Transformative Visions of Qualitative Inquiry: Performative, Philosophical, and Artistic Transformations

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I am writing this review, *Transformative Visions for Qualitative Inquiry*, considering performative, philosophical, and artistic transformations as an essential reading for faculty and students—novice and veteran. It inspires readers, writers, and novice and veteran researchers in various social sciences disciplines and educational landscapes to envision innovative approaches to healing from crises like the COVID-19 pandemic and/or earthquakes. These processes encourage resisting, recovering, connecting, finding joy, and embracing life. Likewise, *Transformative Visions for Qualitative Inquiry* centers on the concept of transformation and its potential for the future of qualitative research amidst a world grappling with the multifaceted implications of COVID-19, climate change, political unrest, inequality, and various forms of oppression. In these times of uncertainty, distinguished scholars from around the world are looking forward with a rejuvenated sense of optimism while staying rooted in the understanding that there is still much work to be done. So, I realized that research must give rise to the challenges of our hopeful yet ever-changing future. The contributors of *Transformative Visions for Qualitative Inquiry* ponder a variety of topics, including academic healing, environmental justice, the dominance of higher education and its challenges to critical education, arts-based research such as songwriting, participatory workshops, and auto poetics, disruptions to traditional humanist and Western thought, and explorations of empathy and life writing.

Keywords: transformative visions, qualitative inquiry, transformations, healing, embrace, empathy

Introduction

Transformative Visions for Qualitative Inquiry offers an overview of key concepts—performative, philosophical, and artistic transformations (Denzin & Giardina, 2022). It showcases a path forward through examples of pandemic pedagogy, promoting empathetic, collaborative, and emotionally engaged critical inquiry and teaching. This addresses issues of fear, imposter syndrome, and survival in academia and daily life. The *Transformative Visions for Qualitative Inquiry* offers suggestions for reducing academic harm and enhancing students' confidence and sense of belonging. It advances the concept of collaborative life and spirit-writing, emphasizing the interconnectedness of collaboration, spirit, and writing. This concept is about a dialogic engagement that draws on the shared experiences, hopes, and fears of collaborative partners. Further, this review explores methods researchers have used to study more-than-human phenomena and the insights these studies provide. It presents a collage of perspectives on performative, philosophical, and artistic transformations demonstrating the transformative nature of play building in scene generation and dialogic dissemination.

Performative Transformations

I understand "performative transformations" in a broad sense to investigate how social and cultural practices influence language, actions, and identity (Butler, 2020). In this context, performativity is seen as a type of social action that brings about change, with wide-ranging implications in various disciplines, including anthropology, cultural geography, gender studies, and philosophy. With the above, this section covers (1) empathy as a collaborative act, (2) autoethnographic reparative pedagogies and academic healing, (3) collaborative spirit-writing for social justice, and (4) "nobody ever told me": remembering black queer pasts for black queer futures.

"Empathy as a collaborative act" explores how shared empathy can be used to promote social justice. Empathic actions often trigger empathic responses, creating a collaborative chain that ranges from mimetic to poetic to resistant. The mimetic reflects the original source, aiming to produce an authorized echo. The poetic, often transitioning between discursive forms, generates an enriching contribution to the original source. The resistance shifts from understanding to objection, introducing amplification, alternatives, and amendments to the discussion. Pedagogical care encourages individuals to first consider the other's position and feelings and then demonstrate how their interests might be served by adopting a different stance. Empathy enables individuals to envision alternative futures, imagine improved conditions, and perceive a more just world.

"Autoethnographic reparative pedagogies and academic healing" emphasizes the importance of balancing emotional and physical effects in a course. This is not just to be kind or to uphold our commitments to student well-being but also because our knowledge is rooted in personal experience. In simple terms, just as content cows yield more milk, content students yield more learning. Using autoethnography as a teaching method allowed the author to teach with a level of openness that would have been uncomfortable and unapproachable in a lecture setting. It also provided students with enough room for surprising learning and growth. Schools systematically train our bodies to sit for seven hours a day from the age of four. Academic staff play a crucial role in managing emotional upheavals between students and faculty and are largely responsible for setting the tone of our departments. Their emotional labor is an invaluable, unpaid service that we all rely on.

The concept of "collaborative spirit-writing for social justice" is rooted in the theme of collective futures in qualitative research. This theme acknowledges the unavoidable shifts in social, cultural, political, economic, and technological landscapes triggered by the global pandemic, such as COVID-19, as we strive to progress. The pandemic has also highlighted stark realities about daily life amidst various socio-political, health, and environmental challenges.

In "Nobody ever told me: remembering black queer pasts for black queer futures," the author reflects on his education. Learning about renowned Black thinkers, leaders, abolitionists, inventors, and artists profoundly impacted his life. One name that stands out is Langston Hughes. His words deeply resonated with the author when he first read them and recited them during a Black History Month celebration. However, the author was never informed that Langston was queer. The fullness of Langston's identity, his accomplishments, and their emotional impact was never revealed. This omission is a loss that the author continues to wrestle with, as discussed in this and previous scholarship (Callier, 2011). The chapter proceeds with an auto-poetic inquiry, wrestling with the implications of knowing and not knowing the complexity of individuals and how sexuality influences what is taught, who is taught, and how it is taught, even when sexuality appears to be absent or insignificant in the conversation.

Philosophical Transformations

"Philosophical transformations" refers to the historical evolution of philosophical thought, typically spurred by innovative ideas that question and redefine established beliefs and paradigms (Dahal, 2023; Grant, 2023; Leshkevich, 2017). In our modern era, we continue to witness such philosophical shifts as we navigate complex issues surrounding artificial intelligence, bioethics, and beyond. These transformations play a crucial role in reshaping our worldview and influencing societal norms and values (Luitel et al., 2022). So, this section covers (1) bursting forth: attending to the more-than-human in qualitative research, (2) against lists: a post-manifesto for wild, ecological creativity, and (3) the cultivation of discomfort in hegemonic academia and problematizing English as master(y) language for qualitative research.

"Bursting Forth: Attending to the More-than-Human in Qualitative Research" delves into cultural geography, studying the interaction between humans and the broader world. The author's highlighted Abram's work on how this interaction influences human behavior and communication. Jamie Lorimer, another cultural geographer, uses film and archived footage to analyze the emotional dynamics of human-elephant encounters, advocating for a sensory approach to knowledge that transcends traditional text-based methods. Geographers Soren Larsen and Jay Johnson, drawing on Indigenous ontologies, investigate the influence of specific locations, such as the Waitangi Treaty Grounds in Aotearoa/New Zealand, the Cheslatta Carrier Nation's traditional territory in British Columbia, Canada, and the Wakarusa Wetlands near Haskell Indian National University in Kansas, US.

"Against Lists: A Post-Manifesto for a Wild, Ecological Creativity" explores the concept of creativity as a living, active entity. As Steven Marcus (1998) noted, Manifestos are performative, achieving something through their creation and proclamation. Unrestrained creativity calls for an ethical approach that fosters adaptability and responsibility. Creative ethics focus on the local and specific, embracing Sedgwick's (2002) "weak" theory that prioritizes immediate needs over comprehensive explanations. Scholars like Halberstam examine the interplay between "nature" and "culture," human and nonhuman, and "queer" and normative. Creativity is stifled by domestication, uniformity, and replication.

"Refusal for Survival and the Cultivation of Discomfort in Hegemonic Academia AND Problematizing English as Master(y) Language for Qualitative Research" suggests that hegemony, despite its issues, will persist in politics and economics. It examines how hegemonic practices in qualitative research can inspire productive resistance, including the innovative use of lesser-known languages. The chapter presents resistance as a survival tactic and highlights the potential of these languages to offer fresh perspectives beyond the dominant role of English in qualitative research. It proposes that the challenges posed by hegemony can stimulate scholars to develop creative strategies and survival methods, leveraging discomfort and the unseen. The chapter also delves into the complex dynamics between resistance and hegemonic academic practices.

Artistic Transformations

"Artistic Transformations" describes how artists or, digital tools, and software can alter the look, style, or interpretation of an artwork (Bourgault & Rosamond, 2024). These transformations can be achieved through various methods, including editing, remixing, reinterpreting, or transforming the original piece. So, this section covers: (1) allying arts-based and indigenous approaches for environmental protection and social justice, (2) placed-based songwriting, and (3) dramatizing and workshopping the data: applied theatre as dialogic research.

"Allying Arts-Based and Indigenous Approaches for Environmental Protection and Social Justice" explores (1) arts-based research, which utilizes methods from artistic disciplines for data collection, synthesis, analysis, and presentation, aiming to stimulate both our hearts and minds and (2) Indigenous research, which adheres to guiding principles that may align with arts-based and environmentalist ideologies. It's widely acknowledged that humanity has committed two grave and complex crimes against the Earth and its inhabitants. The first is environmental destruction, manifested in climate change, loss of biodiversity, species extinction, deforestation, air pollution, plastic islands in the oceans, overpopulation, and excessive waste production. The second is the ongoing dispossession, attempted extermination, and erasure of the planet's Indigenous Peoples. Historically, the Enlightenment era, ironically named the Age of Reason, and its hallmark project, the Industrial Revolution, have artificially disconnected people from the natural ecosystems that are vital for all life on Earth.

"Placed-Based Songwriting" is based on author's engagements on pre-conference work at ICQI with six attendees to collectively delve into a songwriting methodology the author employs in group contexts. As a songwriter who performs, the author perpetually interprets the world around me through the medium of song. The author's repertoire includes humorous songs that provoke thought, melancholic songs, and narrative songs.

"Dramatizing and Workshopping the Data: Applied Theatre as Dialogic Research" exhibits play building. Unlike other drama-based research methods where the researcher dictates the performance decisions, play-building involves the entire group of participants in the creative process. It's a technique used to work with groups of participants to create a theatrical piece that reflects their thoughts, opinions, and lived experiences. The author employs Mirror Theatre, a specific process when devising a piece, which can generally be divided into three stages: data generation, vignette creation, and participatory dissemination. No doubt, personal storytelling is a fundamental method of data generation that Mirror Theatre uses in the devising process. The significance of personal experience is a critical form of data collection in Mirror Theatre's works. The development of vignettes is not a linear process. Overall, it involves a multitude of perspectives and approaches.

Transformative Visions of Qualitative Inquiry: An Evaluation

Transformative Visions of Qualitative Inquiry is a seminal work by Denzin and Giardina (2022) that blends performative, philosophical, and artistic transformations. I could understand that performative transformations broadly as a method to examine how societal and cultural practices shape language, actions, and identity. Philosophical transformations pertain to the historical progression of philosophical ideas, often driven by groundbreaking concepts that challenge and reshape conventional beliefs and paradigms. Artistic transformations refer to how artists, digital tools, and software can modify an artwork's appearance, style, or interpretation. In the book, the contributing authors of each chapter attempt to blend performative, philosophical, and artistic transformations and philosophical debates, theories, concepts, and ideas.

Transformative Visions of Qualitative Inquiry often seems to be appended or supplementary. Therefore, the work by Denzin and Giardina (2022) serves as a valuable resource that integrates performative, philosophical, and artistic transformations throughout their writing process. It links philosophical traditions and offers narrative, conceptual, and analytical frameworks. It also sets the groundwork for future trends in enhancing the rigor of qualitative inquiry.

Despite common misconceptions, the role of a reviewer requires an impartial and open-minded examination of the text. It is crucial to provide valuable feedback that serves both the author and potential readers. In my review of *Transformative Visions of Qualitative Inquiry*, I

considered various factors such as its genre, target audience, objective, and central message. I also considered the backgrounds of the contributors, their prior works, and relevant historical or cultural contexts. Therefore, I evaluated the structure, writing style, pacing, strengths, and weaknesses of *Transformative Visions of Qualitative Inquiry*. As a reader and reviewer, I viewed the work as a solid foundation for the integration of performative, philosophical, and artistic transformations. However, it's important to note that writing a review is not a simple task for reviewers. This endeavor poses challenges that stimulate critical thinking, enabling the reviewer to comprehensively evaluate the work (Chenail, 2010).

  Transformative Visions of Qualitative Inquiry is a vital resource that I, as a reader and reviewer, found invaluable for academic scholars. Its unique strength lies in its profound depth, achieved by integrating performative, philosophical, and artistic transformations. Each section and chapter are deeply immersed in discussions and theories rooted in Western traditions. Essentially, this *Transformative Visions of Qualitative Inquiry* serves as an outstanding guide for academic scholars striving to influence education through a fusion of performative, philosophical, and artistic transformations of transformative visions of qualitative inquiry. However, its strong focus on Western traditions may pose a challenge to readers unfamiliar with Western concepts and theories. Additionally, those who prefer a more traditional approach to transformative visions might find it less appealing.

  This review primarily aims to mainstream the discourse on integrating performative, philosophical, and artistic transformations into transformative visions of qualitative inquiry. It also serves as a significant resource for professionals, encompassing readers, writers, and researchers, regardless of their experience level. *Transformative Visions of Qualitative Inquiry* expands the boundaries of qualitative inquiry. It motivates qualitative researchers to delve deeper into the performative, philosophical, and artistic dimensions of their work. The contributions from scholars across various disciplines in the humanities and human sciences serve as excellent guides for implementing performative, philosophical, and artistic transformations in their personal and spirit-writing lives. In summary, *Transformative Visions of Qualitative Inquiry* is an essential read for students and scholars of qualitative methods across a range of disciplines, including humanities, social and human sciences, communication studies, and education.

  Finally, this review aims to guide researchers either currently employing or considering using various forms of transformative research. I strongly endorse this work for anyone seeking to deepen their understanding of performative, philosophical, and artistic transformations of transformative visions of qualitative research in social sciences and educational research. However, it is worth noting that the perspectives and practices presented are predominantly Western, limiting readers' ability to find the essence of the narratives and the data. Overall, the *Transformative Visions of Qualitative Inquiry* advocates for integrating performative, philosophical, and artistic transformations as a potent instrument for contextualizing and enhancing transformative visions of qualitative inquiry. Finally, I want to thank Denzin and Giardina (2022) for offering *Transformative Visions for Qualitative Inquiry* as a valuable resource for novice and veteran researchers.

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