The rules by which the [post-modern] work has been constructed can be found, if at all, only ex post facto; at the end of the act of creation, but also at the end of reading or examining — since each act of creation is unique and unprecedented, and refers to no antecedents except by citing them, that is, tearing quotations out of their original site and thus ruining, instead of reasserting, their original meaning’ (Bauman, Postmodernity and its Discontents, 1997, p. 105).
We are in a new age where messy, uncertain, multivoiced texts, cultural artifacts, and new experimental works will become more common, as will more reflexive forms of feedback, analysis, and intertextual representation.

(Dennan & Lincoln, 2008a, p. 26)

The investigator would always be implicated in the product. So why not observe the observer, focus on turning our observation back on ourselves? And why not write more directly, from the sources of your own experience? Narrative. Poetically. Evocatively.

(Ellis & Bochner, as cited in Ellis & Bochner, 2000, p. 747)

‘...an estimated one-third of internet users in Australia access porn sites’ (Mackay, Advance Australia Where, 2007, p. 103).
My argument is that applied grammatology will be characterized by a philo-ideo-phonographic Writing that puts speech back in its place while taking into account the entire scene of writing (Ulmer, 1989, p. 157).

Pre-test

This entry—the text—is not a footnote or sub-text. It is not subsumed to the other texts found on this page. In fact, this text came before, not after, the texts that surround it. It is one of the many sidebars and cross-links explored on this narrative journey. Such is the mess and confusion of learning and structuring, whose texts and meanings are constructed from impulses, gut feelings, accidents, and personal and social conventions about what constitutes coherence—or incoherence—knowledge and narrative. So a new journey begins as one text speaks through (and so another. This is an example of intertextuality and paratextuality, where different texts and different literatures make use for alternative possibilities and creative expressions, and where different texts protect for authority and reactivity.

This column takes its inspiration from the double-value writing and textual column found in Jacques Derrida’s Glas (1974/1989). In Glas, Derrida uses two columns, a distinctive column characterized by visual and hermeneutic commentaries, and a figurative column characterized by creative and heuristic explorations. Each column reads as its own text and forces the reader to read through the whole book twice (or more) in order to make sense of the whole text (if possible).

As a consequence, this column has complementary and competing narrative threads. It combines Derrida’s double-valued—double-columned—writing and adds to what Gregory Ulmer (1989) calls a ‘trifocal’ script. The trifocal script adds a third band—a pictorial band—to Derrida’s double-valued writing (something Derrida himself advocated). The three bands can be summarized as: (1) a discursive component; (2) a literary exchange; (3) a non-verbal component. Thus forming a picto-ideo-phonographic ‘writing’ or arch-writing which operates on multiple levels and through multiple modes of representation (Ulmer, 1989). This closely translates into (1) non-fiction, (2) fiction, and (3) image. At the core of this text use this strategy.

This text (and this column) attempts to disturb the linearity of the traditional book/reader format (i.e., sequential pages) by incorporating hypertextual and multimedia elements. As a hypertext, each band and inter-textual node links to other bands and nodes to form a network of texts that read in isolation and in tandem. The result is a multimedia text that explores various modes of representation simultaneously (visual—oral—written) and which borrows from computational and information-technologies to enrich paper-based technologies (i.e., the book). This result is what George E. Marcus (1992) calls a ‘very messy text’.

Cunts
Cunt Conversations
Cunt-struck
Common Sense
Inter-verbality & Word Wars

Cunts:
SPEAKING ABOUT CUNTS


Oh, Fanny, you’re such a delicious little cunt! I get mucky just looking at you!

Fanny smiled and then looked perplexed. ‘Tell me, Madame, what does the word ‘cunt’ really mean? You know, behind the scenes? It’s like masturbation: nobody ever talks about it. She smiles, and then adds: ‘How did it become so toxic-like? So un-sayable?’

‘Bless you, dear. Fanny you should ask.’ said Madame, visibly delighted. ‘I once did a little poking around, as it were, when Harold was alive, just for fun because his cock was mine his little grey splayed cunt, which is a literary reference, I discovered. At the time, mind you, I couldn’t tell if it was a term of endearment or a term of abuse. The slightest inflection in his voice and—ingo—it sounded like pillow talk—very—like an innuant.’

‘I know,’ said Fanny, shaking her head. Richard always says I’m too dry—‘a barren cunt’, he says.’

‘Well, dear, it just so happens that I went to the library in disguise mind you, and did a lot of poking—’

‘Oh, Madame, you’re a regular sleuth. What did you find out? Do tell—’

‘I will, dear, if you stop interrupting

32
Personalising Ethnography: 
On Memory, Evidence, and Subjectivity 
The Writing & Learning Journey

Objective reality can never be captured. 

(Emett & Emett, 2006, p. 10)

In other words, objective truth about a society or culture cannot be established because there are inevitably going to be conflicting versions of what happened. 

(Chomsky, 2005, p. 210)

We work in small teams – despite modern managerial claims of neutrality. We do not come to our studies as relativists. 

(Chomsky, 2005, p. 510)

By way of introduction... 

As a confession

There's a lot of me left out of this text, and a lot of me in it. No text is free of its author or completely neutral or objective (Emett & Emett, 2006; Emett & Emett, 2005). Some texts, by virtue of academic or journalistic convention, pass them selves off as textual and objective by removing overt traces of human authorship from their outward appearance and by providing datasets that appear unbiased, authoritative, and beyond dispute. Memories are the best evidence for this, and for many readers the examples of this evidence end at me,” Madge said, with a gentle pat on 
her friend’s arm. "Well, it just so happens that I spent a good three hours 
recollecting——

And — ?

And I remembered several distinctions — off by heart — word for word — so I could make them, you know, distinctions, peculiarities, whatever he used them. You know, just to give him. It worked too! At the first mention of my mother in law’s cunt, I blurted: "CUNT!" noun, coarse slang. CUNT: the female genitalia, the vulva; in use a very unpleasant or stupid person. She steadfastly and closed her mouth. When I asked, then I blurted: "CUNT! ONE: the female external genital organs, 1902. Applied to a person, especially a woman, as a term of vulgar abuse."" 

With one hand on her breast and the other over her mouth, she gasped in disgust. "You’re a menace, Madge, a veritable monster. Is that what killed him?"

"Madge? No — that didn’t take it all! But the thought of it, the thought of him, turned my big red mouth into a little grey cunt: a little pinky achy cunt with a squelch..."

5 (New Oxford English Dictionary for the University Preessembly 1821, p. 179)

6 (Oxford English Dictionary, 1989, p. 130)

out of it. No, he grow positively fearful of the home — as if, in my mouth, the term became infectious, diabolical, like the plague..."

"Second one? And then what?"

"Well, dear," and now Madge was laughing with relish. "I waited until our silver wedding anniversary — you were in Fiji at the time — and I made a point of it. Now you see what I meant to say..."
We are entering the postpositivist era and its ideal of a scientific, education-oriented grammarology means to assist and hasten this closure and with it all thinking in terms of ends, of telos.

(Althusser, 1985, p. 167)

truth-making process (Ells, 1987, p. 120). It's a rule to give the appearance of certainty and to bring order to chaos.

Such texts often remove the I and invoke the other through textual detachment, third-person prose, well-defined objects, dispassionate observations, and various data (Ells & Rother, 2000). They appear to be made by authors who are either absent or insensitive to the discourses and practices that shape and define them. Such texts play a game of sorts with readers by pretending that they have written themselves that the data came from them, not from them, and was found, not created (narratives).

Isn't it so that such texts and such research methods don't offer much to human knowledge and to our understandings of the world—but they do—just simply that there are other texts and other methods that can put the blood and bone back into the inquiry process, thereby illuminating our 'emotional' and personal understandings of what people experience in local and global contexts and how they learn and make meaning in a text-saturated world. Research data and research subjects are simply sources from different places and viewed through different lenses, although the commitment to discovery and understanding remains (much) the same. Both traditions—positivist and post-positivist—offer different approaches to representation and use different discourses to communicate their findings. Ultimately, however, they are both meaning-making endeavors—equally vital and equally telling—but constructions of the same.

The question is: Why would I want the text to be completely neutral or objective (Angrosino, 2005, p. 73)? Why would I want to pretend that this text is author-free? Why would I want to take me out of my review? So much... Poststructuralism:

According to Richardson & St. Pierre (2000, p. 961):

Poststructuralism is a kind of postmodernist thinking that sees language, subjection, social organization, and power. The centre-place is language, language does not reflect social reality but rather produces meaning and creates social reality. Different languages and different discourses within a given language divide up the world and give it meaning in ways that are not reducible to one another. Language is how social organization and power are defined and contested and the place where one's sense of self—organization and power are defined are constructed. Understanding language as competing discourses—competing ways of giving meaning and of organizing the world—makes language a site of exploration and struggle.

Any attempt to set limits to a messy text are attempts at closure. (Low & Palulis, A Letter from Derrida, Journal of Curriculum Theorizing, Spring, 2006, p. 50).

The ‘author’ is as intertextual as the text itself. (Snyder, 1998)
Doxa: That subliminal knowledge, the foundation stone of perception to which we remain oblivious and dissuaded to. I want this text to reflect my dispossessor: my feelings, my subjectivities, my otherness, my memories, my adventures, my insights, my energy, and my growth. I want these conflicting aspects of self to be examined and reflected at different times in different places from different perspectives in different moods, using different voices, and with different levels of certainty and confidence. This doesn’t mean this text makes any more authentic or noble than other texts. A documentary is a petrified thing, a thing it achieves ‘objective’ texts of (not) doing. Rather, this text provides another perspective and another method of inquiry and discovery to the continuum of possibilities. It is a text where the gaze enacts itself while still possessing the ability and the power to gaze outward and beyond (Neumann, 1996). Importantly, however, this text maintains the belief that subjective, emotive, and evocative personal accounts do have something poignant and possessive to offer our understanding of ourselves and our world. It is about acknowledging the art in science, the poetry in prose, the disorder in order, and the adventure in learning. It is about a photo-video-photographic writing (Jumier, 1985) that broadens the scope of research and generative learning on the move.

Here, as Joan Chambers (1995, p. 11) suggests, the ambiguities are left intact, and the situational contexts (Derrida & Lincoln, 2006a, p. 3; Foote & Vannatta, 2005, p. 218; Richardson & St. Pierre, 2005, p. 982, 964) in which I live, move, engage, and emerge, all have a say in the products and journeys that result. After all, “more subjectivity is shifting and contradictory” (Richardson & St. Pierre, 2005, p. 962) and to suggest otherwise would be to ignore something (potentially) important. Foundations are con-

Episteme: ‘A term introduced by Michel Foucault (1970). It denotes a historical epoch or, more narrowly, an intellectual era, and the prevailing epistemology (ways of knowing) and criteria that characterize and give that era systematic form.” (Brooker, Glossary of Cultural Theory, 2003, p. 88).

Habitus: Bourdieu defines habitus as the durable, transportable system of dispositions acquired initially by the young child in the home as a result of the conscious and unconscious practices of her/his family. This comprises the ‘primary habitus’. Subsequently this is transformed into a secondary, tertiary or further habitus by the child’s passage through different social institutions (principally schooling) (Brooker, 2003, p. 116).

But later: “What about the others, Michel? What does that mean?’

Thought you’d never ask, dear. Let me tell you a story. To begin with you need to slide a hand down over your cunt, like this…”

And so began the etymology of the clitoris.

Doxa: ‘Doxa is a term used by Roland Barthes to indicate common opinion or convention. As a petrified formation of a given society, the doxa threatens the vitality of the artist or critic and must constantly be countered with innovation or paradox (para-doxa). This is a never-ending process, however, because the paradox eventually becomes conventional and must itself then be replaced with another paradox. Thus, for Barthes, the theoretical enterprise is always undoing or subverting itself, challenging its own doxa’ (Childers & Hentzi, Dictionary of Modern Literary & Cultural Criticism, 1995, p. 90).

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The experimenting artist acts in the dark, drafting maps for a territory not yet covered and not guaranteed to emerge out of the map now drafted (Bauman, 1997, p. 109).

Change represents hope, a glimmer of rope on the dark horizon, a militant souls, and utopian hope (Derrida, 1995, p. 144), the promise of a homecoming (Chambers), of redemption, transformation, and social justice in a world dominated by the powerful and tricked through by the powerless. A world that imagines itself otherwise (Derrida, 2005, p. 948; Finley, 2008, p. 662) and yet hardly a finger to lend to its own sickness, to torture and fowl itself back to health, a world on the brink of Armageddon. But hope fulfills opportunity and change is inevitable, and this is enough to begin with (O’Farrell, 1969, p. 15). I can set out from here.

This version of self, the pilgrim, the Aeneas, so full of courage and faith, has his origins in the world he landscaped and centered around, in the world and its people, places, texts, teachers, and tyrants, has permitted his existence and contributed to his making. I should thank him for this. I should thank him who for me today, however fleeting and transient this identity may be, however brief my stay on earth may turn out, I should also thank my many selves for the skills and personalities they bring to the narrative inquiry process (Chase, 2005).

Sometimes, in complete fury, a moment of madness it flows out. Ceint My conditioning, responses, and the conditioning kicks in, a sub-conditioning, the conditioning molded by men for men, that calls for a secret language, a secret fury, a secret esoteric discourse — one that separates us from man (inside from out). And it’s out there. Revisit from the sub-conscious, from the secret, internal sub-text, the internal monologue, the repressed and quantified depths, to speak of my loyalty to men and to patriarchy (even if I don’t consciously mean it). My eyes will dart from side to side, I will be alarmed, I will be tapping no-one (no woman) has heard me say the unconscious. Or, if they have, that the word (ceint) has somehow slipped through the gaps and been judged as continually legitimate, an understandable breach. A nudging nudging, wink-wink shorthand.

And I wonder how it is that a word, a morpheme, a sound, a small utterance, a split-second communication, can be so volatile, so explosive. How a misplaced hand gesture — like an accidental explosive remark — can cause so much damage, so much animosity to the Self, to the Other, and to the situation at hand. A carefully crafted social identity, a career, a relationship, can be exploded in one thought. It is a concept, I move, in bed. How the ghosts of yerseer yet speak through our mouths, listen through our ears, and see through our eyes. How we are all puppets on the strings of history at the fingertips of our framers, speaking in tongues.

Text means Tissue (Barthes).

**Derrida: ‘But a meditation upon the trace should undoubtedly teach us that there is no origin, that is to say simple origin; that the questions of origin carry with them a metaphysics of presence’ (p. 74).**

**Grammatology: The science of writing before speech and in speech... (p. 51).**

Grammatology is about the undoing of logocentrism and the origins of writing (p. 74).

**Derrida, Of Grammatology, 1967/1976.**

Text: The term text, as I use the word, is not the book. No more than writing or speech, it is not limited to the paper which you cover with your graphism. It is endlessly for strategic reasons that I found it necessary to recast the concept text by generalizing it almost without limit... (Derrida, But, beyond... ‘Critical Inquiry, 13, 1986, p. 167).
Derrida says: “I have only one language, a mother tongue as they say, a mother language, and the language is something one cannot appropriate, it is never mine. A language is structurally the language of the Other” (Deconstruction Engaged, 2001, p. 89).

“Traditions do not ‘exist’ by themselves and independently of what we think and do; they are daily reinvented by our dedication, our selective memory and selective seeing, our behaving ‘as if’ they defined our conduct. The allegedly ‘primordial’ communities are postulated, and the meaning of their being ‘real’ is that many people, in unison, follow that postulate” (Bauman, Life in Fragments, 1995, pp. 276-277).

Ulmer (1985) advocates a double-banded textuality that mixes art and science to form a hybrid discourse and practice that culminates in an applied grammatology. Here, a new type of intellectual art emerges that simultaneously draws upon theory, critical combat, and pleasure (drawing here on Barthes) to revolutionise the grammatical text and classroom.
The idea of truth belongs to the rhetoric of power (Bauman, Postmodernity and its Discontents, 1997, p. 112).

Many poststructuralists refer to the 'self' as the 'subject' to emphasise how the self is 'subjected' to the moulding influences of language and culture (i.e. socialisation). Postmodernism claims that writing is always partial, local, and provisional and that our views are always present no matter how long we try to suppress them—just as only partially present because in our writing we reflect parts of our culture as well.

I concede this claim. Parts of me remain hidden in the text while other parts emerge. There are parts that speak and parts that remain silent. What I make of yesterday is just as relevant as what I make of today, for the voices of the past still confluence with the voices of the present, and these reflections, dialogues, and exchanges all help me to deal people, past people, elite people, who are still having their way, and their say, through my mouth, through my thoughts, through my language, through my sentiments, through my intellects, and through inter-subjectivity and inter-verbally, at this very moment.

The gift of language is a very loaded gift. It arrives pre-packed full of meaning, ideology, hegemony, and power. So loaded that it is impossible to (completely) un-pack and reject. And yet where would I be without it?

What all this tells me, as a writer, as an artist, as a text and art producer, as a pragmatic radical, as an artist-researcher, as a teacher, is that I should be prepared everywhere (if I can) and go deeper (if possible) to the very core of the common sense (which may be impossible), and de-stabilise and de-mythologise the very assumptions that I (and possibly you) hold dearer, I warn you these discourses as you meet informing perspectives: idealism, social justice, free speech, acts of sedition, challenging the common sense, counter-hegemonic discourses and practices, and so on. I am an ideological machine, like you.

The idea of truth belongs to the rhetoric of power (Bauman, Postmodernity and its Discontents, 1997, p. 112).

made up of codes within a centreless network. (Snyder, 1998)
further understand my self ‘as I am and have been, and the ideas and practices that I accept or dispute along the way. Writing is a device of power and control, whose chief purpose is to reproduce the dominant values of society and to legitimize the authority of the state (finally, of the class structure)’ (Ulmer, 1985, p. 16).

‘Hypertext can… link all allusions and references by a text: both external (“interactuality”) and internal (“intratextual”)’ (Bolter, Hyper文本, 1999, p. 56).

Actually, I believe that post-modernism is not a trend to be chronologically defined, but rather, an ideal category—or, better still, a Kunstwollen, a way of operating. We can say that every period has its own post-modernism, just as every period would have its own mannerism…” (Eco, Reflections on ‘The Name of The Rose’, 1985, p. 16).

References


