

*Chapter 5*

**REPAIRING RUPTURES:  
MULTIVOCALITY OF ANALYSES**

***Brady Wagoner, Alex Gillespie, Jaan Valsiner, Tania Zittoun,  
João Salgado, Livia Simão***

**INTRODUCTION**

Dialogical thinkers have long known that consciousness is a kind of irreversible flow that passes through similar (but not identical) positions; yet, the methodological tools to analyse these complexities have not been wholly adequate. Analytic strategies need to be developed that demonstrate both how to identify positions and analyze their spatial/temporal relationships. To this end, the present chapter aims to concretely explore researchers' reasoning in conducting a dialogical analysis of intra-psychological discourse. Six researchers were given the task of independently carrying out a dialogical analysis of Angel's (1985) stream-of-consciousness short story *The Guerrillero* (see Appendix A).

The main object of the text is the narrator – a woman named Felicidad Mosquera. Felicidad is both the thinker and that which is thought about, she is knower and known, subject and object—in short, what James (1890) called the 'I' and the 'Me'. But we also find in Felicidad's stream of thought a number of significant others, such as her lover, her tormenters, and their previous victims (i.e. "Him" and "Them") which Felicidad can use to reflect on herself. Thus, Felicidad's stream of thought is replete with I-positions and dialogical tensions between them.

The plot of the story is very simple: in the context of a civil war, a woman is expecting some soldiers who might abuse her for having hosted a rebel fighter, the Guerrillero. The text narrates her experience of inner change, from a state of strong panic when thinking of being searched by soldiers, through a recollection of her amorous experiences with the Guerrillero, to a heroic state of great calm and readiness in the face of whatever is awaiting her.

How can we analyze these profound intra-psychological movements from a dialogical perspective? In what follows five approaches are advanced. These approaches were first developed for a symposium at the *Fifth International Conference for the Dialogical Self*.

They have since been revised, shortened and brought together for the present chapter. They are followed by a discussion and a conclusion, which bring the approaches into dialogue and reflect on the exercise of conducting multiple independent analyses of the same text.

## **GILLESPIE: THE I, THE ME AND THE OTHER IN THE STREAM OF THOUGHT**

This analysis has two stages. First, the text was analysed to identify active I-positions. Second, the dialogical relations between these I-positions were analysed in order to understand Felicidad's transition from fear to defiance.

### **Identifying I-positions**

#### ***1. The Narrating 'I'***

Although the text is very dialogical, it is narrated by one person throughout—that is, Felicidad. Her stream of thought moves from a state of panic and fear about torture, toward a calmer, more confident position, in which she prepares to open her door and look her assailants in the eyes.

#### ***2. Me in the Past***

There are two versions of Felicidad's past self. First, there is the self that fell in love with the Guerrillero, and thus got her into her predicament. This past self is described as naïve: too helpful, too concerned, and too sympathetic to the Guerrillero and his plight. But, the love experienced by this former self is described in authentic terms. Second there is the past self that is described as "cool-headed" and having a "watchful heart". This more cautious past self would "never let" herself become "trapped" in such a predicament. Arguably this "cool-headed" self prevails within the text and becomes the narrating 'I' at the end of the text.

#### ***3. Me in the Present***

The self in the present refers not to the narrating 'I', but to the self in the situation described by the narrating 'I'. This self is described as crying, fearful, moaning, cursing, and moving furniture to block the door.

#### ***4. Me in the Future***

The future self is a space of imaginative possibility that remains unfixed. It shifts from initially being tortured and raped and thus confessing the whereabouts of her lover, to a more defiant stance, in which despite being tortured, she does not confess. The final emergent future self is cool-headed, confident and unflustered.

#### ***5. Counterfactual Me***

The counterfactual 'Me' is Felicidad's imagination of her situation had she not fallen in love with the Guerrillero. This is an unrealised self, which is a wishful escape from the predicament.

### 6. *“Him”*

The representation of “Him,” the Guerrillero, is quite constant. He was in a predicament when she found him in her house. She helped him and found him to be handsome. He helped her with the firewood and the water pump. They fell in love. Their relationship is passionate and authentic. He is not only in the past, he is also in the future, and in the future he moves from originally being betrayed by her, to not being betrayed and thus being able to fight on.

### 7. *“They”*

“They” will “arrive with their machetes”. “They” will potentially burn her hands, slice her open and/or rape her. The belief that “they’re coming” provides the rupture, which motivates the stream of thought. Although their violence is constant, their knowledge about her relationship to the Guerrillero changes.

Initially, Felicidad assumes that they know what has happened: that is why they will be “asking you where in hell he has hidden himself”. It is assumed that they know that she knows, and because of their violent means, “they’ll force you to betray him”. Then she realises that they cannot know. The reason they will be saying that they know is to try and scare her into telling.

### 8. *Previous Victims*

Felicidad refers to three specific victims: Celta lost her parents; Calixta had her hands put in a fire, and Prospero’s wife who was found dead in a well sliced open. She also refers to the others in general who have been raped and who have had their houses burnt down. Although these victims are in the past, they are relevant for Felicidad’s own future because she fears becoming like them.

## **Analysing the Transition**

The stream of thought can be analysed in terms of two basic movements (depicted in Figures 1 and 2, respectively). Initially Felicidad is engrossed in her future ‘Me’—images of what has happened to other victims blends with the future ‘Me’. The belief is that “They” (the torturers) are coming, that “They” know what has happened, and that “They” will torture her into confessing. This leads her to lament her past, and her actions with “Him,” the Guerrillero. Her counterfactual self, which does not have to contend with machetes, arises at several choice points: (a) She could have gone with the Guerrillero when he left, (b) she could have made him say good bye on the night they met, (c) she could have said good bye to him once he had healed, (d) she could have noticed that she was falling in love, (e) she could have chosen not to go with him on the fateful walk that ignited her desire for him.

The second movement of thought grows out of the memories of being with her lover associated with the lament. Felicidad realises that nobody could actually know what happened in the fields, and that their relationship is a secret and will only become public if she confesses. Her resolve strengthens due to her desire to protect him, her belief that her assailants might be calling her bluff, and the belief that so long as she does not confess “He” will fight on. “They can search your very innards, cut you in two with their machetes, drill into your senses, pierce your heart, they will find nothing.”

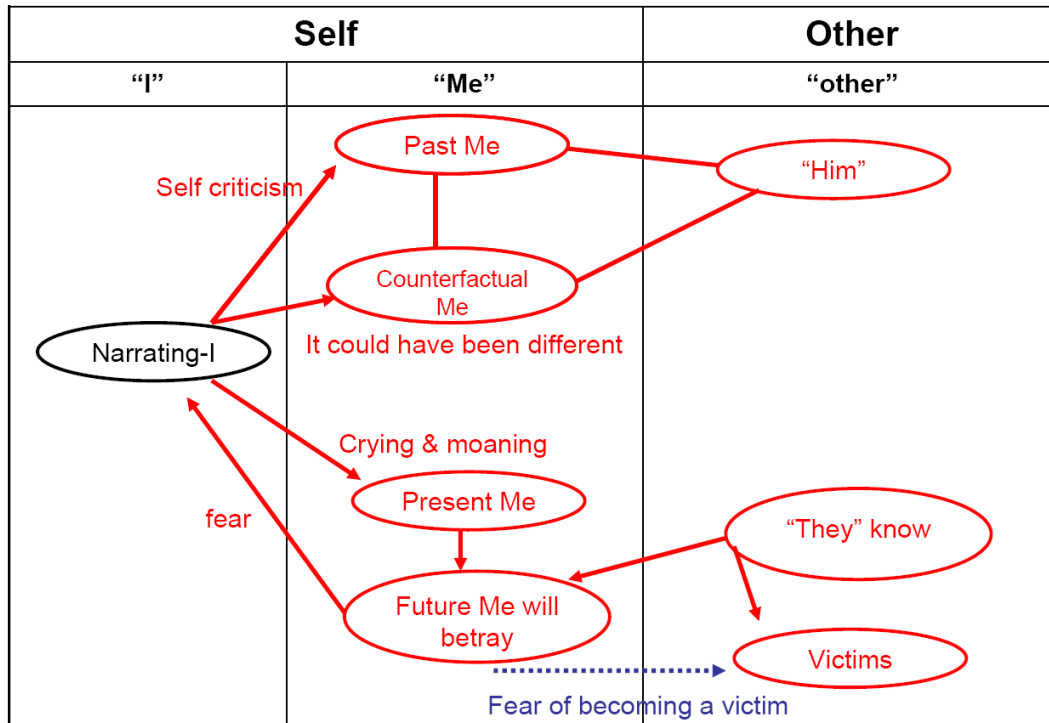


Figure 1. The rupture and lament.

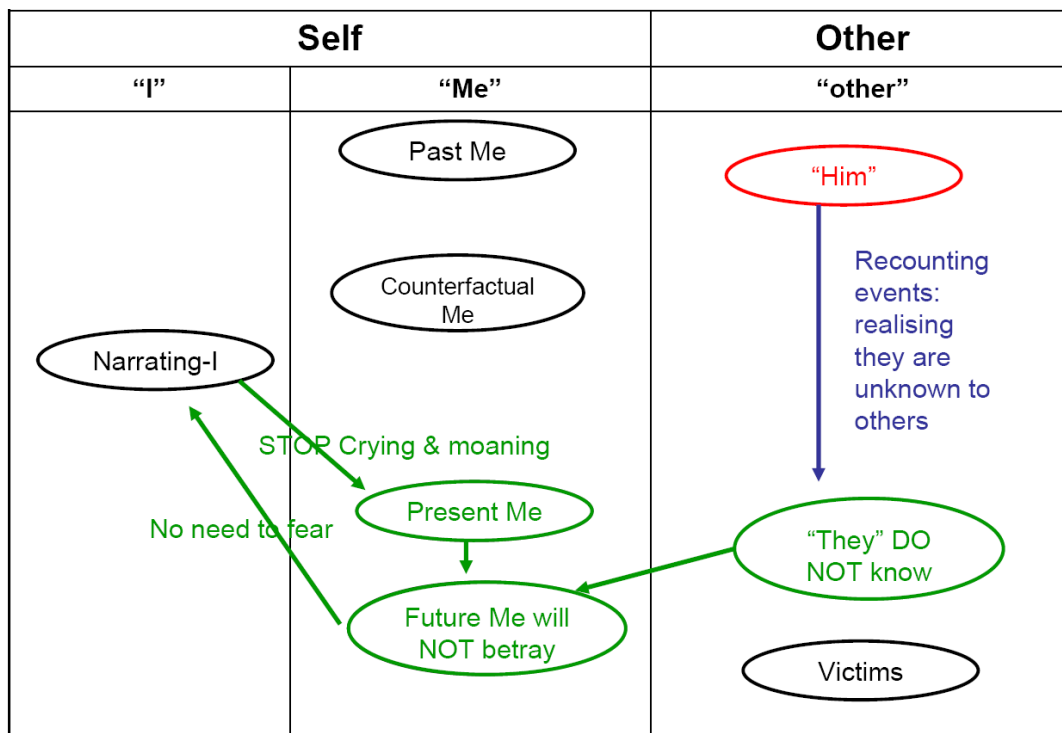


Figure 2. Realisation, resolve and self-regulation.

The realisation leads to a reconstruction of the situation. Initially “They” were thought to know what happened; now “They” are re-represented as not knowing. Initially her betrayal of the Guerrillero is seen as inevitable, then it becomes within her control. As these thoughts are integrated, they lead to a plan of action, and a new resolve. The narrative ‘I’ takes control, and directs Felicidad in the present, encouraging her not to cry and moan, and not to block the door. Instead, the self-regulatory process encourages her to open the door and look her assailants in the eyes. “Don’t cry and moan any more. Open the door yourself. Stand upright in the doorway. Hold their eyes.”

From this analysis we see that not only are there I/Me dynamics, which are essential to this dialogical stream, but that “others” (or more specifically others-within-self) are essential to that stream as well. The stream of thought begins with the thoughts attributed to others and reaches its major turning point through the reconstruction of those attributions (namely that “They” don’t know what happened).

### **VALSINER: DOUBLE DIALOGICALITY – THE SELF SURROUNDING ITSELF**

The dialogical self is dynamic—yet structured. The introspective short story allows us to glimpse into the ways in which the dialogical process moves, which entails rapid movement through loops, between I-positions, that are constructed as the flow of experience moves ahead.

The ‘bare story’ of an ordinary encounter between Her and Him is very simple:

He looks at her  
He asks her for salt  
She puts salt in his hand  
His hand barely touches hers

This is just the mundane everyday act of passing the salt. Yet the short story writer narrates it differently—with extensions (from *The Guerrillero*, p. 119):

I can’t understand. *Felicidad Mosquera*,  
I don’t recognize *you* any longer.  
I never thought *you*’d change this fast,  
Go from black to white, as you did,  
from one day to the other.  
Because the trembling you felt  
when he looked at you with his dark eyes  
or the stammering, like a little girl  
when he asked for the salt  
and barely touched you with his fingers  
as you put it in his hand,  
everything in you turned upside-down  
the current changed, your cables crossed

so how in *God's* name *didn't you* notice it?

So the internal domain of the story is constructed here:

He looks at her	She trembles
He asks her for salt	She stammers
She puts salt in his hand	She feels everything turned upside down
His hand barely touches hers	

This is merely the subjective meaning-making counterpart of what happened—not yet indicative of any aspect of the dialogical self. To get to the dialogical self, we need to see how the external (events) and the internal (feelings) become related through reflexivity. Reflexivity rises above the event<math>\diamond</math>experience relationship, constituting a meta-level (Figure 3). This reflexivity requires semiotic mediation—that is, signs of various kinds.

Note that reflexivity is constructed by the Self, not by the Other(s). Of course, it is through the myriad of social suggestions by the Other(s) that particular forms of reflexivity are made available. Types of attributions (e.g. “*he made me tremble*” versus “*I started to tremble* because of him” etc.) are directed by such suggestions.

The reflexivity entails a scenario where the *internal becomes external* so as to make it possible to examine the internal—by taking MYSELF-OUTSIDE-MYSELF (ME→ YOU-as-ME→ ME) as position, or emphasizing what the OTHER did to MYSELF. This is done by constructing voices (“I say...”, “you say”... “X says”) that create temporarily fixed I-positions.

Again from *The Guerrillero* (p. 119):

I-position <i>move</i>	<i>Voiced</i> dialogicality
ME→ OUT→ ME	<i>I can't understand. Felicidad Mosquera,</i>
ME→ OUT→ ME	<i>I don't recognize you any longer.</i>
ME→ OUT→ ME	<i>I never thought you'd change this fast,</i>
ME→ ME	Go from black to white, as you did, from one day to the other.
ME→ ME	Because the trembling you felt
ME→ OTHER→ ME	when he looked at you with his dark eyes or the stammering, like a little girl
ME→ OTHER→ ME	when he asked for the salt and barely touched you with his fingers
ME→ OTHER	as you put it in his hand,
ME→ ME	everything in you turned upside-down the current changed, your cables crossed
ME→ OUT→ ME	so how in <i>God's</i> name <i>didn't you</i> notice it?

The important focus is that of projecting the ME into the same role outside of the “inside self” as the Other. Thus, in “*I don't recognize you any longer*” the “I” and “you” are the same, yet they become distinguished as Subject (I) and Object (you). The voice of “I” emerges to relate to “you.”

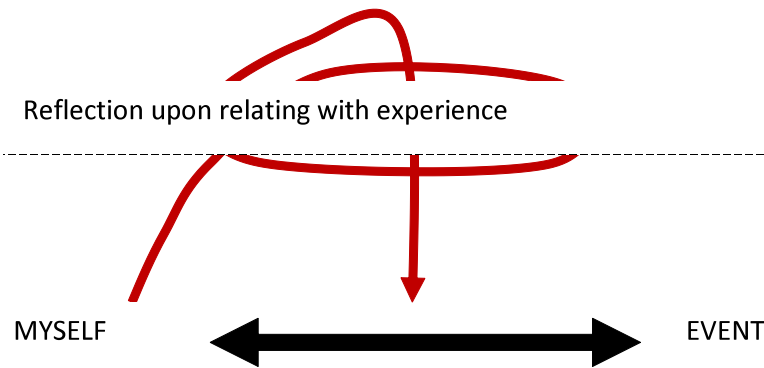


Figure 3. Reflexivity in event <math>\leftrightarrow</math> experience relation.

### Transitory Nature of I-positions

So we have a Self-system in which an I-position can be momentarily transferred from inside to outside to make it possible for the self to reflect upon itself ('self mirror'). This reflection entails use of *hypergeneralized affective sign fields* (Valsiner, 2007). These fields emerge in the hierarchy of meaning-making as a result of the process of generalization where the generalized signs 'take over' the whole of the personal culture and give it affective framing. The person feels meaningfully towards some object—and that feeling is total. Through such signs the fluidity of the ongoing relation of the self to the event is both clarified and maintained. The best existing example in psychology is the phenomenon of values.

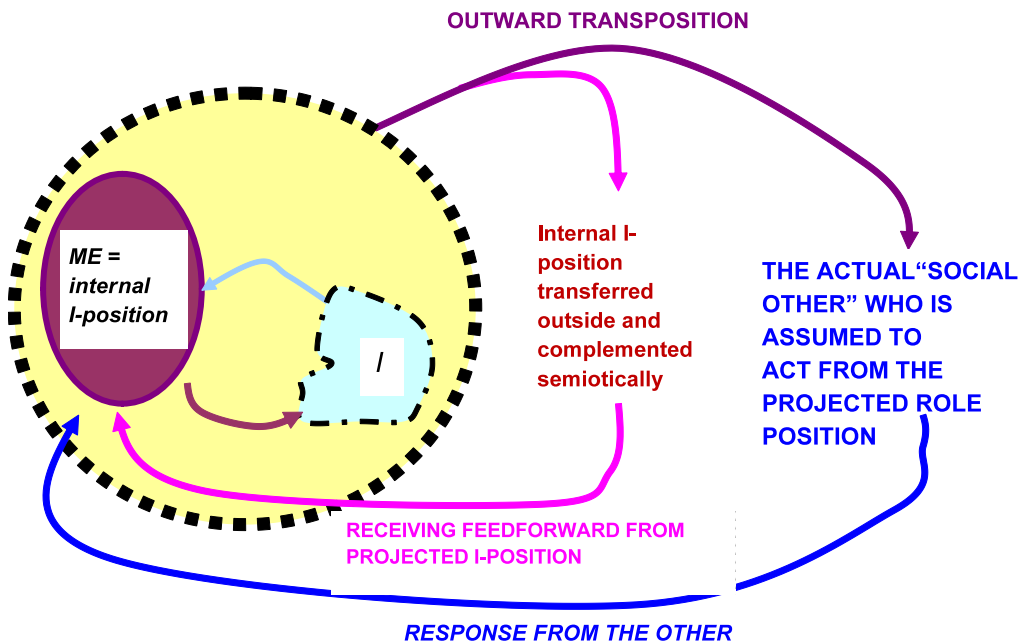


Figure 4. The triological self (after G. H. Mead).

Specifically, what is the function of “don’t recognize” and “any longer”. It is a backward-oriented account which has the function of forward-oriented regulation – “I used to, but no more”. In the RECOGNIZE $\leftrightarrow$ non-recognize duality of meaning the priority relation reverses (recognize $\leftrightarrow$ NON-RECOGNIZE), as it is mapped on the distinction within irreversible time. These distinctions are made dynamically within coordination of three dialogical loops (Figure 4)—compare also with Figure 3 and ‘I-position moves’ chart above.

## In Conclusion: Double Redundancy

The flexibility of the dialogical self system is guaranteed by double redundancy. The first redundancy is the *rapid movement* of I-positions between locations (inner/outer self domains—in Hermans’ 2002 terms). That rapid movement, like a human gaze in observing visual images, guarantees that there is necessarily *dialogicality in time*. No previous I-position location is ever re-visited (even if it is similar, it is not the same). Integration of I-positions—Present and Future—is immediately unfolding ( $A \rightarrow \text{moving into} \rightarrow B$ , rather than discretely oppositional— $A$  in contrast to  $B$ ) in the process of experiencing. This is a contrast between methods of looking at I-positions that pre-construct these as discrete positions (“you now” vs. “you 5 years from now”). The functioning of the Dialogical Self is in a flow—perhaps best captured by Marková’s (1990) three-step process—not in contradictions between static given positions.

The second redundancy is in at least *two* ‘social others’—the externally transposed inner position, and actual other person (Figure 4). The internal I-position (itself a double—of ME $\leftrightarrow$ I loop) faces in parallel two ‘mirrors’—which may enter into dialogical relation between themselves, as well as with the internal position. In that ‘triangle’ the lack of one component, out of three, does not eliminate dialogicality (the other person may be absent if the externalized inner I-position creates contrast with the ME $\leftrightarrow$ I system). The ME $\leftrightarrow$ I system is never absent. It feeds the constant movement of the externalized I-position. The ‘inner self’ becomes surrounded by two kinds of ‘social others’—externalized and generalized internal I-positions, and actual other people who reflect upon the person.

So, the I-positions move and move rapidly if need be, thanks to self-reflexivity which becomes possible through such moves, as well as enables further moves. Voices create the flow of I-positions, a relationship that in time generates more voices. The ‘core self’—a maintained status quo of the system—is *in that movement* (rather than in any static entity ‘in’ the person), and can be seen in Felicidad falling in love against all odds for no externally specifiable “causal reasons”. So we become fascinated with fugitives or with the riches of boring millionaires, or with symbolic expressions of power, property, and propriety—all in the same way—to feed into our dynamic self-system. *The very social and very Dialogical Self is thus deeply egocentric*—and that egocentricity (as an open system) depends fully on the social world.

## ZITTOUN: RUPTURES AND RESOURCES IN MOVEMENT

The text, as flow of consciousness, can be read as a transformative process after an experience of rupture. It can be treated as a semiotic process of sense making – involving linking, distancing from, and transforming embodied and/or cultural experiences. I work with the idea that such processes can be analyzed along four dimensions: their time-space orientation; their identity positioning; the degree of belief in the ‘reality’ of an event; and finally, the distance one takes towards that experience. The narrator’s position can thus be studied as it follows a trajectory in a space organized by these dimensions. This allows me to identify the role of semiotic resources in such trajectory changes.

### A Psychological Rupture

The reader realises that, throughout the text, Felicidad changes position and state of mind. This change is crystallised in the first and last three lines of the text. Comparing them suggests a change in the *subjective relational position* of Felicidad facing the immediate future – that is, the arrival of armed forces looking for the Guerrillero hidden by her. Felicidad moved from fear, shame and passivity in beginning of the text, to pride and self-assurance at the end. This change is here considered a semiotic elaboration, provoked by a rupture in Felicidad’s life (i.e. her relationship to the Guerrillero). This is an intrapsychological rupture expressed in the conflict between two I-positions (narrator and ‘you’—or ‘I’ and ‘Me’). The events of the rupture also change Felicidad’s relationship to others and social reality.

If the relationship to the Guerrillero is the rupture, then the position of ‘fear’ expressed at the beginning of the text, is an immediate result of contemplating this rupture—its social meaning, and its possible consequences. In this respect, the position of ‘pride’, at the end of the text, is the result of a semiotic elaboration of the *personal sense* of this rupture (Zittoun, 2006). The text is hence the means and the externalisation of the transition process (from this to that position) and the language is the semiotic operator of this transformation.

### Four Dimensions

The text is constructed as a narrator addressing a ‘you’, both being part of the same person—Felicidad. These two ‘voices’ are themselves not static. As the text progresses, they evolve through different positions. I propose to organise these movements along four dimensions:

1. *The (social) position of the narrator*: Positions of the narrator can be seen as representing various I-positions (Hermans, 2002), that is, internalised voices of relevant social others, as well as forms of radical otherness (“They” of the soldiers; “He” of the Guerrillero);
2. The *time-space* of the scene in which “you” is located (in the past, present or future);

3. The *degree of reality* of the scene depicted: *what did happen* is real; *what would have happened if* is counterfactual, that is, imaginary; *what will happen* is undetermined;
4. The *degree of distancing* ranging from just above the subconscious (below semiotic elaboration), to the embodied, here-and-now experience, to more descriptive or factual, images, to more diffused, values or emotional tones ('hyperconscious' in Valsiner, 2007). These are marked by the use of different semantic fields, some being at the level of organic event – trembling, blood, membranes, muscles – others at the level visual descriptions, while still others are at the level of good/bad values, suggested by mentions of signs of God and Devil.

### Movements of the Text

The goal of my analysis is to understand how this rupture is elaborated. To do this, I identified the main movements of the text, and characterised the *semiotic operators* of change.

The text can be decomposed in seven parts on the basis of substantial changes in time-space locations. Each of these parts has then been closely analysed by means of the two last dimensions identified above (distancing and degree of reality). I used the two other dimensions only when the analysis required it. Here I simply present the synthesis of this analysis, which identifies key semiotic resources and operators of Felicidad's psychological transformation.

1. *They'll arrive*: Fear and passivity characterise the text from the beginning, until the twice repeated "That's how it is" (p. 119, l. 9). The starting point is, under the threat and the eyes of the other, in a present situation of fear and miscomprehension, a situation of alienation. The first scene is in that sense pre-symbolic.
2. *If-only* (p. 119, l. 10-13): The narrator engages in a counterfactual reasoning: if she had gone with him—the Guerrillero—(which she did not do) she would not have been exposed to that fate. The first semiotic operator enabling a change of perspective is a subjunctive, "you should", which in contrast to "that's how it is", enables distantiation and opens *an imaginary space* of possibility.
3. *Hosting the Guerrillero* (p. 119, l. 13-p. 120, l. 20): This is the narrative heart of the text, where we get a full narration of what happened. The text is alternating between the descriptions of the Guerrillero through the perceptions of Felicidad, the actual shared events (staying longer, eating, going for a walk), and her shocked comments, expressing distance between her past and present self. In that space, the whole experience of the relationship with the Guerrillero is given a first meaning. The *first field-like symbolic resource* that enables her to hold together the diverse characteristics of that experience (i.e. initial feeling of fear, alienation, and presence of others, etc.), is the imaginary concept of the *devil* – from the Greek *diabolos*, what separates. In other words, the narrative is given a sense and a direction by a set of a highly distanced or hyperconscious values. It is however diffusing in the whole narration, as it brings the author to specific actions and experiences.
4. *They're coming* (p. 120, l.20-26): Following this 'separation' the narrator seems to be located outside herself, in the position of the others – that of "They" coming for her.

This brings her to a catastrophic imagination of the immediate future, in which “They” will use a classical means of torture – saying that they know, to make you go for it. Yet this opens a *second imaginary space*, in which the narrator can see herself from the perspective of the others. In so doing, she realises that she has nothing to hide. In that sense, the classical torture trick becomes a *semiotic resource to operate a reflective short-circuit*.

5. *But only God and you are witnesses* (p. 120, l. 27-p. 121, l. 4): The short-circuit, marked by the “*but*” – a semiotic marker of interruption in a flow of thinking/speaking – enables in turn a vivid re-presenting of the past in the present, in a new thinking space. This time, the semiotic means to express the scene are at the level of organic experience, or just above the sub-conscious ([Valsiner, 2007](#)) that is, below the presence of fact, values, judgements, presence of the others. It is paradoxically through this inner experience of union, that a new semiotic field emerges – that of the divine or the sacred, in an Augustinian manner. Hence, “God” invoked here is the new triangulation point, the semiotic operator, which enables the solution of the conflict between the I-positions. “God” thus plays here the role of the *symbolon* – etymologically, that which unifies what is separated.
6. *And who’s to judge you... Not a whisper* (p. 121, l. 4-1.9): This passage is pulling together the two strings of the previous one: the inner ineffable nature of the experience of the encounter between the Guerrillero and Felicidad; and the connection to God as “you” is under “His” protection. Hence, paradoxically, by this juxtaposition, the encounter, which is impossible to see, and belongs only to her, becomes of divine nature. In other words, after the experience of fear of total annihilation (4), the narrator could open a space and find the distance given by the idea of God to live again the actual experience around which the whole text is constructed. From this perspective, a new field-like semiotic resource is available; that of the ‘holy’, which cannot be found even if the “heart is pierced”, and that only God can see. Note that the ‘inner space’ as the place where God can be found is a classical religious theme (see Marková, 2007, on Saint-Augustine). In this paragraph, as in the previous one, the narrator is no longer refusing her connection to the “you”. One might say that the experience of this inner-transcendent place enables the resolution of the conflict between the two I-positions. This deploys a *second hyperconscious field-like symbolic resource* of the holy or the righteous (or the martyr?), which dictates images (pierce the heart), and has various consequences, at the level of action (not moaning, not swearing) as well at the level of embodiment (stand upright).
7. *Don’t look like that... Hold their eyes* (p. 121 l. 9-15): It is through this new semiotic field that the initial situation is re-signified; in the present, it is now a situation of the righteous having nothing to fear from what is to come. Indeed: the fight has already taken place.

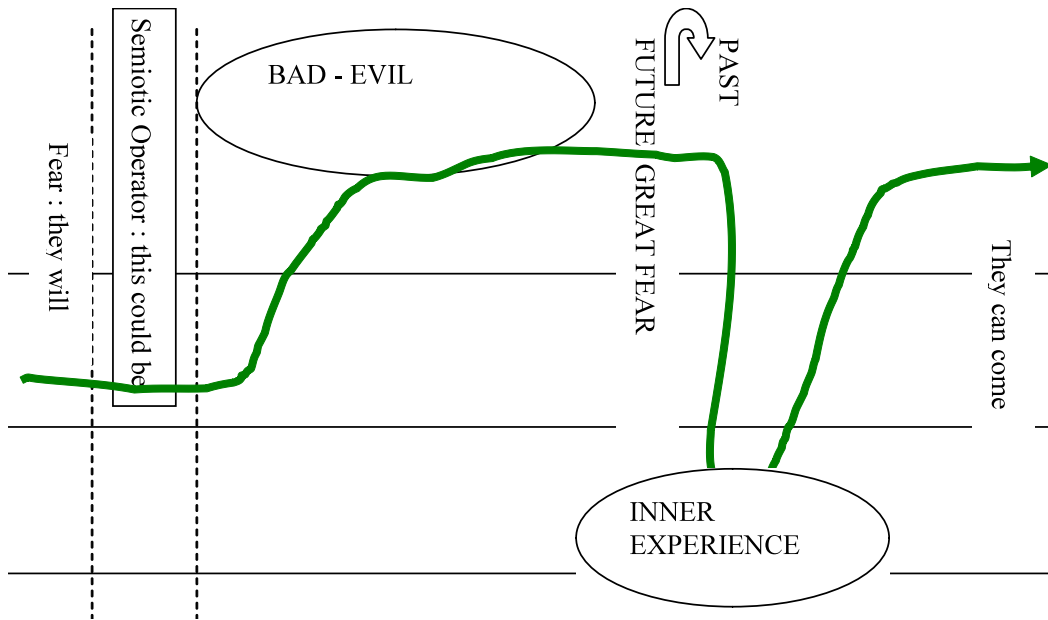


Figure 5. Trajectory of the Felicidad's position.

These movements can schematically be represented in the figure below (Figure 5). The horizontal line, from left to right, represents the flow of the text. The vertical lines represent the level of semiotic distancing: the line below represents embodied experience, the top line represents *hypergeneralised affective sign fields* (such as BAD) (Valsiner, 2007; also see Valsiner's analysis above). The line moving up and down represents the location of the narrator's position; the brusque alteration of that line can be linked to the narrator's use of specific semiotic mediators.

This analysis reveals the role of semiotic operators like “you should”, and “but” which can bring a confrontation of perspectives and therefore distancing. However they are a surface manifestation of deeper imaginary experiences – it is after imagining radical alienation that the narrator can take distance manifested by a “but”. The analysis also shows the narrator's use of symbolic resources taken from a religious system – God, the Devil, which, when triggered, bring along rich semantic fields, which in turn are diffracted at various levels of semiotic mediation. The main function of these semiotic resources here is to open imaginary spaces, in which the person can explore alternative positions or views. Hence, it can be said that the trajectory of the narrator is shaped by a series of experiences in imaginary spaces, enabled or expressed by semiotic resources which reroute the flow of consciousness.

### SALGADO: POSITIONING MICROANALYSIS

This analysis is based on a new procedure called *positioning microanalysis* (Salgado & Cunha, 2010), which represents an attempt to build a research strategy coherent with the general principles of a dialogical perspective. It is far beyond the scope of this section to present our theoretical options and guidelines (see Marková, 2003; Leiman, 2002; Linell, 2009; Salgado & Gonçalves, 2007; Valsiner, 2007). Here I will simply say that meaning-

making is seen as a matter of responsivity to others within a surrounding and co-constructed semiosphere. Thus, human beings are conceived as communicational agents that are constantly responding to situations with semiotic tools and, therefore, assuming and reassuming semiotic positions.

The following positioning microanalysis of the text *The Guerrillero* aimed to: (1) illustrate how to depict different positions, and (2) identify patterns of relation between these positions. The purpose was to show the potentialities of an analysis focused on inquiring into the dynamics of stability and change of positioning and repositioning.

Step 1: `Division into response units

The Positioning Microanalysis procedure usually starts with a division into 'response units' (Auld & White, 1956; Hill, 1982) that correspond broadly to the minimal independent grammatical units of meaning. This procedure was performed by two judges who were able to reach a high level of consensus (above 90%) and to distinguish 79 units. Then, the author of this section analysed the entire text.

Step 2: `Detecting the 'field of positioning'

This field represents the overall context of meaning-making and is composed of a generally stable organization of Ego-Other-Object: the person is dealing with some task around an object or theme invoking, implicitly or explicitly, relevant social others to the occasion. In this case, the field was considered generally uniform along the entire text, since the narrator is constantly dealing with the same theme: the relationship (and the consequences of that relationship) between Felicidad Mosquera (who is also the narrator) and the Guerrillero.

Step 3: `Constructing a hierarchy of positions of sub-positions

The next step consisted of the analysis of each unit with the following instruction: to categorize each response unit in terms of the self-position assumed in that segment towards others and the world. Each categorization was systematically compared with the previous ones, enabling the construction of the hierarchy of positions and sub-positions presented in Table 1.

Most of the text develops as a monologue, in which the narrator addresses Felicidad Mosquera about her love affair with a Guerrillero – a monologue with an explicit dialogical structure. As we can see, there are five main positions, with several sub-positions: it starts with the narrator assuming (1) a warning position towards Felicidad Mosquera that quickly turns into (2) a reproaching/blaming position. Then, (3) the narrator recalls episodes of the encounter of Felicidad Mosquera and the Guerrillero (recalling position). The initial part of text dwells in an interplay between these three different positions, apparently feeding each other. Initially, the warning position feeds a great despair and rage towards those past steps – giving rise to the reproaching position. This is the position that dominates the first part of the monologue. By its turn, reproaching leads to the evocation of past events. However, suddenly, we see a dialogical shift towards a totally different position – (4) near the end the narrator assumes an accepting tone towards her love affair and (5) finally encourages Felicidad Mosquera to deal bravely and without remorse about her fate. The development throughout time of the main positions is described in Figure 6—the vertical axis is of the five positions of

the narrator, while the horizontal axis represents the 79 units of the text (both identified above).

This sudden transition between the initial cycle (positions 1-2-3) and the emergence of a novel position is a rather interesting point of analysis, since it may be parallel to sudden and drastic changes within oneself. In order to better understand what happened in that transition, it is necessary to return to the data in order to check what happened before this shift. This strategy fits the overall aim of the microgenetic approach of developmental science (Valsiner, 2007).

**Table 1. Positions and sub-positions of the narrator**

Positions	Sub-positions
1. Warning position: The narrator (N) warns Felicidad Mosquera (FM) of the danger	1.1. The narrator (N) describing “them” as an unavoidable and terribly threatening 1.2. N describing what they’ll do to her (FM) 1.3. N describing FM’s fate as a fatality
2. Reproaching/blaming position: N reproaching or blaming FM	2.1 N telling FM what she might have done 2.1.2. Running away with him 2.1.2. Refusing to help him  2.2. N describing what would not be happening if she had acted differently 2.3. N showing FM what would be happening if she had acted differently 2.4. N regretting and reproaching FM about what she did in the past 2.4.1. Regretting 2.4.2. Recriminating and cursing 2.5. N alienating FM 2.5.1. N describing FM as blind 2.5.2. N affirming FM “possessed” by a different identity (“you were not you”)
3. Recalling position: N recalling FM her story with him	3.1. N recalling her of how she helped him when he was injured 3.2. N affirming FM as enamored of him 3.3. N recalling his courtship 3.4. N recalling their meeting on the river bank
4. Accepting position: N accepting FM’s love story	
5. Encouraging position: N encouraging FM to surpass her fear and to accept her fate	

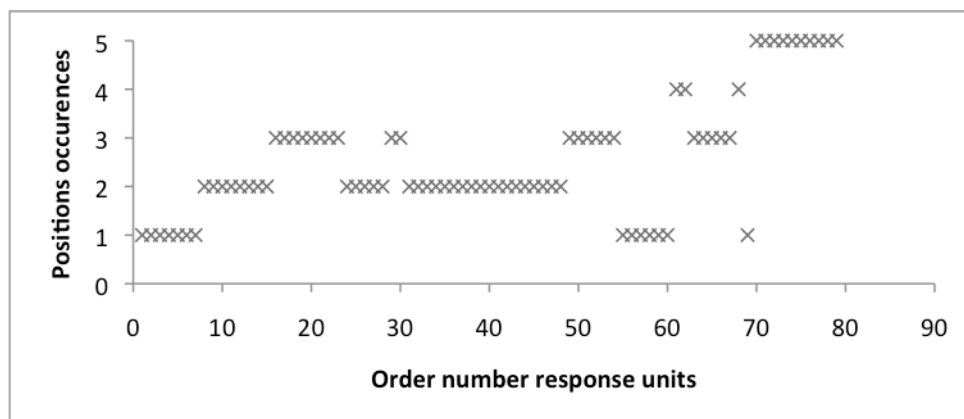


Figure 6. Occurrences of the positions throughout time.

The reproaching attitude, intermingled with the recall of her love affair, gives episodic vividness to the past events. The narrator explores how she was “transformed by his touch”. The narrator alienates Felicidad Mosquera, depicting her as “possessed” or mad. However, operating as counter-voice to this position, the narrator is getting in touch with Felicidad Mosquera’s deep love for that man. Thus, the voice of Felicidad Mosquera was actually the addressed one and the recall of those romantic and sensual episodes brings that experience to the foreground. At that moment, fear overcomes her again, because she returns to the warning position. However, the vividness and concreteness of that powerful voice of passion breaks through, and the narrator shifts to a new position, declaring the complete acceptance of the passion and addressing God as the only possible judge of what happened. The narrator finally accepts the passionate love, while describing the meeting on the river banks. Here, the storyteller is no longer a simple narrator, since she starts to describe what only God and Felicidad Mosquera were able to know: how she felt while making love to him. Here, the identity of the narrator is revealed: it must be either God or Felicidad Mosquera, herself. Then returning to the problem at hand – position 1 – she becomes able to find a new future – and an encouraging position (position 5) is assumed, voicing the acceptance of her own fate and eventual death and sacrifice.

### Concluding Comments on Positioning Microanalysis

In sum, the shift to a new voice that breaks the initial stability and in-feeding of different positions seems to take place through the contact with a counter-voice that was initially maintained at the foreground – as the voice of a counter-position, which those initial positions were fighting against. The contact, in itself, was facilitated by the recapturing of the passionate past experience, whose concrete qualities and felt dimension opened a gate to giving a new meaning to the same situation.

## SIMÃO: FELICIDAD'S CHALLENGE, A CHALLENGE TO US

The aim of the present analysis was to take the story as an opportunity for illustrating some aspects of I-Other (world) relationships, understood as culture and time bounded processes in personal development. The first step of the analysis was impelled by the question 'Who is Felicidad Mosquera?' The only way of knowing Felicidad is listening to her, in the sense of *letting her touch us* (Gadamer, 1959), taking advantage of the situation in which Angel launches us, as hidden listeners in Felicidad's self-talks.

In Spanish Felicidad means *happiness*, and this installs, at the onset of the tale, an expectation that disquiets us throughout the story. By listening to Felicidad we grasp the ambiguities of her life: her impotence facing the sin of her destiny which causes her anguish and *unhappiness*, and also her internal rebellion against that sin, actualized through a perseverant remembering and a pervasive revival of her intensely *happy* past moments with her lover. In this flux of emotions the more she feels near a dead-end situation, the more she dives into her best memories. At the last moment, she takes some control over the situation by making a deal with herself. In reality it is a deal settled in the celebration of the past victories, maybe as a revengeful consolation, bringing the *happiness of past times back to her and in so doing giving her some dignity in the present*. In this sense, it is a deal that makes it possible for her to transcend the circumstantial and 'objective' attributes of the here and now lived situation.

The second step was to try to understand the other character that had the power to bring about *Felicidad's stream of thoughts and emotions* (James, 1890). The Guerrillero is like a strong figure in pastel, who surreptitiously arrives, bringing intense inner transformations in Felicidad, allowing her *happiness*—perhaps the only sublime and evanescent moment of coincidence between herself and the meaning of her name.

Then he disappears, carrying Felicidad's *happiness* with him, as if paying for a double transgression: having actively experienced the pleasure of love with a forbidden and dangerous lover. However, the *Guerrillero* allowed her to feel *other feelings*, think *other thoughts*, and act *other acts*—in short, to be *other*. Astonished, a little bit angry, a little bit scared, but maybe also proud, she realizes that there is another unexpected and unknown *Felicidad Mosquera* dwelling in herself.

Above all, she is not alone any more, as she now has the companion of *other voices* in herself, the "Is" and "Yous" to whom she can now talk. Her former *quiet dialogue, in which the I and the Self were in unison*, has shifted into a more complex dialogue. From her 'monological inner monologue', Felicidad passed through a 'polyphonic inner monologue' (Rommetveit, 2003). This change allowed her to question her *past* attitudes and inquire about the *future*.

### Felicidad's Experience of Negativity

By sheltering the *Guerrillero* in his *dual otherness—as foreigner and fascinating*—Felicidad could have what is called 'an experience of negativity' (Gadamer, 1959). This kind of experience happens in the *present*, is addressed to the *past* and is essential for preparing the person for the *future*. This enables a constructive change in the relation between one's

internal and external world. In this process of reconfiguring I-world relationships one prepares oneself for the future (Boesch, 1991; Valsiner, 1998).

For Felicidad, this happened through a polyphonic internal dialogue with her new fellows, the “Yous” who are, *simultaneously*, “Is” and “Yous” in herself, sometimes approving and encouraging her, sometimes criticizing, scaring and warning her. Such a polyphony enabled a shift in the symbolic relations within her self-experience of temporality: instead of a *comprehensible past and a good or regular expectation for the future, viewed from her present*, she is now in a situation of *striving for self-understanding and self-planning in the present, facing a challenging and scary future, in the light of an unexpected intensely happy past*. This means that she could cope with the affective-cognitive challenge posed by the whole unexpected situation, and reach a reorganization of her self-experience in a new coherent whole (Diriwächter, 2008).

The relevance of past experiences that came as remembrances and reviviscences is not in replicating experiences, which would be strictly impossible and psychologically not desirable for preparing for the future. Their value is exactly in being another (new) present experience, addressed to the past, in view of the future. The psychological value of the internal dialogue lies exactly in being a reinterpretation of remembrances, reviviscences and anticipated meanings about a situation. As far as it is never a replication, it prevents her from confirming her expectations, and thus she enlarges her horizons (Gadamer, 1959), allowing new constructions in her I – Other (world) relationships (Simão, 2010). From the *present* situation, Felicidad rectifies her expectation about herself, in face of the requirements for understanding herself in the *past* situation. Her thought and expectation about the future flows, then, in a new direction.

This new subjective configuration, by its turn, brings new decisions, honouring a compromise born in the interplay of the *I*'s and *You*'s inner dialogue. This is a compromise implying autonomy, but not in isolation, as it carries with it the *onus on the I-Other relationship*. However, all these are possible only if the person could attend to the call of the otherness.

### **Felicidad's Illusion**

One of the ways by which one can be touched by that call is to let oneself be *illusioned* by the other. Being *illusioned* embraces not only the illusory character of an event (as if it were false or a misunderstanding, which sooner or later will cause the person who believes in it *disillusion*), but also keeps its former Romantic meaning: *the imaginary anticipation of pleasure, future, joy and delight*. Its address to the future occurs in the form of anticipation and projection of some event (Marías, 1984).

To be *illusioned* creates a duality between reality and unreality, past and present, possible and impossible, as the *illusioned* person relies on the image of something that comes back from the past, but in a new way. Illusion also refers to one's life projects, to who one wants to be and what one feels one needs to be, even with heavy doubts about its accomplishment. In sum, it touches on the issue of authenticity of one's life projects. Being *illusioned* is a process of making discoveries about ourselves and others by living through the labyrinths of mistakes, misunderstandings and transformations we make (Marías, 1984).

The process of discovery, in which the Guerrillero was Felicidad's object of illusion, also concerns Felicidad herself. Self-discovery involves opening one's self to not-yet-explored aspects of one's interiority. This is, indeed, a tri-fold process of personal discovery: the discovery of *the Guerrillero by Felicidad*; the discovery of *Felicidad by herself* in her relationship with him; and, finally, the discovery of *the Guerrillero in his own eyes*, illuminated by the light of the illusion he has awakened in Felicidad.

## WAGONER: DIALOGUING THE ANALYSES

The above five analyses illustrate the complexity of psychological processes that can be found in a seemingly simple short story. Gillespie outlines the I-positions inhabiting Felicidad's stream of thought, and shows how they are systemically related and re-organized through the narrative. Valsiner illustrates how external events and internal feelings become related through self-reflexivity, in which the I moves outside of the Self into external positions to reflect on itself as Me. Zittoun focuses on personal sense making after a rupture, whereby Felicidad uses a variety of semiotic mediators to regain stability in her self-system. Salgado tests his method of *positioning microanalysis* on the text, which uncovers existing I-positions and their patterned occurrences through the temporally evolving narrative. Simão attends to the changing I-world relationships in the text and their existential significance for Felicidad and ourselves. More detailed versions of all of these analyses can be found online at <http://www.dialogicalscience.com/Program.htm>.

Gillespie, Zittoun, and Salgado all focused on identifying the different *steps, phases* or *movements* in the text with their different networks of positioning. We find a clear convergence (with minor variations) in their analyses, which occurs in spite of the fact that their analytic methods and theoretical focus differed from each other. Table 2 below outlines how each characterised the text's general phases. It should be noted that the different phases identified here do not correspond precisely in all the analyses but rather involve a high degree of overlap. For example, Zittoun distinguishes between phase 5 and 6, while the other analyses merge them into one, and Gillespie does not mention phase 4. Furthermore, Salgado's analysis is much more fine-grained in its characterisation of text phases (similar to the level Valsiner worked at), but at the same time he covers the text as a whole. As such his analysis has the advantage of capturing some of the brief returns to earlier positions which are generally left out of the other analyses. As such his analysis has the advantage of capturing some of the brief returns to earlier positions which are generally left out of the other analyses. This can be helpful in understanding the transition between the different phases (which is our primary interest); yet, to do this, positioning microanalysis must be supplemented with an interpretation of holistic meanings and relationships in the text itself, as the other analyses do and Salgado does in interpreting the final movements of the text.

One surprisingly underdeveloped feature of all the analyses was the importance of Felicidad's social context in occasioning her stream of thought—as such there is a risk of making the stream overly subjective. Felicidad's self-dialogue is driven to overcome (or at least temporarily stabilise) inner tensions emerging from being in the middle of a civil war and taking a side in it by helping the Guerrillero: she worries about being tortured for information and betraying her lover, as well as strives to resolve contradictory meanings in

her memories—did she act foolishly or courageously? It is only in the context of war that decisions like whether to help a wounded person take on such existential weight. Of course, context is partly addressed by attending to the different role positions mentioned (e.g. the Guerrillero, the torturers, past victims, etc.) but this seems to miss the larger social *meaning* or *value* (see Valsiner) of the struggle for those involved. Simão does mention, at the end of her analysis, Felicidad’s “discovery of the Guerrillero in his own eyes”. I take this to mean that the larger struggle he is engaged in becomes Felicidad’s own personal struggle, part of her ‘life-project’. Simão also mentions that ‘Felicidad’ means *happiness* in Spanish—also often used in contexts of congratulations—yet, no one mentions her last name “Mosquera”, which is likely a reference to Tomas Cipriano de Mosquera, a courageous general who led the successful liberal rebel army during the 1860-1862 Colombian civil war. Thus, Felicidad Mosquera’s name also hints at the local values surrounding the struggle.

**Table 2. Comparison of text phases identified in three analyses**

	Phase 1	Phase 2	Phase 3	Phase 4	Phase 5	Phase 6	Phase 7
Gillespie	Rupture	Lament	Realization		Resolve		Self-regulation
Zittoun	They’ll arrive	If-only	Hosting the Guerrillero	They’re coming	But only you and God are witnesses	Who’s to judge you... not a whisper	Don’t look like that... Hold their eyes
Salgado	Warning	Blaming	Recalling	Warning	Accepting		Encouraging

In attending to social context we also find important symbols used by Felicidad, in her stream of thought, to resolve her inner tensions—Zittoun aptly notes the etymology of ‘symbol’ is that which unifies. The most important among these come from Catholicism. It is significant that all the analyses that focused on the different phases of the text identified the key line, “But only God and you are witnesses”—after which she proceeds to describe the details of her highly sexual memories with the Guerrillero. It might appear strange to have God attached to these memories, but Obeyesekere (1981, 2010) has found that eros and agape, sexual and divine love, are often found together in spiritual ecstasy, in religions around the world. Thus, God needs to be added to Gillespie’s catalogue of I-positions and brought into play as both ‘witnessing’ (past Me) and ‘protecting’ (future Me’s) (in Figure 2). In evoking “God” Felicidad creates a *hyper-generalized affective field* (see Valsiner and Zittoun) of spirituality, in which having someone “pierce your heart” takes on the meaning of martyrdom (like Christ on the cross). Her struggle is deeply personal (no one knows of her relationship to the Guerrillero) yet utilizes the social meanings of her community (religious symbols) to express and resolve inner tensions, and thus she also has the potential to communicate something to the community at large (she could become a Martyr for the rebel cause).

## **Conclusion: Methodological Reflections on the Multivocality of Analyses**

What can we learn from this exercise in the multivocality of analyses about conducting a dialogical analysis? In his chapter, Billig (2011) encourages dialogical thinkers to write dialogically by voicing contrary ways of thinking about an issue. This is *not* to be done to pre-emptively silence potential objections from others, as many contemporary writers in fact do; but rather, it serves the purpose of opening up further dialogue, ensuring that this is not the last word on the subject. Yet, given the rigid style constraints of most academic publishing and difficulty of getting one's ideas heard at all, it is natural for us to be wary writing dialogically. In the present chapter we have, to a certain extent, circumvented this problem by offering different analyses of the same material without attempting to integrate them into a single finalized perspective. In setting these analyses side-by-side, contrarities become visible between them (rather than within a single author). It is crucial that the same material be analysed by all to have a common ground against which differences emerge.

The discussion explored the differences and developed (*vis-à-vis* the other analyses) another distinct analytic perspective—where Felicidad's self-dialogue emerges from tensions inside her social situation and is resolved through cultural tools found there. Even though this last analysis (in the discussion) synthesizes ideas from the previous analyses, it does not cancel out the other analyses into a higher form (as in Hegelian dialectic); rather it provides another position from which to dialogue and develop the other analyses. This was done by bringing together analytic tools from each of the analyses, as well as exploring what was left out (e.g., social context). The other analysis might in turn find inspiration for developing their analytic approaches through the reconfiguration of ideas in the discussion.

Although there were limitations, our exercise in the multivocality of analyses made an important step forward. We set out with the aim of opening up dialogue on analytic strategies in dialogical science, which the exercise has certainly achieved. In setting up this exercise we created a social situation, in which there is a problem, tension or rupture for ourselves. Like Felicidad, we overcome it through self-reflection, drawing on symbolic resources and voicing the perspectives of others. In the externalization of rich analyses we see a diversity of emerging research techniques and theoretical ideas, which provide tools for others to creatively adapt in their own research contexts. It is from the dynamic tension between different perspectives (such as these) and appropriations to new contexts that further innovations will emerge within the field dialogical science.

## **APPENDIX A: THE GUERRILLERO**

### *Albalucía Angel*

*Now they'll see*, Felicidad Mosquera, when they all arrive with their machetes, threatening, asking you where in hell has he hidden himself, then you'll confess. They'll ask. They'll force you to betray him because if you won't talk they'll take the old folks, like they did two days ago with your friend Cleta, remember, or they'll put your hands into the fire, like Calixta Peñalosa, or they'll slice open your belly, after all—all of them—have used your body. That's how it is, Felicidad. That's how it is. You should have gone with him, then you

wouldn't have suffered. You wouldn't be dragging yourself around, crying and moaning, looking for anything that might do as a weapon, pushing the few bits of furniture against the door. That night, when Sebastian Martinez's dogs began to howl as if they'd smelled the devil, and you saw him there, suddenly, standing ever so still, his trousers in shreds and his white shirt all bloody, then you should have spoken, said anything, any excuse to make him whisper good-night and creep back where he'd come from, but no, too bad it didn't happen that way. Bad luck, Felicidad. You made him come in without a word, you pulled up a chair for him, he let himself fall heavy as lead, and then you saw the other wound on his skull: *I'm tired*, was all he mumbled; and then collapsed like a horse on the floor. Whatever got into your head, Felicidad Mosquera? What evil star dazzled you then, what evil wind blew through your heart to stir up the fire, to blind you? Because you were blind, blind. The shivers you felt when you looked upon his face and realized he was so handsome. That you liked his black moustache. The nervous urgency with which you went to boil water and prepare the herb plasters, somehow wasn't yours. Because you've always been cool-headed. A watchful-heart. Careful. You never let yourself be trapped into these things. Whatever happened to you, tell me. Whatever came over you when instead of saying good-bye, once he felt better, and began to go out at night to take a walk, to get firewood, offering to pump water, instead of saying yes, well thank you, see you sometime, you said no, it was no trouble, why didn't he stay a few more days. What happened, damn you. I can't understand. Felicidad Mosquera, I don't recognize you any longer. I never thought you'd change this fast, go from black to white, as you did, from one day to the other. Because the trembling you felt when he looked at you with his dark eyes, or the stammering, like a little girl, when he asked for the salt and barely touched you with his fingers as you put it in his hand, everything in you turned upside-down, the current changed, your cables crossed, so how in God's name didn't you notice it. Putting salt into another person's hand is stupid, brings bad luck. Bad tidings. And what about that day when instead of letting him go off on his own to get some air, you flushed, all red in the face, when he offered to walk together for a while, and crossing the bridge he held your waist, because it shakes so much was his excuse, but you felt how the heat boiling on his skin began to seep into you, burning, hurting, a cry inside you. A deep, deep moan. They're coming, Felicidad Mosquera. They'll come shouting that they know. Kicking everything in the house, as they did with Prospero Montoya's wife, when they left her stuck inside the well, her belly sliced open and the baby inside. They won't let you make the slightest move. When they arrive like that they're all ready to kill you. To leave no trace. They'll say they know so that you go for it. But only God and you are witnesses. The only witnesses of the meeting in the fields, on the river bank, between the scented sheets; who else will swear if only you felt the delight, the sex entering your body, searching your smoothness, changing you into streams, twilight, sea; who else will know the movement of your thighs, burning, your hands searching; touching the groin forcing sweetly your way into life. Who else heard his groans. His loving search. His long, drawn-out orgasm as you sank into a silence of moist membranes, a quick throb of blood, a hurried quiver of muscles, which then relaxed rippling through the entire body, an inside scream bursting upwards, like a torrent. And who's to judge you, Felicidad Mosquera, if only God and you can swear that this is true. No one will dare. They can search your very innards, cut you in two with their machetes, drill into your senses, pierce your heart, they will find nothing. Not a whisper. Don't look like that. Throw your fear overboard. Don't curse any more: he's far away and all that counts is that he lives and carries on fighting. You won't say a word. Not even if they set fire to your shack, ram

themselves into you, or bottles, or do what they did to others to drive you crazy; take courage, Felicidad Mosquera, don't cry or moan any more. Open the door yourself. Stand upright in the doorway. Hold their eyes.

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