Beyond the Text: An Artaudian take on the non-verbal clues revealed within the biographical narrative process

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Expanded version of a paper presented at
International Sociological Association (ISA)
International Conference
Methodological Problems of Biographical Research
Friday May 25, 2001
Kassel Germany

Is this not precisely the joy of the creative mathematician? . . . It is to pound on the walls of the house of language in hopes that we may find our way outside. Yet, it is this very language that must serve as the resource for the effort.

K. Gergen 2001:429

That which belongs to the realm of the image is irreducible by reason and it must remain within the images or be annihilated. Nevertheless, there is a reason in images, there are images which are clear in the world of image-filled vitality.

Manifesto in a Clear Language, A. Artaud 1926

The other must be brought into some significant relation to my present, must be reconstructed (configured) within a life context (social, cultural, etc.) that can be understood by extension from my own.

A.P. Kerby, 1991:95

In between tonight and my tomorrows
Tadzio where have you been
In between tonight I know it's Tadzio

Grey Gardens Rufus Wainwright 2001

Prologue

Since Mishler noted a surge of growth in the variety of narrative inquiries in 1995 (MISHLER 1995: 87), the excitement and possibilities for diversity in narrative inquiry have continued to blossom exponentially. In addition, the grounding of narrative studies in theoretical and philosophical principles has persisted in flourishing since the early 90s. For example, SANDELOWSKI (1991:165) made a case for the temporal and liminal nature and vital meaning-making functions of storytelling being located in a hermeneutic circle of (re)interpretation. At the same time, RORTY (in HILEY et al 1991), posited that the objects of hermeneutic inquiry include recontextualising what is at hand –the desire to know essence—characteristically a human concern (1991: 80). RORTY continued that the desire to dream up as many new contexts as possible ". . . is manifested in art and literature more than in the natural sciences, and I find it tempting to think of our culture as an increasingly poeticized one, and to say that we are gradually emerging from scientism …into something else, something better" (1991: 80).

In short, qualitative narrative work has benefited greatly from a retreat from the mimicry of scientism and by embracing the art of its craft. Nonetheless, text is often only linear and, therefore, temporal; in text the meaning must be precise or risk disbelief. Narrated stories and the constructed memories that are their building blocks, like dreams, are simultaneous layers of past and present—the visual *and* the spatial—and these added dimensions, beyond the purely temporal, demand our attention.

Monologue

I arrived at a biographic narrative methodology somewhat by chance. Or rather, it was with somewhat of an *ah ha* moment when, at last, I could find a way of using academically and methodologically what I have been embarrassed about using up until that discovery. Initially, about three years ago, people would ask me what my research was about and I would begin to give them an academic, straightforward even scientistic explanation. After a few minutes of this, though, I usually ran out of scientific steam and would start to tell stories. It is something I have always done: used examples, allegories and even anecdotal evidence, to make a point. It was often quite embarrassing, but it seemed to make sense to me. How I found my way to narrative is a story for another time. Suffice it to say now that I was quite pleased to get there and finally be able to listen to stories and report them back in a certain fashion, with at least a modicum of academic approval from certain camps. This brought a sigh of relief, really.

So, I will start by telling you a story. In my youth, my salad days, I left my bucolic country home, ventured to the Big City and enrolled in an Art School. One of the courses required was called 'Ways of Seeing.' Since I was walking around my new City with my mouth agape much of the time, I thought that I was seeing quite a lot. Still, faculty told us that the average person uses only about 20 percent of her/his visual ability and that we could develop the other 80 percent by hard work. I wanted desperately to do this 'seeing thing' better, so that I could improve my artwork.

I remember taking walks with my flatmate, Albert, who was much better at drawing than I and, therefore, I assumed, at this 'seeing' business. He would point out things on our walks, visual things, relationships between things, et cetera. He would get very excited about what he was seeing and I wanted to get excited too. Slowly, I began to see more.

One lesson taught at the school that has stayed with me all these years is to draw the negative spaces surrounding a positive object. In other words, if you want to draw a chair, don't draw the chair, draw the spaces between the rungs, the legs and so forth. The chair will miraculously appear on the page. Eventually, I did learn to see better and to draw better too.

Proscenium arch

In many ways when we are listening to stories, we are seeing too. We just often forget to look and thus ignore this 'negative space' that surrounds the dialogue, assuming that this makes us better listeners. In fact, Wengraf reports, "Most communication is *non-verbal"* and he points to "one scholar (who) has claimed that 93% of communication occurs around the words and only 7% is carried by words" (WENGRAF 2001:128). Emerging from my biographical work, *Narratives of Identity and the Informal Care Role* (JONES 2001), I have tried to further develop my visual skills in my narrative biographical work. One of the tricks is, I believe, to work on seeing better in order to get a better picture of the people whom we encounter in our research.

Slowly evolving from my recent research on informal care and identity, which used a method partly based on training with Chamberlayne and Wengraf in a biographic interpretive narrative method (see CHAMBERLAYNE, BORNAT & WENGRAF 2000; Wengraf 2001), a fascination developed with the possibilities of interpretation both *beneath the text and beyond the text*. Interviewing strangers had reacquainted me with the potential of non-verbal clues to identity offered up by such encounters. Markers such as age, gender, race, body language, physical attributes, deportment, dress, etc. all were informing the interview process and eventually the reading of the text. In fact, narrative biography, FREEMAN tells us, "... is a project of exploring lives in their various modes of integration and dis-integration, formation and de-formation, and, on the basis of *what is observed*, piecing together images of the whole" (1997: 395; *emphasis mine*). Observations made and noted (both during and after interviews) created markings of the impressions I was accumulating, not only through the narrations of the participants' lives, but also derived from the interactive interview scene and my specific personal observations.

The particular biographic method used in my research employs analysis panels or, as I prefer, "reflective teams" (GERGEN 2000: 4), to interpret the narrative data. The bulk of this panel exploration of the stories of others was done through examination of spoken language converted to text. Working purely from transcripts of narrated lives, the teams' emphases were necessarily on language. Nonetheless, I discovered that, at the other end of the dialogical equation, team members were doing no more or no less than what the narrator had done in the first place. They were imaginatively and creatively building a story of a life and, therefore, an identity, out of the flotsam and jetsam, *les temps perdu,* of a remembered life. Further, in analysing data in a team setting, I became aware that another set of 'visual impressions' was being constructed in the minds of my colleagues who were participating in the analyses sessions. They were imaginatively assembling pictures of persons whom they had never met and mentally interacting with those images.

This bricolage of images or non-verbal clues accumulated to produce additional keys that unlocked the narratives, enriched the life stories and enhanced the analyses. By paying attention to a visual process that could liberate the text from its more traditional role and culling it for symbol and imagery, the underlying realm of the id and its portrayal of desire and mystery might surface, tapping further clues to identity and behaviour. I then, therefore, began to explore the possibilities for extensions of speech outside of words and the use of a visual language of expression of inner selves (movement, attitude, gesture)—a spatial language—through the lens of French actor, playwright, poet and author, Antonin ARTAUD (1896[?]-1948).

Enter Artaud, stage left

As SONTAG described him, "Artaud is someone who has made a spiritual trip for us –a shaman" (SONTAG, 1995: 3). Artaud's influential work resonates today in such divergent strands as not only the theatrical endeavours of Brook and Grotowski and the dance of choreographer, Bauch, but also in the work of Sontag, Derrida and Balthes. In addition, Artaud's work has an affinity with both Nietzsche and Freud (RUSSELL 2000: 1). I decided to explore Artaud's quest for discovery of new meanings, "evidence which stirs the marrow," as he called it, and use it as a template or filter to explore possibilities of working beyond the text, paradoxically, *within* the text of narrative biographical interviews. I made a decision to use Artaud's journey as a template or lens –a way of seeing— to look again at my own research.

Artaud sought a theatre that was unfiltered by the pitfalls of verbal language. He wanted to restore the quasi-magical signifying power of words, restore their magic. He believed that the masses think with their senses first (RUSSELL, 2000: 1) and that language is but one gesture out of an array of gestures. Artaud wanted to abandon "the strict adherence to the way in which the words of dialogue signify the meaning" (2000: 4).

Artaud discussed in detail the dramatic possibilities of gesture in reducing the artificial distance between actor and spectator (SHARPLING, 1995: 5) in the theatre or, in our case, the interview scene and thus, I began to read the 'transcript' as a 'script.' I started to look within the narrative interview texts for gestural clues such as sighs, laughter, cries, whispers, grunts, groans and moans. I even scoured the texts for traces of 'stage directions' within these interview scripts, instructions left behind by their 'playwrights.'

Duologues

Several lines from the Carl's script, one of the informal carers whom I interviewed, demonstrate this concept of gestural clues. Carl laughed often during our encounter and sighed a lot too. By using these physical events or gestures as markers and then looking at what Carl was talking about just before and just after a sigh or a laugh, patterns emerged.

> ***We weren't in that position then, it was very much, everything was manual. And, [sighs] I stuck it out, I supposed two and a half years, an [sighs] and I decided that if I wasn't actually going to help people then I might as well go in to something like industry.***
>
> ***And for some of the time I actually ran what's called the job club, erm, which involved [sighs] well, effectively it was the teaching people to find work.***
>
> ***That/that's what we were gaining from it and that didn't include the petrol it was costing to get to work [sighs]***
>
> ***Ah, I've put in four job/job applications [sighs] in the field and one I' ve not heard from yet.***
>
> ***During [sighs] the last few years it's become more difficult because, I suppose, another reason, in part why I finished work/in fact while I was part time it happened ...***

Figure 1: Carl sighs

The example above (Figure 1) indicates occasions in the transcript when Carl sighed: I believe that these utterances all related in some way or another to Carl's employment story. This reading of Carl's sighs helped me flesh out the hypothesis that Carl was more comfortable in his informal carer role and less comfortable in his employment role. It became evident that Carl's identity battle was between issues of health and care versus issues of employment and authority. This grew out of a perceived conflict between his well-developed role of carer/care manager within the family and his identity outside of the family home in the world of work. Carl seemed to tell a story of attempts to merge these two identity rolls, but never quite successfully.

I also began to recognise pauses as physical events. Eventually, I began to envisage all of these ancillary, physical moments in the scripts as expressions of the pre-verbal. Because of my fascination with these expressions (pauses, sighs, laughs, moans, cries, etc.), I began to call them 'threshold events.' Threshold events are paralinguistic moments where the unconscious is both filtered and expressed through utterances—unconscious

thoughts that both struggle to be expressed and, at the same time, are repressed, or, as Artaud saw it, "The unconscious addressed through the senses rather than the intellect" (SHARPLING, 1995: 4-5). In the stories of lives that I listened to, these utterances were often bracketing crucial revelations or key moments in the narrations of storytellers' lives. Artaud described these events as "the hiatus between mind and tongue, in which we see what might be called the impotence of language" (HAYMAN, 1977: 85).

Progressing with this Artaudian point-of-view, I began to conceptualise the roles being played and acted out in the storytelling of the interview scene. I realised that in creating a dialogue between interviewer (audience) and interviewee (actor), opportunities abound for non-verbal clues to express meaning through a reactivation of the unconscious. An example of this is demonstrated in the story told by Sheila, another carer. A moment developed in the first interview session when Sheila told me of a time when she thought she actually saw her husband, after his death. This is often a common occurrence in many people's bereavement process.

Because I have experienced a 'difficult death' in my own history, I am personally familiar with this phenomenon. The interview protocol that I refer to as the 'nodding dog' syndrome—the researcher's nodding, maintaining eye contact and "hmmm"ing and "uh-huh"ing—leaves little room for other verbal communication. Yet, at this point in Sheila's story, she seemed to *know* that I understood what she was describing and on a personal level. It was from this point in the interview that our relationship changed and she began to become more open and forthright, more intimate. It was as if she knew that I *knew* and we were, somehow, co-conspirators in these shared experiences of visions of the dead that some others might find unbelievable. This is just one an example of how non-verbal communication is a powerful tool within an interview process that includes an "unconscious intersubjectivity, where emotions are constantly passed between people" (HOLLWAY, 1999: 5).

Continuing with a visual perspective on narrative, I began to see attempts at verbal description as a device that storytellers used to express the physical, the sensual and the atmospheric. Another interview, one with Mahesh, demonstrates this. The complex and rich episodes of the story of his family's exodus from Kenya formed the centrepiece of his life story. Mahesh's narrative was an exotic one for me, with global travel and striking locations that embellished it's telling.

By exploring the theatricality of the interview scene, possibilities also emerged to explore the textural architecture of interviews through other dramaturgical devices as well. The *"I want"* phenomenon was first explained to me as a narrative technique that is used in the story lines for West End or Broadway musicals. Because the narrative story, or 'book' as it is called in musical theatre, is often quite bare and sparse, a device is used to 'set up' the plot early on in musicals with an *'I want'* song. An example of this is in *My Fair Lady* when Elisa Doolittle sings*, "All I want is a room somewhere . . ."* In this song, the central character is telling the audience where she hopes to be by the end of the story. I began to look, therefore, for sentences in the interview texts that contained the word *"want,"* again and ideally, near the beginning of the transcripts.

Mahesh's 'wants' were expressed early on: *"I want to go to UK for good."* Then later, *"I want to go back to Kenya and stay with my family there"* and, finally, *"I want to take my family back to London."* Mahesh was projecting his expectant story of wanting to get out of Kenya, but dissatisfaction with his exodus until he could bring his family with him. He

wanted a better life for himself but was not satisfied unless he could share it with his family and execute what he sensed as his familial responsibility.

I was struck with the fact that the details within his story of ‘the exodus’ were particularly ‘thick,’ rich and beautifully told, suggesting a narrative legacy perhaps in some ways different from my own western narrative tradition. Mahesh’s lengthy tale of his exodus—fraught with pitfalls, reversals, roadblocks as well as his indefatigable optimism and determination—was described in breathtakingly simple, yet movingly descriptive language. An exquisite storyteller, he wove a tale that called to the listener and enveloped the scene in a poetry of expressive verse. The visual moments created by this process were film-like; it was as if through listening I was seeing his world unfold before me in photographs or on a screen.

I also discovered that when a particularly traumatic or life-defining event was being described in interviews, the expressed memory of it became more than a verbal *reportage.* Time became very precise in these dreamlike remembrances as interviewees struggled to recall minute-by-minute details in a specifically detailed time-space. There was a great effort to describe an Artaud-like atmosphere, an ambience, a three-dimensional space and the physical relationships in this space (between people, objects, and so forth). I likened it to trying to describe a dream and how words cannot quite capture the 'feeling' that we have had in the dream.

These revelations seemed to fit with the concept I was developing at the time [sometimes referred to as "flashbulb memories" (BREWER, 1986: 36), but that concept’s photographic analogy excludes a sense of three-dimensional space as well as time; that is, a memory with its cinemagraphic or theatrical qualities]. For me, these interviewees’ descriptions resonated with the ‘interior drama’ of Artaudian theatre.

An example of these three-dimensional, atmospheric and hyper-detailed remembrances is demonstrated in Polly’ story (Figure 3). When Polly was eight, her father returned from the army and her parents decided to divorce. Her parents sat her down and asked her whom she wanted to be with after their separation.

> ***I can remember the night that they did split up erm it was a wet night, I saw my mother go out I didn’t know where she was going I thought oh – I shouted after her, she said nothing she just walked out, my father then called me and he said we are going out I asked whether mother was and he said she wont be coming with us (1) again ever and that’s (1) that was the night they finally split up before the divorce. I can so clearly .. and I .. my mmi er (1) I don’t know I felt devastated and then there was a meeting in the house at my fathers house in the front room and I can remember it so clearly, he was sitting in the armchair (1) in the corner, my mother was on the settee near the window and (3) they was asking me who I wanted to be with (1) and I said but I want to be with both of you I can remember it so well (2) and I .. I was supposed to pick who I wanted to be with (1) I think that was awful of them now, in hindsight I think it was dreadful, and I couldn’t pick I loved them both (1) oh yes I remember it very well !***

Figure 2: Polly remembers
[Numbers in brackets (1) refer to pauses in seconds]

The reversed chronological order of events portrayed in Polly's description above (Figure 2) were first, a passage about her mother leaving and secondly, a report of the preceding conversation with her mother and father. In this passage, expressive passion overshadowed chronological time. This was a very intense and detailed part of her story: she depicted the atmosphere *(“wet night”),* movement *(mother walking out),* then the

meeting in the front room, remembering who was sitting on which furniture, locating the players in three-dimensional space: *"in the corner,"* "*near the window*", etc. She was describing it like one would describe a dream, clutching at details to make it more real. Yet, when she was stumbling, she was reflecting her inability to verbalise something, a feeling. These are important pauses, because she was trying to 'paint' an exact picture: *"I can remember it so well."* Her visualisation took over from the verbal telling, whilst the verbal was trying inadequately to paint the picture that was much stronger in the unconscious.

The psyche does not always speak in complete sentences. Bakhtin refers to it as "the border of the verbal and the non-verbal, the said and the unsaid" (THORTON, 1997: 4) or, what Artaud referred to as the hiatus between the mind and the tongue. Meanwhile, a bit later, Polly continued to reinforce her vision, "O*h, yes, I remember it very vividly; it's something that has always stuck in my mind."* And again, a minute or two later*, "Oh, no! I remember it very clearly."*

A reliance on dream states is another Artaudian motif that resonated within the surrealist circle that Artaud associated with for a time. I was reminded that, indeed, "It was Freud who . . . indicated how language in dreams is transposed into images which can then be read like picture-writing, hieroglyphs. Hence Artaud, in his endeavour to reactivate the unconscious and to appeal to it directly, preached a return to communication at this level" (RUSSELL, 2000: 10). The dreamlike imageries that our narrators create for us are profound and crucial moments in the scripts, constructed in the present, to make meaning of themselves, their lives and their reconstructed past in relation to an audience –us.

Periaktoi

Exploring the physicality of the interview, its representation in the text and its interface in the analysis setting bring us to an unavoidable trefoil: 1. The intimacy of the interview scene. 2. The possible voyeurism of our relationship with the physicality within text. 3. The interface of the interviewee and the reflective team through the text. Even those of us who use a minimalist approach to the interview protocol, commonly acknowledge the dialogical construct of our interviews. Less acknowledged are both the physical presence and the physical nature of the exchanges in those interviews as well as in the narration's physical representations in the text.

An opportunity for visual/spatial interpretation comes about during the case study sessions where the text representing the actor interfaces with the assembled audience of interpreters. The inherent problems involved in analysing text without connecting on some physical level come particularly into focus within the theatre of the reflecting team or panel approach to case analysis. This will not be discussed in any depth here, except to sketch a few thoughts as follows.

A risk lies in the panel's potential for a kind of voyeurism through its perception of the subject as 'other.' A team setting includes the possibility of it's own group dynamic evolving and this can result in the team creating its own kind of safe place. The 'subject' of the analysed text can, therefore, become abstracted, almost parenthetical, to the group process. The 'subject' may then become an 'object' for speculation, particularly since the person is physically absent from the room.

Another concern arises in the team analyses regarding the potential for rejection of the subject on grounds of a depressing or unpleasant story with its sometimes-excruciating detail, potentially causing team members to recoil. At this point, it is wise to revisit

Artaud's conviction that, in his theatre all begins with the repulsive, but there are "beneficial implications, most notable the ability of the spectator to gain a true, if terrifying insight into identity" (SHARPLING, 1995: 5). By returning its focus to the story, the team thus benefits from these confrontations with identity, both the subject's as well as their own. Thus the process of reconciling the external phenomena of others with our own internal lives, in Artaudian terms (HAYMAN, 1977: 78), is crucial within a reflecting team process. Perhaps by remembering and paralleling Artaud's commitment to a theatre that conjoins the actor with the audience we can avoid much of that. The focus in our analyses must remain the 'subject'; yet, what we need never forget is that we hear and analyse—as well as 'see' and physically experience—individual stories that have the makings to not only describe and explain, but also to transform us –the audience of researchers.

Dénouement

The art of the visual and spatial (or what architectural theorists refer to as *Geborgenheit* or spatial security [THORTON 1997: 5]) opens up opportunities for expanding our discoveries within narrative texts and more clearly describing elusive moments before they slip away (JONES, 2000, [24]). Artaud was convinced that, "To prevent mental images from escaping, they must be pursued, grasped, and wrestled with; for Artaud, thinking is an inescapably physical endeavour, wherein it is the body that provides the entry-way into a keener awareness of the self" (THORTON, 1997, [6]).

I am encouraged by my initial attempts to respond to Hollway and Jefferson's call for the representation of "human subjects of research" with "the complexity we currently associate with literature and works of art more generally" (2000: 156). I have attempted here to revisit the humanities in search of lenses through which the intricacies of social science data might be investigated. Within Artaud's writings, "there is a specific relationship between art and life, the one illuminating the other" (SHARPLING, 1995: 1), and, in a small way, this paper attempts to begin to make that utilitarian connection for narrative inquiry, too. As a description of a dream in words never quite captures the essence of the dream itself -–its feeling/picture/space—so too narratives of lives need to be fleshed out through additional devices. It was Freud who suggested, "speech is a thing, among other things, which can be manipulated by the dreamer like any object" (RUSSELL, 2000: 1). Psychoanalysis (interestingly, with its emphasis on dreams) has been described by many of its practitioners as more an art than a science (HOLLWAY & JEFFERSON 2000: 78).

As has been briefly outlined here, the elements beyond the text or dialogue –the pauses, the silences, the whispers, grunts, sighs and shivers—all contribute to the script being physically acted out on the interview stage. I am now convinced that these are not mere matters of a kind of subtext, but rather represent, in many cases, a portal to deeper communication and interpretation. What needs to be recognised and acknowledged, then, is that, beyond the text and its promise of personal revelation, the territory of a physical intimacy that is shared by the interviewee and the interviewer remains situated. Recoiling from this shared intimacy negates the potential for the cathartic, audience-like experience and the possibilities of a truly reflective knowing of another being. Embracing—a good word for it, too—the physicality of the interview relationship opens up our possibilities for deeper understanding.

Within the reading of the interview text, a second opportunity exists for re-experiencing the intimacy of a shared physicality. By being sensitive to the moments of corporal truth—through attention to markers of the physical such as pauses, sighs, laughs as well as moments of story where a secondary state of dreamlike telling is (re)constructed—the

reader can begin to connect directly from her/his own experience to the experience of the other.

Finally, within the reflective team's interaction with the script, a third opportunity arises for meaningful communication through images conjured up in a kind of theatrical, magical dialogue. Emphasis is on shared cultural and societal resources or the "*habitus* –our second nature, the mass of conventions, beliefs and attitudes which each member of a society shares with every other member" (SCHEFF, 1997:219). The *habitus* was at the base of each team discussion in my research; but further, the use of intuitive tools beyond the confines of social, cultural and economic boundaries were necessary. It is in these moments of shared, extended reality that we connect to what it means to be human and, therefore, reached a higher plane of understanding and a blurring of individual differences. The case analyses in my study of informal care were limited by the expressions of a few people from a shared *habitus*, each with her/his own individual background, personality, prejudices and contexts, interfacing with the transcribed narration of a stranger's story. This dialogical interface can never be the ideal. Rather, it is one of several possible methodological constructs that attempt to represent an understanding of an 'other.' Nonetheless, the on-going social construction of identity is transparent at this primal intersection, if we are only willing to experience it.

Epilogue

Being true to Artaud's second love, the cinema, I end with a description of a clip from a filmed story (Figure 3). It is a short scene from Visconti's 1971 film, *"Death in Venice,"* based on the novel by Thomas Mann. The scene is between the two main characters, a world-famous composer, von Aschenbach (the character is partly based on Mahler) and the young boy, Tadzio. The dialogue throughout the film is sparse, and in this scene non-existent, and that is one of the points I hope to emphasise with this example.

In Mann's original, Aschenbach was a writer, rather than a composer, "whose common sense and capability for reason are dissolved by his passion for the physical object which he has been seeking for all his life in the form of the written word" (BERREITTER, 1998: 1). BERREITTER continues, "Sights and impressions which others brush aside with a glance, a light comment, a smile, occupy him more than their due; they sink silently in, the take on meaning, they become experience, emotion, adventure" (1998: 1).

A codicil or two before describing this scene as an example of the physical—beneath and beyond the text—or how a story can be narrated without spoken language, but rather with a visual language. This is not, at least according to Artaud, a "matter of finding an equivalent of written language in visual language," but rather one of "bringing out the very essence of language" (ARTAUD, cited in HAYMAN, 1977: 71).

Secondly, the subject matter of this film clip is not necessarily meant to spark a discussion either of pederasty or, the other side of the equation—a queer agenda or, as I like to refer to such approaches in Foucaultian terms, the Bette Davis gaze. But you are the reader/audience—take what you will from it. To me, personally, *Death In Venice* is the ultimate compulsive cruising film, but as an intensive visual narration, it is one of the best examples of the genre that I have seen.

FILM CLIP: *Death in Venice*
Location: Venice Hotel lobby
Short, one-minute scene

Aschenbach gets into the lift, a pack of teenage boys rush in through the closing lift doors; he is surrounded and Tadzio is amongst them. Aschenbach tries to stare forward; the boys notice him; they begin to laugh amongst themselves and he becomes more uncomfortable. The lift operator says, "*Second Floor",* the doors open and Tadzio slowly exits the lift. As Aschenbach stares at Tadzio leaving, the boy slowly turns around and looks at him with a knowing and fetching smile.

END of SCENE

As Artaud put it in *Manifesto in a Clear Language:*

"I now feel capable of evaluating the evidence. There is for me evidence in the realm of pure flesh, which has nothing to do with the evidence of reason. The eternal conflict between reason and the heart is decided in my very flesh. . ."

Angels

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My thanks to Nicholas Arnold and Michael Patterson of the Theatre Department and Keith Scott of the French Department, De Montfort University, for taking the time to engage with me in stimulating conversations on Artaud.