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A Poststructural Autoethnography: Self as Event

A thesis

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By

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Abstract

This thesis takes the form of a poststructural autoethnography. It explores self as event in order to illustrate the fluid nature of self identities, and is informed by the writings of Michel Foucault, Jacques Derrida, Gilles Deleuze and Felix Guattari. In tandem with these theorists, I turn to the work of Michael White, narrative therapist, in my use of his Migration of Identity map (White, 1995) and the eight-point conversational map he developed to address personal failure (White, 2002).

The launching points for my research were selected stories that significantly shaped my life, specifically two storylines of how I became mired in problem stories of blame and failure that lead to exhaustion and burnout. Taking a poststructural narrative therapeutic perspective has opened up space to bring forward subordinate, alternative stories that were previously overpowered by problem stories. In the process of troubling the discourses, and sedimented practices of those events and their subsequent effects, I have had opportunity to open up the possibility of transformation – taking off in lines of flight. Through plugging in to Deleuzo-Guattarian concepts, I also explore a professional relationship I had with my plastic surgeon across the decomposition and re-composition of facial identity.

Drawing on the work of Deleuze and Guattari (1987) made transformation possible, a freeing up of the constraining lines of force, movement that takes the research subject (my self) into different territory of being. The research became an opportunity to explore a migration of identity and to act to open the possibility for conceiving of self as fluid, a work in progress, self as a work of art.

Writing plays an important part in this research and in bringing the self into existence. To this end, the thesis charts the course of a journey of compassionately witnessing self, and in the process, both reveals and troubles the positions offered and refused by the subject.

Finally, this autoethnography is a journey towards ethical reflexive practice as it connects me to my desire to do the right thing – to become an ethical counselling practitioner, and to highlight the movement of becoming. I understand this reflexivity to be a continual process that makes possible a questioning of practice that explores effects of the work I do, how it contributes to others' lives, and how others contribute to my life. I explore the process of becoming different through this witnessing of self, and, in the process, discover how this makes a compassionate witnessing of other possible. Witnessing of other brings me closer to doing hope in community, while, at the same time, scales it down to make it do-able, reasonable hope. This heightened awareness makes possible the witnessing of sparkling moments in therapeutic conversations and makes visible the possible in the impossible, and the impossible in the possible.

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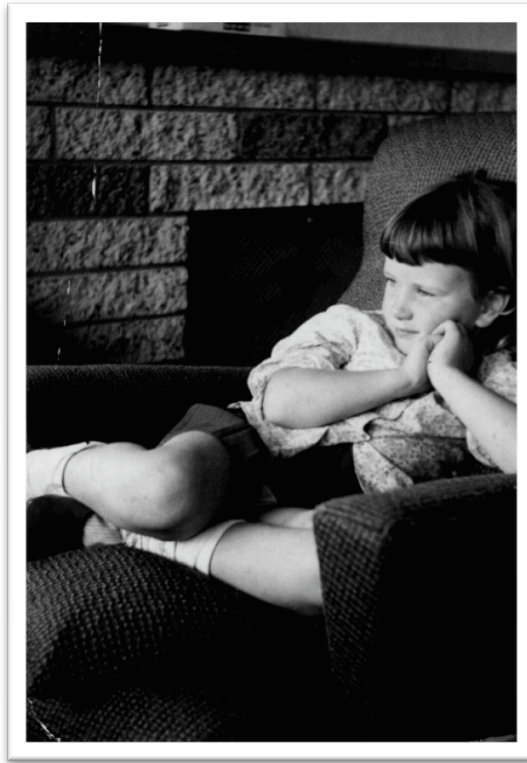
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Chapter One: Situating my study

After four years of university study I completed a Bachelor of Arts. I applied for a number of positions, and was eventually employed as an advertising consultant for a major daily metropolitan newspaper. I was employed to sell general advertising space in the newspaper. I enjoyed this role, as it was peripatetic and people-centred. I experienced success in this role, as I had a warm relationship with clients and managed to reach my sales targets. After three months I was promoted to the coveted position of advertising sales manager for the newspaper's monthly fashion publication. In this role I was responsible for the marketing, publicity, and promotion of the magazine and for the organisation of a number of fashion events. I learned valuable organisational and administrative skills and, under my stewardship, the publication grew. The downside of this growth, however, was that the job eventually became too big for one person. The company was reluctant to employ another person to help me in my role as the business was experiencing the effects of a recession. In response, I re-doubled my efforts and worked harder to keep up. I took this path as this was my first real job, and I valued my role, and was proud of the work I did. As sole manager I also felt a sense of responsibility for maintaining the success of the publication, as I knew that my labours generated, in part, the income that allowed the newspaper to function, and which contributed to the salaries of employees. I was also inspired to work harder as both of my parents value the work ethic and I had learned the importance of this from them. The work ethic that I valued had been captured by advanced capitalism/neoliberalism/globalisation and the market economy, and an ability to work hard and without complaint indicated worldly success, and personal salvation. This over-work meant that I began to experience the effects of exhaustion and dissatisfaction.

Becoming disillusioned with the work, I looked longingly towards the careers of the journalists, sub-editors, and editors on the staff of the newspaper. They seemed so confident and purpose-full, and I knew that their work was taken seriously and was valued for the service it provided to the community, city and

region. Their evident confidence, skills and competence reminded me of the dreams of my self as a star on television that I had when I was five-years-old.



In the photo I am five

In the photo I am five.

I am curled up on our rocking chair in the lounge.

My hands are tucked under my chin and I am intently watching television.

It is a show like 'Bewitched', or 'Petticoat Junction', or 'My Three Sons'.

I love watching television. I want to be on television. I want to be a star.

It is my bedtime. I really don't want to go to bed. I want to stay up with the grownups and watch the big people's television shows.

Reluctantly, accompanied by the faint tantalising refrains of the TV show theme music emanating from the living room, I aim my slippers towards my bedroom, and slowly shuffle down the hallway to bed.

Later, I creep down the hallway and stand silently in the dark chilly hall watching forbidden programmes through the crack in the living room door.

I hear the creak of my father shifting in the rocking chair and I scuttle like a beetle back to my room on silent feet.

The creaking settles. Stealthily I return to my post by the living room door.

Dwelling on this five-year-old's dream, I decided to retrain as a journalist, with the goal of becoming a television reporter and presenter. I applied for journalism school and was unsuccessful. I was still looking for a way of materialising the dream, when I had a car accident. This resulted in serious injuries including facial disfigurement. A year of surgeries and rehabilitation followed. The dream of becoming a television journalist and appearing on screen drifted further and further away.

Post-accident

After the car accident I was unable to work during the months it took to learn to walk again and recover from the many reconstructive surgeries I had. I felt a lowered sense of self-worth and a nagging sense of in-validity as I was not being a productive member of society. This feeling of inadequacy led me to think about reconnecting with my dream, albeit a modified version. A year after the accident, before my last major reconstructive surgery, I took the first small steps towards this modified version of the dream. I completed two courses in video production at a tertiary institution. These gave me the chance to look at life closely, in minute detail, through the camera lens. Editing moving images together taught me that different meanings could be made through the choice of juxtaposed images and transitions between those images, and that time could be manipulated to appear

slowed down or sped up.

The dream of working in front of the camera became the dream of working behind the camera. I enrolled in a graduate diploma in media studies at another tertiary institution. During this study I further honed my video production and media studies skills, and I also studied various television production roles. Undertaking this study grew my dream to work behind the camera as a producer. My obvious passion and love for both the production and theoretical work resulted in being offered a scholarship to undertake a Masters of Arts majoring in media studies. I enjoyed learning more about the theory and practice of the media. Through the course of my studies, the department employed me as a tutor and I relished teaching likeminded undergraduate students. Upon graduation, I had the good fortune to be offered a Senior Tutor position lecturing on a number of tertiary video production courses. This part-time lecturing allowed me to share my passion for video production with the students I taught over a three-year period I worked in this role. During this time I also managed a number of tutors.

This position led to opportunities to produce a number of documentaries, video production training resources, and television advertisements. I enjoyed teaching courses in moving image and I trained as a media studies teacher in secondary schools so I could work fulltime. Upon completion of my Graduate Diploma in Teaching I gained employment in a high school as the head of a large media studies department. Teaching students became an exciting and rewarding part of my teacher identity. The work energised me, and I was often described by the students as an inspirational and enthusiastic teacher. In this role I taught the students documentary video production skills which made available to them the tools to create and tell their own stories. In this role I also worked to make transparent how power operates in, and through, the media. In order to support this we traversed economic, historical and political territory. One example that comes to mind is the discussion on the New Zealand political system and questioning of the consequences for democracy. At that stage New Zealand was the only OECD country without a televisual public service broadcaster. Engaging in political discussions about Rogernomics and the right wing market ethos of neoliberalism opened up opportunities for the students to consider important

questions around the dissemination of information, and the relationship between the market and the state. My passion for the work led me to grow my expertise through contracts with governmental agencies. Becoming an accomplished teacher of media studies and head of the department meant that I expanded my knowledge and understanding of the delivery of the curriculum, as well as school administration and middle management processes.

After eight years in this role I recognised the signs of overload that I had ignored prior to the accident. I resigned from my teaching position. Upon reflection, I took on too much work and the reason for this was that I was positioned and talked myself into having to do it all. Growing up, I was assured by my feminist mother and teachers that I could do anything – on the condition that I was prepared to compete and work hard. I supported this position as I valued equality, and I wished to break through the glass ceiling. The striations of the discourse of hard work called upon women to work hard, and women took up this challenge. The reverberation of this discourse was strongly present in my life, and it had an ambiguous hold on me as I felt that it was something that was required of me: as it added to my sense of self-worth. However, this positioning resulted in inviting a superwoman idea, which I took up. I believe this expectation contributed to the work-stress related motor vehicle accident. I experienced the downside of the expectation as a sense of failure, and a possible ‘burnout’ for a second time. I blamed myself for not looking after myself. This blame implied that I did not know my limits and it was my own fault for taking on too much work. The lack of work/life balance, therefore, reflected poorly on my identity and I took up a position that this failure was my responsibility. It was my fault that I lacked assertiveness to say no to opportunities and failed to achieve a work/life balance.

At that stage I wanted to make a career change that would open up the possibility of part-time work. I was also looking for an academic challenge that would stretch me. During my time teaching, I enjoyed working in a pastoral care role as an assistant dean. This led me to consider re-training as a school guidance counsellor, so I applied and was accepted onto the Master of Counselling programme at the University of Waikato.

Compassionate witnessing of my self: Compassion fatigue

The impetus of this study began with my interest in the episodes of burnout mentioned above. A further invitation to embark on this research journey arose as I prepared for my presentation that would be given during a noho marae at Maniaroa. This presentation is an assignment in the Discourse and Counselling Psychologies paper coordinated by Dr. Elmarie Kotzé. This paper is one of four core papers in the Masters of Counselling programme. I presented to my fellow students, Kathie and Elmarie, and Whāea Hinekahukura (Tuti) Aranui (Maniapoto). I focussed on three aspects that I considered shaped my worker identity significantly. These strands that I touched on were the work ethic, work/life balance and a patriarchal view of women. I chose these three strands, as I wanted to start to make visible the shaping effects on my worker identity. I wanted make meaning of the burnout I had experienced at the end of my careers.

A meaning-full process occurred after my presentation. Two students from the group were invited to reflect on my presentation (see Crocket & Kotzé, 2011). Their witnessing practice was informed by Weingarten's (2000) work on compassionately witnessing of the self and the other, as well as White's (2007) definitional ceremony or outsider witness ritual (White, 2007, pp. 189-218). My two colleagues reflected on how my presentation resonated with, and moved them. As a part of this witnessing practice, Associate Professor Kathie Crocket wrote and presented a short rescued speech poem based on words that she had captured from my brief ten-minute presentation. My colleagues and Kathie's words began to help me to turn away from the harsh position of self-blame I had taken towards my self for burning out. This compassionate witnessing supported me to start to stand up to these very strong invitations of blame and opened small beginnings of "troubling" (Davies, 2000b, p.14) the positioning of harshness that I had taken up towards my self.

During the course of my studies I was privileged to participate in, and be the recipient of, a number of outsider witness ceremonies. In particular, one outsider witness ritual generated the story that features in chapter four and also turned me towards reflecting on compassion fatigue (Figley, 2002) invitations to failure

(White, 2002), and liminality (White, 1995).

White's ideas: Migration of identity and liminality

White's (1995) idea of the migration of identity, combined with the poststructuralist ideas I was exposed to, resonated with me as leaving teaching and becoming a counsellor meant that I was invited to take up new ways of being and thinking, and also question and relinquish ways of thinking that no longer served me. This idea of migration of identity (White, 1995) awoke in me the realization that there had been other times in my life when I had experienced liminality. White (1995) describes the experience of liminality that occurs within migration of identity as the:

distance between the point of separation from the ...context and the point of arrival at some preferred location in life, and at some alternative and preferred account of one's identity. There is always some distance between these two points in terms of time...In this 'liminal' or 'betwixt and between' space, confusion and disorientation reigns, and often nothing seems manageable any more...[the person is] vulnerable to a sense of total incompetence and personal failure, to feelings of desperation and acute despair. (pp. 99-100)

White's (1995) ideas offered me the opportunity for me to draw upon experiences of migration of identity as a way of becoming an ethical practitioner. This thesis is an attempt to compassionately witness self and other and to take small steps towards shifting identity/ies. White's ideas about narrative practice (2007), the reading I did for my studies, and the presentation I gave on the marae, began to generate an understanding as to how strands from discourses had informed me and how I contributed to taken-for-granted ideas. This opened the possibility to study my self as an event.

Beginning the journey of this thesis

I started off on my journey into this research by thinking and investigating how I could work ethically and sustainably as a counsellor, as my previous careers had been affected by burnout. Initially, I read and collected information about burnout that was written in a structuralist vein that located “burnout” as a problem of an “internal state understanding” (White, 2007, pp.103-106). Thomas (2004) explains that therapists who work within a structuralist framework assume that there is an inner, fixed and stable self. The work of a therapist positioned within this framework is to diagnose behaviour that a client displays as related to “the workings of the person’s inner-self/nature/psyche” (Thomas, 2004, p. 94). Once a diagnosis is made, treatment is prescribed to counteract, or cure the dysfunctional behaviour. From a structuralist or humanist perspective, burnout is thus conceived as a gradual process that occurs as a consequence of exposure to unrelenting job stress. Maslach and Jackson (1981) describe burnout as, “a syndrome of emotional exhaustion and cynicism that occurs frequently among individuals who do people-work of some kind” (p. 99). Cordes and Dougherty (1993) argue that the core dimension of emotional exhaustion is the first stage of burnout, which is then followed by depersonalization, as a coping strategy. The outcome of burnout is cynicism, and a sense of failure (Figley, 1997). This is finally followed by feelings of reduced personal accomplishment (Saint-Louis, 2010). Burnout is thus the responsibility of the person experiencing it and invites personal failure practices (see White, 2002).

Through my reading I came across Figley’s (1982, 1992, 1997) concept of *compassion fatigue*. While situated still within a structuralist perspective, it seemed to fit more closely to the burnout experienced by people working to care for others, such as in counselling, nursing, and social work. If a therapist experiences compassion fatigue they work more, rather than less. Their health, their personal lives and eventually their relationships with clients end up suffering (Figley, 2002). Similar to structuralist research into burnout, studies in compassion fatigue do not address the discourses that help to shape it. However, the concept of compassion fatigue sat more comfortably with me, as it seemed to be a less harsh concept than burnout.

From a structuralist perspective, compassion fatigue is a state of extreme dissatisfaction with one's work, which emerges suddenly, and with little warning (Figley, 1997). It tends to be associated with the cost of caring (Figley, 1982) for others in emotional pain. Compassion fatigue is known in the field of traumatology as vicarious traumatisation (McCann & Pearlman, 1989; Pearlman & Saakvitne, 1995), secondary victimisation (Figley, 1982), secondary traumatic stress (Figley, 1992, Stamm, 1995; 1997), and secondary survivor (Remer and Elliott, 1988). From a structuralist perspective, compassion fatigue is seen to be a direct result of the therapist's exposure to client trauma and can be complicated by lack of support in both the workplace and the home. Compassion fatigue is often disconnected from real causes and is characterised by a sense of helplessness, confusion, isolation and low energy. The person experiencing compassion fatigue feels powerless, irritable, and overwhelmed (Figley, 1997). In other words, a therapist experiencing compassion fatigue has been burned out by the kind of work that they do, the kind of clients that they have, and trauma-effect from working with these clients.

After reading the structuralist perspective on burnout and compassion fatigue described above, I then read in the landscape of poststructuralism and narrative therapy, which opened up a new field of research curiosity for me. A poststructuralist approach does not assume that there is any fixed or knowable self, so a therapist operating from this philosophical perspective conceives of identity being formed in relationships with others and in, and through, language and discourses. Morgan (2002) argues that if a therapist wishes to take up a position to work narratively, s/he is invited to become "interested in ways of facilitating non-structuralist enquiries" (p. 53). The narrative therapist questions taken-for-granted ideas in the counselling conversation that may have contributed to thin descriptions that the person may have about their life and identity. The narrative therapist takes up a position that separates the person from the problem (Morgan, 2000; Thomas, 2004; White, 2007), and considers that both s/he and the client are shaped in relationship through language in the therapeutic conversation. Adopting this way of working, positions the therapist to take up a respectful and curious position to work collaboratively with the client to "consider how the stories of our lives shape our lives and how therapy might enable the rich

description of preferred stories of identity” (Thomas, 2004, p. 97). White (1997) advocates a taking-it-back practice where the therapist recognises and acknowledges to the client, and their colleagues, that their work with the client has contributed to their own lives. For White (1997) a taking-it-back practice is an ethical practice as it attempts to address the power imbalance in the therapeutic relationship, and he also argues that this practice supports the therapist to resist the messages of burnout/compassion fatigue.

The research curiosity that was generated as a consequence of the reading and thinking that I was doing became: How can I work ethically and sustainably in my new career as a counsellor?

Care of the self: Technologies of the self/ethical practice

In this thesis I address this research curiosity through the use of two poststructural modes of analysis, namely Michael White’s (2002) Foucauldian inspired failure conversation map, in chapter five, and Deleuzo-Guattarian (1987) desire and becoming in relation, becoming-woman, as well as lines of flight in chapter six.

The goal of this work is to take up the invitation offered by Foucault (1985, 1994b, 1994d) and create an ethical self as a work of art; to make visible the fluid movement of identity, or becoming self as event (see Jackson, 2010). Because we can never be outside of discourse, I draw on Derridean (1976, 1992a, 1992b) deconstruction to unsettle taken-for-granted ideas of power/knowledge. My self is, therefore, the object/subject of this poststructural autoethnography and the aim is to explore the formation of my self as subject (see Foucault, 1982), or self as event (see Jackson, 2010). Through this work I uncover the historically specific sets of rules (discourses) that have constituted me as subject/object (see Foucault, 1972, p. 48) and the extent to which I took up and resisted these. My goal here is to make visible the invisible taken-for-granted ideas of discourses and discover the traces of their effects on me as an emerging/becoming subject/object. Foucault (1972) states that such a project is important as:

we must question those ready-made syntheses, those groupings that we normally accept before any examination, those links whose validity is

recognized from the outset; we must oust those forms and obscure forces by which we usually link the discourse of one man with that of another; they must be driven out from the darkness in which they reign. (p. 22)

In the process of taking up Foucault's (1972) challenge of making visible the hidden workings of discourse, I uncover acts of agency (subjectivation), as well as subjugation for my self, through a microanalysis of the words and language I use in the stories to re-present the events and relationships the subject (my self) experiences.

Chapter two of this thesis takes the form of an overview of selected aspects of the poststructural philosophical positions I adopt. Drawing from the relevant literature, the chapter provides a brief outline of the selected Foucauldian, Deleuzo-Guattarian, and Derridean concepts that I employ in this research. I selected these with my focus on a continuously forming identity/ies. I am interested in the idea that the self is fluid, and in a process of becoming, and excited by the possibilities made available for subjectivity when the boundaries between binaries that support key discourses are troubled (see Davies, 2000b).

Because poststructuralism conceives of a fluid self in a process of always becoming, this study takes the form of a poststructuralist autoethnography. In chapter three I give an overview of a poststructuralist autoethnography as a methodology. Foucault's ideas around technologies of the self are also explored. This thesis adopts a Derridean (1976, 1992a, 1992b) approach to trouble the boundaries between binaries (Davies, 2000b), and explores the question of identity formation in order to see identity anew. To this end, I use autoethnographic writing to conceive of my lived experience, body, and emotions as texts to be written and read. This research, therefore, opens up the possibility of understanding the fluid self as the possibility of multiple becomings. Gannon (2003) states that "a paradox arises for poststructural autoethnography in that autoethnographic research presumes that the subject can speak (for) herself, whilst poststructural theories disrupt this presumption and stress the (im)possibilities of writing the self from a fractured and fragmented subject position" (p. 288). The subject position made available by a poststructuralist perspective makes writing about the self virtually (im)possible (see Derrida & Ewald, 1995, p. 279, in

Gannon, 2006, p. 484) and this is explored further in chapter six.

Chapter four introduces the techniques of poststructural autoethnography that I call upon in this study. In this chapter I also outline and justify the choice of the methods I use to generate the self-data that I analyse in chapters five and six.

Chapter five is the first of two data analysis chapters. In this chapter I uncover a migration of identity in relation to the discourse of modern failure that occurred when I was six-years-old. In this chapter I explain White's (2002) Foucauldian-inspired method of analysis to map the failure of modern power. I then apply this method to a story re-presenting an early personal experience of failure in an educational setting. I undertake this exercise to apply Foucauldian ideas of technologies of the self and take up a position to act with agency so that transformation and self-creation as a work of art becomes possible.

In chapter six, I adopt a Deleuzo-Guattarian (1987) approach to trace my self as an event, or becoming-woman in relationship with other/s. I write five stories to recount the loss of face/identity caused by a car accident and tell the process of facial reconstruction I underwent. Deleuze and Guattari (1987) invite an experimenting with thinking with their concepts such as desire, becoming-woman, the molar, the molecular, territorialisation, and lines of flight. I discover, in this chapter, that the coherent sense of self I have, transforms through relationship, through a line of flight (Deleuze & Guattari, 1987) to reterritorialise in another territory altogether. In this chapter, I also call upon Davies (2000c) to make visible connections between the modernist architecture in the subject's work environment and the subject's subjugation and constitution as a worker. This exercise in exploring Deleuze and Guattari's (1987) concept of difference reveals it as a process of becoming different in relation to others and to self.

In chapter seven, I draw conclusions about this work conceiving of self as event and its implications for an ethical and sustainable practice.

Chapter Two: Philosophical underpinnings

During the course of my studies in counsellor education, I became interested in poststructuralist thinking about the fluid nature of identity and the mechanisms through which philosophers such as Derrida, Foucault and Deleuze consider identity as in a process of construction. A poststructuralist approach invites the unpacking of the taken-for-grantedness of lived events in order to see them from a new perspective. St. Pierre (2010) explains that:

the grammatology of Derrida, the archaeology and genealogy of Foucault, and the schizoanalysis of Deleuze and Guattari, put the autonomous, present individual of humanism *sous rature* by positing that the subject does not exist ahead of or outside language, but is a dynamic, unstable effect of language, discourse and cultural practice. There are no stable referents for the subject, even for the speaking subject, the 'I'. (p. 502)

This study draws upon Derrida's (1976, 1992a, 1992b) deconstructive philosophy, and Foucault's analysis of the practices of power/knowledge to make visible the workings of power/knowledge, as it constitutes the subject/object. I take up a poststructuralist analytical stance in this autoethnographic study to unpack the constituted and fluid nature of my identity, and investigate how discourses operate to create a subjugated self, or object of discourse. This study, therefore, attempts to, to quote Foucault, uncover the "way a human being turns him- or herself into a subject ... Thus it is not power, but the subject, which is the general theme of my research" (Foucault, 1982, pp. 208-209). This approach opens the possibility for me to move towards agency and explore the taken-for-granted nature of discourses that constitute me, while I proactively and consciously take steps act to create my-self as a work of art (see Foucault, 1994c).

In this autoethnography, I see 'Paula the subject' as the focus of my research. This study is concerned with unpacking the effects of the following discursive strands in the shaping of my identity: the educational, the scientific/biomedical, and neoliberalist/capitalist. I choose a poststructuralist approach to deconstruct the effects of these discourses that have informed me, my self, and my ways of being

in the world. I am interested in the positions made available to me by discourses, especially in relation to work and the positions I took up within these.

In this chapter, I present and discuss a selection of key poststructuralist tools and concepts that make possible a deconstructive analysis of the autobiographical stories presented in chapters four and five. I undertake this analysis to uncover, moment-by-moment, my taking up of, and resisting invitations to, particular discursive subject positions, as I am interested in tracking the movement or migration of my identity (see White, 1995), over time. I conduct this exercise to create a greater sense of awareness of the ways in which I have been subjugated and objectivised by discourses. This awareness makes it possible for me to choose to position my self differently and take up agentic positions, and resist invitations from compassion fatigue, and becoming stuck in blame or failure. In this thesis, I take up a position to trouble the effects of discourse (Davies, 2000b) on my self to open up space for the formation of self as event (Jackson, 2010, p. 583).

The focus of this research shifts from discovering *who* I am to an examination of the *effects* of subjugation (or the discursive production of myself as object/subject) on my sense of identity, and my resistance to the positions made available by discourses. To this end, I unpack the stories, and search for traces of what was favoured at the exclusion of everything else, and what was omitted or covered over.

This study takes the form of a microanalysis of the operations of practices of power/knowledge at the level of my individual self – to uncover how I was formed as a subject. Davies et al. (2002), state: “Foucault installs the subject as one who can be aware of the effects of subjection and disrupt or refuse its apparent imperatives” (p. 292). The aim of this study is for my self to move and re-position within discourses through an unpacking or troubling of the practices of power/knowledge. This will hopefully bring about a movement to a more “empowered and aware position” (Weingarten, 2000, p. 397).

The structure of this chapter

In the first section of this chapter I discuss power and its relationship to knowledge, and how this relationship links to the formation of the subject. I touch on Foucault (1972, 1977, 1980) and Butler's (1995) ideas of mastery and submission through which the subject is constituted by discourse. I discuss the concept of agency and provide a brief overview of the ways that Foucault (1985) considers the practice of the constituting of the continuously emerging self, namely subjection and subjectivation. I then highlight the Derridean (1976) practice of deconstruction, and explain Davies's (2000b) development of this or the "troubling" (p. 14) of the boundaries between binaries generated by discourses, and indicate the relevance of this for this thesis. Next, I present White's (2002) failure conversation map, and highlight the importance of analysing modern power/discourses, especially in light of how blame for any failure of modern power is shifted to the individual. Finally, I discuss a selection of Deleuze and Guattari's (1987) theoretical concepts such as, molar, molecular, deterritorialisation and reterritorialisation, smooth and striated space, lines of flight, becoming and difference, becoming-woman, and faciality, and explain their relevance for this study of "self as event" (Jackson, 2010, p. 583).

Power/knowledge

Foucault (1980) considers that there is an inseparable relation between power and knowledge. Knowledge is produced by power, and power is produced by knowledge, and the power/knowledge relation is "embedded in all human relations" (Markula & Pringle, 2006, p. 146). This means that the person is always "part of the power relations and [is] a user of power" (Markula & Pringle, 2006, p. 146). Because the workings of power are hidden they are given the status of truth and are linked to particular knowledges. Foucault investigates this relation between power and knowledge, as he is interested in how they shape the individual. He argues that the power/knowledge relation produces normalising judgements that form a self, relationships with others, and ways of being in the world. Power/knowledge operates on and through the person through the internalising, or enfolding of, these normalising judgments that are based on modern power's taken-for-granted, and privileged knowledges of life and ways of

being. This means that individuals shape their lives, bodies and gestures according to taken-for-granted truths.

From a Foucauldian (1985) perspective, an examination of power focuses on how power operates, rather than who has power and who does not. Foucault (1980) provides the tools to uncover how the subject is constituted by discourse *and* simultaneously exercises power. A Foucauldian (1980) mode of analysis aims to problematise the limitations of the binaries offered by discourses and focuses on the availability of alternative positions and possibilities. This mode of analysis does not scrutinise power at the macro level but uncovers the invisible operations of power through an analysis of everyday interpersonal practices where power “becomes capillary, that is, in its more regional and local forms and institutions” (Foucault, 1980, p. 96). Applying this mode of enquiry involves discovering the workings of practices of power/knowledge as they occur between people “and in the relations between people and knowledge systems – or patterns of discourse” (Davies, 2000a, p.18). Foucault (1994d), explains that truth games are produced by the normalising judgement of power/knowledge and describes them as: “a set of rules by which truth is produced...it is a set of procedures that lead to a certain result, which, on the basis of its principles and rules of procedure, may be considered valid or invalid, winning or losing” (1994d, p. 297). Because normalising judgements are perceived by the subject to have the status of truth, the subject produces his or her within the range of positions, or parameters, that determine appropriate behaviour determined by the expectations of normalising judgement.

Foucault (1977, 1980, 1985,) uses Bentham’s panopticon as a model to explain how the individual willingly comes to internalise the gaze of normalising judgement and bring him- or herself into alignment with the striations of power/knowledge. However, because this technique of power/knowledge is hidden, the individual experiences it as fulfilment and liberation. This means that power/knowledge positions people to embrace their own subjugation and to relate to their own lives through techniques of power/knowledge (Foucault, 1977). However, Foucault argues that games of truth and power/knowledge do not oppress the subject, instead they provide multiple ways for the subject to produce

him- or her self. Because “the self is not given to us” (Foucault, 1994c, p. 262), identity is something that can be actively produced by the subject. Foucault’s (1985) ideas on ethics and the formation of the subject are central to this thesis, and I discuss these further in chapter three.

Discourses

For the purposes of this thesis the term ‘discourse’ refers to a “multi-faceted public process” (Davies & Harré, 1990, p. 35), involving “meanings, metaphors, representations, images, stories, statements and so on that in some way produce a particular version of events” (Burr, 2003, p. 64) and thus, claim to be the truth. Discourses can also be defined as invisible sets of rules for living and navigating our way in the world, and as such they are preferred, or dominant, sets of knowledges which are power-full. However, discourses are for Foucault (1978), as “both an instrument and an effect of power, but also a hindrance, a stumbling-block, a point of resistance and a starting point for an opposing strategy” (Foucault, 1978, p. 101). Foucault (1994b) argues that this resistance is a necessary ethical practice of self-formation, inasmuch as being concerned with the self is a political activity. This means that while identity is a product of discourses, the individual can also have an effect on the social world and be involved in generating, modifying and perpetuating the life of the social (Foucault, 1980). While discourses are not apparent to us, we cannot exist without them as they constitute us. There are many discourses that shape the subject; as Davies writes, “what ‘I am’ is constituted or ‘storied’ through multiple discourses, some of them more intractable than others, some with more immediate and evident effects than others” (1998, p. 139). This means that the discursive scripts that are made available to us, and which we draw upon to tell our stories, are limited to, and demarcated by, the rules and expectations of those discourses.

The mechanism by which discourse transmits knowledge is through language. Davies and Harré (1990) argue that discourses are an “institutionalized use of language and language-like sign systems” (p. 45). However, because discourses are “practices that systematically form the objects of which they speak” (Foucault, 1972, p. 49), they are more than language and speech.

Mastery and submission

Foucault (1977) conceived of mastery as a covert strategy used by the hegemony to maintain the status quo of power/knowledge. For a subject to achieve mastery in a discourse, and to function in the social world, s/he has to first become subjected by the discourse, and Foucault (1972) argues that a sense of self is created as mastery of discourses occurs. Individuals become “vehicles of power” (Foucault, 1980, p. 98), who unquestioningly perform and perpetuate normative and taken for granted self-regulating and restrictive practices of self “that limit choice and control doubts” (Brown, 2007b, p. 107). In his treatise on Foucault, Deleuze (1988) explains that Foucault is haunted by the theme of the double, or how the outside becomes enfolded into the subject. Deleuze states,

the double is never a projection of the interior; on the contrary, it is an interiorization of the outside. It is not a doubling of the One, but a redoubling of the Other. It is not a reproduction of the Same, but a repetition of the Different. It is not the emanation of an ‘I’, but something that places immanence an always other or a Non-self. It is never the other who is a double in the doubling process, it is a self that lives me as the double of the other: I do not encounter myself on the outside, I find the other in me. (p. 98)

To master a discourse requires the individual to submit to the discourse. Butler (1995) explains that the more the subject masters a practice,

the more fully subjection is achieved. Submission and mastery take place simultaneously, and it is this paradoxical simultaneity that constitutes the ambivalence of submission. Where one might expect submission to consist in a yielding to an externally imposed dominant order, and to be marked by a loss of control and mastery, it is paradoxically marked by mastery itself... neither submission nor mastery is *performed by a subject*; the lived simultaneity of submission as mastery, and mastery as submission, is the condition of possibility for the subject itself. (pp. 45-46)

The achievement of mastery through submission to the discourse makes it possible for the subject to act within whatever discourse s/he has mastered. However, this sense of autonomy “conceals our interconnectedness and dependence” (Claiborne, Cornforth, Davies, Milligan, & White, 2009, p. 52). It is

through this mechanism of mastery and submission that the self is recruited into “practices of regulation, hoping to demonstrate to others and themselves their success at self-control and management, which holds significant cultural value, admiration, and reward” (Brown, 2007b, p. 106). Through the mastery of normative discourses the individual is rewarded with increased status and autonomy, yet becomes subjugated by the discourses in return.

Agency

While we are never free from discourse, a subject who acts with agency is aware of the shifting nature of positions within discourse and can, according to Foucault (1985, 1986, 1994a), take up a position of greater agency in the face of the subjugation by normalising judgement. Brown (2007a) argues that space for agency is created by: “Points of resistance [which] are everywhere in the power network...this leaves space for agency, space for counter discourses...discourses, then, like power, can be seen as both constituting and constraining” (p. 5). According to Davies (1991), stepping into agency means that an individual can

resist, subvert, and change the discourses ... through which [he/she] ... is being constituted. It is the freedom to recognise multiple readings such that no discursive practice, or positioning within it by powerful others, can capture and control one’s identity. (p. 51)

While a subject can resist position calls by discourses that constitute them, the degree of possible agency differs from person to person. This is because agency is not a destination, but is in a constant state of flux, as it is related to the person’s social position, and the nature of his or her relationships. Davies (1991) argues that agency is “fragmented, transitory, a discursive position that can be occupied in one discourse simultaneously with its non-occupation in another. Within current ways of speaking it is readily obtainable for some and an almost inaccessible positioning for others” (Davies, 1991, p. 52). According to Foucault (1982), depending on the degree of agency that an individual is able to move into, there are two ways that the subject is constituted by discourse. If the person is unaware as to how discourse constitutes him/her, s/he unwittingly takes up a subjugated subject/object position. On the other hand, if a person is aware of the position calls being made by discourses, s/he can take steps towards agency to

accept, refuse or resist these position calls. Foucault (1982) describes this conscious stepping into agency as subjectivation.

The concept of subjectivation

While the subject is acted upon by discourse, s/he is can step into agency and take up, resist, and affect discourses. Foucault (1978) makes the case that technologies, or practices of the self, can be undertaken to free the person from power/knowledge. The central question of freeing the self “constitutes a moral problem: how will one practice one’s liberty? How can one practice freedom?” (Markula & Pringle, 2006, p. 147). Drawing on the Stoics’ form of ethical care of the self, Foucault (1994c) describes the subject’s process of using, refusing, choosing, and /or resisting their constitution by modern power as the ethical practice of constituting the self, or subjectivation. For Foucault (1994c), an individual who is subjectivated is engaged in an ethical process of creating him- or herself as a work of art. St. Pierre (2000) describes this process as poststructuralism’s “double move” where the “subject ...exhibits agency as it constructs itself by taking up available discourses and cultural practices and ...at the same time, is subjected, forced into subjectivity by those same discourses and practices” (p. 502). This means that forms of knowledge are transmitted through discourse and people have the possibility of stepping into agency and speaking or storying themselves into preferred positions and ways of being. I discuss subjectivation further in chapter three.

Deconstruction or the troubling of boundaries between binaries

Deconstruction refers to the practice of attending the taken-for-granted assumptions and binaries (such as good and evil, male and female) of influential discourses that form the foundation of our conversations, behaviours, and expressions of emotion (Derrida, 1992a; White, 1997). Derrida’s (1976) deconstructive analysis involves placing a concept or idea, usually the dominant concept from a binary, under erasure, or *sous rature* (p. xvii) to make visible the power of the binary contained within the concept or idea. *Sous rature* means to conceive or write the word representing the idea or concept, and then cross it out. This practice allows both the concept and that which it is not to be analysed

together simultaneously. Davies (1993) contends that making visible invisible discourses is like disattending “the pane of glass in order to look at the view out the window, so we generally disattend discourse. It is not until the glass fractures or breaks, for example, that we focus differently” (p. 153). This deconstructive practice does not destroy the binaries of power/knowledge, rather, it undoes “the very notions of identity and hierarchy” (Sampson, 1989, p. 8). Undoing discourses is not about opposing them, instead it explores what they gloss over, or suppress, and opens them up for critique. Burr (2003) writes, “the way that discourses construct our experience can be examined by ‘deconstructing’ these texts, taking them apart and showing how they work to present us with a particular vision of the world, and thus enabling us to challenge it” (p. 18). Davies (2000b) prefers to take the smaller and more manageable step to “trouble” (p. 14) the boundaries between binaries rather than deconstruct them, as she contends that the power of the binaries that constitute discourses are too powerful to place under erasure. Davies (2000b) states that:

too many readers of deconstructive texts take deconstruction to mean a dismantling that obliterates the binaries and boundaries between them. Binaries are not so easily dismantled, and the deconstructive work often can do no more than draw attention to the binaries and to their constitutive force. (p. 14)

Troubling, from this perspective, can be used as a way of undoing how power/knowledge shapes an object/subject of power/knowledge, or discourse. This makes visible, and frees up, the position-taking that is possible, which increases the possibilities of agency to take steps towards a preferred identity claim (see Davies & Harré, 1990).

Personal failure

White’s (2002) ideas around the failure of what he calls “modern power” (p. 35) are founded on Foucault’s (1973, 1978, 1980) work on power/knowledge and the producing of an ethical self. I discuss the ethical concept of the care of the self and its implications for political action at greater length in chapter three. White (2002) views these systems of modern power relations, in which people fashion their own lives through the disciplining of the self, as being internalized practices

of “normalising judgement of persons, rather than moral judgement” (p. 57). Identities are formed within the context of what a particular culture deems socially appropriate, which means that if a person fails to meet these social expectations then White’s (2002) maps of personal failure offer a way of exploring personal failure to reveal the failure of modern power. This provides the possibility for movement towards a preferred identity.

For White (2002), the phenomenon of personal failure is closely linked to the growth of modern systems of social control, or discourses, and reflects a failure of a “particular system of power, the existence of which is dependent upon its success at enlisting people in the shaping and disciplining of their identities according to these norms” (p. 46). The experience of personal failure can also be conceived of as a person’s refusal to submit to modern power and, through this refusal, highlights the partial failure of modern power. Brown (2007b) states “[w]hen notions of failure and success are tied to individual efforts of will and discipline, they effectively mask self-regulation as cultural practices of power” (p. 108). Failure by the individual to manage themselves according to these rules provides strong invitations of self-blame. The discursive practices being shaped by the discourses may well be invisible to the person. White argues that an analysis of personal failure provides an opportunity to explore these as acts of refusal so that “modern power might be identified and become richly known” (2002, p. 46).

Remanufacturing identity

White (2002) draws on Foucault’s (1994a) work, which explores aesthetics of living outside of normalising judgements, to propose that the manufacturing or constituting of “identity in the history of western culture can be employed in the structuring of therapeutic practices that contribute to the remanufacture of identity” (p. 70). White (2002) argues that experiences of personal failure can be used to effectively remanufacture identity through the identifying and reframing of self- and relationship-forming activities that, from one perspective, speak of personal failure, but from another, speak of a resistance to, and refusal of, normalising judgments. For White (2002), these experiences of failure can be harnessed and developed to “contribute to the further development and

appreciation of diversity in lifestyle and [which] simultaneously have the effect of moderating the dispersal and cellularisation of lives that is the hallmark of modern power” (p. 70). From White’s (2002) viewpoint, personal failure can be described as acts of refusal or resistance that do not “come ‘out of the blue’...these acts of refusal might represent alternative identity projects that contribute to options for people in the remanufacture of their identities” (p. 57). This means that the individual is able to take up or refuse position calls from one discourse, or one set of discourses, and take up a position offered by another discourse.

Deleuze and Guattari: Points of departure

Deleuze and Guattari’s (1987) work focuses on how desire works, and who for. Goodchild (1996) states that “[t]he politics of desire is the sole purpose of Deleuze and Guattari’s thought; the social unconscious is its sole field of inquiry” (p. 5). From this perspective, desire is the mechanism that allows the individual to function in the world and is the engine that drives the becoming of the continuously evolving self. Jackson and Mazzei (2012) explain that:

Desire’s production is active, becoming, transformative. It produces out of a multiplicity of forces which form the assemblage. We desire, not because we lack something that we do not have, but because of the productive force of intensities and connections of desires. (p. 86)

Using the metaphor of an orchid and its relationship with a wasp, Deleuze and Guattari (1987) illustrate how desire makes possible the wasp and the orchid’s experience of a mutually symbiotic exchange in relationship.

The desire forms the basis of Deleuze and Guattari’s (1987) concepts of becoming, and becoming-woman, as it is through symbiotic relationship, or the two parties entering a rhizome together, that becoming is made possible. Deleuze and Guattari (1987) explain that the

orchid deterritorialises by forming an image, a tracing of a wasp; but the wasp reterritorializes on that image. The wasp is nevertheless deterritorialized, becoming a piece in the orchid’s reproductive apparatus. But it reterritorializes the orchid by transporting its pollen. Wasp and orchid, as heterogeneous elements, form a rhizome...At the same time,

something else entirely is going on: not imitation at all but a capture of code, surplus value of code, an increase in valence, a veritable becoming, a becoming-wasp of the orchid and a becoming-orchid of the wasp. (p.10)

The transforming identity is, therefore, produced through the act of desiring. As desire is the force that brings together the wasp and orchid (see Deleuze & Guattari, 1987, p. 293) and makes it possible for them to take off on a line of flight together, to become other than they are. Evidence of this can be seen in people's acts of creativity, change and resistance.

Desire produces the preconditions for transformation/becoming, for each partner, through relationship. For Deleuze (1990), we also become other to previous versions of ourselves through relationship. Deleuze (1990) states that, "[t]he actual is not what we are, but rather what we become, what we are in the midst of becoming, in other words, it is the Other, our becoming-other" (pp. 190-191). In short, becomings are expressions of desire, for change or difference, and this can be applied to social justice or politics. Goodchild (1996) argues that a politics of desire focuses on breaking

down the dichotomy between desire and interest, so that people can begin to desire, think, and act in their own interests, and become interested in their own desires... Theory becomes an attempt to 'think otherwise', to explore new kinds of thoughts and relations, new kinds of subjectivity and society. (p. 6)

Because Deleuze and Guattari's (1987) work is predicated on this idea of desire, they only write about things they desire to break, such as power/knowledge structures like capitalism, or about things they love, such as cinema, art or liberation. Goodchild (1996) argues that the point of their work is to free up society, and create a version of it that values "multiplicity, desire and creativity" (p. 42). Deleuze and Guattari (1987) stress the importance of the ways that we think in producing lines of power/knowledge or discourse. For them, the only way that the effects of power can be addressed is if people change the way they think. I call upon Deleuzo-Guattarian concepts to disrupt old ways of thinking, and to "engage in life as a series of encounters that unfold out of the not-yet-known" (Davies, 2009a, p. 13). Deleuzo-Guattarian philosophy maintains that living is a continual process of experimentation, a seeking of "new foldings, refoldings, and

unfoldings” (May, 2005, p. 25) that have the potential to open out into a multiplicity of possible futures and becomings for the individual.

This quest I undertake involves positioning myself in a space which embraces “openness to relationality, to an on-going process of becoming...[to] a new kind of flexibility, not externally driven, but responsive, relational, artistic and life-giving – insofar as life is generated through a continual Deleuzian unfolding of thought and practice” (Davies, 2009a, p. 4). The creative and imaginative process I undertake is one that pushes boundaries and enables “reflexive, analytic and ethical awareness” (Davies, 2009a, p. 5). Such a process invites me to position myself in new ways in relation to what Deleuze and Guattari call the ‘schizophrenia’ of capitalism. By undertaking the artistic process of autoethnography, I can take up, critique and resist the discourses of capitalism and neoliberalism in order to transform them into something else (Davies 2009a, p. 5). For Davies (2009a), shifting away from the rules of neoliberalism, where highly individualized subjects compete for limited resources while the technologies of government work on them to become productive (Foucault, 2003) invites an ethical life, a life not limited by the already known.

Next, I outline key Deleuzo-Guattarian concepts that I draw upon in this thesis to reveal and disrupt that which produces my identity: becoming-woman, becoming, molar; molecular; smooth and striated space; lines of flight; and deterritorialisation and reterritorialisation; The analysis of the short stories in chapter five is an attempt to think of self as an event (Jackson, 2010, p. 583); to dig down through layers of meaning that became folded into my identity through small movements in relationship with others in order to locate moments of creativity, change and resistance, or lines of flight occurring in relationships with others.

Molar forms

According to Deleuze and Guattari (1987), molar forms are discourses and other discursive structures. The world is shaped along and by molar lines. These dominant forms govern the formation of identity (Jackson, 2010), and operate within the constraints of what Deleuze and Guattari (1987) label “striated space”

(pp. 492-499). Striated space is divisive and controls, restricts and divides everything into binary opposites. Molar lines of force “reduce the range of connections a body can make with the world around it; diminishing its potential for difference and becoming-other” (Hickey-Moody & Malins, 2007, p. 153). Because the molar functions to both limit and provide the conditions for being accepted by society, it operates on identity to produce rigidity and a sense of constraint in the person. However, molar lines are necessary as they make molar identities possible (May, 2005, p. 127). This is because molar lines provide the structure that makes interacting with the world and relationships with other people possible. In this way, the molar plays an important role in the opening up of possibilities for new lines of flight of creativity and experimentation (Deleuze & Guattari, 1987).

Molecular lines

Deleuzo-Guattarian (1987) philosophy includes key geographical concepts of space and movement and they utilise the concept of deterritorialisation as the molecular movement by which the individual resists, escapes or departs from a given territory (striated molar space). These small movements, or “bends” away from the rule, (Winslade, 2009, p. 344), challenge the territory of the molar. Deleuze and Guattari (1987), describe the small movement of resistance away from molar territory as a “deterritorialization” (1987, pp. 345-346) from the molar. However, the molecular line is usually recaptured by the territory of the molar and is then “reterritorialized”, (Deleuze & Guattari, 1987, p. 508) or recaptured back into the familiar territory of the molar. This means that we never fully escape the influence of discourses.

Deterritorialisation and reterritorialisation:

Deterritorialisation is change and the mining of possibilities for becoming. Deleuze and Guattari (1987) suggest that this process can lead to physical, mental or spiritual transformation. Sometimes reterritorialisation does not always involve a return to the original territory, but can result in change in the form of a new recombination of the old deterritorialised elements into a new way of being and a new set of relations. This process is artistic at core as it creates new terrains and opportunities for identities to evolve.

Smooth space

For Deleuze and Guattari (1987), smooth space is entirely different to restricting space of molar forms. It blurs boundaries, and opens up the possibility for transformation of identity and the creative to occur. Davies (2009b) writes that in smooth space anything is possible:

Castles can become mountains, lines of fault can open new paths; the direction is not set. One is no longer limited by a preconceived idea of the self, but immersed in a moment of becoming – folding, unfolding, being enfolded, enfolding earth, light, air, and other beings. (p. 23)

Hickey-Moody and Malins (2007) describe smooth spaces as “those in which movement is less regulated or controlled, and where bodies can interact – and transform themselves – in endlessly different ways” (p. 11). Becoming deterritorialised in smooth space opens up the possibility for new lines of flight.

Lines of flight

According to Deleuze and Guattari (1987) lines of flight occur in smooth space in relation with other/s, either animate or inanimate. The line of flight that the wasp and the orchid take off on together transforms them both. This is because a line of flight represents a deterritorialisation of the molar and molecular. Once one occurs, it changes forever whatever it comes in contact with. While lines of flight are available to anyone at any time, they are often not taken up due to the striations of discursive, and normalising, lines of force or power. Deleuze (1994) states: “[w]hat’s interesting, even in a person, are the lines that make them up, or they make up, or take, or create” (p. 33).

Becoming and difference

Central to Deleuzo-Guattarian philosophy is the idea that life evolves continuously through a process of movement/continual process of becoming (Davies, 2009a; Mazzei & Jackson, 2012; Winslade, 2009). According to Davies (2009a), Deleuze & Guattari’s idea of differentiation, or becoming, refers to a continuous process of subjects and objects becoming different from themselves in, and through, relationship with other beings. Williams (2003, p. 60) points out, for Deleuze “real difference is a matter of how things become different, how they evolve and continue to evolve beyond the boundaries of the sets they have been

distributed into.” This means that differentiation, or becoming, is a movement of escape for the individual that opens the possibility for a new way of being.

Becoming is a line of flight which “passes *between* points, it comes up through the middle” (Deleuze & Guattari 1987, p. 293). Jackson (2010) suggests that becoming “is [also] the movement through a unique event that produces experimentation and change” (p. 581). Becoming happens in the middle of molar structures, within relationships, and works to dissolve binaries that organise bodies, experiences, institutions, and histories and the molecular is the effect of this breaking apart. For Massumi (1992), becoming is “directional (away from molarity), but is not directed (no one body or will can pilot it)” (p. 103). Massumi (1992, p. 103) warns that becoming “cannot be adequately described. If it could, it would already be what it is becoming, in which case it wouldn’t be becoming at all”. Deleuze and Guattari (1987) use the metaphor of a wasp and an orchid to illustrate how the desire for a symbiotic or mutually beneficial relationship brings about a line of flight and transformation, or becoming different, in relation to the previous version of self, and each another. Deleuze and Guattari (1987) reiterate that:

The line of becoming that unites the wasp and the orchid produces a shared deterritorialization: of the wasp, in that it becomes a liberated piece of the orchid’s reproductive system, but also of the orchid, in that it becomes the object of an orgasm in the wasp, also liberated from its own reproduction. (p. 293)

This means that through their relationship and interaction both the wasp and the orchid take off on a line of flight and, in the process, each becomes different. This intersecting and becoming different occurs in the smooth space between them – as a direct result of their connection. From a Deleuzo-Guattarian perspective, becoming through relationship opens up the possibility to move into unfamiliar territory, in other words to become “difference” (Deleuze, 1994, p. 83), or different in relation. Becoming different in relation changes more than the two players, it transforms the world that they move into.

Becoming-woman

Deleuze and Guattari (1987) invent the concept of becoming-woman to exemplify this idea of becoming. Becoming-woman does not refer to becoming *a* woman as in the human development sense. Rather, Deleuze and Guattari (1987) explain that “all becomings begin with and pass through becoming-woman. It is the key to all the other becomings” (p. 277). Through the mechanism of transforming together on a line of flight, both the wasp and the orchid become becoming-woman. Becoming-woman is, therefore, a line of flight in a continual and fluid process, which destabilises and breaks apart the binaries of molar structures as she moves through them. This means that any two parties on a transformational line of flight together are becoming-woman.

Faciality

For Deleuze and Guattari (1987) the concept of ‘faciality’ or the white wall/black hole system, forms the basis of the organisation of current society. They argue that the appearance of the face is not only how an individual is recognised, but that it determines a person’s place and function in society. The face is recruited in the service of capitalist culture to sell products, including media products. Goodchild (1996) states that this is because

[c]apitalist culture is largely concerned with the investment of desire in the production, recording, and consumption of faces. The capitalist subject wishes to produce a face of his or her own, to be recognized and acclaimed; films television, newspapers, and magazines operate less as ‘media’ than as machines for the production and recording of faces; the consumer gains an immediate pleasure from the recognition and consumption of a famous face by virtue of the numinous quality of ‘fame’ attaching to it. (p. 107)

The faciality machine constrains human experience and organises economy and power (Deleuze & Guattari 1987, p. 175). It limits the field of possibilities, and defines what we are capable of seeing, doing and being. Deleuze and Guattari (1987) argue that the faciality machine “performs the facialization of the whole body and all its surroundings and objects, and the landscapification of all worlds and milieus” (p. 181). They contend that even though a realm of possibility opens up each time an individual encounters another being or object, the face operates to shut down that possibility. Rushton (2002) explains that when one enters this

realm of possibility one enters a realm of infinite

possible connections, of possible confrontations, expectations, and creations; in short, [one]...enter[s] into possibility itself... This experience of circumscribing and of curtailing possibility is the experience of the face. (p. 228)

However, when one encounters another face, the infinite possibilities are reduced from infinite to the finite, “it is the channel that both connects the infinite with the finite and separates the infinite from the finite; it reduces infinite possibility to finite so, it unleashes potential” (Rushton, 2002. p. 228). This means that as faciality produces the subject, it also produces the world that the subject is able to move into and through. This world and subject that are made possible by the faciality machine are predicated on fear, which is capitalised on by various institutions and discourses, such as neoliberalism and the mass media. It is virtually impossible to escape the faciality machine, and any lines of flight away are blocked, and any deterritorialisations are reterritorialised.

Coda

The aim of this study is to develop a greater degree of self-reflexivity. By troubling discourses (Davies, 2000b) and by conducting Foucauldian-inspired, and Deleuzo-Guattarian analyses of my short autobiographical stories, I hope to uncover and trouble the boundaries of the binaries of the absent yet implicit discursive working of subjugation, and seek sparkling moments of subjectivation, or agency. I draw upon the poststructuralist ideas and concepts presented in this chapter to discover the ways in which my identity has been created by and through discourse, and its attendant normalising judgement acting on my body, soul, thoughts and behaviour. I undertake this exercise as a thinking being (Foucault, 1994b) to discover how my self becomes an object of knowledge, so as to become a more agentic version of my self who can pick and choose, to a greater extent, positions that will facilitate a preferred version of my self. The next chapter discusses the ways in which Foucault theorises these practices of the individual acting upon him or herself, or technologies of the self (Foucault, 1994b).

Chapter Three: A poststructural autoethnography

The aim of this autoethnography

The aim of this autoethnography is twofold: firstly, I investigate how my identity was subjugated, or constituted, by key discourses within specific historical contexts; and secondly, I hope to engage in the agentic movement toward a preferred, ethical identity claim for my self. I undertake this writing as an entry point to a technology of the self, or care of the self (see Foucault, 1994b). Through analysing the short stories about the key events in my journey of identity re-formulation through a poststructuralist lens, I uncover the workings of educational, capitalist and neoliberal discourses and this is the ground from which I depart, to find for myself an elusive ever-changing identity. Foucault (1994b) states:

Self is a reflexive pronoun, and it has two meanings. *Auto* means ‘the same’ but it also conveys the notion of identity...Departing from what ground shall I find my identity? (p. 230).

Butler (1995) explains that “the critique of the subject is not a negation or repudiation of the subject, but, rather, it is a way of interrogating its construction as a pre-given or foundationalist premise” (p. 42). Through this writing, I search for an in-between space of becoming in relation I order to trouble the boundaries between binary of self and other, “where self and other merge and divide” (Gannon, 2003, p. 131). Taking personal stories as its starting point, this study weaves theoretical texts to “author-ize different writing technologies...[to]...foreground the dialogic relationship between the self and his or her tenuous and particular social/cultural/historical locations” (Gannon, 2006, p. 477). The position I take is that all the stories I present in this thesis are “partial, incomplete, and always being told and re-membered” (Jackson & Mazzei, 2012, p. 3). I see the writing and analysis process I do in this study as a “production of knowledge that might emerge as a creation out of chaos” (Jackson & Mazzei, 2012, p. 2). In this autoethnography, I write about uncomfortable moments as it helps to create a deconstructed counter-story. In the analysis of my autoethnographic writing, I take my lead from Davies et al., (2006, p. 96) who search for mo(ve)ments, especially moments of instability and inequality, as it is

in these moments that the production of the self becomes apparent. In my writing I also draw upon a number of poetic and experimental techniques used by poststructural autoethnographers to trouble the constructedness of experience, and disrupt the borders of the binaries of discourse (Davies, 2000b).

A poststructuralist approach to autoethnography therefore, does not rely upon, or try to destroy the self; rather, its aim is to make visible the constructed nature of the discursively produced self. To achieve this troubling of binaries, a poststructural autoethnography attempts to “destabilize the authority of the self who writes and knows himself or herself as a discrete and autonomous subject” (Gannon, 2006, p. 477). Writing in this vein searches for “traces and unreliable fragments” (Gannon, 2006, p. 483) of an elusive self. Barthes (1977) explains that this writing of the self is no guarantee of an objective re-presentation of the self:

Text can recount nothing: it takes my body elsewhere, far from my imaginary person, toward a kind of memoryless speech of the People, of the non-subjective mass (or of the generalized subject), even if I am still separated from it by my way of writing. (p.4)

Although memories become enfolded into the body of the subject, these memories cannot, from a poststructuralist perspective, be relied upon as the whole truth. This task of writing the self into being is a juggling act or (im)possible challenge that requires a continual process of self-reflexivity to defer and displace the self. According to Kamler and Thompson (2006), a reflexive approach makes

the subject and the object of an activity the same...[this]...reflexive practice uses both the personal and discursive ‘I’. Reflexivity means looking for the social in the individual account, asking how particular events, categories and assumptions might have been produced through discourse, culture, political affiliations, and/or social practice. (p. 66)

Therefore, the stories-of-self that I present in this thesis cannot be relied upon to tell the whole, or even part, of the truth of the experiences they recount, or represent. This is because I only become available to my self through the process of writing. Derrida & Ewald (cited in Gannon, 2006) state that:

The self does not exist, it is not present to itself until that which engages it in this way, and which is not it. There is not a constituted subject which engages itself in writing at a given moment for some reason or another. It

exists through writing, *given (donné)* by the other; *born(né)*...through being given (*donné*), delivered, offered and betrayed all at one and the same time. (pp. 484-485)

This means that writing about the self, and relationships with others, helps to form the elusive self. By adopting a poststructural approach to autoethnography, I choose to move into a position where, rather than trying to write the truth of my self, I can instead conceive of my self as a multiplicity of earlier selves that fan back over time. In this work I move into a position to trouble the binary that separates my one self from my earlier and other selves. I do this to conceive of a self as an event (Jackson, 2010, p. 583), as a becoming in relation with others, and through the in-folding of discourses.

As I have earlier stated, the overarching purpose of this work is to work with philosophy to negotiate with, and seek the space between the boundaries of such discourses as the educational, biomedical/scientific, and the capitalist and neoliberalist. I undertake this work to search for traces of “lines of flight, that are necessary from a Deleuzian perspective, for evolution, for life itself” (Davies 2009a, p. 3). Burr (1995) suggests that the first step towards personal change within this framework of discursive positioning

is to recognise the discourses (and the positions provided by them) that are currently shaping our subjectivity. Such a recognition can be beneficial in itself, by re-locating problems away from an intra-psychic domain and into a societal one. (p. 150)

Therefore, this study takes the form of a new way of thinking-in-detail for me, or microanalysis of the operations of power/knowledge, at the level of the self, within specific socio-cultural contexts encapsulated in the short autobiographical stories I have written. Goodchild (1996) argues that “the only way in which repressive structures of society can be removed is by changing the way in which we think, and hence the way in which power operates in society” (p. 106). By challenging the taken-for-grantedness of the binary operations of discourses, I hope to bring about a movement to a more empowered and aware position for me (see Weingarten, 2000, pp. 396-397) to facilitate a shift in position in relation to particular discourses, and illustrate the fluid nature of the poststructural self as well as the possibility of “migration of identity” (White, 1995, p. 99). I use

Foucault's (1994b) ideas about the ethical production of the self, or technologies of the self and theories pertaining to technologies of power/knowledge to unpack the effects of discourses on me. For Foucault (1994b), technologies of the self,

permit individuals to effect by their own means, or with the help of others, a certain number of operations on their own bodies and souls, thoughts, conduct, and ways of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality. (p. 225)

For Davies et al. (2006), transformation of the self is a messy process of decomposition and recomposition as the individual is never outside of discourse. They argue that the

challenge of the poststructuralist transformative project is twofold:

- to see the new questions posed by Foucault and other poststructuralist writers, along with their conceptual repertoire, enable us to see about *what we are now*; and
- in making visible what we are now, to develop strategies (conceptual and practical) for making a radical break with current forms of domination, for imagining a new kind of subject. (p. 90)

In the process of writing and analysing my autobiographical stories I see what I am now by making transparent a transformation of my self – and a migration of my identity (White, 1995, p.99). This becoming in relation is what Jackson (2010, p. 583) describes as becoming as an event. She states: “think of the wasp and orchid again, and remember that becoming happened in the event of connection, in a threshold. We can think of the girl as an event that connects micro-events in a threshold in order to unleash desire, to evoke experimentation” (p. 582). This work, therefore, maps my self becoming as an event to trouble the boundaries of binaries of discourses (Davies, 2000b), and to conceive of my self as the new kind of subject that Davies et al. (2006) hope for, one who is ethically forming self in a constant process of self-reflexivity. Ethics, for Foucault, are “the forms and modalities of the relation to self by which the individual constitutes and recognizes himself *qua* subject” (1985, p. 6). This means that the ethical formation of the self focuses on the necessary conditions for becoming ethical, and the potential and process of this becoming ethical. Foucault (1994d) argues that “freedom is the ontological condition of ethics. But ethics is the considered

form that freedom takes when it is informed by reflection” (p. 284). This means that the preconditions for the formation of an ethical self are freedom and reflexivity. This reflexivity is important as it means that the subject can consciously consider the positions on offer by power/knowledge, and make considered decisions or choices from this critical position.

The reflexive practice of an ethical self: Practices of freedom

Foucault (1994b) outlines how the Stoics practiced an on-going care of the self as a way of continuously constructing an ethical self, or what he describes as the mode of subjectivation. Foucault (1994b) argues that subjectivation is predicated on the individual becoming conscious of the mechanism by which discourses become sutured or enfolded into the body of the individual. Once this occurs, the individual is able to proactively position him- or herself in the process, and this results in a transformation of the self through conscious monitoring and improving of him- or herself. In other words, the individual becomes ethical through conscious self-reflexivity.

There are four aspects of subjectivation: ethical substance; mode of subjection; ethical work; and telos. Ethical substance concerns the position the subject takes up to practice the freedom available to them whilst also considering how this decision will impact on well-being of others (Markula & Pringle, 2006, p. 147). The mode of subjection concerns the decision-making process the subject undertakes concerning the question posed in the first aspect, namely, why it is important to be considerate of the well-being of others. The third aspect concerns the subject’s practical steps towards transformation, namely putting the ethical decision into practice. The fourth mode, telos, concerns the effect of the decision to act with the impact of others’ well-being in mind on the formation of the person’s identity as someone who acts ethically. Deleuze (1988) describes the telos as, “the fold of the outside itself, the ultimate fold: it is this that constitutes what Blanchot called an, ‘interiority of expectation’ from which the subject, in different ways, hopes for immortality, eternity, salvation, freedom or death or detachment” (p. 104). However, it is important to stress that the creation of an ethical self requires this critical process of reflection to be repeated time and time

again. This means that the goal of the four modes of subjectivation is never to discover or attain the true, or essential self. Rather, the point of this exercise, for Foucault (1994c), of conceiving of subjectivation as a continual process, is to emphasise the critical thinking and decision-making that goes into the forming of an ethical self-in-process. Attaining subjectivation is, therefore, accomplished through a life-long and on-going conscious process of self-care through self-reflexivity in relationship with others.

For Foucault (1994b), technologies of the self can be used to increase a person's self-awareness and conscious decision-making to create themselves as a work of art that is created over the entire course of the person's life. Foucault's (1994b) thinking about the self is predicated on the idea that the individual can proactively create his or her life as if it were a work of art, as the *sole* purpose of one's life is to transform it "into an object for a sort of knowledge, for a *tekhne* – for an art" (Foucault, 1994b, p. 271). Drawing from Foucault, McLaren (2002) argues that creating oneself as a work of art is "an ongoing project that involves constant work. This project is not complete until the end of one's life" (p. 70). This idea of a conscious self-transformation, or what Foucault (1994b) calls a technology of the self, invites me to work on my self to create it as a work of art. However, this process requires knowledge, freedom of choice, and self-reflexivity in order to make ethical choices, as it is the choices that one makes that determines the makeup or formation of the self.

Hypnomnemata

Of importance for this study, is Foucault's emphasis on how the Stoics' self reflection took the form of writing detailed "letters to friends and disclosure of self; examination of self and conscience, including a review of what was done, of what should have been done, and comparison of the two" (Foucault, 1994b, p. 258). Stoic students also engaged in writing hypnomnemata (Foucault, 1994c), or notes the student took when he came to writing treatises. Markula and Pringle (2006) explain that the "hypnomnemata did not aim to reveal the hidden true self as in confessionals for the church or to 'say the non-said' to one's psychoanalyst, but, on the contrary, to collect the already said, to reassemble that which one could hear or read, and to this an end which is nothing less than the constitution of

oneself” (p. 182). This introspective, detailed and reflective writing about the self was undertaken to bring about a greater understanding of, and care for, the self (Foucault, 1994b, p. 252).

In light of this, I conceive of the writing, and analysis that I present in chapters five and six as a practice of ethical care of the self, and freedom. To this end, I include as much detail as possible in the stories and in the analysis presented in chapters five and six. I do this to reflect on my self becoming ethically, as an event, in relation with other/s (Jackson, 2010, p. 583). Foucault’s (1982, 1994b) thoughts on the care of the self and the writing of the self as a way of constructing the self, inform aspects of my autoethnographic writing practice. For me, autobiographical writing can be used to promote an ethics of care by making visible how the self is constituted within discourses. For Foucault, the aim of writing the self is, therefore, to create change for the self in the hope that this change will affect discursive structures.

Self as political

Practices of care for the self are a means to producing an ethical self-practice as they open the space for that self to be available to hear another person’s story. The Stoics’ practice of the care of the self was predicated on maintaining the good of all and the fostering of positive relationships with others. This is an ethical practice as it was “designed for administering one’s power in a non-dominant manner” (Markula & Pringle, 2006, p. 147). Furthermore, Probyn (1993), states that:

The care of the self thus can only be conceived of and performed within the exigency of caring for others and for and within our distinct communities. The self is not an end in itself, it is the opening of a perspective, one which allows us to conceive of transforming our selves with the aid of others. Far from being a self-centred or self-centring action, this is to radically de-centre our selves, to work at the extremity where my self can be made to touch hers. (p. 169)

Caring for the self provides a way to become concerned for, and to take a political stand to act for, and with, others. Foucault, (1994b) argues that by taking care of

the self “the soul will be able to discover rules to serve as a basis for just behaviour and political action. The effect of the soul to know itself is the principle on which just political action can be founded” (p. 231). Transformation of self through care of the self is the foundation for an ethical practice and political action. Markula and Pringle (2006) state that “forming a different ‘modern self’ does not mean an outright rupture of the power relations, but rather involves harnessing the existing power relations and knowledge to disrupt the current process of subjectivation” (p. 180). Deliberate re-positioning self and/or others within discourses amounts to a political move. However, any unpacking of operations of power/knowledge is predicated on a pre-existing awareness of power/knowledge and accountability towards others.

In an interview with Olson and Worsham, Butler (2000) speaks of a theory of awareness or conscience, and explains how the subject comes to be formed in relationship. She states: “I become an object to myself at the moment in which I am accountable to an Other” (p. 749). Developing this awareness contributes to ethical practice, and arises from a desire to not unwittingly replicate operations of power/knowledge. This positioning, therefore, acts as a step towards social justice. Taking small and ordinary steps is an embodiment of Weingarten’s (2000) reasonable hope as they reduce the task of addressing positioning by discourses and injustices. These small steps are, therefore, an antidote to compassion fatigue, as they can act as an antidote to the sense of overwhelm that comes when one is faced with it.

Coda

The autobiographical stories presented and analysed in this thesis contain discursively located knowledges that inform my identity. I trouble these discourses (Davies, 200b) through an unpacking of the power structures that support their covert operations of power/knowledge. In the following chapter I discuss the poststructural methods that were used to create the autobiographical stories

Chapter Four: Methods of self data generation

The Method: How I wrote the stories for chapter five

Chapter five examines a re-storying of identity through a process of unpacking movement in re-visiting a personal story of failure as a learner on my first day of primary school in Rarotonga. I analyse the story that features in chapter five through the lens of White's (2002) failure conversation map. This map builds on Foucault's (1977, 1980, 1985, 1994c) ideas around exploring how our lives are formed through an internalising of modern power's social control of normalising judgment, or practices. This work also speaks of Foucault's (1994b) ideas of the care of the self. The consequence of failing to measure up to these practices is an invitation to take up a position in relation to failure. It is my desire for this work to restore, reclaim, and rebuild my identity as a learner: away from a deficit story saturated with lack, followed by overcompensation – pushing too hard on my self with regard to work – and resulting in compassion fatigue.

In using White's (2002) failure conversation map as a tool, I move towards agency in the journey of unpacking the failure story of my identity as a learner. I also expose the taken-for-granted rules of the educational discourse and demonstrate the positions that were made available to me by the discourses that I took up and resisted. I do this analysis to shift the burden of responsibility for failure, in this setting, back onto the educational discourse and make possible a "migration of identity" (White, 1995, p.99). For White (2002) such an inquiry opens the possibility to pursue an identity project that does not reproduce the favoured individualities of contemporary Western culture. In the act of refusing invitations to personal failure, White's (2002) map helps to navigate these routes of personal failure in order to take a journey into a new territory of identity in which these acts of refusal of "modern power might be identified and become richly known" (White, 2002, p. 46). In his failure conversations map White (2002) identifies three practices of personal failure: lapses, omissions, and resistances. Lapses are everyday mistakes made by a person in the context of social relations. These lapses are invitations to be read as social incompetence, or a failure to perform in a socially appropriate way. Omissions are instances where

opportunities for self-improvement are lost, and resistances are actions taken to challenge or reject culturally respected norms or ways of being. The questions White devises for each of his eight steps of enquiry can be used to examine such aspects as personal failure in relation to something, or someone else, and the response to failure. Particular unique outcomes can be examined through the use of the map and these aspects can be interrogated for the beginnings of resistance and alternative identity. Other aspects of resistance that can be unpacked by White's failure conversation map can also include examining the particular actions taken, as well as the person's ethics, values and beliefs underpinning decisions that were made. Self-, and relationship-, forming activities as well as telos, or the person's aim or purpose for their life, can be recognised through the use of White's (2002) model.

Techniques of poststructural autoethnography: Chapter five

Outsider witness ceremony

In the research, I engage in a process of investigating my own identity movement through re-visiting a personal story of failure as a six-year-old. This story emerged in the process of performing my identity in an outsider witness ceremony in front of a Master of Counselling class. In an outsider witness interview, the person performs a story from their life in front of an audience of witnesses, who then reflect and relate how the story resonates with, and transports them. The person listens and does not speak. In the final phase, the person takes back the tellings and "retells the meanings she or he made of the telling" (Crocket & Kotzé, 2011, p. 398). In this context, the purpose of outsider witnessing is threefold: Firstly, it creates an audience to witness this experience of failure, such witnessing helps to counteracts the way isolation supports problems. Secondly, this form of ritual makes possible a storying of a reflexive and responsive practitioner. Thirdly, being witnessed helps to thicken the subordinate story (White, 2005), so helps to produce preferred identities for the people we work with. This means that in participating in these ceremonies, the therapist gains valuable experience how to facilitate these rituals.

The story of the six-year-old emerged when the interviewer enquired about my first experience of failure as a learner. This question helped to bring the experience forward for me and, during the reflecting part of the ceremony, the students reflected on what I had said, which resonated with their experience of being called into failure positions when they were children and/or adults. As I listened to the team's resonances, I discovered that they too, had experienced failure in educational contexts. I found this experience to be reassuring and comforting, as their experiences resonated with mine, and confirmed that I was not alone in experiencing difficulty in an educational setting.

Listening to self

Later, when I listened to the tape of this outsider witness ritual, I engaged in a mode of listening informed by Andersen's (1997) "four ways of knowing" (p. 171) approach. These are the rational, the practical, the relational, and the bodily ways of knowing. Andersen's (1997) stance is that, historically, the first two ways (the rational and practical) of knowing have been privileged by the psychotherapy profession. For him, the last two forms of knowing are underutilised and he argues convincingly that these be utilised by therapists. Relational knowing is "to find a position in relation to one or more others so that these relationships are tolerable" (Andersen, 1997, p. 171), whereas, bodily knowing is being able to recognise affect, or visceral bodily reactions when "something significant is being expressed, without necessarily knowing what the significance entails" (Andersen, 1997, p. 171). By engaging in these two forms of listening, the listener enhances their ability to listen to the inner conversation that they have with themselves, namely the two parts of the person, the 'I' and the virtual other. This listening practice develops self-reflexivity.

Compassionate witnessing

As I listened and re-listened to the tape, I noted the inner conversation and bodily reactions I was having. I took up a "compassionate witnessing" position (Weingarten, 2003, p.192) of the self that was telling, and had lived through the events of the story, of my self as a six-year-old on my first day at school in Rarotonga. As I listened, I focussed on language that I had used to tell the story that I felt to be particularly striking. When I identified an utterance that seemed

significant, I paused the tape. I then consciously slowed down my inner dialogue in order to dwell on the utterance and bodily re-experience, reconnect and remember the experience I had had. Speedy (2005) suggests that the writer captures words and phrases that resonate and sit very closely to the near experience at the time as these captured moments lift the ordinary into the realm of the sacred. I experienced this as a deepening of the story as I thought about each striking moment. In this process of listening, I brought my focus to my 'bodily' felt sense of knowing and watched for any significant moments of tension, frustration, excitement, epiphany or sadness I felt towards the adult and child self, as well as the teacher, my family and the story events I was recounting. During the process of listening to the recording of my story, I remained alert for significant moments when I had positioned the teacher in my story as she, too, had been operating from multiple positions made available to her within the available discourses. Once the listening was done I wrote the story, which took the form of a rescued speech poem (Speedy, 2005).

Rescued speech poems

Speedy's (2005) work is informed by key psychoanalytic feminists, Kristeva, Irigaray and who contend that poetic writing can be a way of resisting taken for granted discursive practices and constraints. Speedy (2005) argues that poetic writing can be seen as a political and ethical act, and states: "poetic language speaks to that which is not fixed or known and that which 'moves or escapes' and appears to defy the confines of conventional language" (p. 285). Writing in a poetic way illuminates that which has not been said Cixous (1991) and highlights the (im)possibility of writing the self and disturbs the humanist idea that the self is coherent and stable. Textual tricks of layout and format can be used to put ideas and concepts "under erasure" (Bennington & Derrida, 1993), which helps to undermine the authority of the self in the story. Gannon (2006) suggests that the writer does not attempt to write in a coherent or linear fashion, rather to make use of "discontinuous fragments informed by memory, body, photographs, other texts, other people" (p. 491). Barthes writes his autobiography (1977) in a fragmentary and imaginative way, which challenges the conventional ways of re-presenting oneself autobiographically and through this, destabilizes the idea of a coherent self.

Out of the process of synthesising and translating the notes I had made, while listening and re-listening, emerged a piece of free verse – a form of poetic writing with no structure. This form is designed to be read aloud, resplendent with pause for dramatic effect. I chose this form as I wished to transcend the everyday and exoticise the ordinary (taken-for-granted) situation I was writing about. Whitworth (2006) argues that writers of free verse “must raise language from the everyday – it really does have to be ‘the best words in the best order’” (p. 99). I shaped the writing through the use of poetic writing techniques such as variable line length, ellipsis and space around the writing, and I used repeated key phrases to add emphasis and drama for the reader/listener.

Reasonable hope

Undertaking this exercise in deconstructing my experience of personal failure as a six-year-old learner uncovers how I took up, resisted and refused positions made available to me by discourses in operation in this setting. The reasonable hope (Weingarten, 2010) I have for this work is to be able to take up a position that allows me to look for similar opportunities with clients in my counselling work. This way of working enables a discursive positioning to be the focus, offers me a preferred stance of compassionate witnessing of self, and other (Weingarten, 2003).

Plugging in the data

In my desire to locate a voice that is transgressive, I draw upon Jackson and Mazzei’s (2012) practice of “plugging in” (p. 5) the theory into the data. This plugging in is a form of analysis that involves applying theoretical lenses to the stories in chapters five and six, to make visible movement of identity, and to trouble the borders of binaries of discourses (Davies, 2000b). The hope for this plugging in exercise is to create a “different relationship among texts: [to see how] they constitute one another and in doing so create something new” (Jackson & Mazzei, 2012, p. 4). This new thing that emerges from the plugging in of the theory into the data, is a self in the process of shifting position to create a more ethical practice of self that invites resistance of power.

The Method: How I wrote the stories for chapter six

The process of writing the stories that feature in chapter six began through re-visiting the car accident. I decided to write about this experience of migration of identity as I wanted to deconstruct this traumatic experience. As I wrote and rewrote the stories about my experiences, the migration of identity stared me in ‘the face’.

Working my self as event

I undertake this Deleuzo-Guattarian analysis through exploring concrete, molecular instances in the five stories featured in the chapter six. I explore this territory to illustrate the effects of the car accident, and demonstrate how identity is produced in relation with others, and what happens when two parties deterritorialize on a line of flight together. I do this analysis to work the metaphor of self as event (Jackson, 2010, p. 583), or becoming (Deleuze & Guattari, 1987, p. 276) and analyse how the subject moves her/my body, and expresses her/my desires (see Jackson, 2010). These specificities comprise the activity of my self as event of coming into being, or becoming, through the connections she/I make/s with others.

Techniques of poststructural autoethnography: Chapter six

Listening to self

I began the process of selecting key events from this time period by thinking about this time and recalling those moments that struck me as powerful or turning points. I began to write down fragments of the memories I could recall, and read those recollections and fragments of memories to people close to me. I also recorded myself telling the stories to others. When I listened to the tape, I again called upon Andersen’s (1997) bodily and relational ways of knowing to capture my physical reactions to, and inner conversations about, what was being expressed. As I listened, I made notes that formed the kernels for the stories. I noted these down and began to write the stories. During this time of drafting and developing the stories, I revisited my old diaries as well as the many letters to the surgeons and ACC that I had kept on file. In the process of re-reading the letters

and notes, I selected one letter I wrote to the surgeon who performed the last major surgery to my face, and it is presented verbatim in chapter six.

Creating mo(ve)ment

Initially, I wrote these stories in the first person and then read my stories aloud to my supervisor. Reading the stories aloud brought the images clearly to my mind's eye, to hear and feel the tone, the pauses, the energy and vibrations of my voice in the telling and retelling process. The close attention I paid to, and detailed questions that my supervisor posed of, the texts helped to develop them in many ways. Davies (2009a) proposes that this careful listening and questioning by another to the teller's stories leads to greater and greater "remembered, embodied, affective detail, [and] each story becomes imaginable with/in the minds/bodies of everyone" (p. 9). I recorded myself reading the stories aloud and then edited them, carefully checking that my writing did not contain clichés and explanations. I then shared the written versions of the stories with my parents for their memories. Over a number of weeks, we worked back and forth together, weaving and embroidering our ideas into the fabric of my stories.

I experienced this process of writing, telling and rewriting the stories as a delving into smaller and smaller details. During this process I experienced a shift in my perspective, and the stories seemed to take on a life of their own and become more than just autobiographical memories. It was almost as if they became stories about someone else. Davies (2009b) describes this shift as mo(ve)ment or the double action of "dwelling in and on particular moments of being, and of movement toward, or openness to, new possibilities both in seeing and of being" (Davies, 2009b, p. 9). I experienced this mo(ve)ment as greater sense of relationality and a resulting lessening of isolation. It was as if the stories that I had written were expanding and providing "new insights into the processes of being and becoming in the world – new ways of being subjects" (Davies, 2009b, p. 10). It was at this time that I read Davies and Gannon (2009) poststructural collective autoethnographic work and was introduced to the theory of Deleuze and Guattari (1987). Discovering the philosophy of Deleuze and Guattari (1987) opened the door to conceive of a self who is always becoming different to self, in relationship with others.

Voice/s

Deleuze and Guattari (1987), as well as Jackson (2010, p. 583), write of identity as multiple, open-ended, and interconnected with others, and the natural world. This perspective opens up the possibility of understanding self as the possibility of multiple becomings-in-relation. I use different voices in my stories to illustrate this multiplicity and fluidity of becoming. By shifting from the first, second and third person – I, she, you – I open up lines of flight and deterritorialisation. I do this to demonstrate how the individual is produced by relationship and the social, and to challenge the concept of the identity as an autonomous, fixed, individual, masterful and coherent self.

I write the stories of the car accident in the second person as a way to position me with a greater degree of distance from the painful events related in the stories. Using the voice of the second person also opens up new ways of reading for the audience, as it allows the reader to draw on their imagination, rather than be positioned as solely dependent on the writer's interpretation of events. The second person voice also positions the reader to experience a sense of becoming other, and invites them to take up the subject of the story's position, and point of view – a becoming-I. Writing about self in the second person also opens up opportunity for me to take a step back from the experience, which invites reflexivity. Separating my self from this subjugated in-valid self acts to counteract the objectification of identity that locates these events as the truth of my identity (see White, 2007, p. 25). In the process of writing this thesis, I experience this as a loosening of the connection to the in-valid identity, as well as the face being reconstructed through surgery.

Jackson (2010) refuses the narrative, or molar, 'I' in her Deleuzian-informed ethnographic exploration into cheerleading in a rural small-town high school in the rural, southern United States of America. She claims that a first person narrative contains a stronger essence of molarity, which shuts down the possibility of transformation for the reader as it fools the reader into thinking that the whole story is being told. However, I claim first person identity when I step into the researcher identity in the academic and theoretical analysis sections of the chapter six. I do this as it invites greater flexibility and creativity into my writing. Using

the first person 'I', also positions me to call upon the work of theorists, philosophers, medical specialists and practitioners to speak into my voice.

In the analysis sections in the chapter six, I write in the third person and address my self as subject as 'she'. I do this to signal the data/content, or subject/object, of the research. The hope for the writing is to open up the possibility for the different voices to assist in deconstructing – the subject's (my) becoming as a process in action, a multiplicity of possible beings, the I (academic researcher), the you (the line of flight/becoming/affected subject), and the she (the molarised subject).

Affect

In chapter six I endeavor to trace the movements of my identity generated by affective moments in the five stories. I hunt for moments of affect as they signal the possibility for a line of flight. Hickey-Moody and Malin (2007) describe the immediacy of affect and its effects as "that which is felt before it is thought; it has a visceral impact on the body before it is given subjective or emotive meaning. Thinking through affect brings the sensory capacity of the body to the fore" (p. 8). Affect arises through the "intermingling of bodies in a society including all the attractions and repulsions, sympathies and antipathies, alterations, amalgamations, penetrations, and expansions that affect bodies of all kinds in their relations to one another" (Deleuze & Guattari, 1987, p. 90). I undertake this micro, or molecular analysis to draw attention to the ways affective connections with others created, or stymied movement, or change for me/the subject.

Migration of identity

The analysis I undertake in chapter six traces the journey of my/the subject's migration of identity (White, 1995) that is generated by the car accident. White (1995) explains how migration of identity can emerge out of a traumatic experience, such as domestic violence or, as was the situation for me, a car accident, and how in the process of migration for the traumatized individual:

there is always some distance between the point of separation from the abusive context and the point of arrival at some preferred location in life, and at some alternative and preferred account of one's identity. There is always some distance between these two points in terms of time. And in this

space, as in any migratory process [people]... characteristically go through a range of experiences, many of them difficult. In this 'liminal' or 'betwixt and between' space, confusion and disorientation reigns, and often nothing seems manageable any more ... It is in this space that ...[people] are vulnerable to a sense of total incompetence and personal failure, to feelings of desperation and acute despair. (pp. 99-100)

The stories in chapter six portray the sense of liminality and despair that the subject experiences. They also trace the process of subjectivation that the subject experiences on her journey through this migration of identity, of self as event, of becoming. Conceiving of self and other as evolving and continuously changing, offers reasonable hope (Weingarten, 2010) that movement towards preferred identity and away from the territory of the problem is possible.

Protecting the privacy of others

In her autoethnographic study about becoming a counselling trainer, Meekums (2008) describes how she edited out material to maintain privacy for people she had written about. While I write about my self in relationship with others, I take my cue from Meekums and have been very careful to ensure that the others I write about are not named and cannot be identified in any way. To protect the privacy of others featured in this study I also take pains to never mention the time, location, and setting of the stories.

Coda

The study calls upon White's (2002) failure conversation map to analyse a personal experience of failure in an educational when I was six-years-old. The research also draws upon Deleuzo-Guattarian theory to analyse lines of flight and migration of identity that make self as event possible through the writing of the self. The techniques outlined in this chapter are valuable tools to trouble the borders of the binaries of discourses and can be used to facilitate critical reflexivity and movement towards subjectivation. The next chapter calls upon White's (2002) failure conversation map to analyse an early story of failure in an educational setting.

Chapter Five: The story of the six-year-old

The story of the six-year-old

I am six.

I am at school in Rarotonga.

I'm new here. I don't know anybody.

I do not like my teacher. She is mean.

I do not understand what she says.

She writes mysterious squiggles on the blackboard with chalk. Up and down and around.

For the life of me I cannot make out what they are. Perhaps they are numbers? Bored, I gaze out the window, willing myself out of the classroom I see the outline of large flamboyant trees against the brown grass of the field. Are those red splotches I can only just make out in the trees, flowers? I hear a buzzing sound of a motorised bike zipping along the straight one-lane road that lies just past the field. I'd like a bike like that. I could ride it across that road, down the lane, past the fluffy kapok plants, to home. Would they notice if I just went home? Could I just jump out the window?

I realise that the others are writing in their books with the pale blue and little faint squares on the pages. I don't want to be left out, left behind.

I am dumb. Really stupid.

I don't want to be dumb. I don't think I'm stupid. I have to do something. I glance surreptitiously out of the corners of my eyes at their work. Slowly my eyes shift left, then right. I look up, as if I am thinking, but I am checking that the teacher is not looking at me. She isn't.

This is working.

Relief.

Without moving my head I again swivel my eyes to the right as far as I can. I can feel the muscles of my eyes straining. Slowly I shift my gaze left. With confidence I copy what I can see they are doing and write random, indecipherable 'numbers' and squiggles on my page too. I try to be as neat on the page as possible. The effort it takes to painstakingly try to fit the squiggles neatly inside the little faint pale blue squares forces the tip of my tongue to follow the movement of my hand. Up...and...down and...around. Up...and...down...and...around....I clutch the new red pencil tightly. The shape of the pencil presses almost painfully into the fingers of my right hand. Later, I would see the marks of the squiggles I carefully inscribe have indented deeply into the next few pages of my book. There. I stare at my handiwork and nod. That should do it.

Satisfied, I close my book.

The teacher collects our books.

After break, the class lines up to go into the classroom. I walk past my teacher as she talks to another teacher. I line up. In spite of the jostling, I manage to get myself into fourth place in the line. We all wait. I smile at the other children. I am trying to be friendly. I don't know anybody here and I'd like to have at least one friend to play with during the breaks. We all begin to play a game that involves singing a little song about the order in the line; 'first the worst, second the best, third the golden princess...fourth the dwarf....'. Dwarf? The children all laugh at me because fourth place is where I'm standing. 'Fourth the dwarf! Fourth the DWARF! Oooh yuck, you're a daawarrf!'. My toes curl in dismay...I'd rather be a princess...but there's a girl in that place looking very pleased with herself. I really don't think she'll swap with me. I look around at the

jeering faces. Looks like no one will change places with me. I consider moving to the back of the line as the laughing gets louder and louder. I decide against moving when they start to hassle the boy in first place. Gratefully, I join in and we all chant at him, 'first the worst, first the WORST!'. He manages to grimace and look defiant at the same time. I wonder if he'll cave under the pressure give up his position. The class becomes more and more boisterous as they jostle each other for position. What's taking the teacher so long? I glance over towards the staffroom. I can just make out the shape of two women standing talking to each other. I recognise the colours of the dress my teacher is wearing. The shape walks towards us. It's my teacher all right. She passes right by me, and looks directly down at me. I see that she has a funny look on her face. Why? Is something wrong? Suddenly, right in front of my nose, tucked under her arm I see a book. Is that mine? A shock of recognition zaps through my body. My teacher has my book with the little faint pale blue squares with the squiggles on the pages, under her arm. My head retracts on my neck.

Terror.

Run! Can't! Why are my feet glued to the ground? My toes grip inside my sandals. As I try to grip onto the ground, I feel the earth tip sideways. Time slows down. The trees overhanging the veranda loom threateningly over me. The noise of the children squabbling around me fades.

Dizziness.

I feel sick to my stomach.

My heart pounds loudly.

I hold my breath. I have been caught out. I want to ask her for my book back, but my mouth is dry and my tongue is stuck to the roof of my mouth. I am struck dumb.

What will she do with my book? Am I in trouble? Are they going to throw me out? Am I not good enough for this place? Will I be punished? Will they hit me? Will they shout at me for not doing it properly? Will they tell my father? Please no.

Please. No.

I am dumb. Really stupid.

I cannot see.

I cannot see my way clear. I cannot see the blackboard.

I cannot see the (cup) board.

The cupboard is bare.

Using bodily knowing to identify significant moments in the six-year-old story:

As described in the method section for this chapter in chapter three, I call on Andersen's (1997) relational and bodily ways of knowing to identify significant moments in the constructing of the story. The first moment of significance that I know bodily, is the sense of newness that comes from being in a new school in a foreign country.

I'm new here. I don't know anybody.

The sense of lack of support or alienation that arises from the new teacher not conforming to what I have witnessed my new entrant teacher doing when new students started school in New Zealand, is the second bodily felt moment of significance.

I do not like my teacher. She is mean.

I do not understand what she says.

The third moment of significance that strikes me in the listening and re-listening process is the horrifying bodily sense of deepening isolation and sense of being

different as I realise the other students have understood the teacher's instructions and are doing something that I cannot.

I realise that the others are writing in their books with the little faint pale blue squares on the pages. I don't want to be left out, left behind.

The fourth moment of significance is the shocking conclusion that I draw from comparing myself unfavourably with the other students who can perform the set task. This means that there is something seriously wrong with my intelligence. It also means that I do not belong in the new school and that I do not know how to start the work.

I am dumb. Really stupid.

The significant fifth moment is the realisation that I want to resist this positioning as dumb, and I experience a desire to conform with the rest of the class.

I don't want to be dumb. I don't think I'm stupid. I have to do something. I glance surreptitiously out of the corners of my eyes at their work. Slowly my eyes shift left, then right. I look up, as if I am thinking, but I am checking that the teacher is not looking at me. She isn't.

The sixth striking moment I experience bodily is a sense of relief and satisfaction. This arises from successfully outwitting my fellow students as well as the teacher through devising a strategy that technically complies with the teacher's instructions, and covers up this inability to conform. It is also a moment of recognising that I have managed to save myself from being labelled 'dumb' and 'really stupid'.

There. I stare at my handiwork and nod. That should do it.

Satisfied, I close my book.

The seventh moment of significance I experience in my body is the shock of recognition, embarrassment, and terror of being discovered by the teacher as dumb and that I am at the bottom of the class. This means that I do not belong in this class with my peers:

What's taking the teacher so long? I glance over towards the staffroom. I can just make out the shape of two women standing talking to each other. I recognise the colours of the dress my teacher is wearing. The shape walks towards us. It's my teacher all right. She passes right by me, and looks directly down at me. I see that she has a funny look on her face. Why? Is something wrong? Suddenly, right in front of my nose, tucked under her

arm I see a book. Is that mine? A shock of recognition zaps through my body. My teacher has my book with the little faint pale blue squares with the squiggles on the pages, under her arm. My head retracts on my neck.

Terror.

Run! Can't! Why are my feet glued to the ground? My toes grip inside my sandals. As I try to grip onto the ground, I feel the earth tip sideways.

Time slows down. The trees overhanging the veranda loom threateningly over me. The noise of the children squabbling around me fades.

Dizziness.

I feel sick to my stomach.

My heart pounds loudly.

The eighth moment that registers bodily for me during the listening and re-listening process is the sense of panic as I realise that there will be dire consequences at school and at home for the dumbness. The reality of the futility at trying to outwit the system also sinks in:

What will she do with my book? Am I in trouble? Are they going to throw me out? Am I not good enough for this place? Will I be punished? Will they hit me? Will they shout at me for not doing it properly? Will they tell my father? Please no.

Please. No.

I am dumb. Really stupid.

Performing this exercise of tapping into my bodily and relational knowing brings forward a re-membling of the effects of the position calls of failure, and the resistant positions I take up. I now call on White's (2002) personal failure conversation map to further deconstruct this early experience of personal failure. I perform this exercise to analyse and unpack the multiple positions available to me within discourses that I took up, and refused. I engage in this to bring about a

better understanding of how the modern system operates, and to discern how it deflects failure back onto the subject/my self.

Deconstructing the story using Michael White's (2002) failure conversations map

I now use White's (2002) categories from his "failure conversations map" (p. 58), to refuse invitations to personal failure. I use White's (2002) map as it provides a way of unpacking the way modern power operates in my life, and makes visible its invitation for personal blame for failure in educational contexts. In this section, I examine the positionings available to me through unpacking the story of the six-year-old. I undertake this application of White's map in order to unpack my early identity claim conclusions. I perform this exploration to re-visit and re-perform my identity as a learner in a preferred way. I wish to make visible moments of subjugation, or the formation of my self as object/subject, to re-constitute my self as subjectivated. Andersen (1993), explains that this act of expressing a self

is simultaneously forming One's Self. The act of expressing oneself is the act of constituting One's Self. Maybe *performing* is a better word than *expressing*. That is, when a person is performing, this *performing* is *informing* oneself and others and simultaneously forming One's Self. (p. 309)

I perform this analysis as I hope to increase my understanding of how I took up, and resisted, the various positions available to me within the discourses operating in the classroom, in particular, the educational discourse. This exercise is, therefore, an exploration of the reconstituting of myself through creating the space for me to listen to my inner dialogue. Foucault's (1994b) ideas about the Stoics' practice of silent listening to the teacher, and also to their own logos or reason, inform this practice of self listening to self-as-teacher. Andersen (1993) contends that "[b]eing in conversation with oneself and/or others can be seen as a constant movement toward an understanding of oneself, one's surroundings, and one's relationships. A self is a moving and changing being (p. 310)". I shape White's eight steps to create a lens to understand this experience of failure, as I am curious as to why this old story of failure keeps returning for me. The genre of this

particular failure story comes under the heading of lapse, or “unsatisfactory performance of [my] assigned social role” (White, 2002, p. 45). I call on White’s (2002) map to try and unpack, listen to, and re-position self in relation to, the multiple discourses operating at the time.

Application of White’s (2002) failure conversation map to the story of the six-year-old

Step 1. Failure in relation to...

This category is concerned with unpacking the expectations, norms and standards that I fail to reproduce in my acts of learning at the time of the story. Educational discursive practices, such as expectations of obedience and compliance, norms of being able to work on set tasks in a timely manner, and working at standards set, position me to conclude that I am stupid, inadequate, incompetent, and useless. Drawing on White (2002), I pose the following question of my story: ***What were the expectations, norms and standards that you feel you failed to meet in the classroom environment?***

I had attended school for a year in New Zealand before my family and I moved to Rarotonga. During that initial year, I had come to learn the expectations of my teacher and the school environment, namely, to comply with the teacher’s wishes and to follow the rules of the classroom. In the New Zealand setting, at the time, the educational discourse offered me a narrow range of positions, namely, that of an obedient, compliant student who would follow instructions, not talk out of turn, and who would line up patiently with her picture in her hand waiting for the teacher to write on it.

On my first day of school in Rarotonga, I wish to step into compliance and obedience. This is evidenced by my obediently waiting in line at the end of the break for the teacher to let us into the classroom. However, I am not able to take up this preferred position of obedience, as I cannot understand the teacher’s accent, nor interpret what she is instructing the class to do. My thoughts are:

I do not like my teacher. She is mean.

I do not understand what she says.

I do not know that I am shortsighted, and that I cannot see what the others see. Because I am seated towards the rear of the classroom, I cannot make out what the teacher is writing on the board. The physical seating arrangements contribute to a position of failure. My earlier New Zealand experience of a classroom setting was of someone who can raise her hand in order to ask the teacher a question. However, in the new school, the only option is one of quiet obedience and silence. This means that rather than raise my hand, I submit in order to not draw attention to myself, and my inability to understand the task at hand. I also hold enough knowledge to know that I do not want anybody else to suspect that I do not know how to continue. I think that it is my responsibility to understand the teacher and follow her instructions. Faced with the inherent injustice of this position, I shift the blame from myself to the teacher, and position her as “mean”.

Step 2. Response to failure

White (2002) invites reflection on the actions that a person initiates in their efforts to address these failures and inadequacies. I discipline myself in order to measure up and meet expectations, norms and standards. Drawing on White (2002), I pose the following question of my text: ***How did not measuring up feel? What did you do in response to being positioned as a failure in this context?***

Because I can neither understand the teacher’s instructions, nor see the blackboard, I am unable to comply with the instructions. The moment I realise this, I step into an identity that calls on incompetence and disobedience. I wish to be obedient with every fibre of my being, yet cannot comply. I feel embarrassed, frustrated, uncomfortable, and isolated. The educational discourse is so strong, and I have so completely enfolded it into my identity (see Probyn, 1993) that I endeavour to comply with the teacher’s expectations. I am motivated to devise a strategy to perform a direct, and therefore risky ‘cheating’ look, and cast a covert sidelong glance at the other student’s books, even though I know that this is an unacceptable move:

Without moving my head I again swivel my eyes to the right as far as I can. I can feel the muscles of my eyes straining. Slowly I shift my gaze left.

The fear is that if I perform a direct look, the students on either side of me will tell me not to look at their work, and the teacher will know of my incompetence. According to the normalising practices (Foucault, 1977, 1980, 1985, 1994c) of the educational discourse, every student in the class must be engaged in the same task at the same time, reach their developmental educational milestones at the same time as their peers. This positions each student as responsible for his or her own learning outcomes. Failing to measure up to the expectation, means to take up a position of self-blame. This position is reflected in the words I use that locates the blame for this failure with my self:

I am dumb. Really stupid.

I hear the words ‘dumb, and ‘stupid’ in my inner dialogue and know that this means failure within this context educational and familial expectation. Being positioned as a failure is simply untenable. In desperation, I seek to counter it in an act of resistance towards the position call of failure:

I don't want to be dumb. I don't think I'm stupid. I have to do something...

As I resist the position call of dumbness, I shift to a new position – one where I have a strategy and look surreptitiously out of the corner of my eyes at my fellow students’ work. I see and copy what they I think they are doing:

With confidence I copy what I can see they are doing.

I have mastered the educational discourse sufficiently to realise that certain subjects are to be done in particular exercise books, and that exercise books with the little squares in a faint blue colour signify that the class is engaged in ‘mathematics’. Even though I do not follow the teacher’s instructions, nor see the exercise written in chalk on the board, I respect the lines being drawn by the educational discourse to take up the invitation to be a compliant student and ‘good daughter’. I observe the other students beginning work... I copy their behaviour and begin to:

...write random, indecipherable ‘numbers’ and squiggles on my page too.

I try to be as neat on the page as possible.

While I can neither follow the teacher’s instructions properly, nor see what is being written on the board, I pretend that I can. I draw on the specific knowledges I hold, and implement a strategy of checking out what the others are doing, and mimic what I think I can see them doing. I try to be as neat on the page as possible as I want to comply with the expectations of the teacher, and maintain a

position of obedience and conformity. This strategy seems to work at first and I feel relief in my body, and take pride in creating the numbers and squiggles:

This is working.

Relief... I try to be as neat on the page as possible....There. I stare at my handiwork and nod. That should do it.

Satisfied, I close my book.

However, this pretence of bravado and confidence backfires rather dramatically when the teacher takes my book to show another teacher, and the squiggles revert to nonsense. I experience the fear of punitive ramifications of both the school, and my family:

What will she do with my book? Am I in trouble? Are they going to throw me out? Am I not good enough for this place? Will I be punished? Will they hit me? Will they shout at me for not doing it properly? Will they tell my father? Please no.

As a student coming from New Zealand, my Rarotongan teacher may have positioned me as some one who had to be ‘observed’, a newcomer to their country and school. She may also have assumed that I did not require any assistance, coming, as I did, from the ‘Big Island’ - New Zealand. My family transferred to Rarotonga as the New Zealand government had seconded my father to work for the Cook Island government for three years. At that time New Zealand had an arrangement to provide support to the Cook Islands by sending New Zealand public servants to take up posts in Cook Island government departments. When we arrived in Rarotonga, there were two primary schools, one secondary school, one teachers’ training school, and one Catholic kindergarten. I was enrolled at the only English speaking primary school that was located next door to the much larger Rarotongan Maori speaking school. Even though both schools shared a large field, the students from both the schools were segregated. We were able to tell each other apart because the students from my school wore blue uniforms, while the students at the neighbouring school wore green ones. I do not recall the segregation policy being enforced or policed by the staff of either school, so I wonder now if perhaps the lack of interaction may have resulted from us not sharing a common language. This seems odd, however, as the majority of the students attending my school were Rarotongan, and would have spoken Rarotongan Maori at home. However, they always spoke English while at school.

The majority of the children's parents worked for the Cook Island government, and I can only assume that they would have wanted their children to become fluent in English so they could have access to better employment opportunities.

Given the evident segregation, and the fact that I was a Pakeha New Zealander, it is possible that the teacher may have viewed me as someone from outside; a descendent of the colonisers. There has been a long history of colonisation of the Cook Islands, beginning in 1888, when the Cook Islands became a British protectorate in order to avoid French expansionism. In 1901, governance of the Cook Islands was transferred by Britain to New Zealand. In 1965, the Cook Islands became a self-governing State in free association with New Zealand (Cook Island History, 2011). Along with the positioning of me as a descendent of the colonisers by the teacher, I, in turn, may have also taken up a position of relative privilege associated within historical and political developments.

Notably absent from the story of the six-year-old was the story of colonization and prejudice that I uncover. As I look into the gaps, to examine where I am positioned in the racial discourse, I wonder why I do not address prejudice in my identity, namely the need I felt as a Pakeha person to be treated as special by the teacher, and that she should have taken time for me, as I was from big island. Now that I stand in a different place I wonder how I positioned the teacher – was there any prejudice in my little body, with my little white face? The fact that the school was attended by Pakeha students, and the English-speaking children of Rarotongan government employees, and was situated next door to a Rarotongan Maori-speaking school, I wonder now, in hindsight, how the children from the neighbouring school were positioned in relation to the English-speaking school students. Although it did not make any sense of it at the time, I now question my privilege.

The song

The re-membling and re-visiting of the playful song we sing about the four positions at the front of the line can be interpreted to reflect both the acceptance and the troubling of the power play of competitiveness, individualism, and success. All of which are hallmarks of the discourse of late capitalism, as well as the values and beliefs that underpin the metadiscourse of neoliberalism:

First the worst, second the best, third the golden princess...fourth the dwarf.

The song we sing while waiting in line undermines the taken-for-granted idea of hierarchy and power/knowledge - namely that first is always best, and second always plays second fiddle to the first placeholder. The song represents an ironic interpretation of competition and operates as a deception, or ironic questioning, of the four different 'positions' at the front of the line. Rather than feeling oppressed by the fact that only one 'lucky' person was able to hold the 'first' place, the children waiting in the line invite playfulness to support them to not take up the position that takes this competition or hierarchy seriously.

The rhyme we sing challenges the taken-for-granted privilege/s of the categories of the first four placeholders. By singing it we question certain fixed societal rules about this order of positioning. Through questioning the privilege of the first position, the song questions power/knowledge. This illustrates how power/knowledge is not structural, but relational (Foucault, 1980). By playing with, and questioning the power of, the first position, the children are in the process of becoming subjects. Through singing the song, which supports power ideas, but undermines them at the same time, we are coming to an understanding of how power/knowledge operates. By both accepting and undermining power/knowledge we are actively in the process of mastering the discourse of competition, and the inherent status of holding the first-place, whilst simultaneously submitting to it. This is double-edged action, however, as while I experience the belittling of the others I simultaneously exercise power over, the others children in the first three places, especially the boy in the first place.

The first line '*first the worst*' of the rhyme we sing while waiting in line reflects the ambivalence of taking up the position call of 'first'; superiority, or seniority. To be positioned as first invites a combination of envy and resentment from the other students in the line, as only one person could be first. By singing the ditty the other students in the line hope to bring enough pressure to bear on the person in the first position so that they will relinquish this position to the next child in line, hence '*second the best*'. This means that maintaining the first position in the face of this pressure requires fortitude on the part of holder of this position. By

pressuring the first place holder to relinquish their position to them, the second place holder is consciously and willingly choosing the first place, knowing the pressure that will be brought to bear upon them by the other children in the line, if they are successful. The third place is described by the rhyme as a *golden princess*. Because all the girls want to be a princess, they covet this position. However, because the person holding this position is effectively feminised by the rhyme, any boy taking up this position in the line submits to the others' teasing and moves into the fourth position; *the dwarf*. The implication for the fourth person in line is that they are positioned as someone with a physical disability, yet another undesirable position. Due to my severe undiagnosed short-sightedness, the metaphorical position I take up in my story of personal failure is 'fourth the dwarf', ironically, I am fourth in line as we wait for the teacher:

Dwarf? The children all laugh at me because fourth place is where I'm standing. 'Fourth the dwarf! Fourth the DWARF! Oooh yuck, you're a daawarrf!'. My toes curl in dismay...

At that moment many discourses align and compete. At the time these were unspeakable and invisible: positions of power and education, historical and current colonising practices, privilege and disability.

Step 3. Unique outcomes: Keeping on going

For White (2002), unique outcomes or exceptions to the problem saturated personal story of failure are evidenced by any responses or actions (small or otherwise) that do not fit with, or refuse the expectations, norms and standards. These actions or responses can then be teased out into an alternative story line that does not fit with the locating of personal failure with/in the individual. White (2005) states, "[a]s an outcome, the alternative story lines of people's lives are thickened and more deeply rooted in history, the gaps are filled, and these story lines are clearly named" (p. 10). Drawing on White (2002), I pose the following question of my text: ***What made it possible for you to keep going in spite of these invitations to personal failure?***

I do not give myself a hard time for not knowing what to do, as I know that I am being asked to fulfil a task too big for me. In response to this I take up a position informed by strategising, deliberate disobedience, creativity and fun and 'play at'

conforming with the expectations of the teacher and the educational discourse. This knowing I hold on to makes it possible for me to continue and to strategise even when under pressure. In order to keep on going, I draw on a spirit of hope and bravado, and call on confidence to help me:

With confidence I copy what I can see they are doing and write random, indecipherable 'numbers' and squiggles on my page too.

White (2005) would describe this action of confidently copying what I think I see the others doing, and also taking artistic license to make up that which I cannot see, as a “unique outcome” (White, 2005, p.7), or sparkling moment in the narrative. At this moment I claim creativity as artistic licence in the movement of my identity. In terms of bodily knowing, I feel the relief of this unique outcome as I get on with my work in a creative, confident and purpose-full way.

The effort...forces the tip of my tongue to follow the movement of my hand. Up...and...down and...around. Up...and...down...and...around....I clutch the new red pencil tightly. The shape of the pencil presses almost painfully into the fingers of my right hand.

Step 4. Foundations of action: Antidote to failure – small but significant steps

The kinds of questions White (2002) poses in this category are intended to get me to identify the actions I undertake in order to refuse the expectations, norms and standards of the educational discourse in this context. These achievements provide a platform for refusal for other aspects of socially constructed norms such as operations, processes, programmes, methods, procedures, measures, regimes and treatments associated with these. Calling on White (2002), I pose the following question of my text: ***What did you do that supported you in refusing this position call of failure?***

A series of small resistances lead up to the unique outcome that supports me in refusing the position call of failure. First, I resist the expectations of being obedient and compliant and following instructions silently and without complaint, by deliberately removing the focus of my attention away from the teacher and the despair I feel at not being able to do the set task made up of indecipherable writings on the blackboard. I daydream out of the window and imagine the feeling

of freedom if I could escape from the strictures of the classroom. This action brings me a moment of relief:

Bored, I gaze out the window, willing myself out of the classroom.

However, I cannot sustain this act of resistance in the face of the expectations of the teacher and the educational discourse and I step into a position of compliance as I do not want to take up a position of isolation and difference:

I realise that the others are writing in their books with the pale blue and little faint squares on the pages. I don't want to be left out, left behind.

The pretending or playing at doing the assigned work can be construed as the second small refusal to take up the invitation of the educational discourse, or to position it as seriously as would be considered appropriate in this context. However, in spite of this I still take it seriously and endeavour to be

...as neat on the page as possible.

The creative additions, the embroidering of the 'numbers' and squiggles, that I inscribe into my book, and the firm and forceful pressing that I do, also represents an aspect of this initiative I take. The unique outcome emerges after I take the initiative and perform a careful, deliberate and secretive manoeuvring to take a 'cheating' look, even though I am aware that this sort of behaviour is considered inappropriate in this setting. Then I call on confidence, the unique outcome, and copy what I think the others are doing:

With confidence I copy what I can see they are doing and write random, indecipherable 'numbers' and squiggles on my page too.

In an act of resistance to the position call of 'dumbness', I call on confidence to help reposition myself further away from the spectre of personal failure. This calling on confidence brings a moment of relief from personal failure for me.

Step 5. Ethical substance - bottom line consideration

This category of inquiry supports me in defining that which is articulated in the steps that I take to develop a foundation for the refusals towards the invitations of the educational discourse (White, 2002). Drawing on White (2002), I pose the following question of my text: ***What name would you give to what lies at the heart of this interest and these steps you took? What was the bottom line for you here?***

In the face of personal failure I take up the challenge and pull on the resources I have at my disposal: In particular, I find I can name confidence, creativity, imagination, independent thinking; an understanding of classroom etiquette and mores gleaned from my first year of school in New Zealand; and particular strategising skills. The desire to conform and to not be the odd one out also lies at the heart of this refusal of the invitation to personal failure. Strategically, I take a covert look at the other students' work so as to not draw any unwanted attention to myself from either the students or the teacher or the students. Central to the interest and steps I take in standing up to personal failure and resisting the position call of dumbness and stupidity, is the decision I make that I am not stupid, and that I have to resist what I consider to be an unjust position call. Even under duress, I am able to call on confidence and apply myself proactively and productively to what I deduce is the task. Underpinning this confidence, lie resources such as the ability to take the initiative, to be proactive, to be creative, and to take a playful approach to a serious problem. This calling on confidence can, therefore, be construed as a significant step in standing up to my positioning as a failure by the modern power operating in this context.

Step 6. Mode of subjectification - system of rules/body of values and principles

At this point in the maps of inquiry, the questions focus on the bottom-line considerations and the questions in this category. These questions are designed to uncover key values and principles which might be accorded the status of 'rules' or 'laws of living' that are "shaped by culture and class specific narratives about the 'good life'" (White, 2002, p. 59) for myself. Calling on White (2002), I pose the following question of my text: ***What key values and principles guided you in this expression of self-preservation?***

My resistance to this position of failure, speaks of a desire to want the best for myself. Therefore, this calling on confidence can be construed as an antidote to despair, and a sign of hope. At the heart of this resistance to being positioned as a failure by the educational discourse lies an expression of self-preservation or survival. I think this resistance represents evidence of agency on my part. At the core of this experience lies a valuing of confidence, creativity, deviousness, achievement, education, neatness, and self-reliance. By endeavouring to comply

with the educational expectations of success and productivity of the educational discourse, I take up a position that is informed by a valuing of working hard, as well as an obligation or responsibility to be seen to be doing what I am requested to do. I understand now that I take up the position call of the discourse to take responsibility for finishing tasks that I had been set. This is because I position myself in alignment with my family's position in relation to the discourse of hard work.

Step 7. Asceticism: Self- and relationship –forming activities

In this category of inquiry, White's questions concern identity formation through self- and relationship-forming activities and are intended to unpack efforts to become an ethical being. Drawing on White (2002), I posed the following question of my text: ***What is it like for you when you experienced this integrity and feeling in alliance with the work ethic?***

I experience this integrity and feeling in congruence with the work ethic of a hard working and virtuous person. This kind of person is valued and rewarded in society, and I looked to my family of origin for insight into this position of valuing the work ethic: both of my parents emigrated to New Zealand from Northern Ireland; my mother comes from a Protestant background; whereas my father was raised as a Catholic. As a reflection of the difference in their religious and cultural backgrounds, they each have a slightly different position in relation to the discourse of hard work. Growing up, this was confusing for me. Nevertheless, in analysing this six-year-old story, I can see evidence of a weaving of these two positions: I value and trust that hard work will produce rewards, regardless when they will come, resulting in a feeling of virtuousness and of being beyond reproach.

Step 8. Telos - goal or desired end state

In White's final category of inquiry, questions are asked to establish aspirations for behaving as a moral being; what hopes and dreams a person has for his or her life, and the efforts made to act as an ethical being (White, 2002). Drawing on White (2002), I pose the following question of the text: ***What does this effort you made to better position yourself under difficult circumstances say about what***

your life is about and about what you were hoping for your life?

Upon closer examination, I can see that my story reveals that my identity as a learner involves taking up of multiple positions. This includes alignment with the work ethic, and the values of freedom, hope, playfulness, independent thinking, initiative, creativity and belonging. Non-normative positions I take up include deviousness and resistance to the position call of failure offered to me by the educational discourse. This demonstrates a valuing of self and a calling on courage under duress. In unpacking this story of personal failure and resistance to it I can see evidence of heeding a position call to hold onto hope and faith and trust in my skills and practices, even under duress, and to call on confidence for assistance to help me navigate and reposition myself in order to stand up to the position call of failure.

Coda

I revisited my six-year-old experience in order to analyse and unpack my early experience of failure. What I discover in the process is not a singular story of failure, but that there are many moments of success that I take up productively as a six-year-old. I discover, through the revisiting of one small failure story, a way of reviewing failure discourses and through this journey I experience a re-positioning of my identity as a professional as I also recognize that the alternative story of my identity as a learner as a six-year-old was a storying of hope as I draw on strategies and knowledges that are available to me. This alternative non-failure storying of an identity as a learner opens up a position to take up creativity and resilience. As a result of this writing, I am now aware that I have options available to me that allow me to think of my self as not being done to, and that I can call on resourcefulness, and that while I make mistakes, I take steps to correct them. In the process of performing identity, I have demonstrated how identity is a verb, or a process of becoming, rather than a noun. Davies et al., 2004, state that “[p]oststructural discourse entails a move from the self as a noun (and thus stable and relatively fixed) to the self as a verb, always in process, taking its shape in and through the discursive possibilities through which selves are made” (p. 368). While writing the story and using the maps for analysing the story I create space

to perform a new identity. I am aware, however, that identity is in a continual process of formation. The next chapter calls upon Deleuzo-Guattarian (1987) concepts to unpack movements in identity formation and explores the self as event in five short autobiographical stories of a car accident and facial reconstruction.

Chapter Six: Self as event

The molar, the molecular and lines of flight

In this chapter I use three Deleuzo-Guattarian (1987) interlinked concepts to unpack movements in identity, namely, the *molar*, the *molecular*, and *lines of flight* so as to shift position to see the worker self and patient self differently. First I investigate the molar at work in shaping a very focussed worker identity prior to the accident.

The molar: The subject's office

The subject's office is housed in a modernist-styled building which is itself a structure in service of the molarity as well as capitalist and neoliberalist practices within its walls. The building is, therefore, a physical representation/manifestation of the molar invitation to take up an identity as a worker. Deleuze and Guattari's (1987, p. 365) theorising provides a way of thinking about the linkage between physical space, namely modernist architectural environment, and capitalism and neoliberalism. Ellsworth (2005) states that this way of understanding architecture as connected to the people who inhabit it, conceives of this intersection as a: "place of joining [which] creates a membrane where the brain/mind/body and the 'outside world' touch and interpenetrate, flow into and interfuse each other" (p. 48). Davies et al. (2009, p. 133) explain how, from a Deleuzian perspective of architecture, the inside of building represents a folding in of the outside of the building. Deleuze and Guattari (1987, p. 365) conceive architecture as fundamentally connected to rigid/striated molar lines of force, which boxes the individual into a particular way of working. From this perspective, architecture, and particularly modernist architecture, can be seen to reflect the rigid striations of the molar entities that produced it, namely capitalism and neoliberalism. As such, modernist architecture generates molar lines of force to produce the worker through the striations of its structure and operations. These limitations and boundaries operate to pull the worker away from nomadic smooth space (Deleuze & Guattari, 1987, p. 381) to a fixed place where capitalistic and neoliberalistic discursive expectations can determine appropriate worker behaviour. The subject's modernist workplace calls her into a capitalist idea of what constitutes a

worker, and she has taken up this invitation. However, accepting this invitation has resulted in the subject becoming highly stressed, and she is experiencing burnout.

A typical day experienced by the subject presented below illustrates how molar lines of force emanate from the molar entities of capitalism and neoliberalism through lines of force generated by the architecture, and practices in the work environment that have led to this situation, and affects the subject's behaviour, body, and life.

Her typical day

Her typical day begins at 7am when the alarm goes off. She gets up and performs her ablutions, which involve washing and drying her carefully styled hair and the application of expensive facial products and makeup. After breakfast she dresses in a fine wool navy tailored suit teamed with sheer tights and black mid-heeled pumps and a silk cream blouse. She wears a pearl necklace around her neck, and matching clip-on pearl earrings and her wedding band and diamond ring on her left ring finger. These clothes and accessories are deliberate choices and support her professional becoming as an advertising sales consultant for a fashion publication in the city. Her job involves meeting with (and impressing) people from high-end designer clothing boutiques. Meadmore et al. (2010) write about how a set of clothes can be an example of how the body and power/knowledge come together in "strict codes of regulation" (p. 467). Capitalist discursive molar lines of force expect the subject's self inscription/choice of attire (a visible sign of her alignment with these lines of force) to be impeccable and without flaw. She takes up this form of power/knowledge and is granted certain freedoms by the company.

Her subjection to the discursive lines of force invests her with the power to be taken seriously by her clients, who are also constrained and trained by the molar to understand the criteria she is subjected to and, therefore, expect this standard of presentation of her. This means that the clients will invest trust in her and purchase advertising space in the publication she represents. However, at this time

the New Zealand economy and marketplace are experiencing a recession, and because businesses are spending less on advertising, companies, like the one the subject works, for are making less profit. In this context, the company is dependent upon advertising sales consultants, such as she, to generate revenue that will ensure that it survives these tough economic times. She has integrated this pressure to sell into her becoming worker-self, and so takes seriously the sales targets that have been set for her by the company.

She collects her shiny, black, leather briefcase and walks calculatedly down the hill to the shopping centre where she queues to catch the 8am bus into the city. This queuing is a physical manifestation of the molar line of force that expects that she will wait to board in an orderly and obedient manner that will not disturb the bus driver's schedule. This schedule dovetails into other bus routes and fits in with the other bus routes and the service is dependent upon all the drivers adhering to the expectations of the molar lines of force arising out of the discourses that expect that workers will arrive at their workplaces on time.

She sits in the bus as it makes its slow journey into the city. She studiously avoids making eye contact with the other passengers in the bus, even though they are seated beside and in front of her. She is lucky to have a seat, and the standing commuters sway as they grip the leather straps that descend from the ceiling of the bus. Her stop approaches and she presses the buzzer to disembark. She quickly descends from the bus and walks briskly along the city sidewalk. Molar lines of force also constrain the subject and the other commuters so nobody smiles, and nobody dawdles. Even though the pavement is congested with other commuters who are all walking just as quickly and purposefully as she, molar lines of force ensure that she (and they) all carefully avoid colliding with one another. She arrives at the entrance of a large dark brown modernist building, the entrance of which is set right on the street. The building is built of steel reinforced concrete and is eight storeys high. Mirrored glass windows prevent anyone on the outside seeing inside the building, yet the workers inside can still see out. Molar capitalistic entities expect that business transactions be occluded from the passers-by, as this is a private (and legal) business entity and the transactions happening here are considered to be of no public concern.

She hurries through the large doors set in the minimalist and unadorned frontage into a large foyer. She is on time, as lateness is construed by her superiors (and colleagues) as unprofessional, and she also wishes to align with the molar lines of expectation of efficiency, and positioning that ‘time is money’. In line with this impetus she moves quickly up the short flight of stairs to the entrance of the open plan office where she works. The fluorescent tubes shine down on her as she moves with confidence through the crowded office. The workers sit at triangular shaped desks in groupings of four, like segments of an orange. This particular configuration of seating arrangement is considered to be the most efficient use of the available office space. The cubicles are separated by low partitions covered in a muddy beige carpet-like material. The walls of the office space are also painted beige, the focus is on operating an efficient and profitable business. Workers here are peripatetic and tend to visit their clients at their businesses, so the company does not consider interior design to be a useful expenditure. However, each worker has personalised their cubicle with their personal effects, such as small pictures, plants and stuffed animals.

As she walks to her cubicle, the subject tilts her head up and her shoulders back to create an impression of confidence. The company as a molar entity expects that she is an autonomous, self-interested individual who understands that the elusive advertising dollar is in hot demand and that she will always act in the company’s best interest to beat other media outlets vying for the dollar so as to increase its market share, and therefore increase profit. The subject turns into the last cubicle on the right and sits down at her desk. She immediately pushes her office chair back on its wheels. She picks up the phone on her desk and puts the receiver to her ear, which she tucks under her chin. She picks up a biro and taps it on the desk pad on her desk. She runs her finger down her ‘To Do’ list in front of her – that she has written just before 5pm the day before. Molar lines expect good time management skills, and she is organised and focused on the business of selling advertising, and making a profit for the company. She taps a number onto her push button phone, speaks into the phone and, at times, laughs loudly. Her workmates look up when she does this. Some frown, and keep working, others do not appear to notice. As she makes her morning phone calls, she doodles and drums with her pen as she talks.

Occasionally she makes a note in her diary. She frowns, which reflects her level of concentration as she communicates with her client on the other end of the phone. The molar lines of force expect that she will conform with the striations in this setting; she is expected to apply herself to her work without supervision, and limit her propensity to socialise. She conforms to the molar expectations, and so does not look up at the other three people who are seated across the low cubicle walls from her as they also talk on their phones, drink coffee, chat to each other, or fill out forms. Eventually, she hangs up the phone.

Her constrained, professional worker identity is neatly packaged in this modernist and functional space. Her work ethic and feminist idealism are captured in this web of neoliberalist individualism, competition, and efficiency. At the molar level, the striations of the workspace and the discourses of capitalism and neoliberalism, combined with the work ethic, are all neatly packaged up and folded into her becoming-worker identity and she is positioned by the discourses as a successful and professional advertising sales executive.

Molecular lines

The subject's drumming with the biro, the laughing (too loudly) on the phone, and the doodling represent small molecular movements away from the lines of molar force, as this capitalistic and neoliberalistic molar context prefers professionalism, calm, order, quiet and efficiency. If she were to catch a glimpse of her co-worker's grimaces as she laughs (too loudly) she would restrain this, which represents a reterritorialisation of the molecular resistant line. That the subject and her co-workers have attempted to personalise and beautify their cubicles with small pictures, stuffed animals and plants signals a small molecular line of resistance to the beige and dreary workplace surroundings. Although these small creative acts are tolerated by the molar power structure, the moment that the subject or one of her co-workers were to introduce more obtrusive personal effects, management (representing and embodying the molar lines of force) would discipline this behavior. Here, expressions of individuality are tolerated only as long as they do not distract the workers from their daily tasks which promote and facilitate the company's purpose to compete in the media marketplace and make a

profit.

The subject leaves the building, she walks to the company carpark. She allocated company car and drives out into the traffic. She's on her way to an important appointment out of town.

Rear Screen Mirrors

You are slumped over; suspended by your seatbelt. The low sound is your groaning. You stop. You try to move... You stop moving...

A breeze comes through the driver's window. Someone shouts: "Are you OK? Are you OK?". A moan comes from somewhere. Your eyes are shut.

Time passes.

"I've rung the ambulance. You've been in a car accident." *You are on the windy road to school. You walk along the road on your way to school. The chilly southerly moans through the black spiky branches of the pines across the road.* "Who can we call? Who can we call? Your family?" You mumble your husband's number... *You walk along the road on your way to school... The sky is dark. The chilly southerly moans through the black spiky branches of the pines across the road.*

Time passes.

Someone is in the passenger seat: "I am a doctor." ... You push your body up. "No! Don't move!" She presses you back into the seat. You shove your weight upwards. You reach out and grasp the rear vision mirror in your left hand. You twist it towards your face...

Where are you? Where have you gone? Where is your face?

You do not exist. You are erased. You are a blank cipher. You are a zero.

You are not dreaming.

Panic... Whathaveyoudone...whathaveyoudone... “Don’t panic”. You stop chanting.

The groan stops.

Time passes.

Sirens in the distance... louder and louder, and then, stop... “What is your name?”; “Can you hear me?” You make no sound. “If you can hear me, squeeze my hand.” Your hand moves, slightly... You don’t speak. The ambulance men extricate you from the car. Your eyes are shut. Your head flops to the side. *You walk along the road on your way to school... The sky is dark. The chilly southerly moans through the black spiky branches of the pines across the road. You walk along the road on your way to school... The sky is dark. The chilly southerly moans through the black spiky branches of the pines across the road.*

Time passes.

Slide Show

Six months after the accident. You sit in the surgeon’s room. There is a large expanse of desk. He leans across to tell you that you have to wait until the swelling goes down before you can have the second operation.

Your eyes follow him as he crosses the room to retrieve a large folder of slides from the shelf. He riffles through them trying to locate the one he has promised you for your records. He holds them up to the light.

You get up and limp over to him. You stand beside him. You look at the slides. One slide has an image of something that looks like a rather large piece of rump steak. You look at it. You tilt your head. You squint. You look at him. He looks

back at you. He speaks: “Ummm, you’re not supposed to see that...It’s what your face looks like during surgery... This is the slide I used at the conference and ...”. You stare. You see yourself. Red, meaty slide is your face... Who are you? Where have you gone? How would anyone know you without your face?

Your hands go up to your face. Your fingers find it. You have a face. You slip in and out of yourself ... you are tenuous and slippery. You are slipping out of your own grasp.

You grasp to hold onto a memory of the face before the accident. You search for the photo in your handbag. The face you know. The face you want to resurrect. A face you know. How do you find your old face to speak itself before you got shattered to mush?

The room swims.

This man and his surgical team saw your non-self. The surgeons at the conference saw your non-self, too. Where were you when you became a non-self? They saw you without a self, without a face.

You sit down. His words drift: “...for this operation we will make an ‘Alice-band’ incision across your head so that your face could be pulled away from your skull to harvest more bone from your cranium. This procedure will correct the enophthalmos, or posterior displacement of your left eye, which has given it a sunken appearance...”

You put your head between your knees.

Time passes.

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Who Are You? In the Hand Mirror

Time passes.

You recover from the second operation.

You pick the mirror up, put it down, pick it up and put it down... The third time you pick it up and bring it closer. You look in the hand mirror. You look for a familiar self.

You see a swollen face. Your heart misses a beat.

Your cheekbones do not exist. Your nostrils are asymmetrical. Your nose hard and beak-like. You stare at the person looking at you from the mirror. You look away... she looks away... You stare, she stares. You lower the hand mirror...

Time passes

Your dream of becoming a television news presenter will never come true. You will not be in front of a camera... ever.

Emptiness fills you. You cannot see a way out.

You mourn. You have become other than you were.

You have destroyed your face. Nothing will ever be the same again. You have destroyed a self. You do not want to live like this.

You will always be disfigured. You are a mess.

You hate the way you look.

You writ(h)e in agony.

You are exhausted.

You do not want to live a stranger's life.

You do not have the guts to end it.

Who are you? Who to become?

What to become?

A Little Clown Nose

Eighteen months after the accident.

You are once again waiting in the surgeon's waiting room. This time, you will stand up for yourself.

You open your bag. You take out your little mirror. You scowl into it. Gingerly you finger the long hard piece of bone that they have harvested from your skull that is held on at the bridge of your nose with a titanium screw and extends to the tip of your nose.

Your name is called. It is your turn in the surgeon's office. You take your seat across the wide desk from him. He asks you how you are. You point at your nose and tell him that you always break it when you knock it on things, or when the dog accidentally knocks it with her long pointy snout. You touch your nose. You ask him to cut off the bone halfway down and replace it with a piece of cartilage.

He waits impassively for you to finish.

"Oh, no", he says, "I can't do that".

Your new face crumples.

He speaks slowly as if providing space for you to catch up with him: “because it will ruin the look of your nose”.

You frown, you look down at your hands.

“Look”, he says, becoming impatient, “do you want a little clown nose, is that what you want?” Clearly he is proud of the aesthetics of his creation.

You shake your head. You don’t want a little clown nose.

You take a deep breath and open your mouth to speak. Nothing comes out. You swallow. You open your mouth again. The words come stuttering out. You point at the crookedness of your nostrils. You ask whether anything can be done to correct this asymmetry.

He steeples his hands and studies you carefully across his desk. Slowly he places his hands on his desk and pushes himself to standing. He asks you to tilt your head up. You comply. You study the ceiling.

He moves around the desk to stand beside you. Without asking, he takes your chin in his hand. He moves your head to the left and then to the right. You study the ceiling. Your head moves left to right to left. You study the ceiling. You sit still. You study the ceiling.

He releases your head. He moves back to his seat and sits back down at his desk. He looks across the desk at you, and sits back in his chair. He delivers his edict: “The external septum is notched from the apex of the right nostril to the base of the left nostril. I suggest you need another procedure to correct the asymmetry of the left nostril”.

Your shoulders relax. You take a breath. You nod.

He says he will make the arrangements.

You nod. You thank him.

You leave.

You sit in the car. You examine your nose in the rear-vision mirror. You look at your nostrils. You press your nose. It resists the pressure. It does not move.

A hard beak nose breaks and gets in the way.

A little clown nose?

Time passes.

Lines of Flight

You wake up.

You move slowly. You carefully get out of bed.

You look at the clock. It is 10am.

The house is still and silent.

You draw the curtains. It is a sunny day outside.

You turn and study the room. You look at the full-length mirror hanging on the wall across the room from you.

You slowly and deliberately move over to the full-length mirror.

This is the moment you have been putting off ever since you arrived back from hospital yesterday.

You swallow hard. You turn your head to look deeply into the mirror.

Your eyes widen. You stop breathing.

Your face is still swollen.

Your nose is still crooked and your nostrils are still asymmetrical.

You start to hyperventilate.

You stagger away from the mirror. You lean on the end of the bed. Your head hangs down. You groan as if in great pain.

You start to form words but they do not escape the confines of your mouth.

You start to cry.

You tip your head back and howl with anguish.

The reflection in the mirror mimics your every move.

Out of the corner of your eye you catch a glimpse of your face in the mirror.

Your face is distorted and red. Your mouth is a gaping black hole. The swelling looks worse.

The crying stops.

You mutter to yourself under your breath.

You fling your arms out wide and you roar at the top of your lungs.

The roaring stops.

You limp as quickly as you can to the kitchen. You locate the telephone book under the phone. You flip through the pages until you come to the 'Plastic Surgeon'.

The pen circles names in the directory.

Time passes.

Rear Screen Mirrors: Self as event

In the story *Rear Screen Mirrors* the subject is suddenly, in an affective moment, deterritorialised from the familiar territory of a healthy and intact body. In this moment, she becomes unmoored from her uninjured body, her-self. She is also deterritorialised out of consciousness into a dream scape/space.

You are on the windy road to school. You walk along the road on your way to school. The chilly southerly moans through the black spiky branches of the pines across the road.

In the dream she traverses the familiar road to school. The sky is dark and ominous. Time differences and seasons change. In the dream it is early evening, and the season is winter. It is cold and the wind moans. The repetition of the dream scene, interspersed with the space of the company car, an extension of her worker identity, represents the going in and out of consciousness/dream space, to another nomadic space of an accident scene. The car is a wreck – the front is stoved in and the engine has been shunted forward to shatter her left patella. Disoriented, she hangs upside down, which adds to the sense of a radical shift in position and territory for her.

You are slumped over; suspended by your seatbelt. The low sound is your groaning. You stop. You try to move... You stop moving...

In the moment of the impact she is reduced to an accident victim in need of rescue by the emergency services. She is no longer physically intact: her body is broken; all the bones in her face except her jawbone are pulverised; she is concussed; her left kneecap is smashed; and her neck, chest, neck and left ankle are broken.

When the subject regains consciousness, she becomes aware that someone is sitting beside her in the passenger seat. This person is a medical practitioner who holds a position of specialised knowledge and embodies the molar biomedical discourse. The doctor instructs her not to move:

“I am a doctor.” ... You push your body up. “No! Don’t move!” She presses you back into the seat.

The doctor is speaking from a position of care, which demonstrates how the molar makes possible connections with others, and how to be in the world. Reaching for the rear vision mirror is not in a molecular move of resistance against the molar by the subject, rather, it is evidence of the power of affect - she is *compelled* to see it:

...You shove your weight upwards. You reach out and grasp the rear vision mirror in your left hand. You twist it towards your face...

She encounters her altered (damaged and bloody) image in the mirror, yet she cannot “see” it:

You reach out and grasp the rear vision mirror in your left hand. You twist it towards your face...

Where are you? Where have you gone? Where is your face?

You do not exist. You are erased. You are a blank cipher. You are a zero.

You are not dreaming.

In this moment of gazing upon her non-self, she receives the first shock of an absent self, or an un-becoming. This affective experience deterritorialises her from both this damaged, unrecognisable self, and her familiar self. The power of this affect is illustrated by the fact that even though the scars and damage from her face impacting on the steering wheel are still visible today, the image reflected back in the rear vision mirror cannot be re-membered.

This continuing affective moment of gazing upon her un-becoming self signals a second moment of deterritorialisation, as her brain cannot comprehend the sheer horror of what is being reflected back to it. This moment produces the affect of un-becoming, or separating, or deterritorialisation from the image of the face seen/not seen in the rear screen mirror:

Where is your face? Where are you? Where have you gone?

You do not exist. You are erased. You are a blank cipher. You are a zero.

The consequence of this affective and visceral moment of deterritorialisation of un-becoming or disappearing from view results in a rising sense of panic:

Panic... Whathaveyoudone...whathaveyoudone... “Don’t panic”. You stop chanting.

The subject stifles the panic and accepts the striations of the medico-scientific discourse. She reterritorialises into line with the molar lines of the discourse and takes up the position call of obedience by the doctor. This represents a valuing of compliance with authority in the face of adversity that the biomedical-scientific discourse holds.

Post-Accident: Reterritorialisation

Further reterritorialisation into the new molar territory of the bio-medical discursive space occurs in the six months after the accident and her first reconstructive surgery. She is acclimatised away from a worker-identity, becoming an ACC beneficiary and patient. She knows physiotherapy, and has learned to walk again. She adjusts to a new routine, which involves not working, more sleep, visits to various specialists, hospital staff, psychologists, psychiatrists, and dealings with ACC case managers. She is offered, and accepts the position of non-expert in the face of these specialists. She is familiar with, and re-territorialized into the new territory of the biomedical discursive realm. She hears a new specialised medial language that the surgeon uses:

. ...for this operation we will make an ‘Alice-band’ incision across your head so that your face could be pulled away from your skull to harvest more bone from your cranium. This procedure will correct the enophthalmos, or posterior displacement of your left eye, which has given it a sunken appearance...”

She takes up a position of a charming and obedient patient to best convince the specialists to repair her face so she can again look familiar to her-self again.

Slide Show: Self as event

In this story the subject is in the middle of an appointment with the plastic and reconstructive surgeon who has performed the first major reconstructive surgery on her face. A pivotal and affective moment occurs for her when she inadvertently

sees a slide of her face in the process of being operated on.

One slide has an image of something that looks like a rather large piece of rump steak. You look at it. You tilt your head. You squint. You look at him. He looks back at you. He seems embarrassed. He speaks: "Ummm, you're not supposed to see that...It's what your face looks like during surgery... This is the slide I used at the conference and ...".

In this moment of non-recognition, the subject experiences a visceral and immediate sense of affect. She literally sees what lies beneath her face, the flesh and bones:

You stare. This is what you look like with your face off. Red, meaty slide is your face...

Your hands go up to your face. Your fingers find it. You have a face....

This seeing produces a line of flight that deterritorialises her away from her face. She un-becomes her face and becomes what lies beneath; flesh and bone and blood. This seeing also brings about a becoming aware that what lies beneath her face is a fleshy and bony structure, common to all other humans.

This sudden and shocking moment of lack of recognition of what is so taken-for-granted represents a significant movement in un-becoming of the molar face/identity. This unmooring of identity, this seeing beneath the surface of the skin to the bones, deterritorialises and unmoors the subject from the familiar terrain of identity:

Who are you? Where have you gone? How would anyone know you without your face?...

You slip in and out of yourself ... you are tenuous and slippery. You are slipping out of your own grasp....

On this trajectory, she is strange to her self, and because she no longer recognises herself, she deterritorialises, and as a result, identity becomes mutable, tenuous and un-fixed:

Your face is strange...You grasp to hold onto a memory of the face before the accident. You search for the photo in your handbag. The face you know. The face you want to resurrect. A face you know.

How do you get your old face to speak itself? How do you find your face to speak itself before you got shattered to mush?

The face on the slide is forbidden territory for a patient. This power/knowledge is not meant for her eyes. The intended audience for the slide are the plastic and reconstructive surgeons attending an Australasian conference. This image with her face off will have been projected onto a large screen in front of hundreds of complete strangers.

This man and his surgical team saw your non-self. The surgeons at the conference have seen your non-self, too. No one knows your non-self. Where were you when you became a non-self? They saw you without a self, without a face.

As she bears witness to what lies beneath her face, she deterritorialises into the slippery and forbidden territory of the slide and what it represents – namely the power/knowledge of the biomedical discourse, and her relatively powerless and knowledge-poor position in relation to it. She becomes malleable and plastic to herself and free to take up an artistic approach to the reconstruction of her face. Seen from this position, her face is re-make-able to how she desires. This produces a reterritorialisation onto the molar line of the biomedical discourse and established ways of thinking identity and face. She reaches for the photograph in her bag to look at as a reminder her of what she has lost and wishes to regain:

You search for the photo in your handbag. The face you know. The face you want to resurrect. A face you know. How do you find your old face to speak itself before you got shattered to mush?

The medical gaze

In this story the subject is subjected to the objectifying medical gaze, as embodied in the surgeon. Of interest is that the doctor in his clinic represents a “science on the exercise and decisions of the gaze” (Foucault, 1973, p. 89). However, this medical gaze is different to the mere gaze of an observer, as it is the gaze of measurement and evaluation of

a doctor supported and justified by an institution, that of a doctor endowed with the power of decisions and intervention...it was a gaze that was not content to observe what was self-evident, it must make it possible to outline chances and risks; it was calculating. (Foucault, 1973, p. 89)

The patient is “now required to be the object of a gaze, indeed, a relative object, since what was being deciphered in him [is] seen as contributing to a better knowledge of others” (Foucault, 1973, p. 83). He states that:

The medical gaze must therefore travel along a path that had not so far been opened to it: vertically from the symptomatic surface to the tissual surface; in depth, plunging from the manifest to the hidden; and in both directions, as it must continuously travel if one wishes to define, from one end to the other, the network of essential necessities. (Foucault, 1973, p. 135)

Foucault (1973) would argue that the subject’s seeing of what lies beneath her skin contravenes the rules of the biomedical discourse that generally maintains a strict hierarchy as to what can be seen, by whom. The medical practitioner’s gaze is privileged over that of the patient’s. The aim of this analysis is therefore, an attempt to “grasp subjection in its material instance as a constitution of [my self as] subject” (Foucault, 1980, p. 97). Experiencing this becoming (in relation with this surgeon) as a process of powerlessness, provides valuable impetus to trouble the power disparity that exists between positioning the therapist as expert, and positioning the client as not expert.

Where’s the rest of me?

This affective moment of the subject seeing beneath her face, reminds me of Massumi’s (2002, pp 52-57) analysis of Ronald Reagan’s experience of affect when he had a sense of having lost a part of himself when acting the role of a young man who awakens to find that the lower half of his body has been amputated. In this moment Reagan becomes other to himself, rather like the subject of my stories, and he deterritorialises to find the rest of himself. Intriguingly, the catalyst of perceiving himself to have lost the lower half of himself, deterritorialises Reagan from his idea of himself as intact. His journey reterritorialises on right-wing political terrain, and culminates in his transformation into the president of the United States. Massumi (2002) explains that Reagan’s imagined, yet ‘real and actual’

transformation from one bodily state (characterized by mobility, the ability to walk) to a radically different one (characterized by stasis, being

bedridden) [means that] Reagan must embody the scene of a man *recognizing himself as irretrievably changed*, as having been transported in total darkness and, unbeknown to himself, from one perspective on life to another that is irreconcilably different... Then he learns to cross from one of those perspectives to the other by multiplying relative perspectives on the event that they delimit but do not contain: the accident, by which the self becomes other than it was. (Massumi, 2002, pp. 53-54)

Massumi describes this process of becoming for Reagan as a process of inventing a technology of the event of this loss of part of himself, which is “also a technology of the self, and a technologizing of the self” (2002, p.55). This means that in the moment of seeing the

blankness at his waist, he is only emotion. He is nowhere, in darkness. He is in an in-between space composed of accumulated movements bled into one another and folding in upon the body... He will find a method that will take this new self, semitechnologized through acting, through a similar transformation, after which he will feel it to be complete. (Massumi, 2002, p. 57)

There are uncanny similarities of my own experience to Reagan’s experience of dis-location of self, as related by Massumi. The sense of being in-between, of dislocation and liminality that arise as a consequence of the loss of face, I experience as striking. That Reagan responds by setting out to find the missing part of himself resonates strongly with my experience, although his choice of direction differs significantly from mine. He becomes the vehicle for the delivery of the neoliberal economic agenda in the Western world, after career, whereas I embark upon a course that traverses the terrain of education and counselling.

Who are You?: Self as event

In the story *Who are You?* the subject is recovering from the second major reconstructive surgery on her face, a year after the accident. The surgeon has once again resected her face from her skull to continue the reconstructing of her facial bones. This operation has involved harvesting cranial bones to supply the material to build up the structure of her face. She is been looking forward to seeing an improvement in her appearance after this surgery. However, she becomes nervous

in the moments leading up to looking at herself in the mirror. She is nervous because she has placed a great deal of faith in the surgeon to restore and rebuild her/face. She hopes that he has corrected the sunken appearance of her left eye, the asymmetry of her nostrils and the lack of cheekbones. She calls on courage to look at her new face in the mirror:

You pick the mirror up, put it down, pick it up and put it down... The third time you pick it up and bring it closer. You look in the hand mirror. You look for a familiar self.

Unfortunately, this new face is a disappointment to the subject, as she cannot see any improvement in her appearance:

You see a swollen face. Your heart misses a beat.

Your cheekbones do not exist. Your nostrils are asymmetrical. Your nose hard and beak-like

She is still un-becoming. The surgery has not worked to reincarnate her facial identity. She remains positioned as other to herself:

You stare at the person looking at you from the mirror. You look away... she looks away... You stare, she stares. You lower the hand mirror...

In this moment of disappointment she deterritorialises, or enters what Michael White (1997) would describe as a liminal stage in the migration of identity. This liminal stage is characterised by an overwhelming sense of fear of the unknown as she detaches from a familiar sense of the self and feels at a loss. She no longer has a sense of well-being or trust in the world and, as a result, feels disorientated. This stage of liminality can also be described as a mourning phase, characterised by desperation, disorientation, confusion and despair. That the subject is deeply distressed is evidence of this liminality:

You mourn. You have become other than you were.

You have destroyed your face. Nothing will ever be the same again. You have destroyed a self. You do not want to live like this.

She discovers in this moment that she is still strange to herself – she is still deterritorialised from her elusive self/face that she yearns for re-territorialisation to. She cannot bear to carry on, yet:

You do not want to live a stranger's life.

You do not have the guts to end it.

The sense of grief leaving behind the old face and reaching past grief towards a

new unfamiliar shore brings to mind Roland Barthes' (1977) story *La côtelette* (The rib chop) where he recounts how a part of one of his ribs was removed in an extrapleural pneumothorax operation and how, after the surgery, it was formally returned to him wrapped in gauze, as if the surgeons were saying that his body belonged to him: "in whatever disembodied state they restored [it]..." (1977, p. 61). The story continues with what Barthes ended up doing with his body:

For a long time I kept this fragment of myself in a drawer, ...not knowing quite what to do with it, not daring to get rid of it lest I do some harm to my person, though it was utterly useless to me shut up in a desk amongst such 'precious' objects as old keys, a schoolboy report card, my grandmother B's mother-of-pearl dance program and pink taffeta card case. And then one day, realizing that the function of any drawer is to erase, to acclimatize the death of objects...but not going so far as to dare cast this bit of myself into the common refuse of my building, I flung the ribchop and its gauze from my balcony, as if I were romantically scattering my own ashes, into the rue Servandoni, where some dog would come and sniff them out. (1979, p. 61)

The pain of not having any choice forces the subject to face this new face she is stuck with. The subject has to let go of old face and get to know this new, unfamiliar and unsatisfactory face. She is forced to reterritorialise on territory she does not want to. This reterritorialisation generates questions for the subject:

Who are you? Who to become?

What to become?

What can a face do?

These questions signal a movement of reterritorialisation out of a place of despair as the subject faces the now unavoidable question as to how to become who she sees in the mirror, in order to become an identity. Her old identity has become undone or decomposed.

This concept of decomposition is used by Barthes (1977) to describe a dismantling of bourgeois consciousness. For the purpose of my study, however, decomposition is used to conceive of a physical decomposition of face/self, and unmooring of identity pre- and post-accident. In the process "I scrape, catch and drag" (Barthes, 1977, p. 63) my-self as a post-structural subject-in-process

(Davies et al., 2006, p. 181) of finding identity. As a poststructuralist researcher, I find myself scratching and dragging at Barthes' (1979) words, actions and writing in order to make visible this becoming or migration of identity for the subject-self as she faces the grief of unbecoming, of losing face. Up until the point of this story she, too, has kept the hope of restoration of the old face in a metaphorical drawer, for fear of letting go of the memory of the face.

A Little Clown Nose: Self as event

At the start of story *A Little Clown Nose*, the subject has once again decided to take a molecular line of resistance against the molar line of force:

You are once again waiting in the surgeon's waiting room. This time, you will stand up for yourself.

You open your bag. You take out your little mirror. You scowl into it. Gingerly you finger the long hard piece of bone that they have harvested from your skull that is held on at the bridge of your nose with a titanium screw and extends to the tip of your nose.

This decision to stand up for her-self represents a small movement of resistance and shift of position in relation to the molar lines of force emanating from the biomedical discourse, which maintains that the surgeon is the expert and the patient is not. Buchanan (1997) suggests that the Deleuzo-Guattarian question, what can a body do? produces possibilities for lines of flight. In this context of the surgeon's room, the body of the subject is dependent upon the surgeon to fix her damaged face, and he has to be in agreement with this vision she has. However he works within different limitations and has other ideas for her face:

He waits impassively for you to finish.

"Oh, no", he says, "I can't do that".

Your new face crumples.

He speaks slowly as if providing space for you to catch up with him: "it will ruin the look of your nose".

You say you don't care about the look. You talk to convince him.

"Look", he says, becoming impatient, "do you want a little clown nose, is that what you want?" Clearly he is proud of the aesthetics of his creation.

In this context what the subject's body can do is limited by the relationship it has

with the surgeon. He will not perform the procedure she wants, and this refusal operates as a molar line of force to deflect her resistant molecular line. Through the surgeon's deflection, the subject's molecular line of resistance is reterritorialised back onto the molar line. The body which is produced through systems of relations (Tucker, 2006) is thwarted and disciplined:

"No." You say. You don't want a little clown nose.

You take a deep breath and open your mouth to speak. Nothing comes out. You swallow. You open your mouth again. The words come stuttering out. You point at crookedness of your nostrils. You ask whether anything can be done to correct this asymmetry.

The force of the biomedical discourse is demonstrated in the surgeon's behaviour towards the subject. Once she has agreed with him that she does not want a little clown nose, she is brought into alignment with his plan for the on-going reconstruction of her face.

Line of Flight: Self as event

Before the accident the subject had plans for becoming a television journalist. However, the accident stymies this desire. Rushton, (2002) argues, that a face reshapes the world so that we perceive it differently, anew. Deleuze (1994), and Deleuze and Guattari (1987), consider the face in terms of the emergence of "possible worlds"; and interpret the virtuality of the face in terms of our relations with others – other people, as well as things in the world. The possible new worlds available to her via her face pre-accident look very different to the options post-accident. Before the accident she has plans on becoming a television journalist and presenter. After the accident, she considers herself too disfigured to contemplate this option. However, even though some options are shut down after the accident, other possibilities open up the space to change her identity. This process occurs over time. Because she becomes other to herself in the moment of seeing the non-self in the mirror after re-gaining consciousness, she enters into a realm of possibility, of possible connections, expectations, creations. In short, she enters into possibility itself. This illustrates that the face both limits as well as de-limits possibility.

For Deleuze (1994), two forms of the face exist; the reflective and the intensive. These two forms prescribe “conditions of possibility contained within a face’s expressions” (Rushton, 2002, p. 231). The intensive form of the face is outward looking and confrontational – demanding instant action. It opens up possibility of connections with the world and potential worlds. Whereas, the reflective form of face is pensive, mysterious and inward looking. In the following example, the intensive face is shown. The subject experiences the power of the intensive face when she catches a glimpse of herself howling in the bedroom mirror:

You tip your head back and howl with anguish.

The reflection in the mirror mimics your every move.

Out of the corner of your eye you catch a glimpse of your face in the mirror.

Your face is distorted and red. Your mouth is a gaping black hole. The swelling looks worse.

The crying stops.

Suddenly witnessing the affective and intensive face calls the subject into action, so she stops crying and takes immediate action.

The pen circles names in the directory.

The action she takes is a line of flight to find a reconstructive surgeon to join her quest for the face/identity she desires. In this moment she deterritorializes away from the line of the medical discourse in a search for a partner who will reconstruct her face to her specifications. On this line of flight she deterritorializes away from the molarity of the biomedical discourse in order to reconstruct her face to a form that she feels she can live with. As I mention in chapter two, Deleuze and Guattari’s (1987) metaphor of the wasp and the orchid illustrate how transformation occurs through the process of both intersecting, working symbiotically, as extensions of each other, and becoming different, or becoming-woman, in this process. This intersection involves both parties taking a line of flight into something new. The actions she takes culminate in a letter written to the new surgeon who has agreed to work with her.

The Letter

Dear Mr. W,

Re: My facial surgery on 16th December, 19xx.

As this is my final opportunity to communicate with you prior to my surgery, I am writing in lieu of an appointment in order to clarify with you the list of procedures I wish to have undertaken during my facial surgery.

1. Nose:

I wish my nose to be finer, narrower and more clearly defined. The upper lateral cartilage/bone graft on the left side appears to be more pronounced than the right, and the left lower lateral cartilage, has the appearance of being wider and plumper than the right. I want this to be narrower – with the lifting of the nose.

List of procedures:

- i. The resection of the bone in my nose and the insertion of cartilage (harvested from my right ear) to create a soft, more natural nasal tip.
- ii. The insertion of hydroxyapatite to build up the anterior nasal spine, which will lift my nose from beneath creating a more acute nasal spine.
- iii. The insertion of cartilage or hydroxyapatite into the space below the cartilage of the septum, particularly on the right side), which will lower the septum in order to meet up with the hydroxyapatite implant on the anterior nasal spine. This will reduce the retrusion of the columella, thus facilitating a smooth, natural curve from the nasal tip to my upper lip.
- iv. Correction of the nasal dorsum: There is a marked step on the left hand side. The external septum is notched from the apex of the right nostril to almost the base of the left nostril. This gives an undesirable asymmetrical appearance. I wish this to be corrected with cartilage so that that the nasal dorsum ends symmetrically in a point at the base of my nose, in the centre at the top of my upper lip.
- v. Nostril asymmetry. Reduction of left nostril (to match the right nostril), in the process, correcting the notch at the apex of the left nostril.

vi. Would the insertion of hydroxyapatite to the right upper lateral cartilage and the slight burring down of the bottom left of the nasal bone aid the illusion of straightness?

2. Sinuses: Over the past year I have been besieged by a number of sinus infections. Can anything be done during the surgery to prevent these occurrences?

3. Cheekbones:

- i. Left – insertion of a 6mm hydroxyapatite cheekbone implant.
- ii. Right – insertion of a 8mm hydroxyapatite implant.

4. Left eye:

Insertion of a hydroxyapatite implant to the orbital process of the malar bone, to correct the enophthalmous under my left eye.

5. Removal of metal wires and screws in my face:

Is it possible to remove the metal in my face, in particular the screw that holds the nasal bone graft on?

6. Right facial nerve:

Can this be reconnected?

Thank you for your attention to this letter. I appreciate all your efforts on my behalf and look forward to seeing you on the morning of my surgery on the 16th of December.

Yours sincerely,

Paula

The Letter: Discussion

For the purpose of claiming this line of flight in the last story, I use the 'I' in this next section analysing this letter to my new surgeon, Mr. W. The above letter constitutes a continuation on from the *Line of Flight* story; through a process of trial and error, I find a reconstructive surgeon who supports my desires for my face, and who works to facilitate our shared vision for my facial reconstruction. In this way, similar to the wasp and the orchid, the surgeon and I, work collaboratively, and in the process transform one another. In this transformation, we both become becoming-woman, and become different to the selves we were before we took off on this line of flight.

This collaboration represents a significant shift through deterritorialisation to another territory where I gain greater power/knowledge by becoming a student of plastic and reconstructive surgery, with the second surgeon as my teacher, and become a self, fluent in the specialised language of the biomedical discourse. Fluency results in an ability to communicate my vision for my reconstructed face, and brings forth the desired results. Through becoming fluent in the language of the biomedical discourse, my line of flight has de- and then re-territorialised on the molar striations of the biomedical discourse, this reterritorialisation is also part of my becoming.

The surgeon too, deterritorialises out of the molar striations of the biomedical discourse that considers patients to be non-experts, and respectfully accommodates my new position. He takes seriously the explicit instructions I articulate in my letter. He tells me post-surgery that he has operated on my face with the letter beside my head on the operating table. That the surgeon listens with respect and complies with my wishes means a great deal to me. This act of listening almost eclipses the positive results of the surgery. Working in collaboration with the surgeon provides me with the space for this agency to happen, and he and I transform as a result of this line of flight. Through this process of becoming, I gain power/knowledge and agency. I take this power/knowledge forward into my counselling practice from a position of reasonable hope (Weingarten, 2010), a hope that I can join with clients on lines of

flight that trouble molar forms.

Coda

Time passed.

Now, when I look in the mirror, I am reminded of the desired outcome of the last line of flight/creative act, and migration of identity, and becoming-in-relation that I took with the second surgeon, Mr. W. This process of becoming-in-relation resulted in transformation for both of us; both of us became ‘becoming-woman’. For me, becoming-woman meant that I departed from the territory of subjugated patient and reterritorialised on the same but different biomedical territory. The line of flight with Mr. W. opened the space for me to gain some of his expertise in plastic and reconstructive surgery, and become somewhat fluent in the language of this specialty. Mr. W. deterritorialised from the biomedical discursive terrain to reterritorialise on the same but different territory. His becoming-woman resulted in a new receptivity and openness for accepting patients as expert. Writing about this experience of a line of flight, resulting in a migration of identity for me, re-frames the experience of the car accident and surgeries and moves me toward a reconceptualising of the events that I recount in these stories. Rather than being a story of victimhood and failure, this experience of writing and analysing these stories from a Deleuzo-Guattarian frame moves me towards becoming a subjectivated self as event, or work of art in progress. The line of flight instigated by the car accident makes identity change or migration available, and I experience this as a growing openness to change.

In the next chapter I present a fictional story that encapsulates and summarises the main findings of the thesis, and the implications of these findings for a sustainable, and ethical therapeutic practice.

Chapter Seven: To conclude

Self as event: An ethical and sustainable practice.

Reflexivity-in-action

On the couch sits a thirteen-year-old boy and his mother.

They talk about

Listening to self to know that things aren't right

And when things are right...

To speak up.

Slowly... the counsellor scaffolds with them

desiring to do the right thing.

Questions cross the counsellor's mind:

Is standing up for others what he wants?

Is his speaking injustice calling forward self-as-political?

Where does this knowledge he holds come from?

He talks

About the support from his mum

If things get bad.

At the end of the session they leave, all three transported

Where are they transported to?

Is this moving toward an ethical self? Technologies of self?

Is this self as art in process?

Is this becoming other? Has the counselor been transformed? Have the others?

Have they reconnected to their hopes and dreams? Has she supported them in this?

Have they been compassionately witnessed?

Closing her door at the end of the day the counsellor looks back on the day and carries these questions with her as examples of the ethical practice she desires. This reflexive process is precious to her and she holds onto the hope that it will make possible the wasp-and-the-orchid-like transformation she desires. This reflexive practice connects her to her desire to do the right thing – to become an ethical practitioner, and to highlight the movement of becoming as a work of art in process. She understands this reflexivity to be a continual process that makes possible a questioning of practice that explores effects of the work she does, how it contributes to other's lives, and their contributions to her life. Together the mother and the son work against injustice. The boy's mother is there to guide him to become an ethical self. In this way the three of them work in collaboration in the storying of new identity/ies.

As the counsellor turns the car into a familiar street closer to home, the song from Rarotonga that the six-year-olds sang comes to mind. She thinks about how the six-year-olds used the song to question the educational practice of ranking, whilst at the same time exercising their power to belittle the other. She reflects on that time and hears the voices of the children singing. Her six-year-old self did not have the skills to articulate the multiple positions within power/knowledge that she herself took up, and the belittling she experienced and exercised. She knows now that by mastering the discourse she submitted to its striations. She chuckles to herself as she takes her briefcase from the car and walks up the steps to the house. How many non-failure stories has she heard, supported and collaboratively re-authored today? How has she called upon White's (2002) failure conversation maps to open space for non-failure stories? Unlocking the door, she puts her briefcase down and reminds herself that hope is something that is done together, and that it is only possible to do what is do-able.

This thinking and questioning she does demonstrates that she is a work-in-process of connecting with her desire to do the right thing, to become an ethical practitioner. The questions she poses are small steps towards the reflexivity she hopes to grow, nurture and foster in her self, and for the other. On the drive home the car becomes the vehicle of reflection, it is the vehicle of transport that brings about movement, transformation and change. It is a calm and tranquil thinking

space, where she can dwell and connect to her inner dialogue, and the knowings she feels in her body. Over the course of the journey she compassionately witnesses her self, and in the process becomes different/ce. This different/ce occurs because she opens her self up to compassionately witness self, and in the process makes a compassionate witnessing of other possible. The witnessing of other brings closer the doing of hope in community, while at the same time scales it down to make it doable, or reasonable hope. This heightened awareness makes possible the witnessing of sparkling moments in therapeutic conversations and at same time makes visible the possible in the impossible, and the impossible in the possible.

She smiles as she waits for the kettle to boil. She thinks about the rescued speech poem she wrote for the boy and his mother. She is reminded of the letter she wrote to the second surgeon, Mr. W. She wonders about what it took for her to heard by the surgeon. She also dwells on how, through the relationship she had with Mr. W., she and he both deterritorialised on a line of flight which resulted in her transformation and transportation to new territory. In this place she got to know the relevant medical terminology and language to speak and be heard, which resulted in the re-composition of her face, *as she saw fit*. She wonders what it took for Mr. W. to compassionately witness her desire for the vision she had for the reconstruction of her face, and remembers with gratitude how he set down the position of expert enough to open a space for her to be heard. She thinks about how the experience of stepping into power/knowledge with Mr. W. has had ramifications for her practice as a counsellor.

During the session with the boy and his mother she has suggested an outsider witness ritual to them. They will be inviting people to stand with them, in celebrating the new development. She thinks about how her own experiences of the outsider witnessing and the meaning of the practice when people are transported. She also wonders about the kind of listening that her classmates did when they witnessed her story of the six-year-old. She remembers the outsider witness ceremony that generated the story of the six-year-old, and the important role it played in the writing of her thesis of self as process, or becoming self-as-event.

She thinks about the process of writing for thesis and the important role it plays in bringing the self into existence. The work she did in the thesis investigated the discursive entities that shape/d her, and how troubling discourses, unsettles sedimented practices that inform her identity/ies claims. The aim of the work was to open up possibility of transformation, of freeing up of the constraining lines of force. She was given an opportunity to explore a migration of identity.

The tea in the cup turns cold in her hand as she thinks about how the autoethnography acted to open the possibility for conceiving of herself as a fluid self, as a work in progress of creating her self as a work of art. She marvels on how this attempt to write her subjectivated and reflexive self into becoming opened the possibility for storying an ethical professional identity.

She rinses her cup, stretches, and collects the dog's lead. She whistles for the dog. She puts on her walking shoes and steps outside. A beautiful autumn evening awaits her and the sunset is a mix of oranges, pinks, blues and violets. She breathes deeply as she walks along the road to the dog park. A light breeze brushes her face, and she feels fit, well and free from anxiety. She quietly celebrates how well she feels and marvels at how much energy she has even though she has worked with six clients that day, and written a recued speech poem. As she gazes out across the large field where the dog cavorts excitedly, she feels excited and hope-full about going to work the next day. She experiences a surge of gratitude as she thinks about the teachers on the Master of Counselling course who opened up new worlds for her with the introduction of the poststructuralist concept of the self as fluid. She reminds herself that it is the becoming stuck in the problem story of blame and failure that leads to exhaustion and burnout, and how the poststructural narrative therapeutic perspective opens up space to bring forward subordinate, alternative stories that have become overpowered by problem stories. She reminds herself too, that taking up a position as expert in the lives of the people she works with can lead to further pathologization and the storying of the person as to blame for the failure of modern power.

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