mystifying, arousing, precise, inventive, and so on), their intelligibility as authoritative genres wanes within the public sphere. Most academic derivatives from conventional culture become unreadable in their locales of origin. We find, then, that in selecting from the existing genres, the scholar vastly truncates the potential audience for his/her work. We shall return to this issue shortly. Regarding political implications, the preceding analysis has emphasized the ways in which these various modes of voice favor or fashion forms of relationship. In effect, in selecting a genre one simultaneously invites a particular form of cultural life; genres of inscription function as mechanisms of social production. In this sense it is important to place not only the content of various works, but the forms of writing themselves under evaluative scrutiny. In the manner of positioning self and other, to what forms of society does the scholar wish to contribute? The ramifications of such queries are many, from matters of educational policy and pedagogical practice, to issues of familial and societal organization. However, to the extent that one favors cultural democratization, the dialogic generation of truth and morality, and reducing the experienced distances among people, then we find severe limitations inhering within our current legacy of inscription. Yet, in the end we need not be limited by this particular legacy. We do find attempts by human science scholars to further enrich the modes of legitimate expression. For example, we owe to R.D. Laing's *Knots* a debt for its introduction of the poetic voice to the human sciences, a voice that is increasingly present to the field. There is also a vital movement toward performance - the use of acting, dance, public display, music - as a means of carrying out professional work (see, for example, Case, Brett, and Foster, 1995; Gergen, 1995; Blumenfeld-Jones, 1995). While visual artists have long used their medium to speak of the human condition, we now find human scientists turning to art as a means of communication (see, for example, Gergen and Walter, in press). Similarly, human scientists are increasingly turning their attention to potentials of film and video as forms of professional expression. Films such as *Paris is Burning*, *Hoop Dreams*, and *The Hunger Within* continuously threaten the border between visual ethnography and entertainment. Most importantly, the shift toward performance, poetry, art and visual modalities, threaten the scholar/non-scholar binary. The identity of the scholar as authority is undermined, but the sciences are richly laminated in expressive capacity. Further, these expressive genres rely less heavily than most of the traditional argots on hierarchical structures. In the case of film and video, in particular, it might be said that rhetorical success depends importantly on the degree to which the work resonates with the pre-existing orientation of the audience. Here the audience does not

anticipate "working in order to understand," but being pleased through the "author's" understanding of them. Finally, the emerging range of genres opens an unparalleled possibility for human science scholars to reach audiences outside the academy itself. Where the success of the existing genres is largely dependent on a sophisticated coterie of initiates, the move to art, theater, poetry, film and the like is more populist. Particularly in the case of film and video, the audience is vast and thoroughly prepared. A good book may have three openings entirely dissimilar and...one hundred times as many endings.

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# cultures of performance

icrph theme 2000-01



Ogbodo Enyi dances

# performances of culture



Red Hot Chili Peppers

**Over the last few decades, concepts drawn from the arena of**

performance have become widespread in the humanities and human sciences: ideas of act, practice, play, performativity, theatricality, game theory, masquerade and the carnivalesque can now be found in fields from linguistics and anthropology to art history, gender studies and political theory. Given this convergence, it seems timely to take the measure of performance as metaphor and meta-theory. Are we witnessing a major reconfiguration of knowledges around the discipline of performance studies? Or are we caught up in a speculative bubble, in which theatrical metaphors serve to beg crucial questions about human identity, culture and society? How are the key concepts of performativity and theatricality operating in various fields? How do these terms and ideas open up or close off understanding of human behavior, action and interaction? How does the language of performance inflect or transform accounts of the logic of cultural and social practices? What sorts of translation&mdash;across cultures, disciplines, traditions,periods&mdash;does this vocabulary facilitate or make facile? To what extent are critiques of performance indebted to a tradition of anti-theatrical prejudice?

For information:	OSU FELLOWS 2000-01
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# ARCHITECTURE of Cyberspace

by [Lee Miller](#) - [University of Saskatchewan](#) 04/08/99

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‘place’ places man in such a way that it reveals the external bonds of his existence and at the same time the depths of his freedom and reality

Martin Heidegger ([1](#))

## The Architecture of Cyberspace

The title of this essay is simple. We read the word ‘architecture’ and we assume we understand what it means; its meaning is equated to the art of building. Although ‘cyberspace’ is a relatively new addition to our vocabulary, we have quickly managed to subordinate it to the realm of techno-jargon produced by and for our emerging digital culture. Indeed, if the title is mistakenly clairvoyant the content is decisively not.

What if someone were to ask ‘what is cyberspace’? In our society we seek understanding through an investigation of the examinable parts. When we understand the physical make-up of something; the sum of the observable parts, our conclusion is an understanding of the whole; we know its ‘architecture’. Questioning our assumptions within a traditional examination process has led to the development of phenomenology (as derived from the philosophy of Martin Heidegger) which is a keystone to many post-modern theorists. The problem arises when we realize a phenomenological interpretation, such as those occurring within architecture and other disciplines, is difficult because cyberspace is essentially without form. When architecture, seen as the art of building which is an inherently physical practice, is compared to cyberspace, seen as imaginary space due to its non-physicality, they become opposite and rival entities. The problem of the ‘architecture of

cyberspace' takes on entirely new meaning. I bring the two together in an attempt to understand cyberspace utilizing the architectural metaphor, inasmuch as architectural metaphor is always spatial (cyberspace itself being a spatial metaphor). The result may lead to a better understanding of our relation to cyberspace, as well, may point architectural theory in a different direction.

Why is it important to use an architectural metaphor for the understanding of cyberspace? It could be said that since cyberspace is itself a metaphorical term, to understand what is implied we need to contract the service of a similar metaphorical term and allow the discourse between them. For example, a discourse between architecture and philosophy, such as the work of deconstructionist Jacques Derrida, has yielded many essays that show a rethinking of traditional assumptions both for philosophy and architecture. It is true that "...deconstruction is not a style, and has little- if anything- in common with what passes for deconstruction in architecture." (2) "By engaging with the theoretical debates traditionally perceived as being 'outside' its domain, architecture might therefore become more rigorous in its own self criticism." (3) Both architecture and philosophy gain from this discourse even if philosophy "...immediately subordinate[s] architecture as mere material." (4) The study of either philosophy or cyberspace can be applied directly to architecture such that the results are purely conceptual because both philosophy and cyberspace are "...fundamentally and profoundly antispacial." (5) This type of comparative analysis is quite common in our culture. It can be understood similar to theology's quest to understand the nature of God in order to understand the nature of man.

When using an architectural metaphor, implications within architectural theory become applicable to the understanding of cyberspace. The concerns of architecture become the problems of cyberspace. For example, existing within or contained by the word 'cyberspace' is the word 'space'. When we realize that "...the term cyberspace...[represents] an assumption...that these technologies can and ought to be thought of as spatial..." (6), we call upon architecture because it "...has been understood as the art of bounding space." (7) Consequently, all architectural theory concerned with space becomes relevant to the understanding of cyberspace.

Space and place, major issues in architectural theory, will be applied in relation to cyberspace. Postmodernism, being a highly intellectual and often esoteric epoch, has allowed architectural theorists to delve into philosophic discussion and produce a deluge of literary criticism concerning past theory within their discipline. Such criticism has questioned assumptions concerning architecture and its relation to space; the place within which it exists. Critical analysis is performed with the intent of understanding cultural changes and their effects upon architecture. “Clearly, a change in the everyday concepts of reality should have had some affect of architecture.”<sup>(8)</sup> Architecture should be interested in cyberspace because it is an invented space, a nihilistic redefinition of the system contained within architecture. Cyberculture is a retreat away from reality, the implications of which are devastating to architecture and the public sphere in general. We often hear about placelessness in urban theory and the loss of interest in public space. Again the question looms: ‘what is cyberspace’? What is this place that is regarded as spatial even though it is not? Are we losing our reality to technology? Is cyberspace the future of reality?

“The individual human seemingly must acquire some self-transcending structure of belief.”

John Livingston <sup>(9)</sup>

Nietzsche speaks of “the nihilistic consequences of modern science...”<sup>(10)</sup>. Many instances exist where science has overturned a culturally accepted understanding of reality, thus overthrown our conceptualization of space. Such is the case when studying the Copernican revolution. Perhaps no other single person has contributed so much to our present condition of placelessness. Copernicus shattered our cosmological view when we first began to accept his proposed theory of a heliocentric universe. Since Copernicus and cyberspace are Western phenomena, their impact upon Western religion is crucial. “The Copernican Revolution transformed the earth quite literally into a mobile home.”<sup>(11)</sup> Our universe, once thought to be geocentric, specially created in this way by God for our benefit, becomes a mobile home; culturally and

architecturally a significant metaphor for placelessness. The pioneer of cyberspace travels in such a mobile home. Technology itself, and the "...commitment to objectivity that is a precondition of science and technology has to transform our sense of space, which leads to a characteristically modern sense of homelessness."[\(12\)](#) Are we finding a new home, a place, in cyberspace, or are we simply allowing it to embrace us as our physical world surrounding us grows cold? Architecture must strive to realize the answer to these questions if it is to redefine itself and allow a return to a physical reality for those who would accept it.

Unfortunately, most science and technology creates a higher degree of placelessness. Even the seemingly unrelated work of Charles Darwin contributes to our present condition of cyberspace. While the product of his work, of evolution, holds no immediate significance, the implications of understanding his work does. It suggested that not only was the world not custom designed for us, but that our existence in it was quite accidental. We have since lost our God-given place atop the biological hierarchy. In such a short time humanity lost its place at the center and top of everything. Perhaps society poses this question: if science has shown religion's inadequacies of delimiting our place, perhaps science itself can fulfill these desires. Cyberspace becomes heaven, an escape from the material world within which everyone has a certain omnipotence, can assume any gender or racial form, and follow any sexual orientation towards spiritual fulfillment. As evidence mounts that dissolves our distinctness, closely linking us to nature and the animal world, we increasingly strive to find ways to separate ourselves from it.

"We are different from Nature in that we are domesticated and culturally conditioned, and that we depend upon a fabricated prosthesis to function in an ideology-dependent universe we have ourselves created."[\(13\)](#) It has alternately been argued that it is our domination of nature has lead us to our present condition, that "the challenge to culture now comes from the opposite end of the spectrum: from man's knowledge and its instrumentalized form, technology."[\(14\)](#) The difference, it seems, is whether or not you are in a position to conquer technology or helplessly being conquered by it.

Is architecture suffering from the same impediment as the

society it caters to, or is it partially a cause? “As...with other domesticates, our identities seem not to be strongly attached or bonded to any physical site. In any modern city, homogeneous strands of identical apartment houses, condominiums, row houses, and sub-urban boxes, with their identical interiors, bespeak placelessness, rootlessness, and minimal individuality.”(15) Surrounded by it, we know the description of the modern urban landscape to be very true. It is up to architecture to determine the nature of its shortcomings.

digress- to go where you weren't intending  
transgress- to go where you aren't allowed

The important question is whether or not our interaction with cyberspace is a digression; a display of displeasure, hope for a social change within the physical world, or a transgression; a complete abandonment of tradition. While this question is relevant for all areas in society, it is especially crucial for architecture to understand because architecture *is* our physical world.

### Public Space

Of all the prevalent cultural changes that might be discussed in relation to cyberspace, the one with the most architectural relevance is the change in the nature of public space. Cyberspace “...takes shape at precisely the same point where traditional definitions of public space- a physical site, as historical monument, as street or town square- fail.”(16) Architecture needs to discover how these forms fail and why are these “aspiration[s] towards new virtual communities...”(17) developing. If societal ideals are to blame, then Postmodernism has shown “...the American dream...[to be] a fantasy space, an ersatz public sphere”(18) that eventually led to the “...neutralization of disparate geographies...”(19) through universal monotony. How can anyone make critical evaluations of their place if they know not where they are? More importantly, with a reclusive departure into cyberspace, where there is no sure way of telling up from down, how will such critical analysis ever find a ground?

A discussion of Thomas More's Utopia may provide some insight as to what the expectations of cyberspace will be for the future. Is it indeed intended to become a utopian space meant to replace our physical public sphere? First, "the model society is opposed to a historically real society, and the criticism of the latter is indissociably linked to the description of the former..."(20). I have described cyberspace as an anti-spatial public place where people can assume any form and their freedom is not bounded by any physical reality. It seems that the description of utopian space holds true for cyberspace because the social limitations, imposed by traditional public space due to their physical reality, seem to be in direct opposition. We need to discover which part of traditional public space is faltering. Secondly, "the model society is located outside of our system of spatio-temporal co-ordinates: it is elsewhere..."(21). As opposed to existing here and now it seems elsewhere and eternal.

Further reading reveals that "the model society is supported by a model space which is an integral, necessary part of it..."(22). While this essay does not claim to have shown any actual space within cyberspace, at least the reasoning behind the metaphor is clear: to become a utopia the place must have space for those who would be its inhabitants.

If ever there existed evidence for the spiritual yearning of cyberspace it is here: "...the model society is not subject to the constraints of time and change..."(23). We need to ask, what is the most stable entity there has been throughout the history of humanity? Could cyberspace be attempting to merge public space to heaven? Is cyberspace 'space' for our souls?

Currently, cyberspace is only capable of fulfilling one need that public space provided. "...[C]ommunication- especially of abstract information- is the major linchpin of the [human] species."(24) Communication seems to be the one area where cyberspace is heralded over and over again by industry and commerce. Indeed it is the transmission of abstract information; bank figures, digitized pictures, and meaningless statistical information that a majority of internet bandwidth is utilized. What is to be said for the information received in a long glance from across a room? For as much sensual awareness as engineers and programmers attempt to embody within cyberspace it will ultimately fall short of physical sensory perception. "Given the absence of community, of a public, cyberspace makes an appeal for (and to) new

sensations of perception and movement whose significance is no longer fixed by chains of material cause or the once concrete terrains of the social.”(25) Cyberspace can not duplicate human sensory experience just as artificial intelligence can never escape having been molded by the human mind.

We need to question the intention behind virtual reality. Is it to provide new sensations or an attempt to replace the ties to our physical world? As domesticated animals, humans suffer from a reduction of natural sensory ability. “Our sensory inadequacies, ironically enough, probably assist us in enduring the terrible dreary sameness and homogeneity of the human physical environment.”(26) What, if our natural sensory equipment is all we possess to gather information, can cyberspace hope to create to provide extra-sensory information to the brain? Another term may need to be introduced: cyberspaceout, where all attempts to provide realistic or heightened sensory experience leaves the participant in a hallucinogenic state. It has been said that “...embodied perception is always more mysterious than simulations.”(27) If cyberspace is like a noumenon, an object of intellectual existence only, virtual reality becomes our sensual engagement with the non-sensual (pun intended). If cyberspace is a metaphysical world, the product of technology attempting to realize the human ontological yearning, then it is a system of constructed meaning doomed to fail because of its inability to separate itself from the physical world, just as any notion of heaven or hell. The fact that so many in society are striving for what it offers is what needs to be contemplated. What must we do in order to revive our humanist tendencies and return to a public society? Society needs the authentic. “Architecture is being enlisted...to respond...to this heightened desire for the authentic experience- somehow to restore the public’s confidence.” “This is where the questions of cyberspace and architecture intersect most directly.”(28) “The pleasure of space,...a form of experience...the presence of absence..”(29).

### The Problem of Space

“If space has boundaries, is there another space outside those boundaries?”

“If space does not have boundaries, do things then extend infinitely?”

Bernard Tschumi

[\(30\)](#)

Tschumi’s questions of space are highly philosophical, purely for the theory of architecture. It is amazing how well they apply to cyberspace. If cyberspace is not purely metaphorical, if there is a space, how would Tschumi answer his own questions?

When Derrida enlisted the architectural metaphor to study deconstructive theory, his results were to compare his philosophy to a labyrinth “...since it has neither beginning nor end.”[\(31\)](#) Cyberspace is just as ambiguous and difficult to explain as Tschumi and Derrida’s philosophies. It is a labyrinth with software walls.

Who we are in cyberspace is the most ambiguous. The signifier ‘lfm127’ is who I presently am in cyberspace “...without precise unambiguous attachment...”[\(32\)](#). Is lfm127 my name or my address. “The categories are conflated due to the simultaneous redefinitions of space, personal identity and subjectivity that are emerging as the network grows.”[\(33\)](#) These are the reasons you cannot tell someone else where you are by describing a memorable landmark or location. It is also why you can find things without knowing where they are and without consulting a map. No map exists. Cyberspace is a “...completely disembodied intellectual fabrication...”[\(34\)](#). It is a new frontier- a new chance for pioneers, conestoga wagons and colonialism. We travel through cyberspacelessness with only a faint memory of home.

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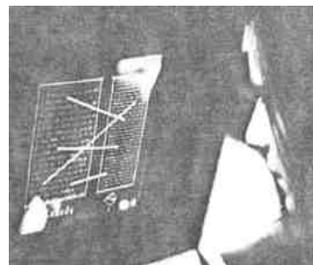
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# MY PARALLEL UNIVERSE

Mine is a parallel universe in various ways.

I share the physical universe with other people, but it seems I see it very differently and I disagree about a lot (the current word is "Contrarian"). So my world is the same but different.

I have a different (and parallel) world of computers (below). I have a different and parallel history of computers (will be put here some other time).

I am especially concerned about parallelism in many ways:

- ¶ considering how things are alike and different, which requires
  - ¶¶ comparing them in parallel.

Which in turn means--

- ¶ parallel presentation on computer screens
- ¶ parallel data structures.

This is what my computer work is about.

Here are the main parallelisms:

Most software (like most people) tends still to be naive about documents, treating them as independent and standing alone.

But actually **documents are conjoined and parallel by nature.**



To the basic assertion: "[Documents Are Parallel](#)"

To [Examples of Parallel Documents](#)

How can we visualize parallel documents? My proposal of [Transpointing Windows](#).

How can we represent parallel documents? The best way is with [parallel data](#).

# THE SOCIAL CONSTRUCTION OF OUR 'INNER' LIVES

**John Shotter**

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*'What sort of reality pertains to the subjective psyche? The reality of the inner psyche is the same reality as that of the sign. Outside the material of signs there is no psyche... By its very existential nature, the subjective psyche is to be localized somewhere between the organism and the outside world, on the borderline separating these two spheres of reality... Psychic experience is the semiotic expression of the contact between the organism and the outside environment' (Volosinov, 1973, p.26).*

*'Truth is not to be found inside the head of an individual person, it is born between people collectively searching for truth, in the process of their dialogic interaction' (Bakhtin, 1984, p.110).*

*'It is surely no more preposterous to argue that people should try to know physical objects in the nuanced way that they know their friends than it is to argue that they should try to know people in the unsubtle way they know physical objects' (Code, 1991, p.165).*

A growing movement in the human sciences and humanities is known as social constructionism (Berger and Luckman, 1966; Coulter, 1979, 1983, 1989; Gergen, 1985, 1991, 1994; Harré, 1983, 1986; Harré and Gillet, 1994; Shotter, 1975, 1984, 1993a and b). Its radically new and really rather strange nature is, however, easily misunderstood. For, rather than simply proposing yet another new theory within the methodological framework of contemporary academic psychology, its aim is quite different: as Rorty (1989) puts it, by the introduction of whole new 'vocabularies,' whole new ways of talking, its aim is *'to change the subject'* (p.44); or, as Billig et al (1988) put it, *'to change the agenda of argumentation'* (p.149). Indeed, its aim is not only to expose the fact that all psychological research within the current representationalist or cognitive paradigm, is sustained by a certain living tradition of argumentation [See footnote 1](#), but to change the whole character of that tradition (Billig, 1987; Shotter, 1993a). Where, as

we shall see, such changes in ways of talking can bring to prominence previously unnoticed features of our relations to each other and to our surrounding circumstances, and in this way, lead to the institution of new 'forms of life' (to use Wittgenstein's term), new ways in which people routinely relate themselves to one another and thus treat each other as being.

In line with these aims, as one 'voice' in this conversation, I want to explore some aspects of a rhetorical-responsive version of social constructionism, and how it might throw some light on our conduct of what we call our 'inner' lives. Why I have called it a rhetorical-responsive version will become apparent as I proceed. Making use of work particularly derived from Wittgenstein, Volosinov, Bakhtin, and Billig, I want to outline a completely new site or location in which to center our investigations in psychology - as well as to gesture toward both a new basis or new foundations (in 'forms of life') and toward new ('rhetorical- poetic') methods for their conduct.

## **Re-locating our 'inner' lives in momentary 'relational encounters' between people**

To turn first to the new site for our studies: Instead of i) the study of the inner dynamics of the individual psyche (as in romanticism, or individualistic subjectivism); or, ii) the discovery of the supposed already determined characteristics of the external world (as in modernism, or abstract objectivism), the two polarities [See footnote 2](#) in terms of which we have thought about ourselves in recent times (Gergen, 1991; Taylor, 1989; Volosinov, 1973); iii) it is in the contingent, unbroken responsive flow of language intertwined interaction between people, as they spontaneously cope with each other in different circumstances that, I suggest, we should situate our studies. In other words, it is in the 'momentary relational encounters' occurring between people in their dialogic exchanges that everything of importance to us our studies should be seen as happening. And, what occurs there should be seen, not in terms of pictures or representations of what that 'something' truly is, but in terms of the different possible relations it might have, the different roles it might play, in people living out the rest of their lives - a relational rather than a representational understanding. It is in these brief interactive moments between people, in which speakers and listeners must continually react to each other spontaneously and practically, with an active, responsive understanding, that we must focus our studies. Until recently, this back and forth flow of diffuse, responsive, (sensuous or feelingful [See footnote 3](#)) activity has remained ignored in the background. As the unordered hurly-burly or bustle [See footnote 4](#) of everyday social life, it has awaited elucidation in terms of either supposed principles of Mind or of Nature, principles which, it was assumed, could be discovered independently of this background. Below, I suggest the opposite: I claim that this sphere of spontaneous, responsive, dialogical activity is a distinct third sphere of activity, sui generis, quite unlike the other two; and as such, it involves a special kind of nonrepresentational, sensuous or embodied form of practical-moral understanding (Bernstein [See footnote 5](#), 1983), which, in being constitutive of people's social and personal identities, is prior to and determines all the other forms of knowledge available to them (Shotter, 1993a).

Thus, the kind of social constructionism I want to outline is concerned precisely with the special set of problems raised by the attempt to investigate and articulate the nature of these spontaneously occurring, joint or dialogical activities and practices. Indeed, to the extent that all our activities emerge from within this conversationally sustained 'background' activity, are directed (however mistakenly) back into it, and are judged as to their fittingness against it, our conversational activities are not just one of our activities in the world. On the contrary, for us they are foundational; we have our lives in them; they provide the living basis or foundation, so to speak, for everything we do. As Wittgenstein (1980, II) puts it: *'Not what one man is doing now, but the whole hurly-burly, is the background against which we see an action, and it determines our judgment, our concepts, and our reactions'* (no.629).

But these activities and practices need not remain ignored in the background. For, just as our parents, through their use of speech, can draw our attention as children to aspects of their and our activities in the course of their performance, thus to teach their activities and practices to us, so we as adults can still do the same: For, from within our conversationally sustained activities themselves, we can (through our talk in practice) draw each other's attention to certain of their crucially important features that might otherwise escape our notice, even when a vision of them as a whole, in theory, is denied us. This will be our basic method. Thus, as we shall see, it is in the previously ignored, common sense 'background' to our lives, that we can find, not only the 'seeds', so to speak, of all the new methods and resources we shall need in our studies of its nature, but also the momentary 'grounds' in which we can 'root' them. Where, the rhetorical- responsive version of social constructionism I want to outline will be directed toward, not only an understanding of how we constitute (make) and reconstitute (remake) that common sense 'background' in our relational encounters, but also how we can and do make and remake ourselves in the process. Indeed, it is this dialectical emphasis upon both the contingency and the creativity of human interaction - on our making of, and being made by, our own social realities - that is, I think, common to social constructionism in all its versions.

What is special about the rhetorical-responsive version of social constructionism that I want to offer, however, is its focus on our embodied practices, and our immediate, spontaneous ways of responding to each other's speech intertwined activities. For, I claim, in practice, we do not primarily understand another person's speech by a nonmaterial process of first 'grasping the inner ideas' they have supposedly put into their words, and then 'putting those ideas into practice'. That picture of how we understand each other, in terms of 'pictures' - and let me emphasize here our apparent need for 'pictures', because I shall suggest below that we must sometimes do without them - must be seen as a special case rather than the rule. Most of time, I suggest, we do not fully understand each other in that way at all. Indeed, in practice, shared understandings occur only occasionally (i.e., in practice, we often get by perfectly well without any shared 'pictures' at all). And if they occur at all, it is by people testing and checking each other's talk, by them questioning and challenging it, reformulating and elaborating it, and so on. For in practice, shared understandings are developed, negotiated, or, 'socially constructed', between participants over a period of time, in the course of an ongoing conversation (Garfinkel, 1967).

But if people are not simply putting their ideas into words, what can they be said to be doing in their talk? Primarily, I suggest, they are materially responding to each other's utterances in an attempt to link their practical activities in with those of the others around them; and in these attempts at coordinating

their activities, people are constructing one or another kind of living social relationship. And it is the character of these conversationally developed and developing relations, and the events occurring within them, that are of prime importance. For, as I have already claimed, it is from within the dynamically sustained context of these actively constructed relations that 'what is talked about' gets its meaning.

## **A new dialogical or relational paradigm**

Now it is not perhaps obvious, given our new focus on relational activities occurring between people, that social constructionism has anything to say about the inner, psychic lives of individuals - about their feelings or experiences, about their thoughts and thinking, or about those inner moments when, all alone, we try to make sense of our own lives. Such an assumption would, however, I think, be a mistake. Indeed, I shall argue not only that it has a great deal to say, but that it opens up the inner psychic lives of western individuals to forms of conversational investigation never before (because of their supposed bounded, self-contained nature) thought possible. Even more, it reveals some quite extraordinary, very surprising, otherwise unnoticed features of our 'inner' lives: for instance, that what some inner thing 'is' for us, is revealed, not in how we talk about it when reflecting upon it, but in how 'it' necessarily 'shapes' those of our everyday communicative activities in which it is involved, in practice; and that as such, 'it' has an emergent nature of a situated, socially constructed, and thus incomplete, precarious, and contested kind - 'it' has its being in the 'movement' of our voices as we speak our words. In short: the 'things' supposedly in our 'inner' lives are not to be found within us as individuals, but 'in' the momentary relational spaces occurring between ourselves and an other or otherness in our surroundings. Where they are, or it is, just as much an influence in shaping what occurs there as we ourselves, as we live out our lives in interaction with our surroundings. In other words, the contents of our 'inner' lives are not so much 'inside' us as individuals, as 'in' our living of our lives, and as such, they are all related to each other internally (as philosophers say). Yet, this gives rise to the strange consequence that, *'the processes that basically define the content of the psyche occur not inside but outside the individual organism, although they involve its participation'* (Volosinov, 1973, p.25).

How can this be so? How should we make sense of such claims? Perhaps a first step, is for us to explicitly recognize that a new paradigm is at work here, influencing the ways in which we think and talk of our ways of knowing and of knowledge: Instead of immediately turning, as we have in the past, to a study of how we, as individuals, come to know the objects and events in the world around us, as social constructionists, we are now turning to a quite different paradigm. Now, we are focusing on how, by interweaving our talk in with the other activities between us, we first develop and sustain different, particular ways of relating ourselves to each other - that is, we are attending first to how we construct what Wittgenstein (1953) calls different possible forms of life, actual or imagined, with their associated language games. And only after that, once we understand the nature of these forms of relation, do we then turn to the study of how we can 'reach out' from within them, so to speak, to make various kinds of contact - some direct, some indirect - with our surroundings through the various socially constructed

ways of making sense of such contacts our forms of life provide. For me, as I have already made clear, this relational paradigm puts the primary emphasis on our spontaneous, responsive knowing of other people.

Adopting this new dialogical or relational paradigm, straightaway suggests a new account of thinking and deliberation. Instead of likening it to calculation or computation supposedly functioning wholly within oneself, as if according to a set of pre-established, abstract rules or axioms, as the traditional representational-referential paradigm, as might call it, suggests. It can be likened to responsive argumentation between oneself and others (Billig, 1987, pp.110-117) - hence my designation of it as a rhetorical-responsive version of social constructionism. Where, as such, it must involve dialogical processes of criticism and justification, testing and checking, and so on, in which what is at stake, ultimately [See footnote 6](#), is whether one's actions can be accepted as 'fitting in with' the forms of social life of the others around one, or not. And it is in adopting different 'voices' - addressed or directed toward others, and spontaneously calling out from them responsive understandings of one kind or another - that we essentially argue within ourselves as to how best we might formulate and respond to our sense (our own embodied 'feelings') of how, currently, we are situated or positioned in relation to the others around us and our circumstances. Indeed, to this extent, all of one's speech, whether inner or outer, must be directed toward certain others, and must, in being responsive to them in its production, take them into account. Thus, the *'orientation of the word toward the addressee has an extremely high significance. In point of fact, word is a two-sided act. It is determined equally by whose word it is and for whom it is meant... A word is territory shared by both addresser and addressee, by the speaker and his interlocutor'* (p.86) - even if many of the relevant interlocutors are only imagined or implied.

This is crucial. And this is why all such processes must take place in words, in responsive voicings and speakings, and not in abstract forms or formulae. For mere forms are, so to speak, 'dead'. Unlike embodied utterances, they lack the capacity to call out any responsive reactions to themselves from people.

Thus, adopting this dialogical or relational view of people's psychic life, suggests that people's 'inner lives' are neither so private, nor so inner, nor so logical, orderly, or systematic as has been assumed. Instead, our 'thinking', as we call it, not only reflects essentially the same ethical, rhetorical, political, and poetic features as those reflected in the dialogical transactions between people, out in the world, but does not go on wholly 'inside' us as individuals either. This is because, as Volosinov claims, what we call our thoughts, are not first organized at the inner center of our being (in a nonmaterial 'psyche' or 'mind'), later to be given adequate outer expression, or not, in words. But: they only become organized, in a moment by moment, back and forth, formative or developmental process at the boundaries of our being, involving similar linguistically mediated negotiations as those we conduct in our everyday dialogues with others. Indeed, if they did go on wholly within us, then it would be difficult to see how they could be, nonetheless, still related to our circumstances. However, in being 'in' the living of our lives, in being 'internally' (or 'intentionally') related to what goes on around us, their relation to our surroundings is somewhat less mysterious. Indeed, as Volosinov (1973) points out, 'the organizing center of any utterance, of any experience, is not within [an individual] but outside - in the social milieu surrounding the individual' (Volosinov, 1973, p.93). For, *'it is not experience that organizes expression, but the other*

*way around - expression organizes experience'* (p.85). For, *'experience exists even for the person undergoing it only in the material of signs'* (p.28).

However, if the relation between thought or feeling and words is, so to speak, a 'living process' and not a mechanical, systematic one, in what terms do we order our thoughts or feelings, or express them in an organized sequence of words? How are our words appropriately related to the circumstances of their utterance? If the organizing center of an utterance is in the social milieu surrounding the individual, on the boundary at the point of contact between one voice and another, then, as Volosinov (1973) says, *'what is important for the speaker about a linguistic form is not that it is a stable and always self-equivalent signal, but that it is an always changeable and adaptable sign'* (p.68). For, it is the unique use to which a sign is put at that point of contact that gives it its practical meaning, its meaning in practice, not any rules or conventions to do with language as a system. What such rules and conventions do guarantee among a social group, is the recognition of the means being used for the making (constructing) of a meaning; but the meaning being made, is there in the unique use to which the speaker attempts to put those means in the practical context of their use. Thus the task of responsively understanding another's utterance *'amounts to understanding its novelty and not to recognizing its identity'* (p.68). But how is this possible? How is it possible for people to do something entirely new, unplanned, spontaneously, and yet, for it still to be appropriate to their circumstances?

Joint action and the joint, dialogical nature of utterances At this point, it will be useful to discuss three things: 1) the nature of that special sphere of activity that elsewhere I have called 'joint action' (Shotter, 1984, 1995); 2) the importance of Bakhtin's and Volosinov's focus upon the utterance as our investigative unit; and 3) the fact that utterances have their 'life', to so speak, in speech genres.

**1) Joint action:** This kind of social activity is important, in that, due to their embodied, responsive nature, people in face to face interaction with each other cannot not be continuously creative of new responses, both to their circumstances and to each other. As a result, in such a form of activity, both the surrounding circumstances and other people's actions are just as much a formative influence in what we do as anything within ourselves; people are not so much acting 'out of' any of their own inner plans, or scripts, or suchlike, as 'into' a situation or circumstance already partially shaped by previous talk intertwined activities of others. Hence, its intrinsic appropriateness to its circumstances. But, what is so special about joint action, is that its overall outcome is not up to any of the individuals concerned in it; it is entirely novel; its outcomes are as if they have 'come out of the blue'. Yet, because the people involved in it must respond intelligibly to each other, it is nonetheless 'structured'; it has what might be called a 'grammar'; it 'invites' only a limited realm of next possible actions. In other words, those involved in such joint action, create unique, novel, circumstantially appropriate 'situations' between themselves, which, although they may contain no independent, material objects as such at all, it is just as if they did - hence the moral force of such 'things' as commitments and promises. For those within a 'situation' feel required to conform to the 'things' within it, not because of their material shape, but because we all call upon each other, morally, to recognize and respect what exists 'between' us. Thus, as neither 'mine' nor 'your's', the 'situation' itself constitutes something to which we can both contribute: it is 'ours'.

It is a situation in which 'I' feel I have made 'my' contribution, and in which 'you' can feel that you have

made yours. Unless this is the case, I might feel that I am having to live in your reality, or you feel that you are having to live in mine, or, that both of us are having to live in a reality not our own. These opportunities to contribute to the construction, or not, of one's social realities, is what there is in such situations to struggle over: if social realities are socially constructed, then it is important that we can all have a voice in the process of their construction, and have our voice taken seriously, i.e., responded to practically.

**2) Utterances:** As Bakhtin (1986) and Volosinov (1973) see it, utterances are formative units of situations (and, as I see it, of joint action also). In studying the utterance rather than the grammatically well-formed sentence, Bakhtin and Volosinov claim that the utterance is a real responsive-interactive unit for at least the following three major reasons:

i) It marks out the boundaries (or the gaps) in the speech flow between different speakers, in that 'the first and foremost criterion for the finalization of an utterance is the possibility of responding to it...' (Bakhtin, 1986, p.76).

ii) And because every utterance (even utterances apparently 'opening' conversations) in its performance must take into account the (already linguistically shaped) context into which it must be directed. For:

*'Any concrete utterance is a link in the chain of speech communication of a particular sphere... Every utterance must be regarded as primarily a response to preceding utterances of the given sphere (we understand the word 'response' here in the broadest sense). Each utterance refutes affirms, supplements, and relies upon the others, presupposes them to be known, and somehow takes them into account... Therefore, each kind of utterance is filled with various kinds of responsive reactions to other utterances of the given sphere of speech communication'* (Bakhtin, 1986, p.91).

iii) And because the very 'bridging' of the 'gap' between the ending of an utterance and the response to it, forms a living (and not a merely mechanical) relationship of some kind. For example, if we take two sentences 'Life is good' and 'Life is not good', one is simply the logical negation of the other; there are no dialogical relations between them. However, when issuing from different voices in a dialogue, the second utterance voices disagreement with the first - a relation with quite a different evaluative sense (responsive understanding) to it is jointly created. The practical meaning of words in their use is not something simply felt or experienced in isolation, their meaning is responsively understood, in terms of the dialogical relations they create in the responses their speaking calls out in others.

**3) Speech genres:** Speakers, in taking into account all the '*various kinds of responsive reactions to other utterances of the given sphere of speech communication*' in the voicing of their utterances, clearly cannot just speak as they please. Indeed, as we have already seen, our utterances are '*constructed between two social organized persons, and in the absence of a real addressee, an addressee is presupposed in the person, so to speak, of a normal representative of the social group to which the speaker belongs... Each person's inner world and thought has its stabilized social audience that comprises the environment in which reasons, motives, values, and so on are fashioned*' (pp.86-86). Thus whatever we say can never be wholly up to us - all our utterances are to an extent jointly produced outcomes between ourselves and

others. Yet, our utterances are not responsive to just anyone. In being directed toward a stabilized social audience, have their being within a particular 'form of life,' and to that extent, they have a generic form, or, they belong to a speech genre (Bakhtin, 1986). Where, what it is that makes a set of utterances all hang together as members of a genre, is that *'each speech genre in each area of speech communication has its own typical conception of the addressee, and this defines its as a genre'* (p.95). In other words, it is our actual or imagined ways of relating ourselves to each other - what, as we have seen, Wittgenstein calls our 'forms of life' - that are the basis for our ways of talking, which ultimately provide us with our ways of thinking. These are the constraints we must take into account and struggle with in attempting to answer for ourselves; we cannot just respond as we please.

Taking these emphases together - upon joint action, the nature of the utterance, and their embedding in speech genres or forms of life - we can perhaps begin to see why the gaps in the speech situation, our relational encounters, are so important to us. For it is in those gaps, in these momentary relational encounters, that everything of importance to us exerts its influence. These influences work in the gap or on the boundary between the ending of one utterance and the next that is a response to it. It is in these moments of indeterminacy, that the influences of others (or the Otherness of one's circumstances) can partially at least determine the 'shape' the 'doings' of individual agents. This is why, in this approach, we are far less interested in patterns of 'already spoken words', and much more interested in the moment by moment emergence of 'words in their speaking': for it is in our responsive speaking of our words, that we can begin to create with others, in joint action, a sense of the unique nature of our own inner lives - to the extent, that is, that they are prepared to play a proper responsive part in the process also. And it is in our utterly unique and novel uses of language also, we can offer or afford others a responsive understanding of our own unique inner lives.

## **Embodiment and the 'creative use of language'**

This, I think, is a startling conclusion. For traditionally, we have always been concerned with patterns and order, with thinking that we can only understand things by finding the hidden laws or principles determining their nature. We are quite unused to the idea that the nature of the events of genuine importance to us in our investigations are unique, novel events, not repetitions. Yet, isn't this what is involved in making history, in doing something that has never been done before? How in the world are we to understand such novelties? Well, we can't, theoretically, as isolated, scientific thinkers; but we can practically, as dialogically involved, ordinary, everyday, embodied persons. For, after all, what it is to be bodily embedded in a dialogue with others, is to be embedded in the selfsame historical process (movement) as them, and to have a diffuse and unordered bodily sense or feeling of how we are 'positioned', semiotically, in relation to them within that movement. If we are to understand how we can create a sense of our inner lives in our speakings, it is both our embodied, responsive nature that we must understand, and, its existence within 'forms of life.'

Currently, however, we are still in the thrall of the traditional, individualistic, non-relational paradigm, and both the representationalism and epistemology project it sustains. And, in ignoring our embodied nature and our spontaneous, responsive relations to others, it leads us to treat our ordinary everyday,

creative use of language - what I am proposing that we do unproblematically and continuously in our ordinary, everyday practical affairs - as an utter mystery, quite unamenable to any kind of rational study known to us. Indeed, Chomsky (1975) claims, for instance, that: *'What I have called elsewhere 'the creative aspect of language use' remains as much a mystery to us as it was to the Cartesians who discussed it, in part, in the context of the problem of 'other minds'. Some would reject this evaluation of the state of our understanding. I do not propose to argue the point here, but rather to turn to the problems that do seem to me to be amenable to rational inquiry'* (pp.138-139) - and we, all too easily, follow suit. Yet in our everyday practical lives, we (almost) all have no difficulty in learning to use language in the ways required to continuously create the links and relations making up our practical lives together... How do we do it? Do we really have to wait for something - like, but better than Chomsky's explanatory analyses - that will finally explain us how to do what we already have little trouble in doing? Aren't we missing something here?

Indeed, as Wittgenstein (McGuinness, 1979) said about his arguments with G.E. Moore: *'Can only logical analysis explain what we mean by the propositions of ordinary language? Moore is inclined to think so. Are people therefore ignorant of what they mean when they say 'Today the sky is clearer than yesterday?' Do we have to wait for logical analysis here? What a hellish idea!'* (p.120). Of course we must be able to understand such propositions in practice without knowing their supposedly proper logical analysis; of course we must be able to understand 'what' we are talking about, in the course of talking about 'it'. Indeed, when we talk to each other about our 'thoughts' and 'feelings', our 'motives' and 'desires', etc., we do not continually confuse and bewilder each other. How do we do this, how can we make sense of it as a possibility? It is the recognition of our embodied, socially responsive nature, that is the key.

In taking the rhetorical-responsive function of language to be primary, and the representational function to be a secondary, derived function, I have wanted to emphasize the materiality of language: the fact that in our speakings we can 'move' people, we can affect their bodily behavior... and our own; as well as the fact that we cannot move them just as we please. Due to the already structured nature of speech genres and forms of life, there are 'resistances' (better, 'moral intransigences') at work too, that must have their 'say' also, in what we do or say. Thus, as I see it, our speakings work within a material background of both the already said and the sayable, and the unsaid and the unsayable, an aggregate of living, embodied practices that make some forms of speaking possible, while at the same time, making others all but impossible. Thus, if the material of our inner lives is the same as the material of the sign, what might be the sign material of the psyche? Volosinov (1973) replies: *'Any organic activity or process: breathing, blood circulation, movements of the body, articulation, inner speech, mimetic motions, reaction to external stimuli (e.g., light stimuli) and so forth. In short, anything and everything within the organism can become the material of experience, since everything can acquire semiotic significance, can become expressive'* (pp.28-29).

But such material, such movements, surely, cannot in themselves be our thoughts, the content of our inner lives? While our bodily reactions and responses constitute the indeterminate beginnings of our thoughts and intentions, our perceptions and understandings, they only become determinate in our voicing of them in relation to a form of life. As Volosinov (1973, p.36) puts it: *'We do not see or feel an experience - we understand it. This means that in the process of introspection we engage our experience*

into a context made up of other signs we understand. A sign can be illuminated with the help of another sign' (p.36). As a result, even though (to repeat a phrase quoted earlier) '*the content of the psyche occur[s] not inside but outside the individual organism*' (Volosinov, 1973, p.25), in occurring 'in' our own activity, moment by moment, as we formulate it in its responsive expression, only we can be answerable for the 'shape' it takes. Although, it is also the case that, in this account, our mental lives are neither wholly under our own control, nor wholly filled with our own materials. For every word constitutes a '*border zone*' (Volosinov, 1973, p.86) between persons and their addressees. Indeed, this is precisely how Wittgenstein (1981) saw it also: '*No supposition seems to me more natural than that there is no process in the brain correlated with... thinking... I mean this: if I talk or write there is, I assume, a system of impulses going out from my brain and correlated with my spoken or written thoughts. But why should the system continue further in the direction of the center? Why should this order not proceed, so to speak, out of chaos?*' (no.608). But if this is the case, if the orderly expression of a thought or an intention, the proper saying of a sentence (or the doing of a deed), does not issue from already well-formed and orderly cognitions at the center of our being, where does the order in our behavior originate? In this view then, what we are pleased to call our selves, is a boundary phenomenon. '*The psyche enjoys extraterritorial status in the organism. It is a social entity that penetrates inside the organism of the individual*' (p.39). In practice, it is less an entity and more a strategy or set of strategies, a set of characteristic ways of responding to the others around us. Where 'its' nature only appears in our practical activities, at that point of contact with those others, in our relational encounters with them. Indeed, it is in our pausing, our breathing, our responsive intoning of our words, that we 'show' or 'gesture' toward our relations to our 'inner world', to our 'position' within it; it is unreproducible and uniquely individual; it thus voiced with an 'evaluative accent,' and it is in this accent or tone that we first manifest our relational stance to our circumstances - in whether we talk deferentially, officially, apologetically, indignantly, respectfully, imperiously, condescendingly, or so on.

In other words, in Bakhtin's (1986) and Volosinov's (1973) view, our psychic life manifests itself in our practical activities as we body them forth, dialogically, out into the world; even what we call introspection is for them a dialogical process, in which we 'dialogically develop' an initial, vague 'sense' of a circumstance into something determinate, in a back-and-forth process between the sense and its specific formulation in the course of us 'giving' it voice, or 'voicing' it. Thus a person's psyche (if such an entity can be said to exist at all!), is, according to social conditions, an entity with constantly contested and shifting boundaries; something we can re-collect in one way one day, and in another the next. And even when 'thinking' all alone, these considerations of our relations to others are still the ones to which we must address ourselves - that is, if we want what we do or write then to be acceptable to, and to have point for, others.

## Conclusions

From within social constructionism, everything that is taken to be an already existing, real psychology object in the cognitive (realist) account - such as our intentions, memories, motives, perceptions, emotions, etc. - can be talked of in a different way: As not consisting in already finished and finalized

objective entities at all, but as still being in the process of construction, that is, as being both partially constructed and open to further construction, or even, re-construction - in different ways in different discursive or conversational circumstances, according to one's sense of how one is placed in relation, both to one's own project, and to the others around one. Indeed, I have in fact claimed that, it is only through the semiotic mediation of signs, within an inner conversational process, that what we talk of as our 'self', our 'psyche', or our 'mind', comes into existence at all, but that *'the reality of the inner psyche is the same reality as that of the sign'* (Volosinov, 1973, p.26) - in other words, 'minds', 'selves', or 'psyches' exist as such, only within our embodied discursive practices.

But what do we mean in saying this? Although we may accept that what we talk of as 'the self' is a constructed and contested entity, we can still all too easily assume that nonetheless, we all know perfectly well what 'it' is that we are all talking about. We find it difficult to accept that such discursive objects are not already in existence in some sense, perhaps a 'theoretical' sense. But, if we do take the view that it is what we do between us in our practices that is important, then our focus changes. For instance, instead of seeing certain of our 1st-person utterances as reports on our inner mental states, we can see them instead as being used in an attempt to 'construct', with the help of others around us, certain forms of life. Thus in a dialogical, rhetorical-responsive, social constructionism, neither external reality, nor people's supposed psychological states, are treated as existing prior to our talk of them; they are seen as being constructed in different ways in different circumstances, for different purposes. Currently, our 'obsession' with theoretical and explanatory talk obscures the practical nature of the responsive, dialogical talk between us, within which we jointly construct the 'realities' in which we find ourselves 'placed' as individuals, and into which, and out of which, we situate much of our talk and action. We do not yet know how to explore what is involved, practically, in us opening up such spaces between us, in us creating new possibilities for being human.

However, it is clear, that the task of developing a conversational, relational, rhetorical-responsive account of our selves is thus, not a merely theoretical task. It is also a task of a practical kind; we must develop new practices, new stances, new ways of talking and being: we must 'instruct' ourselves not only in how to 'see', 'talk', 'think', 'act', and 'evaluate' in relational terms, but work also to develop the kind of multivoiced tradition of argumentation, a new social 'order', appropriate to sustaining such relational forms of relating ourselves to each other. Where, to view our cognitive abilities in this way - as being formed in what we do and say, rather than as being the already existing, well formed sources of our actions and utterances - is, as Harré (1992) has recently put it, to contribute to a 'second cognitive revolution,' one which takes a 'discursive turn' (e.g., Edwards and Potter, 1992). Unlike the first, that emphasized the instrumental, individualistic, systematic, unitary, ahistorical, representationalist ideology of the day, this second revolution tends to foreground the poetic and rhetorical, the social and historical, the pluralistic, as well as the responsive and sensuous aspects of language use, all the concerns that were left in the background in the first cognitive revolution. But, in taking a dialogical, argumentative view of the growth of knowledge rather than an eliminative, Neo-Darwinian, monological stance, the previous concerns of cognitivism should not be wholly eliminated or backgrounded, but be considered as a 'voice' in the dialogue also. But now, not so loud as to silence the voice of these other concerns.

Many see this turn to relational and dialogical concerns as a turn to 'relativism': as if the taking an

argumentative view of the growth of knowledge, is automatically tantamount to arguing that all claims to knowledge are just as good as each other. They clearly are not. As I see it, the relativism involved here amounts to no more than claiming, that all clear and unambiguous claims to knowledge only make sense from within a shared form of life, a tradition, or disciplinary matrix; that all claims to knowledge are 'rooted' or 'grounded' in such traditions or matrices; and in nothing else! In other words, this means that - in reaching out from within them to make various kinds of contact with our surroundings, through the various ways of making sense of such contacts they provide - we only ever respond to what we find in such contacts in socially shared (or at least sharable) ways. Being unable to root our claims in any foundational principles, does not absolve us from taking responsibility for our claims; indeed, the opposite is the case: lacking any foundational principles, we must be prepared to give good ethical reasons for why we have conducted ourselves as we have. Such a relativism seems to me to be benign, when compared to the claim that, as individuals, we can support our claims to knowledge by special, uncontestable, extralinguistic appeals to our direct access, as individuals, to the absolute nature of objects, minds, or language. If there are worrying features of social constructionism, it seems to me that they are much more to do with what it leaves uncontested than with what it contests.

Indeed, as professional academics, we must find ways to extend our grasp yet further of what goes within relationships, to extend our grasp of what might go on in the 'inner lives' of individuals 'positioned' or 'placed' within them - even if it means giving up the theories we can each get inside our own heads. Only then, can we help to create a truly dialogic 'space' within which, not only the creation of new meanings will be possible, but within which everyone (not just the 'seeing' elite in the classroom) can participate in the interplay of voices.

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## Notes

[Footnote: 1](#) [1] Where, as MacIntyre (1981) puts it, 'a living tradition... is an historically extended, socially embodied argument, and an argument precisely in part about the goods which constitute that tradition' (p.207).

[Footnote: 2](#) [2] To talk like this is, of course, to over simplify, for these two polarities play into each other and borrow from each other to such an extent, that all theories in psychology contain aspects of both tendencies.

[Footnote: 3](#) [3] Here, I have in mind Marx's first thesis on Feuerbach, that 'the chief defect of all hitherto existing materialism (that of Feuerbach included) is that the thing, reality, sensuousness, is conceived only in the form of the object or of contemplation, but not as sensuous human activity, practice, not subjectively' (Marx and Engels, 1977, p.121).

[Footnote: 4](#) [4] 'Hurly-burly' and 'bustle' are terms used by Wittgenstein (1980, II, nos.625, 626, 629) to characterize the indefiniteness and indeterminacy of the background that determines our responses to what we experience, and against which we judge events in our everyday lives.

[Footnote: 4](#) [5] Bernstein (1983, pp.38-44) relates this kind of knowing to Aristotle's understanding of praxis and phronesis.

[Footnote: 6](#) [6] See Mills (1940).

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## **Project Description**

**Title:** Lines for a Virtual T/y/o/pography

**Supervisor(s):** John Unsworth (director); Jerome McGann

**Date Begun:** Nov. 1995

**Degree:** Ph.D.

**Format:** SGML HTML Network-accessible

### **Description:**

This dissertation, which is being written as a hypertext, explores the visible and visual convergence of information and aesthetics in both print and electronic medias. Topics under discussion include book artists such as Johanna Drucker and Steve McCaffery, the graphic design work of David Carson, multimedia collage, computer and virtual reality interface design, various information mapping technologies, and experiments with machine vision in artificial intelligence research. Aggressively

interdisciplinary in its orientation, an important aspect of the dissertation is to develop networks of exchange between the humanities and the sciences.

The project's WWW site (see below) is an experiment in bringing the production of a doctoral thesis out into the open, the network replacing the traditional library or study as my scene of writing. Texts will appear here in rough and unfinished form, and inhabit this space side-by-side with the more polished regions of the dissertation. All is subject to revision, re-placement, removal.

Although presented on-line in HTML, the dissertation will eventually be archived with some other SGML DTD. I have also rejected the CD-ROM format: though this is not the place to delve into the complex issues that are at stake here, I believe the future of scholarly electronic publishing will come to lie not with stand-alone media like the CD-ROM, but rather with network-accessible archives.

**URL:** <http://www.engl.virginia.edu/~mgk3k/>

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## **Project Description**

**Title:** The Flight of Ducks

**Supervisor(s):** Assoc Prof. Erica Hallebone

**Date Begun:** Feb 1995

**Degree:** Ph.D.

**Format:** HTML Network-accessible

### **Description:**

A Ph.D project created entirely on-line, 'The The 'Flight of Ducks' publicly accommodates its own evolution as a living breathing, proliferating organism. It is shaped by its participants, by a continuous exploration of the the poetics of this medium and by concern for the preservation of its content. It is the first Australian website to be formally archived by the National Library and the first on-line Ph.D project to be examined on-line. See <http://www.cinemia.net/FOD/FOD0292.html>

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# Looking for Patterns

This paper describes a variety of patterns of linkage observed in actual hypertexts. Hypertext structure does not reside exclusively in the topology of links nor in the language of individual nodes, and so we must work toward a pattern language through both topological and rhetorical observation. Instances of these patterns typically range in scope from a handful of nodes and links to a few hundred. These patterns [29][3] are components observed within hypertexts, rather than system facilities (see [67]) or plans of a complete work. Typical hypertexts contain instances of many different patterns, and often a single node or link may participate in several intersecting structures.

I do not argue that the observed structural patterns are uniquely desirable, that superior patterns cannot be devised, or indeed that the writers of these hypertexts meant to use these patterns at all. I do propose that by considering these patterns, or patterns like them, writers and editors may be led to more thoughtful, systematic, and sophisticated designs. These patterns are offered, then, as a step toward developing a richer vocabulary of hypertext structure. Examples are drawn from published stand-alone hypertexts as well as from the Web. Web sites are readily accessible but volatile: a site which today illustrates one structure may be unrecognizable tomorrow. Published hypertexts are less accessible, but are also more permanent. Moreover, some important patterns depend on dynamic links -- links which depend on the reader's past interactions. The Web itself is state-free, and while various implementations of state-dependent behaviors for the Web have been proposed, state-dependent behavior remains an exceptional case in Web hypertexts.

Some pattern examples are drawn from literary fiction. I do not believe these patterns to be useful exclusively for fiction; rather, a variety of economic and cultural factors sometimes encourage experimentation in narrative rather than technical writing or journalism. Moreover, hypertext fiction tends to be written for general audiences and may remain available indefinitely, while specialized reference manuals and Help systems may be short-lived and less readily available to the general reader. Nor does our interest in structural vocabulary necessarily imply a structuralist or post-structuralist stance; we need to describe phenomena, whatever our theoretical beliefs [48][1]. Two patterns -- Tree and Sequence -- have been described many times in the hypertext literature [16][64]. Both are useful, indeed indispensable, and can be found in almost any

hypertext.

## The Cycle Pattern

---

**We need to  
describe  
phenomena,  
whatever our  
theoretical  
beliefs**

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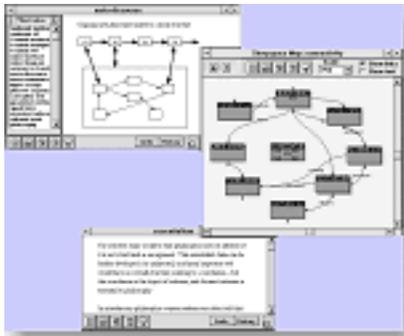
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# Authors

Eastgate's authors include many of the world's leading authorities in hypertext theory, hypertext writing, and hypertext criticism.

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This page is apt to be out of date; a better listing of current Eastgate writers is found at [Eastgate People](#).



[Mark Bernstein](#)

Chief scientist at Eastgate Systems. His most recent papers discuss [Hypertext Gardens](#) and [Chasing Our Tales](#). Shorter notes on hypertext topics may be found at [HypertextNow](#).



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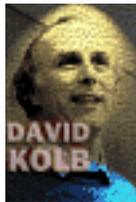
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For more of Gergen's work:

[index.html](#)

Chapter draft for F. Kaslow (Ed.) *Relational Diagnosis*, Wiley, 1996.

## Is Diagnosis a Disaster?: A Constructionist Trialogue

- Kenneth J. Gergen, PhD
- Lynn Hoffman, MSW
- Harlene Anderson, PhD

For some time the three of us have been deeply engaged in exploring the implications of a social constructionist view of knowledge for therapeutic practice. From a constructionist standpoint, our languages for describing and explaining the world (and ourselves) are not derived from or demanded by whatever is the case. Rather, our languages of description and explanation are produced, sustained, and/or abandoned within processes of human interaction. Further, our languages are constituent features of cultural pattern. They are embedded within relationships in such a way that to change the language would be to alter the relationship. To abandon the concepts of romance, love, marriage and commitment, for example, would be to alter the forms of cultural life; to obliterate the languages of consciousness, choice, or deliberation would render meaningless our present patterns of praise and blame, along with our courts of law. By the same token, as we generate new languages in our professions, and disseminate them within the culture, so do we insinuate ourselves into daily relations - for good or ill. It is against this backdrop that the three of us wish to consider the issue of diagnosis in general, and relational diagnosis in particular. We opt for the trialogic conversation as a means of vivifying in practice (as well as in content) the constructionist emphasis on meaning through relationship.

**KJG:** I find myself increasingly alarmed by the expansion and intensification of diagnosis in this century. At the turn of the century our system for classifying mental disorders was quite rudimentary in terminology and not broadly accepted. However as the century has unfolded, the terminology has expanded exponentially, and public consciousness of mental deficit terminology has grown acute. In the 1929 publication of Israel Wechsler's *The Neuroses*, a group of approximately a dozen psychological disorders were identified. With the 1938 publication of the *Manual of Psychiatry and Mental Hygiene* (Rosanoff, 1938), some 40 psychogenic disturbances were recognized. (It is interesting to note that many of the terms included therein, such as paresthetic hysteria, and autonomic hysteria have since

dropped from common usage, and some of them - such as moral deficiency, vagabondage, misanthropy, and masturbation - now seem quaint or obviously prejudicial. In 1952, with the American Psychiatric Association's publication of the first Diagnostic and Statistical Manual of Mental Disorders (APA, 1952) some 50-60 different psychogenic disturbances were identified. By 1987 - only twenty years later - the manual had gone through three revisions. With the publication of DSM IIIR (APA, 1987) the number of recognized illnesses more than tripled (hovering between 180-200 depending on choice of definitional boundaries). DSM IV expands the list even further (APA, 1994).

At the present time, one may be classified as mentally ill by virtue of cocaine intoxication, caffeine intoxication, the use of hallucinogens, voyeurism, transvestism, sexual aversion, the inhibition of orgasm, gambling, academic problems, antisocial behavior, bereavement, and noncompliance with medical treatment. Numerous additions to the standardized nomenclature continuously appear in professional writings to the public. Consider, for example, seasonal affective disorder, stress, burnout, erotomania, the harlequin complex, and so on. What, we might ask, are the upper limits for classifying people in terms of deficits?

As these terminologies are disseminated to the public - through classrooms, popular magazines, television and film dramas, and the like - they become available for understanding ourselves and others. They are, after all, the "terms of the experts," and if one wishes to do the right thing, they become languages of choice for understanding or labeling people (including the self) in daily life. Terms such as depression, paranoia, attention deficit disorder, sociopathic, and schizophrenia have become essential entries in the vocabulary of the educated person. And, when the terms are applied in daily life they have substantial effects - in narrowing the explanation to the level of the individual, stigmatizing, and obscuring the contribution of other factors (including the demands of economic life, media images, and traditions of individual evaluation) to the actions in question. Further, when these terms are used to construct the self, they suggest that one should seek professional treatment. In this sense, the development and dissemination of the terminology by the profession acts to create a population of people who will seek professional help. And, as more professionals are required - as they have been in increasing numbers over the century - so is there pressure to increase the vocabulary. Elsewhere (Gergen, 1994) I have called this a "cycle of progressive infirmity."

**LH:** Ken's thinking has been most helpful in my particular struggles to find a way out of the naming bind, which is the belief that in order to be helpful about a complaint, you have to describe it and name it. The describing and naming makes it real. Medical practitioners have been so successful in creating a taxonomy of physical distress that psychological professionals have sought to follow suit.

There is an implicit contradiction between the non-essentialist stance of social construction theory and the present volume on relational diagnosis. If social construction theory challenges psychobiological naming systems, it also challenges the descriptive truth of a relational syllabary. None of these self-confirming systems of naming provide a comfortable resting place for the social constructionist. At the same time, what is to

become of the profession of family therapy if it doesn't join in the practice of naming? The threatened extinction of our way of life is at stake.

Trying to think why I was drawn to social constructionism, I reflected that I had been through several "diagnostic worldviews" in my lifetime, each more convincing than the last, and was beginning to see this as evidence of a very relativistic and joking cosmic God. As far as psychology was concerned, I had come of age in total innocence. The community of left-wing artists I grew up in had their own brand of qualifying phrases: reactionary, fascist, business man, Republican, Philistine. Only when I got to college did I find out about neuroses and psychoses and "mental illness." My earlier worldview took a hit, in addition to which I found that many of the new terms could describe myself. My discovery of the family therapy movement, which took the onus off the person and put it on the "system," was therefore a great relief.

I felt pleased with myself as the family systems movement gathered speed. Then I was challenged again. I discovered an article by a scholar from Ontario, Gerald Erickson (1988) who attacked systemic thinking from a postmodern point of view. As I scrambled to read about these new ideas, I realized that all of the models in the family therapy field had great failings. They were all modernist and mistaken. There were no systems out there, no patterns that connect, no levels, no structures waiting to be observed. For me this kind of thinking put an end to diagnostics of any kind.

This is a bit tongue in cheek, but I assure you that each epistemological earthquake leaves enormous damage in its wake. Every time you build a world of ideas or join one, it is like a screening device that limits you from seeing other worlds. Out of sight are those you left behind or those you uneasily suspect may lie ahead. There is also a gathering coherence that seems to go with the territory. As time passes, this coherence may become increasingly well defined and more fully knit. That is why it is only necessary to damage one piece of a world to bring down many related structures.

Nevertheless, these worlds have enormous resiliency. In my lifetime, in the field I am in, I have been shaken by earthquakes several times. I have tended to move on to a new community, but many of the inhabitants of the old ones have rebuilt and gone on as before. It takes an earthquake that strikes at a deep structure level, like finances, to mark historic change. The health care upheaval, for better or worse, has given one of the cities in my field a mandate to be the capital. Gathered under the medicalized roof of DSM IV, we find an attempt to enumerate and describe all existing problems of behavior: life problems, death problems, mind problems, disease problems, poverty problems, class problems, violence problems, sex problems, work problems, love problems. We see the proliferation of pathological titles Ken has talked about, and there seems no upper limit on what can be absorbed into the system of naming.

At the same time, I think this may be the good fortune of family therapists. Conditions that are "merely" relational have been exempted from inclusion in DSM IV, except for a brief nod to a relationship-oriented axis that may not even be reimbursed. So perhaps we have been rescued from the "rage to order." Harlene Anderson (1994) and Ken Hardy (1994) were recently asked to answer the charge that family therapy would be marginalized unless it became more identified with the "major disciplines" in mental health (Shields, Wynne

and Gawinski, 1994). So much the better, they said. Only by remaining the one health industry that does not give people labels or diagnose conditions, can it represent an important stream of evolution in the field. That is my position too.

**HA:** The passionate plea for the inclusion of relational diagnoses in the DSMIV locates family therapy within psychiatric discourse, with its medical heritage, its aspiration to mimic natural sciences, and its modernist, positivist disposition. This is understandable. As Ken suggests, diagnostic systems give a sense of legitimacy, confidence and predictability both to the professional and to the client. In both psychotherapy and the broader culture, a diagnosis implies that the object of inquiry and the method of inquiry are based on stable assumptions like those in the biomedical realm. It operates as a professional code which has the function of gathering, analyzing and ordering waiting-to-be-discovered data. As similarities and patterns are found, problems are then fitted into a deficit-based system of categories. In a larger sense, this framework is based on the assumption that language is representational and can accurately depict "reality." When I think of diagnosis, I think of cybernetician, Heinz von Foerster's remark, "Believing is seeing."

Implicit in the DSM IV is the assumption that psychotherapy is a relationship between an expert who has knowledge and a non-expert who needs help. The public, the profession and the state have given authority of the therapist to collect information about the client and place it on a pre determined therapist map from which the diagnosis is then derived and the treatment plan decided. This process reduces uncertainty by telling the therapist what the therapist ought to do and suggesting how the client ought to change in order to get well.

From a postmodern perspective, a relational or "between persons" diagnosis is no different from an individual or "within-the-person" diagnosis. The inclusion of family therapy criteria for "behavioral health" would simply place a new layer of labels upon an old one. For political, economic, and legitimation reasons, this would be a great step forward for family therapy, but in terms of its heritage as an alternative explanatory view, it constitutes a great step back. Simply to assume that the issue is a question of an individual versus a relational classification is to oversimplify a set of complex, ever changing human dynamics.

If one approaches these questions from a postmodern, social constructionist perspective, these are no longer relevant questions. Social constructionism frees one to think in terms of individuals-in relationship rather than an individual-relationship dichotomy. It also locates psychological knowledge in a sociohistorical context and treats it as a form of discursive activity (Danziger, 1990, Luria, 1971; Gergen, 1973, 1985). Discursive activity refers to Wittgenstein's (1962) challenge to see language as representational - an expression of the nature of things - and his alternative idea that we generate descriptions and explanations in the means of coordinating ourselves with each other. It is the language that constructs what we take to be the person and the relationship. Diagnoses, for instance, are socially constructed meanings put forth by the dominant professional culture. A diagnosis is an agreement in language to make sense of some behavior or event in a certain way. But a social constructionist perspective warns us that this kind of agreement may mislead us into

holding the diagnosis to be true. Is it the diagnostic reality we should be treating in therapy?

Social constructionism invites alternative questions: What is the intent of a diagnosis? What questions are believed to be answered by diagnosis? What information is thought to be gained? What does one want a diagnosis to communicate and to whom? If there are many ways to think about, to describe what may be thought of as the same thing (i.e., behaviors, feeling), how can we respect and work within all realities? Should we consider the possibility of multiple diagnoses? How can we bring the client into the process? How can, and is it possible, for a diagnosis to be meaningful for all involved? How can it be collaborative, tailored to the individual, useful? What other words can we use? If we reject diagnostic terms, should we try to persuade the helping system to change its nosology? How do we develop a way in which multiverses can co-exist?

If one views life as dynamic, unstable, and unpredictable then inquiry about it must be ever active. If one views knowledge as socially created and knowledge and knowers as interdependent, then it makes sense to include the client in the diagnostic process. This moves diagnosis from the realm of a private discourse to a shared inquiry in which diagnosis becomes a mutual discovery process.

In a serendipitous way clients have become involved in creating their own diagnoses and ideas about treatment. Our culture-bound human nature compels us to want to know what is wrong, to have a name for a problem. With the help of the media, diagnostic language and preferred treatments have leaked into the public domain. We all have clients who come in with self-diagnoses such as "co-dependent" and "adult child of an alcoholic" and clients who request Prozac for depression or a twelve step group for addiction. I question, however, whether these self-diagnoses do not often yield unworkable problems for both the client and the professional. Diagnoses, official and unofficial, often concretize identities that limit people; they create black boxes with few, obscure exits; and they form obstacles to more viable and liberating self definitions (Anderson, 1992).

I recently talked with a couple who had appeared on a television talk show focused on gender issues in couples. The show's guest expert had diagnosed the husband as "irresponsible" (an individual description), the wife as an "adult survivor of childhood incest" (an individual description) and the couple as "co-dependent" (a relational description). When I saw them they were embroiled in a battle to make him responsible, to promote her "survivorhood" and to make them independent of each other. They were prisoners of diagnosis-created unworkable problems. Or, as Ken Gergen suggests, every move they made was dysfunctionalized. This is the tyranny of diagnosis.

Thinking of therapy and diagnosis from a postmodern social constructionist perspective redefines the therapist-client relationship and challenges professional knowledge. It moves therapy from a relationship between a knower and on who is ignorant to a collaborative partnership in which the deciding of, the exploring of, and the "solving" of problems is a process of shared inquiry in which the diagnosis is not fixed and the problem may shift and dissolve over time. It invites the client's voice and their expertise on their lived experiences. Bringing in the client's voice - the words and terms that have significance for the client - gives productive life to everyday language. The yield is a more jointly created

and thus more cooperative language, that generates more possibilities than professional vocabularies - based on pre-knowledge that produces lifeless, sterile look-a-likes - and suppresses the uniqueness of the individual client's narrative (Anderson, 1992). A constructionist stance favors a more mutual, personalized knowledge. This view of therapy and diagnosis entails uncertainty, and I realize that some might question this ethic of uncertainty, but I question the ethic of certainty.

This is why I do not favor adding a "relational diagnosis" to the one already in use. Kaslow (1993) envisages the "formulation of a language and a typology that can be utilized, with a high degree of consensus about definitions and criteria sets, based on solid research findings, by family therapists emanating from many disciplines and theoretical persuasions" which would eventuate in a "validated nosology of relational disorders." There are many reasons, both theoretical and practical, for doubting this possibility; and there are many reasons for arguing against such an end. Like Ken and Lynn, I suggest that rather than talk about a relational diagnostic system, we need to consider new and more promising directions for family therapy and psychology.

Of course this leaves us shaken. Many questions are left hanging. What do therapists do with their professional knowledge and past experience? How do we then communicate with professional colleagues, clients and insurance companies? The ethical questions that face us in this new era of managed health care are far broader and more daunting, for instance, than simply whether submissions for insurance reimbursement are factually correct.

**KJG:** As I have been deliberating on your comments, Lynn and Harlene, I have been trying to take the role of an essentialist, diagnostician, and asking myself what questions I would raise. One of these is a question I have often faced myself, and it concerns the existence of what we would generally take to be "the real world." In more homely fashion, one asks "isn't there something these terms refer to, and aren't these kinds of behaviors deeply problematic both for the individuals (or families) as well as the society? We must have some way to talk about these patterns within our profession, some way to share our knowledge of effective treatment. So don't we require just these forms of terminology?" And, such an interrogator might add, we need such terms even if we agree with the constructionist argument that these may not be the only or the most accurate ways of describing such actions.

I would view this as a reasonable question, granting that we spend most of our time in cultural traditions where the "real world" counts. However, granting in this sense that there is "something these terms refer to," the question becomes, as you suggest Harlene, whether and for what we require the professional labels? At the outset, the argument simply doesn't hold that the diagnostic terms describe observable behaviors. None of our terms, either from DSM IV, or from the newly developing vocabulary of relational diagnosis, actually refer to the specific movements of people's bodies through time and space, the sounds they emit, the liquids or smells they exude - or anything else we could assess with a set of mechanical instruments. Rather, they refer to hypothetical processes, mechanisms, or purposes lying behind or served by a set of behaviors. If I say an individual is "depressed,"

based on a set of items from a depression inventory, it is not the checkmarks on the paper to which I am referring but what these checkmarks suggest about a state of mind. Yet, I have no access to a state of mind; this I presume a priori (or you might say, because of the particular myths about the mind which I inherit from cultural history.) In the same way, I don't as a therapist observe dysfunctional behavior. I observe behavior which I label as dysfunctional given a set of values which I hold about what is functional. To be sure, these are academic arguments simply designed to deflate the presumption that professional labels have unambiguous referents (see also Sarbin and Mancuso, 1980; Wiener, 1991). However, shortly I will propose that because of this problem, the therapeutic community stands in great danger.

Now, if our labels are but scantily tied to observables, the question of "why label" takes on new dimensions. We can not say that we need the labels to communicate professionally about the cases we confront, because there is no grounds to believe that what you mean (in terms of specific behavior) by "oppositional defiant disorder," or "partner relational problem" is the same thing that anyone else means; and should we agree, there is no means of substantiating this conclusion outside our local agreement. Thus, the diagnostic terms help us to think that we are all working on the same phenomena, but this is to create a false sense of security. Do the professional diagnoses then help the client? Surely this is the most significant question we should be asking. There is reason for debate here, for some clients may indeed prefer the security of a professional term to replace what they feel are their own floundering attempts to comprehend. The availability of the diagnosis suggests that such cases are possibly common, well known, well understood, and quite effectively treatable. And, while to give a diagnosis under such conditions would be an act of bad faith on the therapist's part, there might be ameliorative placebo effects.

At this point I am drawn to the wisdom of Harlene's comments concerning the ever-shifting character of daily activity, the communal construction of meaning, and the ways in which languages function in daily life. For, it might be asked, in the long run is it not a greater contribution to the lives of our clients (and indeed our own), if we have multiple ways of understanding our activities, if we can see how different groups might describe what we do, if we understand how these various descriptions add or subtract from life's quality? Most of us are fully aware that we ourselves are too complex to slot into categories, that relationships are subject to infinite interpretation, that the same actions and the same descriptions may mean different things at different times and with different consequences. Would we not wish our clients to take advantage of these forms of cultural wisdom? In whose service do we "freeze the frame?"

Earlier I mentioned the possibility of danger. Both Lynn and Harlene endorse a field of family therapy that is unique in its avoidance of a professional nosology, a field that in my opinion would thus be at the cultural forefront. In the long run there is reason to believe that the other helping professions will follow suite. For there is much grass roots antipathy developing for the kinds of diagnoses to which patients have been exposed over the years, organizations of ex-mental patients who feel they have been ill served by the practices of the mental health professions (Chamberlin, 1990), and feminist groups who feel women to be victims of the existing nosologies (see, for example, Caplan, 1987; 1991). And there are

professionals from around the globe who (like us) feel that diagnostics are more injurious than helpful. The day will soon come (and indeed I will lend my efforts to the outcome) in which those who require assistance for their problems will bring formal litigation against those who diagnose. When diagnostic categories become part of one's permanent records, and such records become available for various evaluative purposes, the mental health profession will have no legitimate grounds on which to defend the practice of diagnosis.

**LH:** I agree with your warnings, Ken and Harlene, about the harmfulness of diagnostic labeling, or what I call "psychiatric hate speech". To find out what is actually experienced as hateful, I have been experimenting with consultations in workshops. I will talk with a therapist about a family situation (I have abandoned the term "case") while the family is sitting there overhearing us. I will then ask the family to comment on our conversation. Next I will ask the audience, in small groups, to arrive at some ideas to reflect back to the family. The groups take turns telling me their ideas, which I write down on a flipchart, but only after these are filtered through family members' reactions. This has been a very interesting procedure, in that we create a family-sensitive set of descriptions rather than the usual professional ones imposed from outside. I remember one incident involving a stormy couple who couldn't stay together and couldn't stay apart. One audience group had commented that the couple seemed to have an addiction to crisis. Another group, referring to a local spot which was known as the Bungee Capital of North America, likened their relationship to a pair of married bungee jumpers. The couple objected to the first idea, but warmly accepted the second. Operations like this replace the usual expert model for diagnosis with a less pejorative one.

In doing homework for this piece, I found myself examining some of the more relational schemes for diagnosis. One that actually made it into the DSM IV (1994), at least into the Appendix, is family psychiatrist Lyman Wynne's "Global Assessment of Family Functioning Scale" (GARF) which parallels the "Global Assessment of Functioning Scale" (GAF) for individuals, reported under Axis V. GARF reflects the early thinking about family therapy that was based on the idea that the family is a "system", that is, a unit composed of subparts acting interdependently upon each other. This analogy was apparently contributed by Talcott Parsons (1951), whose normative model for family functioning was a powerful image in the field until recently, when the late psychologist Harold Goolishian (1988) challenged it.

Another effort to create a relational framework for diagnosis has been offered by Karl Tomm (1991), a psychiatrist from Canada. Tomm believes that a family in which there is a patient is one in which the communication is dominated by harmful patterns. These patterns are not produced by the family system per se, but are a result of vicious cycles in which efforts to stop the pattern only reinforce it. Tomm calls these sequences Pathological Interpersonal Patterns (PIPs), and sees therapy as a matter of replacing them with Healing Interpersonal Pattern (HIPs). As a constructionist, I find both Wynne's and Tomm's formulations an improvement on DSM IV's categories in that they are not so unkind to the individual, but I still feel uncomfortable with their assumption of an ontologically transparent pathology.

Fortunately, the recent jump to a narrative analogy has put diagnosis on a new track. This track jettisons the notion of an objective assessment of pathology, preferring to think of these formulations as stories, or forms of discourse. In one swift shift of metaphor, we are catapulted into a postmodern universe where "reality" is placed in quotes. White and Epston (1990), among others, shoved the canoe from the bank by opposing the "problem-saturated" story and joining forces with the family to find a new, more hopeful one. A kindred soul to White is Chris Kinman of British Columbia. In working with First Nations youth, Kinman has been very concerned to help create alternatives to the usual stereotyped pictures of problematic teens. While trying to come up with a narrative based set of diagnostic tools, he has been experimenting with the term "discourse," using it to frame the situation of a young client by locating it under headings like, "Discourses of Youth and Peers" or "Discourses of Youth and School" (Kinman and Sanders, 1994). These descriptions are arrived at by conversations with the individual in question and with other people in the family or community.

I mention these efforts because even though many of us deplore the psychiatric profession's extraordinary attempt to cover all bases in a grab for territory, the appearance of DSM IV has acted as a most important gadfly. The field of family therapy seems to have been preparing itself for this fight in view of the increasingly swift acceptance of a social constructionist and narrative point of view.

I would like to make one last point in saying that this constructionist view is congruent with the movement toward user friendliness in family therapy (Reimers and Treacher, 1995). A recent news report on malpractice suits against medical practitioners found that the number of suits correlated with a poor "bedside manner": those who take time with their patients, listen attentively to them, and show kindness, are sued far less often than their brusquer counterparts. In an era of managed care, the client's story is going to be listened to more carefully, and there will be a move toward including the user in the conversation, especially the conversation around diagnosis.

At the same time, even when I disagree with a position, I like to join with what is already in place. In this respect, I find that the structuring of diagnosis around axes of varying hues offers a useful starting point. It is easy to imagine this format transforming into a Roshomon-like array of differing perspectives. Customers could have a special axis to themselves or a separate place to comment on each axis. Since the process of definition is the primary framing act of any kind of therapy or consultation, it deserves as much time as is needed. Attention to this aspect seems to me crucial, not only in exposing the bedrock nature of therapy as a political as opposed to a medical event, but in allowing all parties to have their day in court.

**HA:** I am particularly captured by Ken and Lynn's interest in the client's voice--the ways in which some clients either jointly through organized associations or singularly through the courts are securing an arena for the consumers' sentiments and grievances. Ken speaks of the days of litigation to come. I think they have already begun. Media reports of patients suing therapists (and winning) are no longer an anomaly. We read reports of patients who sued therapists for creating false memory syndromes and multiple personalities. Recently

parents sued their sixteen year old daughter's therapist for not thoroughly investigating her accusations of sexual abuse. Such actions threaten the false sense of security that diagnosis gives the professional and highlight the complexity of human behavior and interactions. Likewise, such actions shout the importance of guaranteeing the consumer's voice, be it client, insurance company, managed health care agent or therapist.

Like Lynn, I am drawn to the hope that a narrative perspective can provide a possible relief from the deficiency and illness language in the mental health field. Narrative understanding takes into account the beliefs and intentions and the narrative histories and contexts that underpin, shape and give significance to those actions. As such, narrative understanding offers the possibility of understanding, and equally important, not understanding the actions of others. I would like to echo Goolishian's comment in his plenary paper for the Houston Galveston Institute's conference, The Dis-diseasing of Mental Health, held in October, 1991. He said, "We must rely on the capacity that people have for the narrative construction of their life and we must redefine therapy as a skill in participating in that process...It will take more than relational language...We must develop a language of description that moves us out of the linguistic black hole in which we are now captured." Inspired by Wittgenstein's words in Culture and Value:

Nobody can truthfully say of himself that he is filth.  
Because if I do say it, though it can be true in some sense, this is not a truth by which I myself can be penetrated;  
otherwise I should have to go mad or change myself.

Goolishian continued, "Our languages of description are not only normative but they have, over the years, ended up forcing socially constructed self narratives on our clients of uselessness and filth." Is it possible that as a result they often select the option "to go mad?"

**KJG:** One hope that the three of us shared in this effort, was that the triologue as a form of writing would itself demonstrate some of the advantages of a constructionist orientation to relational diagnosis. What happens if we depart from monologue (which parallels the singular voice of diagnostic labeling practices) and approach a multi-vocal conversation (favored by the constructionist)? In some degree I think we have made good on this hope, inasmuch as each of us has brought a unique voice to the table, drawing from different experiences, relationships, and literatures. Our case is richer by virtue of our joint-participation. At the same time, because there is so much general agreement among us, the triologic form hasn't blossomed in fullest degree. We have not yet cashed in on its catalytic potential.

To explore this possibility, I want to focus on a point of disagreement. How can we treat conflict within this conversational space in a way that is different from a monological orientation (where the interlocutor typically shields internal conflicts in favor of achieving full coherence)? The fact is that I do not in the case of diagnostics favor Lynn's preference for joining "what is already in place." As she points out, "the process of definition is the

primary framing act of any kind of therapy or consultation," and, by virtue of our various critiques, proposes to multiply the range of definitions, even to include those of the clients themselves. Perhaps I feel more critical toward diagnosis, but I ask, if it is injurious to our "clients," why join what is in place? Why should we accept the process of definition as a primary feature of therapy or consultation?

Now I realize that it is perhaps easier for me to take this strong position, because I am not a therapist and do not depend on maintaining the therapeutic traditions for my livelihood. I need not be so concerned with what is already in place because I have fewer worries about what it does to my relationships within the tradition (and my family) should I deviate sharply from it. And too, we have already seen Lynn's concern that the profession maintain itself in a realistic world of competition with the more diagnostically prone mental health professionals. Thus, as a constructionist I must understand the intelligibility of Lynn's preferences in terms of the relational matrix in which she lives. And vice versa. But where does such recognition take us? And, to play out the parallels with professional-client relations, what might follow if both the professional and the client realized the parochial nature of various diagnostic labels, respecting each other but realizing that such understandings represent only one tradition among many?

There is no single answer to these queries. The more general question of how to go on in a world of multiple and conflicting realities is as profound as it is complex. However, let me suggest that at least one possibility in the present instance is to locate an alternative intelligibility with which we can both live comfortably. I am thinking here primarily in terms of clinical practices. It seems to me that we might share in the belief that the process of labeling may sometimes have value, that it is sometimes injurious, but that it is not essential to the process of therapy. That is, therapeutic efficacy does not depend chiefly on slotting clients into a set of predetermined and publicly acknowledged categories. If we could agree on this assumption, then we might ask whether it would be possible to establish some form of "no fault" insurance coverage for therapy. Such policies have been a major boon to divorce courts, where establishing the original source of marital problems has proved impossible. We enter much the same thicket in attempting to diagnose "the problem" in cases of most human suffering. If insurance companies no longer required diagnoses for third party therapy billings, then diagnosis could become optional - available when useful but not essential for treatment. If every insured party in a given insurance plan had the right to a limited number of consultations, then the fact that the individual (or family) felt their suffering was severe enough to demand professional attention might be sufficient. Might we explore the possibilities together of instituting such policies across the mental health professions?

Reflexively speaking, it seems to me that our present dialogue has now managed to press our joint thinking on these topics forward - so that the three of us are changed during the course of our conversation. I am not in precisely the same place I was when I entered the conversation. If this is so, is there not a lesson here for the traditional tendency in the profession toward monologue? Diagnostic labeling has a way of "stopping the conversation." The professional announces "you are X" or "Y" and there is no obvious means of the diagnosis being transformed by the subsequent conversation with the client.

Monologue insulates itself from change; diagnostics radically truncate the possibilities for therapeutic transformation.

**HA:** Ken suggests that our dialogue has not created the catalytic potential that hoped to achieve. For me, it has created more thoughts than my written words reveal. I have more of a dialogue in my head about diagnosis, and I frequently bring the issues of diagnosis into my conversations with colleagues and students. As in therapy, is the catalytic potential ever visible? Can our words on paper further the dialogue about diagnosis for others? I hope so.

I will tell a story about a case that vividly illustrates the complexities of human problems and how diagnosis and diagnosis driven treatment can oversimplify and exacerbate them: "I asked my daughter, why do you have this exotic white woman's disease?" These words were spoken by the exasperated father of Joan, a sixteen year old Afro American girl who, in her efforts to control her weight, was starving herself to death. She met the essential criteria for Anorexia Nervosa. Joan was hospitalized a year ago at a private psychiatric hospital where her treatment included individual, family and adolescent group therapy. She was discharged after 30 days when her psychiatric hospitalization insurance benefits were exhausted and admitted to a private hospital medical unit where her problem was diagnosed as a medical disorder. She was discharged after one week when the insurance company challenged the medical diagnosis, having determined it was a preexisting psychiatric diagnosis, and therefore denying coverage.

The hospital physician urged the family to commit their daughter to a county charity psychiatric hospital where she could receive psychiatric care for 30 days at no charge. The family refused. The physician said that Joan was "the most difficult" and "the most devious anorectic" that he had treated. He feared she would "slip through the cracks" if she did not receive continuous inpatient psychiatric treatment. His fear was corroborated by her and the family's behaviors. In talking about the family he said frustratedly, "We're not on the same page of the book. No, we're not even in the same book." He believed that the father's responses did not match the daughter's life-threatening illness, and his belief was validated each time the father, who was a minister, talked about spirituality and expressed his faith in his daughter's "finding her way" and "trusting the process." The physician was also frustrated with and puzzled by the family's insincerity and by a family in which the father was more absorbed with the daughter's eating disorder than the mother. He said the father's calmness, as he described the father carrying his limp daughter into the hospital emergency room, was "bizarre."

Two weeks after the medical hospital discharge Joan drank a bottle of syrup to induce vomiting, and began vomiting uncontrollably. Her parents took her to the county charity hospital where she was admitted because the staff thought Joan was suicidal. Joan insisted that she was not trying to kill herself. In the county hospital she had individual therapy and was discharged after two weeks with the condition that her family agree to engage in intensive family therapy. She was referred to a private psychiatric clinic whose intake screened her out because the insurance benefits were exhausted. The private clinic, in turn, referred Joan to a nonprofit counseling center. The referral was made to a specific therapist-

in-training who the intake person at the private clinic knew had personal experience with an eating disorder. Joan's parents took her to see the counseling center therapist where it was agreed that the therapist would continue to see Joan and that the parents would meet with the therapist whenever the therapist, Joan, or the parents felt it necessary.

The family continued to consult their family physician who felt Joan's problem was out of his realm of expertise. He referred Joan -- simultaneously with the referral to the nonprofit counseling center -- to a private practice therapist who specialized in eating disorders. The family took Joan to the specialist who added the diagnosis Major Depression, Single Episode and initiated individual therapy for Joan and family therapy for her and her parents. He too said that the family was "the most bizarre family I have ever seen." He felt that Joan had "too much power over her parents" and was "victim" of, and in turn was "acting out her parent's estrangement and conflict." When he found out that the parents had authorized a home-bound school program for Joan he warned the counseling center therapist that "Joan must go to school...don't you know that anorectics manipulate and isolate." He saw the school decision as evidence that Joan had too much power over her parents and now the counseling center therapist and her supervisor.

The private therapist continued to see Joan and the family and the counseling center therapist continued to see Joan, sometimes twice a week, and to occasionally meet with members of her family in different combinations. Who came to the sessions depended on what was being talked about and who wanted to come. The counseling center therapist thought the parents were cooperative. They always kept their appointments and often requested additional appointments. Dad usually brought Joan to the sessions because mother worked and went to college.

Joan talked with the counseling center therapist frequently about the people who were "bugging" her by trying to be helpful. Referring to a previous therapist, Joan said, "He thought he knew all about me just because I'm an anorectic." She talked about how he confronted her and accused her of being secretive, isolating, and dishonest. She wished people would let her be herself.

The therapist asked curiously, "How do I treat you?" Joan said, "I like working with you because you don't treat me like I'm an anorectic. You let me be myself." Joan talked about how she wanted to be a teenager with teenage problems, how she was worried about the way she expressed her anger, and how ill at ease she was with what her peers were doing. She expressed anxiety about social awkwardness, boys, the dark, being lonely, expectations at home that she should take care of her younger brothers, taking up slack for chores her sister did not do, and wanting a job to earn some money. She said she felt like an "ugly duckling" and that people always commented on how pretty her sister was. She said, "I want to be an individual where others cannot copy me." Joan expressed concern about her parent's relationship, worrying that they were "so distant" and that "mom buries herself in her work" and described how her mother's "stacks of paper had taken over the house." She expressed her worry about how her parents get "so stirred up" when they talk with the eating disorder therapist.

The therapist's curiosity about the father's question, "Why do you have this exotic white woman's disease?" led her to learn that the family lived in an all white neighborhood and

that Joan had all white friends. (Joan did not see the racial issue as a problem the way her father and brother did). She learned that the father was a prominent black minister and that the mother was a devout Catholic. The daughter went to church with the mother and the son went to church with the father. The father, persuaded by his religious beliefs, felt that the daughter's illness was "the work of the devil." "All things happen for a purpose...God is testing her strength," he said, and he backed up his belief with Biblical quotes. He was firm in his belief that "This is something she is working out..I trust her that she will work through this..trust her to make decisions about what is best for her..to find her own way." The mother seemed genuinely concerned, "I want Joan to feel that I am here for her." (Of course, Joan thought the mother was "intrusive.") The mother hoped that the therapist could "help Joan with her emotions" and could "help Joan talk with the family about what is really bothering her." Joan's sister, like her mother, thought it would be helpful "if she would just talk to us about it."

Joan's older brother pinpointed the stressful relationship between Joan and her younger sister as the culprit. He felt strongly that if they were in a school where the majority of students were black that Joan, and her sister as well, would not have problems or the split between them because "In an all black school you have to stick together to protect yourself." He had several other thoughts about Joan's problem -- all relating to cultural issues. He agreed with the dad that, "Black girls don't have anorexia."

In reflecting on her work with Joan and her family, the counseling center therapist said, "At first I took the diagnosis that the family and I had inherited seriously. I believed it. Influenced by my preconceptions of anorectics as rigid, controlling, isolating, perfectionists, I did not question the psychiatrist's and the eating disorder specialist's opinions and recommendations. I tried hard to help Joan and her family. I tried to talk with Joan and her family about the diagnosis and convince them of the experts' opinions on the individual and family dynamics associated with anorexia nervosa. The harder I tried, the worse Joan became, and the more upset and worried I became."

Like the others before her, the more the therapist tried to treat the diagnosis the more family members acted in ways that verified her preconceptions about anorectics and their families and hence confirmed the diagnosis. Frustration mounted until, as the therapist put it, "As I got to know Joan and her family, I gradually realized that I was getting to know another Joan, another mother, and another father. My interest in what they were concerned about led to conversations in which Joan and her family found causes and answers that were meaningful to them. To my surprise I too was beginning to trust that Joan would find her answers and her own way. I realized that I was seeing and hearing the person not an anorectic and a dysfunctional family."

Through the therapist's inquisitiveness about each person's ideas, she learned far more about the family and its members than simply pursuing what the diagnosis permits. The dysfunctional nonsense of their actions and beliefs now made sense. As the therapy with Joan and her family illustrates, there are as many definitions of "a problem," including what caused it and its imagined solutions, as there are people in conversation about the problem. And these ideas can change over time.

As I think about Joan and her family I keep returning to the notions of monologue and

dialogue that Ken mentioned. Embedded in my earlier comments is a bias toward the process, or the essence, of therapy as a dialogue. Diagnosis is part of this dialogue. Preconceptions can lead a therapist to an inner monologue and can lead to dueling monologues between client and therapist - and among professionals. The therapist's ability to question and not hold onto her preconceptions allowed her to be open and curious about others. Joan and her family and the therapist joined in dialogue - a conversational process involving a shared inquiry that led to shifts in the "problem" and new possibilities for all of them. This leads me to Lynn's comment on joining.

I am not sure if by joining Lynn means agreeing with or using as a starting point for conversation. Nevertheless, I do not believe that diagnosis or problem defining necessarily need to be part of the therapy, although clients do usually want to talk about their problem. That is why they come. How problems and solutions emerge and dissolve through dialogue, however, is beyond the scope of this dialogue. (See Anderson and Goolishian, 1988; and Anderson, 1995.) I agree that thinking of diagnosis in terms of either-or oversimplifies and clouds. Several questions have been intimated in this discussion on diagnosis and I think are worth highlighting. If there is a diagnostic process, toward what aim and who determines that aim? What meaning does the diagnosis have for each person involved? Most importantly, what meaning does it have for the client? Is it a useful meaning? Is it respectful? Does it allow for the opening of doors - the creation of potentials - or does it close doors and restrict possibilities? Does it perpetuate the problem? Does it create new problems? These are the questions we should confront prior to developing yet a new range of diagnostics.

Lynn mentioned managed health care. I think that managed health care will further marginalize the client's voice. Managed health care is already dictating and policing diagnoses. It is not unusual for a managed health care company to refuse to authorize services except for the diagnosis assigned by their case manager. Therapy is not only a political and a medical event but also an economic event. But this leads us to another topic.

**LH:** It does seem that the conversation is now taking us into new spaces. The question I have is whether the shift would have happened if I had not "joined the opposition" or if Ken had not chosen to "disagree"? If we had used a debate format from the outset, with each person taking a different side, could we have reached this point earlier? Catherine Bateson said at a recent conference that to have the kind of improvisational conversation she finds useful, people first have to establish that they have a common code. So perhaps it is a matter of stages. What do the two of you think?

In response to Harlene's last comments, it seems to me that therapists struggling to find a niche in managed care apparently see no other way out but to stay within the diagnostic framework. Although I have opted out of this framework. I felt that I should put myself back in to represent their "side." But I think Harlene is right to say that this shift toward the medical metaphor not only distances us from our customers but makes us less effective. Then, since no one admits to the metaphor, we throw in mystification as well. I am glad, Harlene, that you included such a vivid story to illustrate the dilemma.

I also greatly liked Ken's idea of "no fault" psychotherapy. With this suggestion, he has

put himself in the category of "causal agnostic." I got this term from a recent Nobel prize winner, the economist Ronald Coase (Passell, 1991), who pioneered the idea that you didn't have to establish cause in cases of conflict over, say, responsibility for pollution. If you left it to the parties themselves to figure out, they would probably come up with a more workable solution on their own. The idea of exchanging air rights is an example. Coases' kind of thinking, like Ken's, starts to give everybody breathing room.

What is especially interesting here is that what Ken is advocating is already coming to pass. The cutting edge of family therapy is moving away from a concern with problems and their causes. The brief solution oriented approaches that have gained such popularity and the narrative approach of Michael White are future-oriented, except for ways in which the past predicts what White (1989) calls "unique outcomes." An even more extreme version of that position, of course, is the "not knowing" stance of the late Harry Goolishian and Harlene. The therapist who takes that stance does not concern herself with causes except to the degree that they form part of different people's stories. She assumes that the complaint would not have come to her attention if it had been embedded in ways of talking that were helpful. The focus is therefore as much on changing the style of the conversation as on what the conversation is about.

Another idea that I think might shake things up is to divest ourselves of the corpus of thought known as modern psychology or the study of the "psyche." The idea of the psyche is useful because "it" is presented as a representation of an entity sitting inside the person like a tiny foetus. This makes it easy to think of "it" as susceptible to failure, breakdown or distortions in growing. However, during psychology's period of supremacy in this modernist century it has failed to present any classification of disorders equal to that which medical research and practice has come up with. The most cursory look at DSM IV shows it to be built on cobwebs. This is because "invisible illnesses," as I call them, are not analogous to disorders expressed in the body and are not, therefore, susceptible to category and measurement. It is an exercise in absurdity to claim that they are.

It is interesting to think of getting rid of the whole extended family: "psychology", "psychiatry," "psychotherapy" and the like. Ken has already done a brilliant job in contesting many of these concepts, together with their assumptions about the reality of the "self." For instance, he has suggested that psychology, in its explanation for emotional distress, is wedded to a dubious belief in the stages a so-called "psyche" must go through to be properly mature. Psychiatry, when it is not being as medical as possible, continues to subscribe to this idea of an intrapsychic unit, even though it is no more persuasive than Descartes' little homunculus. As for psychotherapy, the word and what it has represented are undergoing rapid change. Since the middle of this century, I have been watching the course of what I call the social therapies (based on ideas about relational difficulties) as opposed to the psychological therapies (based on assumptions of intrapsychic dysfunction). It may well be that counseling, assuming that it is not stamped out by managed care, will eventually end up in the social camp, leaving psychiatry and psychology to the material world of memory, chemical imbalance, and genes. Calling counseling a "social therapy" at least enlarges its scope. This widening process started with the anti-psychiatry movement of the mid-twentieth century, for which we may

thank rebel philosophers like Thomas Szasz (1974) and R.D. Laing (1971). Family therapy, the bastard mutant that came into being around the same time, has been another source of change. There have been successive widenings since that original impulse, representing an effort to include progressively more of the social context. One could say that family therapy was only stage one; stage two highlighted the professional context; throwing gender into the ring moved us to the level of the society; and now the concern with multicultural issues is pushing us to include inter-societal issues world wide. There is still a conservative element in the family field which has kept a version of developmental theory on which to base its ideas about dysfunction and cure. By this I mean the life stage template on which various versions of what I call "family repression theory" have been played out. This theory includes all explanations for emotional distress supposedly caused by repressed or unresolved memories. Family therapy orientations that locate reasons for problems in losses that have not been grieved, anger that has been suppressed, or untold family secrets, fall into that category. This psychodynamic template is also enshrined in widespread folk beliefs about the relationship between expressing emotions and mental health. But the free radicals in family therapy have always been those who rejected the emotional repression theories for a more interpersonal focus on communication and exchange.

In any case, the three of us represent the position of a growing number of relational therapists and researchers who are willing to challenge the use of labels for mental disorder and the expansionist push to medicalize the whole enterprise. Our hit list includes all and any diagnostic systems - biological, psychological, or relational - that have been proposed. If we could but cease our psychologizing, perhaps the discipline of therapeutic conversation could be released from the grip of Newtonian science and placed under the aegis of language arts, where we believe it belongs.

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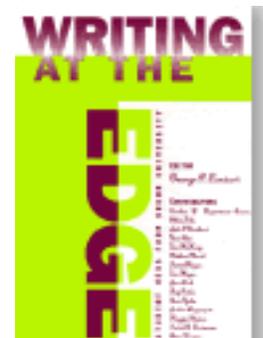


# George P. Landow



George Landow is Professor of English and Art History at Brown University. A leading scholar on Ruskin and Victorian literature and culture, Professor Landow is also internationally recognized as a theorist of hypertext application and design. He played a central role in Brown University's seminal Intermedia hypertext project and has written and lectured widely on electronic literacy. His 1992 study, *[Hypertext: The Convergence of Contemporary Literary Theory and Technology](#)* inaugurated serious academic consideration of electronic writing systems around the world. Professor Landow is author or co-author of three Eastgate hypertexts: *[The Dickens Web](#)*, *[The In Memoriam Web](#)* (with Jon Lanestedt), and *[Writing At The Edge](#)*.

For a more complete account of Landow's work in



hypertext and other fields, see:

- [George P. Landow's Home Page](#)
- [Cyberspace, Hypertext, and Critical Theory](#)
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- [History of Hypertext at Brown University](#)

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George P. Landow

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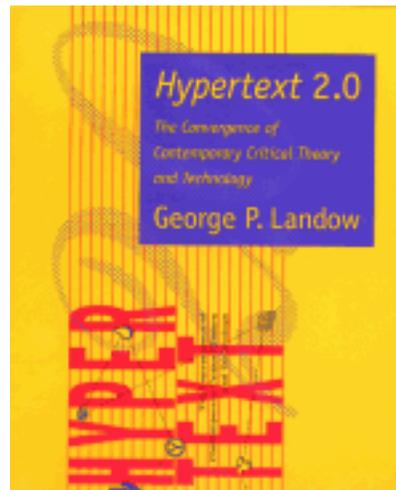
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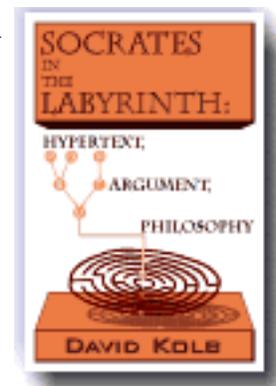


# David Kolb



**D**avid **K**olb is the Charles A. Dana Professor of Philosophy at Bates College. He hails from the suburbs of New York City, and worked briefly in a city planning office in Baltimore, but has spent most of his life teaching and writing philosophy. Kolb's other books include *The Critique of Pure Modernity: Hegel, Heidegger, and After*, and *Postmodern Sophistications: Philosophy, Architecture, and Tradition*.

Kolb's hypertext, [Socrates In The Labyrinth: Hypertext, Argument, Philosophy](#), explores the nature of argument in linear and hypertextual space.



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David Kolb

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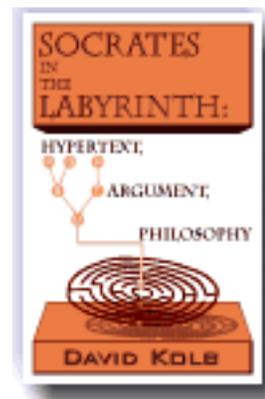
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# Relational Art

Zurich artist, Regine Walter, has provided the graphics and I the text for a series of works we call "relational art" - text and graphics both concerned with relatedness, and which work together to create a relationship. The works have been displayed at various sites, including the Texas Association for Marital and Family Therapy, and the Family Networker Conference in Washington, DC. They have also been featured at an APA symposium in 1995 on Performative Psychology. Exemplars have also been published in *Psychologie Heute* (October, 1994), and with an accompanying text are in press with the *Journal of Social and Personal Relationships*. Several exemplars are included [here](#).

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Since 1st January 1996 the web counter has recorded **72210** visitors to this page

And since 20th November 1996, we have recorded **8040** visitors

This 'virtual faculty' began to form in late 1994. As faculty members we share a sufficient common interest to have enabled us to come together in this networked forum nearly one year later. Perhaps the 'key plank' in our common interest is what has been termed 'the discursive turn' (aka 'the second cognitive revolution') that has begun to occur in a number of areas of contemporary psychology. What is this 'discursive turn'?

*Our delineation of the subject matter of psychology has to take account of discourses, significations, subjectivities, and positionings, for it is in these that psychological phenomena actually exist. For example, an attitude should not be seen as a semipermanent mental entity, causing people to say and do certain things. Rather, it comes into existence in displays expressive of decisions and judgements and in the performance of actions. Each reconceptualization helps to draw attention to the fact that the study of the mind is a way of understanding the phenomena that arise when different sociocultural discourses are integrated within an identifiable human individual situated in relation to those discourses (Harré and Gillet, 1994: 22).*

This common interest is represented in different ways in the work of individual faculty members. The faculty members are at the same time jointly working to realise some shared projects within this computer-based medium. One practical application of this common interest animates the emerging field of narrative therapy.

---

## Contributing Faculty Members

<u>Michael Bamberg</u>	<u>Lawrence Berg</u>	<u>Michael Billig</u>	<u>Luis Botella</u>	<u>Nancy Budwig</u>
<u>Daniel Chandler</u>	<u>Michael Cole</u>	<u>Jeanne Curran</u>	<u>Bronwyn Davies</u>	<u>David Epston</u>
<u>David Gauntlett</u>	<u>Kenneth Gergen</u>	<u>Mary Gergen</u>	<u>Rom Harré</u>	<u>Vincent Hevern</u>
<u>Andrew Lock</u>	<u>Ian Parker</u>	<u>Joseph Petraglia</u>	<u>Jonathan Potter</u>	<u>Lois Shawver</u>
	<u>John Shotter</u>		<u>James Wertsch</u>	

---

## Projects

'Finding a home-base'  
Teaching and/through Research: Proposed Academic Programme  
Academic Discussion Groups  
Works-in-Progress and Projects

- 1. Work-in-progress: Prologue to the process of social construction
  - 2. The Embarrassment Project
  - 3. The Vygotsky Project
  - 4. The Virtual Faculty Project
  - 5. Alternative Media for Communicating
- 6. Theoretical Resources for Narrative Therapy.

- 7. Draft outline for a course on 'Identity and Self'
  - 8. The Quote Screensaver

---

A related project is Daniel Chandler's work centred in The University of Wales at Aberystwyth, the Media and Communications Studies Page. This has been described by Connect (Fall 1995 issue), the journal of the Center for Media Literacy, Los Angeles, as *'perhaps the most comprehensive media lit site. Overflowing with links to media lit articles, research, educators, organizations, industries, advocates, etc. Subjects include communication theory and visual literacy'*.

---

A second related project is being developed by Joseph Petraglia at Georgia Institute of Technology. First, web-based resources for the study and teaching of rhetoric are being put in place; and second, a collaborative project there is working to put in place software to support constructivist learning.

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A third related project is 'Dear Habermas', being developed by Jeanne Curran at California State University, Dominguez Hills.

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A fourth related project is Vinnie Hevern's Resources for Narrative Psychology, which focuses upon narrative perspectives in psychology and allied disciplines and provides an interdisciplinary guide to bibliographical and Internet resources concerned with "the storied nature of human conduct" (Sarbin, 1986) broadly conceived.

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And a fifth related project is Lois Shawver's Postmodern Therapy News, a regularly updated newsletter, background and compilation of current discussions on the Postmodern Therapy mailing list.

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# Papers Available

## Note:

Links to papers available at this point generally call up the full texts directly. Some of these papers are of the order of 100k and may take a while to download.

## Michael Bamberg

- Language, Concepts and Emotions
- Affirmation and Resistance of Dominant Discourses
- Why young American English-speaking children confuse anger and sadness: a study of how anger develops in *practice*.

## Mick Billig

- Freud and Dora: repressing an oppressed identity.
- The Dialogic Unconscious: psycho-analysis, discursive psychology and the nature of repression

## Luis Botella

- Constructivism and narrative psychology
- Qualitative analysis of self-narratives: A constructivist approach to the storied nature of identity (Luis Botella, Sara Figueras, Olga Herrero, & Meritxell Pacheco)
- Changes in self-construction over the course of constructivist psychotherapy: A case study using repertory grid and self-characterization (Meritxell Pacheco & Luis Botella)
- **NEW!** Clinical psychology, psychotherapy, and mental health: Contemporary issues and future dilemmas
- Personal construct psychology, constructivism, and postmodern thought
  - Personal construct psychology, constructivism, and psychotherapy research
- Personal construct psychology in a changing Europe: From the matrix of decision to multiphrenic identity **NEW!**

## **Nancy Budwig**

- Language and the construction of self: Developmental reflections

## **Daniel Chandler**

- Semiotics for Beginners

## **Mike Cole**

- The world beyond our borders: What might our students need to know about it?

## **Bronwyn Davies and Rom Harré**

- Positioning: The discursive production of selves.

## **Ken Gergen**

- Social Psychology as Social Construction: The Emerging Vision
  - Psychological Science in Cultural Context
- Narrative, Moral Identity and Historical Consciousness: a Social Constructionist Account
- The Ordinary, the Original and the Believable in Psychology's Construction of the Person
  - Is Diagnosis a Disaster?: A Constructionist Trialogue
  - When Relationships Generate Realities: Therapeutic Communication Reconsidered
- Constructionist Dialogues and the Vicissitudes of the Political
- Social Construction and the Transformation of Identity Politics
  - Social Theory in Context: Relational Humanism
  - Organizational Science in a Postmodern Context
- Technology and the Self: From the Essential to the Sublime
- Technology and the Transformation of the Pedagogical Project
- Who Speaks and Who Replies in Human Science Scholarship?
  - The Place of the Psyche in a Constructed World
  - Toward a Cultural Constructionist Psychology
- The New Aging: Self Construction and Social Values

- Writing as Relationship
- La Terapia Como Una Construccion Social Dimensiones, Deliberaciones, y Divergencias
  - The Poetic Dimension: Therapeutic Potentials
  - Psychological Science in a Postmodern Context
- Movimento do Construcionismo Social na Psicologia Moderna

## **Rom Harré**

- The rediscovery of the human mind.
- Nagel's Challenge and the Mind-Body Problem.
  - Social constructionism and consciousness
  - Theoretical Psychology **NEW BOOK**

## **Andy Lock**

- Against cognitivism: the discursive construction of cognitive mechanisms.
  - A framework for understanding 'selves'.
- On the recent origin of symbolically-mediated language and its implications for psychological science.
- The role of gesture in the establishment of symbolic abilities: continuities and discontinuities in early language development.
  - Narratives and infancy
  - Handbook of Human Symbolic Evolution.
    - Human nature, learning and mind
    - Preverbal communication
- Phylogenetic time and symbol creation: where do ZOPEDS come from?

## **Tim McCreanor**

- Mimiwhangata: Media reliance on Pakeha commonsense in interpretations of Maori actions

## **Johnathan Potter**

- Post-cognitive psychology
- Discourse analysis and constructionist approaches: Theoretical

## The Public Conversations Project

- From diatribe to dialogue on divisive public issues: Approaches drawn from family therapy

### **Lois Shawver**

- What is postmodernism and what does it have to do with therapy, anyway? NEW!

### **John Shotter**

- Wittgenstein's world: Beyond the 'Way of Theory' Toward a 'Social Poetics'
  - 'Now I Can Go On': Wittgenstein and Communication
- Talk of Saying, Showing, Gesturing, and Feeling in Wittgenstein and Vygotsky
- Vico, Wittgenstein, and Bakhtin: 'Practical trust' in dialogical communities
  - Dialogical realities: The ordinary, the everyday, and other strange new worlds
    - Living moments in dialogical exchanges
      - Problems with the 'way of theory'
- Social construction as social poetics: Oliver Sacks and the case of Dr. P
  - Social constructionism and 'providential dialogues'
    - The social construction of our inner lives
  - Toward a third revolution in psychology: From mental representations to dialogical social practices
  - Life inside the dialogically structured mind: Bakhtin's and Volosinov's account of mind as out in the world between us
- Putting a (dialogical) practice into our practices...A whole new language-game for psychology
  - Action research as history making
  - Must we 'work out' how to act jointly
- Inside dialogical realities: from an abstract-systematic to a participatory-wholistic understanding of communication

- Seeing historically: Goethe's and Vygotsky's 'enabling theory-method'
  - Inside an external world
  - Can subjectivity be theorized?
- The end of organizations and the emergence of self-developing, conversational communities.
- From within our lives together: the dialogical structure of our 'inner worlds'.
  - Problems with the way of theory.
- Writing from within "living moments:" "witness-writing" rather than "aboutness-writing."
- Dialogue, depth, and life inside responsive orders: from external observation to participatory understanding.
  - At the boundaries of being: Re-figuring intellectual life.
- Wittgenstein and his philosophy of beginnings and beginnings and beginnings. Paper given at the American University, Washington DC, March 26th 2000, at a Wittgenstein Conference in honor of Rom Harré.
  - Wittgenstein and the everyday: from radical hiddenness to 'nothing is hidden'; from representation to participation (In Journal of Mundane Behavior).
  - At the boundaries of being: re-figuring our intellectual lives together (Plenary speech at "Psychology 2000 - Congress," Joensuu, Finland, 30th August to 2nd September).
  - Constructing 'resourceful or mutually-enabling communities: putting a new (dialogical) practice into our practices (Paper presented at the Presidential Session at the AECT Conference, Denver, Oct 25th-28th, 2000) (PDF format).
  - Instead of theory critique and debate: Voloshinov's unending, dialogically-structured participatory mode of inquiry.

Some recent writings with Arlene Katz on 'Social Poetics'

### **Jim Wertsch and Mike Cole**

- The role of culture in Vygotskayan-informed psychology

**Also see**

• **Mind, Culture, and Activity: An International Journal**  
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**Editors:** Michael Cole, University of California, San Diego; Yrjo Engestrom, University of California, San Diego; Susan Leigh Star, University of Illinois; James V. Wertsch, Washington University;

Abstracts of papers are available from Volume 1, 1994 to date

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## Links

At this point in this 'virtual faculty's' development there are lots of things we maintain an interest in. Not all of these are central to our academic interests. Some of our current interests are in things that are just the kinds of technological gizmos you might need if you want to try this exercise for yourself. But in terms of what we are trying to do, these things are just gizmos that help us to keep on trying. Please let us know of additional links we should list. Note also that these pages are in the process of construction, and some links will take you away from this site at what might be inappropriate times. So remember to use your 'back' button as needed until we sort out a better format.



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[Comments to A.J.Lock@massey.ac.nz](mailto:A.J.Lock@massey.ac.nz)

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Hypertextual Journey in a Postmodern Community*

*Salha Bava*

Dissertation submitted to the Faculty of the  
Virginia Polytechnic Institute and State University  
in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY  
in  
*Human Development*

APPROVED

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*Dan Nesor, PhD, Committee Member*  
*Fred Piercy, PhD, Committee Member*  
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October 31, 2001  
Blacksburg, Virginia

Key Words: art, autobiographical, autoethnography, blurring boundaries, content and form, discourses, electronic referencing, feminist, hypertext, interdisciplinary, internship experiences, intertextual, journal, methodology, multimedia, narrative, performance, postmodern, qualitative, representation, research methodology, social construction, space, and writing

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Non-functional in PDF

The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).



## ABSTRACT

I present the [dissertation web](#) as a montage of a postmodern inquiry of my doctoral internship and research experiences—concerns and jubilation—positioned within the discourses of [postmodern](#), dissertation, academia, experimentalism and cyberspace innovations among others. I create a [social constructionistic](#) interactive interplay, using [hypertext](#), among my various voices of an intern, a researcher and a [person](#).

In the dissertation web—my inquiry—I practice the characterization of postmodernism on numerous fronts—subject of study, context of study, methodology and re-presentation of the inquiry. Implicitly and explicitly, I articulate the various characterizations of postmodernism in my inquiry by challenging the traditional research practices ([metanarratives](#)). I challenge the traditional praxis by alternate [performances](#) of research practices such as studying myself in a cultural context of an internship using the methodology of [autoethnography](#) and performance.

The [hypertext](#) docuverse is a further characterization of postmodernism in the styles and structures that are used for re-presentation of the narratives. The styles of narration I use—such as words and graphics, prose and poetry, first person conversational texts, narratives and collages—blur the boundary of "academic" [writing](#), [literature](#), and [art](#).

The hypertext is intended as a [metaphorical](#) experiential,

intertextual journey of an [intern](#) and a [researcher](#). Rather than a fixed structure, I create numerous structures of possible structures to privilege the readers' [navigational](#) choices. I anticipate that the reader's choices in the virtual space might create a sense of meaning-transformation as one journeys through the dissertation web, thus, valuing [fragmentation](#) and connection as aspects of sense-making, which are contextualized (among others) by the reader's meaning frames and my hypertextual [performances](#).

The dissertation is submitted in three formats—exclusive dissertation web.pdf, intertextual dissertation web.pdf, and xml version. The *exclusive dissertation web.pdf* is a web capture in pdf format of all the "files" that compose the dissertation web created in html. The *intertextual dissertation web.pdf* is a web capture of my dissertation along with capture of the external web resources that contextualize my dissertation web, thus illustrating the intertextuality of hypertexts by making the dissertation part of the larger textual web.

Due to the web capture, the "docuverse" is nonlinear and the pages do not follow any particular or author predefined sequences. So, *please use the internal links or the bookmarks to read or browse the dissertation web* rather than scrolling from the first "page" to the last "page" of the pdf formatted docuverse. The third version in xml will be made available at a later date. An html version of the dissertation is available directly from the researcher-author.

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[INTERNSHIP NARRATIVES](#) •

T ransforming Performances: An I ntern-Researcher's Hypertextual Journey in a  
Postmodern Community



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Marriage & Family Therapy Program at [Virginia Tech](#)  
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# Department of Human Development at Virginia Tech

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**These pages have been developed for the Department of Human Development**

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***Primary Academic Interests***

◆ Family Therapy



***Professional Responsibilities***

▶ Director, Marriage and Family Doctoral Program

▶ Director, Family Therapy Center



***Current Research***

◆ Family Therapy



***Selected Publications & Presentations***

***Protinsky, H., Sparks, J., & Flemke, K.*** (2001). Using EMDR to enhance treatment of couples. *Journal of Marital and Family Therapy*, 27(2).

*Prouty, A., & Protinsky, H.* (2001). Feminist informed internal family systems therapy with couples. Journal of Couple and Relationship Therapy, 1(1).

*Edwards, S., Bermudez, M., Cannady, D., & Protinsky, H.* (2000). A qualitative study of clinical narratives. Journal of Contemporary Family Therapy, 22.

*Orosz, M., Protinsky, H., & Prouty, A.* (2000). Sampling errors in research on adult children of alcoholics: Adolescence and beyond. Adolescence, 35, 113-121.

*Prouty, A., Johnson, S., & Protinsky, H.* (2000). Recruiting the next generation of marriage and family therapists through undergraduate internships. Journal of Marital & Family Therapy, 26, 47-50.

*Prest, L., Benson, M., & Protinsky, H.* (1998). Family of origin and current relationship influences on co-dependency. Family Process, 37(4), 513-528.

*Hickmon, A., Protinsky, H., and Singh, K.* (1998). Increasing marital intimacy: Lessons from marital enrichment. Contemporary Family Therapy, 20, 10-17.



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## *Creating Successful Partnerships*

*Harlene Anderson,  
Ph.D.*

**Dr. Harlene Anderson: Consultant, Psychotherapist, Educator, Clinical Theorist & Author**

*"How can we create the kinds of relationships and conversations with others that allow all parties to access their creativities and develop possibilities where none seemed to exist before?"*

Harlene Anderson, founding member of the Houston Galveston Institute and Taos Institute, is recognized internationally as being at the leading edge of postmodern collaborative practices as a thinker, clinician, educator, and consultant. She takes her tools--her insights, her curiosity, her engaging conversational style, and her keen interest--to help professionals turn theory into new and often surprising possibilities for their clients, students, and organizations. She embodies her own belief in learning as a lifelong process--inviting, encouraging and challenging people to be inquisitive, creative, authentic, and open to the ever-present possibilities for newness in others--and in themselves.

Harlene has authored and co-authored numerous professional writings including her book *Conversation, Language, and Possibilities--A Postmodern Approach to Therapy*. She is a member of the editorial review boards of several journals, has presented at numerous national and international conferences and has consulted with a variety of organizations.

In 2000 Harlene received the prestigious *Outstanding Contributions to Marriage and Family Therapy Award* from the American Association for Marriage and Family Therapy and in 1998 she received the *Lifetime Achievement Award* from the Texas Association for Marriage and Family Therapy.

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## [Links](#)

If you have questions or would like to talk with me, email: [harleneanderson@earthlink.net](mailto:harleneanderson@earthlink.net)

## Jan Nesor's Web Page

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### SYLLABI

The courses I teach change a lot (in some ways at least) from year to year, so I thought it might be interesting to illustrate some of the changes by making syllabi over the years available.

**Social Foundations of Education** This is a course recently re-designed for sophomores in an Early Childhood Education concentration.

[Social Foundations of Education](#) (EDCI 3024, Fall 2001)

#### **Schooling in American Society**

This is a course that I've only taught during the summers (so far). The first time I tried to teach it, in

1991, I was intent on not shortchanging the summer students, and I loaded the course up with quite a bit of reading. I'd not taught summers before and didn't realize that there were important differences in the kinds of students who took courses then as opposed to the regular systems (at that time, in summers we were more likely to get teachers returning for certification, not students taking first steps in a doctoral program). There were about 35 of us stuffed down in Gym 118 as I tried to lecture. Here's the syllabus for the class:

[Syllabus for Schooling in American Society](#) (EDCI 5104, Summer 1991)

As you can see from my more recent syllabus, I've changed the focus of the course radically, making it much more practitioner friendly, and focusing it more on school reform-related issues and topical concerns

[Syllabus for Schooling in American Society](#) (EDCI 5104, Summer 2001)

## **Education and Anthropology**

This course changes readings from year to year, changes paper assignments, tasks, etc. The course has a complicated dual function -- to provide "foundational" preparation for graduate students (i.e., introduce them to theories and perspectives on culture and education from anthropology and related fields -- a kind of consciousness raising function); and also begin preparing them for ethnographic research. Over the years, I think the course has shifted more towards the latter function, largely as a result of demands from students:

[Syllabus for Education & Anthropology](#) (EDCI 6034, Fall 1992)

[Syllabus for Education & Anthropology](#) (EDCI 6034, Fall 1995)

[Syllabus for Education & Anthropology](#) (EDCI 6034, Fall 1996)

[Syllabus for Education & Anthropology](#) (EDCI 6034, Fall 1997)

[Syllabus for Education & Anthropology](#) (EDCI 6034, Fall 2000)

## **Ethnographic Methods in Educational Research**

This syllabus for this course doesn't change that much from year to year. I assign different readings, but the course is always been a kind of practicum where students carry out a field study (on a topic they choose) and work in small groups with me:

[Syllabus for Ethnographic Methods in Educational Research](#) (EDCI 6534, SPRING 1998)

[Syllabus for Ethnographic Methods in Educational Research](#) (EDCI 6534, Spring 1999)

[Syllabus for Ethnographic Methods in Educational Research](#) (EDCI 6534, Spring 2001)

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## WRITINGS

For anyone interested in my ideas about learning (someone actually asked), I've included a draft version of the introduction and first chapter of my book [Knowledge in Motion](#) (Falmer, 1994). Anyone really interested should read (and more importantly, buy ) the book.

For my Education and Anthropology class, I've included some materials related to my more recent book [Tangled Up in School](#) (Lawrence Erlbaum, 1997).

Draft of a polemical paper I wrote with Liz Barber on [grading systems](#) (for a British anthology on controversies in education)

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## MATERIALS ON QUALITATIVE METHODOLOGY

[Links to Useful Webpages on Qualitative Research](#)

(A page of links to various web pages dealing with qualitative research)

*"Handouts" from my courses (revised from time to time)*

[Advice](#) to students and faculty working on qualitative dissertations

Quick and dirty suggestions on how [designing qualitative studies](#) You may also want to check out some of the [proposals for dissertation research funded by NSF](#) for anthropology. The topics may seem a bit arcane if you're not an anthropologist, but they're useful examples of proposals for research using qualitative (and sometimes quantitative) methods.

[Criteria](#) to think about in designing proposals for ethnographic research (I'm still adding to this one)

How I think about [case studies](#)

[Things to look for](#) in finished ethnographic reports (I'm still adding to this one). I'm also including some responses I gave to students to asked me how my book [Tangled up in school](#) fared when evaluated by [criteria](#) for ethnographic studies given in some recent methods textbooks

[Interviewing](#)

[Observation](#)

[Research Genres](#)

Simple suggestions for [writing up data](#)

[Ethics](#)

[Transcription conventions](#). This is a list of [minimal](#) conventions for transcription of discourse or interview data, with references to more comprehensive writings on the topic.

Uses of [theory in qualitative research](#)

An [annotated bibliography on qualitative research methods](#) -- infrequently updated, but there's a lot of good stuff listed here.

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## INTERESTING LINKS

If you're going to put the web to good use you don't want to rely on search engines: they're useful if you're looking for a particular site belonging to an institution, or entity, but they're of limited use for exploring a topic or set of issues. To do that you use the web just as you would a library (albeit a library

on speed): you build up a map of useful starting points and use the articulating links condensed at those points to go where you want to go. The links below are some of the starting points I've found useful. Listservs devoted to particular topics are also often good places to find useful links.

### Finding stuff out about people and places

The easiest way to do this is look up the university the person works at this site for [College and University Home Pages](#), and then look for the on-line telephone book or directory at that institution (sometimes you have to look hard for this, but I've only come across one university that didn't have such a directory).

Lucent's [AnyWho](#) site will let you look up addresses, phone numbers of people around the country (though it won't necessarily give you useful results). Pop-up add included.

AnyWho includes a link to [knowx.com](#) which looks up public records on people (also on businesses). Charges \$2.95 for one or less if you order a bunch at once.

If you know a phone number but don't know who it belongs to, try [Reverse look-up](#). You can also enter an address and find out who lives there from this webpage (assuming the people have a phone). Doesn't work with unlisted numbers. Now charges a fee.

The [WhoWhere? Homepages](#) site lets you look up homepages.

The ACLU has some useful pages that give you the names of on line information sources about people (as well as tips on how to protect information about yourself. Check out the links on their [Privacy](#) site

Interested in seeing what boards your university president serves on? [Edgar Online](#) allows you to search SEC filings by name.

Information on federal candidates (and contributions) can be found at [FECInfo](#) and see also the [Federal Election Commission's](#) webpage

[Who's Who](#) provides information about well-known people (or at least, people willing to pay to get themselves in Who's Who)

[Mapquest](#) will let you call up maps of areas.

[Fedstats](#) is a gateway to U.S. federal statistics

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### Techno-information/Cyberspace Stuff

[John December's web pages](#) contain annotated links to a vast array of techno issues

[Eastgate systems](#) homepage belongs to a major producer of hypermedia software, contains links and demos to many interesting things.

[Michael Joyce's homepage](#) is worth checking out if you're interested in "Storyspace" -- a hypermedia software created by Joyce. Links to fiction and other works using storyspace.

A collection of useful links on "[Culture, class, and cyberspace](#)"

On [Intellectual Property](#) issues, with particular reference to copyright in multi-media. A nice website by the group Negativeland - buy a CD while you're there.

[http://lutf.ieee.org/learn\\_tech/](http://lutf.ieee.org/learn_tech/) Learning Technology An online journal about online education published by the Learning Technology Task Force of the IEEE Computer Society

First Monday, an on-line journal focusing on information technology issues

<http://www.firstmonday.org/index.html>

Journal of Computer Mediated Communication <http://www.ascusc.org/jcmc/index.html>

The "Asynchronous Learning Networks" webpage, <http://www.aln.org/>

[http://www.girltech.com/Index\\_home.html](http://www.girltech.com/Index_home.html) Welcome to Club Girl Tech. A page for younger kids, mostly but not completely related to technology and science issues.

Educational Technology and Society, an on-line journal <http://ifets.ieee.org/periodical/>

<http://ifets.massey.ac.nz/links/pages/> Useful set of links from the International Forum of Educational Technology & Society

<http://www.aaup.org/spccntnt.htm> AAUP Special Committee on Distance Education & Intellectual

## Property Issues -- List of Documents

The "Node" Learning Technologies network <http://thenode.org/networking/>

Professor Evergreen Keefer's webpage, <http://www.nyu.edu/classes/keefe/> Course material, a link to the journal of on-line education (which Keefer edits) and multi-media files

American Council on Education (ACE) Distance Education policy, [http://www.acenet.edu/washington/distance\\_ed/2000/03march/distance\\_ed.html](http://www.acenet.edu/washington/distance_ed/2000/03march/distance_ed.html) (March 2000)

MERLOT (Multimedia Educational Resorce for Learning and Online Teaching), Resources <http://www.merlot.org/Home.po>

Papers from PARC <http://www.parc.xerox.com/istl/groups/iea/new.shtml>

<http://www.slis.indiana.edu/CSI/> Center for Social Informatics

<http://www.mff.org/edtech/> Milken Family Foundation webpage on Education Technology. Reports (funded by the foundation) on uses of computer mediated teaching in the schools

<http://www.vpaa.uillinois.edu/tid/report/> University of Illinois: Report of the Teaching at an Internet Distance Seminar

"Electronic Collaboration, a practical guide for educators"  
<http://www.lab.brown.edu/public/ocsc/collaboration.guide/index.shtml>

<http://lrs.ed.uiuc.edu/Guidelines/> a page of various "Guidelines for Educational Uses of Networks"

World Association for Online Education webpage <http://www.waoe.org/>

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### Social theory

[Voice of the Shuttle](#). An extremely rich site on the humanities, maintained by Alan Liu at UC Santa

Barbara. You've got to wander in this one, but it's very useful.

Theory, gender and identity resources from [Theory.Org](#)

Some Good on-line papers from the [sociology department](#) at Lancaster University, dealing with various topics including ethnomethodology, globalization, and science and technology studies (mostly from an actor network perspective)

[The Critical Project](#) has links to lots of - yes, critical theory links

[Cultural Studies](#)

[Cultural Studies Central](#)

[The Mind, Culture, and Activity homepage](#) . MCA is the journal that replaced the old "Quarterly Newsletter of the Laboratory of Comparative Human Cognition" -- a fount (the fount) of cultural-historical activity theory publications in the US. The journal itself isn't on-line, but there are useful links to other sites, a few papers, information about how to join the xmca list, and links to list archives

[Narrative Psychology](#) "This page focuses upon narrative perspectives in psychology and allied disciplines and provides an interdisciplinary guide to bibliographical, pedagogical, and Internet resources concerned with 'the storied nature of human conduct' broadly conceived."

[Semiotics](#) Good links to on-line scholarly resources and papers

[Jay Lemke's webpage](#) contains many of his papers in on-line versions. An exemplary academic webpage.

Links relating to [Michel Foucault](#)

[Women's studies/Women's issues](#)

Extensive list of annotated links on a wide range of issues, not just theory.

[Feminist Theory Website](#) Bibliography (not annotated) and links (not many)

[Women's studies resources](#)

[Anthropology links](#) from the American Anthropological Association web

[Sociology links](#). Links to virtual libraries, university departments, professional associations, listservs and electronic journals.

<http://www.lis.uiuc.edu/~bowker/classification/> WORKING INFRASTRUCTURES. The first two

chapters of Bowker and Star's book Sorting things out (MIT, 1999).

<http://www.informatik.umu.se/~rwhit/AT.html> Autopoiesis and Enaction: Observer Web. The Theories of Humberto Maturana and Francisco Varela Maturana

<http://tcs.ntu.ac.uk/> Theory, Culture & Society Centre

<http://www.gseis.ucla.edu/courses/ed253a/253WEBb.htm> "Cultural Studies West" Selective material and links on cultural studies theorists (Stuart Hall, Doug Kellner, etc.). Most interesting link: to Doug Kellner's bookmarks

<http://www.helsinki.fi/edu/activity/> Center for Activity Theory and Developmental Work Research

<http://communication.ucsd.edu/LCHC/index.html> Laboratory of Comparative Human Cognition

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### Links to Political/Activist Organizations

The websites of lots of public interest groups can be found on the [IGC](#) (Institute for Global Communications) website

In addition to its own resources (on education, first amendment protections and the like), the liberal group [People for the American Way](#), has links to the web pages of the major conservative organizations.

[Public Citizen](#). Ralph Nader organization

[Rainforest Action Network](#)

[Friends of the Earth](#) This group does an annual report card on governmental economic policies and their implications for the environment (in addition to reports on other issues)

[Environmental Working Group](#) Investigative reports can be downloaded

[Corporate Watch](#) is another environmental group (or at least, their focus is on the environmental

consequences of corporate action). Links on researching corporations.

[Corporate Welfare Information Center](#) Many links to reports and organizations monitoring corporate welfare issues.

[Transactional Records Access Clearinghouse](#). Information on regulatory and enforcement agencies.

[Co-op America](#). Shopping, investments, boycott information

[Adbusters](#) Webpage of Canadian group that critiques advertising and produces innovative "uncommercials" that television networks refuse to broadcast.

Fairness and Accuracy in Reporting <http://www.fair.org> critiques mainstream media

[Rethinking Schools](#) Website of the progressive newsletter published by Milwaukee educators, but contributors include many of the country's leading progressive educators.

[Cultural Survival](#) is an organization founded by an anthropologist to defend indigenous rights.

Oneworld.net <http://www.oneworld.net> covers human rights issues around the world.

The [Economic Policy Institute](#) has good reports on economic conditions in the US

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### Film and Photography

[The Art of Fixing Shadows](#). Includes photo galleries, as well as other resources. Links to Visual Anthropology Association.

[Institute for Global Communications](#) Home of the Media Education Foundation, which distributes some good videos, some of which are even in the Tech library.

[Women's Educational Media](#) Producers of "It's Elementary" and other videos.

[Center for Documentary Studies](#) at Duke university has some photography, some info. on documentary film festivals and publications.

[California Newsreel](#) is an organization that produces and distributes films relating to African Americans

[Independent Television Service](#) lists documentaries produced, has links to publications on television production.

[Web resources for visual anthropology](#)

The [Mother of All Art History Links Pages](#) is also useful for material on visual representation, though obviously not focused on film or photography

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### Books and CDs

If you're not sure who publishes a book, the internet bookseller [Amazon.com](#) has a huge stock and you can do searches by author as well as book title. You can buy books from them too, but I encourage you to consider instead your local independent bookstores, which are often as quick, and in the case of certain trade publishers, may give you discounts (Amazon does too, though the discounts are often wiped out by shipping costs). [BookWeb.org](#) provides a good list of independent booksellers in the USA (categorized by state and city) and provides addresses, phone numbers, email, and webpages if they have one. Check it out. If you really want to order from the web for some reason (for example, all your local bookstores have been driven out of business), you might try, for academic books, the [Seminary Co-op Bookstore](#) in Chicago (great bookstore, not so great internet access), or [Powells](#) in Portland Oregon. If you're looking for out-of-print or rare books, check out [Bibliofind](#). This site allows you to search by author and title and hooks you up with independent booksellers across the country. If it's music you want (especially jazz or avant-garde stuff), try [Cuneiform Records](#) (which handles US distribution for interesting foreign labels like ReR, RecDec, AAYA, Ambiences Magnetique, etc.), the [Downtown Music Gallery](#) in NYC (lots of Knitting factory, Bill Lasswell, John Zorn-type stuff), or [Verge](#) in Canada (remember, the prices quoted are in Canadian dollars). Finally, if you listen to the web radio, you might check out the [WFMU](#) a great free-form station out of New Jersey, and you can find some interesting station links on the [Radio Free World](#) web site.

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Last updated 1-10-2001



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▶ Professor



### ***Primary Academic and Research Interests***

- ◆ Marriage and Family Therapy Education
- ◆ Couple Communication and Hearing Loss
- ◆ Qualitative Research and Evaluation
- ◆ Family Therapy, Substance Abuse, and HIV
- ◆ Ethical and Professional Issues in MFT



## *Professional Responsibilities*

▶ HD Department Head



### *Selected Publications and Presentations*

*Piercy, S., & Piercy, F.*, (In press). Couple dynamics and attributions when one partner has a hearing loss: Implications for couple therapy. Journal of Marital and Family Therapy.

*Piercy, F., & Fontes, L.* (In press). Teaching ethical decision-making in qualitative research: A learning activity. Journal of Systemic Therapies.

*Piercy, F., Lipchick, R., & Kiser, D.* (2000). Commentary: Miller's and de Shazer's article on emotions in solution-focused therapy. Family Process, 39(1), 25-28.

*Fontes, L., & Piercy, F.P.* (2000). Engaging students in qualitative research through experiential classroom activities. Teaching of Psychology, 27, 174-179.

*Deacon, S., & Piercy, F.P.* (2000). Qualitative evaluation of family therapy programs. Journal of Marital and Family Therapy, 26(1), 39-46

*Piercy, F.P.* (1998). An American family therapist teaches in Indonesia: A collage. Journal of Systemic Therapies, 17(1), 69-81.

*Pais, S., Piercy, F. P., & Miller, J.* (1998). Factors related to family therapists' breaking confidence when clients disclose high-risk-to-HIV/AIDS sexual behaviors. Journal of Marital and Family Therapy, 24(4), 457-472.

*Moelino, L., Anggal, W., & Piercy, F. P.* (1998). HIV/AIDS-risk for underserved Indonesian youth: A multi-phase

participatory action-reflection-action study. Journal of HIV/AIDS Prevention & Education for Adolescents & Children, 2(3/4), 41-61

**Piercy, F. P., Fontes, L., Choice, P., & Bourdeau, B.** (1998). HIV risk and the freedom to act without thinking: Alcohol use and sexual behavior among adolescents on probation. Child and Adolescent Social Work Journal, 15(3), 207-226.

**Piercy, F. P., & Thomas, V.** (1998). Participatory evaluation research: An introduction for family therapists. Journal of Marital and Family Therapy, 24(2), 165-176.

**Fontes, L., Piercy, F. P., Thomas, V., & Sprenkle, D.** (1998). Self issues for family therapy educators. Journal of Marital and Family Therapy, 23(3), 305-320.



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# HYPertext

Defini- tions	History	Systems	Info- tech	Litera- ture
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Themes	Genre & Mode	Politics	Econ- omics	Religion
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Visual Arts	Gender Matters	Critical Theory	Biblio- graphy	Cyber space OV
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# the cyberarts web

university scholars program - national university of singapore



Asian users might wish to use our National University of Singapore [site](#).



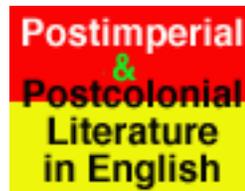
# Websites Created and Managed by George P. Landow



This scholarly and educational website, which more than two dozen organizations have honored, contains materials on Victorian art, economics, literature, political and social history, religion, and science.

[National University of Singapore site](#) (Main)

[www.victorianweb.org](http://www.victorianweb.org) (U.S. mirror site)



A prize-winning website with materials on postcolonial theory as well as on literature, culture, and society of Africa, Australia, the Carribean, the Indian Subcontinent, Singapore, and other regions that have produced literature in English.

[National University of Singapore site](#) (Main)

[www.postcolonialweb.org](http://www.postcolonialweb.org) (U.S. mirror site)



This website consists largely of elaborate student projects, some containing several hundred documents and images. If you want to know how the new reading and writing are taking form, have a look.

[National University of Singapore site](#) (Main)

[www.cyberarts.org](http://www.cyberarts.org) (U.S. mirror site)



George P. Landow's on-line resume, which contains the usual materials found in a **curriculum vitae** plus lists of past and coming lectures and electronic versions of his books and other print publications.

[National University of Singapore site](#) (Main)

[\(U.S. mirror site\)](#)



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## Thought, Postmodern Geriatrics

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[August 31, 2000](#) - What to do With Our Urges; MyAdventure into PMTH (by Jude Welles); Following Our Bliss; Want to ReadOther PMTH NEWS articles; APA 2000 according to Riet Samuels; APA Symposium with PMTH Presenters (by Riet Samuels) Humanity at the Digital Crossroads (byRiet Samuels); Online Therapy Symposium (by Riet Samuels); Performance inTherapy Research (by Tom Strong)

[July 29, 2000](#) -McNamee and Lannamann event, what happened?; The Event Conversation: Invitation to a Conference (with Harlene Anderson); Get your copy of the New Therapist!; What Does Wittgenstein Mean by "language"? Comic Parody in OurImaginary Therapy; Potters, Gardeners, Shepherds and IrreverentDetectives;

[June 29, 2000](#) -What is happening in Barb's therapy? Our agendaless talk? The Lyotard quote (on "self"), Getting ready for the McNamee Event,A contingent of PMTHers at APA, What's up with Jack and Jill, Our AgendalessTalk,

[June 1, 2000](#) - About Our New Name, How Can Doing Imaginary Therapy Help Therapists Do BetterTherapy, An Exciting New Vision, My Personal Meeting with Ludwig Wittgenstein,The Status of Judy Weintraub's therapy with Barb, The status of our imaginarytherapy, What Listeners Think of Our Imaginary Therapy, An Interview with theTherapist of Imaginary Clients Jack and Jill.

[May 11, 2000](#) - Did you miss the Gergen review?, My question for Ken Gergen, Ken Gergen's response to my question, My reflections on Ken Gergen's answer, Remember OurImaginary Clients?, Imaginary Case Notes: Two Approaches to Talkative Jack,Imaginary Case Notes: Can Not-Knowing Be a Metanarrative?, Imaginary CaseNotes: Transvaluations Everywhere, Negative Capability, Philosophical Postmodernism (Tony Michael Roberts).

[April 20, 2000](#) -What's all the fuss about? (about Ken Gergen's book), Introducing Sheila McNamee, Social constructionism and the Deconstruction of

the Real (by Sheila McNamee), The PMTH imaginary caseload, Missed an issue of PMTH NEWS?, Racing through Wittgenstein at two miles an hour, The Ken Gergen Event Happened - SoHow Did It Go?, Constructing a Therapeutic Language (Val Lewis), Poetic Activism as a Reason for Optimism.

**March 30, 2000** - My reflections on my PMTH reflecting team experience (Val Lewis), What's happening with Jack and Jill now?, Is this a bridge we can build to Zen? (TomStrong), Special Event - for Ken Gergen, A Deconstruction Quilt, My question for Gergen is a question for you!

**March 9, 2000** - PMTHgets imaginary clients, Our fickle definitions (a discussion of Ken Gergen's new book, An Invitation to Social Construction), Are therapists Experts on Living (by Tom Strong), What's up with the New Therapist, Starlight therapy, Want to join PMTH?

**Feb 17, 2000** - Another PMTH reporter (Val Lewis), Is There Wisdom in Postmodernity? (by Val Lewis), Captives of Confusion (essay on Wittgenstein), Can You Hear Our Pagan Yelps, Welcome to My Idioverse, Making Space (by Tom Strong), Come Read with Us, Ken Gergen on the Key Threat to Therapy,

**Jan 27, 2000** - What does logic have to do with postmodernism? On the Nature of Truth, an article on this edition's quotation of Nick Drury - which is about provisional definitions of language, Why we Became Postmodern (by Tony Mickaels), Is Postmodernism a Metanarrative?, More on the New Therapist,

**Jan 06, 2000** - On the "Not yet said", about today's quotation (by Donald Spence) on deadening metaphor, Postmodern Politics, Should Mental Diagnosis Imply a Particular Therapy?, New Therapist, The Wizard of New Zealand

**Dec 16, 1999** - Do postmoderns need training wheels?, Postmodern politics, Question of the Day, Today's Quote (about Wittgenstein's thought that philosophizing was therapeutic), See you in the next millennium, Looking around the corners of time, Poetry or Narrative.

**Dec 02, 1999** - social poetics, introducing reporter Tom Strong, PMTH conversation about social poetics, Mel Snyder on social poetics in therapy, Rorty's response to PMTH, a note on reflecting teams, about today's quote, Ian Parker deconstructing psychotherapy, Another PMTH baby.

**Nov 17, 1999** - Where is Richard Rorty? Lynn Hoffman speaks in New York; Wittgenstein, Lyotard and Auschwitz; Betraying your Teacher; Today's Quotation; In Comes the Rescue Troops; Postmodernism in Texas (Houston-Galveston Institute); Your Question of the Week; Announcement of Conference on Qualitative Research.

**Nov 4, 1999** - Objectivity as a demand for obedience, Here's a futuristic fantasy for you, Where is Richard Rorty, Klaus Deissler and Social Poetics, The State of my Accountability, More Busy Days on PMTH, A New Derridean Term,

**Oct 22, 1999** - McNamee and Gergen's new book on Relational Responsibility, PMTH conversation with Richard Rorty, Lynn Hoffman on reflecting teams, Klaus Dessler's speaks about Social Poetics, Online Therapy, Question of the Day, My New Book Proposal, PMTH When the Days are Not Quiet, Accountability.

**Oct 07, 1999** - An Event: A visit from Richard Rorty and a discussion of his paper on the "quest for wisdom," online therapy, Richard Rorty in quotable passages. New Constructivism Website, PMTH on a quiet day.

**Sept 23, 1999** - My adventures with Hoffman and Olsen, What did PMTH talk about in my absence, Two New PMTH babies

**Sept 1, 1999** - Deconstructing binary thinking, The Dream of a Perfect Language, A Borderzone for the Postmodern Study of Jung, Are they Listeners or Lurkers? Meet Riet Samuels and Kathy Birkett. What Fosters Generous Listening? More on Social Construction.

**Aug 18, 1999** - Our New PMTH Subscribers, Agonistics is Not Good Enough, Glenn Lerner Reviews Derrida, A Conference You Might Really Like, More on

Our Tool Bar, Shaffer's Joke, The Wittgenstein Readings.

[Aug 04, 1999](#) previous editions of PMTH NEWS, the Loyal Husband, McNamee & Gergen, Bateson and Logical Types, Ruse or Tack or Device, More on Lois Holzman's book, A Summary of Lyotard.

[July 21, 1999](#) - Lyotard's Paradox. How to Fight Metanarratives, Postmodern Architecture, Want to Catch My Typos?. Val Lewis Battles Metanarratives, Another Medical Site, The Dialogic Unconscious, A New Column Coming Soon. A Paraphrase of Ingram, Next issue of a New Magazine. Lynn Hoffman Joins PMTH. John Morss & Lois Holzman. PMTH Roundtable, A New Magazine

[July 07, 1999](#) - Controversial Topics, Lynn Hoffman Joins PMTH, John Morss and Lois Holzman, Postmodern Architecture, PMTH Roundtable, A New Magazine,

[June 24, 1999](#) - Lois Holzman's new book, Controversial Topics, Abduction, Jerry is Coming to Town, Incommensurate Discourses.

[June 02, 1999](#) - Therapy and the Postmodern Predicament, Plato, the Sophists, and Postmodernism, A Taste of Derrida, Put Therapy in Historical Context.

[May 26, 1999](#) - Val is coming to town, Our Conversational Threads, Glenn Larner Writes of Derrida, Some Thoughts on Derrida.

[May 19, 1999](#) - Glenn Larner writes of Derrida, Threads in PMTH Conversation, Inventing Idioms, Microdialects, Language Constraints, A Paralogy Listserv, Lluís Botella's Work.

[April 28, 1999](#) - John Morss' book, a paraphrase of Lyotard's last two pages of the Postmodern Condition, Wittgenstein on sense, Our Conversational Threads, The PMTH search engine, The roots of postmodernism, Another Tool, For your reflection.

[April 14, 1999](#) -The Maturana Thread, Is Rorty Postmodern?, A Differend in Postmodernity, InAppreciation of Karl Tomm, Another Tool, A Parable on Normality, Differends.

[February 24, 1999](#) -Should the text stand alone? Resisting the text? Tool and Result, Mick Cooper's new book, Ken Gergen and Appreciative Inquiry, An Invitation from KenGergen, the Wittgenstein readings, the PMTH Greek dictionary, I'm Back! My Newman Holzman experience, II the Newman/Holzman experience,



# Postmodern Therapies NEWS

12/01/01

(Also known as PMTH NEWS)

Postmodernism did not mean that all values were equal, just that I couldn't defend the ones I held on the basis of any one-size-fits-all universal principle.

Lynn Hoffman  
on PMTH  
11/21/01

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### Does One Size Fit All?

12/01/01  
[Lois Shawver](#)

Did you notice the quote from Lynn Hoffman above? I liked that comment. Here's what it means to me:

I can imagine no way of stating an ethical principle so that it has no imaginable exception. How about: Thou shalt not kill? Well, what if the person you are killing is about to destroy a group of toddlers?

I believe you will find people who claim to be postmodern arguing for their beliefs as much as anyone. It is part of postmodern conversation to do so. But some of us have come to feel that these beliefs, these values, cannot be put in language so that there are no exceptions. There

### Hard Times Part I

12/01/01  
[Lois Shawver](#)

The 09/11 crisis became an *event* in the Lyotardian sense of that word, not merely because of what happened on that fateful day, dramatic though it was, but because of what happened afterwards. What happened was that the western world became spooked enough, nervous enough, that even innocent occasions that would have passed without notice before began to stand out and yell "danger" and "be careful." It has become quite inconvenient.

What happened after 09/11 that was event making was probably *the anthrax scare*. Although only a few people became sick, and only a handful of those people died, the scare was made alarming not because of the carnage but because of pranksters everywhere that jarred

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is, therefore, no one-size-fits-all universal principle that these postmoderns believe in. That's how I think, and, apparently, it is how Lynn Hoffman thinks, too.

For your information, Lynn Hoffman has written a new book, which I hope to review here in the next issue or so. It is called

[Family Therapy: An Intimate History](#)

I recommend you get a copy. (You can do so through Amazon by clicking the above link.) I recommend this because, if you don't happen to know already, Lynn Hoffman is a particularly engaging writer and, moreover, she gives us close up looks at famous people and they way they work.

Let me put it this way: Hoffman is a poet who tells us vivid stories about the way a very wide range of family therapists work. You can expect to be able to imagine the process, and the history of the process, in remarkable detail.

[click here](#)

so many people's nerves..

Two experiences on PMTH brought the event of *Anthrax Scare* home. One was the experience of PMTHer, [Don Smith](#). A week or so ago, Smith told PMTH his story, and before I go on with my article on *the Event*, let me interrupt myself to give you Don Smith's story of his "brush with terror." It is in his own words.

**My Brush with Terror**

12/01/00

[Don Smith](#)

On October 31st I received a letter, apparently from Argentina, [a letter] that [seemed suspicious in view of the anthrax scare]. It was addressed with my last name first as if the address was copied from a phone book. The postage stamps and [their] cancellation seemed authentic and the envelope was unusual as you might expect a foreign envelope to be. There, of course, was no return address.

We placed the unopened letter in a baggy, sealed it and called the police. They sent a hazardous substance expert to our home and he took the unopened letter to his vehicle, opened it, [found a] picture of bin Laden [in it] and tested powder [that was contained in the envelope, which] tested negative.

**Ken Gergen's New Book**

12/01/01

[Lois Shawver](#)

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I want to recommend Ken Gergen's new book and provide you with this bit of summary and review. The new book is called:

**Social Construction  
in Context**

If you click on the title, it will take you to the Amazon page where you can buy the book.

But, first, perhaps, you'd like to hear a little about it. It's a book of readings by Kenneth Gergen, the author who is, probably more than anyone else, identified with "social constructionism" in the field of psychology, today. I will quote and comment on a few selected passages starting with the introduction and then I'll provide you with the table of contents.

On p.3, Gergen tells us that new forms of therapy work, community building, and research have been influenced by social constructionism. Then he tells us:

[The police then ] told us that the test had a 96% reliability and that he would take the envelope to the FBI who would have it lab tested for more reliable results. We would get the results in 24 to 48 hours. He also said that he had been on hundreds of these calls since 9/11 and that this was the only one that he considered a serious threat because of the circumstances.

The next day, after researching on the internet, this is what I concluded:

Inhalation anthrax treatment is most effective if initiated during the incubation period. Infection spreads rapidly once the symptoms are recognized. Those infected with anthrax may not show symptoms until as late as seven days after exposure. In those who have been infected with inhalation anthrax, waiting this long for symptoms to be exhibited before starting treatment is especially risky.

[My research also indicated that] a British embassy received a letter like mine with white powder, field-tested the powder and it tested negative. However, while the powder was being lab tested, all who had come in contact with the letter were given medical attention.

In addition, I discovered a recently published federal government policy, a part of which follows: (Underlined emphasis mine)

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I find these developments in metatheory, theory and practice enormously exciting and worthy of continued dedication. At the same time, however, these developments are bought at a certain cost - that of [the] growing isolation [of social constructionism]. These various [new] dialogues and practices have brought constructionism into a productive self-consciousness, but simultaneously tended to create constructionism as a domain unto itself.

Rather than preach to the already convinced, Gergen tells us that he wants to have dialogue with the unconvinced. Who are the unconvinced? Critics, for example, who seem to feel that social constructionism paints a picture of science that :

renders science equivalent to mythology... [Also, other critics who] find find constructionism's moral and political relativism pallid if not reprehensible. And [finally,] still others [who] find that constructionism has been all too occupied with critique, and its substantive contribution to social understanding too

"The exposure circumstances are the most important factors that direct decisions about prophylactics. Persons with an exposure or contact with an item or environment known, or suspected to be contaminated with B. anthracis---regardless of laboratory tests results--should be offered anti microbial prophylaxis."

Notice that the above states that those suspected to be contaminated should be treated. I realize that the word "suspected" is open to interpretation but in my case I thought it wise to err on the safe side.

Given the above, I thought it might be wise to consult my doctor. He called our county health department and was given a procedure for dealing with possible anthrax exposure. He didn't read the procedure to me but he said that the policy was to not start treatment until there was a case of known exposure. I found this unsettling under the circumstances.

What I had hoped for from the consultation was a discussion of the pro's and con's of starting treatment before the nature of the substance was known for certain. I expected to be told that there are side effects from the antibody and I expected to be able to make my own decision about treatment based on the information. As far as I know, the medicine is not in short supply and treatment, once begun, could easily

narrow.

The book of readings Gergen presents us is intended to grapple with these problems. This reminds me of a remark recently made to me by [Glenn Lerner](#), that the question now for many postmoderns is how to learn to speak the language of those who would differ with us. I said much the same thing in a chapter I recently published in a book edited by Sloan, [Critical Psychology](#), so there are a number of us who feel, today, that postmodern and social constructionist thinkers need to be concerned, at this point, in developing ways to talk with those who see things differently.

Or, as Gergen puts it, we need to learn to speak the tongue of our critics.

How do we do this? Looking ahead to chapter one I see the first recommendation that Gergen makes: First, he notices that "realists" are often key critics of social constructionism. Then, he points out that social constructionists often use the language of realism to justify their non-realist philosophy. And, at the same time, realists often use the language of social constructionism to justify their own realist philosophy. There is not only sense in this way of thinking, in my view, but considerable humor. Let me show you. Here's an imaginary

have been discontinued once the results of the more reliable lab test were known to be negative.

I called the health office and had a lengthy and heated discussion about their policy. I was told that the reason treatment was only recommended for known exposure rather than for suspicion of exposure, was that mass use of the drugs could result in eventual resistance to anthrax treatment. That was not a satisfactory reason to me in my circumstances.

I then tried in vain to find out where the lab test was being conducted so that I could assure that the test was being given a priority. Since the substance was removed from my home on Wednesday, October 31st, I believed that the test results could have been given to me before the weekend and I wanted to make sure the test was progressing. It seems that my concern was warranted because I wasn't informed of the negative results until Monday, November 5th, four and one half days after the substance was taken from my home.

During those 108 hours, I was refused treatment based on local government policy and I was not kept informed of the test progress even though I had previously been told the test was to take from 24 to 48 hours. I suppose I could have found someone to administer treatment if I had tried hard enough but I was not hysterical. I just

dialogue between a social constructionist I'll call "SC" and a realist I'll call "R" just for short:

The advantage of social  
SC: construction is that it is right and true.

R: I don't know about social constructionism being right and true, but the advantage of realism is that we can socially construct it any way we like.

SC: So, you don't believe in the real truth of the theory you market?

R: No, I just believe realism is the most productive way of talking.

SC: Well, I believe in the truth of social constructionism.

If you know something about these two schools of thought, you are slapped with this paradox: Each school is arguing for the advantages of its own theory by using the argument from the opposing theory! It is a little like a Christian saying Christianity is right because it's Jewish while a Jew arguing that Judaism is right because it's Christian.

Crazy making? Not really, says Gergen, because:

wanted to be well informed and act accordingly.

## Hard Times Part 2

12/01/01

[Lois Shawver](#)

Well, if Don Smith's "brush with terror " wasn't alarming enough, we had someone else on PMTH who was spooked, too.

[George Spears](#), who lives within walking distance of ground zero in New York, developed the flu last month. And, with all the talk of anthrax he wondered if he might need an anthrax test. So, he walked himself down to the Bellevue Emergency Room at midnight one night, asking to be looked at by a doctor, and, perhaps, be given a nasal swab to see if he had been exposed to the deadly spores.

But Spears was not tested. He was told to "go home and if the symptoms get worse to come back." And, as Spears pointed out, as with the case of a few people who have died recently, this kind of waiting could be a death sentence. Spears said, "All I could think of in my state of fear was how America has given it's safety away to all these foreign resident doctors. Also, every cab driver in NYC practically, is a

No longer am I [the social constructionist] thrusting the defender [of realism] into the position of the evil others, but rather I am inviting him/her to consider with me our common condition. If this invitation is accepted then we embark on a new form of relationship, one with a potentially productive as opposed to destructive telos.

This, so he explains,

might help us sidestep patterns of mutual blame.

This theme, sidestepping the senselessness of mutual blame, is a subject that Gergen has contributed to before. If you like his ideas, and I do, then I suggest you not only read the last book that I have reviewed here, but two of his other recent books:

1) [An invitation to Social Construction](#)

And notice my review on that page. I'm a fan of this book. (I only write about authors here that I admire.)

2) [Relational Responsibility](#) (co-authored by Sheila McNamee).

Great reads, all of them. Just right for those of us trying to maneuver around this postmodern corner.

Pakistani.... You don't know friend or foe. " In other words, Spears was trapped in the anxiety nearly all of us felt as we watched the giant world trade center towers tumble down to the ground like poorly stacked blocks.

[Katherine Levine](#) responded sympathetically to Spears. Levine said

Scary. Thanks for sharing. It sounds like you were treated the way the postmen were treated initially. It took their union to get them treated. One alone is less powerful. There are now two unexplained cases in our area. One woman died in the Bronx and no one can figure out how she got exposed. A 94 year old woman from rural Connecticut died and no one knows how she was exposed. We all have reason to be concerned.

:

The problem is not just that the United States was attacked by foreign outlaws, sweeping through the skies to ignite towers of steel and then depositing poison in our mail as an afterthought. We don't know who deposited the anthrax, but the problem that confronted Don Smith was the problem of pranksters

Now, I said I would give you the table of contents for Gergen's new book. let me end this review, then, by giving you the TOC for Gergen's new book,

## Social constructionism in Context

### TOC

Introduction

**Part 1:** Social Constructionism and the Human Sciences

- 1 Constructionism and Realism: A Necessary Collision?
- 2 The Place of the psyche in a Constructed World
- 3 The Limits of Pure Critique Who Speaks and Who
- 4 Responds in the Human Sciences?
- 5 History and Psychology: Conflict and Communion

**Part II:** Social Construction and Societal Practice

- 6 Therapy as Social Construction *with Lisa Warhus*
- 7 Social Construction and Pedagogical Practice *with Stanton Wortham*
- 8 Ethical Challenge of a Global Organization

everywhere, Pranksters seem to have made a sport of other people's fear.

Don Smith's story (above) receiving a phony anthrax letter with bin Laden's picture in it, is not an isolated story. Policing agencies everywhere are burdened with a ton of hoaxes. ([For example click here, or here.](#)) and, for every hoax, there is a hoax victim like our Don Smith. Dealing, perhaps, with their own fear by terrifying others, these prankster contribute to the way we are turning the World Trade Center catastrophe into a Lyotardian event, that changes everything.

And these hoaxes continue in spite of the pranksters being sentenced for [five years](#) or [ten years](#) hard prison time. [Even children are getting into it](#), driving the other students and their parents into heightened alarm. [It is even the case that one prosecutor was forced out of office because of sending an Anthrax hoax letter to a friend.](#) No wonder the authorities have a hard time responding appropriately to an reasonably anxious subject! No wonder Don Smith and George Spears did not find cooperative doctors. The doctors that would help us are exhausted by all the checking out of pranks.

So, don't be surprised if you get a hoax anthrax letter. And, if you happen to get one, know that almost all are someone's awful joke.

Organizational Science in a  
9 Postmodern Context *with Tojo  
Thatchenkery*

**Part III:** Social Construction and  
Cultural Context

10 *From Identity to Relational  
Politics*

11 *Technology, Self and the  
Moral Project*

The Lyotardian  
Event

12/01/01

[Lois Shawver](#)

I have decided that the 09/11  
experience qualifies for what  
Lyotard called "**an event**".

What's an "event"? In Lyotard's  
sense of the term? It is something  
that happens that changes  
everything. After the "Event", Bill  
Readings tells us, nothing will ever  
be the same again.[\[1\]](#) The Event  
displaces the frame we use to view  
the world. It changes the way we  
think about what is good and what is  
bad. It creates a conceptual  
revolution. "Death" is an example  
that Lyotard gives us of an "event".  
Once someone close to you dies,  
nothing is quite the same again [\[2\]](#).  
Lyotard tells us the event is,

Probably the best solution for any of  
us at that point would be to go the  
[CDC \(Centers for Disease Control  
and Prevention\) advisory page](#).

There can be comfort in numbers,  
too. Remember you are not alone.  
Even though most of us still have  
not received one of these pranks, we  
are aware of them, feeling their  
horror.

This, I think, is what Lyotard meant  
by "an Event", it's a real event, even  
though much of it is built on  
pranks. Even a letter now with a  
funny address Even if the powder  
inside is just talcum powder, the  
sleepless night when the authorities  
turn you away are quite real.

What Else We Talked About

12/01/01

[Lois Shawver](#)

We have talked our heads off on  
PMTH during this last month. We  
are so prolific that even I have not  
been able to keep up. A few people  
have left due to being overwhelmed  
with the sheer number and length of  
our flying notes.

But just as many joined us, maybe  
more. The main reason that people  
joined was to watch a reading of  
Lyotard's key book, The Postmodern  
Condition. In a few months, after  
we have finished this short but very

"...this thing seen from one angle is white, seen from this other angle it is gray. The event is that while it was white a little while ago, now it is gray. [3]

And Lyotard says,

"One could call an event the impact, on the system, of floods of energy such that the system does not manage to bind and channel that energy; the event would be the traumatic encounter of energy with the regulating institution.[4]

Events need to be talked about. They need to be processed and studied and pondered, and events resist anyone confining them in the prison of a single point of view. This is because we are speechless after the event and our way to understand it can only emerge (at least in postmodern circles) once various viewpoints are articulated.

But, if different viewpoints enter into the conversation, eventually, people learn how to talk about the event and to cast the crisis that happens into descriptive phrases that feel credible.

How does this work? Of course, the

dense book, I hope to get some summary, or perhaps several summaries, of the text online for you to see.

But, in the meantime, we have what I am calling "independent readers". These are people who are reading the book passage by passage and summarizing, paraphrasing, and free associating to what they read. Readings like this have been provided to date by yours truly ([Lois Shawver](#)), [Judy Weintraub](#), [Priscilla Hill](#) and [John Lawless](#). And, I hear back channel that others may well join with us before we're through. Moreover, there are others who are looking over our shoulder and supporting our readings, cheering us on.

Also, our old friend Lee Nichols has come back to join us, writing cool notes and asking us to talk about how we relate to religious issues in therapy (a topic just getting started). We have been debating, too, as to whether religion kept some people from violent aggressions or whether it caused (others?) to do so. There were different points of view. Some pointed to the problems with religion, or organized religion (as did [Joe Pfeffer](#) and [Tony Michael Roberts](#)) in promoting violence with slogans like "God's on our side." And others such as [Judy Weintraub](#) talked about the way in which religious spirituality can help people overcome their weaknesses,

process is not entirely spelled out by Lyotard -- otherwise he would be an authority, telling us how to do things -- not very postmodern. However, Lyotard does ponder the conversational process that makes it possible to talk about the event, and I have pieced together an account of this process from various sources -- just to give us an overview.

To deal with the event, Lyotard suggests postmoderns begin by pointing to the event with words that call it to our attention (i.e., he calls these "ostensive phrases"). Then, postmoderns wait for a credible account of the event to emerge in the conversational process. This credible account, Lyotard says, is the one that claims that everything cannot be seen, at least not right away. The speaker or writer, "if he or she is credible, it is [only] insofar as he or she has not seen everything, but has only seen as an aspect. He or she is not absolutely credible" [5]

But what if the people who claim to know have seen the event with their very own eyes? Does that make their account of The Event more credible? Is there anyway to have authority over the event?

No, Lyotard tells us. "[E]ither you were not there, [in which case] you cannot bear witness; or else you were there, and you cannot bear witness about everything [that happened]." [6]

and [Tom Conran](#) seemed to see things the same way. It seems to me that [George Spears](#) and [myself](#) sat on the fence, going this way and that, in our best postmodern clothes.

We also talked about gender. Do women exercise all the power in relationships? Leaving men helpless through the allure of gender charm? And, on the other hand, are the token women in Bonn good for women's rights, or bad, given that they set up identities and fail to let women make their own way. There were a wide range of opinion here on these matters although there was some tendency for opinion to be divided along gender lines.

[Val Lewis](#) . Arlene Giodano and myself even chatted as to whether soy was a gender related food. (Soy, you know, is purported to contain estrogen.)

And [Riet Samuels](#) asked [Judy Weintraub](#) and I how we felt about conversation, and we both waffled. (How can you say? It's sometimes great and sometimes not.)

And, finally, [Jerry Shaffer](#) and myself have launched a conversation on a topic that I think is simply key: Are there regions of everyday language that are inconsistent with each other? Either we will grab the golden ring with this one, or end up baffling ourselves and everyone else.

Postmodernism is not merely the skepticism that says events are just stories. It is the attempt to rethink events, and to rethink them rigorously. It is a "retelling" of the event.

This postmodern retelling does not reduce, events to a single story [7]. This retelling of the event involves several opposing stories that compete side by side without claiming they tell the whole story. Such a conversation is more likely to happen, it seems, in a postmodern culture because conversationalists there eventually learn to tolerate the incommensurable (or irreconcilable) [8] in their accounts. And, these opposing points of view do not bind themselves in consensus. That is, do not melt into a seamless whole. Instead the individual selves in that conversation lose their ego, recognize they need each other to talk, and become a node in the conversational process [9]. It is a process in which all can be winners [10].

But this is not all. Events in postmodernity are discussed with pagan voices, that is voices that recognize no authoritative statement as to what happened, voices (people) that figure things out with their minds and hearts. This means that pagan conversations are full of diverse points and they are often expressed with the heat of the moment. But even so, says Lyotard, these pagan voices eventually learn

That was some of the things we talked about last month.

## Postmodern Geriatrics

05/01/01

[Lois Shawver](#)

Growing old can be pleasure? Well, social constructionists Ken and Mary Gergen argue that it can be. Read their newsletter for ideas and inspiration for turning aging into something positive.

[Click here](#)

## Send a Note to a Friend about PMTH NEWS?

[Lois Shawver](#)

Would you like to tell someone about PMTH NEWS? Just fill out the form below and click on the "send" button. The invitation that goes out will include a special link that your friend can click on to arrive at this site.

Friends email:

Your name:

not to be barbaric [11] or insulting [12]. The good reply, Lyotard explains, in a postmodern conversation is not a trading of insults but something that breaks out of the paradigm.

Does this mean that Lyotard thinks there are right answers that people eventually find? No correct perspectives, for example, for oppressive status quo?

That is controversial, but I would argue that Lyotard has something else in mind. His philosophy is not a new way to overcome oppression, and it is not a traditional voice either.

Lyotard holds, like Foucault before him, that the two extremes of a political continuum make each other possible in a democracy. Each extreme may have a different rhetoric, but they are, nevertheless, are two sides of the same coin. They could not exist without each other. For example, he explained, if an American Democrat is elected President on the basis Democratic rhetoric suggesting we need more social programs, we can be sure that the candidate, once he becomes President will need to move policy towards the right of the platform he used to become elected. The same goes for the right-wing Republican. All political parties sound more radical than they will be. They all speak from a radical perspective and then drift the center once elected,

Want to Join Us?

[Lois Shawver](#)

PMTH is a closed community for professional therapists, as well as scholars, professors and graduate students with specialities related to therapy. We keep our list reserved this way in order to have a special place for people who are concerned with doing good therapy to discuss their personal issues about therapy in some depth. We go to other lists to discuss things with people who don't fit this profile. If you want to invite one of us to a list you're on, there is a way to do that. Or, if you fit the profile for membership to PMTH, you can consider joining us. Whichever you want, you can write me, by clicking

[here](#)

This will send a post to me, [Lois Shawver](#). Tell me of your interest. If you are looking to join us, also give me a little information about yourself that tells me how you fit the profile for joining the PMTH online community. And, in either case,

thus becoming much the same.[\[13\]](#)

So, what does this mean for us on PMTH? It means, if I am interpreting Lyotard aptly, that we postmoderns will have to learn to be inventive and clever enough to think our way out of our confusions and our disagreements. In the end, mutual insult is not satisfying.

Sound like Gergen to you? Me, too. Of course, that is just my perspective on things, and I am just telling you what I learn from reading Lyotard, which may be completely mistaken. Still, that is how I read Lyotard, and now you have some of my sources that seem to me to tell me that this is what he says.

1. [Readings, Bill. \(1991\) Introducing Lyotard. London: New York., p.57](#)
2. [Lyotard, J-F Towards the Postmodern, p.172](#)
3. [Lyotard, J-F The Differend, p.45](#)
4. [Lyotard, J-F Political Writings, p.64.](#)
5. [The Differend #70.](#)
6. [The Differend, #70](#)
7. [Readings, Introducing Lyotard p.83](#)
8. [Lyotard, The Postmodern condition, xxv](#)
9. [Lyotard, The Postmodern Condition, p.12](#)
10. [Lyotard, The Postmodern Condition, p.67.](#)
11. [Lyotard The Postmodern Condition, p.41](#)
12. [Lyotard, Political Writings, p.138](#)
13. [Lyotard, Lessons in Paganism, In Andrew Benjamin \(Ed.\) The Lyotard](#)

.tell me that you got the idea to write by reading PMTH NEWS.

Until Next February

12/01/00

[Lois Shawver](#)

Dear friends, I have decided to wait two months to publish the next issue of PMTH NEWS. If you would like to receive notices of the publication of PMTH NEWS, just write me. I will send anyone these announcements.

[Click here](#) to receive a form to write me and to receive announcements.

Otherwise:,

**Expect the next issue of  
Postmodern  
Therapies NEWS  
on or about  
Feb 1, 2001**

In the meantime, if you want to read some of the old issues of PMTH NEWS, just [click here](#). There are 43 issues of PMTH NEWS available in these archives.

[Reader, p.122](#)

### A Narrative Therapy Event

12/01/00

[Lois Shawver](#)

Want to learn something about Narrative therapy? This may be your ticket, a training conference in Narrative Therapy.

[Click here](#) for more details:

Or, visit their Website at:

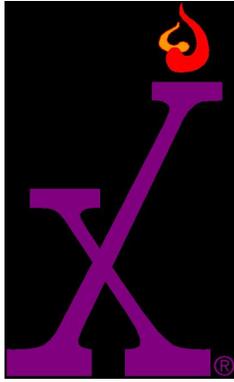
<http://www.dulwichcentre.com.au>

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## ***From Gutenberg's Galaxy to Cyberspace: The Transforming Power of Electronic Hypertext***

**Doctoral Dissertation by: [Jean S. Mason](#)**

**[McGill University](#) - Montréal, Québec, Canada**

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- **There are two ways to approach this dissertation:**
  - Follow the  symbol at the bottom of each page for the "writerly" text.
  - Use the navigation bar at the top of each page and your own browser for the "readerly" text.
- **This dissertation contains both internal and external hyperlinks. Since external hyperlinks cannot be guaranteed, the content of this dissertation is *not dependent* upon any external links.**
- **The  symbol in the text is a hyperlink to a footnote. The  symbol at the end of each footnote is a hyperlink to return to your original position in the text.**
- **A [Glossary](#) of terms as they are used in this dissertation has been provided. There is a link to the Glossary on the navigation bar at the top of each page.**
- **Many authors cited in this dissertation have a home page on the Internet. In the absence of a home page, I have tried to find an alternative web site that will lead the reader to sources of information about the author. You will find hyperlinks to those sites in [Works Cited](#) or [Works Consulted](#).**



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## **ABSTRACT**

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***From Gutenberg's Galaxy to Cyberspace: The Transforming Power of Electronic Hypertext***

© Jean S. Mason 2000 - Doctoral Dissertation at [McGill University](#), Montréal, Canada

[About Jean S. Mason...](#)

Site last updated: September 13, 2000



# Roland Barthes Theories

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Roland Barthes presented the postmodernist tradition with many useful species of nomenclature by which to describe what is occurring semiotically within discourse. The following is a list of his theories intermixed with other people's theories that may be helpful in the understanding of the more difficult concepts. Enjoy

## Nomenclature

- Discourse: Any interfacing between a subject and another thing that provides information. For example, by watching a film, the viewer is actively involved with creating the film in the viewer's mind. The viewer puts a personal mark upon the film, and the film becomes the viewer's. Then the film adds or subtracts from the notions that the viewer had created.
- Semiotics, Semiosis, Semiology: The noun form of the study of signs and signification, the process of attaching signifieds to signifiers, the study of signs and signifying systems.
- Signifier: Is in some ways a substitute. Words, both oral and written are signifiers. The brain then exchanges the signifier for a working definition. For example let us consider the word "tree", you can't make a log cabin out of the word "tree"; you could however make a log cabin out of what the brain substitutes for the input "tree" which would be some type of icon.
  - Signs
  - symbol: stands in place of an object; flags, the crucifix, bathroom door signs.
  - index: "points" to something. It is an indicator. i.e. words like "big" and arrows etc.
  - icon: a representation of an object that produces a mental image of the object represented. For example, a picture of a tree evokes the same mental image regardless of language. The picture of a tree conjures up "tree" in the brain.
- Signified: Is what the signifier refers to. (See signifier). There are two types of signifieds:
- connotative: points to the signified but has a deeper meaning. An example provided by Barthes can be found in *S/Z* on page 62. "Tree" = luxuriant green, shady, etc...
- denotative: What the signified actually is, quite like a definition, but in brain language.
- Skidding: When meaning moves due to a signifier calling on multiple signifieds.
- Hermeneutics: Differs from exegesis in that it is less "practical." It is the text that postpones and even breaks with itself to shift meaning through skidding.
- Exegesis: Interpretation of content only. that searches for meaning connotatively.
- Readerly text: (from the *Pleasure of the Text*) is discourse that stabilizes; it meets the expectations of the reader.
- Writerly text: is a text that discomforts; it creates a subject position for the reader that is outside of the mores or cultural base of the reader.
- Starred text: (from *S/Z*) is where the text "breaks;" where a deeper level of meaning can be followed. The stars occur at these locations, which are ambiguously chosen.
- Language exists on two axes.

*PARADIGMATIC*

THE **BIG** DOG IS LAZY

*SYNTAGMATIC*

preserves meaning  
by being in a certain  
order. This sentence  
could read  
"the lazy dog is big."

LARGE  
IMMENSE  
ENORMOUS  
HUGE  
MASSIVE  
...

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## Citing Electronic Sources

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No definitive guidelines exist for citing electronic sources. Many groups are discussing the issue and are producing guidelines for review. While there is still variation among the organizations publishing style guides, the researcher can look to the guide favored by the academic discipline for suggested treatment of electronic sources. A list of web sites containing citation guidelines appears at the [end of this page](#).

Since variation exists among accepted styles, and different disciplines rely on different style guidelines, it is not possible to give one example of documentation for the digitized materials available on the Library of Congress web site. The examples below use two style guidelines that are commonly used in history and language arts disciplines.

Materials available on the Library of Congress web site include: films; legal; maps; recorded sound; photographs and drawings; special presentations; and texts. Selections from the digitized historical collections are used to illustrate the citation examples that follow.

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[Films](#) | [Legal](#) | [Maps](#) | [Photographs](#) | [Recorded Sound](#)  
[Special Presentations](#) | [Texts](#)

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### Films



[Department Stores in New York, Bargain Day on 14th Street](#)

Black-and-white actuality film collections from the turn of the century are included in American Memory. This film clip is from an American Mutoscope and Biograph Company

film in *The Life of a City: Early Films of New York, 1898-1906*. The web page provides a three-frame image from the film. For information about viewing this film, see the [American Memory Viewer Information](#) page.

## MLA-style Citation Format:

*Structure:*

Photographer last name, first name, middle initial. "Title of film." Date. Title of collection. [Protocol and address] [digital ID] (date of visit).

*Example:*

Armitage, Frederick S. "Bargain day, 14th Street, New York." 1905. *The Life of a City: Early Films of New York, 1898-1906*. [http://lcweb2.loc.gov/ammem/papr/nychome.html] [(m)lcmp002 m2a25469] (August 14, 1996).

## Turabian-style Citation Format:

*Structure:*

Photographer last name, first name, middle initial. Date. Title of film. In Collection. [Type of medium] Available Protocol: Protocol/Site/Path/File; digital ID. [Access date].

*Example:*

Armitage, Frederick S. 1905. Bargain day, 14th Street, New York. In *The Life of a City: Early Films of New York, 1898-1906*. [Online] Available HTTP: http://lcweb2.loc.gov/ammem/papr/nychome.html; [(m)lcmp002 m2a25469]. [August 14, 1996].

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## Legal Documents and Government Publications

TUESDAY, December 18.  
A memorial of the officers, now residing in the State of New York, of the late American Army, in behalf of themselves and their brethren the soldiers of the said Army, was presented to the House and read, praying that the depreciation which accrued on the certificates of Debt granted them in reward for their military services during the late war, may be made good to them, or such other relief afforded them as the present circumstances of the United States will admit. Also, a memorial of the Pennsylvania line of the late Army, to the same effect.

An excerpt from [pages 747 & 748](#) of the [Annals of Congress](#)

Many legal documents and government publications have their origination through executive departments and agencies, the United States Congress, or case law. Earliest known records of the debates and proceedings of the United States Congress appear in *A Century of Lawmaking For a New Nation, 1774-1873*.

## MLA-Style Citation Format:

### *Structure:*

Author's Last Name, First Name. "Title of Work." Title of Complete Work. [protocol and address] [path] (date of visit).

### *Example:*

"A Memorial of the Officers." Now residing in the State of New York of the late American Army. [HTTP://lcweb2.loc.gov/ammem/] [law.html] (May 15, 1998).

## Turabian-style Citation Format:

### *Structure:*

Originating body, Name of Sponsor, Person or Authority with their state, what they are sponsoring or speaking before. Date or Number of Congressional Session. Available Protocol [Type of medium]: retrieval information [Access date].

### *Example:*

House of Representatives of the United States, A Memorial of the Officers, now residing in the State of New York of the late American Army. H.R. Journal (18 December 1792). HTTP [Online]: <http://lcweb2.loc.gov/ammem/hlawquery.html>: May 15, 1998.

For citing contemporary public and legal documentation, see *The Bluebook: A Uniform System of Citation*, 16th edition, (Cambridge, 1996).

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## Maps

American Memory has maps on many subjects such as cities and towns and discovery and exploration. This map comes from *Map collections: 1597-1988, Immigration and Settlement*.



[Map of the West Coast of Africa from Sierra Leone, 1830](#)

### MLA-Style Citation Format:

*Structure:*

Photographer last name, first name, middle initial. "Title of Work." Date. Title of collection. [Protocol and address] [digital ID] (date of visit).

*Example:*

Ashmun, Jehudi. "Map of the West Coast of Africa from Sierra Leone to Cape Palmas, including the colony of Liberia." 1830. Immigration and Settlement. [http://lcweb2.loc.gov/ammem/gmdhtml/gmdhome.html] (July 15, 1998).

### Turabian-style Citation Format:

*Structure:*

Photographer last name, first name, middle initial. Title of Work, medium and the support,

the date, name of institution holding the work of art, location of the institution, the city (and if the city might be unfamiliar to the reader, the state or country). In collection. [Type of medium] Available Protocol: Protocol/Site/Path/File; digital ID. [Access date].

*Example:*

Ashmun, Jehudi, Map of the West Coast of Africa from Sierra Leone to Cape Palmas, including the Colony of Liberia. Map Collection, 1597-1988: Immigration and Settlement. [Online] Available HTTP: <http://lcweb2.loc.gov/ammem/gmdhtml/gmdhome.html>, 1830, Library of Congress, Washington, D.C.

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## Photographs



Photographs and drawings appear in many of the Library of Congress digitized historical collections. This photograph is from *Selected Civil War Photographs, 1861-1865*, and shows dead Federal soldiers on the battlefield at Gettysburg, Pennsylvania.

[Incidents of the War.](#)

Timothy H. O'Sullivan, photographer. c1865.

## MLA-style Citation Format:

*Structure:*

Photographer last name, first name, middle initial. "Title of photograph." Date. Title of Collection. [Protocol and address] [digital ID] (date of visit).

*Example:*

O'Sullivan, Timothy H. "Incidents of war." 1865. Selected Civil War Photographs from the Library of Congress, 1861-1865. [<http://lcweb2.loc.gov/ammem/cwphome.html>] [cwp4a40875 40875] (August 14, 1996).

## Turabian-style Citation Format:

### *Structure:*

Photographer last name, first name, middle initial. Date. Title of photograph. In Collection. [Type of medium] Available Protocol: Protocol/Site/Path/File; digital ID. [Access date].

### *Example:*

O'Sullivan, Timothy H. 1865. Incidents of war. In Selected Civil War Photographs from the Library of Congress, 1861-1865. [Online] Available HTTP: <http://lcweb2.loc.gov/ammem/cwphome.html>; [cwp4a40875 40875]. [August 14, 1996].

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## Recorded Sound



[Mrs Ben Scott with fiddle,](#)

Oct. 31, 1939



Listen to this recording. (Real Audio Format)



Listen to this recording. (wav Format...2520758 bytes...0 minutes 57 seconds)

In addition to *California Gold: Folk Music From the Thirties, 1938-1940*, other American Memory collections contain recorded sound, as do some of the Special Presentations.

This is "Haste to the Wedding," a fiddle and tenor banjo tune performed by Mrs. Ben Scott and Myrtle B. Wilkinson for the Work Projects Administration, one of the employment relief project established under President Franklin D. Roosevelt and his "New Deal."

## MLA-style Citation Format:

*Structure:*

Last name of performer(s), first name, middle initial. "Title of Work." Date. Title of Collection or Special Presentation. [Protocol and address] (date of visit).

*Example:*

Scott, Ben and Wilkinson, Myrtle B. "Haste to the Wedding." October 31, 1939. California Gold: Northern California Folk Music From the Thirties. Available: [http://memory.loc.gov/ammem/afcchtml/cowhome.html] (May 15, 1998)

**Turabian-style Citation Format:**

*Structure:*

Last name of performer(s), first name, middle initial. Date. Title of work. In Collection or Special Presentation. [Type of medium] Available Protocol: Protocol/Site/Path/File. [Access date].

*Example:*

Scott, Ben and Wilkinson, Myrtle B. Haste to the Wedding. California Gold: Northern California Folk Music From the Thirties. [Online audio file]. Available HTTP: http://memory.loc.gov/ammem/afcchtml/cowhome.html. [May 15, 1998]

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## Special Presentations



[\[Stock poster announcing a lecture to be given by Mrs. Mary Church Terrell, "1st Pres. of Nat'l Assoc. of Colored Women," with an illus. of Mrs. Terrell\].](#) Artist unknown. Poster, undated.

Most special presentations include examples pulled from the archival collections to illustrate themes represented in the collections. In a few cases, examples are included to enhance a theme represented in the collection, but the example itself does not appear within the collection. If the item is not contained within the archival collection, cite the special presentation.

This poster of Mary Church Terrell can be found in [Progress of a People: Contribution to the Nation](#) in *Africa American Perspectives, 1818-1907*. For information about listening to this Special Presentation, see [American Memory Viewer Information](#).

## MLA-style Citation Format:

### *Structure:*

Last name, first name, middle initial. "Title of work." Date. Title of Special Presentation. [Protocol and address] (date of visit).

### *Example:*

Terrell, Mary, C. "The Progress of a People." Undated. The Progress of a People. [http://lcweb2.loc.gov/ammem/aap/aapcontr.html] (August 14, 1996)

## Turabian-style Citation Format:

### *Structure:*

Last name, first name, middle initial. Date. Title of work. In Special Presentation. [Type of medium] Available Protocol: Protocol/Site/Path/File. [Access date].

### *Example:*

Terrell, Mary, C. Undated. The Progress of a People. In The Progress of a People. [Online audio file]. Available HTTP: http://lcweb2.loc.gov/ammem/aap/aapcontr.html [August 14,

1996].

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## Texts



American Memory contains collections of pamphlets, documents, recollections, and other written material. One such example is "A duty which the colored people owe to themselves," a sermon by Charles Boynton, 1867. This example comes from *African American Perspectives, 1818-1907*.

[The Duty Which the Colored People Owe To Themselves.](#)

"Moses was the son of a slave, but separated from his own people in infancy, and adopted into the royal family of Pharaoh..."

## MLA-style Citation Format:

*Structure:*

Author last name, first name, middle initial. "Title of work." Date. Title of collection. [Protocol and address] [Call Number] (date of visit).

*Example:*

Boynton, Charles B. "A duty which the colored people owe to themselves. A sermon delivered at Metzertott hall, Washington, DC." 1867. African American Perspectives, 1818-1907. [http://lcweb2.loc.gov/aap/aaphome.html] [lcrbmrp t 2002] (August 14, 1996).

## Turabian-style Citation Format:

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Author last name, first name, middle initial. Date. Title of work. In Collection. [Type of medium] Available Protocol: Protocol/Site/Path/File; Call Number. [Access date].

*Example:*

Boynton, Charles B. 1867. "A duty which the colored people owe to themselves. A sermon delivered at Metzerott hall, Washington, DC." In African American Perspectives, 1818-1907. [Online] Available HTTP: <http://lcweb2.loc.gov/aap/aaphome.html>; lcrbmrp t2002. [August 14, 1996].

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## Citation Guidelines

Many guides are available on the World Wide Web. A thorough list of web sites and textbooks has been compiled by the [Internet Public Library at the University of Michigan](http://www.ipl.org/ref/QUE/FARQ/netciteFARQ.html).  
<http://www.ipl.org/ref/QUE/FARQ/netciteFARQ.html>

Other suggested sites include:

APA Guidelines: [APA Publication Manual Crib Sheet](http://www.psychwww.com/) by Russ Dewey  
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MLA Guidelines: [MLA-Style Citations of Electronic Sources](http://www.columbia.edu/cu/cup/cgos/idx_basic.html) by Janice R. Walker  
[http://www.columbia.edu/cu/cup/cgos/idx\\_basic.html](http://www.columbia.edu/cu/cup/cgos/idx_basic.html)

Turabian's Reference-List Style: [Citing Electronic Information in History Papers](http://www.people.memphis.edu/~mcrouse/elcite.html), by Maurice Crouse  
<http://www.people.memphis.edu/~mcrouse/elcite.html>

Adventures of Cyberbee: [Citing Electronic Resources](http://www.cyberbee.com/citing.html), by Linda C. Joseph  
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Nueva Library Research Goal: [NUEVA Library Goal Research](http://www.nueva.pvt.k12.ca.us/~debbie/library/research/research.html), by Debbie Abilock  
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# Mikhail Bakhtin

Bakhtin was not exactly a Marxist, but a theorist writing in Soviet Union starting in the 1920s, and thus he was very much aware of Marxist theories and doctrines, and how they were being implemented. He was also associated with the school known as Russian Formalism, a kind of precursor to our own American movement (in the 1940s and 50s) called New Criticism. (Peter Barry, in *Beginning Theory*, has a good explanation of Russian Formalism). Bakhtin got in trouble with Soviet regime, was exiled, and did a lot of his best work in exile; because of his political conflicts with the Soviet Union, as well as the problem of translation, and of Western cultures getting access to his texts, Bakhtin's works weren't published (or translated) till the 1970s (after the end of Stalinism).

Bakhtin shares with Marxist theorists an interest in the historical and social world, an interest in how human beings act and think (in other words, an interest in the formation of the subject), and an interest in language as the means in which ideologies get articulated. For Bakhtin, as for Althusser, language itself (both structurally and in terms of content) is always ideological. (Bakhtin is also associated with the work of V.N. Volosinov, whose work *Marxism and the Philosophy of Language* looks more directly at how language operates ideologically).

Language, for Bakhtin, is also always material. He would argue against Saussure and structuralist views of language which look only at the shape (or structure), and instead would argue that you always have to examine how people use language--how language as a material practice is always constituted by and through subjects. (This is also Althusser's second thesis in "Ideology and Ideological State Apparatuses").

Bakhtin's theories focus primarily on the concept of DIALOGUE, and on the notion that language--any form of speech or writing--is always a dialogue. This notion of dialogue is not the same as the Marxist notion of DIALECTIC, though it's similar in focusing on the idea of the social nature of dialogue, and the idea of struggle inherent in it. Dialogue consists of three elements: a speaker, a listener/respondent, and a relation between the two. Language (and what language says--ideas, characters, forms of truth, e.g.) are always thus the product of the interactions between (at least) two people. Bakhtin contrasts that notion of dialogue to the idea of MONOLOGUE, or the monologic, which are utterances by a single person or entity.

"Discourse in the Novel" is an excerpt from a longer essay with that title, found in Bakhtin's book *The Dialogic Imagination*. In this essay Bakhtin focuses on the question of literary forms or genres as examples of dialogic form. He focuses particularly on the contrast between poetry and novels. He says that poetry, historically, has always been the privileged form (and you can think of this in terms of a binary opposition, poetry/fiction, where poetry is the valued term). We have seen a version of this privileging--or at least of the distinctions between poetry and prose--throughout this semester, as a number of theorists who value the idea of play, plurality, or multiplicity in language point to poetry as a place where language is more free, where the signifier and signified are the most disconnected.

Bakhtin differs from Saussure, and from the tradition which emerges from Saussure, and which values the separation of signifier and signified more than the connection between the two. He was aware of Saussurean linguistics, and of structuralist theories in general, but Bakhtin (unlike just about all the other theorists we've read so far, including Althusser) is not using a structuralist view of language.

Bakhtin begins his essay by posing a problem: if poetry is the more privileged literary form in Western culture (and in structuralist and poststructuralist theory), then what can you say about how language or discourse operate in NOVELS? Clearly language operates differently, or is used differently, in fiction and in prose than in poetry; these genres have a different conception of how meaning is created than does poetry.

One answer to this question is that you can't--or shouldn't talk about novels at all. For the French feminists (especially Cixous), novels are part of a realist mode of representation, which is based on trying to connect linguistic signifiers to their referents, to "real" signifieds; this, in Cixous' view, links fiction and realism to the attempt to make linear, fixed meaning (where one signifier is associated clearly with one and only one signified), which is what the French feminists call masculine, or phallogocentric, writing.

From this perspective, any form of representational language--any prose discourse, and any forms of fiction--are part of the effort to make language stable, unitary, and determinant. And that's bad. From another perspective, however, there's no comparison between what novels do and what poetry does. Poetry is meant to be an art form, to be (and to create) something beautiful; fiction, on the other hand, is a kind of rhetoric, a literary form meant to persuade or to present an argument, not to produce an aesthetic effect. These definitions come largely from historical trends: the novel does come from the prose traditions of persuasion. Poetry is not without its didactic function, certainly; as many critics from Sir Philip Sidney on have noted, the purpose of art is "to delight and to instruct." But generally poetry has been associated with the aesthetic function ("delight") and novels with the didactic function ("instruct").

Bakhtin starts with this division between poetry and prose fiction, and their social functions, in order to reconceptualize the idea of the way stylistics has privileged poetry. He says that rhetoric--the art of using language to persuade or convince people--has always been subordinated (in Western culture) to poetry, because rhetoric has a social purpose: it does something. Poetry, despite Sidney's claim to the contrary, has always functioned almost exclusively on an aesthetic level. Poetry is like a painting that hangs on the wall; prose is like a piece of kitchen machinery, in Bakhtin's view.

Because it does something, Bakhtin says, fiction, as a subset of rhetoric, has positive qualities. First of all, it is a socially and historically specific form of language use. A novel, Bakhtin argues, has more in common at any particular historical moment with other existing forms of rhetoric--with the languages used in journalism, in ethics, in religion, in politics, in economics--than poetry does. In fact, Bakhtin says, the novel is more oriented toward the social/historical forms of rhetoric than toward the particular artistic or aesthetic ideas present at any particular moment, while poetry focuses primarily on aesthetic

concerns and only secondarily (if at all) on other aspects of social existence.

Bakhtin says (on p. 666) that ideas about language have always postulated a unitary speaker, a speaker who has an unmediated relation to "his unitary and singular 'own' language." This speaker (kind of like Derrida's "engineer") says "I produce unique meaning in my own speech; my speech comes from me alone." Bakhtin says this way of thinking about language uses two poles: language as a system, and the individual who speaks it. Both poles, however, produce what Bakhtin calls MONOLOGIC language -- language that seems to come from a single, unified source.

Bakhtin opposes monologic language to HETEROGLOSSIA, which is the idea of a multiplicity of languages all in operation in a culture. Heteroglossia might be defined as the collection of all the forms of social speech, or rhetorical modes, that people use in the course of their daily lives. (Bakhtin calls these "socio-ideological languages" and describes them on p. 668a). A good example of heteroglossia would be all the different languages you use in the course of a day. You talk to your friends in one way, to your professor in another way, to your parents in a third way, to a waiter in a restaurant in a fourth way, etc.

For instance, I once returned a call from a student (who was asking for an extension on a paper) and got his answering machine; the message said "Hey, dudes and dudettes, I'm not here cuz I'm takin' the day off to hit the slopes, so catch you later." The language here was clearly not directed at a student-teacher communication. Rather, the terminology, assumptions, and mode of expressivity were all geared toward a very specific audience. This example shows one kind of language at use--one part of the heteroglossia this student/speaker could have chosen to use. It also shows a fundamentally DIALOGIC utterance--one oriented toward a particular kind of listener/audience, and implying a particular relationship between the speaker and the listeners.

Bakhtin says (on pp. 667 and 668) that there are actually two forces in operation whenever language is used: centripetal force and centrifugal force. Centripetal force (and he gets this term/idea from physics) tends to push things toward a central point; centrifugal force tends to push things away from a central point and out in all directions. Bakhtin says that monologic language (monologia) operates according to centripetal force: the speaker of monologic language is trying to push all the elements of language, all of its various rhetorical modes (the journalistic, the religious, the political, the economic, the academic, the personal) into one single form or utterance, coming from one central point. The centripetal force of monologia is trying to get rid of differences among languages (or rhetorical modes) in order to present one unified language. Monologia is a system of norms, of one standard language, or an "official" language, a standard language that everyone would have to speak (and which would then be enforced by various mechanisms, such as Althusser's RSAs and ISAs).

Heteroglossia, on the other hand, tends to move language toward multiplicity--not, as with the other poststructuralist theorists, in terms of multiplicity of meaning for individual words or phrases, by disconnecting the signifier and the signified, but by including a wide variety of different ways of speaking, different rhetorical strategies and vocabularies.

Both heteroglossia and monologia, both the centrifugal and centripetal forces of language, Bakhtin says, are always at work in any utterance. "Every concrete utterance of a speaking subject serves as a point where centrifugal as well as centripetal forces are brought to bear" (668a). Language, in this sense, is always both anonymous and social, something formed beyond any individual, but also concrete, filled with specific content which is shaped by the speaking subject.

Poetic language, Bakhtin argues, has been conceptualized historically as centripetal, and novelistic language as centrifugal. Novelistic language is dialogic and heteroglossic, Bakhtin says, and as such it exists as a site of struggle to overcome (or at least to parody) the univocal, monologic utterances that characterize official centralized language.

Bakhtin wants to find alternatives to a strict formalist or structuralist approach, because these ways of looking at literature tend to examine a literary work "as if it were a hermetic and self-sufficient whole, whose elements constitute a closed system presuming nothing beyond themselves, no other utterances" (668b).

In the section on discourse in poetry and discourse in the novel (which starts on p. 669), Bakhtin argues that poetry is fundamentally monologic, and operates as if it were a "hermetic and self-sufficient whole" (which is why formalist critics, like the American New Critics, mostly studied poetry, not fiction). The poetic word, according to Bakhtin, acknowledges only itself, its object (what it represents), and its own unitary and singular language (p. 670a); the word in poetry encounters only the problem of its relation to an object, not its relation to another's word. In other words, words used poetically refer to language itself, to idea of centralized/unitary poetic language, and perhaps to an object represented--but not to non-poetic language, to other languages in the culture.

poetic word--Bakhtin calls it "autotelic" (which means coming from itself, referring to itself), or image-as-trope--has meaning only in itself, or in relation to an object (as signifier or in relation to a signified) and nowhere else. As Bakhtin puts it, all the activity of the poetic word is exhausted by the relation between word and object; poetry is therefor the use of words without reference to history. "it presumes nothing beyond the borders of its own context (except, of course, what can be found in the treasure-house of language itself" (p. 671a). The poetic word means only itself as word, or it can include all its connotative and denotative meanings (the "treasure-house of language"); when it refers to an object, that object is cut off from any social or historical specificity. In other words, a poetic word is only a signifier, or when it's connected to a signified, that signified is always an abstraction. So in a poem the word "bottle" will refer only to itself, or to the idea of "bottle," rather than to a specific bottle (like the plastic water bottle here in front of me).

Let's look at how this works in a specific instance. When I write "Two pounds ground beef, seedless grapes, loaf bread" you can read this two ways. We can do a "poetic" reading, where the words refer to abstract ideas, or to other words, or to poetry itself. Such a reading might focus on the first word, "Two," as implying a fundamental duality, but that duality is undermined by the form of the verb "pounds," which is singular. The idea of "pounds" as verb brings up an image of violence, that the "two" in the first

word might be in some kind of struggle. That struggle might be against the "ground," the third word, which connotes an image of violence--something being "ground." It also rhymes with "pound"--so the "two" who are also "one" (singular in the verb) are pounding the ground in some kind of anger. What's the ground? The ground of their being, the ground they stand on, the ground that divides them as one/two beings? (Why not?) Then "beef"--well, "beef" can mean meat--the basic substance of human flesh--or it can mean "argument," which fits with the image of the two pounding the ground (or each other) in this fury. The next line gives us the reason for their anger. Not only are they divided, not quite one and not quite two, but they are "seedless"--no offspring, no fertility, no reproduction. This is perhaps the source of the violence in the first line. The idea of the fight is echoed then in the word "grapes," which brings up "sour grapes," feeling resentful for something you can't have, as well as echoing the word "gripe," which, like "beef," gives the idea of a quarrel. "Seedless grapes" is also an oxymoron, a paradox, like "two pounds;" grapes are fruit, hence a symbol of natural abundance, yet they are seedless, sterile. The last line, "loaf bread," reinforces the idea of a fruitless reproduction causing violence; the word "bread" echoes the word "bred," associated with reproduction again, and "loaf" implies laziness or inability, which stands in contrast to the action of "pound"ing in the first line. So the lazy loafers are the ones who have bread/bred, who have engaged successfully in reproduction, while the fighters, who struggle, are the sterile ones--and their sterility is a product of their lack of differentiation, their inability to decide whether they are one or two, the same or different.

Silly, of course. But possible. This, Bakhtin would say, is how poetry is monologic: if we assume these words are a poem, we read them quite differently than if we assume these words are a grocery list. The writer or critic interested in seeing the heteroglossia in language would read these words as embedded in social relations; such a critic would probably read them as a grocery list, as writing with a distinct social purpose, rather than as abstractions.

But Bakhtin would also say that the "poetic" reading of the grocery list also has validity; the words on the page never mean only the object they signify. In poetry, the social meaning is almost entirely erased, but in fiction the social meaning and the abstract meaning (the "autotelic" meaning) are both present. Novelists might show someone writing this grocery list, and on one level that list would simply be an itemization of foods the character will buy, but there might also be a symbolic level, where these particular foods have significance or resonance beyond the merely literal. As Bakhtin says, (p. 671) the prose artist "elevates the social heteroglossia surrounding objects into an image that has finished contours, an image completely shot through with dialogized overtones."

On pp. 672(c)673, Bakhtin discusses further the idea of dialogue, or the dialogic, arguing that all words or utterances are directed toward an answer, a response. In everyday speech, words are understood by being taken into the listener's own conceptual system, filled with specific objects and emotional expressions, and being related to these; the understanding of an utterance is thus inseparable from the listener's response to it. All speech is thus oriented toward what Bakhtin calls the "conceptual horizon" of listener; this horizon is comprised of the various social languages the listener inhabits/uses. Dialogism is an orientation toward the interaction between the various languages of a speaker and the languages of a listener. This is why Bakhtin says ( on p. 673b) that "discourse lives on the boundary between its own context and another, alien, context."

On 674a, Bakhtin argues that the sense of boundedness, historicity, and social determination found in dialogic notions of language is alien to poetic style. The writer of prose (675a) is always attuned to his/her own language(s) and alien languages (i.e. the languages of listeners), and uses heteroglossia--employs a variety of languages--to always be entering into dialogue with readers. The fiction writer is always directing his/her "speech" (i.e. writing) toward the possible responses of readers, and is always trying to find more things to say, more ways to say it, so that readers can understand the message(s).

This diversity of voices which is heteroglossia is the fundamental characteristic of prose writers, and of the novel as a genre.

A good example of a heteroglossic novel is Melville's *Moby Dick*, which uses a huge variety of (socio-ideological) languages: the language of the whaling industry, the language of Calvinist religion, the language of the domestic/sentimental novel, the language of Shakespearean drama, the language of platonic philosophy, the language of democracy, etc. In using all these languages, Melville hopes to increase the potential size of his readership, as the novel probably contains some kind of language which every reader has as part of his/her existing vocabulary or "horizon."

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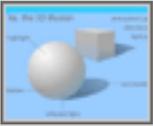
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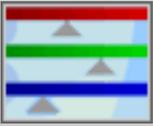
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# Frame Lock

## Charles Bernstein

Lost Wages, Nev., Nov. 13 - Riddick Bowe, the 25-year-old challenger from Brooklyn outgunned Evander Holyfield through 12 gritty rounds to win the undisputed world heavyweight title... Afterward, when the decision was announced, a weary Holyfield was asked whether he wanted a rematch. "No," he said, "I think I'm finished." - *The New York Times*

A specter is haunting the literary academy: the growing discrepancy between our most advanced theories and institutionally encoded proscriptions on our writing and teaching practices.

I diagnose the problem as "frame lock", a kind of logorrheic lock jaw, or sandy mouth, or bullet-with-the-baby-not-just-quite-then-almost-out-of-reach, as a mood swinging under a noose of monomaniacal monotones, the converted preaching to the incontrovertible, the guard rail replacing the banisters, stairs, stories, elevation, detonation, reverberation, indecision, concomitant intensification system.

Frame lock, and its cousin tone jam, are the prevailing stylistic constraints of the sanctioned prose of the profession. No matter that the content of an essay may interrogate the constructed unity of a literary work or a putative period; may dwell on linguistic fragmentation, demolition, contradiction, contestation, inter-eruption; may decry assumptions of totality, continuity, narrative progression, teleology, or truth and may insist that meaning is plural, polygamous, profligate, uncontainable, rhetorical, slippery or sliding or gliding or giddy and prurient. The keepers of the scholarly flame, a touch passed hand to hand

and fist to mouth by generations of professional standard bearers and girdle makers, search committees and admissions officers, editors and publishers, maintain, against all comers, that the argument for this or that or the other must maintain appropriate scholarly decorum.

Theory enacted into writing practice is suspect, demeaned as unprofessional. But that is because theory so enacted ceases to be theory - a body of doctrine - insofar as it threatens with poetry or philosophy. Theory, prophylactically wrapped in normalizing prose styles, is protected from the scourge of writing and thinking as active, open-ended, and investigatory. The repression of writing styles in the literary academy is enforced by the collusion of scholars, theorists, administrators and editors across the spectrum of periods and methodologies. PMLA would prefer to publish poets writing in the patrician rhetoric of the nineteenth century about the exhaustion of poetry than to permit actual poetic acts to violate its pages. While many of the most innovative of the profession's theorists and scholars sit on the board of PMLA, the publication persists in its systematic process of enforcing mood and style control on all its articles and letters, as if tone or mood were unrelated to argument and meaning. Difference and otherness: these values ring hollow if they are not applied, also, to our own productions and articulations. If PMLA - a no doubt easy but nonetheless representatively obtrusive target - is strictly whitebread, the radical claims for diversity made within its pages seem stifled or neutered.

Professionalism and career advancement are the bogeymen of frame lock. Dissertations must not violate stylistic norms because that might jeopardize our young scholar's future. "Let them be radical in what they say but not in how they say it." - Such is the pragmatic, and characteristically self-fulfilling,

argument that is made. The point here, as in most initiation rites, is to be hazed into submission, to break the spirit, and to justify the past practice of the initiators. Professionalization is the criteria of professional standing but not necessary professional values; nor are our professional writing standards at or near the limits of coherence, perception, edification, scholarship, communication, or meaning. Underneath the mask of career-minded concessions to normalcy is an often repressed epistemological positivism about the representation of ideas. While the philosophical and linguistic justifications for such ideational mimesis - for example the idea that a writing style can be transparent or neutral - have been largely undermined, the practice of ideational mimesis is largely unacknowledged and, as a result, persists unabated.

In order to explore unsanctioned forms of scholarly and critical writing, graduate students and new faculty need to be protected against the arbitrary enforcement of antiquated stylistic constraints. Yet even those in the profession who are sympathetic to these new - and indeed not-at-all new - writing forms may believe that one's initial professional work should be stylistically orthodox, with innovations considered only in later work. This argument is akin to the idea that art students should first learn anatomy and figure drawing before they embark on more expressionist or abstract work. As a generalization, there is no merit to this argument (while of course specific individuals may benefit from different experiences). Younger scholars and critics are most likely to bring energy and enthusiasm to their writing, to open up new paths, to push the boundaries of the possible; once channelled into frame lock, more often than not they get stuck in its claustrophobic confines. And young scholars who are not supported for taking new directions often drop out, or are forced out, of the profession: a loss of talent that our universities cannot afford.

It is no secret that universities reward conformism and conventionality under the name of both professionalization and currency. We see all around us dress and decorum advisories for job interviews such as those this week at the MLA: as if dressing the same as every one else - any more than writing the same or citing the same 17 major theorists or authors as everyone else - makes you a better researcher or cultural interpreter. Indeed, there is no evidence to show that tone-lock, any more than interview dress codes, make better teachers, or more committed or knowledgeable scholars; on the contrary, there is plenty of reason to believe this sort of career-oriented behavior, exacerbated by the present scarcity of jobs, breeds a professional cynicism that is disastrous for the infectious enthusiasm and performative limberness that are crucial components for teaching. The forms we enforce among ourselves serve not the content of our work but the perpetuation of our administrative apparatuses.

\*

Frame lock is a term I base on Erving Goffman's Frame Analysis. As applied to prose, it can generally be characterized as an insistence on a univocal surface, minimal shifts of mood either within paragraphs or between paragraphs, exclusion of extraneous or contradictory material, and tone restricted to the narrow affective envelope of sobriety, neutrality, objectivity, authoritativeness, or deanimated abstraction. In frame-locked prose, the order of sentences and paragraphs is hypotactic, based on a clear subordination of elements to an overriding argument that is made in a narrative or expository or linear fashion. In what might be called the rule of the necessity of paraphrase, the argument must be separable from its expression, so that a defined message can be extracted from the text. To this end,

arguments must be readily glossable and indeed periodically reiterated self-glosses are used as markers to enforce interpretative closure.

With the proliferation of frames of interpretation over the past fifteen years, a menu of methodological choices is available to the young scholar. In a campus version of the dating game, our initiate may attend a series of seminars, each promising the satisfactions of its newly rejuvenated, comprehensively restyled, and radically overhauled approach. One frame of interpretation beckons with its production of detail and cultural difference, another allures with its astounding solutions, while the sociality of a third seems magnetic; in contrast, the social responsibility of a fourth is compelling, while the ultimate sophistication of a fifth is irresistible. Finally, *uber alles*, the retro chic of rejecting any and all the new frames of interpretation is always in style, always a good career move - and the fast track for getting quoted in national media.

After a period of flirtation with several of these approaches, our neophyte (the neophyte within each of us) makes a commitment to one primary frame. The marriage is consummated in the act of being announced.

Of course a newly chosen frame of interpretation may replace an older one; indeed divorce and remarriage are as inevitable as new consumers in a market economy. Serial monogamy is typical, as long as the series doesn't get very long; breaking frame is suspect. For the crucial ingredient of frame lock is consistency, sticking to one frame at a time. When flames are jumped, the new frame must appear to replace the old, which is best publicly stigmatized as damaged goods, so much youthful idealism or false consciousness or lack of rigor. This is called keeping up or advancing with the field.

If I exaggerate, and my commitment to exaggeration is second to none, even I was surprised to get a couple of examination copies in the mail this past month from Bedford Books of St. Martin's Press that seemed to parody beyond my powers the problem of rigid segmentation of frames of interpretation. In what could easily be called The Frame Lock Series of Target Texts, we have the complete, authorized, unabridged version of Polish immigrant Joey-Joey-Joey Conrad's brooding Heart of Darkness, in what might as well have been six-point type, an almost expendable pretext to a half-dozen large-type chapters offering a menu of interpretative modes - reader-response, deconstructive, psychoanalytic, new historical, historical materialist, and feminist. Each critical section starts with a ten-page gloss of the theoretical approach, written in clear unambiguous prose, studded with quotations from well-known practitioners of the theory: just enough lucid explanation to make a travesty of each of these methods, stripped as they are of their context, necessity, and complexity. Appended to this are ten pages applying the now-manageable theory to the pretext, the absent center that is so aptly named Heart of Darkness in this case.

Most scholars resist such compartmentalization, such marriages of convenience, despite the professional pressures that push them into them. But our profession too rarely addresses the conflict between inquiry and job-search marketing in which one's work is supposed to be easily summed up, definable, packaged, polished, wrinkles and contradictions eliminated, digressions booted. Insofar as we make hiring decisions using these criteria, insofar as we train graduate students to conform to such market imperatives, insofar as we present our own writing and scholarship and evaluate each other's along these lines, then the demands of our work - teaching, research, encouraging

creativity - will be severely compromised. Professionalization need not be antithetical to our work as educators and writers and searchers, but in itself professionalization offers no protection against the emptying of values many of us would espouse for our work.

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Goffman's analysis of frames is valuable for understanding the institutional nature of all forms of communication. In particular, frame analysis can help elucidate disputes over the curriculum in terms of both interdisciplinarity and core (or required) courses.

By their nature, frames focus attention on a particular set of features at the same time as they divert attention from other features that Goffman locates in the "disattend track". A traditional, or frame-locked, curriculum is designed so that each of its elements fits within a single overall scheme. Like the fourth wall in an old-fashioned play, the curricular frame is neither questioned nor broken. Even as curricular content (the canon) is challenged and reconstituted, the new material tends to be reframed within revised disciplinary boundaries. In contrast, anti-lock syllabi emphasize a performative and interdisciplinary approach that may undercut the passive learning patterns that currently cripple many of our educational efforts.

The process of locating disattend tracks, and bringing them to the center of attention, can be understood as not only a primary pedagogical aim but also a central project of much modernist and contemporary art. Within text-bound literary studies, the disattend track may include such features as the visual representation of the language as well as its acoustic structure. Moreover, a work may best be discussed within a context that not only includes its historical or ideological context, but also its

interdependence on contemporary painting, theater, or music, not to mention the "popular" arts of the period. The idea that works of literature can be studied in isolation from the other arts, a founding idea of the discipline of English literary studies, may simply be mistaken. Certainly, the very limited aesthetic consciousness of college graduates would support the proposition that current approaches are misguided. Basic remodeling is necessary.

Not only our subjects, but also our methods, need to be addressed from an interdisciplinary perspective. In much of the discourse coming out of English departments, the art of writing has been relegated to the disattend track. To insist on the art of writing is, ironically, to press the need for interdisciplinarity within a field bisected against itself. To call for greater interaction between literary studies and the literary arts is to call literary studies back to itself.

My idea of a core curriculum will seem perverse to many advocates of both traditional and progressive approaches. My commitment to difference is not satisfied only by differences of "subject positions". To be sure, a course of differences must include a broad range of subject positions (including ones not easily definable by prevailing categories) but, to avoid frame lock, it also needs to include radical differences in forms, styles and genres of expression and nonexpression. Insofar as narratives of personal or group experience are given primacy over other formal and aesthetic modalities, difference is not only enriched but also suppressed.

My modest proposal no doubt hopelessly complicates an already difficult task because it places virtually no limits on the number or types of possible works that might be studied. I find this a more stimulating starting point than determining a convenient

frame that makes the task easier and more rationalizable. For example, I find myself surprisingly impatient with the obviously well-intentioned idea that an English department should require its undergraduate majors to take survey courses that cover canonically and historically significant (though previously underrepresented) works of English literature, along with a companion course in major trends in literary theory. In many such curricular proposals, and in the related "multicultural" anthologies published in recent years, the choice of literary authors is made with a commitment to diversity in mind. In contrast, there is rarely a similar commitment to diversity among the authors to be studied in theoretical and methodological courses. Furthermore, the new literature curriculums and anthologies are generally restricted to English language works, while it is hard to imagine a comparable anthology or core course in literary theory restricted only to works written in English. A number of problematic assumptions are at work here. In the first place, there is the idea that theory is a quasi-scientific form of knowledge that is able to transcend - largely, if not totally - its particular subject positions, and, as a result, is not dependent for its value on the fact that it represents a particular subject position. The corollary to this is that literary works do have their value in representing subject positions, and, as a result, are infinitely substitutable: in effect literature becomes a series of possible examples, any one of which is expendable. The problem is analogous to the disturbing practice of universities doing all their affirmative action hiring in the infinitely elastic or "soft" humanities rather than doing such hiring equally in the "uncompromisable" social and natural sciences.

What is English? While poetry may be said to be untranslatable in a way that philosophical works are not, philosophy also may be untranslatable in certain ways. Or rather, some philosophy

(call it theory) and some literature (call it sociological) pose few translation problems. In this respect, it is revealing that some of the new anthologies that purport to represent cultural diversity - The Norton Anthology of Literature by Women, edited by Sandra Gilbert and Susan Gubar, and The Heath Anthology of American Literature, edited by Paul Lauter, are the most prominent - emphasize contemporary poetry written in a single-voice confessional mode that already seems to have been translated into the prevailing idiom of the anthologies themselves. This stylistic discrimination entails the rejection of works that challenge the idea that English is a transparent medium that can represent cultural experience as if it were information (already had a form). The result is that both formally innovative work and work in nonstandard forms of English are marginalized.

I could go on.

Can Continental philosophy be understood in the absence of Continental literature? Or does Continental philosophy without Continental literature equal American literary theory?

Disciplinary boundaries serve more to cordon off areas of knowledge than to encourage students to search through a wide range of historical writers and thinkers and art practices. I would like to see the direction of undergraduate English programs in American universities move expansively toward the world rather than more parochially toward the literature of England and its linguistic heirs. While I suppose one could argue that people in the U.S. might have a special reason to know about the history and literature of the U.S. (though possibly North America would be the better frame), I can't see giving priority to the literature of England as opposed to the literature of the other European countries - or indeed other places in the world. English majors

usually major in English not because of special interest in England but because of a more general interest in literature, writing, art, the humanities, or the history of ideas. English is the host language of their study. It's not as if students are likely to study Li Po or Sappho elsewhere in their studies - much less the Popul Vuh or Sappho. And, if that's so, it's hard to see how the line can be usefully drawn without including the "other" arts, and works from cultures that do not identify their cultural productions by proper names. Jerome Rothenberg's and Pierre Joris's forthcoming *Poems for the Millennium: The University of California Book of Modern Poetry* goes a long way toward redressing this problem.

\*

But I digress. I came here to talk paragraphs.

\*

I like the idea of a paragraph developing its own internal logic, pushing a stretch of thought, turning around a term, considering a particular angle on a problem.

But it's the shift from paragraph to paragraph that creates the momentum, with the jump varying from almost indiscernible to a leap. My method of teaching, as much as writing, is to place one thing side by side with another and another, so that the series creates multiple perspectives on the issues addressed.

But what is the conclusion? What knowledge is gained? What has been taught or demonstrated? - Performance has no value, no substance. You want a theater of ideas but no knowledge. - As if the process of critical thinking needed an end to justify it.

Then why does poetry have its music, fiction its stories, essays their ideas?

\*

- But aren't you conflating literary and academic writing? - Possibly. Not necessarily. Not at all. Why are you bothering me? Can't you understand what I'm saying? I don't like to be spoken to in that manner. I think I deserve an apology, an ontology, a spin doctor, a value-added package with no financing, a one-way ticket to the next oceanliner, a way out of this pleated bag, container, vehicle, conveyor, storage bin, basement franchise.

Well, only if you say so, then maybe I'd agree.

What is wrong with you! Would you go and wash your hands they're full of chocolate!

Oh, excuse me. I don't know how that got in here, I guess I've never installed the right import protection system on my digital alphabet generator. Can I recommend a few inexpensive, but fairly decent, restaurants in the neighborhood of the hotel? I particularly like the small satellite cafe in the atrium on 53rd just west of Sixth.

\*

I've only just begun to contradict myself. But I contain no multitudes; I can't even contain myself.

Nor am I interested in proving anything. - Except to you, sir: to you I want to prove a thing or two, I'll tell you that. About that job opening ... Can we meet me in the lounge right after the session?

\*

It is my great pleasure to recommend V.S.O.P. for the position available at your university. V.S.O.P. is one of the most extraordinary scholars at the university and I am convinced that her work will become fundamental for future scholarship. I strongly recommend V.S.O.P. for advancement in the field. I can think of no young scholar that I could recommend to you more heartily.

\*

Is that any worse than the way you conflate philosophy and what you like to call theory, or criticism and sociology, or interpretation and psychoanalysis? And anyway what is the natural form of scholarly writing? Where do our present standards come from? What values do they propagate? What and who do they exclude? What kinds of teaching and research do they foster, what discourage?

If some of the more interrogatory directions in literary studies, following almost a century of artistic practice, suggest we need to break down the distinction between high art and the rest of culture in order to investigate the interdependence of all cultural production, then it should come as less a surprise than it evidently does that the distinction between research and the thing researched will also break down. Erosion goes in both directions, or all three, since we don't want to forget about Aunt Rosie and the Babysitter's Club. Signifying is as signifying does. To assume a form of writing is to make it always and forever a cultural artifact.

\*

Am I just complaining about being bored by certain prose styles, rendered without the panache needed to give them the intensity they sometimes possess? In any case, I'm not trying to exclude any of the styles of writing now practiced in the university, but to ask why we limit it to that. And if that should change, my questioning would find new targets. Questioning is its own reward. Frame-locked prose seems to deny its questions, its contradictions, its exhilarations, its comedy, its groping.

I find it more interesting to teach a class, or write an essay, on something I don't understand than to represent in a class or essay that which I already seem to have understood at some time previous.

\*

I do not propose alternating between two subjects or two frames: that merely multiplies what is a problem in the first instance. I am suggesting a potentially endless series that does not systematically return to the point of its comparison, a parade of blackout sketches on Freud's mystic writing pad, whose origin is in departure, whose destination is in going on.

One thing I want to break down is the virtually Kantian picture of the studier and the thing studied. Serial composition, one paragraph adjacent to the next, one topic followed by another, one perspective permuted with another, refuses the idea that the studied and the studier are separable. Next to us is not the work that we study, which we love so well to explain, but the work we are. I unclasp myself in addressing a poem, and the poem returns to show me my bearings, my comportment, and the way to read the next poem or painting, person or situation.

\*

I am as low and befuddled as any man, as fouled and out of touch and self-deluded; this is what gives me a place from which to speak.

\*

Is criticism condemned to be 50 years behind the arts? Is the art of today the model for the cultural studies of the next century? Will you be content to produce artifacts already inscribed in a dimming past, quaint lore for future researchers of institutional mores to mull on? Or will you make the culture you desire?

It's worth repeating: signifying practices have only art from which to copy.

\*

-- Oh, no, not art! I thought art was finished, over, done. I mean after Burger and Danto and Jameson and Bourdieu and all those anthologies of cultural and new historical studies! I mean after the Yale School took Keats out on a TKO, art's never even had a strong contender.

-- Charlie, Charlie, Charlie it was you. I could have been a contender, I could have been somebody, instead of a bum, which is what I am, let's face it.

-- Art, she's not finished. I can hear her in the very halls we are congregating in today. She's saying: Just give me one more chance in the ring.

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Presented on December 29, 1992, at the Annual Meeting of the Modern Language

Association as part of a panel on "Framing the Frame: Theory and Practice".  
Published in *College Literature* 21.2, June (1994) and posted with the permission  
of the editor, Jerry McGuire. © Charles Bernstein. Subsequently published in *My  
Way: Speeches and Poems* (Chicago: University of Chicago Press, 1999).

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## EDUCATION

- Ph.D, Human Development, Specialization in Marriage and Family Therapy, December, 2001  
Virginia Polytechnic Institute and State University, Blacksburg, VA
- Post MA Certificate Program in Research Methodology, 1997  
Tata Institute of Social Sciences, Bombay, India
- MA, Social Work, May, 1992  
Tata Institute of Social Sciences, Bombay, India
- BA (Honors), Psychology, May, 1991  
University of Delhi, New Delhi, India

## CLINICAL EXPERIENCE

- Associate Director, Houston Galveston Institute, Houston, TX, June 2001 - to date  
*Coordinate Counseling Center and Training, Teaching and Supervision, Research, Clinical Work, and Fund Raising*
- Staff, Houston Galveston Institute, Houston, TX, October 2000 - May 2001  
*Coordinate Counseling Center and Training, Teaching and Supervision, Research, and Clinical work*
- Doctoral Fellow, Houston Galveston Institute, Houston, TX, September, 1999 – August, 2000  
*Intensive client contact, supervise beginning level therapist, Coordinate Training, Coordinate Clinical Externship, and develop clinical research.*
- Doctoral Intern, Houston Galveston Institute, Houston, TX, September, 1998 – August, 1999

*Intensive client contact, supervise beginning level therapist, responsible for collaboration with executive director regarding administrative activities of the Institute, Counseling Center Committee member, and develop database.*

- Marriage and Family Therapist, The Family Therapy Center of Virginia Tech. Virginia Polytechnic Institute and State University, Blacksburg, VA, December 1995 – May 1998  
*Intensive client contact.*
- Career Information Hotline Counselor, Virginia VIEW. Virginia Polytechnic Institute and State University, Blacksburg, VA, July, 1997-May, 1998  
*Phone counseling clients regarding career, occupation, and educational resources in the state of Virginia, poster development, and articles for the VIEW newspaper.*
- Group Facilitator, *Pre-Marital Group*. Center for Family Services, Virginia Polytechnic Institute and State University, Blacksburg, VA, October - December, 1996
- Facilitator, *Relationship Building in the US*. Orientation workshop for international students, Virginia Polytechnic Institute and State University, Blacksburg, VA, August 21, 1996; August 21, 1997
- Group Facilitator, *Strength-Based Adult Caregivers' Group*. Adult Day Services, Virginia Polytechnic Institute and State University, Blacksburg, VA, April - May, 1996; July - August, 1997
- Group Facilitator, *Solution Focused Leadership*. Division of Continuing Education, Virginia Polytechnic Institute and State University, Blacksburg, VA, April 10, 1996
- Group Facilitator, *Adult Caregivers' Support Group*. Adult Day Services, Virginia Polytechnic Institute and State University, Blacksburg, VA, January, 1996 - May, 1997
- Student Social Worker
  - All India Women's Conference, Bombay, India, Fall, 1991 - Spring, 1992
  - Child Guidance Clinic, J.J. Hospital, Bombay, India, Fall, 1990 - Spring, 1991

## TEACHING EXPERIENCE

- Coordinator, *Clinical Externship*. Houston Galveston Institute, Houston, September 1999 - August 2000; October 2000 - to date
- Instructor, *Practicum: Psychotherapy I*. Our Lady of the Lake University, Weekend Program, Houston, TX, Spring 1999 - Summer 1999; Fall 1999 - Summer 2000; Fall 2000 - Summer 2001; Fall 2001 - to date
- Instructor, *Research Methods and Procedures*. Our Lady of the Lake University, Weekend Program, Houston, TX, Fall 1999
- Teaching Assistant, *Practicum: Psychotherapy III*. Our Lady of the Lake University, Weekend Program, Houston, TX, Fall 1998
- Teaching Assistant, *Pre-practicum*. Our Lady of the Lake University, Weekend Program, Houston, TX, Fall 1998
- Graduate Teaching Assistant, *Gender Roles and Family Relationships*. Virginia Polytechnic Institute and State University, Blacksburg, VA, Fall, 1997
- Graduate Teaching Assistant, Course developer and laboratory coordinator of *Adult Day Care, Special Study*, Virginia Polytechnic Institute and State University, Blacksburg, VA, Spring, 1997

## RESEARCH EXPERIENCE

- Project Director, *Families Enacting Divorce: Performing Possibilities*. Houston Galveston Institute, Houston, TX, December 2001 - to date
- Researcher, *Creating Learning Communities at Conferences*. Houston Galveston Institute, Houston, TX, Fall 2000
- Research Coordinator, *CPS Service Evaluation*. Houston Galveston Institute, Houston, TX, Fall, 1999
- Dissertation Researcher, *Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community*. Dissertation in partial fulfillment of Ph.D. Virginia Polytechnic Institute and State University, Blacksburg, VA, January, 1998 - December, 2001

- Research Assistant, *Building Your Strengths as a Caregiver*. Adult Day Center, VA Hospital, Salem, VA, Summer, 1997
- Research Assistant, *Eating Disorders Hatch Grant*. Center for Family Services, Virginia Polytechnic Institute and State University, Blacksburg, VA, Summer, 1997
- Researcher, *Intergenerational Changes in Marital Expectations at the Pre-marital Stage*. Thesis submitted in partial fulfillment of Post MA Certificate program. Tata Institute of Social Sciences, Bombay, India, October 1997
- Researcher, *A Study of the Effect of Information Patterns and Physical Attractiveness on Causal Attribution and Physical Attraction*. Thesis submitted in partial fulfillment of BA (Honors). University of Delhi, Delhi, India, May 1990

## PUBLICATION

- Co-Author, (in press). Conversing and Constructing Spirituality in a Postmodern Training Context. *Journal of Family Psychotherapy*, 13, (2 & 3)
- Co-Author, (in press). Communities and Crisis: International Learners and the Experience of One Learning Community. *Journal of Systemic Therapies*.
- Author, (in press). Connective and Generative Moments with Couples. In H. Anderson & D. Gehart (Eds.), *Expanding Conversations: Collaborative Therapy in Practice*.

## GRANT

- Grant Writer & Project Director, *Families Enacting Divorce: Performing Possibilities*. Office of the Attorney General, Texas, \$160,365.00, 2001-2002; \$158,365.00, 2002-2003
- Student Social Work Fund Raiser Committee, *First Annual Student Social Workers Conference at the Tata Institute of Social Sciences*. Foreign Embassy Funding, New Delhi, 1991-1992

## PROFESSIONAL EXPERIENCE

- Graduate Assistant, Adult Day Services, Virginia Polytechnic Institute and State University, Blacksburg, VA, August, 1995 - May, 1997
- Training Officer, SWISSAID, Bombay, India, May, 1992 - June, 1993
  - Assessed, monitored and followed-up on projects in tribal areas
  - Enabled and developed new women and youth groups
  - Documented articles on training
  - Wrote grant proposals and reports
- Volunteer, Riot Relief Camp, Bombay, India, January - February, 1993
  - Managed women's section of riot relief camp
  - Facilitated in crisis intervention
  - Rehabilitated riot victims
- Intern, Project SMITA, New Delhi, India, April - May, 1992
  - Conducted action research
  - Documented books, articles, and films

## PRESENTATION

- Workshop Co-presenter, *"Supervision": A Collaborative Language Systems Approach*. American Association for Marriage and Family Therapy, 58<sup>th</sup> annual conference, Denver, CO, November 4, 2000
- Roundtable Presenter, *Autoethnography: Research Tool for Postmodernists*. American Association for Marriage and Family Therapy, 58<sup>th</sup> annual conference, Denver, CO, November 3, 2000
- Workshop Presenter, *Creating a Learning Community: Social Constructionist Research in Action*. Social Construction and Human Transformation, International Conference, Galveston, TX, September 21-24, 2000
- Consultant, *International Curriculum, Supporting Educational Programs in India*. Houston Community College System and University of Delhi, Houston, TX, June 2000
- Guest Lecturer, *Postmodern Approach to therapy*. Social Work School, University of Houston, Houston, TX, March 2000, April 2001
- Symposium Facilitator, HGI Annual Winter Symposium, Houston, TX, January, 24, 2000

- Poster Presenter, *Managing and Organizing Qualitative Data Using Word 97*. American Association for Marriage and Family Therapy, 57<sup>th</sup> annual conference, Chicago, IL , October 8, 1999
- Panel Member, *Multi- and Cross-Cultural Therapists' Voices*. Houston Association for Marriage and Family Therapy, monthly program, Houston, TX, June 18, 1999
- Presenter, *Building a Community of New Transcontinental Family Therapist Professionals*. International Family Therapy Association, XI World Congress, Akron, Ohio, April 14-16, 1999
- Panel Member, *Postmodern Supervision*. Texas Association for Marriage and Family Therapy, annual conference, San Antonio, TX, January 29, 1999
- Poster Presenter, *Building Adult Caregiver Strengths: An Ethnographic Study*. American Association for Marriage and Family Therapy, 56<sup>th</sup> annual conference, Dallas, TX, October 16, 1998
- Coordinator and moderator for a panel discussion on *Research in the Postmodern World: My Experiences*. Quint State Symposium on Child and Family Development, Virginia Polytechnic Institute and State University, Blacksburg, VA, March 15, 1997
- Guest lecture: 'Working with Older Adults' for undergraduate course, , Virginia Polytechnic Institute and State University, Blacksburg, VA, Spring, 1997
- Invited Presenter, *Providing Support and Strength to Caregivers*. Sponsored by Virginia Coalition for the Prevention of Elder Abuse and Virginia Tech Center for Gerontology, Blacksburg, VA, November 6, 1996
- Panel member, *Growing Up as a Woman Around the World*. Sponsored by Women's Center at Virginia Polytechnic Institute and State University, Blacksburg, VA, August 15, 1996
- Workshop Presenter, *Strength - Based Adult Caregivers' Group*. Southeastern Symposium on Child and Family Studies, University of North Carolina, Greensboro, NC, April 18-20, 1996
- Guest lecturer, *Sexuality in India* for undergraduate course, Virginia Polytechnic Institute and State University, Blacksburg, VA, Spring, 1996

- Guest lecturer, *Aging in India* for undergraduate course, Virginia Polytechnic Institute and State University, Blacksburg, VA, Fall, 1995 and Fall, 1996

## CLINICAL TRAINING

- *Collaborative Family Law Training for Mental Healthcare Professionals* by Chip Rose, J.D. Sponsored by The alliance of Collaborative Family Law Attorneys & The Houston Association of Marriage and Family Therapy, Houston, TX, December 11, 2001
- *Self-Relations Supervision Group*, supervised by Stephen Gilligan, Ph.D. Houston, TX, August 5-8, 1999; Austin, TX, January 20-23, 2000
- *Constructing the Sexual Crucible: Integrating Sexual and Marital Therapy*, presented by David Schnarch, Ph.D. Houston, TX, April 30 & May 1, 1999
- *Adolescents and Violence: Challenges and Strategies*, presented by Kenneth Hardy, Ph.D. and Tracey Laszloffy, Ph.D. Houston, TX, March 12, 1999
- *International Winter Institute. Conversations, Language, & Possibilities: A Postmodern Approach to Therapy*. Houston Galveston Institute, Houston, TX, January 24-26, 1999
- *Postmodern Theory & Practice: Clinical Dialogue*, intensive, weekly clinical team practice. Houston Galveston Institute, Houston, TX, September, 1998 – May 1999; September, 1999 – May 2000
- *Monthly Series. Conversation, Language, and Possibilities: A Postmodern Approach to Therapy*, monthly theory and practice “in action” seminar series. Houston Galveston Institute, Houston, TX, September, 1998 – May 1999
- *Supervision Course. “What Every Good Supervisor Should Know,”* practical, theoretical, and ethical issues of supervision. Houston Galveston Institute, Houston, TX, September, 1998 – to date
- *Ericksonian Approaches to Hypnosis and Brief Solution-focused Psychotherapy*, 60-hour certification in hypnotherapy. American

Hypnosis Training Academy, Inc., Silver Spring, MD, November 13-16, 1997, December 11-14, 1997, and January 14-17, 1998

- *Frozen in Time: Possibility Therapy with Adult Survivors of Abuse*, presented by Bill O'Hanlon. Sponsored by The Family Services Institute of Roanoke Valley, Roanoke, VA, June 13, 1997
- *Systemic Gestalt Psychotherapy*. Appalachian State University, Boone, NC, May 27-31, 1997
- Certified in *PREPARE/ENRICH Program*. Training workshop for counselors, Washington, DC, May 19, 1997
- *Relationship Enhancement: Brief Couple /Family Therapy*. Workshop organized by National Institute of Relationship Enhancement, Bethesda, MD, October 25-26, 1996
- *Eriksonian Hypnotherapy Seminar* with Howard Protinsky, Ph.D., 10 weeks. Virginia Polytechnic Institute and State University, Blacksburg, VA, Summer, 1996
- *Expressive Arts and Play Media in Counseling*. Appalachian State University, Boone, NC, June 14-18, 1996
- *Counseling ADHD Adults: Individual, Marital and Group Therapy*. Division of Continuing Education, Virginia Polytechnic Institute and State University, Blacksburg, VA, October, 1995

## PROFESSIONAL DEVELOPMENT

- *Performing the World: Communication, Improvisation and Societal Practice*. Sponsored by Performance of a Lifetime and the Taos Institute, Montauk, New York, October 12-14, 2001
- Society for the Study of Symbolic Interactionism Couch-Stone Symposium. St. Petersburg, FL, January 26-30, 2000
- *Family Therapy in the Mainstream*. 57<sup>th</sup> annual conference of the Association for Marriage and Family Therapy, Chicago, IL, October 8-10, 1998
- Annual conference of the Texas Association for Marriage and Family Therapy, San Antonio, TX, January 28-30, 1999

- *Preventive Family Therapy*. 56<sup>th</sup> annual conference of the American Association for Marriage and Family Therapy, Dallas, TX, October 15-18, 1998
- *Creative Horizons in Family Therapy*. 55<sup>th</sup> annual conference of the American Association for Marriage and Family Therapy, Atlanta, GA, September 19-21, 1997
- *Medical Family Therapy*, independent study. Virginia Polytechnic Institute and State University, Blacksburg, VA, Fall, 1997
- *Come Play with Us*. First annual Virginia Association for Play Therapy Conference, Harrisonburg, VA, July 11, 1997
- *Smart Marriages Happy Families*. First national conference of The Coalition for Marriage, Family and Couples Education, Washington, DC, May 15-19, 1997
- *Family Therapy Network Symposium*. Washington, DC, March 20-23, 1997
- *Group Psychotherapy*. Workshop sponsored by College of Human Resources and Education, Virginia Polytechnic Institute and State University, Blacksburg, VA, March 10, 1997
- *Competency-Based Therapy*. Workshop sponsored by College of Human Resources and Education, Virginia Polytechnic Institute and State University, Blacksburg, VA, February 28, 1997
- *Mind-Body Techniques*. Workshop sponsored by College of Human Resources and Education, Virginia Polytechnic Institute and State University, Blacksburg, VA, February 15, 1997
- *The Brief Therapy Conference*. Sponsored by The Milton Erikson Foundation, Inc. San Francisco, CA, December 11-15, 1996
- *Family Mediation*. Chi Sigma Iota Fall 1996 Workshop. Virginia Polytechnic Institute and State University, Blacksburg, VA, October 7, 1996
- *Families and Communities Together: A Conference for and about Children and Adults of all Abilities and their Families*. Virginia Polytechnic Institute and State University, Blacksburg, VA, August 8-9, 1996

- *Psychotherapy and the Threat of Managed Care: A Caring Approach for the Nineties*. Solution Focused Therapy Workshop. Roanoke, VA, May 10, 1996
- *Connecting Communities: Building on the Promise and Potential*. Seventh National Conference of Generations United, Washington, DC, March 29-31, 1996

## **PROFESSIONAL MEMBERSHIP**

- Supervisor-in-training, American Association for Marriage and Family Therapy, 1998 - present
- Licensed Marriage and Family Therapy Associate, Texas, 1998 - present
- Student member, American Association for Marriage and Family Therapy, 1996 - present
- Life member, Indian Association for Family Therapy
- Member, Chi Sigma Iota: Counseling Academic and Professional Honor Society International, 1996 - 1997

## **HONORS**

- Awarded P.E.O. International Peace Scholarship, August, 1996-July, 1997; August, 1997-July, 1998
- Awarded Gift Scholarship, awarded by the Co-ordination Sub-Committee of the Tata Trusts, 1995
- Awarded J.N. Tata Scholarship, 1995 - 1996
- Awarded Lady Meherbai Scholarship, 1995 - 1996
- Secured second rank in College in Bachelor of Arts (Honors curriculum) in Psychology, 1991
- Secured highest marks in research project in the University of Delhi, South Campus in BA (Honors) Psychology, 1991

## COMPUTER SKILLS

- Web Designing and Consultation
- Software Experience: Adobe Acrobat 5.0, Cmap tools, EndNotes, Macromedia Flash 5.0, Macromedia Dreamweaver 4.0, Macromedia Fireworks 4.0, Microsoft Access, Microsoft Excel, Microsoft Outlook, Microsoft Power Point, Microsoft Word, Pagemaker, Printshop, Quickbooks, and SPSS

## ACTIVITIES

- Webmaster, [www.houstongalvestoninstitute.org](http://www.houstongalvestoninstitute.org), October 2000 - to date
- Organizing Committee member, *Creating a Learning Community: Social Constructionist Research in Action*. Social Construction and Human Transformation, International Conference, Galveston, TX, September 21-24, 2000
- Committee member, Counseling Center, Houston Galveston Institute, Houston, TX, Fall 1999
- Co-Chair, College of Human Resources and Education Graduate Council, Virginia Polytechnic Institute and State University, Blacksburg, VA, 1997 - 1998
- Organizing committee member, Quint State Symposium on Child and Family Development, Virginia Polytechnic Institute and State University, Blacksburg, VA, Summer, 1996 - Spring, 1997
- Organized first Annual Student Social Worker's Seminar, Tata Institute of Social Sciences, Bombay, India, 1991 - 1992
- Fund raising, Welfare Agencies Fund, Tata Institute of Social Sciences, Bombay, India, 1991 - 1992
- Founded College Environment Group, New Delhi, India, 1989 - 1990



Non-functional in PDF

The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

<i>Abstract</i>
<i>Theoretical Narratives</i>
<i>Research Narratives</i>
<i>Internship Narratives</i>

## WEB CAPTURE: CONVENTIONS FOR E-DATA MANAGEMENT, E-REFERENCING/BIBLIOGRAPHY, AND ARCHIVING

Technology and software advancement informs our writing and representation options, conventions and forms. We are introduced to new possibilities of researching, data definition, data collection, data storage, analyzing, interpretation, reporting, and representations that challenge and add to traditional conventions. According to the Library of Congress (2002) "no definitive guidelines exist for citing electronic sources." Electronic technological advancement creates new possibilities and guidelines. One such possibility is ways manage secondary sources and how to cite and link-to online resources in electronic thesis and dissertations.

In my dissertation, I offer one such possibility with the use of Adobe Acrobat's feature *Web Capture*. Web capture as it's name suggests is like a photographic feature, which captures any electronic file while retaining the interactive quality of the document. The web capture is an exceptionally useful tool for referencing websites since the web captured product functions like an archived product which the researcher can use when he/she needs access to the website. Thus, even if the website changes or the server of the website is moved, the researcher has a "photographic" capture of his/her "original" citation or web resource. Additionally, constructing the convention of archiving of e-references as a method of citing electronic resources (e-resource/s) is similar to giving a visual credit to the website while increasing the chances of readers visiting the archived websites due

to the visual effect which is similar to web surfing. Further, archiving e-resources provide the readers with access to inaccessible e-resources (which could raise other issues, if the e-resource is not a website). Thus, web capture is an especially useful research, teaching, and learning tool and provides an additional possibility of conventions for electronic thesis and dissertation, which are submitted in pdf format, by furthering e-referencing and archiving.

I had intended a xml format for my dissertation, but due to the xml conventions being in their embryonic phase, I chose and was given permission to use the pdf web capture format to meet the Graduate School's dissertation requirements. [Tony Atkins](#), Technical Director of Virginia Tech's Digital Library and Archives suggested the pdf web capture, which assisted me in coming closer to my original intent of making dissertation web part of the larger textual web (the internet). It also added to the possibilities for conventions of electronic referencing of online and electronic resources, which I introduced in my pdf web capture format of the dissertation (file labeled as [intertextual\\_diss\\_web.pdf](#)). I distinguish between my dissertation web and external web resources as a practice of fair use of the e-resources.

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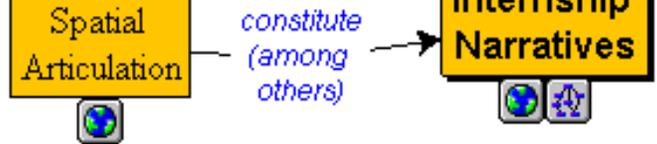
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**Map: Graphic Location of *Metaphors* within the Dissertation Web**



Metaphors provide perspective (Kittay, 1987). Paul Rosenblatt, author of *Metaphors of Family Systems Theory*, defines a good metaphor as "one that recognizes that different metaphors are good for different purposes or in different situations or with people who have had different experiences" (1994, p. 215).

I view metaphors as common words appropriated from familiar contexts and situated in *novel* contexts to perform communal meaning, which are then furthered to become common words "by which we understand our worlds" (Gergen, 1999). Thus depending on the context, words are centralized (literally) or marginalized (metaphorically) to create meaning. This is so because of the myth that words are literal language that is factual or true while metaphors are "literal fluff" (Gergen, 1999, p. 65). The reification of a metaphor from its poetic tentativeness recreates it as literal. Thus, the metaphoric quality of "as if" is submerged in service of its newly formed entity (Sarbin, 1986). And the ongoing subsequent uses constructs the literal out of the fictional and guides our meaning making and action as fixed (commonsensical, taken-for-granted) entities of the everyday language of the knowledge community. And the communal meaning-making becomes the art of stringing the "factual" words (reified and legitimized metaphors) of the knowledge group.

Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species or from species to species or on the grounds of analogy.

Aristotle (n.d.)

Metaphors need not be expressed in words. A word or name could mean a sign or a collection of signs (Turbayne, 1970, as cited by Barker, 1985) such as the DSM labels. Or when a mother states about her child "he is too dependent". The word "dependent" carries a particular meaning or a

collection of signs. It is also very possible to take the word or name literally. We communicate in taken-for granted metaphorical language everyday. According to Rosenbaltt (1994), identifying metaphor takes practice-hearing and seeing them and/or learning to create one's own . Often the utilization of metaphors creates embedded structures and functions that further some notions and obscure others. Thus, in making meaning of our experiences we language our experience in signs which brings forth some notions to light and shadows others. In the learning practices for witchcraft, Starhawk (1989) draws on an exercise used by artists titled "shadow play." The exercise requires the artist to forget about objects, names, and things and observe only the play of light and shadow over various forms. Then on a blank sheet of paper the person has to block in the shadow using broad stokes. The point of the exercise is to experience another way of seeing- learning to "treat the figure and the ground with equal impartiality" (Ehrenzweig, 1967, p. 35). Which is very similar to Taoism wherein Christopher Majka states that according to Lao Tzu (father of Taoism) "to abandon knowledge was to abandon names, distinctions, tastes and desires. Thus spontaneous behavior (wu-wei) resulted."

To "abandon names, distinctions, tastes and desires" is to abandon the distinction between words and metaphors. The implication of not creating distinctions is to treat all language as metaphor. Though a desirous practice, it is easier said than done to avoid distinctions. An aspect of social meaning making is the process of consensual communal categorization based on distinctions. And one of the characteristics of postmodernism is a critique of taken-for-granted categories and distinctions. So as postmodernists though we critique distinctions, we are also seduced by it further and perpetuate other distinctions like modern/postmodern, traditional/non-traditional, linear/nonlinear etc. in the process of meaning-making. Consequently, as a **reflexive captive** user of the distinctions between words and metaphors, I locate some key metaphors in my dissertation web as navigational tools.



## **Locating Metaphors**

*Reflective Practice: The phrases below in italics are aspects of the*

*dissertation web that you will encounter during your web-surfing. I have italicized them to draw your attention to them as metaphors through which you might be able to relate to my experience as an intern and a researcher. The phrases and words in **bold** is a practice of **reflexivity** and **analyses** (Schneider, 1991).*

I view the dissertation web as a metaphorical experience of my internship and research experience. The notions of *blurring of boundary between social science writing and literature, multiple forms of writing and expression, fragmented lexias, interdisciplinary language* etc., are more than [postmodern](#) characterizations; they are metaphorical notions. The *experience of blurring of boundary* between social science writing and literature exemplifies my experience of blurring boundaries during my internship. *Learning to navigate* the dissertation is similar to navigating a new context one enters as an intern. Some *signposts* are clearly demarcated and others are co-created as one weaves back and forth through the **web of contextualized experiences**. The *multiple forms of writing and expression* ([poems](#), [graphic images](#), [collages](#), etc) are metaphors for the **multiple voices** of the **spoken, unspoken** and the **yet to be spoken** which coalesce together over time to make sense of one's experience as an intern and researcher. The experience of *disjointed or fragmented lexias* are textual and spatial metaphors for the parallel process of "senseless" experience which gains meaning **temporally, historically and intertextually** as one steps away from the immediacy of the experiences. The *interdisciplinary language* is illustrative of one's experience of entering a **langued community** that might initially appear foreign, at times strange, but as one lingers and continues to **immerse oneself within the context**, one progressively becomes part of the langued community via the social meaning-making process. As with metaphors that tend to clarify certain attributes and obscure others, you might have a similar experience when you immerse yourself within the dissertation web. Please e-mail me about your experience.

"All social science writing exists in the context of metaphors that shape the narrative" (Richardson, 1997, p. 34). Below I identify some key metaphors that contextualize and shape the various texts in my dissertation web. The links will lead you to a cross-selection of lexias that explicitly contextualized the respective metaphors.

**Postmodern**: Postmodern is a value loaded interdisciplinary metaphor that ranges from time period to an array of ideas to a critical position of our **ways of being**. Often defined as undeniable, postmodernism continues to be a fashionable term in academia...

**Performance**: Performance often viewed as theatrical metaphor has multiple notions...

**Hypertext**: Hypertext is gaining popularity as an electronic writing metaphor. The word originated in the 1960s when Theodor H. Nelson coined the term *Hypertext* to mean...

**Narrative**: Drawing on literature, narrative is a popular metaphor in the field of marriage and family therapy today. Narrative metaphors have existed in the academic discipline and especially influenced the academic writing discourse. In my dissertation I **draw** and **withdraw** from the narrative metaphor...

**Space**: Space is a popular interdisciplinary notion that qualifies as a "good metaphor" (Rosenblatt, 1994) as it draws on natural sciences- physics, astronomy- and architecture. And by combining it with literary and philosophical reference frames—*dialogue*, Anderson (1997) maintains the fuzziness that characterizes uncertainty. Dialogical space is virtual space for multiple interpretations depending on the interlocutors' frames of reference, thus, allowing for flexibility and multiple perspectives as the frames of reference shift (Rosenblatt, 1994)...

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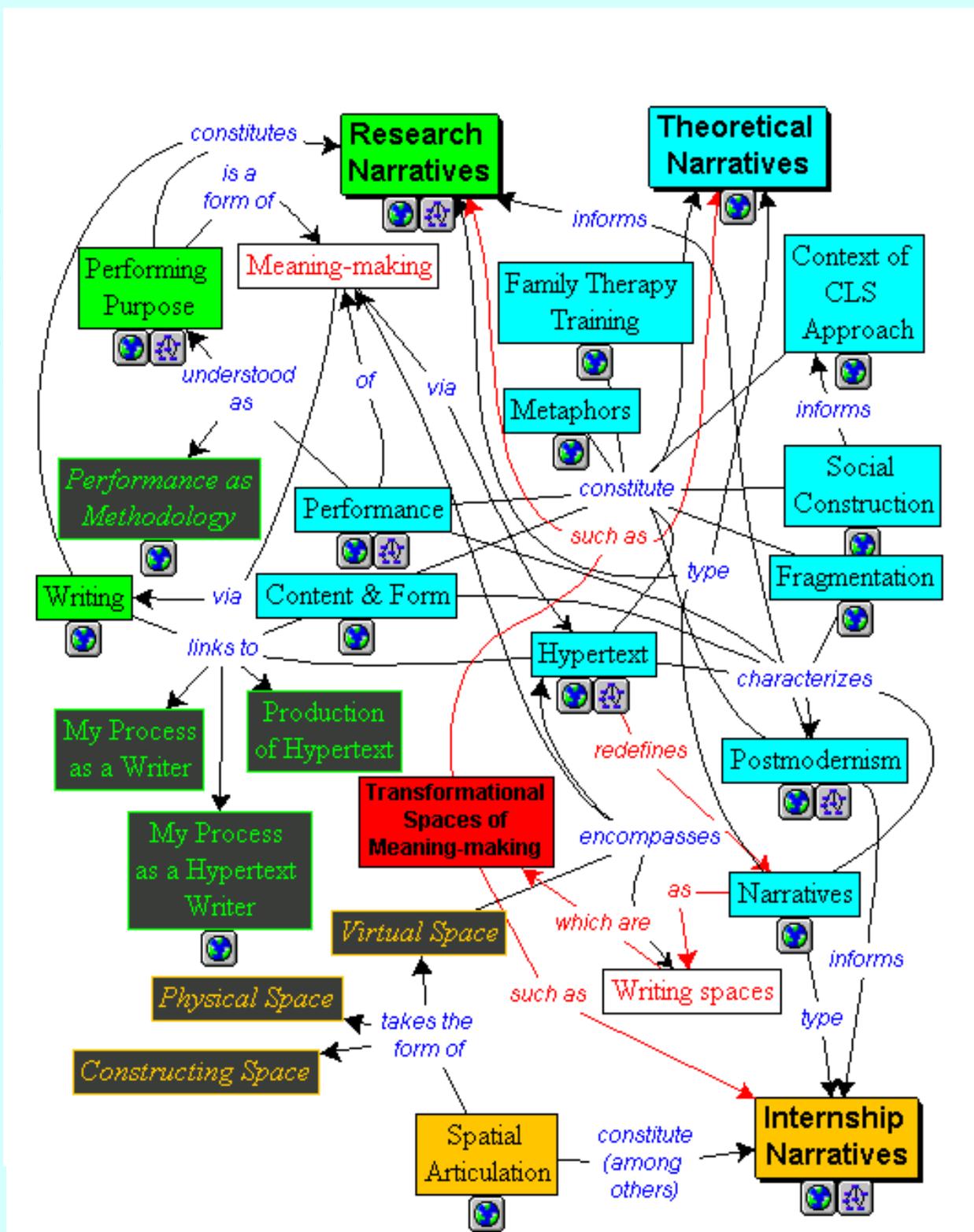
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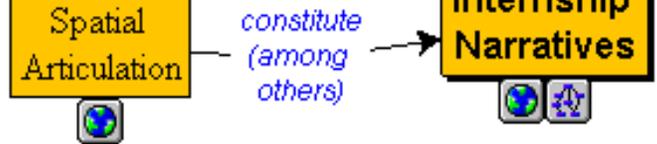


The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).

- Abstract
- Theoretical Narratives
- Research Narratives
- Internship Narratives

# NARRATIVES





### Map: Graphic Location of *Narratives* within the Dissertation Web



The employment of the narrative metaphor to illuminate human action is consistent with the reconfiguration of social sciences. Geertz (1980) has identified a movement in recent times in which students of human conduct are retreating from their reliance on energy, spatial, and mechanical metaphors and embracing metaphors drawn from humanities: drama, game playing, ritual, rhetoric, and text.

Sarbin, 1986, p.12

Kenneth Gergen (1999) asks the question, "what does telling a proper story mean by Western standards?" (p. 68). He identifies the following features to respond to the question 'What *are* the norms and conventions for constructing an intelligible narrative?' First, *a valued endpoint*, an intelligible story must have an intended goal. Second, *events relevant to the endpoint* must figure in the story. Thus, if there are elements that occur during the narrative but appear to be irrelevant to the endpoint then the story is not vivid or accessible. Third, *ordering of the events* requires that a certain ordered arrangement be utilized for the events. The most common ordering convention being in terms of linear time. Lastly, *causal linkages* necessitate the presence of a sense of explanation. Thus, subsequent events are causally related to the former to provide the story with a sense of reason. However, he asserts that a narrative may be intelligible without meeting the above criteria, but the story will be considered more "true to life" if these criteria are met (p.69).

Jerome Bruner (1990), adopting a constructivist position, views narrative as a form of discourse for organizing experiences. Sarbin (1986), similarly, views narrative as a root metaphor reified as an organizing principle for human experiences. Narratives are inherent with sequentiality, "real" or "imaginary", and possess the feature to link the exceptional ("fantastic creations") with the mundane (Bruner, 1990,

Sarbin, 1986). Thus, narratives are used varyingly, as discourse and/or metaphor, to structure human experiences.

Bruner (1990) asserts that, "the meaning of what happened is strictly determined by the order and [form](#) of its sequence" (p.90). Such an assertion leaves no room for local expressions such as Donald Andrew Grinde, Jr.'s, "I cannot order my early memories in any particular sequence-rather they swirl around me in an experiential place where time and space, as well as collective and individual perceptions blur into an impressionistic totality" (1996, p. 63). Bruner's usage of the term "strictly" disqualifies other accounts of narrative structuring that may fit for people like Grinde and me. On the other hand Gergen legitimizes that narratives may be intelligible without meeting the features he enumerates. Thus, the question then arises as to what other forms of narrative structuring may one encounter?

There is a distinct body of writing that reveals that other forms of narrative structuring do exist. According to Beth Brant, "memories are stories-pictures of the mind, gathered up and words put to them, making them live and breathe" (1996, p. 199). Brant obviously draws on language as mirroring memories rather than as constituting memories. Feminist researcher and educationalist Leslie Bloom (1998) draws on Teresa de Lauretis, Sidonie Smith and Rachel DuPlessis to define feminist narratology as the, "rewriting of the master script." Master script means the patriarchal models and norms of narrative form. Such rewriting assumes, "the authority of 'writing beyond the ending,' of telling personal stories that no longer misrepresent and limit women's experiences and identities, and of writing for the female gaze" (Bloom, 1998, p. 70). However, such feminist narratology assumes a unitary position of "representation." Writing for the female gaze assumes commonness among females. However, Bloom emphasizes on nonunitary subjectivity to address the "complexities of human identity" (1998, p. 6).

Could Bruner and Gergen's narratology be described as patriarchal? The answer could be yes, not because they are male theorists but because both emphasize the element of coherence and sequentiality. An approach of feminist narratives embraces "fragmentation, conflict, ambiguity, messiness, mobility, border-crossing" (Bloom, 1998, p. 6). Thus, from a

feminist perspective one could assume that Bruner and Gergen are privileging coherence and sequentiality as elements of narrative form, thus perpetuating a master script.

A normative assumption of narrative is that of causality. Causality links events to form meaning (Bruner, 1990; Gergen, 1999; Polkinghorn, 1988; Richardson, 1997). Causality as used in narrative is different from the logico-scientific utilization. While in the former mode causality is contextually embedded, in the logico-scientific mode it is "abstracted from spatial and temporal contexts" (Richardson, 1997, p. 28). However, irrespective of mode, explanation or reasoning along with sequentiality is privileged. This is primarily a gift of the western tradition of narrativity. According to postcolonist Minh-ha Trinh (1989), the western tradition of narratology privileges a beginning, a series of events, a twist and a closing. Thus, nonwestern narratives which have no plot development, "no climax that forms the story's point, or no end that leaves the mind at rest" would be framed as "bad stories" (Trinh, 1989, p.142).

As I progressed with my dissertation, I have been asked a number of times what's the point you are trying to make? My internal response has been "I don't know." But I knew. I would say "I want to tell a number of stories and leave it to the reader to take what they want." However, I would feel that the response was inadequate. My internal response stemmed from the western assumption that there had to be a focal point of my dissertation. Since, dissertation, located within multiple discourses, was also located within the western tradition of narratology, thus, the need for a focal point. Instead, when the focal point was multiple fragmented stories, I continued within the western tradition and combined it with the eastern tradition.

As I understand and reflect on the various forms of narratology, I adopt the position of self-reflexivity in my story telling. By self-reflexivity, I mean questioning my own position, taking multiple perspectives, (Gergen 1999) and recognizing various categories-patriarchal/feminist, western/eastern- as constructed frames and my chosen framing as transitory. Thus, as I critically question the normative ideas and frames of narrative, I use some constructs in the creation of my narration and narrative performance. In the subsequent section I enunciate some of these constructs.



## **Evolving Narrative Notions**

*Swirling-Fragmented Narratives:* I combine the notion of fragmentation with narratives to introduce the notion of *fragmented narratives*. Each story is part of the whole-the dissertation web of my experience. At the time that each part is detached and incomplete, simultaneously, it is also a whole-a story in itself. However, depending on the context of meaning construction, the reader may experience the text as fragmented or a whole; a structured metaphor of my experience or a structuring of my experience. My intention is an invitation to the reader to jointly construct the context with me in virtual space and time and thus together we will perform each "reading"-fragmented or de-fragmented.

*Experience Is Not The Event:* the writing/narrating the event is part of an experience of an action. Since the process of narrating the story is the process of meaning making thus the meaning persists in the way that action (narration) does not (Geertz, 1983). The process of writing is another action that does not persist, rather the communally generated meaning does persist. The act that is written about is the meaning and not the act. Each description of the act is a new act and the act of description is the interpretation of the act rather than the act itself. Thus, all we have to talk about is the meaning of the written act or narration that becomes the action and not the act as it had occurred. Thus, "its (act's) meaning can persist in a way that its actuality cannot" (Geertz, 1983, p. 31).

*Constructing Links:* The message is very simple: there is a story in each piece. And to force a link is to force a dominant narrative about narratives and that was my struggle. Forcing a link was a struggle I experienced when I assumed the position of establishing narrative causality since I was experiencing a "swirling of narratives" or textual fragmentation. However, to embrace textual fragmentation is to experience an aspect of my internship experience. And each time I attempted to make links, new meanings emerged of my internship experience very much interdependent on the current context of the meaning making. Thus, I hope that you will experience the multiplicity of my ephemeral experience in the fragmentation of the texts as you

bring your own contexts to impinge on the texts. The construction of the web is a metaphor of my experience and I hope the navigation of the web would be similar. Thus, one of the narratives of my experience lies in the contextual navigation of the web.

*Stories are Interpretations:*

The narrative structures we construct are not secondary narratives about data but primary narratives that establish what is to count as data. New narratives yield new vocabulary, syntax, and meaning in our ethnographic accounts; they define what constitute the data of those accounts.

E. Bruner, 1986, p143

Life experience is richer than discourse. Narrative structures organize and give meaning to experience, but there are always feelings and lived experience not fully encompassed by the dominant story.

E. Bruner, 1986, p143

The stories of my experience are interpretations as my context for meaning making changes. At the time of my internship, I had numerous events happen during the year and not every event made sense to me at that time or a year later. But as the context of social meaning making changes, the experiences took on different senses. The further in time I moved away from my initial sense-making attempts of my internship events, the more I came to believe that "some experiences are inchoate, in that we simply do not understand what we are experiencing, either because the experiences are not storyable, or because we lack the performative and narrative resources, or because vocabulary is lacking" (E. Bruner, 1986, p.6-7). My definition of vocabulary, within this context, is not the linguistic ability but the communal vocabulary of the knowledge group with whom I was associating. Thus, as I reacculturate myself to the chosen knowledge community I construct my experience with the new vocabulary which previously may have been outside my former knowledge communities that I belonged to (Bruffee, 1999). Structuring of human experiences is the process of social meaning-

making. The group we choose to belong to or want to [belong to](#) form and inform our sense-making and stories of our situated practices.

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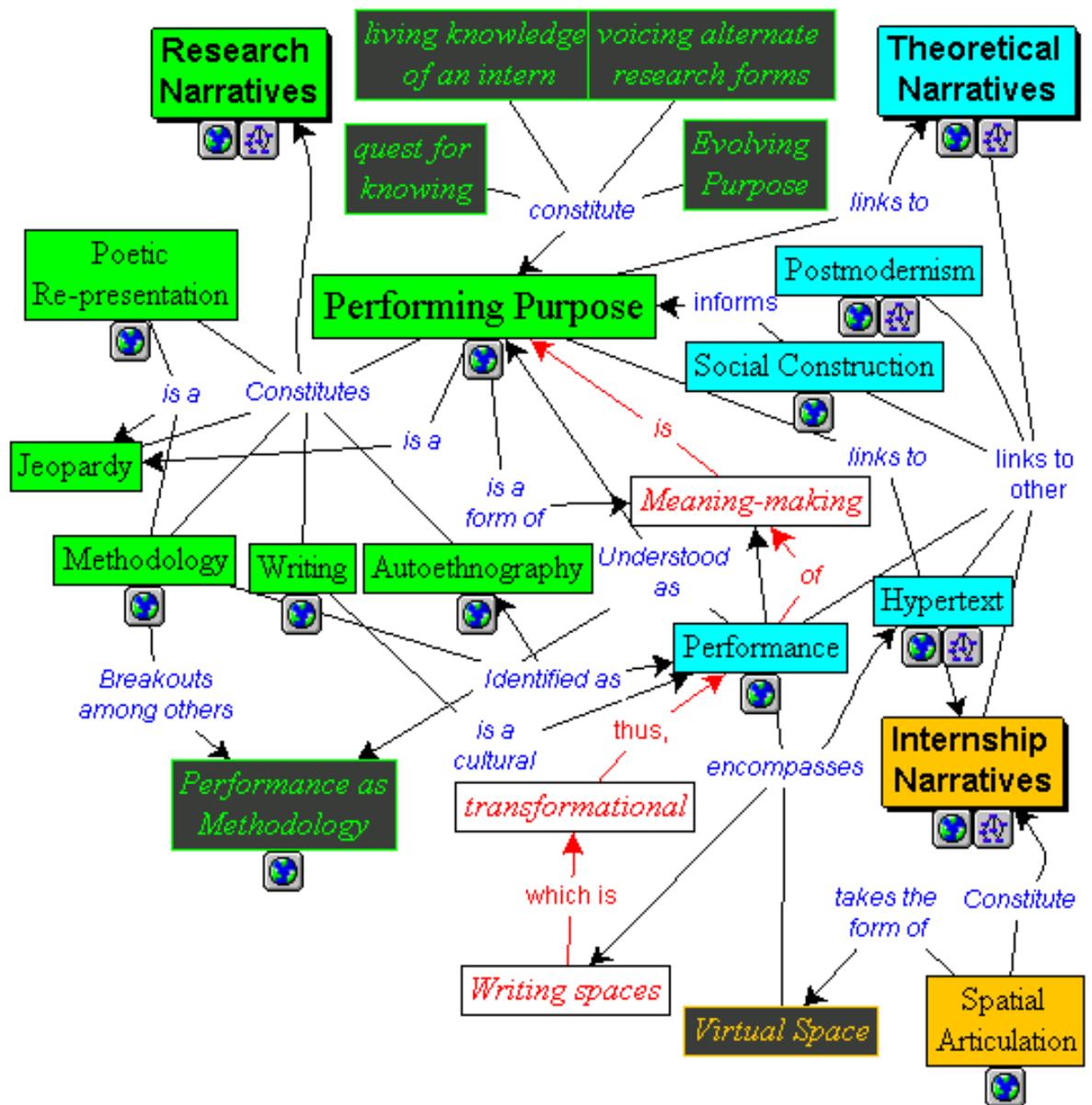
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# PERFORMING PURPOSE: PERFORMING RESEARCH

- Abstract
- Theoretical Narratives
- Research Narratives
- Internship Narratives



Map: Graphic Location of *Performing Purpose* within the Dissertation Web



[Click for an interactive map](#)



What is the purpose of research? What are we trying to perform via and in our inquiries? Traditionally in psychology, the purpose of research has had three fold aim to understand, explain and predict behavior. The traditional view fosters the discourse of modernism, which presupposes that the purpose of research is to produce objective knowledge of the world, which is representational. Such research is driven by correspondence theory of truth. So, what are the alternatives for purpose of research in the postmodern world?

The last couple of decades have been identified as the crises of representation (Denzin & Lincoln, 1994). Postmodern critiques have challenged the notion of representation and the correspondence theory of language. These challenges have given rise to uncertainty and question the notion of research and research findings as discovering "reality." Instead, the postmodern thinkers have introduced the idea of knowledge construction and language as generative and constitutive (Anderson, 1997; Gergen, 1999; McNamee, 2000). That is, in the languaged communities we construct meaning thus, constructing knowledge communities (Bruffee, 1999). Consequently, the idea of research as a tool to "discover" reality is questioned. Rather, the idea of inquiry as a process of communal construction of knowledge is being furthered (Gergen, 1999; McNamee, 2000).

I am just basically wanting to say that I do not separate my scientific inquiry from my life and that for me it is really a quest for life and to understand life and to create what I call living knowledge and it is knowledge which is valid for the people with whom I work and for my self. Marja-Liisa Swantz, 1995

Inquiry, in this era of crises of representation, has value for the process of constructing the living knowledge. The question of purpose is based on content and the end product rather than the process of the inquiry (Reason, 1996). According to Gergen (1997) the function of human sciences might be prediction nad control for some but others commit to "generating insight, emancipating the reader, moral molding, providing conversational resources, and constructing cultural futures."



## PERSONALIZING PURPOSE

***Living Knowledge of an Intern:*** Inquiry of my internship experience is an experiential activity in itself. A process. Thus, the process of creating a narrative of my internship is a story by itself. My inquiry is a narrative of the researched event and the narrative of the inquiry process researching the event. It is a personal story. Judi, one of the conference participants identified by Reason (1996), eloquently addresses my research process in her words as a:

personal process, that people bring their life energy and questions to....I have found in my own research journey that when I have a [question](#) that is really important to me, even if I don't know what that question is, then the research is alive and I am questing.

***Voicing Alternate Research Forms:*** I had proposed in 1997 that via my inquiry process I will explore alternate research forms. I approached this purpose at multiple levels-"methodology", "data collection", "analysis" and "report-writing." Thus, one of the process goals of my inquiry was to build in textual presentational structures such that the "[text subjunctivizes reality](#)" (Bruner, 1986; Shotter, 2000 ). So the challenge of writing my internship experience lay in creating possibilities for the "virtual text" that the reader will create rather than creating a "settled certainty" (Bruner, 1986). The writing or reporting stage of the inquiry process is an important part of researching the event. Inquiry of or into an event does not stop with "data collection" and "analysis", but the writing or what is traditionally known as data presentation or even thought of, as representing the event is crucial to the researched event. "...an event as we imagine it hasn't much to do with the same event as it is when it happens" (Kundera, 1993, p.139 [in Shotter, 2000]). However, the institutions of academic writing lay out norms for textual representation of the researched event. In the traditional--modernistic, rational, objective discourse--the researcher was the expert on otherness and the report, which was a reflection of the reality, was handed down to the reader who was a passive recipient of the newly discovered knowledge. Academic norms of acceptable human science scholarship are challenging the canonical norms (Bloom, 1998; Ellis & Bochner, 1996; Gergen, 1997; Richardson, 1997a, 1997b). However, there continues to be a certain prescribed mannerism of reporting which I think is a subliminal expectation

and a vestige of the traditional modernistic discourse of knowledge creation. Or could be viewed as an academic institution's norms that provides a constitutive background for research activities against which 'violations' such as the one I have pursued has significance (Shotter, 2000).

***Quest for Knowing:*** Another aspect of the personal value of inquiry as identified by Reason (1996) who quotes Judi, a research participant, is to legitimize "one's own thirst for knowledge at the edge of one's own world." My thirst to experience a highly subject research --studying oneself in a context--was one of the driving forces. The other was the discourses about representation of one's inquiry. I think the presentation of the research is part of the construction of knowledge. My effort to find unique and traditionally uncommon ways of structuring my knowledge creation is a thirst for the creation of knowledge. I experience myself as being at the edge of the world--expanding the limits of scholastic acceptance of a piece of work that may be categorized as "dissertation."

***Evolving Purpose:*** As my inquiry has progressed a *purpose* has *evolved*. It is my own understanding of the Institute's fluid culture and the Institute's vision as a postmodern training organization. This purpose has become important as I move more definitely into the role of a hired participant within this community. I am positioned to take on a role, identified as the associate director. Such a position has been constructed with the responsibility of coordination of "training" and "counseling center." Thus, the research helps me to reflect on my own experiences and to be in conversational curiosity and creative construction with the learning community members to co-create a context for learning and therapy. The research that started out as an academic requirement has consequently transformed into an action research, though not in its truest form (if there is one such form).

Peters (1997) describes that action research has a number of purposes, one of which is to learn from one's and other's experiences using a "variety of modes of systemic inquiry" (p 64). He further identifies six outcomes of action research: (i) "to improve one's practice or way of doing work"; ii) the practitioner expects "to improve one's own understanding of the practice"; iii) "an improvement in 'the rationality and justice of (the practitioner's) own social or educational practices'"; iv) "further theory development"; v) furthers "personal and professional development for the researcher"; and vi) a possible change in the system that is the context for the research (p. 65).

When viewed as an action research I find my inquiry meets five of Peters'

outcomes. First, as I pursued my inquiry I am in the position of improving my practice as the Institute's community member and I continue to position myself in an inquiring position to understand my own practice in the context of the community's practice intentions. Second, the inquiry has furthered my own personal/professional development as it furthers my understanding of learning contexts and myself. The inquiry has enhanced the reflective practitioner in me. I find myself re-storing my internship experiences as I make sense of it and become an integral community member. Third, the inquiry process has made me question the notion of narrative and coherence and construct the idea of fragmentation as an effort towards theory development. Fourth, change in a system is inevitable. As a consequence of the inquiry however, I attend to certain details, such as internship training, as influenced by my inquiry which shapes certain systemic changes. Also I have had the opportunity to share my research narratives at a faculty retreat as reflections and as a critical inquiry of the training practices by the HGI community.

***Implicit Purpose:*** An implicit purpose of this inquiry has been a performance as a writer. I have been living the narrative of "I'm not a writer." I am not sure how I came to create this narrative about myself. But I think the narrative is related to coming to America and developing a view that I [lacked](#) critical writing skills, though I used to write essays in India. Since in India I did not take classes identified as "Writing" or "Critical Thought" I came to believe that there was a right way and my writing was not as good as that of my American colleagues. Thus, the current inquiry served an implicit purpose in nurturing and creating (at times torturing) myself as a writer. The process has been arduous. The process was not just writing but coming into the being of a writer; that is performing writing, playing the writer's role. How do I write, where do I write, when do I write, what do I write? All of the above questions were part of an internal dialogue. Thus, the dissertation process is a performance journey of becoming a writer .



I conclude with my **research questions** as contextualized by the purpose of research:

1. **How to locate the local experience of an intern in a postmodern community?**
2. **How to co-construct alternative styles of inquiry?**
3. **What is the researcher's experience of a highly subjective inquiry?**

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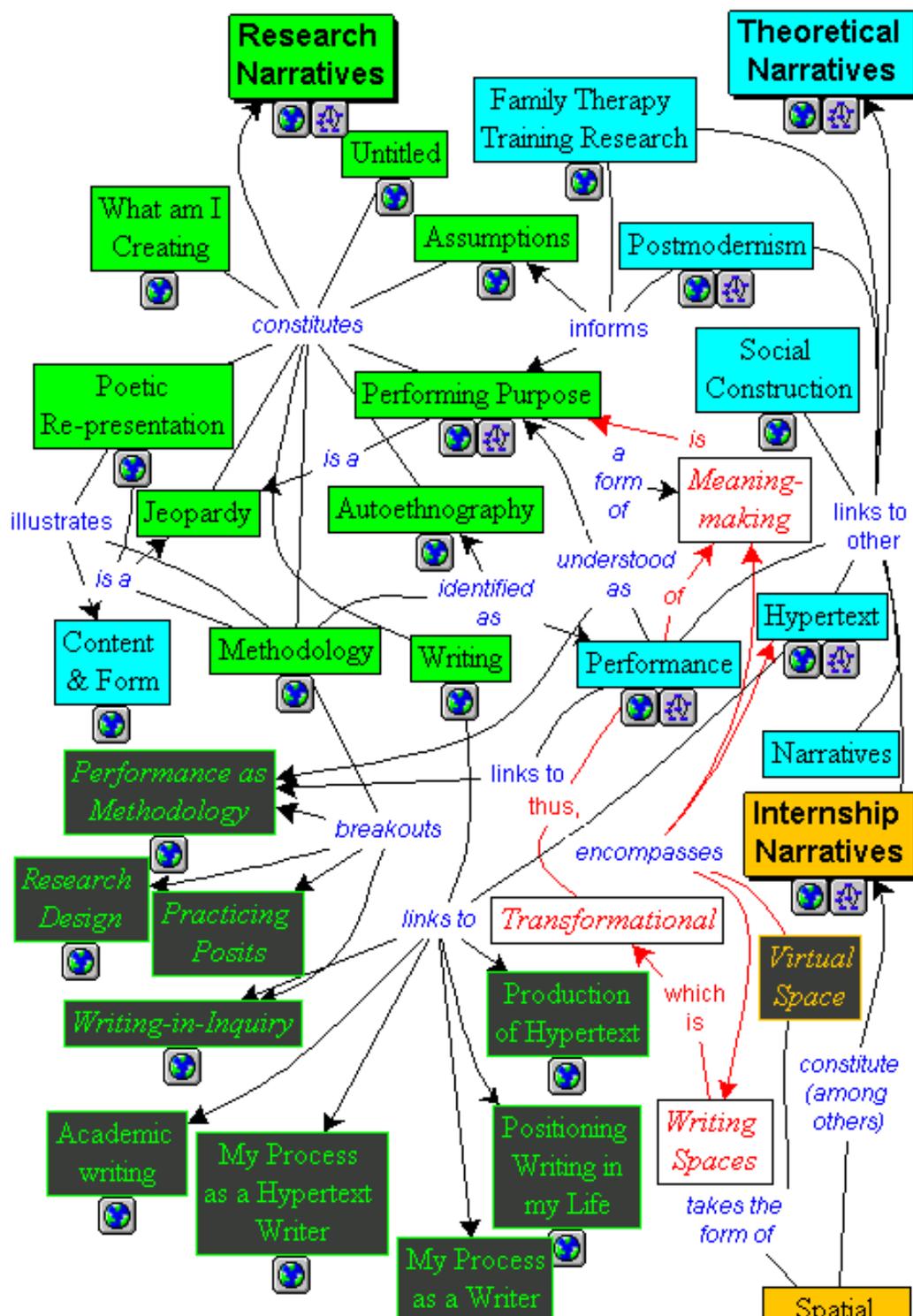
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# WRITING

<i>Abstract</i>
<i>Theoretical Narratives</i>
<i>Research Narratives</i>
<i>Internship Narratives</i>





Map: Graphic Location of *Writing* within the Dissertation Web



Click for an interactive map.



## I write to know others and myself.

Research Audit 9/6/01

Writing was one of the key tools of my dissertation process. Writing, etymologically, denotes "to scratch, draw, inscribe" from old English; it is akin to Old High German *rIzan* which means, "to tear" (Merriam-Webster, 2001). All of the meanings connote a creation or reformatting to produce something new. Similarly, I view the dissertation web as *drawing* or *inscribing* newness into my sense-making of the internship and research experiences. The sense-making of the experiences is contextualized in writing and its process as delineated in the following links:

[Academic Writing: An Understanding & Challenges](#)

[Positioning Writing in My Life](#)

[My Process as a Writer: A collage](#)

[My Process as a Hypertext-writer](#)

[Production of Electronic Textual Frames](#)

[Production of Multimedia](#)

[Writing-in-Inquiry](#)

[Writing Spaces](#)



## ACADEMIC WRITING: AN UNDERSTANDING AND CHALLENGES

Peter Elbow (2000), professor of English at the University of Massachusetts, eloquently makes a case for training students in discourses other than only academic discourse. He categorically states that he is not against academic discourse rather he wishes to add nonacademic discourses to a student's experience for three reasons. First, very few students will write academic discourses after college. Second, nonacademic writing renders experience, such

as autobiographical stories or sketches. And third, use of nonacademic discourses helps students produce good academic discourse as the former enhances their understanding of their discipline when a jargon is explained in nonacademic language. So how is academic discourse defined?

Elbow (2000) states that academic discourse is *not any "one thing."*

I can't tell my students whether academic discourse in English means using lots of structural signposts or leaving them out, bringing in their feelings and personal reactions or leaving them out, giving evidence from the poet's life for interpretations or leaving them out, referring to the class, gender and school of other interpreters or leaving them out—not finally even what kind of footnotes to use. (p.240)

He identifies some generic intellectual practices among academic discourses, such as, reason and evidence, separation of the ones' social-cultural position from the assertions one seeks to make and perhaps the convention of an objective stance that ironically is inherently (inter)subjective depending on the discourse communities one belongs. Sociologist and writer of "effective and affective sociological discourse," Laurel Richardson (1992) states that in academic discourse:

we are expected to write papers in prose, reference others, place our work in a lineage, objectify the topic, and focus on the expressed topic rather than on the self-as-producer....Like other cultural groups, academics fail to recognize their practices as cultural/political choices, much less see how they are personally affected by those practices (see hooks 1990; Levine 1985; Richardson 1991a; Smith 1990; Van Maanen 1988).

In my dissertation web, I privilege a nonacademic writing style that is conversational and in first person. Though, first person and expressive writings are not uncommon in literature, it is gaining momentum in various social science disciplines. Such writing is acquiring the status as a form of academic writing that is pressed onward by various discourses such as critical ethnography, feminist, literary, critical theory and cultural studies. Thus, by using nonacademic writing styles in the course of an academic rite of passage I am adding to the creation of an alternate version of academic reality. In using a discourse we are also constructing a version of reality (Elbow, 2000).

Even though I privilege the nonacademic writing in my dissertation, I find myself drawn to academic discourses due to my anxiety about challenging the norms. Since the dissertation process is often spoken as an exercise in conducting research, I am seeking to gain a certain degree of acknowledgment, from my peers and senior academics, such that I have an understanding of the academic language game of research and thus know how to perform *the* academic discourse. So the display of the academic conventions is a performance of earning my rite of passage as an academic. However, with the performance comes the risk of authority and monotone voice using technical or formal language (Elbow, 2000, Richardson, 1997) and the risk of being seduced by the idea of a *singular* academic discourse (Elbow, 2000). Further, we often ignore or marginalize, in traditional academic discourses, the trials and tribulations of the researcher. Such "author-evacuated" (Geertz, 1988) narratives carries the potential to undermine one's challenges as a researcher since, other researchers' challenges are unspoken and the reports are bland representations of the discovered objective truth rather than an evocative creation of a version of reality.

I adopt a reflexive position in my writing to correct for the vestigial academic discourses that I use in the dissertation web, as I become part of the alternate academic discourse voices. I attempt to reflect on my practices as cultural/political choices in the creation of the textual narratives in the sections titled *After Words* or *Epilogues*. I also practice the "improper" social science research of not only not textually marginalizing my lived experience (like Laurel Richardson) but also making the "self-as-producer" the focus of my dissertation (Richardson, 1997).

Based on your interest in form, structure, person and/or process of writing you can link to any one of the following and navigate back to this screen by using the browser's back button:

[Positioning Writing in My Life](#)

[My process as a Writer and as a Hypertext-writer](#)



## **POSITIONING WRITING IN MY LIFE [or My relationship to Writing]?**

Research Audit 1/26/00

How not writing is an academic suicide. But for ME "just" writing is a doing and not a process of being. I have deep faith that I'm evolving as a writer and the pieces are coming together as I find a way of

expressing ideas. Ideas that are fluid and things that I choose to not stand behind, so as not to get stuck but ideas, in front of which I can stand in curiosity and wonderment and doubt.

My growth with writing has been a struggle, a journey—a life process. Writing has been a process that is relationally connected to events in time and space. It is a process of growth, a path of exploration, a construction and invention and intervention of self.

My earliest thought about writing was when I was in school and did well in Grammar. I used to score good grades in all my grammar tests. I was good at and proud of my grammar. In fact, I used to help my sister, who is six years older than me, in identifying participle, past participle, present participle and infinitive etc. But the process of essay and creative writing was not my forte. I recognized the importance of writing when I started college. I remember being proud of some of the term papers I had written. Academic writing is not taught in India the way it is taught in the American educational system. I learnt this lesson the hard way. When I arrived in America for my Doctoral program I realized that most American students came with some "superior" training in writing that I did. Was it training or confidence? The fear that my writing was not good enough and not at par sent my confidence in writing plummeting. But in spite of my sliding confidence I came with certain academic privileges.

I identify myself as privileged with a propensity towards academic discourses (Heath, 1983) due to my middle class family's training in academia. My parents were first generation college graduates in their respective family-of-origin. Education, especially as defined in academia, was highly valued in my family. My father is a graduate of the Indian Military Academy. My mother, after teaching for 39 years, retired as a Political Science professor from the University of Delhi. My oldest sister followed my mother's footsteps, entered academia after the completion of her Masters, acquired her Ph.D. and continues to pursue research fellowship and post-doctorate training. My next oldest sister received a MBA degree.

I grew up in an environment surrounded by books and academic conversations to which family friends brought their children for "vocational" counseling and academic advice. The emphasis of the educational environment in India was on family and learner initiated even though most students did not have access to formalized writing programs such as structured university programs or writing centers that taught about planning, organizing, researching and writing term papers. I had good coaching from my sisters. They taught me how to perform well in academia. For instance, one of my sisters taught me how to use

electronic databases for literature search when I was an undergraduate. Thus, due to my family background I was more comfortable asking the librarian and professors for assistance compared to some of my peers. I grew up surrounded by academic politics and the happenings in my mother's department and university. Seeing her struggle to start a new department, watching her agonize for not being recognized for her efforts, being discriminated because she was a minority who had chosen not to play dirty politics taught me early lessons in the politics of academia.

I first encountered research when I was a nine years old and accompanied my mother for her data collection for her dissertation in remote rural India where she interviewed farmers as her research subjects. I have memories of her working on drafts of her dissertation, making decisions about the type of paper to use, talking to the cartographer, the printer and then our whole family helping her to proof-read and collate her material. Later my mother talked about statistics and she would spend hours writing papers for journals. Today, she has to her credit published nine books and several articles. To date one of the most connecting moments with my mother is when we talk about research, ways of knowing, teaching, writing and academic politics.

And so began my encounters with academia, research and writing...



## **MY PROCESS AS A RESEARCH WRITER: A COLLAGE**

Writing stories about our "texts" is thus a way of making sense of and changing our lives. Richardson, 1997, p.5

They told us life was a connected narrative but it feels more life a collage. Elbow, 2000, p.307

Poetry is the most natural collage form. Poems often don't say what they are saying, and they jam unlike things together.

Why should the collage be old and natural in art, music, and poetry—but not in prose? Elbow, 2000, p.303

I present *my process as a research writer* as a collage of research audits and reflections. Though I run the risk of "points [that] don't quite follow each other coherently and the whole piece doesn't really hang together" but it is a "hodgepodge....[and] it works. It's a collage" (Elbow, 2000).



I initially started writing the section on methodology as I was reading my journal entries. Due to my strong interest in methodology and the unpleasant feelings that arose on reading my journal I chose to start with writing the methodology section. At the time I started working on it I called it "Chapter 3" since that is usually where methodology appears in most dissertations.

### Reflections on writing Chapter 3

"I'm going back and forth among the different sections of the chapter as I read and write from my journal."

"I have started 'theme sheet' where I'm jotting whatever ideas I have for a theme. Book-marking the theme by flagging it in the journal; color-coding emerging themes and adding comments in chapter drafts."

Going *back and forth* between various texts that I was writing became a large process of my writing. I found myself not working on any one piece from "beginning" to "end" before I started on another section. The attention to the back and forth process further peaked my interest in my writing process.

### Research Audit 9/12/00

I went back and forth between writing for a chapter to writing for frames. This helped me to see the link between various parts and elements in the "chapters" and to fragment my long narratives to form "frames".



The more I wrote a "chapter" the less I felt connected to it as a writer. I found my inner struggles increase. I experienced tension between the traditional research report expectations and my expectations of creating an alternate way of expression that was less linear. I was also immersed in reading about hypertext-theoretical notions and creations of electronically linked text. The notion of fragmented texts that were actually connected lexias appealed more and more to my postmodern sense. Thus, the more I thought in terms of "frames" greater was my passion as an artist—a writer.

### Research Audit 8/15/00

Writing for frames has changed my passion for writing. It is a

different form of writing.

I found a renewed sense of passion for creating narratives when I conceptualized the texts as linked frames rather than as linear narratives. [Hypertexts](#) or electronically linked textual frames gave me an alternate path to the conventional academic writing; a writing path that was laced with a sense of freedom, creativity and enthusiasm which had been missing in the traditional writing form.



Research Audit 8/21/00-8/26/00

Writing on computer changes the way you think and write. You can have multiple documents being written at the same time. I drew on the traditional idea that when writing if there is another thought knocking then just jot it down and get back to your original writing. That way you don't lose your thought and are not distracted for too long. Following the same idea I would pull on a new document or open an old file and "store" my new idea. However, as time went on I realized that I was in conversation with these different "documents" and the documents were in conversation with each other. The "distraction" was not "distraction" but another text within the context. It was an unfolding performance. And at some point in my writing the "original" writing piece stopped being "original". I was performing another act with multiple texts rather than performing a "solo" text. These ongoing performances between the texts (2-8 documents at a given time) and myself became a liberating ritual in my writing. I felt I was being creative. I also experienced the fragmentation of web-surfing and how the marginalized text took center stage only to be momentarily shadowed by another centralizing text. Among all these performing texts I would feel the emergence of a subtext, birthing as a marginalized text and then taking center stage and becoming part of the context as other subtexts emerged. For instance, *writing* was a subtext—an underlying theme. I was fascinated with the writing process in my research process. I had never conceptualized writing about the writing process. However, as I wrote (performed) other pieces- research process, fragmentation, performance etc., I was uniquely struck by an emerging subtext that I titled "writing." Thus, writing began to emerge as a theme. I would then jot a line here (research process) or there (audit, comment). I was also in the middle of another performance-conversing with Laurel Richardson's text "Fields of Play." One day when I was at my

computer constructing and performing "[Learning Communities](#)," it got marginalized. I started jotting down my ideas on writing only to find myself performing this current text you are reading which brought the notion of writing to center stage.



Research Audit 10/9/00

As I write I see a cyclic pattern that I call "writing-collating-re-organizing-writing." I find that as I create multiple pieces of *writing* I'm also creating mental links between various textual fragments. At times I write about the links or make a note to myself and at other times these links stay alive in the virtual space. Then a month or so into my writing I print out the texts. I label the printing of these textual fragments as "*collating*." The first time I did so was to give Harlene a draft of my creations. I had a visceral response. In the kinesthetic experience of paper against my fingers, the warmth of freshly printed paper and in the visual experience of black words standing distinctly on white paper, I sensed accomplishment. I felt a sense of relief. Relief that I have something substantive. As I continue to key away my thoughts and read different versions of my text on the screen I experience a continuation of my creation and a tracking of the changes in the creations. But when I print the text fragments the creation seems to come alive. My fingers come alive in a different way. I read and write to produce a different flow in my creations. Today this is a valuable part of my production of the textual fragments.

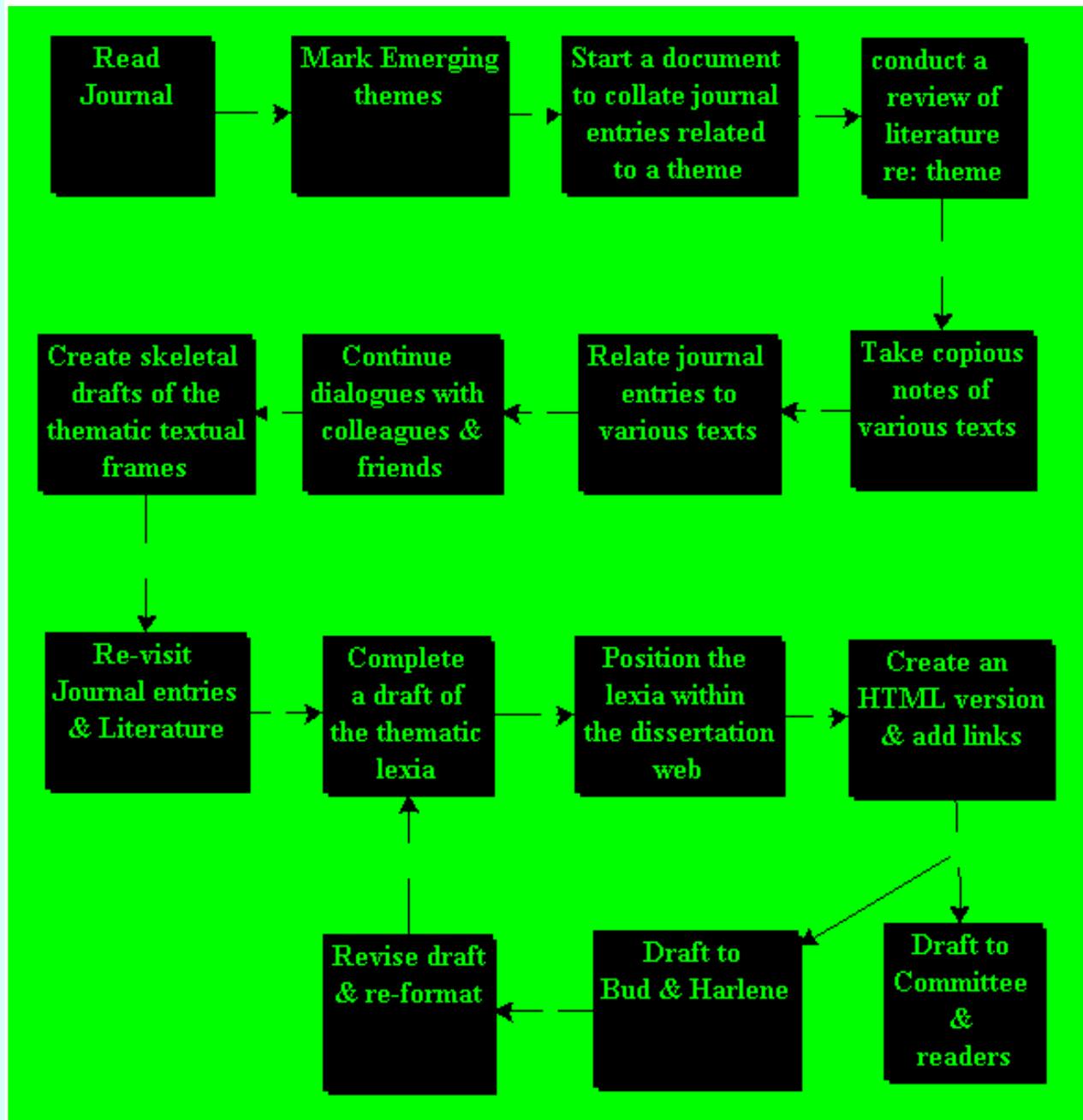
After my fingers and thoughts create their magic on paper, I find myself *reorganizing* some of the textual fragments to produce a new creation, at times experiencing the notion of being "closer to the goal." Often the reorganization may also result in reorganizing my readings which I experience as a (re)generating process. The generativeness of re-organizing lies in the way the ideas may link together to form a new intertextual fragment.

Subsequent to reorganizing, I re-turn to the computer and my fingers, coming alive differently, key my thoughts which appear on a screen. I call this the process of *virtual writing*.



Another pattern that crystallized in the course of writing was *textual productions*

as illustrated in the figure below.



I would read the journals and mark out a theme. Then I would set it aside for a few hours and work on another lexia. A few weeks later I return to the theme and collate the various textual segments and in the process added further comments and reflections. I may also start a literature search depending on the emerging theme. I then set it aside. A few weeks later I may be immersed in the literature and take copious notes and be in dialogue with the various writers. At which point the "steps" start to blur since I would not keep it clean-cut and as distinct steps rather each thematic segment introduced a different writing style and hence a different production note emerged. I would find myself going back and forth between my journal quotes as themes and the various writer's copious notes on the theme and make sense of my experience within the context of

other's writings. I would then start a new document interweaving the emergent themes along with the available literature. I would set aside a rough skeletal draft for weeks. Later, I return to polish and finish the textual segment. In the process, I once again return to my journal and some of the reading as well as ponder and talk to friends and family about the emergent theme. At which point, I position it within the context of my dissertation web and start creating the various links.

After I created the web links either virtually or in my notes, I send the lexia for review to Bud-my committee chair and to Harlene-one of my committee members. I then incorporated their suggestion into the final version of the dissertation. The final version might contain some edits based on other, similarly developing, lexias.



### **Role-playing [Selves](#)**

**Newer Selves:** Intern, supervisor, professional, HGI community member

**Pre-informed selves:** Daughter, sister, friend, professional,

**Researched selves:** Therapists, intern, professional

All of the above categories are arbitrary but I have chosen these categories to negotiate the constructed selves that I encountered in my journal and in the process of writing.

Scripted on 8/6/00

Person (P): I wanted to do something different.

Researcher 1 (R1): Sure, but it was so confusing.

Researcher 2 (R2): But we got it done. Didn't we?

R1: Yes, but it has been so frustrating.

R2: What are you complaining about?

Intern (I): Well I agree. If you were not doing the darn research may be my year would have been different! And you wanted difference!

P: Wait a minute, I thought you (I) wanted difference.

I: Sure its been different but this is not what I wanted when I said "difference."

R1: What you mean is the awfulness of the whole thing.

P: Well it would have still been different because our experience would have been independent of the research.

R2: Watch out! There is no way of telling what would have been dependent or not. And who knows what would have been different?

R1: Well at least I would not have had to feel the drag to revisit the experience

R2: You don't get it do you? The drag is the process. Autoethnography or for that matter any research is an interactive performance of the different experiences.

R1: All that is fine & dandy for you. But try telling that to your committee.

R2: I plan to.

P: Now guys we all know we are telling this to them as you challenge each other. So what do you want to tell them?

R2=It was fun. R1=What a pain! Will they care? I still have my doubts. P=I hope they get it. I=I'm glad its over (all in unison)

R2: I have enjoyed myself. Especially the process of creating something that fits for me and makes me believe in my creativity and myself.

R1: Well how come I didn't hear you when I felt like taking the gun to the project (metaphorically)?

R2: Well I was silent & listening and watching where we were going.

R1: You are one to talk now that we know its coming to an end.

R2: Silence and trust are crucial process of immersion. Too much

talk or the push to do spoils the emergence of newness and creativity.

R1: Sure! Try telling that to the academic gurus.

R2: I think we are. That is the whole point of this project.

P: Rather one of the points.

R1: What other purposes were you serving?

R2: I think to address the internship experience, since there is no MFT training literature that touches on a key area-the internship-in the making of a practitioner.

I: And when you asked me to talk I found I couldn't!

R2: Yes because R1 was very critical of what you would start out saying.

I: Plus I could not get myself to read the stuff you and I wrote. I felt it was too close. Too soon, too much. I just wanted a break.

R1: Well the stuff you wrote was pathetic anyway! It lacked scientific rigor.

P: I know you were ashamed of your performance.

R1: You bet! (To R2) And you call yourself a researcher!

R2: Sure I do and I wear that badge very proudly.

R2: My purpose was experimentalism. I was intending to expand the notion of research and was headed in an anti-foundation direction.

R1: You sure did! Wait a minute now, you did not call it "experimentalism" when you started out.

R2: Well that's the beauty of this kind of research. When you allow for interactiveness with the field and in conversation with others you construct your experience and every construction is another experience in itself.

R1: We will see how far that takes you in the field.

R2: Well I have already presented twice at AAMFT. I was encouraged to continue my efforts at SSSI by my "gurus." I have presented parts of the work at the Institute faculty meetings and have used parts of the process to be a reflexive practitioner as a trainer and can already see the difference in my practice as I participate in the creation of the learning community at the Institute.

P: I have been complimented on the work and people have reported feeling motivated when I talk about it. It has generated some wonderful conversations and made me realize my own potentials.

R1: OK goody! Tell me what is something substantive about what you did?

R2: Well for one thing I used the metaphors of performance and space (at least explicitly) to talk about the experience. And I deconstruct the metaphor of space as used at the Institute. Meaning, I analyze it as a metaphor and make it explicit in how it comes to be a taken-for-granted idea in therapy and supervision. I then explicitly and implicitly use the virtual space metaphor for my own narrative of my experiences. Further, I continue to weave the performance metaphor in how the Institute stages a collaborative learning community.

P: I am just kicked by the reflexiveness and the layers. All of which is a metaphor for the experience!

R1: OK I heard the relational "ways of knowing." What's that?

R2: You won't get it.

R1: Try me!

R2: We live in two different worlds.

R1: I know that. I live in reality and you in illusions. So tell me more about this relational mirage of yours.



I construct this dissertation web as a performer playing a role. I role-play a writer in this performance as inviting alternative forms to canonical writing. I view myself as one of the players on the interdisciplinary stage performing experimental writing (see Ellis & Bochner, 1996, 1992; Richardson, 1992;

Ronai, 1992; Patton, 1999). My writings are cultural acts of self-narrative. A narration of my internship training focused on the production of the narration, fragmentation, and the texts are non-foundational communal sense making acts of my experience.

The tension of self-narrative writing and [writing as inquiry](#) is how to assess and critique such work? To assess is a vestige of empirical approach to inquiry. The erroneous assumption is that there is a correct way to write against which to compare the alternate writing forms. However faulty that assumption may be, I found myself asking the same question as I read my work from a "reader's" eye or an editor's stance. According to DeVault (1997) criteria for evaluating personal writing are currently being developed in the field. A common voice among subjective researchers is that over time one will be able to make sounder assessments and that the reader's response to such texts will determine future standards (DeVault, 1997). Thus, I began collecting readers' responses to my text as I shared my writing, with committee members and nonmembers...



## [Readers' Responses](#)

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Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community



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Site Uploaded On: January 09, 2002



The dissertation web, a hypertext located within multiple discourses, is an intertextual script, a rendition, of my internship (1998-1999) and research experiences (1998-2001).



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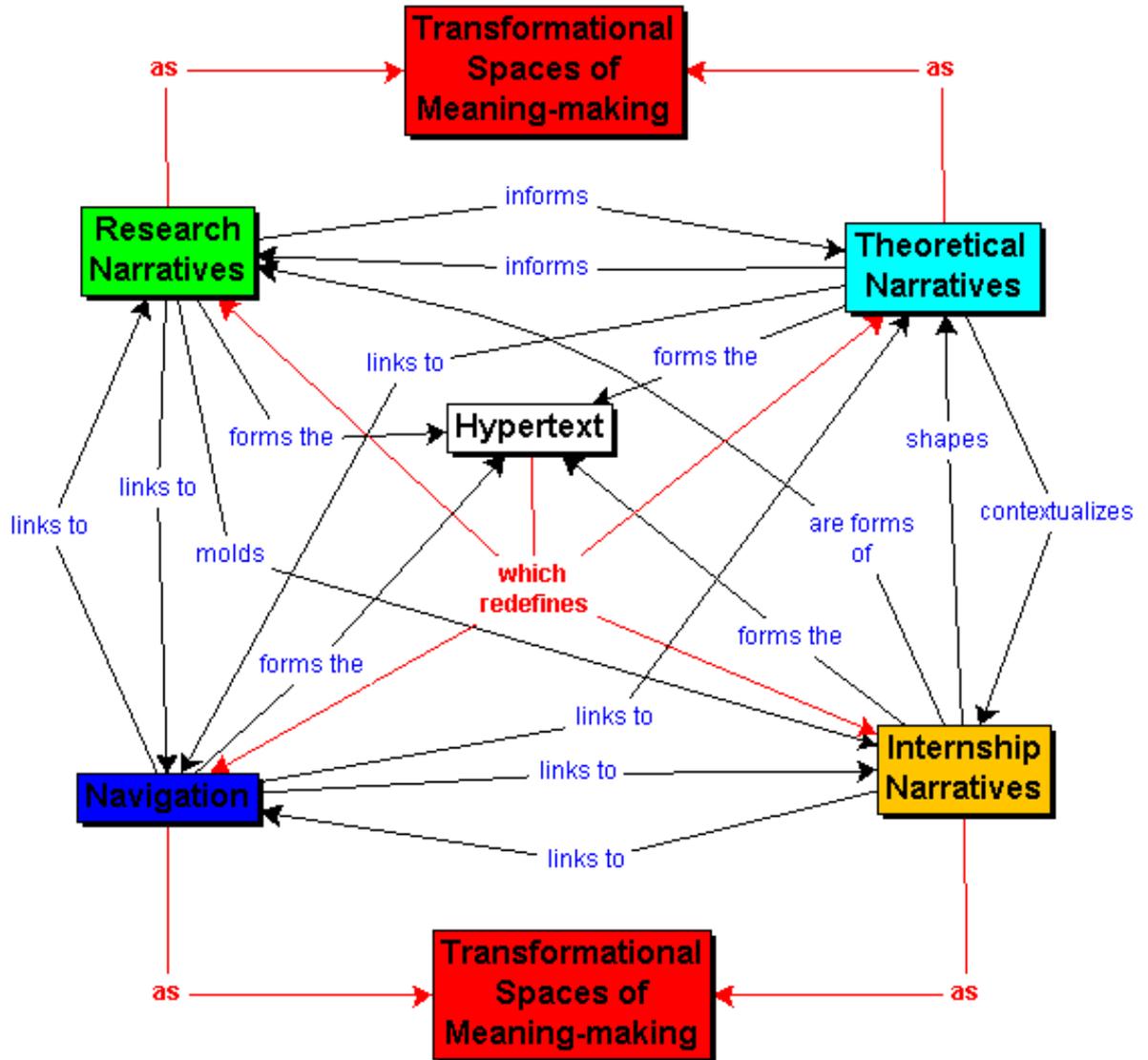
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- Abstract
- Theoretical Narratives
- Research Narratives
- Internship Narratives

# TRANSFORMATIONS: AS SPACES OF MEANING-MAKING



Writing, a cultural performance, is a transformational process. In the process of narrating, linking experiences, de-fragmenting one's experience via [writing](#) and constructing [hypertexts](#), one is in a constant flux of creating newer experiences of meaning-making which are transformational moments. The processes of my inquiry ([dissertation web](#)) are tales of transformation from the title of the study to

the "final" versions of (hyper)texts.

## **SHIFTING SANDS**

### ***Title***

I had proposed the title of *Lived Experience of an Evolving Collaborative Language Systems Therapist: A Sense, not an Essence*. The title was intended to guide readers who were interested in stories of an evolving therapist during the internship period. However, as I immersed myself in the internship allowing for the research field to inform my process of inquiry, the context and my intent changed. I was being transformed as a person but the focus of my transformation was not at the level of the therapist. I experienced substantive re-formations at the level of what I had labeled as the intern or researcher. Thus as the focus shifted, so evolved a new title: *Lived Experience of an Intern and a Researcher in a Postmodern Community*. As I got closer to punctuating my dissertation as "finished", I continued to reword the title since I found the latter title missing the importance of hypertext, performance, and the notion of transformation. So I selected the title of *Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community*.

### ***Focus of the Inquiry***

Due to the dearth of literature on therapist development during internships, I decided to focus my inquiry on the internship process rather than narrow it to supervision, or any one particular aspect of my training. I entered the field with the understanding that at some point in my inquiry I would have to narrow my focus but I wanted to be immersed and informed in and by the field before I narrowed my focus. The process of delineating the focus was a fascinating experience in itself. It had a life of its own. I proceeded with my intuitive knowing along with support from my committee who would be my reminders for focus and definition. The definition of *field* itself expanded from the internship field to the intertextual field of discourses of postmodernism, feminist thought, research, writing, representation, electronic medium, hypertext, electronic thesis and dissertation initiatives, softwares, performance, space, academic requirements, personal and professional expectations, relationships among others. I found my focus to expand and narrow based on my ongoing lived experiences. My plumb line was "finishing" my doctoral program.

### ***Research Questions***

As the focus of my dissertation transformed, I re-formed my research questions. Though, one is suppose to inform their research process by being focused on the research question, I chose to inform the process by one of the characteristics of

postmodernism-shifting centers. Shifting centers is like shifting sand dunes that form and re-form as (contextual) natural elements change course overnight. Similarly, various contextual factors informed my process and the focus transformed from the therapist development to evolution to intern's experiences to my process as a researcher to an intern and a researcher's experiences.

I entered my internship experience with the following broad questions:

1. What is my experience of training, supervision, and interpersonal interactions at HGI?
2. What experiences shape my development as a CLS therapist as I progress through a year of training at the HGI?
3. What are the parallel processes occurring in supervision, therapy, and research as I position myself as the trainee, therapist, and researcher?
4. How does my awareness of my social location affect training and research?

Over time as I narrowed my focus and attempted to stay within the defined parameters of my proposal, I focused on the purpose of the inquiry and my interest along with the engagement with the field to narrow my research questions as:

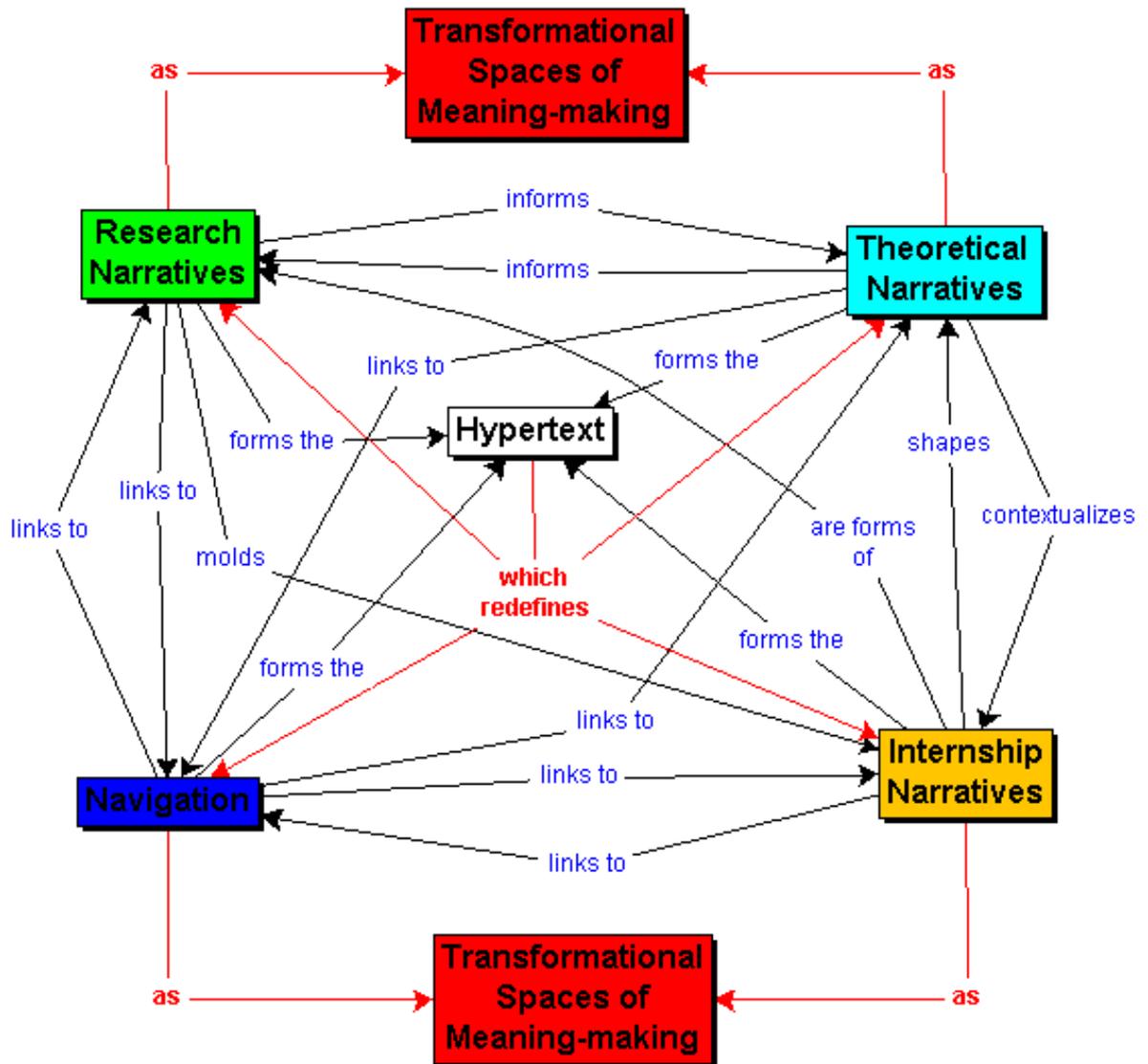
1. How to locate the local experience of an intern in a postmodern community?
2. How to co-construct alternative styles of inquiry?
3. What is the researcher's experience of a highly subjective inquiry?

### ***Research Process***

As is characteristic of postmodernism, the center de-centers, that is the foreground becomes background and the background becomes foreground. Similarly in my research process the intended final product—my internship and research process—became background by the time I came to punctuate the dissertation web with a pause. Instead, the production process took foreground. Though both the product and the process are aspects of the research experience however, I had not anticipated that my focus of the ground would change to the production process, thus, the "product" was the process.

The process of creating narratives of one's experience is a process of de-fragmenting one's life to make sense of disjointed events, parallel events, interacting events, conjoint events etc. In the process of writing, the writer strings words and chunks of text to create links among the various narrated events. In the dissertation web all this is occurring in the virtual space or cyberspace. Thus, the focus might shift, back and forth, from the narrated texts to the patterns of links in cyberspace. Consequently, the texts and narratives are redefined as transformational spaces of meaning making. In my dissertation web the hypertext transforms the research, theoretical and internship narratives to virtual spaces of

meaning making (as illustrated below). Consequently, experientially and contextually, the focus shifts from the narratives to hypertext, from internship experiences to research process experiences, from the "what" of my experiences to the "how" of my experiences, from fixed linear personal narratives and descriptions to fluid formless transformational communal sense-making processes. Thus, blurring the boundaries of narratives and hypertext, internship and research experiences, fixed and fluid, personal and communal, and form and formless.



As one reads the dissertation web, one is immersed in the experiential social sensing-making of postmodern characterization that informed had me as an intern and researcher. I pause (close the dissertation process) my current synthesis of transformations-a form of sense-making of the inquiry- with what *I have learned* and with a collection of questions titled *Speaking From My Experience To Yours*.

## **I HAVE LEARNED...**

### ***In the process of dissertation...***

The transformation of "a record of one's own experience into a record of (an)other's" (Landow, 2001) is the process of autoethnography for me. The telling of a cultural story from one's own experiential perspective has the transformative potential of shifting a personalized narrative to communal narrative. Whether I have been able to achieve this will be measured over time by reader's responses across various languaged communities.

### ***About Languaged Communities...***

...I have broaden my languaged communities.

...Different languages give meaning to my experiences.

...How much more I need to learn about the various discourses.

...Membership in languaged communities is the process of meaning-making of forming and re-forming notions.

### ***Creating Alternatives...***

...is to create evocative narratives of my internship and research experiences that are not separated from my personal historical narratives

...is to learn multiple languages

...is to honor history and be critical of history

...is to be reflexive

...is to be and become

### ***Becoming a Therapist is...***

...learning that "training" in postmodern ideas is an experiential and didactic learning

...learning that learning occurs at many different fronts—with clients, in supervisions, among intern conversations, with peers, with friends and family, and over time as one makes sense of one's past and present experiences

...learning that learning is transferable

### ***Writing is...***

...transformational

... autobiographical irrespective of the content

... interpretational

... intertextual

## **SPEAKING FROM MY EXPERIENCE TO YOURS**

### *Interns and Internship Coordinators*

- Who decides which of our past training and practice experiences as a therapist counts towards one's professional identity? How is this decision made?
- How are the notions of "personal" and "professional" defined in various training communities? How do these distinctions inform the training context and vis-a-vis?
- How do the relationships within a training context define one's professional identities?
- How does an intern choose to form emotional ties, when one transitorily relocates? How does the training context impact on the emotional ties that are formed on relocation?
- How does the training site learn about the "personal" longings and illusions of its new members? How does the training site prepare for the new dynamics that emerges from the new relationships? How are the "personal" and "professional" disillusionment managed in a "professional" context?
- How do interns and researchers re-locate themselves as their theoretical orientation expands with experience? How does one's changing theoretical orientation position oneself within a languaged community?
- How does the notion of "dual relationship" limit the intern from preparing for the "real world" of multiple relationships? How can learners and learning sites create a context for reflective positioning within multiple relationships?
- How do interns co-create metaphors to perform the organizational and personal discourses of training and learning?
- How are spatial metaphors created as discourses of relational politics?
- How are local expectations and emotions privileged in the course of the training?
- What kind of a learning environment are we constructing when we language distinctions such as learners and trainers, interns and faculty? How do we get out of the language trap? Or would the practice of reflexivity entrap (or un-trap) the reality-in-language?
- How is the learner's experience influenced when the practice philosophy of an internship site is in transition?
- How does an internship site address learning, from a collaborative perspective, when the learner's model differs from the site's training parameters?
- What if the learners want to explore outside the parameters of the faculty/Institute's agenda? How are such collaborations managed?

## ***International Students as Therapist-in-Training***

- How do learning sites address the international students' process of assimilation?
- How do the international students' long term goals influence the process of assimilation?
- How does the process of being assimilated *by* a culture differ from the process of assimilating *into* a culture?
- How does the discourse of professional identity impact on boundary crossers, like me, who move from one country to another in the quest of training?
- How do interns and international students define themselves to belong within a new learning community?

## ***Researchers***

- How to use hypertext as an alternate way of re-presenting and authoring our text (Denzin, 1994)?
- How to approach interpretation as an art (Denzin, 1994) that is local and personal?
- How to use writing, intertextuality and conversations to make sense of one's own experience and thus expanding it outward to the reader who reads the text as an "other" to make sense of "another's life?"
- How is hypertext a methodology?
- How are personal narratives political, historical and cultural narratives?
- How do our self-definitions of our fluid selves inform (the) self?
- Can Adobe Acrobat's [\*web capture\*](#) feature become a convention for data-management, e-referencing, and archiving and appending secondary electronic sources?

## ***Writers***

- How do the discourses that one is located within inform, form, and disform one's writing?
- How does writing inform the cultural discourses that I enter into as a chosen languaged community?

- [SITEMAP](#) • [THEORETICAL NARRATIVES](#) • [RESEARCH NARRATIVES](#) • [INTERNSHIP NARRATIVES](#) •



Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community

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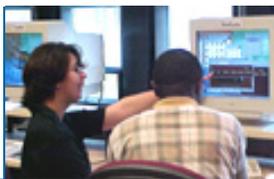


and



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Send questions or comments to: [newmedia@vt.edu](mailto:newmedia@vt.edu)



# Duck Song

(Text and image in [on-line] narrative)

In 1997 this essay was entitled 'The uses of Text'.  
A version was presented as a paper on May 9th at INFOG 97  
Another version appears in Cantrill's Film Notes #85,86 June 1997  
And yet another was included in British Film Institute, Vol 25 #3 Aug. 1999  
For ease of reading the essay is designed to be printed  
Updates and relationships to the work it describes are available [on-line]  
<http://www.cinemia.net/FOD/FOD0259.html>  
[Voice] 61 3 94897905 [Email] [simonp@cinemia.net](mailto:simonp@cinemia.net)

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## 1: Summary

Writing for the World Wide Web involves the use of different forms of text. Some of these forms draw on long standing literary conventions, others are unique to the web, where many of the distinctions between image and text have become blurred. *The Flight of Ducks* takes the textual form of a journey through a landscape and turns it into a contextual universe where hypertext paths can be taken through a datascape. These paths form stories. Narratives that can dip into their paper bound origins or plunge into the poetics of the screen space. In this space they are composed into shimmering pixilated displays where image and text are inseparable and anyone can participate.

## 2: Types of text

To write by fragments: the fragments are then  
so many stones on the perimeter of a circle:  
I spread myself around: my whole little universe;  
at the centre, what?

Roland Barthes <sup>1</sup>

It is not a new idea that the structure of a work should reflect the nature of its content; that form conveys meaning. For Aristotle it was part of the resonance that made a drama 'work'. Form and meaning were inseparable for Marshall McLuhan, and Jacques Derrida called the phenomenon a *mise en abime* (arrangement to the extreme). <sup>2</sup> Describing the use of hypertext, Greg Ulmer gives to this wholeness the rather awkward expression *reflexive structuration*, a means by which text shows what it is telling, does what it says, displays its own making, reflects its own action.

So it is with [The Flight of Ducks](#) where an old travel journal is used not only as the primary source for a larger journey but also as a model for how to use and write for this electronically networked medium of the World Wide Web.

If you are looking at a paper-based printout of this text, it should be noted that while it may be a convenient form of textual representation, it is not the only one. This is also a hypertext document <sup>4</sup> with doors to examples, elaborations, illustrations, notes and sources. More importantly, it has an electronic context without which much of the content of this text will be meaningless.

At a binary level, all [representations of text](#) are abstracted forms of electronic coding. There are at least seven different types of text used in *The Flight of Ducks* and in order to explain how they contribute to narrative structure it is useful to be able to distinguish between them. When seen from the perspective of their original purpose, they fall into three distinct (but often overlapping) categories:

**Paper based text:** handwritten in pencil, pen and by typewriter.

**Screen based text:** encoding tags, hypertext, email and metadata.

**Printable text:** book-like text, scholarly text.

These words form an encoded hypertext essay. They are given structure by following a line of thought which starts with the conventions of paper based (document-like) text and follows various types through to non-document, not-printable uses of text. In some cases this progression is revealed through the development of the site, in others it is not so sequentially convenient. Diversions into the poetics of the screen space will need explanatory groundwork. If this suggests some form of hierarchy of text, it is not intended.

### 3: Context

Stand on one of those seemingly boundless gibber plains,  
the horizon of the whole circle as unbroken  
as if you were far out on the ocean,  
stand there if you wish to know your own proportion in  
the scale of the visible world.

Robert Croll (1937) [5](#)

In Australian literature the travel journal has been as closely associated with the physical landscape as with an imaginary landscape of the mind. Interest in this form of writing is usually reserved for the picturesque or for the accounts of explorers whose heavily revised field journals were imaginatively re-shaped into epic struggles of survival in a hostile and alien land. It is not hard to trace the way the literature of exploration converges towards the centre of the continent. But from the outset, the quest for an inland sea was such a tantalising idea that it was inevitably accompanied by disappointment. The successive waves of rediscovery since the 1930s continue to show how imaginary destinations are not just projections of need but an essential part of the journey itself.

Over the last century the 'known' and mapped landscape has been peppered with new destinations. Natural features are now promoted by tourist operators as essential stops on a journey of self-discovery. But the projections remain, perhaps as they have always done, drawing people inland towards an inward journey with its [perfect physical counterpart](#) in the landscape.

There have been many published accounts of central Australian journeys since the 1930s. [6](#) Post exploration, the Aborigines themselves became the objects of discovery, initially, as anthropological objects and then as the remnant repositories of an eroded traditional culture. Many of these accounts were written by men with a connection to scientific expeditions. Most are nostalgic of a frontier that receded with the expansion and upgrade of roads during World War II. Others, such as Mountford's *Brown men and Red Sand* (1948) try to revive the explorers experience by presenting the account as if it was a first sighting of the country and its inhabitants. Mountford chose to travel by camel and took photographs of Aborigines without clothes, even though the country had been criss-crossed by roads and settled for over 20 years. The iconography of the naked Aborigine persisted into the late 1960's. In film, it was replaced by the sounds of didgeridoo as an evocation of a mystic relationship with the land. However, most of these references simply tried to share and articulate the author's profound and poetic experience of the Centre. Together they lay the foundations for the most recent forms of this genre. Books such as Bruce Chatwin's *Songlines* (1987) and more recently Barry Hill's *The Rock* (1994) are, in fact, spiritual journeys assembled from the imagination, field notes, and previous accounts.

The 1933 [field journal](#) of my father, F.J.A Pockley, was written at the very end of the frontier period, when there were still isolated groups of Aborigines (known as [wild blacks](#)) who had yet to have white contact. He had been a member of [a scientific expedition](#) based at Hermannsburg Mission but out of boredom and a thirst for adventure, hired camels and travelled west along the MacDonnell Ranges to Mount Liebig with an Aboriginal guide, Hezekiel; animal and skull collector, Stanley Larnach; and artist, Arthur Murch.

Although my father was only twenty years old when he wrote this journal, he rewrote it several times before his death in 1990 and changed it considerably (mainly through elaboration). He never sought to have it published. Indeed, he insisted that it was not of sufficient interest (or quality) to warrant publication. At first glance, he was right. The original diary, though anchored in its time and now of some interest as a primary historical source, is, by itself, little more than a few sparse jottings. In fact, until work began on *The Flight of Ducks*, only the passage of time pulled the original text back from the edge of ephemera and oblivion.

As a narrative account of a journey into central Australia it underwent many of the revision processes that served to shape published accounts and shows narrative and structural characteristics peculiar to this form of writing. In *Living in a New Country* Paul Carter writes:

Explorer narratives are characteristically discontinuous. They also lack 'plot'. On these two grounds alone they are of theoretical as well as historical interest: The means by which they advance the story are pertinent to understanding the mechanisms of fiction; they also suggest that the current narrative/non-narrative debate in historical circles is based on a false opposition. It may be that, under certain conditions, narrative *can* respect the discontinuity of historical action. (Paul Carter 1992)<sup>7</sup>

Even though it is not the journal of an explorer, Carter's insights into this type of writing lead us towards its significance as a model for a narrative use of hypertext.

## 4: Hypertext

The development of a re-centreable system based on hypertext should be seen in the larger context of post-structural theory where *discontinuity* provides a focus for another process of exploratory convergence. The literary theories of Jacques Derrida and Roland Barthes and the computational theories of Theodor Nelson and Andries van Dam, meet in their rejection of a primary and fixed centre of organisation of ideas. <sup>8</sup>

For many of the Marxist semioticians who have dominated intellectual inquiry for the last thirty years, the lineal progression of the book represented all that was outmoded and tyrannical. From its chapters to its sentences and punctuation, the book displayed a fixed central line of authoritarian thought.

The anticipation of hypertext by these critical theorists and the reciprocal embodiment of these theories by its implementation on-line, is no less historically remarkable than the prescience of Vannevar Bush. In the mid-1930s, (roughly the same time as my father's journey and before the desktop computer) he had the idea of the *memex*. This machine was like a desk with translucent screens, levers and motors. It could be used for the rapid searching of records and had a capacity for contextual association where 'any item may be caused at will to select immediately and automatically another'. His description of how it was to be used is an eerily accurate description of the use of hypertext.

When the user is building a trail, he names it, inserts the name in his code book, and taps it out on his keyboard. Before him are the two items to be joined, projected onto adjacent viewing positions. At the bottom of each there are a number of blank code spaces, and a pointer is set to indicate one of these on each item. The user taps a single key, and the items are permanently joined. In each code space appears the code word. Out of view, but also in the code space, is inserted a set of dots for photocell viewing; and on each item these dots by their positions designate the index number of the other item. Thereafter, at any time, when one of these items is in view, the other can be instantly recalled merely by tapping a button below the corresponding code space. (Vannevar Bush 1945) [9](#)

This cognitive trail, as a trace, a thread, or path through a databased landscape actually makes reading resemble writing. A path is recorded in such a way that a functional narrative is constructed out of a labyrinth of discontinuous possibilities.

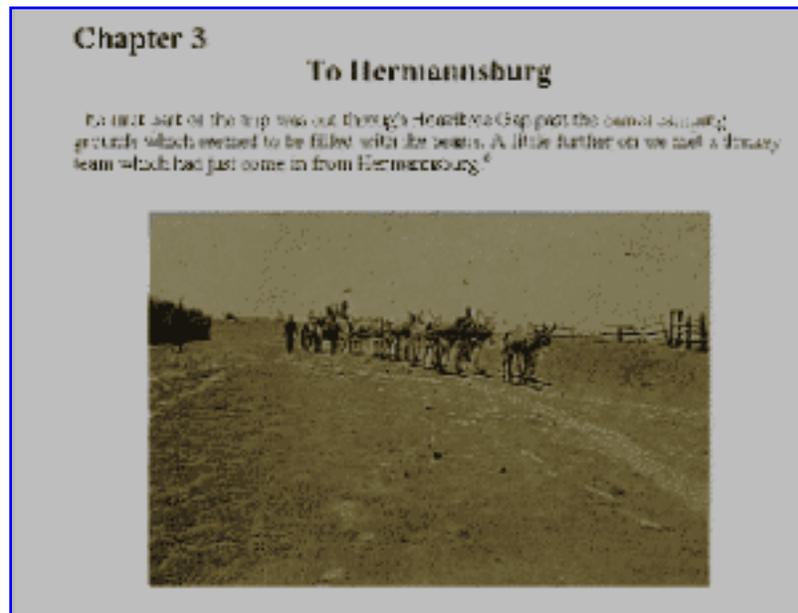
When using the Internet, few of today's travellers in this datascape, take the trouble to record their path or to pay attention to [the trace](#) they leave unless they are actually engaged in the process of writing or are retracing this path. Certainly, in the physical world, travel accounts are usually retracings through memory at the end of the day or even at the end of the journey. In my father's case, time, memory, even perceptions themselves are often ordered by the action of recollection and shaped into a narrative that stretched through time to give structure to his life. [11](#)

## 5: Book-like text

The idea of the path as an ordering mechanism has also been implicit in the

development of theories of text processing and encoding since the 1980's. Many of these theories have been based on the idea that text is composed of an [ordered hierarchy](#) <sup>12</sup> of nested objects such as chapters, sections, paragraphs, extracts, lists and so on. They are called objects because they organise the text into natural units based on meaning or intention. The structure is hierarchical because these objects have a linear relationship to each other. Sentences, for example, exist within paragraphs. This is essentially a [book-like view](#) of text and it is reflected in the most commonly employed markup language, SGML (Standard Generalized Markup Language). <sup>13</sup>

There are two book-like forms of the journal employed in *The Flight of Ducks*. Neither has anything to do with semiotic concerns or with paper based origins, but everything to do with portability. The first is a book-like version (Fig. 1.) of the [edited hypertext \(1933\) journal](#) with embedded photographs, the second, a book-like journal of the journey [retracement](#), in 1996. The second acts as a postscript to the first so it seemed appropriate to retain the form.



*Fig. 1 (book-like display for printing)*

At first I scoffed at requests for a book-like version because I saw it as a poor substitute for the electronic hypertext. However, once I began planning to retrace the expedition, the need for a portable non-electronic copy made it obvious that such a version would have many advantages in the field. It would serve as a comprehensible book-like object to show people with no understanding of the World Wide Web. The ability to print out a book seemed like an interesting functional extension of a web site. A book-like form, when printed out in chapters and with headings, seems like an obvious and simple thing to do - it was not. Even in mid 1998 the printing of these hypertexts with page numbers has been a cumbersome process.

To date, the ease of text publication on paper afforded by the word processor is not matched by any such facility on-line. The complexities of page formatting encoded text with embedded images are manifold. Proprietary 'web editors' exist to perform the transport from paper/word processor to web but not in the opposite direction - from web to paper - particularly when the text and images have not been sourced from a word processed environment.

The text of the book-like version is a combination of all the variants and was only possible because these variants had already been combined in the hypertext version. As hypertext, [these variants](#) existed as fragments or smaller units (lexia) which had to be cut and pasted to form the larger units of each chapter. The breaks between chapters were not native to the original but based on links to [paths](#) and were largely determined by the paths of the hypertext version (I refer to this later).

A book-like form needed photographs integrated and collated with the text so that their locations and content could be checked during the 1996 retracement. Embedding the photographs within the text was extremely time consuming because their screen sizes bore no relation to their physical sizes. This meant that they had no physical representation beyond the screen. Each of the 200 images, therefore, had to be re-sized for a paper space and placed so that when each page was printed the page break would not cause image enjambment (dividing the image between pages). I also wanted each page to be numbered. Bifurcations in the hypertext were generally resolved by footnotes that again complicated page layout and so were placed at the end of each chapter. The large byte size presence of the images meant that chapter divisions were also determined by the need for manageable file sizes requiring each chapter to be displayed on a separate screen. A division based on icon paths did not work for the camel path because the file sizes were simply too large, so this path was broken into four.

While I was able to complete this task successfully on my own equipment, the process was not a universal success because there are printers that make a mess of my formatting and make the book-like facility less than perfect. It was interesting that the process of making these book-like versions changed my view of the material. I had previously considered the bulk of the source material to be primarily text but once the images were embedded I found that I was looking at a picture book with textual explanation.

Electronically these book-like versions have qualities that paper based ones do not. To examine how these are used and to prepare the ground for a more detailed examination of the breaking up of text into discrete units, it is necessary to ask:

What is electronic text?

## 6: Morsels of text

You can't tie a knot with your tongue  
that you can't undo with your teeth

Lila Stapleton (1979)<sup>14</sup>

Taken simply as a word, `text' carries from its derivation notions of texture and woven fabric. It is certainly more than a sequence of binary oppositions represented by the abstractions of 0's and 1's. While deconstructionists attempt to reduce all forms of text, even punctuation, to the level of distinctive signifiers or marks, pragmatic analysis seems to focus on a unit of text as a block of words (or sequence of images). These are referred to by Roland Barthes as a `lexia' but more commonly known as a 'text chunk'. Lexia can be identified by the extent to which they can be detached.

The first step of decomposition is the bite and the organ of this new philospheme, is the mouth, the mouth that bites, chews, tastes. . . the `mourceau,' the bit, piece, morsel, fragment; musical composition; snack, mouthful. This mourceau is always detached, as its name indicates and so you do not forget it, with the teeth, and these teeth, refer to quotation marks, brackets, parentheses: when language is cited the effect is that of releasing the grasp or hold of a controlling context".

(George P. Landow, [Hypertext](#))<sup>15</sup>

Determining what constitutes a lexia is first and foremost a function of its useful purpose or perspective. In this example it is being used to illustrate functional characteristics of lexia in an electronic medium. Gregory Ulmer calls this *citational graft*<sup>16</sup> Theodor Nelson calls it *transclusion*.<sup>17</sup>

## 7: Encoding text

Text encoding is the method by which these textual units are gift wrapped using [markup](#) so that they might be put into another context by rearrangement or association.

There are several encoding languages of varying degrees of complexity that have the ability to create hyper-media. The spectacular development of the World Wide Web has been largely based on the simplicity of HTML (HyperText Markup Language). To a large extent *The Flight of Ducks* is an encoding project based on the application of HTML.

At the time of writing HTML has a number of advantages:

- [it works](#)

- it is simple to learn
- it is non-proprietary
- it is platform independent
- it is software independent
- it accommodates upgrades (new versions)
- it permits almost any form of document structure

HTML's primary disadvantage is that (at this stage) it will not support many of the more sophisticated analysis functions available in SGML from which HTML was derived.

It is also important to consider the role hypertext has played in the narrative development of *The Flight of Ducks*.

*The Flight of Ducks* began with a comparison of [the original pencil version](#) of the 1933 journal with that of a contemporary but incomplete copy in pen and a later extended type written version. My aim had been to produce little more than an annotated record of the variants. These editorial annotations (which took several years) are now [irretrievably lost](#) to the corrupted hard drive of an obsolete machine. As a work of textual scholarship it was probably misconceived. A detailed comparison of variants might be appropriate to the scholarship of major works of literature but this journal is not one of [The Canterbury Tales](#) <sup>18</sup> although it provides a fascinating example of the corrupting effects of memory.

In spite of the severe limitations of the medium, in 1995, the World Wide Web offered a number of advantages over what was then considered an appropriate computational outcome for this kind of material - CD-ROM. The first and primary advantage was that this computational work was no longer platform or software dependent and so there was less chance of losing it. Second, it made the material accessible by a wide audience regardless of its significance. Third, the markup language was so simple to learn that it could accommodate my lack of experience or skill in multimedia production. The [praise and awards](#) *The Flight of Ducks* has received proves that the site has found an audience <sup>19</sup> and shows the importance of simplicity and accessibility.

*The Flight of Ducks* has been an evolving documentary-like work drawing on various forms of the original journal. It shapes its stories into the larger narrative that, in many ways, is still unfolding. The addition of further journals, notes, sounds, photographs and related metadata (including this explanatory text) provide a context for the original journal. They also lend the text and the story, levels of transparency and resonance that could not have been anticipated and that now lead to a rich texture of meaning and significance.

## 8: A universe of text

Julia Flanders [20](#) (the textbase editor of [The Women Writers Project](#))[21](#) in considering the new emphasis on what she calls *electronic copia*, asks, "How much data is enough?" When people feel impelled to provide everything, they may be trying to compensate for 'an anxiety about their ability to represent the real (as against the virtual) world'. She sees a *calling* for the use of images to substantiate what would otherwise seem to be a radically untrustworthy source of information.

Similarly, the goal of creating not an edition but an archive -- of providing all the source materials necessary for the reader to form his or her own analysis -- is surely rooted partly in the impulse to transport an entire textual universe into the new medium, to give the electronic edition a kind of self-sufficiency that can substitute for whatever physical reality it seems to have lost. (Julia Flanders 1997) [22](#)

There are three important points here, all revolving around the process of 'transport'. The first is that the 'textual universe', Julia Flanders refers to, is probably a natural characteristic of any new medium where new works lack the context they have when they grow out of a tradition. This could well be part of the process (to paraphrase McLuhan) where new media makes old media content. It is certainly not always seen as inappropriate or excessive. In fact, it is Theodor Nelson's idealised *docuverse* and Derrida's *vast assemblage*. It leads to the second point, concerning 'self-sufficiency' which grows out of a primary need for context. The ability of hypertext to create associations makes it a contextual mechanism. Literary theories abound with questions concerning the degree to which a work needs to be embedded in contextual data in order to have meaning: Do we need to know anything about the author? Do we need to know anything about the culture? Is it possible for a work to stand alone? Third, her sense of loss of physical reality is probably related to her focus on encoding extant text. Foxing and rust marks infer the physical qualities missing in electronic texts that have become so abstracted as to have no physical existence at all beyond their shimmering, mutable, pixilated representations.

## 9: Image of text

For [Jay David Bolter](#)[23](#) this is part of a larger tension between the word and the image where images are seen as more natural signs that require a different form of engagement. The substantiation Julia Flanders calls for, is important to *The Flight of Ducks* because it ties the work to its literary context and to the reality of a real journey. From my own perspective it has been interesting to see how the importance of representing the original journal has receded as the contextual world of the work has grown. Attempts to annotate the original pencil version with either the pen or the type written text, have been abandoned in favour of the more powerful narrative that has emerged as a result of placing the original journal into the larger context of extrapolation, recollection and retracement. This has created a

line of hypertext that acts as a kind of [narrative spine](#) running through the work.

Without this spine *The Flight of Ducks* would probably have no shape and dissolve into a series of [tracks leading nowhere](#). Similarly, without any indication of the breadth of the site or the placement of this spine *The Flight of Ducks* could be perceived as a [collection of jottings](#). The structure of the datascape mirrors the physical landscape through which the expedition travels.



Fig. 2. Datascape - The eastern spine of the MacDonnell Ranges

The original pencil version runs parallel to this narrative spine like the ridges of the MacDonnell Ranges (Fig. 2.). It not only functions to substantiate the hypertext but also gives it a context. The persistent presence of this version draws attention to the textual differences. For the close reader it poses a problem: why are these texts different? The answer is a study of time and memory drawing from the original a narrative structure layered through time as the story unfolds. At a meta-level the breadth of the work is formalised in the data represented in the main ([combing screen](#) (overview)). On a narrative level, a linear search or the pursuit of a line of inquiry creates the paths. Consider the following collection of lexia:

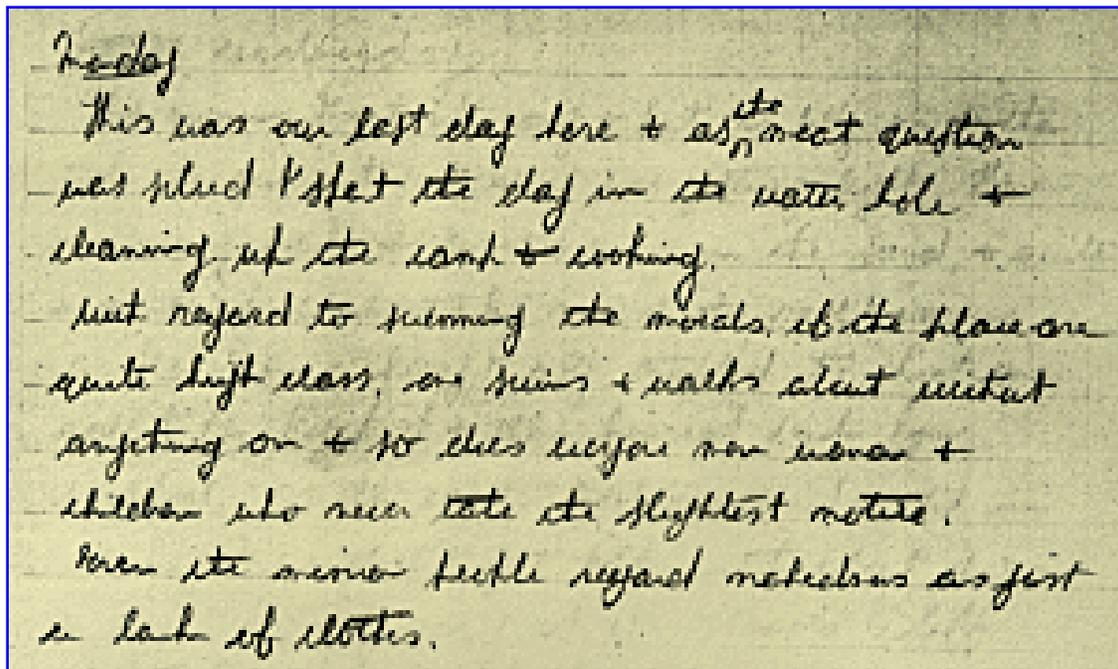


Fig. 3. Text 1 - From the original (press for full page)

As we now had a good reserve of meat I set off for a prominent hill to the south, on foot. Something about it caught my eye when we were favoured by the panoramic view and I had seen it again from a ridge a couple of days before. I doubted if I could make it as, at my best guess, it was about forty miles away and I knew water would be a problem. I decided to walk as much as possible at night and took a full water bag, a rifle and one blanket, rolled as a swag. I had shot off all my film for the camera round the native camp and it was too heavy to carry anyway. I knew that there would be enough moon and that I could steer by Pavo. The others were all against it, but I felt that it was something I had to do, largely because I was half scared and had had it on my mind for days, with a growing fascination.

Text 2 - from the hypertext spine (c.1970)

I was on the shady side and the ground looked awesomely remote when I looked down, for the first and only time. I ate the apple slowly in order to prolong my stay, but forced myself to edge out onto the face again in the end, rather acutely aware of diminishing courage. I climbed more slowly now taking infinite care with foot and hand holds which seemed to get steadily harder to find and more awkwardly placed. The pitch

was just short of vertical, but had where the surface was more glossy and smoother and perhaps rather darker in colour. I began to stop climbing and to cling to the face, rather than rest, fighting off a looming panic.

*[Text 3](#) - from the 1976 return*

Looking north it seemed unlikely that he had indeed be able to see The Olgas from Mount Peculiar. I felt that in some way I was looking at The Olgas with a view to climbing. What a pointless endeavour that would be - the son trying to match the father - for what? While thinking about the significance of all this I recalled a sonnet I had written to him in 1979 when Susan became pregnant with Emily. Interesting the way imagery enters the subconscious:

*[Text 4](#) - from the 1996 retracing*

This is a narrative that spans over 60 years, implicit in its structure, but requiring more than just a superficial reading. It can be traced through the work by filling in the gaps between the lexia. It is significant because the formation of narrative is independent of the text. Indeed, it is still unfolding because a close reading of the original shows that the journey on foot was probably imaginary. The meaning of this is another matter entirely.

Because substantiation relies on the *noise* (stains and creases etc) of each of the handwritten pages for its verisimilitude, the digital representation of this text (Fig. 3.) is enhanced by a slight sharpening and increase of contrast. This also has a practical benefit of making the pages more legible than they are in the original.

Attachment to the physical medium is further emphasised by using a miniature version of each page to represent the link between the two forms of text. This miniature draws on the iconography and positional conventions of the illumination in medieval manuscripts where the text flows from a miniature illustration. Such a metaphorical resonance (another practical application) also provides a source for an appropriate low-resolution precursive image that allows time for the high resolution, image to arrive.

`<a href="FOD0718.html"></a>`

As a text unit, the original pencil journal is so bound to its paper medium that the digital representation of each page shares most of the characteristics of the surrogate photograph (file type, size, specification etc). The distinctions that do exist, emphasize the powerful role of representation (as opposed to content) in determining lexia.

In **The Electronic Word**, Richard Lanham [24](#) makes a distinction between two kinds of textual engagement: that of 'looking through' and 'looking at'. *Looking through* means being transported by the meaning of the text and *looking at* means examining its representation. Usually we oscillate between the two. *Looking at* the text of the original journal makes the order of the pages sequentially neutral. More importantly, as lexia, they can have quite different meanings depending on which side of the oscillation is attracting attention. As substantiation (as in the previous example) the lexia are saying 'Yes, these pages are evidence that these events did happen' because I can see what are obviously old pieces of paper with handwriting. When being *looked through* (or read in sequence) the reader has to conclude (as I did - and it came as a shock) that 'No, this did not happen.'

Before looking at the difficulties inherent in having parallel journals it is necessary to look at another determinant of lexia most commonly ignored or denied by web writers and that is the role of the screen space.

## 10: Space for text

One of the strongest limiting factors to the reduction of size of computer devices is the size of the screen. Regardless of resolution, size is limited by our ability to discern type. The threshold of legibility is somewhere between 9 and 12 points. Once this threshold is reached, less data can be shown and more interactions with the screen will be needed, ironically, requiring more screen space.

While large computer screens are becoming more common, the platform independence of the World Wide Web means that client side screen size cannot be assumed. Good web writing practice, therefore, means that a lowest common screen size of 640 x 480 pixels is usually adopted as the writing space (Fig. 4.).

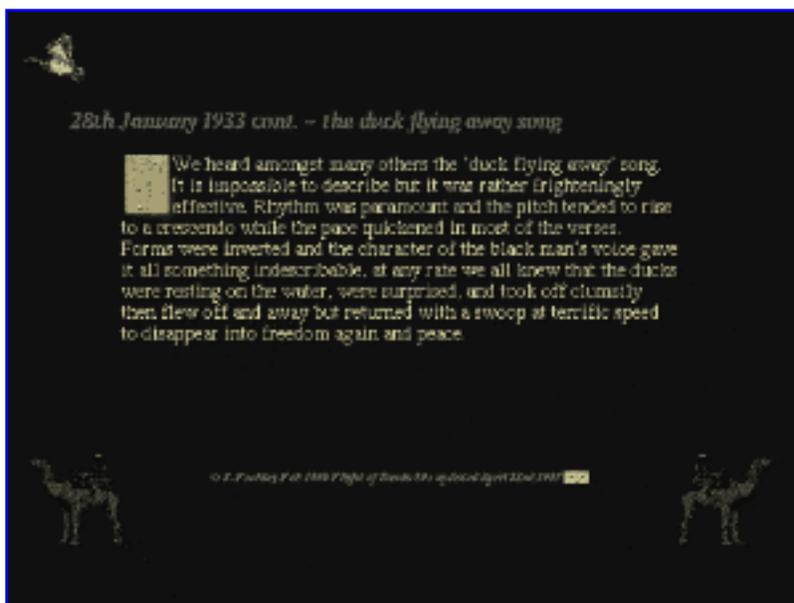


Fig. 4. Screen integrity in the 640 x 480 pixel writing space

This space effects lexia in diverse ways. The most obvious is that large bodies of text are not easy to send down-line as discrete lexia and therefore have to be broken up into smaller file sizes. Less obvious but I think, more important is a desirable information arrangement within the screen space that I refer to as *screen integrity*. In this space all accessible information is visible in one instance without having to scroll up, down, or sideways to find hidden text or images. Integrity implies an unimpaired wholeness and relates to a comfortable appropriateness of form. Certainly, there are bodies of text, such as lists and this text, where scrolling is acceptable. But when acknowledged, spatial considerations further refine the notion of lexia.

Any random access of the World Wide Web will show what little value or awareness is given to screen integrity. I suspect this is because most users have yet to free themselves from the spatial demands of the paper page with its more flexible aspect ratio. Evidence for this is immediately apparent in the use of the term 'home page' or just 'page' when these users are referring to screens or display space.

## 11: Scholarly text

Since 1995, the proliferation and distribution of on-line academic publications (still referred to as 'papers') on the web have led to the development of conventions around a form of text that may be transitional. *Designed to be printed out* has come to mean that the text is a single file and instructions to print will result in the entire text being printed. Text in this form is usually only broken up if the file size is too large to be downloaded efficiently as a single file (tolerance depends on transfer rates). The body of the text is usually preceded by links to the host site. An abstract or brief description is followed by internally referenced hypertext contents in the form of a list of descriptive section headings. Links throughout the text are either

internally linked footnotes that appear at the end, or external references to other sites, or both. The best also include email contact details.

Often screens that don't work are the most instructive. It is a curious phenomenon that the worst (difficult to use) examples often belong to authors of hypertext theory such as George Landow. [25](#) On the one hand, want they their texts to be screen based but, on the other, retain most of the paper based conventions. Typically, it is difficult to get any sense of the breadth of these texts. They meander through what appears to be a labyrinth with broken links and encoding errors until one loses faith in their currency. They are invariably broken into a series of small files for no apparent reason with little or no screen integrity and with obscure navigational aids.

The hypertexts contained in this *research report* have an encoding architecture that makes them appear [off-line] to be fairly simple documents. [On-line] they are complex organisms. Short of creating two separate documents the outcome is a compromise between the two forms. [26](#)

## 12: Screens of text

What happens when [off-line] writing is adapted to be read on-line?

The spinal hypertext of the edited journal was initially broken into lexia largely determined by the 640 x 480 screen-aspect ratio. The basic unit was the paragraph. This was not always available as a natural break either because it ended prematurely or because it was too big for the screen. Where this occurred, new breaks were inserted at the end of sentences. Beyond these constraints text is left free to float so that any variation in aspect ratio on the client side retains the integrity of the screen by simply re-shaping the text to fit the space without disturbing the position of the navigation icons.

A larger set of text units was indicated by the iconography of the navigation links. These links allow the participant to travel forwards and backwards through the text:

First, the idea of progress was implicit in the images/icons of transport: train truck camel etc. Each indicated a lexia by an icon drawn from the photographs. The only exception to this was the time spent in Alice Springs where I used the image of a windmill which was not only common to the town but has a Quixotic reference (similar heritage). Movements between the paths when using these icons are seamless apart from the changing icon (Fig. 5.). A more formal reference to lexia was created by dividing the main combing screen into separate paths.

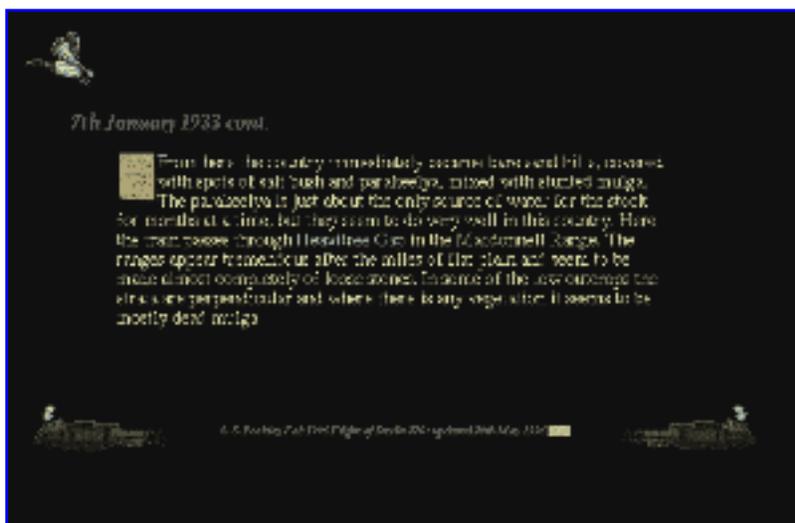


Fig. 5. Seamless movement with changing icons

Second, the progress of time is emphasised by diary-like entries on every screen. When these dates are vague, (time became so extended during elaboration that dates were lost) the month + cont. is used. Following the date is a brief summary of the content of the text. This serves as a quick form of reference to the passage of narrative. It is drawn from the conventions of the eighteenth century picaresque novel. It also acts as metadata to the journal entry where it is reproduced in the <title> tag and the [combing screens](#). The encoding source code (Fig. 6) for the screen above (Fig. 4) is as follows. The display text is left dark:

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN"
"http://www.w3.org/TR/REC-html40/loose.dtd">
<html>
<head>
<title> 1933 diary: ducksong </title>
<link rel=schema.dc href="http://purl.org//DC/elements/1.0/">
<meta name="DC.Identifier"
content="http://www.cinemia.net/FOD/FOD0089.html">
<meta name="DC.Relation.IsPartOf" Content="The Flight of Ducks">
<meta name="DC.Relation.IsReferencedBy" scheme="uri"
content="FOD0259.html">
<meta name="DC.Relation.Requires" content="Netscape 4 or better" >
<meta name="DC.Creator" content="Pockley, John">
<meta name="DC.Source" scheme="uri" content="FOD0870.html">
<meta name="DC.Type" content="compound/mixed">
<meta name="DC.Type" content="journal">
<meta name="DC.Format" content="text/html">
<meta name="DC.Format" content="image/gif">
<meta name="DC.Rights" scheme="uri" content="FOD0310.html">
<meta name="DC.Keywords" content="The Flight of Ducks, documentary, history,
journal, Haasts Bluff, 1933, Aborigines, sing-song, duck flying away song,
corroboree, possum songs, black man,">
```

<meta name="DC.Description" lang="en" content="Hypertext journal entry describing the camel expedition from Hermannsburg to Mount Liebig in January 1933. This entry describes John Pockley's impressions on hearing the duck flying away song.">

<meta name="DC.Coverage" content="Central Australia; 1933">

<meta name="DC.Language" content="en">

<meta name="x-Sequence" content="89">

<meta name="DC.Date.Available" scheme="WTN8601" content="1995-05-05">

<link rel=schema.AC href="http://metadata.net/ac/2.0/">

<meta name="AC.name" content="Pockley, Simon">

<meta name="AC.email" content="simonp@cinemia.net">

<meta name="AC.activity" content="modified">

<meta name="AC.date" content="1999-07-26">

<meta name="AC.rights" content="FOD0310.html">

</head>

<body

bgcolor="#202020"

<div class="header">

<a href="FOD0004.html">



</a>

</div class="header">

<div class="epigraph">

28th January 1933 cont. - the duck flying away song

</div class="epigraph">

<p>

<a href="FOD0725.html">



</a>

We heard amongst many others the *duck flying away* song. It is impossible to describe, but it was rather frighteningly effective. Rhythm was paramount and the pitch tended to rise to a crescendo while the pace quickened in most of the verses. Forms were inverted and the character of the black man's voice gave it all something indescribable, at any rate we all knew that the ducks were resting on the water, were surprised, and took off clumsily then flew off and away but returned with a swoop at terrific speed to disappear into freedom again and peace. </p>

```

<div class="navigation">
<a href="FOD0033.html">

</a>

<a href="FOD0034.html">

</a>
</div class="navigation">

<div class="footer" align="center">
<screen_stamp>
© Simon Pockley Feb 1995 The Flight of Ducks
</screen_stamp>

<screen_id>
89
</screen_id>

<email><a href="mailto: simonp@cinemia.net"></email>
email

</a>
</div class="footer">

</body>
</html>

```

*Fig. 6. (Source code) Title and summary within metadata and markup.*

The hypertext spine contains links to notes, images, further elaborations and subsequent journeys. All of which would be difficult to access so readily in a printed text. The very act of moving rapidly backwards and forwards between these links and different lexia runs counter to the inherent hierarchical structure of book-like text. Each lexia is capable of functioning simultaneously in different roles. For example, a participant might have searched the combing screen for 'half-castes' and found the photograph of the children at the [Old Telegraph Station](#). The icon next to the photograph takes her to the [text](#) describing this photograph. The text is now functioning to explain the photograph rather than being part of a linear narrative. She might then move to the [note](#) about these orphanages or move into the hypertext to see the context of this information. The important point is that she might arrive at

this screen from many directions and therefore from many perspectives. The text is free to form into different lexia and meanings.

Apart from a couple of loose pages in the original version, one containing drawings and the other a map, there are a number of navigational difficulties inherent in having parallel journals with different representations of textual units. The first and most obvious is that they become unsynchronised. Variants and elaborations create quite different sized lexia. This is most apparent when returning from the original to the hypertext because the hypertext is made up of smaller lexia. Three or more fit each page of the original pencil version and enjambment is frequent. Sometimes there is simply no correspondence because of a lengthy passage of elaboration. My first solution was to use duplicate screens with different return addresses, but this became clumsy and was eventually abandoned in favour of small overlapping sequences. The *Hyperwave* browser is being developed to the point where multiple addresses are possible for a single screen.

Multiple layers of dynamic transparent text may be a better solution. The scripting necessary to make this a viable alternative would, at this stage, lead to a platform dependence outside the aims of this project.

### 13: Participants text

A form of text suffering the least abstraction from its origin is the [participant's text](#). This text arrives by email as ASCII text. The body (without personal salutations) is simply cut and pasted on top of the previous message in chronological order. Remnants of the original email include a date and a return email address. Usually these follow email etiquette in that they are short and to the point. It has not been difficult to incorporate them as lexia without editing. The editing which does take place is usually for [reasons of propriety](#).

An interesting extension of this has been the posting of questions sometimes quite [beyond the scope](#) of the project. In some cases answers have arrived (after some time) from other participants. I have diligently sent these replies to the questioners only to find that they have already received them directly and conversations have begun outside my sphere of influence.

In this way the site seems to be acting as a kind of campfire around which people are gathering. Several participants have sent me some of their [photographs](#) from central Australia as attachments.

This generosity provides an insight into the need for further extensions of *The Flight of Ducks*. By accommodating other people's interpretations of the material and even allowing them to alter the original material, their passages can become another experience or perspective. The transclusion <sup>27</sup>envisaged by Ted Nelson is not yet available in a workable form, but the browsers are moving toward this

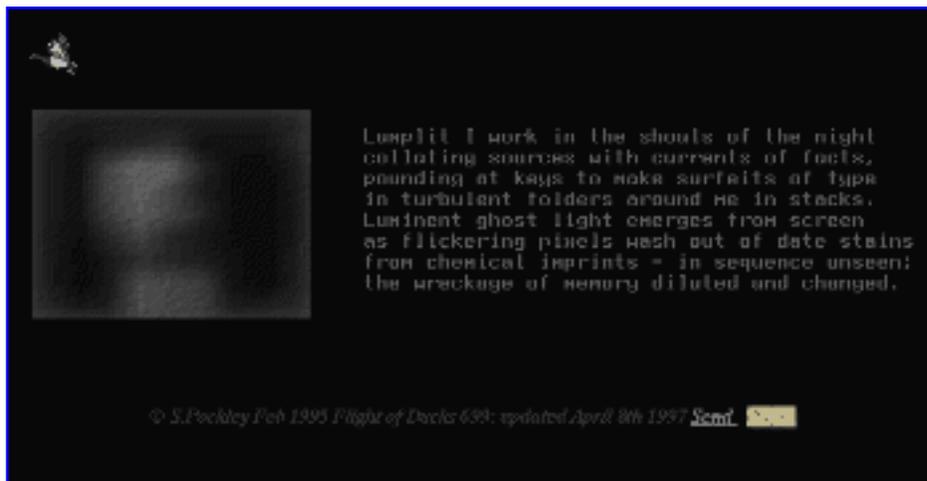
facility. Difficulties with the Ted Nelson's Hyperwave browser development are at present delaying proper testing.

## 14: Poetics of Screen Text

The new writing might seek fluidity and reuse, rather than foundations and definitive position. It might provide paths that bring us to read a given lexia more than once. The form of the text is rhythmic, looping on itself in patterns and layers that gradually accrete meaning, just as the passage of time and events in one's lifetime. (Kolb 1996 [28](#))

As a way of experimenting with the more active form of participation that this development promises, I began visiting the site as myself as a participant and writing my own [path](#). Over time the content of the screens of this path have become more and more simple and linear. The form of text that seems to work best is almost poetic, forming itself into couplets, triplets and quatrains.

The origins of this began several years ago in another part of the site, where I had written a [sonnet](#) to describe my engagement with the project. My father was a prolific sonnet writer and our most intimate communications were by sonnet. But the fourteen lines of the sonnet form did not suit the screen aspect ratio without using a font size too small to read.



*Fig. 7. [Press image] for current version of this display*

I broke the sonnet into octet, quatrain and couplet and sent these to separate screens so that they would suggest a rhythmic progression. In some places this progression is enhanced through the use of rhythmic imagery. One version of this (Fig. 7) shows how the image comes in to view with a pulse fitting the first words:

(This version may be accessed through a [Reload] of the NLA archive -July 1997)  
The image moved almost into focus and then moved out again with a movement representing the meaning of the octet itself. This has now been simplified even further. The image has broken free of the text and the text has been reduced to couplets. Progression is made sometimes through linking images, sometimes through linking text. In some screens there is no text at all. One path loops through a huge cycle of one hundred Aboriginal faces with unknown names (extracted from the photographs). The rigour of this poetic form is further emphasised and celebrated by presenting the text as plain ASCII using preformatted tags in markup, so that, unlike the hypertext spine, the text does not float. The hyperlinks gain depth and texture by drawing from the collection of archival content. This tightly drawn linear thread sits quite comfortably into the contextual universe described by Julia Flanders ([see note 20](#)). It seems to have a resonance that reflects the way we use the World Wide Web itself - following a line/idea through a larger context - a datascape.

These lines of memory run straight into the hypertext spine and merge with it - are engulfed by it. Curiously, they have grown in reverse to its direction of travel, in the same way that rain water flashing is installed or fish travel upstream to spawn. The tiny lexia of quatrains, triplets and couplets are constantly evolving and spawning others as this line contaminates the interstices of structured data.

It brings this line of thought full circle to the question in the epigraph by Roland Barthes at the beginning:

at the centre, what?

If there is an answer, then it lies somewhere between the accounts of these journeys to the Centre and the screens and traces provided by the participants in this site. Their movements (and mine) through this datascape provide a shifting centre of perspective - a viewpoint. I tend to present this representation as having conventions closer to conversation than to traditional and current forms of historical narrative. However, the level of discussion and appreciation (below) suggest that we might be on the threshold of learning how to sing in this space.

Current writing is often personal, painfully so. But you've managed to personalise a story in a way that retains its multiple voices - yours (modulated differently as you move from sonnet to monograph), your father's (over the span of half a century), and the various embedded documents and reader's comments. The result isn't conversational, but composed. Each voice hits a separate note with the layering becoming almost musical.

And it may be closer to mythical than musical. All I remember from reading Levi-Strauss is that a myth is not a single story. It consists of all the retellings, the bastardised versions, musings, adumbrations, typos, jumbled memories, and even the anthropological commentary. Its the whole package. In your web site this layering begins to surface, becoming conscious. And the metaphors it uses are no longer passive but wired.

([Scott Thybony - email 1997, Dec 10.](#))

## 15: Notes & External References

1. Roland Barthes, *Roland Barthes*, trans. by Richard Howard. New York: Hill and Wang, 1977.
2. Landow, George P. [1992] [Other Convergences: Intertextuality, Multivocality, and De-centeredness](#) , Johns Hopkins University Press, P.10. [Online]. Available:  
  
<http://www.stg.brown.edu/projects/hypertext/landow/ht/derrida1.html> [1998, April 28].
3. Ulmer, Gregory L. [1985] *Applied Grammatology: Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys*. Johns Hopkins University Press,
4. The URL for this paper: [Singing the Duck](http://www.cinemedia.net/FOD/FOD0259.html) (<http://www.cinemedia.net/FOD/FOD0259.html>)
5. R.H.Croll, *Wide Horizons, Wanderings in Central Australia*, (Angus and Robinson, 1937) P.1
6. These are just the books in my own collection of this genre (in chronological order). The titles and subtitles are interesting in themselves. There are, of course, many more - particularly coffee-table books with photographs.
  - John Amour, *The Spell of the Inland, A Romance of Central Australia*, (Melbourne Publishing Company, 1923)
  - William Hatfield, **Desert Saga**, (Angus and Robinson, 1933)
  - Errol Coote, **Hell's Airport**, *The Key to Lasseter's Gold Reef*, (Peterman Press, 1934)
  - R.H.Croll, **Wide Horizons**, *Wanderings in Central Australia*, (Angus and Robinson, 1937)
  - Ernestine Hill, **The Great Australian Loneliness**, (Robertson & Mullins, 1940)
  - H.H. Finlayson, **The Red Centre**, *Man and Beast in the Heart of Australia*, (Angus and Robinson, 1943)
  - Daisy Bates, **The Passing of the Aborigines**, *A Lifetime spent among the Natives of Australia*, (Oxford University Press, 1944)
  - C.T. Madigan, **Central Australia**, (OUP, 1944)
  - C.T Madigan, **Crossing the Dead Heart**, (Georgian House, 1946)
  - Charles. P. Mountford, **Brown Men and Red Sand**, *Wandering in Wild Australia* (Robertson & Mullins, 1948)
  - Arthur Groom, **I Saw A strange Land**, (Angus and Robinson, 1950)
  - Colin Simpson, **Adam in Ochre**, *Inside Aboriginal Australia*, (Angus and Robinson, 1951)
  - A.M. Duncan-Kemp, **Where strange Paths go Down**, (Smith & Paterson 1952)
  - Rex Inganells, **Aranda Boy**, *An Aboriginal Story* (Longmans Green & Co, 1952)

- o Beryl Miles, **The Stars My Blanket**, (John Murray, 1954)
- o W.E. Harney, **Life Among the Aborigines**, (Robert Hale, 1957)
- o W.E. Harney, **Grief, Gaity and Aborigines**, (Robert Hale, 1961)
- o Douglas Lockwood, **The Lizard Eaters**, (Readers Book Club, 1964)
- o Robin Smith & Keith Willey, **The Red Centre**, (Lansdowne Press, 1967)
- o Ian Mudie, **The Heroic Journey of John McDouall Stuart**, (Angus and Robinson, 1968)
- o Richard. A Gould, **Yiwara, Foragers of the Australian Desert** (Collins, 1969)
- o Charles Duguid, **Doctor & The Aborigines**, (Rigby, 1972)
- o John Greenway, **Down Among the Wild Men, A Narrative journal of Fifteen Years Pursuing the Old Stone Age Aborigines of Australia's Western Desert** (Hutchinson 1972)
- o Bruce Chatwin, **The Songlines**, (Picador, 1987)
- o Barry Hill, **The Rock, Travelling to Uluru**, (Allen and Unwin,1994)

7. Paul Carter, **Living in a New Country** (Faber & Faber 1992) P.11

In this examination of exploration narratives Carter identifies thematic devices unique to the narratives of Australian explorers. He observes how (other than through attack or threat of attack) the Aborigines have little narrative impact, in the sense that their presence is either ignored or given the same status as features in the landscape. He also points out that 'Australian explorer journals differ from classic accounts of colonial exploration elsewhere in that they do not culminate in major discoveries.'

8. Nelson, Ted. [No date] [Xanadu](#) [Online]. Available:

<http://xanadu.com.au/xanadu/> [1998, May 28].

9. Bush, Vannevar [No date] [As we May Think](#) ASCII text version: First published in *The Atlantic Monthly*, 1945 (section 7).[Online]. Available:

<http://www.csi.uottawa.ca/~dduchier/misc/vbush/as-we-may-think.txt> [1998, May 28].

10. In fact, our trail is recorded by the browser automatically.

11. A broad outline is as follows:

As a 20 year old F.J.A. Pockley may or may not have left the expedition and walked from Mount Liebig to Mount Peculiar by himself in 1933. From the summit he imagined he could see The Olgas across Lake Amadeus. He spent the next 43 years obsessed by The Olgas, but was encumbered by a busy and successful career as an ophthalmic surgeon. The onset of a genetic disease which caused his father (also an ophthalmic surgeon) to lose effective vision made him decide to build an inner life. He taught himself Ancient Greek and set out to learn the Iliad off by heart. In 1976 he approached The Olgas from the west and climbed central Mount Olga with the intention of singing the Iliad back to where he had been as a 20 year old. The climb was terrifying. All imaginative flight was lost to the practicality of surviving the descent and to the larger realisation of limitless human folly.

12. Renear, Durand, and Mylonas [1993] [Refining our Notion of What Text Really Is: The Problem of Overlapping Hierarchies](#) [Online]. Available:

[Online]. Available:

<http://www.stg.brown.edu/resources/stg/monographs/ohco.html> [1998, May 28].

An excellent paper which looks at some of the problems for SGML inherent in a book-like approach.

13. Pockley, Simon. [1998] [Killing The Duck to Keep the Quack](#) [Online]. Available:

<http://www.cinemia.net/FOD/FOD0055.html#mkup> [1998, May 28].

14. Lila Stapleton was a neighbour and witness to my wedding in Mudgee, N.S.W. These words were the consolation she gave to my wife immediately after we we married. I have found them useful in numerous contexts and they seem extremely appropriate here.

15. Landow, George P. [Hypertext](#), [Online]. Available:

<http://www.stg.brown.edu/projects/hypertext/landow/cpace/ht/htov.html> [1998, April 28].

The Passage quoted is from:

[Other Convergences: Intertextuality, Multivocality, and De-centeredness](#), [Online].

Available:

<http://www.stg.brown.edu/projects/hypertext/landow/ht/derrida1.html> [1998, April 28].

16. Gregory Ulmer, *Grammatology Hypertext*, section 4

17. Nelson, Ted. [1993] [The Xanadu Ideal](#) [Online]. Available:

<http://xanadu.com.au/xanadu/ideal.html> [1998, April 28].

18. Blake, N.F. [1995] [The Canterbury Tales](#) [Online]. Available:

<http://www.shef.ac.uk/uni/projects/ctp/Main/int.html> [1998, April 28].

19. Access statistics at Cinemia show that non-robotic downloads of screens from **The Flight of Ducks** averaged approximately 5,000 per week during 1997.

In late 1996 **The Flight of Ducks** shared an award with the DOS based CD-ROM game [The Dame was Loaded](#) which had a budget of over \$1 million. Even in such a short time the advance of hardware and software have left this game unplayable.

20. Julia Flanders, [Editorial Methodology and the Electronic Text](#) [Online]. Available:

<http://www.wwp.brown.edu/NASSR/Argument.html> [1998, April 28].

21. Flanders, Julia. [1998] [The Victorian Women Writers Project](#) [Online]. Available:

<http://www.indiana.edu/~letrs/vwwp/> [1998, April 28].

This work aims to produce highly accurate transcriptions of literary works by British women writers of the late 19th century, encoded using the Standard Generalized Markup Language (SGML).

22. Flanders, Julia. [1996] [The Role of the Electronic Edition](#) [Online]. Available:

<http://www.wwp.brown.edu/NASSR/EdTheory.html#Heading3> [1998, April 28].

Naughton, Russell. [1998] [Adventures in CyberSound](#) [Online]. Available:

<http://cinemedia.net/SFCV-RMIT-Annex/rnaughton/rnaughton.html> [1998, May 28].

A large work exhibiting this tendency towards the creation of a contextual universe around the subject of wireless and radio. This work just keeps growing as it gathers to itself a comprehensive collection of material about the history of broadcasting at a time in which the medium is moving toward narrowcasting. The methodology by which this site absorbs material is not unlike Ted Nelson's transclusion.

23. Bolter, J.[1996] [Degrees of Freedom](#) [Online]. Available:

<http://www.lcc.gatech.edu/faculty/bolter/degrees.html> [1998, April 28].

24. Richard A. Lanham, *The Electronic Word: Democracy, Technology, and the Arts*, The University of Chicago Press 1993

25. Landow, George P. [1992] [Reading and Writing in a Hypertext Environment](#), [Online]. Available:

<http://www.stg.brown.edu/projects/hypertext/landow/ht/htreading.html> [1998, April 28].

26. In fact, for the purposes of complying with **Higher Degrees Committee** guidelines these Hypertexts have had to be reformatted as `Word' documents in order to have page numbers etc.

27. Nelson, Ted. [The Xanadu Ideal](#) [Online]. Available:

<http://xanadu.com.au/xanadu/ideal.html> [1998, April 28].

28. Kolb, David. **Socrates in the Labyrinth** P. 341

29. Squier, Joseph. [No date] [Life With Father](#) [Online]. Available:

[http://gertrude.art.uiuc.edu/ludgate/the/place/stories/life\\_with\\_father/Life\\_With\\_Father.html](http://gertrude.art.uiuc.edu/ludgate/the/place/stories/life_with_father/Life_With_Father.html) [1998, April 28].

## See also:

- Amy Freed, Amy and Brown, Robert [1995] A storyspace [\*Site of Convergence: Autobiography and Post-structuralism\*](#) [Online]. Available:

<http://ebbs.english.vt.edu/hthl/etuds/freed/Welcome.html> [1998, April 28].

- Kac, Eduardo. [No date] [\*Holopoetry, Hypertext, Hyperpoety\*](#). [Online]. Available:

<http://www.uky.edu/FineArts/Art/kac/Holopoetry.Hypertext.html> [1998, April 28].

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# *The Flight of Ducks*



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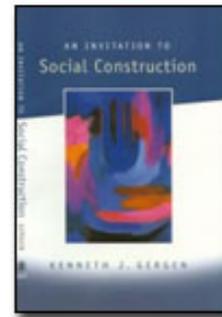
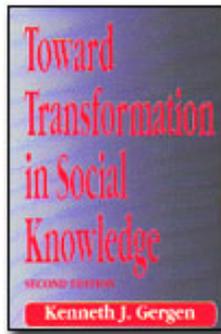
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Developments in hypertext theory and practice, from [Chasing Our Tales](#) to [Hypertext Gardens](#).

## Hypertext NOW

Tips, techniques, and theory for hypertext writers and Web designers. New articles appear every two weeks.

## Authors

The home pages of hypertext writers are often a fine source of information about the craft of hypertext.

## Compendia

Catalogs, compendia, hotlists, and directories of online resources about hypertext. A list of lists.

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Bibliographies, catalogs, and directories of work in print.

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While the web as a whole is a hypertext, most Web sites are not especially hypertextual. This page collects links to Web sites which use hypertext in interesting and instructive ways.

## Criticism

Explorations grounded in specific hypertexts, seeking to understand the works considered and also to improve our understanding of all hypertexts -- and, indeed, of the craft of writing.

## Speculation

Theoretical discussion of hypertext not closely based on observation of specific works (for which, see [Criticism](#)) or technology (for which, see [Tech](#)).

## Tech

Discussion of hypertext technology -- including systems design, engineering, and usability testing.

## Courses

A world-wide directory of courses on hypertext, including hypertext literature, hypertext writing, theory, design, and applications.

## Events

Interesting proceedings, trip reports, and notes of past hypertext events. For current and future events, see the [Hypertext Calendar](#).

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# Directory of ETDs Currently in Progress

All of the works listed below exist solely, or at least primarily, in digital form and seek to use their electronic environment to support scholarship that could not be undertaken in print. Detailed project descriptions and contact information are available by clicking on each ETD's title.

Electronic post-prints of paper-based theses and dissertations -- increasingly commonplace -- are not listed here.

**If you are the author of a humanities ETD, whether completed or in progress, you may add your project to these listings via this [online form](#).**

"Dissertations must not violate stylistic norms because that might jeopardize our young scholar's future. `Let them be radical in what they say but not in how they say it.' - Such is the pragmatic, and characteristically self-fulfilling, argument that is made. The point here, as in most initiation rites, is to be hazed into submission, to break the spirit, and to justify the past practice of the initiators. Professionalization is the criteria of professional

## American Studies:

- Kohrs, Dean. [Ethnographic Study of Joseph Campbell's Influence on Popular Culture](#). Bowling Green State University (Ph.D. dissertation).
- Rose, Julie K. [The World's Columbian Exposition: Idea, Experience, Aftermath](#) University of Virginia (M.A. thesis).

## Archaeology:

- Holtorf, Cornelius J. [Monumental Past. Interpreting the Meanings of Ancient Monuments in Later Prehistoric Mecklenburg-Vorpommern \(Germany\)](#). University of Wales (Ph.D. dissertation).

## Architecture:

- Traganou, Jilly. [Modern Landscapes in Japan - Tokaido: Revisited](#). University of Westminster (Ph.D. dissertation).

## Art History:

- Witt, Contstanze. [Barbarians on the Greek Periphery? Origins of Celtic Art](#). University of Virginia (Ph.D. dissertation).

standing but not necessary professional values; nor are our professional writing standards at or near the limits of coherence, perception, edification, scholarship, communication, or meaning. Underneath the mask of career-minded concessions to normalcy is an often repressed epistemological positivism about the representation of ideas. While the philosophical and linguistic justifications for such ideational mimesis - for example the idea that a writing style can be transparent or neutral - have been largely undermined, the practice of ideational mimesis is largely unacknowledged and, as a result, persists unabated."

-- Charles

## English Literature:

- Boese, Christine. [\*The Ballad of the Internet Nutball: Chaining Rhetorical Visions from the Margins of the Margins to the Mainstream in the Xenaverse\*](#). Rensselaer Polytechnic Institute (Ph.D. dissertation).
- Branham, Craig. [\*CON^2 : The Anglo-Saxon Chronicles \(924-983\) as Hypertext\*](#). Saint Louis University (M.A. thesis).
- Butler, Priscilla. [\*Across a Day: An Interactive Memoir\*](#). Emerson College (M.F.A. thesis).
- Cockram, Patricia. [\*Hypertextuality in Ezra Pound's Italian and Pisan Cantos\*](#). CUNY Graduate Center (Ph.D. dissertation).
- Cowen, Amy. [\*alt\\_women@pomo.lit: Women's Literature and/in the Postmodern\*](#). University of Maryland (Ph.D. dissertation).
- Gills, Stacey J. [\*Atonement and Resolution in British Detective Fiction \(1918-1939\)\*](#) University of Exeter (Ph.D. dissertation).
- Kirschenbaum, Matthew G. [\*Lines for a Virtual T/y/o/pography\*](#) University of Virginia (Ph.D. dissertation).
- Lukas, Tom. [\*Walt Whitman, Leaves of Grass: "Calamus" Revisions: A Hypermedia Critical Edition\*](#). University of Virginia (undergraduate thesis). \*
- McNeill, John Dylan. [\*Social Constructivism and the Hypertextual Portfolio\*](#). Eastern Illinois University (M.A. thesis).
- Rae, Leila. [\*101: One Zero One\*](#). California State University, Hayward (M.A. thesis).
- Shauf, Michele S. [\*Memory Media and the Rhetoric of Invention\*](#) University of Delaware (Ph.D. dissertation).

Bernstein, "[Frame Lock](#)"

• • •

"Instead of bloating the electronic book, I think it possible to structure it in layers arranged like a pyramid. The top layer could be a concise account of the subject, available perhaps in paperback. The next layer could contain expanded versions of different aspects of the argument, not arranged sequentially as in a narrative, but rather as self-contained units that feed into the topmost story. The third layer could be composed of documentation, possibly of different kinds, each set off by interpretative essays. A fourth layer might be theoretical or historiographical,

● Silverman, Rachel. [HyperLiterature](#). Amherst College (undergraduate thesis). \*

● Stahmer, Carl. [Romanticism and Hypertextuality](#). University of California at Santa Barbara (Ph.D. dissertation).

● Yordy, Jonathan. [Walt Whitman: Materialism, Emotional Expression, and the Body in Leaves of Grass](#). SUNY at Buffalo (Ph.D. dissertation).

### **Fine Arts:**

● Partridge, Allen. [Culture Shock;The Impact of Hypermedia Technology on Theatre](#). Texas Tech University (Ph.D. dissertation).

### **History:**

● Grizzard, Frank E., Jr. [The Construction of the Buildings at the University of Virginia, 1817-1828](#) University of Virginia (Ph.D. dissertation).

### **Interdisciplinary Studies:**

● Fry, Warwick. [Some Effects on Popular Discourse of Media Convergence on the Internet](#). Southern Cross University (Ph.D. dissertation).

● Krug, Kersti. [Hypermedia View into Organizational Culture, Ambiguity, and Change: Conversations and Learning with the Museum of Anthropology](#). University of British Columbia (Ph.D. dissertation).

● Radney, J. Randolph. [Evaluating Philosophical Bases of Linguistic Theories](#) University of Texas at Arlington (Ph.D. dissertation).

● Shumate, Michael. [Writing Lives: Technology, Creativity, and Hypertext Fiction](#). Duke University (M.A. thesis).

### **Modern Languages:**

with selections from previous scholarship and discussions of them. A fifth layer could be pedagogic, consisting of suggestions for classroom discussion and a model syllabus. And a sixth layer could contain readers' reports, exchanges between the author and the editor, and letters from readers, who could provide a growing corpus of commentary as the book made its way through different groups of readers."

-- Robert Darnton, "The New Age of Books" *New York Review of Books*, 18 March 1999

● Abraham, James T. [\*Los espaoles en Chile: A Distributed Multimedia Edition\*](#). University of Arizona (Ph.D dissertation).

### **Music:**

● Bodley, Derrill. [\*Computer-Assisted-Instruction in Support of Music Appreciation\*](#). University of the Pacific (degree unknown).

● McCartney, Andra. [\*Sounding Places: Situated Conversations Through the Work of Hildegard Westerkamp\*](#). York University (Ph.D. dissertation).

● Schlesinger, Scott. [\*An Organ Transcription of Prokofiev's "Peter and the Wolf" and Discussion of the Methodology and the Transcription and Registration Process of "Peter and the Wolf" for the Pipe Organ\*](#). UCLA (Ph.D. dissertation).

### **Religious Studies:**

● Blayone, Todd J. B. [\*Beyond the Book: A Paradigm for the \(Re\)Composition and Reception of Early Christian Tradition in Computer Media\*](#). McGill University (Ph.D. dissertation).

● Boes, Henrik L. [\*Ontological Spheres: Religion, Scholarship and Play in the Media Age\*](#). University of Colorado at Boulder (M.A. thesis).

### **Other (Humanities-related):**

● Engel, Eric Paul. [\*Re-Searching Online: Linear Textuality vs. Hypertextuality\*](#). Indiana University/Purdue University-Fort Wayne (M.A. thesis).

● Naughton, Russell J. G. [\*Adventures in CyberSound\*](#). RMIT, Melbourne (Ph.D. dissertation).

● Nideffer, Robert F. [\*Bodies, No-Bodies, and Anti-Bodies at War: Operation Desert Storm and the Politics of the "Real"\*](#). University of California at Santa Barbara (Ph.D. dissertation).

● Pockley, Simon. [\*The Flight of Ducks\*](#). RMIT, Melbourne (Ph.D. dissertation).

● Robinson, Paulette. [\*Computer Spaces: Graduate Students Experience of Web-Based Computer Conferencing\*](#). University of Maryland at College Park (Ph.D. dissertation).

● Salo, Merja. [\*Signs of Pleasure, Danger and Warning. A Comparative study of printed pictures used in cigarette advertising and antismoking propaganda in Finland between 1870 and 1996\*](#). University of Art and Design, Finland (Ph.D. dissertation).





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## Letter of Explanation

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Dear Student Preparing an ETD,

Your **Electronic Thesis or Dissertation or ETD** will contribute to worldwide graduate education as we build a Networked Digital Library of Theses and Dissertations (NDLTD) in collaboration with other scholarly institutions. We are writing to address concerns and questions you may have about how this relates to other types of publication.

The Electronic Thesis and Dissertation Initiative at Virginia Tech has several goals, including to help you in your career, to help other learners and researchers, and to make available many works that are now "lost" (e.g., theses that led to no other publications and that only are available through inter-library loan).

Most publishers contacted by the ETD Project Team support our initiative, realizing that theses and dissertations are very different from previously published or derivative books and articles. We believe that making ETDs available will supplement the efforts of publishers so both activities can proceed in harmony. We urge you to prepare your ETD to harmonize with publishing practices, and so that your research becomes as widely disseminated as possible, as soon as possible.

Thank you for your contributions to the Networked Digital Library of Theses and Dissertations and the Virginia Tech Electronic Thesis and Dissertation Initiative.

Sincerely,  
Edward A. Fox, Professor  
(for the Virginia Tech ETD Initiative)

**Note:** This letter represents views of the project team, not official University policy, but has been reviewed by a number of campus officials, outside experts on copyright, and publishers.

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### Introduction

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Welcome to the Graduate School Guidelines Section. In this section you will find Graduate School specifications for creating your ETD. Everything from font size, margin length and spacing will be addressed in this section.

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Welcome to the "How to" Section. Here you'll find tutorials and examples to help you throughout the creation of your ETD. Everything from formatting your word processing documents to creating your PDF files is addressed in this section. There is also information about your rights as the author of your ETD and copyright, how publishers feel about ETDs, and about registering your copyright (optional).

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An ETD is a document that explains the research or scholarship of a graduate student. It is expressed in a form simultaneously suitable for machine archives and worldwide retrieval. The ETD is similar to its paper predecessor. It has figures, tables, footnotes, and references. It has a title page with the authors' name, the official name of the university, the degree sought, and the names of the committee members. It documents the author's years of academic commitment. It describes why the work was done, how the research relates to previous work as recorded in the literature, the research methods used, the results, and the interpretation and discussion of the results, and a summary with conclusions.

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# *Transforming Performances: An Intern-Researcher's Hypertextual Journey in a Postmodern Community*

enter



Here am I.  
Standing before you  
Singular and solitary.

But don't let appearances fool you.

Each word from my mouth  
Each gesture  
is borne of others.

You see singularity  
But reality is in multiples.  
As we talk  
You enter this world.  
And I into another

Image & text source: Gergen, 1998 (<http://www.swarthmore.edu/SocSci/kgergen1/part1.html>)