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Making Sense: A Study of the Dialogical Nature of Consciousness in Creative Writing

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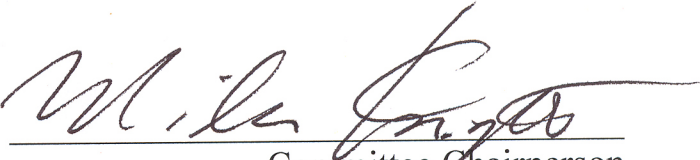
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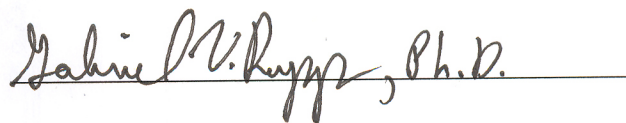
MAKING SENSE: A STUDY OF THE DIALOGICAL NATURE OF
CONSCIOUSNESS IN CREATIVE WRITING

A THESIS

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ABSTRACT

The present study investigated the dynamics of a single participant's various I-positions (Bakhtin, 1930) using Stephenson's (1985) Q method, analysis of variance, factor analysis, and qualitative assessment of the participant's creative writing. Once a day for 28 days, the participant ranked a randomly generated 18-adjective concourse for her rational *I*, her emotional *me*, and the names of five fictional characters that she made up. At the end of each 7 day period, the participant wrote a short story involving the 5 characters. Quantitative results supported William James' (1890) theory that people often conceptualize themselves as being composed of an *I* and a *me*. The results also supported Mikhail Bakhtin's theory that the self is composed of several dynamic I-positions. Factor analysis results were used to provoke creativity via rumination in the participant. Analysis of variance and factor analysis results provided insight and clarified qualitative assessment of the short stories.

Making Sense: A Study of the Dialogic Nature of Subjectivity in Creative Writing

Mental life is, above all, storied in nature. People integrate disparate experiences into ongoing stories in order to make sense of them. They use stories every day to create an indefinite number of causal links that inform a coherent sense of others, themselves, and reality itself (McAdams & Pals, 2006). Human beings are the story-telling animal (Gottschall & Wilson, 2005). The ability and compulsive need for ongoing narrative construction is the distinct ecological niche of the human being. Stories tell people what their lives mean. Narrative psychology confronts the narrative brain. It seeks to understand the stories of individuals as well as the elements of a universal story grammar, common to all humans (Miller, 1995). Consciousness, then, that elusive and illusory *narrative center of gravity* (Dennett, 1992), can best be understood in terms of shared self-talk that can only come alive via dialogue or *consciring* (Stephenson, 1982; Lewis, 1960).

This study uses Q methodology (Stephenson, 1982) as a way of interpreting the dialogic, storied nature of the subjective mental life of an individual when he or she writes creatively. Q methodology provokes one to reflect upon subjective, sometimes inconsistent feelings about events and people. Such a method allows one to reveal to oneself and others notions and feelings about real or imagined people. This type of subjective revelation is brought about by a person reflecting upon and talking about Q method results. In order to more fully comprehend Q methodology's usefulness in such a study, a review of the dialogic and sometimes contradictory nature of subjectivity and consciousness follows.

Multiple Selves

*Do I contradict myself?
Very well then I contradict myself,
(I am large, I contain multitudes.)*¹

The mind or soul as tripartite and fragmented is a popular notion. For Sigmund Freud (1960), this internal composition is contentious. He conceptualized three forces (the *I*, the *me*, the *over-I*) competing against one another for supremacy within the human mind. Fyodor Dostoyevsky (as cited in Richter, 1998), like Freud, believed that there were undesirable parts of the mind. He believed humankind's darkness should be sublimated by brotherly love. Friederich Nietzsche (as cited in Richter, 1998), who in many ways prefigured Freud, thought Christianity went too far in sublimating the darker parts of man and that a personality should fully integrate, experience, and celebrate the diversity of various, competing, internal selves. Mikhail Bakhtin (cited in Richter, 1998), who was quite at odds with Freud, nonetheless also viewed subjectivity as composed of three parts (*I-for-myself, I-for-the-other, Other-for-me*). Georg Wilhelm Friederich Hegel (as cited in Richter, 1998) saw unity of self as encompassing negation and contradiction and man's evolution underlain by three devices (*thesis, antithesis, synthesis*). Julian Jaynes (1976) thought the mind was composed of an *analogue I* and a *metaphor me*. The entire known history of human intellectual and philosophical discourse is fraught with a countless number of thinkers who agree upon the dialogic, at times contentious, multiplicity of selfhood.

¹ From Walt Whitman's (reprinted in 1983) *Song of Myself* in *Leaves of Grass*

Theory of Mind

Storytelling requires a highly intuitive Theory of Mind—that ability to imagine the experience and intent of others. If only for a moment, the self can—to some degree—forget its own concerns and fantasize about what others must be thinking and feeling. The most gifted storytellers—especially actors and writers of fiction—are so good at this kind of characterization that they admit to feeling that their characters take on a life of their own. Indeed, many fiction writers say that they have no say about what their characters decide to say or do. Instead, these writers are great role players capable of taking on different identities. Joyce Carol Oates once said “each angle of vision, each voice yields a separate writer-self, an alternative Joyce Carol Oates” (as cited in Raggatt, 2006 p. 16). A common revelation of successful storytellers, no matter the medium, is that one creates the best art when in a trance-like state of limited self-awareness. Julian Jaynes, in his now famous work *The Origin of Consciousness in the Breakdown of the Bicameral Mind* (1976), is preoccupied with this trance-like state of heightened creative ability. Jaynes looks to this mysterious state of mind as the key to understanding where consciousness came from and how it developed.

The Bicameral Mind

Jaynes, whose work continues to provoke and influence current trends in psychology through prominent thinkers like Daniel Dennett and Steven Pinker, believed that ancient people were not conscious. Though this claim has little experimental evidence to date (Jaynes was highly criticized for never submitting his work for peer review), his postulations are very compelling in light of the enormous changes in artistic, religious,

and literary history. Jaynes called attention to the fact that epic poems had no internal decision-making on the part of its characters. Heroes were not directed by logic or emotion. Instead, they were guided by gods. In effect, all of their decisions were made for them by what they thought were external powers. This kind of epic storytelling, according to Jaynes, shows that humans were not always capable of self-talk, or introspection, the way that people view consciousness today. Jaynes said that this characteristic of humanity didn't evolve until about three thousand years ago.

Jaynes believed that the mind shifted from bicameralism because of the increasing complexity of societies brought on by mass migrations during the second millennium BC. Self-awareness eventually helped solve this cultural problem of interacting with other migrating tribes. Jaynes believed vestiges of bicamerality are seen in a surge in prayer and oracles that arose during this time. Today, religion, hypnosis, schizophrenia, and the general need for authority figures to make decisions for us, are all relics of a bicameral past.

Clinical evidence supports Jaynes' theory of consciousness, as well. Jaynes called attention to people with schizophrenia whose hallucinations, he believed, are brought on by stress. Because people with schizophrenia have a lower threshold for stress than normal people, they are prone to having hallucinations more often. Decision-making, Jaynes believed, is exactly what stress is. Rats, after all, only develop ulcers when they must decide to traverse an electric grid in order to obtain food. Merely shocking rats does not produce ulcers. Jaynes said that ancestral people must have had a lower threshold for stress, which allowed so many hallucinations of gods to occur. The fact that schizophrenic hallucinations are mostly auditory is noteworthy. Jaynes believes that the

speech of the gods were organized in the right hemisphere. The voices were heard over the anterior commissures by the left temporal lobe's auditory areas.

Jaynes used what psychologists and neurologists now know about the brain's two hemispheres that are capable of behaving independently. This idea of "the double brain" (Hirstein, 2005) is exemplified in consideration of the fact that speech is entirely represented in the left hemisphere for most people (p. 100). Although most functioning is bilaterally represented, language is not. However, as a result of brain damage early in life, the right hemisphere can take over speech for young, brain-damaged people. Otherwise, in normal people, the right hemisphere is wholly unnecessary for speech. In fact, many people can have their entire right hemisphere removed with little deficit in mental functioning relative to removal of the left hemisphere. The point is that a vast amount of tissue in the right hemisphere is unnecessary and that both hemispheres are capable of language, but only the left hemisphere is actually responsible for language in healthy people.

Jaynes called the part of the brain that is capable of speech but unnecessary in normal individuals, "silent speech areas" (p. 103). Jaynes wondered: "Could it be that these silent 'speech' areas on the right hemisphere had some function at an earlier stage in man's history that now they do not have?" (p. 103). Jaynes used this evidence to support his claim that entire civilizations were bicameral. The left hemisphere of the brain was for the language of humans as we know it today. The right hemisphere was reserved for the language of the gods. The relative separation or disconnect between the two hemispheres might explain why, as Plato noted, artists feel like "a power divine" inspires them during creative periods (Plato, trans.1954). Neurologists now know that the right hemisphere is,

for most people, the place of intuition and music. Jaynes believed this is why the gods were consulted many times with the use of music and trance-inducing rhythm. Today, the vestiges of this bicameral past are seen in contemporary humankind's creative processes, which are represented in the right hemisphere and are kept at somewhat of a distance from the awareness of the conscious, language-possessing left hemisphere.

Jaynes hypotheses continue to provoke thought and work in today's most prominent scholars. Daniel Dennett (1998) is perhaps one of Jaynes's more popular and spirited advocates. Dennett believes that Jaynes' ideas are only considered preposterous simply because they are new. Dennett believes that people are so bogged down in their habitual ways of thinking about consciousness that they have trouble stretching their imaginations to consider a different way of existing. Aside from defending Jaynes and attempting to get his peers to take Jaynes seriously, Dennett has built upon Jaynes's idea of bicameralism by stating that modern consciousness didn't develop as a result of hard-wired evolutionary changes, but a sort of software change in the mind. That is, the mind didn't change in structure. It changed in its functioning.

The Double Brain and Confabulation

This creative hypothesizing by distinct parts of the brain, most notably the frontal lobes, is at the heart of studies on confabulation. Karl Bonhoeffer, a German psychiatrist practicing in the early 1900s, first coined the term for Korsakoff's patients (Berrios, 1998). Bonhoeffer noted an interesting and beguiling phenomenon in these patients. To varying degrees, they would make up impossible tales that they would genuinely believe. Even in light of contrary evidence, these people would adhere to a steadfast belief in their

tales. In his book on confabulation, William Hirstein (2005) elaborates on a common, clarifying example of a confabulatory patient. In his example, a neurologist enters a hospital room and asks his patient what he did over the weekend. The patient, who suffers memory impairment as a result of Korsakoff's syndrome, gives an elaborate, coherent description, full of consistent details, about his trip to New York City to meet his research team. The problem with this story is that it is entirely untrue. In effect, the patient is filling in gaps in his memory by confabulating. The *Diagnostic and Statistical Manual of Mental Disorders* (1994) defines confabulation as "the recitation of imaginary events to fill in gaps in memory" (p. 433).

But confabulation is not only prevalent in people suffering from memory problems. It is especially prevalent in people who suffer limb paralysis as a result of a stroke. When these patients, who are suffering what is called *anosognosia for hemiplegia*, are asked if they can move their paralyzed limbs, they will confabulate reasons why they will not move them. Common reasons are discomfort, arthritis, or a desire not to move. Confabulation is also seen in patients with split-brain syndrome, Anton's syndrome (the denial of blindness), Capgras' syndrome (the belief that a loved one is replaced by an impostor), and schizophrenia.

Several studies on confabulation since the 1960s reveal the dialogic nature of consciousness in normal people as well. People will confabulate reasons why they like or dislike a professor when the real reasons, such as accent, are unknown (Nisbett & Wilson, 1977). Some insomniacs will confabulate reasons why they can't sleep. They will attribute sleeplessness to stress instead of the real reason, which is poor sleep hygiene and a poor diet (Storms and Nisbett, 1970). Children, who are unaware of the

long-term effects of threats by authority, will confabulate reasons why they don't play with a particular toy (Freeman, 1965).

These studies reveal that people are notoriously unable to have access to certain mental events or processes. Instead, these participants only have access to the resulting behavior or decision that occurred as a result of their unconscious processes. People often make up or hypothesize reasons why they behaved as they did, and choose the most plausible reason. Another part of the brain, which checks and impedes implausible hypotheses in normal people, is absent in people with syndromes that cause them to confabulate. Through these studies on confabulation, it is apparent that there are at least two distinct, complementary parts of the brain that color experience and inform a sense of reality. One part of the brain is creative and is useful for hypothesizing about the world, other people, and even one's self. Another distinct part of the brain checks hypotheses and, in effect, edits out hypotheses and storylines that don't fit with what a person knows to be true.

The Origin of Storytelling

Friederich Nietzsche, in many ways, has similar views to Julian Jaynes that are also relevant to the dialogic nature of consciousness as elucidated by studies on confabulation. In his historical essay, *The Birth of Tragedy from the Spirit of Music* (as cited in Richter, 1998), Nietzsche argued that Greek tragedy originated in the religious ritual of Dionysus. Like Jaynes, Nietzsche claimed that before tragedy, there was music and rhythmic expression of religious devotion to the god of intoxication. The self was minimized in the satyr chorus. Choric dances then included language and images. Later, Dionysus was

impersonated by a choral leader. This development led naturally to enactments of entire stories by an array of actors. Here, it may be noted that ancient man's bicameral mind might have been capable of accessing autonomous parts of the brain. The linguistic part of the brain in the left hemisphere was minimized and the creative, intuitive, feeling part of the brain was activated. This intuitive, feeling part of the brain, since it was disconnected from the linguistic part, was perceived by the left to be coming from an external, heavenly source.

External sources of truths in heaven individuated imperfectly in individuals is of course the primary concern of Plato's teachings. By now, most people agree that this is the mistake of reification—of mistaking a metaphysical reality for linguistic propitiousness. The nominalists are concerned with arguing the fallacy of supposing that there is actually some thing in some place in heaven that corresponds to words like *goodness*. Immanuel Kant (as cited in Burke, 1968), however, has helped resituate the archetypes out of heaven and into the human mind. Kenneth Burke (1968) argues that there need not be an actual sense of contrast in heaven to which contrasting events correspond. But there does need to be a sense of contrast in human minds. The universal potentials for an appreciation of these kinds of archetypal senses play out in all human cultures. These universal potentials point not to a heavenly design of an imperfect reality, but to an evolutionary design of the human brain that constructs particular kinds of stories, relying as it does on such elements as crescendo and contrast. These universal mind constructs are merely individuated differently into each person's unique experiences.

The revolutionary French philosopher Jacques Derrida is especially responsible for turning the attention of philosophers away from the idea of a stable, almost otherworldly oriented structure toward which all things correspond. Derrida writes of a “disruption” that occurred “when the structurality of structure” had begun to be thought about (cited in Richter, 1998, p. 879). All human concepts and words were, generally speaking, once thought to correspond to a fixed center of meaning. When the basis of this center, around which all referents revolved, began to be thought about, a fundamental rupture in the nature of human thought began to occur. Perception of reality is now ultimately determined by the ongoing freeplay of discourse. Concepts are always in flux as the meaning of words are determined not by a fixed center, but by their interdependency on other words. The absence of fixed, other-worldly signification allows infinite substitution and interplay.

For many psychologists and philosophers, this kind of interplay defines self and consciousness. Daniel Dennett (1992) calls the self the “narrative center of gravity.” Others who have a more contentious view of interplay refer to self as it arises out of a “war of historians” (Raggatt, 2006). Nietzsche in fact saw the self as a complete fiction that was instead the effect of a “multiplicity of subjects, whose interaction and struggle is the basis of our consciousness” (cited in Raggatt, 2006, p. 269-270). The profundity of these statements is clarified by the impossibility of simply attempting to talk about a single, unified self. In fact, there are many ways to talk about and present oneself (or selves).

The *I* and the *Me*

Perhaps no one elucidates and summarizes the multiplicity of self better than the Russian critic and literary theorist Mikhail Bakhtin. Bakhtin, like Nietzsche, concerned himself with a dialogical view of the mind where the *I* is not a singular, stable center. Instead, the self is the result of a multitude of I-positions that all converse with one another. He believed that an individual develops an inner voice by virtue of his or her interaction with the outside world. For these reasons, Bakhtin concerned himself with the development of the polyphonic novel. In particular, Bakhtin praised Fyodor Dostoyevsky's novels which made use of storied selves that underwent simultaneous plot lines (Bakhtin, 1998). An important outcome of Bakhtin's concern with Dostoyevsky and multiplicity of self is that the self is never completely knowable. Bakhtin used the word *unfinalizability* to refer to the idea that people can never be understood or labeled. Selfhood is in continual flux and development as a result of its dialogue with itself and others.

Bakhtin was revolutionary in confronting a tradition that viewed the self as a whole, contained unit. Although William James (1890) attempted to describe a unity of self via the *I* of consciousness, he nonetheless distinguished between the *self-as-subject* (or *self-as-knower*) and the *self-as-object* (or *self-as-known*). James defined the *self-as-subject* as singular and volitional. James called the *self-as-object* the *me*. The *me* is characterized, according to James, as the many social selves that one person can embody. The *I* watches and knows about *me*, and makes rationalizations about it. Bakhtin (1998) separated the components of consciousness into three parts. The *I-for-myself* is the way individuals view themselves. This source of identity is unreliable. Instead, the *I-for-the-other*

represents the identity forged via dialogue with others. Bakhtin called attention to the fact that people construct an identity that is in part a reflection of the ways others view them. Self, then, is the result of a polyphony of interacting voices.

Polyphony with regard to the self has important implications for the ways in which truth is conceived. The polyphonic view of truth challenges the idea that if two people disagree, one of them must be wrong. Truth does not exist as a stable, transcendental entity. It is not a divine revelation. Instead, truth is constructed by a number of people talking to one another, even when those people are in disagreement. Bakhtin (as cited in Richter, 1998) uses the term *carnival* to refer to this collectivity of conversing people. At a carnival, people are equal and engaged with one another. Although those who attend a carnival feel that they are a part of a collective whole, they also become aware of their own distinct, bodily unity.

From Theory to Methodology

At this point, one may begin to wonder how these theories of the mind relate to empirical investigations of the multiplicity of self in narrative identity. Natalie Sebanz (2007) proposes a sense of self that could have only developed via interaction with the others. She provides empirical studies that help confirm this hypothesis that is very much akin to Bakhtin's theories. While previous research has explored the role of language and collective representation on the development of consciousness (Burns & Engdahl, 1998; Mead, 1956), Sebanz focuses on how social interaction facilitated the emergence of a mental self. Other researchers (Frith, 2002; Prinz, 2003) state reasons why self is helpful (to predict other's intent and behavior and to distinguish between self and other-generated

thoughts), but this research does not indicate or detail exactly *how* self emerged. Sebanz uses evidence of the many cognitive processes—from visual perception (Wilson & Knoblich, 2005) to executive functions (Roepstorff & Frith, 2004)—and how they developed and were shaped by the demand characteristics of the social environment. Sebanz believes that self-awareness was shaped by the social environment in such a way that a sense of other people had to arise through interaction before a sense of self could develop.

Action control was once thought to be the role of conscious awareness. However, recent findings show that action control does not always depend on conscious awareness. People are able to quickly and accurately grasp and reach without being aware of the information that their movements rely on (Goodale, M. A., Pélisson, D. & Prablanc, C., 1986; Pisella, L. et al., 2000). Participants can hit a target that has changed position without being aware of the change (Bridgeman B., Lewis, S., Heit, G. & Nagle, M., 1979). Studies on agnosia (Milner & Goodale, 1995) show that patients with damage to the inferior temporal lobe can appropriately grasp objects without being aware of the object's shape.

Conscious awareness is also unnecessary for some kinds of action selection. Wegner & Wheatley (1999) show that the experience of agency and conscious can be illusory. In their experiment, participants thought they were causing effects that another person produced. The opposite effect can also occur. In another experiment (Wegner, D. M. Fuller, V. A. & Sparrow, B., 2003) participants were asked to answer knowledge questions with *yes* or *no*, by reading the finger movements of a confederate. Participants

believed their answers to be attributable to the other person even though they had selected the answers themselves.

This empirical evidence shows that conscious awareness is not necessary for everyday action control or selection as once previously thought. Instead, Sebanz proposes emergence of self arising after joint action performance in the timeline of humankind's evolutionary history. The self, then, originated as a result of individuals who were able to distinguish between their own action capabilities, the action capabilities of others, and the action capabilities of their combined efforts. A concept of self and other originated in this kind of interaction. Ways of testing this proposal might be in testing children whose theory of mind is not yet fully developed. Some developmental research (Gopnik & Astington, 1988) helps confirm Sebanz's hypothesis because it shows that joint action precedes a theory of mind. Children are able to play together without being able to pass theory of mind tests. Other helpful evidence (Sebanz, N., Knoblich, G., Stumpf, L. & Prinz, W., 2005) shows that people with autism have difficulty inferring others' mental states but are still able to partake in joint action.

The Personality Web Protocol

Contemporary views of the unknowable and constructed nature of reality, truth and the self as elucidated by the likes of James, Derrida, Jaynes and Bakhtin are all a part of the Peter Raggatt's (2006) Personality Web Protocol (PWP). Raggatt has combined quantitative analysis with narrative technique in order to tease out the multiplicity of "I-positions" (p. 18) in one's mental life. The PWP categorizes a "taxonomy of attachments," (p. 24)—defined as affectively charged objects or events—via

multidimensional scaling (MDS). Raggatt's method begins with an interview that explores and defines attachments regarding people, objects in the world, life events, and body orientations. The individual being interviewed then ranks the attachments on a 9-point Likert scale by degree of association. The individual then names the clusters that are provided by the MDS solution. Raggatt has found that clusters of attachments symbolize often conflicting positions. This paradigm offers a new, generative framework to narrative psychology in its recognition of multiplicity and conflict in the self.

Q Method

William Stephenson's Q method (Stephenson, 1980/1985) provides another avenue of empirical investigation into the multiplicity of self. Stephenson, a prominent psychologist and physicist, developed Q method as a way of studying an individual's subjectivity. Much of Q method is based on Stephenson's (1982) understanding of quantum theory. While R method (developed by Stephenson's fellow student, Cyril Burt) finds correlations between variables across subjects, Q method finds correlations between subjects across a sample of variables. The many individual, multifaceted viewpoints of an individual are reduced via factor analysis. Data are obtained by an individual's ranking of variables in a concourse according to their subjective feelings about a particular condition of instruction. As an example, a person might rank adjectives according to his or her feelings about *The United States*. Here, *The United States* is the condition of instruction. The concourse is a list of adjectives (i.e., *free*, *oppressive*). The subject must rank all of the adjectives in the concourse from *most like* to *least like*. The task is forced choice because all of the adjectives in the concourse must be ranked.

Stephenson argues that this method gets at subjective feelings that only an individual can define. Instead of trying to classify individuals according to some static, transcendental, signified—or reified—category, individuals are free to continually talk about and create the meanings of their operant behavior. This sort of free form talking is called *consciring* by C.S. Lewis in his *Study of Words* (1967, p. 181-213). According to Lewis, consciousness—as understood in the modern sense—is not found in the classics. Instead, *conscientia*, as it was first used, referred to *sharing knowledge with someone*. Until recently, people could only be conscious with each other. It wasn't until Descartes (as cited in Stephenson, 1989) that *consciousness* referred to sharing knowledge with oneself.

By provoking self-talk, Q method is inductive and privileges study of behavior with regard to self-reference. By consciring with oneself and another, Stephenson—like Bakhtin—sees consciousness as a sort of dialogue defined only by virtue of its communicability (Stephenson 1980). Factor analysis provides a sort of snapshot of an individual's subjective, mental life that is based on a language of infinitely expansive communicability. Q method does not shirk from the infinity of possibilities that each self presents. It does not attempt to impose any limitations or reified categories. It merely provides a way for studying a person's continually changing mental life. Stephenson claimed that Q method does not interfere with subjectivity and as such is parallel with the aims of the quantum theorist who realizes the observer-participant's interference with natural phenomena. Stephenson knew that like subatomic particles, one never can truly see the mind. One can only see the patterns of functioning. Q method provides such an avenue for mathematically describing the emergent patterns of a mind functioning.

When factors emerge from the intercorrelations among conditions of instruction, an individual is compelled to interpret or create meanings. Q method necessitates insight, guesses and feelings. For these reasons, Q method is of a particular kind of interpretation (Stephenson, 1983). Instead of interpretation by explanation (*ars explicandi*), Q method makes use of interpretation via understanding (*ars intelligentia*). Q method gets at feelings and meanings that are unique to each person. These meanings are helpfully constructed via dialogue with another person and not imposed.

It should be noted that Q method does not ignore the universal characteristics which all humans share (Boyd, 2005; Greg, 2006). It gets at meanings that an individual holds and continually reconstructs via interaction with others. Narrative psychologists Dan McAdams and Jennifer L. Pals (2006) show how, in such a way, individuals are like all other persons and unlike all other persons. People hold, in their mental lives, a subjective reality that is different from everyone else according to unique character adaptations and a unique life history. Yet this mental life is composed and constructed via dialogue with other persons who share biologic potentialities that are universal in all humans according to evolutionary design. McAdams and Pals introduce five new principles that integrate a science of the whole person. In this integrative framework, a self is the result of an evolutionarily designed nature. The self is infinitely complex and differentially situated life narratives.

The Science of the Whole Person

Evolution and Human Nature is the first principle of McAdams and Pals (2006, p. 205) personality framework. This principle states that all humans are variations on a

general evolutionary design. In this way, every person is like every other person. The science of a person then is fundamentally based on a biological science that seeks to understand why certain human characteristics evolved as they did. The second principle is called *The Dispositional Signature* (p. 207). This refers to individual variations on a set of dispositional traits. Because these traits are inherited, they are context independent. These traits, generally referred to as the *Big Five* (Allport 1937; Eysenck, 1952, as cited in McAdams & Pals, 2006), are openness to experience, conscientiousness, extraversion, agreeableness, neuroticism. The third principle is called *Characteristic Adaptations* (p. 208). This refers to the ways that human lives vary with respect to contextualized time and place. Characteristic adaptations are the motives, goals, and schemas one develops over the course of one's life as a result of experience. *Life Narratives and the Challenge of Modern Identity* (p. 209) is the fourth principle. This concept of narrative highlights the ways a person is like no other person. Human beings construct ongoing life narratives in order to maintain a coherent sense identity (Cohler & Hammack, 2006; Halbertal & Koren, 2006; Pals, 2006). A coherent past and imagined future all rely on a self that incorporates meaningful life events into a coherent life story that is informed by options given to them by their culture (*The Differential Role of Culture* [p. 211] is the fifth principle). This is how individuals construct unity, purpose, and meaning for themselves. Q methodology strives to get at this individually situated meaning. Because every person presents his or her own unique life story, another person—with different life story—can not impose meaning. Rather, two people can construct and question purpose and meaning together. Q methodology provides such an avenue of abduction that generates hypotheses.

McAdams and Pals (2006) integrative principles for the Big Five are helpful because they allow a concept of the total person as informed by the general design of evolution as well as unique, unrepeatable, individual experiences. Because everyone's experience is unique, one would of course expect a person's stories to be exceptionally different from everyone else's. While this is the case, because all minds are in some ways alike, however, all stories are in some ways alike. The ways in which stories resemble each other across cultures and time is called *story grammar* (Miller, 2005). Claude Lévi-Strauss (as cited in Richter, 1998), a French anthropologist, was one of the first to understand culture as a complex system of symbolic communication. Instead of focusing merely on the similarities of enormously complex syntactical structures regarding diction and language across cultures, Strauss attended to the fundamental, underlying similarities of *stories* across cultures. Strauss believed, as many do today, that—like language—human beings are genetically programmed to understand, imprint upon and tell stories. Even though Strauss's structuralist arguments brought nuance, the study of story-telling across cultures is nothing new. Aristotle (as cited in Richter, 1998) was one of the first thinkers to formally identify certain characteristics that make stories work. He noted that, for all stories, a plot must gradually rise to a crisis, must lead to a climax, or crescendo, and must play upon an audience's desire for fruition and resolution.

Previous research in the behavioral sciences has used Q methodology to study people's feelings and subjectivity (Markus & Nurius, 1986). However, to date, no research using Q has attempted to quantify or study *I* versus *me* differences or various aspects of various I-positions to which Bakhtin (cited in Richter, 1998) or Raggatt (2006) refer. One must wonder whether an empirical study of these various internal selves is

possible. Q method provides a promising way of bringing to light the multifaceted self by arranging the various viewpoints a person holds into uncorrelated factors and by provoking creative story-telling about these factors. Q method would be successful at such a feat if characteristics of the *I* and the *me* correlate highly with separate factors. One would suspect that the *me* would correlate more highly with social and emotional aspects of selfhood than the *I*. Because the *I* is the self-as-knower, one would suspect that on days when the *I* is more prominent, first person, didactic, reflective narration in a written short story would be more likely than on days when the more emotional, fluctuating *me* is more prominent. This study aimed to test the hypothesis that the *I* and the *me* differ with regard to social and emotional aspects by analyzing the operant, self-referent behavior of an individual participant, coupled with her creative writing.

Method

Participants

This study intensively examined a single participant who displayed an interest in creative writing and a willingness to write creatively and extensively about conditions of instruction in Q- sorts.

The participant signed a consent form notifying her that she was free to discontinue participating in this study at any time. The participant knew that there would be no punishments for unwillingness to continue participating in this experiment.

The data for this experiment will be kept on record, via the experimenter's computer, for a period lasting five years after the study's completion. Intercorrelations among Conditions of Instruction (CoIs) in 28 Q-sorts were recorded. Also for the record are the

participant's four short stories (see Appendix J through Appendix K). These stories will also be kept for a period of five years. After five years, the data will be destroyed by deleting it from the experimenter's computer and by incinerating any written documents. The participant's personally identifiable information will be kept confidential from the public.

The participant was treated in accordance with the ethical standards of the American Psychological Association.

Materials

The participant performed Q-sorts on her personal computer in the privacy of her own home. The program for presenting and recording the Q-sorts is called *I-Spi* (Knight, Doan, & Rupp, In press (See Appendix B). In this program, participants are prompted to sort a list of randomly selected adjectives (from *most like* to *least like*) according to CoIs. Anything can be a CoI, but for the purposes of this study, the CoIs are the following: *I* and *me*. There are five other CoIs that are the names of characters involved in a participant's short stories.

The program presents a screen for each CoI, one at a time. The participant could not move onto subsequent Q-sorts until the present one was completed and the *next* button was clicked. When the participant Q-sorted each CoI, a screen notifying completion was presented. The program then presented an intercorrelation matrix and islands of significance (a way of grouping CoI's according to their correlations). This matrix was input into the for the Social Sciences (SPSS Inc., Version 14.0, 2005) and Microsoft Excel in order to perform factor analyses and analyses of variance. *I-Spi* is free and open

for the general public to use. It can be downloaded from the following website:

<http://psyencelab.com/library/documents>.

The participant used Microsoft Word to write her short stories and emailed them as attachments to the co-principle investigator.

Design

Factor analysis is a statistical technique that researchers use to reduce large amounts of data into a few factors. Factor analysis reduces data by combining variables into groups according to their strength of relatedness. Factors were generated by SPSS according to a PCA Varimax rotation using the intercorrelation matrix provided by *I-Spi* to determine relatedness between CoIs.

A two-factor (*characters* and *self*), 5X2 analysis of variance (ANOVA) was used to test for significant differences in intercorrelations between CoIs. The *characters* independent variable was five characters that the participant made up and wanted to be involved in his short stories. The *self* independent variable was *I* and *me*. The *I* is the more cognizant, rational reflective part of the participant's subjectivity. The *me* is the more intuitive, emotional part of the participant's subjectivity. The dependent variable was the intercorrelation values between the independent variables according to the participant's Q-sort. The values were extracted once a day for 28 consecutive days. These intercorrelation values between CoIs are measurements of relatedness according to how the participant ranked them. The experimenter hypothesized that rumination via *I-Spi* would create thought that affects the life course of the fictional characters for the participant. The experimenter also hypothesized that significant differences in the data would be reflected in the short stories. However, because this study is more exploratory

than confirmatory, there is was no single, rigid hypothesis guiding this experiment. Instead, the aim of the present study was to explore possibilities that the data present.

Procedure

The participant gave informed, written consent before participating in this study. During the first meeting, the researcher and the participant talked about potential story ideas that the participant would like to continually write about for the duration of the study which would last for 28 days. By the end of the meeting, the participant wrote a short character sketch for five characters that were to be continually involved in the participant's short stories. These five characters served as the five levels of the *characters* independent variable. The participant also decided upon a tentative story line upon which the characters would develop. The participant was then given instructions about how to rank adjectives according to CoIs in the *I-Spi* program. The participant performed a Q-sort for each CoI every day for 28 days. At the end of each week, the participant and the researcher discussed what the participant felt that the intercorrelations and factors meant to her. After this discussion, the participant was instructed to write a short story about the characters. Each short story served as an episode in an overall, developing story. The participant generated a total of four short stories.

Results

Twenty-eight Q-sorts were analyzed in a 5 x 2 within/within analysis of variance (see Table 1 below). This analysis revealed significant main effects for Selves ($F_{(1, 27)} = 96.85$, $p < .00$) and Characters ($F_{(4, 108)} = 29.32$, $p < .00$.) The Selves x Characters interaction

was also significant ($F(4, 8) = 7.73, p < .00, \eta_p^2 = .22$) indicating a significant difference between the five characters at the two different levels of the Selves variable.

Table 1

Five by Two WW ANOVA Results

Error!

Source	SS	df	MS	F	p-value	η_p^2
Selves	2.38	1	2.38	96.85	0.00	0.78
Error	0.66	27	0.02			
Characters	4.56	4	1.14	29.32	0.00	0.52
Error	4.20	108	0.04			
Residual	1.58	27	0.06			
Selves x Charact	0.52	4	0.13	7.73	0.00	0.22
Error	1.83	108	0.02			
Total	15.75	279				

HSD simple effects analysis (see *Figure 1* below and Appendix D) revealed a significant difference between characters on the *I* level of the Characters variable (HSD = 0.102625). Odette and Benjamin correlate significantly more with *I* than Victor and Julie, and Victor and Julie correlate significantly more with *I* than Harper. HSD simple effects analysis also revealed a significant difference between characters on the *me* level of the Characters variable (HSD = 0.143053). Odette, Victor, Julie, and Benjamin correlate significantly higher with *me* than does Harper.

Figure 1. I versus me correlation values between characters when averaged across 28 days.

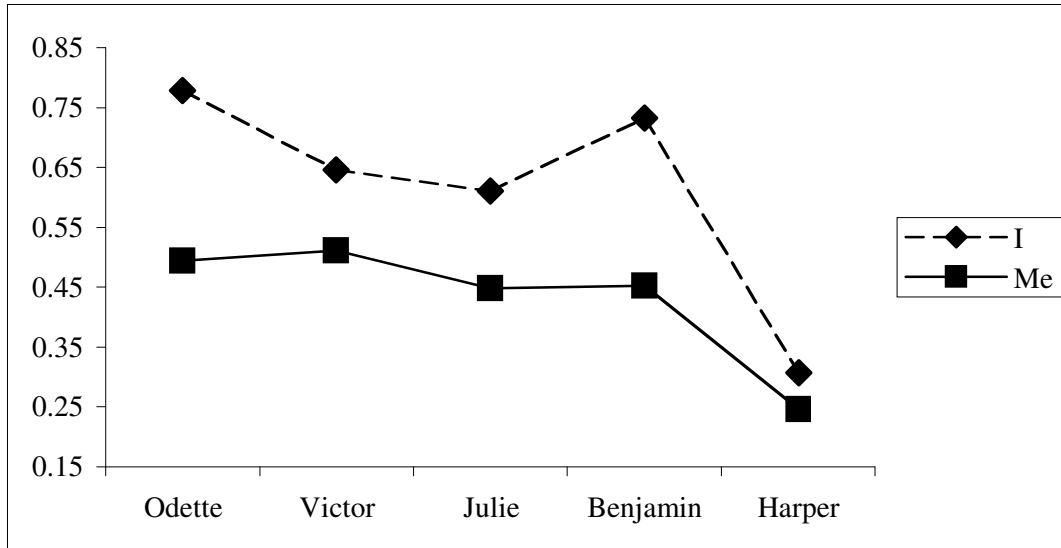


Table 2
Simple Effects Data

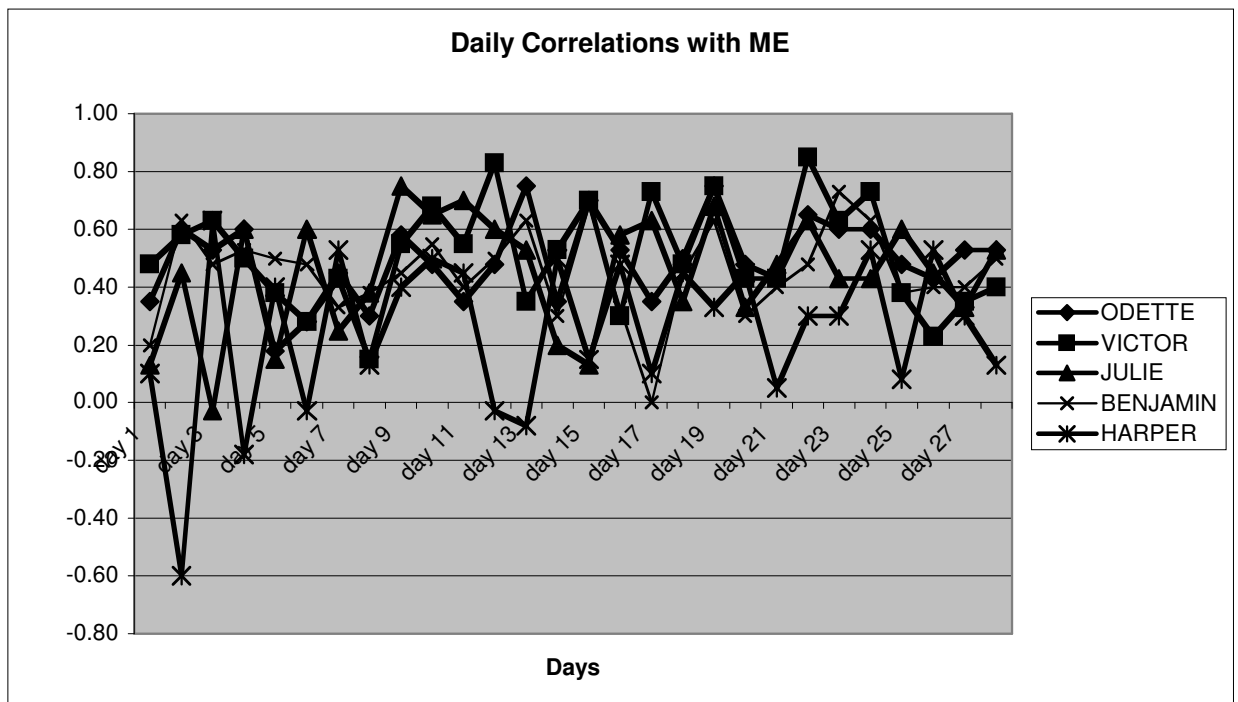
For I							
Source of Variation	SS	df	MS	F	P-value	F crit	
Rows	0.99	27	0.036	1.93	0.00	1.58	
Columns	3.82	4	0.95	50.31	7.70021E-24	2.45	
Error	2.05	108	0.018				
Total	6.86	139					
	Odette	Victor	Julie	Benjamin	Harper		
	0.78	0.65	0.61	0.73	0.31		

For Me							
Source of Variation	SS	df	MS	F	P-value	F crit	
Rows	1.25	27	0.04	1.25	0.20	1.58	
Columns	1.26	4	0.31	8.57	4.7542E-06	2.45	
Error	3.98	108	0.03				
Total	6.50	139					
	Odette	Victor	Julie	Benjamin	Harper		
	0.49	0.51	0.45	0.45	0.25		

For I Multiple Comparison HSD=0.102625 Odette=Benjamin > Victor=Julie > Harper
For me Multiple Comparison HSD=0.143053 Odette=Victor=Julie=Benjamin > Harper

The figure below shows how each character correlated with *me* across 28 days (see Appendix C). It is interesting to note any patterns or big differences between characters. For instance, Benjamin correlates very negatively with *me* very negatively on day two. Across the entire twenty-eight days, the emergent pattern indicates that Benjamin is generally the least like *me*.

Figure 2. Characters' correlations with me across twenty-eight days.



The figure below illustrates Benjamin's low correlation with *I* which is much lower than it is with the other characters. The figure provokes one to wonder what might have happened in the participant's life on day two or days twelve and thirteen that might have caused such a huge negative correlation between Benjamin and *I* that did not happen on the other days (see Appendix C).

Figure 3. Characters' correlations with *I* across twenty-eight days.

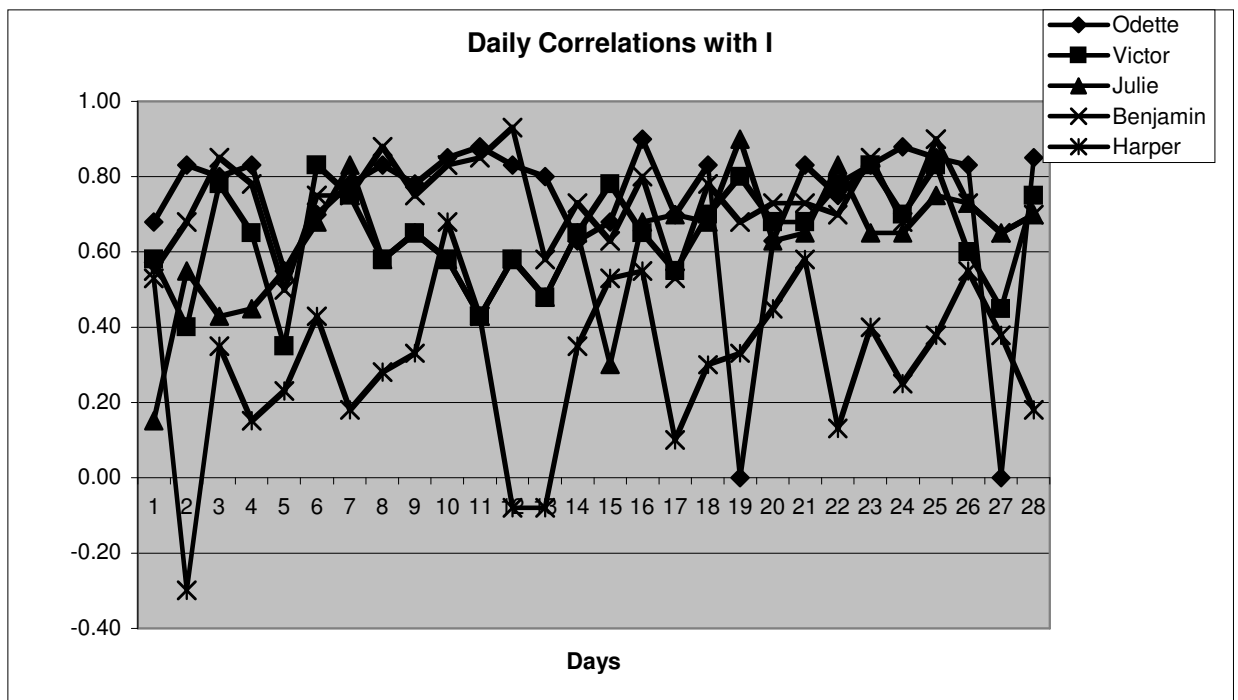


Figure 4 through Figure 8 below show daily correlations with *I* and *me* independently for each character across 28 days (see Appendix C).

Figure 4. Odette's daily correlations with *I* and *me*.

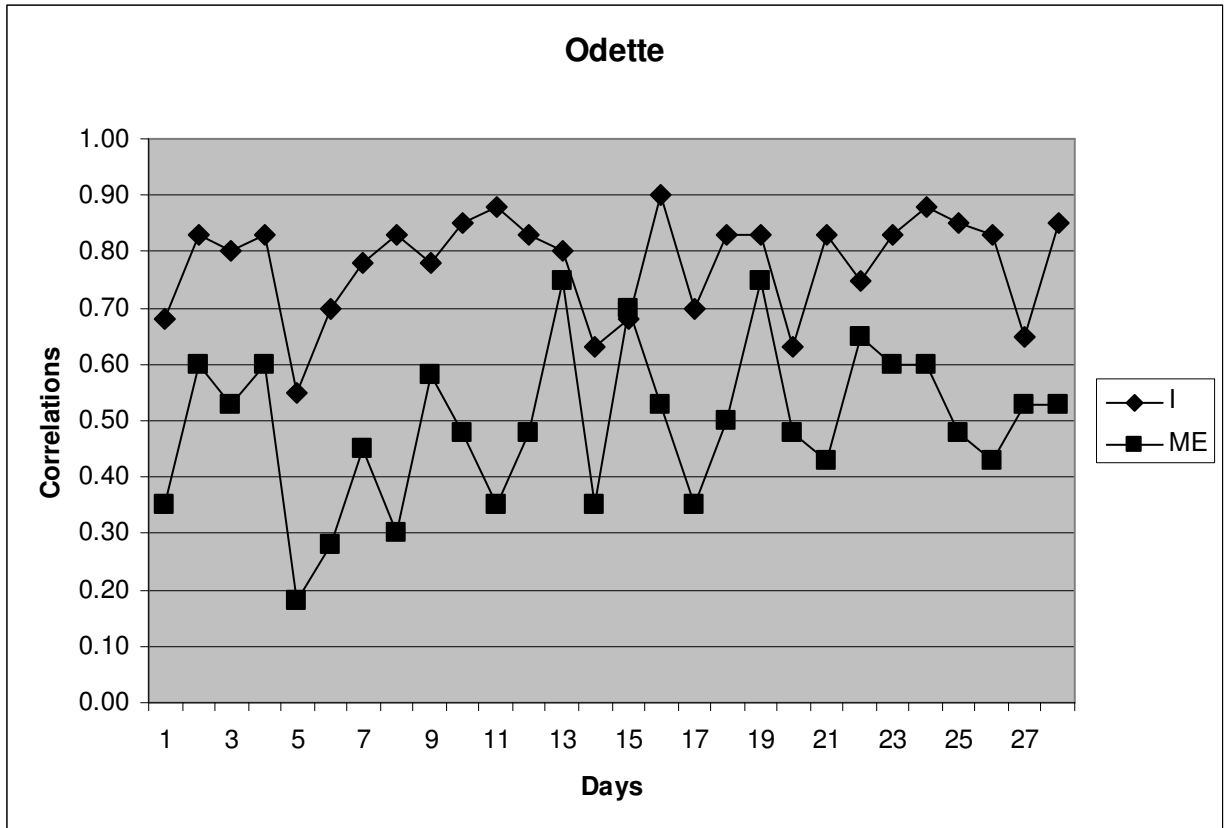


Figure 5. Victor's daily correlations with *I* and *me*.

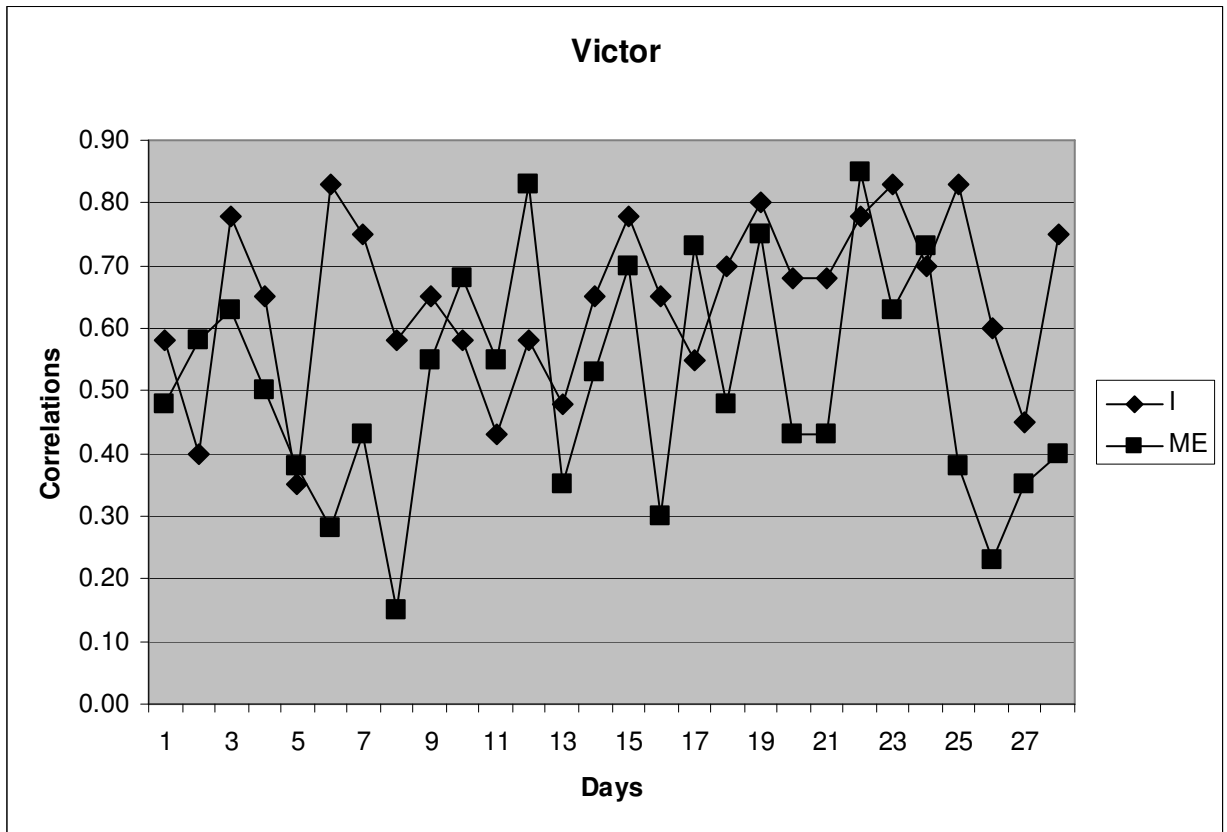


Figure 6. Julie's daily correlations with I and me.

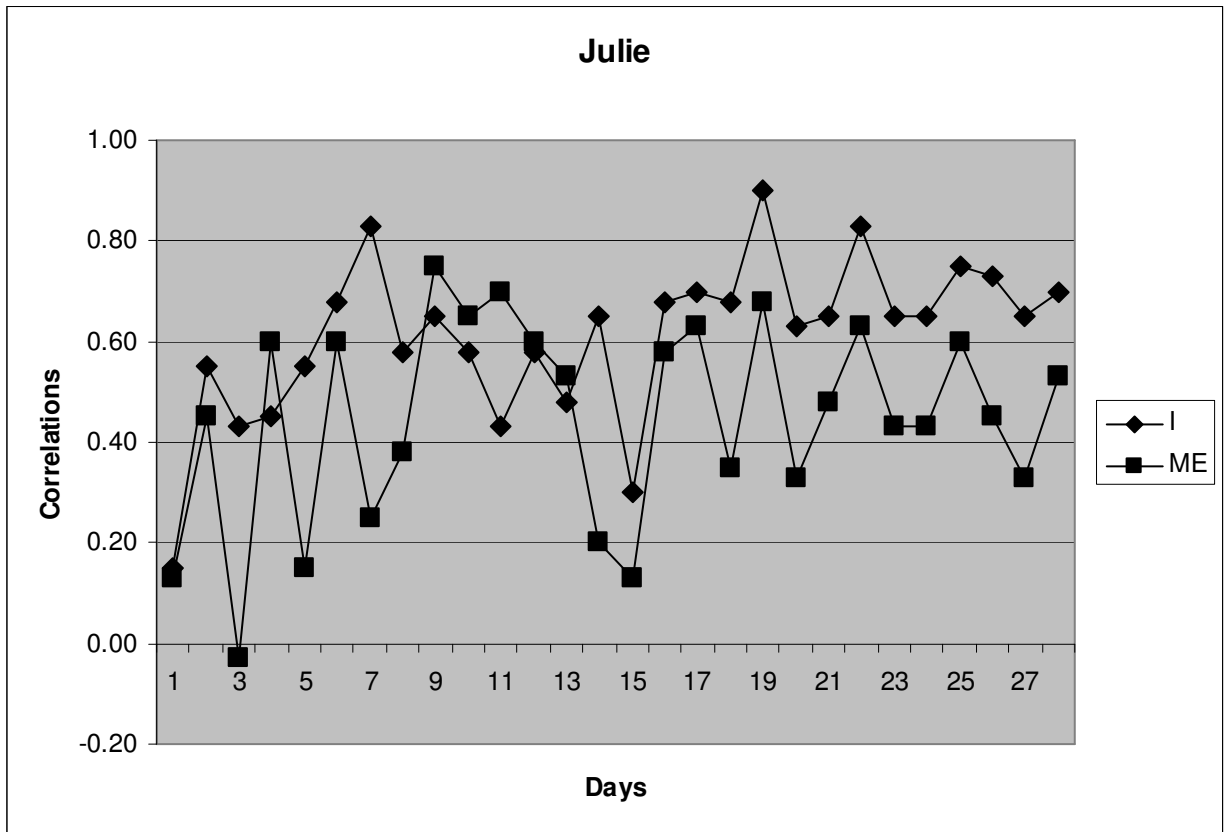


Figure 7. Benjamin's daily correlations with *I* and *me*.

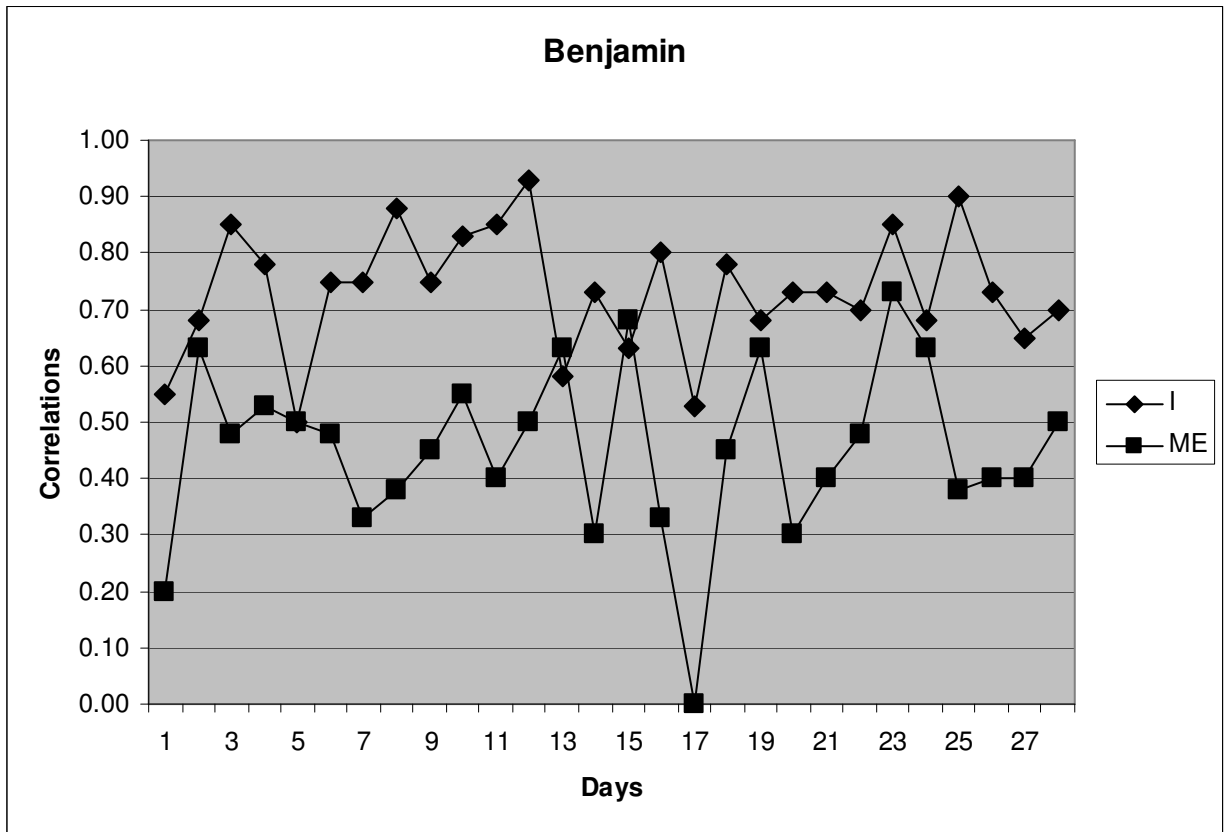
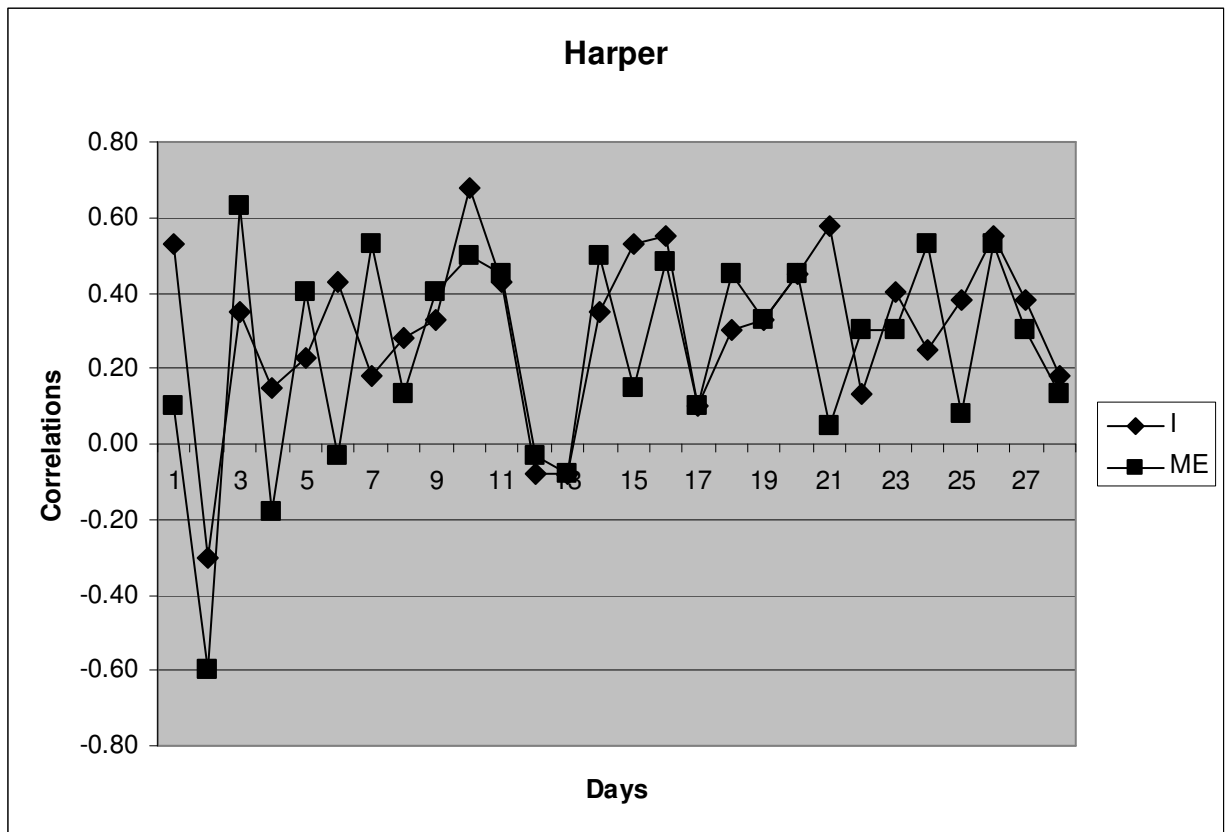


Figure 8. Harper's daily correlations with *I* and *me*.



Tables three through six indicate weekly factor loadings for four weeks (see Appendix D). For week one, all characters except for Julie, Harper, and *me* load on factor one. For week one only, Julie loads on factor two. During weeks two through four, however, all of the Conditions of Instruction load on factors one besides Harper and *me*, who get their own independent factors.

Table 3

Factor Analysis Results for Week One

	1	2	3	4
I	0.71	0.41	0.22	0.19
ODETTE	0.89	0.17	0.13	0.16
VICTOR	0.86	0.05	0.25	-0.01
JULIE	0.28	0.93	0.12	-0.09
BENJAMIN	0.83	0.33	0.16	0.06
HARPER	0.13	-0.06	0.05	0.98
ME	0.29	0.13	0.94	0.05

Table 4

Factor Analysis Results for Week Two

	1	2	3
I	0.82	0.39	0.11
ODETTE	0.89	0.26	0.17
VICTOR	0.54	0.50	0.29
JULIE	0.56	0.66	-0.17
BENJAMIN	0.88	0.21	0.23
HARPER	0.19	0.11	0.95
ME	0.23	0.89	0.21

Table 5

Factor Analysis Results for Week Three

	1	2	3
I	0.77	0.47	0.19
ODETTE	0.86	0.23	0.29
VICTOR	0.82	0.12	0.28
JULIE	0.81	0.34	-0.17
BENJAMIN	0.82	0.26	0.11
HARPER	0.15	0.16	0.95
ME	0.34	0.90	0.19

Table 6

Factor Analysis Results for Week Four

	1	2	3
I	0.70	0.49	0.25
ODETTE	0.78	0.28	0.37
VICTOR	0.68	0.37	0.36
JULIE	0.82	0.33	-0.20
BENJAMIN	0.84	0.07	0.37
HARPER	0.18	0.16	0.93
ME	0.28	0.92	0.17

The table below illustrates the factor analysis results when all of the Q-sort results are computed together (see Appendix E). Negative loadings as well as loadings greater than .70 are highlighted.

Table 7

Factor Analysis Results for All 28 Q-sorts

	1	2	3
I	0.80	0.36	0.15
ODETTE	0.87	0.18	0.24
VICTOR	0.74	0.27	0.22
JULIE	0.74	0.34	-0.28
BENJAMIN	0.88	0.12	0.17
HARPER	0.17	0.12	0.94
ME	0.31	0.93	0.14

The table below illustrates which adjectives used for the twenty-eight sorts most highly correlate with each factor. Absolute values greater than two are highlighted. These adjectives are helpful because they help describe what each factor is like. Note that negative values actually correlate positively with each factor and positive values correlate negatively with each factor. For example, the first adjective in the table shows that all three factors are highly reasonable. The entire adjective list for all 28 Q-sorts can be found in Appendix E.

Table 8

Adjective-Factor Correlation Values

reasonable	-2.47	-1.89	-1.77
smart	-2.03	-0.11	-0.40
neat	0.25	0.30	-2.01
submissive	1.21	-2.52	0.67
sophisticated	0.31	0.83	-2.01
lifeless	1.36	1.20	2.17
sophisticated	0.17	0.85	-2.06
fearful	0.19	-2.38	1.75
outspoken	-0.38	-0.09	-2.20
able	-1.74	1.11	-2.17
ill-mannered	2.20	-0.93	1.89
smart	-2.52	0.79	-1.33
unethical	2.01	1.45	0.14
kind	-2.35	0.09	0.18
inconsistent	1.45	-2.04	1.40
absent-minded	0.22	-2.28	1.42
hopeful	-0.26	-2.05	0.49
literary	-2.02	0.03	-0.03
excitable	-0.09	-2.29	0.39
warm-hearted	-2.22	-0.76	1.11
hot-headed	1.32	-2.50	-1.39
insincere	2.43	-0.07	-0.77
rude	2.00	0.65	-1.42
good humored	-2.12	0.92	-0.04
argumentative	0.30	-2.29	-0.36
worrier	-0.70	-1.08	2.04
selfish	1.10	-2.72	-0.02
self-concerned	0.93	-2.36	-1.23
narrow-minded	2.38	-0.03	0.74
sincere	-2.28	0.56	1.12
self-concerned	1.00	-2.39	-0.57
cruel	2.09	0.67	0.15
cooperative	-0.58	-2.31	0.40
forward	-0.80	-0.77	-2.14
insulting	2.07	-0.04	-0.29
thoughtful	-2.28	0.56	1.12

strong-minded	-1.59	0.72	-2.05
tense	0.43	-2.29	0.88
cunning	1.39	-2.54	-0.73
satirical	-0.59	2.22	-0.60
thorough	-1.72	2.41	0.16
snobbish	1.39	0.44	-2.58

Table 9

Average I and me differences for each character across 28 days

Odette	0.28
Julie	0.16
Victor	0.13
Harper	0.06

Table 10

Standard deviations with I and me

	ODETTE	VICTOR	JULIE	BENJAMIN	HARPER
I	0.09	0.14	0.16	0.11	0.22
me	0.14	0.18	0.20	0.15	0.28

Discussion

Synopsis of the First Short Story

In the first short story (see Appendix J), the omniscient narrator introduces all five characters from the third-person point of view in the present tense. The story's rising action begins immediately as Odette and Victor, two young friends, attempt to re-enter a popular author's book signing and reading event at a local bookstore. Benjamin, a peer and employee of the bookstore, helps Odette and Victor get into the crowded event. While in line, Victor and Odette meet Julie. Victor fantasizes about asking her out on a date. He also thinks about asking out another woman who is in front of them in line. Benjamin develops a romantic interest in Julie, as well. The story ends with Odette wondering what she will say to the author and with Benjamin mustering the courage to speak with the pretty woman at the front of the line.

Synopsis of the Second Short Story

The omniscient narrator's tense changes from the present in the first story to the past in the second short story (see Appendix K). This episode begins with Benjamin, Odette, and Julie resuming their conversation in line while Victor leaves to speak with a woman in front of them, despite Odette's warnings to avoid the woman. Victor accidentally bumps into the woman, whose name is Harper. Harper responds harshly. Victor and Harper end up insulting one another. Upon his return to the conversation with Benjamin, Julie, and Odette, he informs Odette that she was right to warn him about Harper. The story ends with Odette wondering about how Harper can be so mean. Harper then approaches Odette.

Synopsis of the Third Short Story

The third short story (see Appendix L) opens with Benjamin daydreaming about meeting Julie at her apartment and asking her out for a date. Much of the beginning regards details of Benjamin's daydream, which includes his speculations about Julie's personal life and how she might react to his advances. The daydream is interrupted by Odette and Harper's confrontation. Harper and Odette argue about whether or not Harper is a good person. The story ends with Harper walking away as Victor congratulates Odette for speaking her mind. Victor and Odette then get their chance to approach the event's author to get their book signed. Odette overhears Victor's brief conversation with the author. Odette then approaches the author when it's her turn and asks to give him a hug. Victor asks Julie for her phone number.

Synopsis of the Fourth Short Story

The fourth short story (see Appendix M) opens with Odette giving the author a hug. Odette asks Victor about his interaction with Julie. She is concerned that Victor's date invitation was rude since it took place in front of Benjamin, who also seems to be attracted to Julie. Victor decides it is not rude. Odette feels sympathy for Benjamin as she and Victor thank Benjamin for getting them into the event. Benjamin then berates himself for not asking Julie out sooner, before he lost his chance. As Victor, Odette, and Julie walk to a diner, Odette hangs back and wonders about why Benjamin didn't ask her out, and concludes that Victor is the better catch. She decides that she would date Victor if he weren't her best friend. After much rumination, Odette convinces herself that she is okay with not being asked out by anyone at the bookstore. When Victor, Odette, and Julie

enter the diner, Odette is the only one who notices Harper inside. The two women briefly make eye contact, and the story ends with the Odette failing to mention Harper's presence to Victor and Julie.

Qualitative and Quantitative Assessment Illuminate One Another

Two of the most immediate and important questions that literary assessment begs are: whose story is it? And: who is telling the story? Both qualitative and quantitative assessment of the participant's four episodes indicate that all four stories are about and told by the author's *I* rather than the author's *me*. HSD simple effects, which reveal a significantly higher correlation with *I* than with *me* for Odette, Victor, Julie, and Benjamin, make sense with regard to the narrator's point of view and style. The narrator's revelations about each character but Harper is essentially much more like *I* than *me* in that the narrator is omniscient and in the third person. The narrator, for the most part, *talks* about how the characters think and feel rather than *showing* how the characters think and feel. The *I*, or self-as-knower (James as cited in Hermans, 2006), is the verbal part of the self that carefully considers and makes decisions about thoughts and feelings both of self and others. This is exactly how the narrator behaves.

Contrary to *I* narration, an author whose data shows higher character correlations with *me* would be more likely to narrate in the first-person point of view and would *show* how each character feels through actions instead of words. As an example of this style of narration, note that the narrator says things like, "her eyes...say that she is upset" (Episode 1, p. 1). Instead of telling by action alone, this narrator's revelations about each character's actions are verbally and rationally translated to readers. The audience doesn't

get to decide for itself how to construct each character based on its own decisions about the characters' actions. Rather, the narrator's dominant *I* constructs each character for the audience.

The quantitative data provokes one to wonder why Harper is the only character that presents no statistically significant difference of correlation with regard to the *I* and *me*. Qualitative analysis helps explain this singular lack of difference in the following way: the narrator spends little time explaining Harper's perspective. Most of what readers learn about Harper comes from Odette and Victor's assessment of Harper's actions and dialogue. This kind of character revelation for Harper is entirely different than the character revelation for the other four characters, whose mental life is explained by the narrator. Because the narrator spends little to no time explaining Harper's mental life and internal conflict to readers as she does with the other characters, and because Harper does not change during the story, she can be considered *flat* rather than *round* (Meyer, 2003). The author uses Harper as a device to elaborately construct the mental life of the other characters. In this way, both quantitative assessment of the author's verbal behavior via Q-sorting and qualitative analysis of the author's creative writing show that the author feels very little empathy or concern for Harper.

Conflict in the *I* and *Me* Difference

Quantitative results show that Benjamin and Odette have the greatest amount of difference between the author's *I* and *me* (see table 9). Both Benjamin and Odette's average *I* / *me* difference across the 28 days is .28. Julie's average difference is .16, Victor's average difference is .13, and Harper's average difference is a mere .06. When

qualitatively analyzing the narrator's style regarding Benjamin and Julie, it is reasonable to conclude that the narrator seems the most conflicted about these two characters. Unlike all of the other characters besides Benjamin, Odette—in all four episodes—spends a lot of time and effort in trying to decide certain matters. She is initially uncertain about how to proceed in her conversation with the author at the event signing. She is uncertain about how Benjamin feels about Julie. She is uncertain about how she herself feels about not being asked out on a date. In sharp contrast, Victor's thoughts and feelings are not nearly as conflicted. For instance, he outright dismisses Odette's concerns about Benjamin.

Much of Episode 3 is dedicated to elaborating Benjamin's daydreams about how he wants to ask Julie out for a date. In the day dream, he remains uncertain about his approach and about Julie's personality. He "didn't know why" he imagined that Julie's apartment smelled like roses (Episode 1, p. 1). "He guessed" about his position in the daydream, such as why he was waiting on her to leave her apartment building (Episode 1, p. 2). He changes his mind often about whether or not he should approach her on the street or else wait for her to walk by him in his car. He "wondered" what Julie was thinking and if he should announce himself (Episode 1, p. 2). In all four stories, quantitative and qualitative analysis shows a conflict in Odette and Benjamin that is more prominent than that experienced by any of the other characters.

An Overall Picture: Characters' Correlations with *I* and *me*

Again, quantitative results of Odette and Benjamin's correlation with *I* and qualitative analysis of the text regarding these characters make sense in terms of one another. Odette and Benjamin have the highest correlation with *I*. The text illuminates qualities similar

between *I* and these two characters. For instance, Benjamin and Odette, more than the other characters, spend time talking to themselves about their desires. They are highly verbal and make decisions based on rationality. They spend a lot of time weighing pros and cons. They are reasonable executors of their actions. Readers, on the other hand, are never aware of Harper's rationality behind her actions. The audience is not permitted to witness her inner dialogue. This explains the low correlation between Harper and *I*.

Victor's correlation, which is greater than Harper's but less than Benjamin and Odette's, makes sense in terms of his quick decision making which seems quite abrupt, emphatic and emotion-based, even though he sometimes briefly provides rationale to his actions. Even when Victor provides a rationale for his actions, such as when he quickly decided to approach Harper, he does so only to other characters. Readers never get a sense that Victor is in any way conflicted and that he precedes more by his emotional *me* than by his more rational *I*.

Odette

All characters but Harper and *me* load highly on the first factor (see Table 7). Odette loads the second highest on this factor with a value of .87. The adjectives that the participant used to describe the first factor the most are the following (see Table 8): not ill-mannered, smart, not unethical, kind, literary, warm-hearted, not insincere, not rude, good-humored, not narrow-minded, sincere, not cruel, not insulting, thoughtful. None of these adjectives stand out as being negative. Indeed, in all of the episodes, Odette is thoughtful of others' feelings. She considers how Benjamin feels about Victor flirting with Julie. She thinks about how Harper will react to Victor's advances. She even thinks about her own feelings regarding dating.

Figure 2 and Table 10 show that Odette had the least amount of deviation from *I*. Over the course of 28 days, Odette stays very much like *I*. There are no great fluctuations from one day to another. Odette does vary a little more with *me* (.14), but this variance is still less than the other characters' variance values. Using these numbers alone, a reader might predict that Odette will undergo very little change over the course of the four short stories. Initially, this might seem to present a problem because Odette does resolve issues that she was once unsure about. She often changes her mind from uncertainty to certainty. At the end of the fourth episode, for instance, Odette decides for herself that she is not upset about not being asked out on a date at the bookstore. However, what does remain constant is Odette's unerring reliance on careful reflection. She consistently moves from uncertainty to certainty via direction from *I*. In sum, this movement explains both the large difference in *I* and *me* (see Table 9) and low standard deviation in her correlations between both *I* and *me* (see Table 10).

Interestingly, the participant admitted that she felt she had nowhere left to go after she completed Episode 4. This might be because resolutions were resolved among the characters, particularly Odette. Without sufficient conflict to carry the plot (revealed in both the story and the quantitative results), the story is complete.

Victor

Across 28 days, Victor loads on the first factor behind *I*, Odette, and Benjamin at .74 (see Table 7). He has the second lowest *I/me* difference at .28 (see Table 9), the third lowest standard deviation at for *I* at .14 and for *me* at .18 (see Table 10). As elucidated above, Victor's relative low *I/me* difference explains how he seems to not experience any

internal conflict. He abruptly approaches Harper despite Odette's concerns about Harper. Even though it seemed that Victor liked Benjamin, he doesn't consider whether or not it will hurt his feelings if he asked Julie on a date. Victor goes through very little change, which explains his low standard deviation for both *I* and *me*. Although his feelings about Harper change, he doesn't experience much turmoil or internal change as a result. He continues to behave by feeling rather than rationality.

Julie

Across 28 days, Julie loads on the first factor at .74 (see Table 7). Her *I/me* difference is the second highest at .16 (see Table 8). Her standard deviations with *I* and *me* are also the second highest at .16 and .20, respectively. Julie, like all of the other characters but Harper, is regarded positively by the narrator. The *I/me* difference is puzzling because it is not especially clear that she experiences any internal conflict. Readers are not permitted access into her internal dialogue, and are left with Odette and Benjamin's impressions of her actions. Perhaps the *I/me* difference is explained by the fact that it is the Odette and Benjamin who remained uncertain about her. Odette was unsure about Julie's feelings for Victor, just as Benjamin was unsure about how she would react to his advances. This shows that conflict regarding the *I/me* difference might not simply be the result of a character's internal conflict, but instead might be the result of other characters, the narrator, or the writer him or herself remaining uncertain and conflicted about the character in question. The participant was probably conflicted about Julie via Odette and Benjamin's perspectives. The conflict sustains itself by the narrator's position. The

narrator stays closer to Odette's and Benjamin's perspectives by spending more time explaining their internal dialogues and by neglecting Julie's internal dialogue

Harper

Across 28 days, Harper loads very positively on the third factor with a value of .94 and negatively with Julie at -.28 (see Table 7). Her average *I/me* difference is by far the lowest at .06 (see Table 9). Her standard deviation with *I* and *me* are the highest at .22 and .28, respectively (see Table 10). The *I/me* difference makes sense with regard to how shallow she appears to be. She is shallow in the sense that the other characters, Odette in particular, believe that Harper makes judgments about others by their monetary wealth and looks. But Harper is also shallow in the sense that she doesn't appear to experience any internal or external conflict. As far as the readers can tell, Harper doesn't go through any change in any of the episodes. After all, Odette remains firm in her negative assessment of Harper at the end of Episode 4. Harper's gesture "confirms what Odette had previously thought about her" (p. 4). In this way, Harper serves as a device to propel the internal lives of the other characters. For the most part, readers only get to experience Harper's personality via Odette and Victor's impressions of her.

Harper's relatively high standard deviation with both *I* and *me* are difficult to comprehend in light of the four episodes. *I* and *me* results regarding daily correlation values for Harper (see Appendix C) are particularly puzzling. Harper's standard deviation is the greatest for both *I* and *me* (.22 and .28, respectively; see Table 10). On day two, Harper's correlation with *me* is -.68, but on day three, her correlation with *me* jumps up to a positive .63 (see Appendix C and Table 9). This leads one to consider *me*'s volatile

relation with Harper. *Me* alone loads on the second factor across 28 days with a value of .93 (see Table 7). The adjectives best describing the second factor (see Table 8) are the following: submissive, fearful, not inconsistent, not absent-minded, not hopeful, not excitable, not hot-headed, not argumentative, not selfish, not self-concerned, cooperative, tense, cunning, not satirical, not thorough. For the participant, what about Harper is similar to these adjectives on day two that is dissimilar for Harper on day three? Qualitative analysis of the four episodes does not reveal Harper's fluctuations with *I* and *me*. Perhaps the initial fluctuations from day 2 to day 3 reflect Victor and Odette's initial argument about what Harper is really like. Odette thinks Harper is probably unfriendly at first while Benjamin thinks Harper already likes him. Harper's low correlation with *I* and *me* on the second day might reflect Odette's initial and unchanging point of view, while the high correlation with *I* and *me* on the third day might reflect Harper's initial point of view.

Other as Extension of Self in the Theater of Voices

Roland Barthes's essay *Death of the Author* (trans. 1977) provided the first critical argument against using authorial intent and biography in the interpretation of a text. Ever since, debate about whether or not the author is dead or alive has continued to rage among factions in the literary studies community. Scholars who side with Barthes maintain that either the author's tyranny should be removed from the text and, metaphorically speaking, draw a large, bold line in the sand between the author and his or her audience. Interestingly, while arguments like Barthes's in the literary community can be compelling, they are often not backed up with testable data. How can the intelligentsia

really conclude one way or the other whether or not the author is alive in his works? Scientifically verifiable data such as that found in this study can hopefully help provide objective, testable information for use as evidence in literary scholarship. In particular, quantitative analysis of this participant's verbal behavior shows how much and how often the author considers aspects of her identity—her various selves—to be extended into her fictional characters. Indeed, this study conclusively confirms, via the objective, quantitative data that science so preciously regards and that the humanities so sorely needs, that it is at least *possible* for different aspects of an author's self to extend into imagined others (and vice versa). If the statistical results of this study can be generalized to other authors in the future, the debate between factions proclaiming life or death of the author are essentially neutralized. It is neither the author nor the audience alone that are the meaning makers for stories. The dividing line between them—with schools pointing emphatically to either side—is erased. Testable data shows that it can be—and very likely is—both parties (author and audience) acting together in a shared culture as one meaning-making machine.

Hubert Hermans's (2003) work is especially helpful on understanding the erasure—or at least relaxing—of the self/other dichotomy that this study aims to confirm. Hermans believes that contemporary views about the self are unintentionally and erroneously based on Cartesian notions of mind as “individualized, ahistorical, noncultural, disembodied, and centralized” (2003, p. 89). Cartesian notions suggest, according to Hermans, that the self is internal and separate from external others. It does not take other people into account when defining itself. In contrast, the dialogical self is “a dynamic multiplicity of voiced positions in the landscape of the mind, intertwined as this mind is

with other minds of other people” (2003, p. 90). Hermans’s four essential aspects of the dialogical self are the following (2003, p. 90):

- spatially structured and embodied
- populated by the voices of other people
- decentralized with highly open boundaries
- historically and culturally contextualized

All four of these dialogical self aspects are illustrated with Hermans’s theater of voices metaphor (2006). In this theater, different I-positions—as elucidated by Bakhtin—take on the form of characters in dialogue with one another. Prominence is informed by spatial relation. More important characters take center stage while less important characters are relegated to the sides and back of the stage. Spatial orientation is possible through the imagination. Humans use their bodies to orient not only to their spatial world, but their abstract image schema as metaphor, as well (Lakoff & Johnson 1980, as cited in Hermans, 2003). For example, verticality is used to estimate quantity, such as when people say prices are going up, or heat goes down (Hermans, 2006, p. 91). This type of speech indicates the kind of imagination for metaphor that Cartesian notions of self ignore and replace with pure rationality. The theater of voices gives imagination prominence, orients I-positions informed by the voices of other people, and gives open boundaries between self and others by placing different characters, who represent I-positions, in conversation with one another.

Hermans’s work has considerable implications for theoretical and practical concerns regarding empathy and therapy. How well one is able to voice the positions of others and see the relation between self and other, for instance, might inform one’s ability to

empathize. The dominance of one particular maladaptive I-position in the theatre of voices might limit a person's ability to adapt to different situations. One can imagine that cognitive dissonance might occur in an individual who has trouble spatially orienting, and thereby giving differing prominence to different I-positions. Hermans defines three maladaptive theater scenarios: barren, cacophonous, and monological (Lysaker & Lysaker as cited in Hermans, 2006). Barren narratives are defined by an absence of dialogue. Here, the hierarchy of prominence with characters are limited and unimaginative. The cacophony narrative, in contrast, is full of dialogue that is disorganized, and with characters without any order or reference to one another. The third disorganized type, monologue, is characterized by only one or a few characters being allowed to speak. Hermans argues that the disorganization of self can be improved by innovation of the self in the following three ways (2003):

- by introducing a new character into the theater
- by moving character positions
- by different characters forming alliances

Director and Directed

One can easily see how the theater voices metaphor is sustained by an understanding of William James's *I* versus *me* distinction (James as cited in Hermans, 2003) and the dialogical nature (Bakhtin as cited in Hermans, 2003) between them. The *I* gets to direct voices on the stage, while the *me* takes this direction. The *I*, or director, is allowed a sense of agency by assigning value to each character's voice. The extent to which others' voices are allowed into one's theater is determined by how open a person's border

between self and other is. As a helpful illustration, a person might imagine the voice of his mother giving him advice or his father admonishing him. Though the words once belonged to and originated in the mind of another (the mother or father), they become a prominent voice in this individual. To whom, then, do the thoughts and voice actually belong? They belong both to the individual and to his parents. This example illustrates how the self/other distinction is relaxed.

Authorship as a Function

*The rhapsode ought to interpret the mind of the poet to his hearers, but how can he interpret him well unless he knows what he means?*²

In Plato's *Ion*, Socrates convinces Ion that poets and rhapsodes are not rational and have no knowledge of art. Instead, they are divinely inspired. In this way, the meaning of a story lies in how well this meaning is accurately translated (or copied) from the gods' original intent. Although modern readers may not consciously regard meaning as divinely inspired anymore, they may still be likely to want to find meaning outside of themselves and within the original intent of the author alone. Readers who try to pin down meaning into the intent of the author limit it to a static, almost ethereal something that exists in and of itself and independent of a discourse.

In his essay *What is an Author?* (Foucault as cited in Richter, 1998) Michel Foucault confronted critics who believed that meaning was a thing to be found. In particular, Foucault attacked the New Critics (Wellek, 1978) who, like Barthes, advocated the idea that meaning lies in the text itself. As such, New Critics encouraged close readings of the text while ignoring extra-textual influences and sources like biography, the author's

² Socrates in *Ion*. The Dialogues of Plato. (Plato, trans. 1954)

notes, and historical events around the time of the text's creation. By arguing that meaning is situated in the conversational space between a multiplicity of intra-individual (within the authors' mind) and extra-individual selves (between different minds), Foucault subverted claims about the author's death by arguing for an *author-function* which is a "mode of existence, circulation, and functioning of certain discourses within a society" (Foucault as cited in Richter, 1998, p. 894). Foucault's four characteristics (as cited in Richter, 1998, p. 896) of the author-function are the following:

- (1) The author-function is linked to the juridical and institutional system that encompasses, determines, and articulates the universe of discourses.
- (2) It does not affect all discourses in the same way at all times and in all types of civilization.
- (3) It is not defined by the spontaneous attribution of a discourse to its producer, but rather by a series of specific and complex operations.
- (4) It does not refer purely and simply to a real individual, since it can give rise simultaneously to several selves, to several subjects—positions that can be occupied by different classes of individuals.

By defining authorship as a function of discourse between authors and readers in a particular shared culture, Foucault implies that meaning is not static or transcendental, like some force or element to be found in any one particular place (like in the text or in the audience or the writer alone), but as an operation, a discourse, between parties. The fourth characteristic is of particular importance on the point of determining multiple parties because it doesn't merely limit a text's author to a single entity. Instead, Foucault believed that an author has at least three selves with which the audience has a discourse

with. The author's selves are: 1.) the self that existed at only one particular time and place at the creation of the text. 2.) the self as narrator, or demonstrator and 3.) the self that continues to live on and ruminate about the work after its creation (Foucault as cited in Richter, 1998, p. 896). The author's selves allow for ever-evolving meaning to be created both between the author and audience, within the author himself or herself, and within an audience member his or herself. This meaning is created and evolves via discourse. The dynamic nature of meaning is in line with Bakhtin's argument that meaning-making must remain uncertain. It's not that readers can never have confidence in their particular considerations about real or imagined others. It's that the reader must remain cautious about attempting to once and for all fix considerations which should instead always remain in flux and open to reconstructions.

Setting *me* Free

Sigmund Freud, whose experience with unusual people was of course quite extensive, called the creative writer, "that strange being" (as cited in Richter, p. 483). Sir Philip Sidney said, "only the poet, disdain[ing] to be tied to any such subjection, lifted up with the vigor of his own invention, doth grow in effect another nature, in making things either better than nature bringeth forth, or, quite anew, for such as never were in nature" (Sydney as cited in Richter, p. 137). Whether holy or mad, creative people have long been considered possessed, aloof, and out of touch with reality. Much of Socrates's and Aristotle's dialogues involve claims that artistic inspiration is divine. Creativity has been and still sometimes is considered different and estranged from reason, and—since reason is more likely associated with self than inspiration—creativity is sometimes considered

estranged from self. This is why it seems disconnected and of another spiritual realm. Research, as this study details, has come a long way in making creativity seem less strange and ethereal. If indeed confabulation research holds true for creative thinking (that there is a creator part of the mind that is separate from a destroyer or critical, editing part) and if Jaynes's and Nietzsche's history of art development holds true (that creativity originated in a part of the brain separate from the logical part), their findings will be quite a boon for people who want to improve their own or others' creative writing ability. It is very exciting that it might be possible to once and for all enhance creativity in people by provoking the creative parts of the brain while restricting the activity of the editing portion of the brain. This could be done by studying neurological and behavioral differences in highly creative types, and then testing for which parts of the brain are responsible for creativity and which sorts of behaviors enhance creative thoughts and activities. Imagine a creative writing workshop in which participants weren't left wondering where to find their inspiration. There would be no helpless waiting for a muse. Instead, there could be a proven method, or even a drug, for improving creativity.

Already, many creative writing teachers' methods for improving creativity highlight the dialogical nature between the *I* and the *me*. I hope a divergence into my own experience in creative writing courses while majoring in English for my Bachelor of Arts degree is appropriate, here. Rilla Askew, one of my fiction writing workshop professors, often had my classmates and I scribble stories down as fast as we could. She commanded us to write continuously until she gave us permission to stop. She was especially encouraging during the time when we were just beginning our stories. She was so generous with her compliments, that it seemed as if she almost encouraged mistakes. She

shared with us her methods for generating ideas for writing. Her best ideas came to her when she daydreamed while driving, showering, or listening to music. I do not know if she knew that creativity had already been linked with dreams and music in Nietzsche, with the tuning out of rationality in confabulation research, or with self-reflective rumination (Verhaeghen, Khan, & Joormann, 2005). By encouraging writing without criticism during the initial stages of my creative writing, I believe she was helping us tune out our *I* while tuning into our permissive *me*.

However, when my classmates and I had completed our stories, she encouraged us to be quite ruthless in analyzing our work. Any changes in point of view had to make sense. Every detail in the story had to serve a purpose. All unnecessary words were deleted. The first story I wrote for her workshop course was roughly twenty pages. I eventually whittled it down to three pages. Writing, I learned, was a two-part process. The generation of first drafts required a lot of freedom and a feeling of safety in sharing any ideas that came to mind. Later, revision required cold, detached analyzing and editing of content and form. The generation and editing of stories were equally important.

Rumination

*I leave out a lot when I tell the truth.*³

Q method can be a way of provoking self-reflective rumination, which has been linked to creativity and depression (Verhaeghen, Joorman, & Khan, 2005). Rumination is “a class of conscious thoughts that revolve around a common instrumental theme and that recur in the absence of immediate environmental demands requiring the thought (Martin & Tesser, as cited in Verhaeghen, Joormann, & Khan, 2005, p. 226). Self-reflective

³ The narrator in Amy Hempel’s (reprinted in 2006) *The Harvest*

rumination occurs when the self serves as the common instrumental theme (Verhaeghen, et al., 2005). Richards, (1981) found that depression facilitates creativity because it increases introspection and a greater awareness of inner content. Andreasen (as cited in Verhaeghen et al., 2005), one of the first to study creative people, found that creative writers and their relatives were at a greater risk for unipolar and bipolar depression than their matched controls. Jamieson (as cited in Verhaeghen et al., 2005) found that artists and writers are 10 times more likely to commit suicide than the general population. He also found that a major depression is 8 to 10 times as prevalent in writers and artists. Ludwig (1994) found that 59% of the 59 writers in his study were depressed, compared to only 9% of the 59 participants in the control group. Surveying 1,004 biographies of popular people in the last century, Ludwig (1995) found that 50% of people in the creative arts were depressed compared to 20% in enterprise, 24% scientists, 27% social figures. Poets were the most depressed at 77%, followed by fiction writers at 59%. Mor and Winquist (2002) found a large affect of rumination on negative affect ($d = 1.08$ in correlational studies and $.76$ in experimental studies). They found that, by inducing negative affect, they could also induce self-reflective rumination, and that they could also induce self-reflective rumination, which increased negative affect.

The link between depression and creativity is interesting since depression is accompanied by the loss of energy and interest in activities. Also, many artist who suffer from bipolar disorder like composer Robert Schumann, for instance, claim to be the most creative during states of hypomania and the least creative during states of severe depression (Slater & Meyer as cited in Verhaeghen, Joormann, & Kha, 2005). Noting the pervasive link between depression and creativity in the psychological literature and

noting the contradiction in depression's seeming facilitative affect on creativity, Verhaeghen, Khan, and Joormann (2005) confirmed their hypothesis that rumination is the third underlying link between depression and creativity. They used path analysis for a sample of 99 participants and found that self-reported depressive symptomatology was linked to self-reflective rumination. They also showed that self-rated creative interests were related to objective measures of creativity. They did not find a direct link between depression and creative interest or behavior. Because of this, authors believe that creativity is heightened by rumination and not depression. Nolen-Hoeksema (1991) maintains that the style and content of the rumination determines whether or not it increases negative affect. Negative affect, therefore, is only heightened in people who ruminate on negative things, and not in people whose rumination is positive. Q method then—by provoking and facilitating a participants' conversation about his or her ideas about self and others—could be used to increase rumination and creativity in artists and writers, without increasing depression or negative affect.

Writing as Aid for Living

Dan McAdams and Jennifer Pals (as cited in McAdams, et al. 2007) have shown how story reconstruction can improve people's lives. Essentially, they help people identify maladaptive stories and reconstruct them into more helpful ones. Kenneth Burke has also argued that writers are more prepared to deal with emotions that other people might find staggering. Comparing literature to helpful proverbs, Burke asks, "Could the most complex and sophisticated works of art legitimately be considered somewhat 'proverbs writ large?'" (as cited in Richter, 1998). He contends that people well versed in literature

are better able to deal with tragedy. David Buss (2007) has shown how stories have evolved to help genes survive and replicate. Stories help make sense of chaos, link causes with effects, help people remember information, inform a coherent sense of identity in self and others, and help people project future scenarios.

The Status of Stories

We should be careful not to relegate stories as simple by-products of economics, world history, or psychology. Story-making, when viewed as behavior, aids its status in this regard. When considered this way, stories are not only effects of other variables, but also causes from which the course of economics, world history and psychology may be formed and sustained. We must also be careful not to regard stories as things, but as active communication between individuals in particular situations, and who bring their own unique experiences to the making and consumption of a story. The meaning must therefore exist in the “margin of overlap between the writer’s experience and the reader’s” (Burke, 1968, p. 78). Even when no such overlap is created due to the absence of a reader or listener at the time of generation, stories are still created by an implied or imagined other, or spoken dialectically to oneself—spoken from one I-position to another.

Whereas stories were once viewed as mimesis, or faithful representation of the rhythm and order found in nature, stories may now also be viewed as rhythm, sense, and order *making*. Stories may not reveal hidden truths in nature, but in fact can make truths, the value of the story relying as it does not on its absolute truth-value, however, but on how useful it is in helping genes survive and replicate via their ability to make sense and meaning out of the chaos and nonsense of life. When confronted with such chaos and

unpredictability, stories (like religious stories about life after death or divine purpose in life, for instance) may help people reduce anxiety or fear about what might happen in the future or what situation in life means (Pals as cited in McAdams et al., 2006). Stories may also help people confront and deal with trauma.

While Freud believed that stories were a kind of childish fantasy play, Burke restores story making to a more important function, namely the confrontation of pain when he wrote that “psychologists of other schools haven noted that whereas intensity of fear or pain will generally produce in most people a kind of ‘stereotypy,’ a mental and physical numbing which leaves the individual almost without memory of the painful or terrifying event, great artists have shown capacity to keep themselves receptive at precisely such moments” (Burke, 1968, p. 76). The rhythm and sense-making function of stories is most apparent in research on superstition, where individuals form nonsensical links between causes and effects, even when such links are nonexistent (Rudski & Edwards, 2007). The mind is evolutionarily designed to create order and meaning in life (Gottschall, 2005). Such order can belie agency, coherency of self (Sebanz 2007) and the illusion of control (Matute, Vadillo, Vegas, Blanco, 2007). These stories act upon the environment just as they are acted upon by the realities of life.

The Unsayable

*It is impossible to say just what I mean.*⁴

Regarding the *numbing* alluded to by Burke, Q method might be useful for clients who have a difficult time making sense of a traumatic event. When people are unable to articulate their terror or pain, Q method could be a helpful way of provoking hidden

⁴ T.S. Eliot’s (reprinted in Meyer, 2003) narrator in *The Love Song of J. Alfred Prufrock*

stories in the client or for the psychologist to garner information from a client. If particular patterns of Q-sorting prove to emerge from certain personality types, this might also help psychologists have a starting point from which to begin a therapeutic session. Q-sorting can help clients and psychologists construct the self's theater of voices, and generate a dialogue both between the client and psychologist, and within the client him or herself. Q-sorting can inspire generation and creativity, and provoke story-telling as a form of play instead of truth-telling.

Stories in Therapy

Jennifer Pals, a narrative psychology researcher, noticed a particular kind of story told by people who seem to deal well with and recover from traumatic or upsetting life events. She calls the adaptive benefit of such stories the *springboard effect* and attempts to create redemption themes in the narrative constructions of her clients (Pals as cited in McAdams, et al., 2007, p. 1751). The term *springboard effect* came from Pals' experience with a man whose identity was defined by the poor relationship between his parents. By focusing on that bad experience, the man explained that his attitude about relationships and marriage was very unhealthy. However, when the man entered a healthy relationship with another woman, the man said his attitude changed and that he made "leaps and bounds" in his own personal growth. Such is the type of positive, growth-inducing story of a life-changing narrative that links identity to life events. Using the knowledge that people use stories to form causal connections between life experiences and identity, Pals attempts to eradicate maladaptive, negative stories that limit growth, while promoting stories that promote growth.

The idea that a story is not forever fixed may at first be unsettling to some people who might want to believe that their life experiences and their meanings are static. After all, some stories are beneficial simply because of their fixedness. Such immovability promotes stability and coherency of self. A complete dismantling of all causes and beliefs in one's life could be disastrous. But permeability is also important because it can liberate one to make their own meanings, to create their own adaptive identities, and to believe in the possibility of redemption. Conceiving of our past experiences and subsequent feelings about them as *just stories*, then, can be quite refreshing, freeing and growth-promoting because they remove limitations. As well, the mutability of stories allows for contradiction without shame and incoherence without embarrassment. Stephen Frosh (2004), in his article detailing current, postmodernist trends in therapy, regards a story's mutability as *playful* (p. 58). He defines postmodernist therapy as "democratic and deconstructionist in its rhetorical freedom" and says it "emancipates therapists and clients alike from their ideological belief in reality by articulating alternatives, widening their field of perception, allowing subjugated narratives to be expressed" (p. 58). One hopes for the day that such emancipation and widening of perception could extend beyond individuals, could free groups and nations, and help encourage empathy in the world.

Disagreements about What Results Mean

Interpretation is the revenge of intellect.

Susan Sontag, in her now famous essay *Against Interpretation* (as cited in Richter, 1998), argued that art theorists have become so bogged down in defending their own theories that they have forgotten how to experience art itself. She wanted to return to "that innocence before all theory when art knew no need to justify itself, when one did

not ask of a work of art what it *said* because one knew what it *did* (p. 691). Although Sontag wasn't especially clear about when that innocent time was, one of my hopes for this study is that people will not be too quick in wanting to pin down a fixed definition on what a participant's characters or stories—fictional or otherwise—mean. The important part about meaning-making, both for participants and for researchers, is that the meaning comes from a dialogue between people. The fact that there can be disagreements about what a character's thoughts and actions mean can be a good thing because it highlights the dialogical nature of thought with regard to how we form ideas about ourselves and others. Examples of these disagreements abound about this study especially since hypotheses are generated and explored. I have asked questions about how the *I* and *me* manifest themselves in an author's creative writing with the hope that my ideas can be confirmed or disconfirmed with further, more generalizable research in the future. Future research which could spawn from this study are virtually limitless. One might study personality differences with regard to *I* and *me* correlation differences. For instance, certain personality types might be more inclined to write from an *I* perspective (rational, omniscient narrator) while other types might be more inclined to write from a *me* perspective (emotional, first person narrator). One might study how successful creative writing is in changing a person's self as a theater of characters. For instance, can writing from a formerly disregarded, but healthy perspective bring about change in the self? This kind of research, I believe, is an early step in bridging the gap both in theory making and methodology between the humanities and sciences. After all, one has to wonder how a scientist could understand humans without understanding their stories. As well, one has to wonder how a historian could fully understand human stories without

understanding the brains that make and store them.

Inferential Statistics and *The Single-N Study*

Although single subject data was once overshadowed by group-based designs, it has resurged in applied areas like clinical psychology (For a review of the ideographic and nomothetic divide in the social sciences, see Grice, 2004). Person-based, idiographic studies are advantageous in that they can rigidly control extraneous variables, focus on reliability through intrasubject replication, obtain functional relationships that apply to individuals, avoid artifacts of group studies, and help researchers identify new variables (Bordens & Abbott, 2005). In their review of single-subject designs, in which they claim that the single-subject approach has regained acceptance, Bordens and Abbott (2005) maintain that, to date, it is acceptable to submit the “single n” study’s data to inferential statistical analysis and that “a factorial design may be used (in which every combination is evaluated) or a specific combination of interest may be tested (2005, p. 349). In his review of within-subjects designs, Geoffrey Keppel (1991) also maintains that inferential statistical analysis is appropriate for single-subject research and cites Ericsson and Polson (1988, as cited in Keppel, 1991) and Ebbinghaus (1885, as cited in Keppel, 1991) as experimenters who have successfully used single-n approaches.

Single subject designs are also useful when subjects are limited. Indeed, this study presents such a limitation. The participant in this study had to demonstrate an interest and ability to write imaginative short stories and had to take the time to learn the *I-Spi* software. As well, the participant had to take a considerable amount of time to write four short stories and learn the differences between the *I* and the *me* as elucidated in the

introduction section of this study. Although a group-based design might be preferable for this study, to improve external validity, for instance, it would be virtually impossible, given the researcher's current resources and time constraints, to obtain a large group of talented and interested creative writers who have the time and inclination to submit themselves to a four week study that requires a lot of effort and attention.

Critics of this current study's approach should also note that this study is exploratory instead of confirmatory. Following Stephenson's (1980) methodology, this study is meant to provoke scholars' questions about the dialogical nature of consciousness, the *I/me* dichotomy, and the nature of creativity with regard to discourse between I-positions. Analyses of Q-sort data, discussions with the experimenter, and qualitative analysis of the short stories hopefully generate hypotheses about these topics instead of merely confirm or disconfirm them. Future research could focus on confirming, in the aggregate, hypotheses confirmed on the single participant this study. In any case, it is unlikely, given the relative newness of a multidisciplinary study such as this one (quantitative analysis of Q-sort data in combination with qualitative analysis of creative writing) that many hypotheses about such data currently exist in scientific psychology or in literary scholarship. Quantitative analysis is sorely lacking, if not shunned by literary studies scholars (J. Gottschall, personal communication, May 18, 2008).

Why Q Method?

Q method is just one way of generating correlations between the self with objects, others, events, and projections about potential selves. Peter Raggatt (as cited in McAdams et al., 2007) uses a dissimilarity matrix and multidimensional scaling from a

participants' numerical ratings of people, objects, events, and body orientations. The participant then names these groups of things he or she has rated. In a case study, Raggatt's participant, Charles, rated people, objects, events, and body orientations into four groups. Charles named these groups the following: Humiliated self, Activist, Manhood, Wild Self. Raggatt calls graphical representations of these groupings provided by multidimensional scaling a *Web of Attachments* (in McAdams et al., 2007, p. 28). For Charles, four very distinct, dialogical I-positions emerged, each having their own voice, claiming their own objects, events, and even body parts. From this, Charles was able to attend more to the more adaptive I-positions (Activist, Manhood) and therefore live more confidently and positively. Hermans's (2001) method is similar in that he also uses numerical ratings to obtain correlation values amongst a person's potential selves and objects in the world. One might be inclined to wonder, then, why Q-method might be preferable to either Raggatt's or Hermans's methods.

Q method makes use of the rankings of pictures, objects, or adjectives rather than numbers. This is useful in at least two ways. First of all, humans tend to think in words rather than numbers. A person is more likely to think, "Bill is a nice guy," for instance, rather than, "on a scale from one to ten, Bill is an eight in terms of how nice he is." Second of all, when participants use Q method, they are more likely to forget exactly how they rank adjectives on each condition of instruction. Because a participant is ranking each adjective one-at-a-time without remembering previous adjective rankings, each ranking is spontaneous and devoid of posturing and strategy. As such, the a picture of the participant's living feelings about each condition of instruction is likely to emerge rather

than the participant's conscious, planned desire of how he or she wants to present his or her feelings.

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UNIVERSITY OF CENTRAL OKLAHOMA

INFORMED CONSENT FORM

Research Project Title: Self-Talk and Creative Writing

Researcher (s): Christopher Copeland, Dr. Mike Knight

A. Purpose of this research: The purpose of this research is to understand the role and effects of self-talk in creative writing. The present study seeks to understand the extent to which self-talk might enhance or hinder creativity in writing.

B. Procedures/treatments involved: The participant will complete rank adjectives regarding invented fictional characters, once a day for 28 days. The participant will write four short stories about these characters.

C. Expected length of participation: 28 days.

D. Potential benefits: Adding to the body of knowledge concerning creativity and writing.

E. Potential risks or discomforts: Other than risks confronted in ordinary, daily life, there are no perceived potential risks associated with this study.

F. Medical/mental health contact information (if required):

G. Contact information for researchers: Christopher Copeland, (405)620-7218, 1000 N. University Drive, University of Central Oklahoma, Edmond, OK

H. Explanation of confidentiality and privacy: The participant's personally identifiable information will be kept confidential. It will be destroyed upon the study's completion.

I. Assurance of voluntary participation: The participant's participation in this study is entirely voluntary. The participant may quit the study at any time without any punishment.

AFFIRMATION BY RESEARCH SUBJECT

I hereby voluntarily agree to participate in the above listed research project and further understand the above listed explanations and descriptions of the research project. I also understand that there is no penalty for refusal to participate, and that I am free to withdraw my

consent and participation in this project at any time without penalty. I have read and fully understand this Informed Consent Form. I sign it freely and voluntarily. I acknowledge that copy of this Informed Consent Form has been given to me to keep.

Research Subject's Name: Tasha England

Signature: _____

Date _____

Consent Form – Research Participation

Self-Talk and Creative Writing

Investigators:

Student / Co-Investigator

Christopher Copeland
(405) 620-7218
ccopeland1@ucok.edu

Research Sponsor/ Primary Investigator

Dr. Mike Knight
(405) 974-5455
mknight@ucok.edu

I, _____, hereby authorize and direct Dr. Mike knight and Christopher Copeland to perform the procedures listed here.

Purpose of the Study

This research is a computer-based experiment that measures how people place words into different categories and how such placement affects creative writing.

Procedures Involved in the Research

The first meeting for this experiment will require you to think of a plot and five characters for a short story. You will then be asked to write a short character sketch for each of these characters. Every day, for the next thirty days, you will be required to perform a Q-sort on a computer program for each of the characters and for yourself. Once a week for four weeks, the researcher and you will discuss what you think these characters mean and how you think they and the plot might be continually evolving. After each discussion, you will then be asked to write a short story involving these characters. Each short story will serve as an episode in an overarching, developing story. By the end of the experiment, you will have produced five character sketches, thirty Q-sorts, and four short stories.

Participation

It is estimated that your participation in each meeting will require approximately one hour. Each Q-sort will take approximately five to ten minutes. Your participation is entirely voluntary; you can withdraw your consent at any time and discontinue participation without penalty.

Confidentiality

All computer data will be identified only by numerical codes in the aggregate. Information containing your name (i.e., informed consent and contact information) will be kept separate from numbered materials and in a locked location accessible only to the researcher and approved personnel. Therefore, all information provided will be anonymous.

Potential Harms, Risks, or Discomforts

The risks in this study are minimal and do not exceed those ordinarily encountered in daily life. A debriefing will be provided once the experiment is concluded.

Potential Benefits

As a research participant, you will be exposed to the conduct of scientific psychological research and may gain insight into your own creative writing style.

*******CONSENT*******

I have been fully informed about the procedures listed here. I am aware of what I will be asked to do and of the risks and benefits of this study. I also understand the following statement:

I certify that I am between 18 and 55 years of age.

The purpose of these procedures is to examine participants' creative writing as it is affected by categorizing words.

I understand that my participation is voluntary, that there is no penalty for refusal to participate, and that I am free to withdraw my consent and participation in this project at any time without penalty after notifying the experimenter.

If I have questions or concerns, I am aware that I may contact Dr. Knight or Mr. Copeland at any time at the Department of Psychology, Education Building room 307, University of Central Oklahoma, Edmond, OK, 73034; telephone number (405) 974-5455 or (405) 620-7218.

If I have concerns about the way the study is being conducted or specific research conduct I should contact the Office of Research and Grants in Academic Affairs at the University of Central Oklahoma, telephone number (405) 974-5479.

I have read and fully understand the consent form. I sign it freely and voluntarily. A copy has been given to me. I hereby give permission for my participation.

PM
Signature of Participant Date Time

I certify that I have personally completed all the blanks in this form and have explained them to the participant before requesting the participant sign the consent form and that they are agreeing to participate in this study voluntarily, and understand the nature of the study and the consequences of participation in it.

Signature of Experimenter or
Authorized Representative

Appendix B: *I-Spi* Software Screen Shot

A condition of instruction (“MOTHER”) is bolded in all caps and is to the right of the arrow and the word *Condition*. The boxed words above of the condition of instruction are adjectives to be ranked for “MOTHER” in the empty boxes from “most like” at the top to “least like” at the bottom.

I-Spi Version w1.0

unhappy	weak	inhibited
unentertaining	down-hearted	absent-minded
worrier	illogical	venturesome
curious	theatrical	grouchy
unintellectual	vulgar	sensitive
warm	good-tempered	skilled

Condition -> **MOTHER**

MOST LIKE

LEAST LIKE

Appendix C: Character Correlation Values with *I* and *me*

CORRELATIONS WITH I	ODETTE	VICTOR	JULIE	BENJAMIN	HARPER
day 1	0.68	0.58	0.15	0.55	0.53
day 2	0.83	0.40	0.55	0.68	-0.30
day 3	0.80	0.78	0.43	0.85	0.35
day 4	0.83	0.65	0.45	0.78	0.15
day 5	0.55	0.35	0.55	0.50	0.23
day 6	0.70	0.83	0.68	0.75	0.43
day 7	0.78	0.75	0.83	0.75	0.18
day 8	0.83	0.58	0.58	0.88	0.28
day 9	0.78	0.65	0.65	0.75	0.33
day 10	0.85	0.58	0.58	0.83	0.68
day 11	0.88	0.43	0.43	0.85	0.43
day 12	0.83	0.58	0.58	0.93	-0.08
day 13	0.80	0.48	0.48	0.58	-0.08
day 14	0.63	0.65	0.65	0.73	0.35
day 15	0.68	0.78	0.30	0.63	0.53
day 16	0.90	0.65	0.68	0.80	0.55
day 17	0.70	0.55	0.70	0.53	0.10
day 18	0.83	0.70	0.68	0.78	0.30
day 19	0.83	0.80	0.90	0.68	0.33
day 20	0.63	0.68	0.63	0.73	0.45
day 21	0.83	0.68	0.65	0.73	0.58
day 22	0.75	0.78	0.83	0.70	0.13
day 23	0.83	0.83	0.65	0.85	0.40
day 24	0.88	0.70	0.65	0.68	0.25
day 25	0.85	0.83	0.75	0.90	0.38
day 26	0.83	0.60	0.73	0.73	0.55
day 27	0.65	0.45	0.65	0.65	0.38
day 28	0.85	0.75	0.70	0.70	0.18
standard deviations	0.09	0.14	0.16	0.11	0.22

CORRELATIONS WITH <i>ME</i>	ODETTE	VICTOR	JULIE	BENJAMIN	HARPER
day 1	0.35	0.48	0.13	0.20	0.10
day 2	0.60	0.58	0.45	0.63	-0.60
day 3	0.53	0.63	-0.03	0.48	0.63
day 4	0.60	0.50	0.60	0.53	-0.18
day 5	0.18	0.38	0.15	0.50	0.40
day 6	0.28	0.28	0.60	0.48	-0.03
day 7	0.45	0.43	0.25	0.33	0.53
day 8	0.30	0.15	0.38	0.38	0.13
day 9	0.58	0.55	0.75	0.45	0.40
day 10	0.48	0.68	0.65	0.55	0.50
day 11	0.35	0.55	0.70	0.40	0.45
day 12	0.48	0.83	0.60	0.50	-0.03
day 13	0.75	0.35	0.53	0.63	-0.08
day 14	0.35	0.53	0.20	0.30	0.50
day 15	0.70	0.70	0.13	0.68	0.15
day 16	0.53	0.30	0.58	0.33	0.48
day 17	0.35	0.73	0.63	0.00	0.10
day 18	0.50	0.48	0.35	0.45	0.45
day 19	0.75	0.75	0.68	0.63	0.33
day 20	0.48	0.43	0.33	0.30	0.45
day 21	0.43	0.43	0.48	0.40	0.05
day 22	0.65	0.85	0.63	0.48	0.30
day 23	0.60	0.63	0.43	0.73	0.30
day 24	0.60	0.73	0.43	0.63	0.53
day 25	0.48	0.38	0.60	0.38	0.08
day 26	0.43	0.23	0.45	0.40	0.53
day 27	0.53	0.35	0.33	0.40	0.30
day 28	0.53	0.40	0.53	0.50	0.13
standard deviations	0.14	0.18	0.20	0.15	0.28

Appendix D: Simple Effects Data

For I

Source of Variation	SS	df	MS	F	P-value	F crit
Rows	0.992528571	27	0.036760317	1.935117294	0.009211856	1.589271578
Columns	3.822945714	4	0.955736429	50.31137432	7.70021E-24	2.455766817
Error	2.051614286	108	0.018996429			
Total	6.867088571	139				

Odette 0.78 Victor 0.65 Julie 0.61 Benjamin 0.73 Harper 0.31

For Me

Source of Variation	SS	df	MS	F	P-value	F crit
Rows	1.253374286	27	0.04642127	1.257644438	0.203857937	1.589271578
Columns	1.266381429	4	0.316595357	8.577197291	4.7542E-06	2.455766817
Error	3.986418571	108	0.036911283			
Total	6.506174286	139				

Odette 0.49 Victor 0.51 Julie 0.45 Benjamin 0.45 Harper 0.25

For I
HSD=0.102625
Odette=Benjamin > Victor=Julie > Harper
For me
HSD=0.143053
Odette=Victor=Julie=Benjamin > Harper

Odette						
<i>Source of Variation</i>	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>P-value</i>	<i>F crit</i>
Rows	0.504205357	27	0.018674272	2.033510742	0.035260149	1.904822987
Columns	1.134301786	1	1.134301786	123.5183254	1.40573E-11	4.210008372
Error	0.247948214	27	0.009183267			
Total	1.886455357	55				

Victor						
<i>Source of Variation</i>	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>P-value</i>	<i>F crit</i>
Rows	0.818221429	27	0.030304497	1.415258216	0.186245279	1.904822987
Columns	0.252457143	1	0.252457143	11.79006672	0.001936431	4.210008372
Error	0.578142857	27	0.021412698			
Total	1.648821429	55				

Julie						
<i>Source of Variation</i>	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>P-value</i>	<i>F crit</i>
Rows	1.268505357	27	0.04698168	2.462818313	0.011218961	1.904822987
Columns	0.3696875	1	0.3696875	19.3793229	0.000151647	4.210008372
Error	0.5150625	27	0.019076389			
Total	2.153255357	55				

Benjamin						
<i>Source of Variation</i>	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>P-value</i>	<i>F crit</i>
Rows	0.558048214	27	0.020668452	1.338411331	0.226926033	1.904822987
Columns	1.094801786	1	1.094801786	70.89525078	4.95335E-09	4.210008372
Error	0.416948214	27	0.015442526			
Total	2.069798214	55				

Harper						
<i>Source of Variation</i>	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>P-value</i>	<i>F crit</i>
Rows	2.638005357	27	0.097703902	3.57042936	0.00074781	1.904822987
Columns	0.051001786	1	0.051001786	1.863776873	0.183457636	4.210008372
Error	0.738848214	27	0.027364749			
Total	3.427855357	55				

Appendix E: Factor Analysis Results for All 504 Adjectives Used for 28 Q-sorts

	1	2	3
I	0.80	0.36	0.15
ODETTE	0.87	0.18	0.24
VICTOR	0.74	0.27	0.22
JULIE	0.74	0.34	-0.28
BENJAMIN	0.88	0.12	0.17
HARPER	0.17	0.12	0.94
ME	0.31	0.93	0.14
reasonable	-2.47	-1.89	-1.77
capable	-0.45	-0.54	-0.12
smart	-2.03	-0.11	-0.40
practical	-1.57	1.43	0.72
orderly	-0.58	0.54	-1.00
neat	0.25	0.30	-2.01
thrifty	-1.37	0.25	1.34
conforming	-0.52	1.26	0.94
submissive	1.21	-2.52	0.67
unlucky	-0.05	-0.82	2.34
self-concerned	0.61	0.27	-1.06
unpredictable	-0.04	0.22	-0.33
inattentive	0.46	0.38	-0.46
hypochondriac	0.33	-0.19	0.39
vain	1.16	-1.80	-1.70
complaining	0.31	-1.45	-0.05
crude	1.48	0.90	0.62
ill-mannered	1.48	1.54	0.30
warm-hearted	-1.34	-1.72	1.83
kindly	-1.38	-0.88	0.96
versatile	-0.58	0.40	-0.40
realist	-0.32	-0.29	0.68
cultured	-1.16	0.16	-0.81
moralistic	0.01	1.58	-0.22
righteous	1.26	0.61	-1.46
sophisticated	0.31	0.83	-2.01
conservative	0.28	-1.54	0.28
impulsive	-0.53	-0.34	-0.18
unstudious	-0.04	0.52	0.61
sad	0.71	-0.53	1.28
boisterous	-0.46	0.63	-0.47

unhappy	0.55	-0.63	0.37
cynical	-0.71	-0.24	0.19
dislikable	1.42	1.12	-0.91
scornful	1.01	1.53	-0.98
irresponsible	1.04	-1.16	1.32
respectful	-1.77	0.21	0.70
interesting	-1.21	-0.90	0.03
efficient	-0.37	1.00	0.31
objective	-0.90	1.03	0.53
skilled	-1.13	0.40	0.10
poised	0.27	0.12	-1.14
vigorous	0.48	-1.96	-0.39
comical	-0.36	0.03	0.49
submissive	-0.56	0.61	1.75
opinionated	-1.84	-0.57	-1.01
squeamish	0.02	1.28	1.63
domineering	1.72	-0.24	-1.29
pompous	1.58	-1.09	-1.88
disagreeable	0.30	-0.72	-0.59
lifeless	1.36	1.20	2.17
bossy	0.74	-0.03	-1.73
deceptive	1.20	-1.27	0.25
insincere	0.55	0.95	0.14
responsible	-1.53	-0.05	0.13
courteous	-1.01	-0.88	-0.29
efficient	-1.32	1.23	0.73
quick-witted	-1.00	0.65	-1.45
neat	-0.36	0.39	-0.94
entertaining	-0.56	-0.06	-0.10
proud	-0.64	0.28	-0.76
sophisticated	0.17	0.85	-2.06
ordinary	0.36	-0.14	1.31
anxious	-0.66	-1.53	1.37
fearful	0.19	-2.38	1.75
radical	-0.11	-0.88	0.56
dissatisfied	0.29	0.33	1.00
impractical	0.95	-0.74	-0.54
unintellectual	1.94	0.64	1.34
grouchy	1.00	-0.30	-0.68
cold	1.05	0.88	-0.99
mean	1.30	1.76	-0.31
warm-hearted	-1.48	0.29	0.70
good-humored	-1.25	0.67	0.30

creative	-1.20	-0.49	0.64
cordial	-1.14	0.28	-0.76
realist	-0.83	1.55	0.22
sentimental	-0.22	-0.74	0.88
precise	-0.35	0.67	-1.18
daring	-0.07	-1.59	-0.04
systematic	-0.50	0.66	1.20
outspoken	-0.38	-0.09	-2.20
spendthrift	1.39	0.16	-1.37
preoccupied	0.40	-1.68	-0.04
unadventurous	0.53	1.80	1.75
boisterous	0.19	0.24	-0.67
unenthusiastic	1.13	0.59	1.56
intolerant	0.57	0.19	-0.50
unappreciative	1.87	-0.55	-0.34
dishonest	1.45	-1.91	-0.08
respectful	-1.54	0.32	1.02
earnest	-0.35	-1.56	-0.46
outstanding	-0.85	0.29	-0.22
able	-1.74	1.11	-2.17
relaxed	-0.02	0.75	-0.32
prompt	-0.87	0.25	-1.31
quick	-0.36	0.76	-0.05
ordinary	0.21	0.75	0.11
cunning	0.52	-1.45	-0.59
naive	0.63	1.32	0.76
compulsive	-1.09	-0.81	0.72
jumpy	-0.02	-0.23	0.94
critical	-0.12	-0.59	-0.33
insecure	-0.32	-0.94	1.16
uncongenial	1.31	1.74	-1.50
inconsistent	1.44	-1.89	1.11
malicious	1.06	1.17	-0.69
ill-mannered	2.20	-0.93	1.89
respectful	-1.73	0.51	1.87
smart	-2.52	0.79	-1.33
intellectual	-1.00	1.03	0.15
ambitious	-1.14	0.76	-0.85
amusing	-0.49	-0.61	0.43
diligent	-0.86	-0.56	0.43
daredevil	-0.16	-0.07	0.28
imitative	1.03	0.30	0.24
frivolous	1.21	-1.19	-1.75

unmethodical	0.47	1.18	1.10
worrier	-0.41	-1.51	0.55
possessive	0.16	-0.77	-0.59
unattentive	1.12	-0.37	0.13
dull	-0.09	1.33	1.31
scheming	0.08	0.02	-0.59
deceptive	1.02	0.09	-0.07
hot-headed	1.38	-2.33	-1.39
unethical	2.01	1.45	0.14
kind	-2.35	0.09	0.18
level-headed	-0.55	0.93	-0.39
sociable	-0.46	-1.72	-0.13
cordial	-1.63	0.40	0.10
observant	-0.82	0.57	-1.43
direct	-0.25	0.32	-1.32
systematic	-0.20	1.56	-0.87
self-critical	-0.48	-0.17	1.75
overcautious	-0.36	1.99	1.86
finicky	0.23	-0.44	0.95
touchy	0.43	-0.86	-1.39
overconfident	0.87	1.46	-1.36
rebellious	-0.46	-1.22	0.16
inefficient	1.62	-0.49	0.24
disobedient	0.55	0.59	-0.44
inconsistent	1.45	-2.04	1.40
meddlesome	0.54	-0.68	-0.22
abusive	1.95	-0.24	0.98
trustful	-1.61	1.49	-0.21
good	-1.61	0.35	0.37
earnest	-0.48	0.17	-0.39
cordial	-0.87	-0.38	-0.12
calm	-0.44	0.59	-1.00
clean	0.38	-0.78	-1.13
discreet	0.00	0.00	0.00
vivacious	-0.43	0.16	0.49
opinionated	-1.38	-0.72	-1.60
superstitious	-0.40	-1.80	1.44
clumsy	-0.08	0.79	0.00
absent-minded	0.22	-2.28	1.42
uninteresting	1.38	1.22	0.06
purposeless	0.50	0.98	1.65
wishy-washy	0.99	-0.23	-0.74
grouchy	0.67	-1.13	-0.84

unappreciative	1.61	0.24	-0.30
ill-mannered	1.62	1.38	0.96
helpful	-0.38	-0.43	-0.07
self-controlled	-0.36	0.17	-0.11
educated	-1.43	-0.18	-1.16
hopeful	-0.26	-2.05	0.49
cultured	-1.30	0.59	-1.70
clean-cut	-0.23	1.54	-0.60
literary	-2.02	0.03	-0.03
inquisitive	-0.56	-1.37	-0.81
righteous	0.04	1.31	0.39
systematic	-0.08	0.72	0.06
inoffensive	0.07	0.04	0.60
impulsive	0.07	-1.49	-0.42
dissatisfied	0.47	-0.40	1.33
uninteresting	0.92	0.85	0.53
careless	1.93	-0.02	-0.34
helpless	0.92	1.58	1.82
immature	0.87	-0.16	0.11
deceitful	1.39	-0.67	-0.01
helpful	-0.54	-0.51	0.21
sensible	-1.67	0.87	-0.86
resourceful	-1.95	1.48	-1.22
moral	-1.38	0.60	0.08
self-sufficient	-0.65	-0.53	-0.06
direct	0.28	-1.20	-1.85
well-bred	0.03	0.24	-0.93
subtle	0.02	0.78	0.38
excitable	-0.09	-2.29	0.39
inexperienced	0.97	1.77	1.15
jumpy	0.42	0.60	0.17
gullible	-0.25	-0.98	1.81
unadventurous	0.85	1.25	0.28
petty	0.54	-0.34	-0.52
rebellious	-0.20	-1.67	0.78
unproductive	1.41	-0.22	-1.61
immature	1.06	-0.34	0.45
irresponsible	1.22	0.54	1.40
sincere	-1.73	-0.15	0.68
level-headed	-0.60	0.30	-0.07
gracious	-1.82	0.38	1.62
talented	-1.05	0.27	0.10
spirited	-1.26	-0.90	0.52

brilliant	-0.44	0.88	-0.06
bold	-0.24	-1.82	-1.32
inoffensive	0.18	-0.22	0.61
crafty	0.21	-1.51	-0.37
spendthrift	0.30	1.58	-1.36
undecided	-0.05	0.47	1.86
unhealthy	1.24	-1.14	1.00
irreligious	-0.07	0.04	-0.65
showy	1.11	1.36	-2.06
neurotic	0.04	-1.00	-0.03
unsympathetic	1.93	1.49	-0.51
intolerant	1.69	-0.47	-0.36
liar	0.62	0.48	0.45
warm-hearted	-2.22	-0.76	1.11
optimistic	-0.69	1.24	-0.36
sympathetic	-0.70	-1.86	1.99
proficient	-0.14	0.02	-0.05
adventurous	-0.50	0.19	-0.17
exuberant	-0.38	0.16	-0.01
persuasive	-0.38	1.07	0.25
fashionable	0.23	-0.45	-1.19
forward	0.14	0.32	-2.08
perfectionistic	-0.40	-1.14	-1.47
preoccupied	0.57	-1.17	0.03
worrier	-0.75	-0.13	1.16
unpunctual	0.50	0.27	1.71
self-conceited	0.64	-0.57	-1.15
weak	1.24	-0.42	1.43
complaining	0.22	0.59	0.39
dislikable	1.48	1.67	-1.17
greedy	1.24	1.00	-0.36
kind-hearted	-1.62	-0.84	0.35
independent	-1.07	-0.14	-1.70
imaginative	-0.94	-1.35	0.66
alert	-0.73	0.30	-0.34
artistic	-1.41	0.35	0.21
definite	-0.48	1.88	-1.21
comical	-0.50	0.19	-0.17
fearless	0.94	-0.45	-1.43
mathematical	-0.74	0.84	-0.01
noisy	0.12	0.16	-0.01
frustrated	0.24	0.04	0.38
sad	0.66	0.42	1.37

withdrawn	0.56	-1.22	0.31
discontented	0.78	-0.43	0.45
boring	0.41	1.21	1.42
unsocial	0.11	1.64	1.93
hot-headed	1.32	-2.50	-1.39
insincere	2.43	-0.07	-0.77
sincere	-1.74	-0.29	0.31
productive	-1.15	0.13	0.01
optimistic	-0.53	0.39	-0.72
ambitious	-0.67	-0.55	-0.27
practical	-0.80	0.77	-1.62
objective	-0.49	0.39	-1.22
casual	-0.07	-1.36	0.00
vivacious	-0.43	-1.57	-0.83
shy	0.26	1.83	2.30
fearful	0.21	0.02	0.65
nervous	-0.34	-0.12	1.75
unstudious	0.74	-0.80	0.06
self-righteous	1.27	1.02	-0.63
discontented	0.56	-0.29	0.40
boring	0.80	0.55	1.14
meddlesome	0.40	-0.66	-0.27
fault-finding	0.47	0.09	0.43
rude	2.00	0.65	-1.42
considerate	-1.99	0.35	0.64
good-humored	-2.12	0.92	-0.04
sociable	-0.01	-1.14	-1.26
well-mannered	-1.07	-0.14	-1.70
upright	-0.47	0.94	-0.01
idealistic	-0.02	-1.67	0.56
systematic	0.12	0.30	-0.61
meticulous	-0.88	1.24	-1.11
hesitant	0.05	-0.35	1.82
lonely	0.27	1.28	0.11
unstudious	0.57	-0.58	1.29
argumentative	0.30	-2.29	-0.36
sarcastic	-0.21	0.06	-0.70
angry	0.68	-0.33	0.73
cowardly	1.00	0.86	1.76
gossipy	1.08	-0.88	-1.34
loud-mouthed	0.54	0.76	0.15
cruel	2.01	1.45	0.14
self-confident	-1.21	0.86	-2.04

sensible	-1.33	1.66	-0.76
companionable	-1.26	0.28	0.16
agreeable	-1.30	0.41	0.14
dignified	0.38	0.87	-1.42
direct	-0.41	0.59	-1.99
conservative	0.39	1.50	-0.44
excitable	0.02	-1.31	0.49
eccentric	-0.35	-1.36	-0.16
tense	-0.17	-0.92	-0.03
worrier	-0.70	-1.08	2.04
absent-minded	-0.35	-0.09	1.80
disagreeable	1.55	-0.09	0.00
careless	1.07	-0.49	0.74
dull	0.82	1.67	1.21
humorless	1.51	1.27	0.05
pessimistic	0.31	-1.01	0.30
selfish	1.10	-2.72	-0.02
thoughtful	-1.47	-0.10	0.07
likable	-1.06	-1.07	0.38
broad-minded	-1.42	-0.91	-0.62
decent	-1.61	0.86	0.65
idealistic	-0.77	-0.07	-0.74
frank	-0.36	0.46	-1.00
sophisticated	0.01	1.55	-1.41
bashful	0.02	-0.38	1.21
unconventional	-0.15	-0.87	0.88
self-concerned	0.93	-2.36	-1.23
materialistic	0.83	0.29	-2.35
unskilled	0.73	0.52	-0.42
unobservant	0.72	-0.46	0.74
unsociable	-0.43	2.03	1.20
purposeless	0.22	-0.14	0.06
antisocial	1.00	0.86	1.76
irritating	0.50	-0.12	0.11
narrow-minded	2.38	-0.03	0.74
sincere	-2.28	0.56	1.12
earnest	-1.10	-0.42	0.48
original	-0.81	0.07	0.11
lively	-1.10	-0.29	-1.00
witty	-0.96	0.59	-1.49
relaxed	-0.19	0.97	0.04
convincing	-0.46	0.21	0.53
fashionable	0.10	-1.18	-1.90

suave	0.10	0.20	-0.28
conformist	0.73	0.72	-0.11
lonesome	-0.42	1.23	0.61
self-concerned	1.00	-2.39	-0.57
obstinate	0.02	-0.75	-0.64
withdrawn	0.39	-1.77	1.49
boastful	1.01	0.45	-1.02
antisocial	0.70	1.79	1.70
belligerent	1.27	-0.60	0.84
cruel	2.09	0.67	0.15
self-confident	-0.75	0.58	-2.03
intellectual	-1.37	0.51	-0.57
efficient	-0.43	-0.64	-0.11
clean	-1.03	1.16	-1.32
congenial	-1.93	-1.48	0.52
poised	-0.57	0.81	-1.24
obliging	-0.66	0.34	0.25
quick	0.32	0.06	-0.22
solemn	-0.44	1.47	0.00
unpredictable	0.16	0.24	0.32
superstitious	-0.13	-0.77	0.55
listless	0.93	-1.04	0.45
rebellious	-0.17	-1.65	0.51
unsportsmanlike	1.62	-0.35	-0.36
purposeless	0.91	-1.80	1.27
unintelligent	1.83	0.89	1.32
antisocial	-0.02	1.71	1.60
disrespectful	1.80	0.00	-0.88
reasonable	-1.05	0.27	0.10
kindly	-1.93	-1.48	0.52
cooperative	-1.46	-0.26	0.36
active	-0.56	0.59	-1.28
diligent	-0.48	0.14	-1.57
persistent	-0.44	-1.08	-1.42
satirical	-0.50	0.28	0.48
preoccupied	0.05	-0.08	-0.26
unpopular	0.13	0.59	1.31
undecided	-0.29	0.77	-0.65
clumsy	0.07	0.04	0.60
indecisive	0.04	-1.40	1.19
petty	0.69	-1.38	-0.87
uninteresting	0.75	1.21	1.15
envious	0.86	-1.01	-0.20

ungrateful	1.14	1.18	-0.32
impolite	1.93	1.49	-0.51
vulgar	1.11	0.17	1.44
helpful	-1.61	0.01	0.67
cooperative	-0.58	-2.31	0.40
resourceful	-1.54	0.32	1.02
practical	-1.06	0.15	0.21
quick-witted	-0.25	-0.31	-1.10
definite	-0.32	0.19	0.58
innocent	-0.41	0.98	-0.39
forward	-0.80	-0.77	-2.14
ordinary	-0.33	0.99	-0.02
dependent	-0.05	-0.33	0.30
unsophisticated	0.36	-0.14	1.31
frivolous	0.98	-1.08	-1.06
self-righteous	1.68	0.26	-0.90
misfit	0.22	-0.19	1.31
lifeless	1.44	1.55	1.60
ultra-critical	0.28	-1.54	0.28
cold	1.95	0.87	-1.76
phony	0.11	1.39	-0.26
kind-hearted	-1.93	-1.48	0.52
sensible	-1.01	0.48	-1.05
versatile	-0.30	-1.15	-0.12
talented	-1.47	0.11	0.28
careful	-0.91	0.47	-0.67
sharp-witted	-0.91	0.51	-1.75
authoritative	0.69	-0.65	-1.41
lonesome	-0.42	1.23	0.61
preoccupied	0.24	-1.48	-0.64
resigned	-0.01	-0.82	0.88
high-strung	0.22	-0.44	-0.88
inaccurate	0.40	-0.22	0.07
insolent	1.75	0.08	0.35
unpleasing	0.47	1.09	1.33
wishy-washy	0.38	0.39	1.32
belligerent	0.52	-0.21	1.63
offensive	0.51	0.52	0.12
rude	1.86	1.61	-0.51
good-natured	-1.93	-1.48	0.52
level-headed	-1.24	0.49	-1.48
patient	-0.84	0.22	0.81
courageous	-0.25	-0.93	0.56

entertaining	-0.33	-1.38	-0.16
self-contented	-1.14	0.69	-0.79
well-bred	0.28	-0.77	-1.51
forward	-0.12	-1.02	-0.68
meticulous	-0.48	-0.42	-0.44
bashful	-0.64	1.33	1.80
imitative	0.39	0.02	0.43
unentertaining	0.67	1.78	1.80
unpunctual	0.74	-0.51	1.01
superficial	1.45	-0.29	-1.56
careless	0.49	0.86	0.80
ungracious	0.78	0.91	-0.78
intolerant	0.17	0.58	0.01
insulting	2.07	-0.04	-0.29
thoughtful	-2.28	0.56	1.12
trusting	-0.93	-0.35	0.20
admirable	-0.88	0.19	0.11
decisive	-0.66	1.23	-1.65
agreeable	-1.07	-0.41	0.38
sentimental	-0.09	-1.68	1.16
strong-minded	-1.59	0.72	-2.05
ordinary	0.05	1.36	0.11
tense	0.43	-2.29	0.88
temperamental	-0.07	0.04	-0.65
rash	0.44	-0.74	-0.54
possessive	-0.17	0.22	-0.61
irreligious	0.68	-0.47	1.33
unagreeable	1.25	0.36	0.83
unenthusiastic	0.73	0.25	1.65
unpleasant	1.77	1.41	-0.23
prejudiced	1.01	-1.57	-1.45
thoughtless	1.45	1.24	-0.54
intelligent	-1.95	-0.09	-1.00
positive	-1.09	0.03	-0.80
logical	-0.66	0.05	0.17
alert	-0.33	-1.17	0.15
inventive	-1.27	-0.72	0.62
orderly	-1.27	0.64	-0.79
quiet	-0.24	0.64	0.34
conventional	-0.10	1.71	1.07
cunning	1.39	-2.54	-0.73
wordy	-0.25	0.21	-0.01
lonely	-0.56	0.59	0.56

frivolous	1.53	-0.43	-1.87
boisterous	0.79	0.41	0.77
unaccommodating	1.24	0.86	0.24
reckless	0.45	-0.16	1.86
neglectful	1.36	1.66	-0.08
spiteful	1.10	-1.63	-1.02
unforgiving	-0.07	-0.01	0.60
loyal	-0.54	-0.46	-1.04
nice	-1.76	-1.41	0.24
broad-minded	-1.55	-0.46	0.64
moral	-1.35	1.13	0.10
enterprising	-0.57	0.40	0.57
experienced	-0.61	-0.25	0.57
excitable	0.06	-1.10	-0.66
authoritative	0.80	0.23	-1.97
theatrical	-0.88	-0.47	0.59
unlucky	0.23	0.48	1.21
satirical	-0.59	2.22	-0.60
frustrated	0.12	1.39	0.71
unpunctual	1.19	-0.54	1.38
smug	0.82	-0.53	-0.61
unhappy	1.52	-0.08	1.29
complaining	0.75	-0.24	-0.10
gossipy	1.24	-1.65	-1.93
irresponsible	0.77	1.42	-0.49
open-minded	-1.01	-1.73	0.37
patient	-1.16	0.46	0.14
educated	-1.98	-0.62	-1.01
active	0.30	-0.72	-0.59
inventive	-1.38	-0.47	0.60
thorough	-1.72	2.41	0.16
excited	0.09	-0.78	0.01
extravagant	1.28	1.37	-0.92
crafty	0.03	-1.34	0.27
blunt	-0.43	0.20	-0.76
unmethodical	1.20	-0.47	0.84
unpoised	-0.09	1.19	1.90
troubled	0.71	-0.24	1.36
unindustrious	0.35	-0.14	0.34
weak	1.19	0.23	0.56
ultra-critical	1.09	0.31	-1.33
snobbish	1.39	0.44	-2.58
distrustful	0.22	-0.05	0.71

Appendix F: Weekly Factor Analysis Results

Table 3

	1	2	3	4
I	0.71	0.41	0.22	0.19
ODETTE	0.89	0.17	0.13	0.16
VICTOR	0.86	0.05	0.25	-0.01
JULIE	0.28	0.93	0.12	-0.09
BENJAMIN	0.83	0.33	0.16	0.06
HARPER	0.13	-0.06	0.05	0.98
ME	0.29	0.13	0.94	0.05

Table 4

	1	2	3
I	0.82	0.39	0.11
ODETTE	0.89	0.26	0.17
VICTOR	0.54	0.50	0.29
JULIE	0.56	0.66	-0.17
BENJAMIN	0.88	0.21	0.23
HARPER	0.19	0.11	0.95
ME	0.23	0.89	0.21

Table 5

	1	2	3
I	0.77	0.47	0.19
ODETTE	0.86	0.23	0.29
VICTOR	0.82	0.12	0.28
JULIE	0.81	0.34	-0.17
BENJAMIN	0.82	0.26	0.11
HARPER	0.15	0.16	0.95
ME	0.34	0.90	0.19

Table 6

	1	2	3
I	0.70	0.49	0.25
ODETTE	0.78	0.28	0.37
VICTOR	0.68	0.37	0.36
JULIE	0.82	0.33	-0.20
BENJAMIN	0.84	0.07	0.37
HARPER	0.18	0.16	0.93
ME	0.28	0.92	0.17

Appendix G: The top 40 Adjective Loadings with Factor Scores

reasonable	-2.47	-1.89	-1.77
smart	-2.03	-0.11	-0.40
neat	0.25	0.30	-2.01
submissive	1.21	-2.52	0.67
sophisticated	0.31	0.83	-2.01
lifeless	1.36	1.20	2.17
sophisticated	0.17	0.85	-2.06
fearful	0.19	-2.38	1.75
outspoken	-0.38	-0.09	-2.20
able	-1.74	1.11	-2.17
ill-mannered	2.20	-0.93	1.89
smart	-2.52	0.79	-1.33
unethical	2.01	1.45	0.14
kind	-2.35	0.09	0.18
inconsistent	1.45	-2.04	1.40
absent-minded	0.22	-2.28	1.42
hopeful	-0.26	-2.05	0.49
literary	-2.02	0.03	-0.03
excitable	-0.09	-2.29	0.39
warm-hearted	-2.22	-0.76	1.11
hot-headed	1.32	-2.50	-1.39
insincere	2.43	-0.07	-0.77
rude	2.00	0.65	-1.42
good-humored	-2.12	0.92	-0.04
argumentative	0.30	-2.29	-0.36
worrier	-0.70	-1.08	2.04
selfish	1.10	-2.72	-0.02
self-concerned	0.93	-2.36	-1.23
narrow-minded	2.38	-0.03	0.74
sincere	-2.28	0.56	1.12
self-concerned	1.00	-2.39	-0.57
cruel	2.09	0.67	0.15
cooperative	-0.58	-2.31	0.40
forward	-0.80	-0.77	-2.14
insulting	2.07	-0.04	-0.29
thoughtful	-2.28	0.56	1.12
strong-minded	-1.59	0.72	-2.05

tense	0.43	-2.29	0.88
cunning	1.39	-2.54	-0.73
satirical	-0.59	2.22	-0.60
thorough	-1.72	2.41	0.16
snobbish	1.39	0.44	-2.58

Appendix H: Average *I* and *me* differences for each character across 28 days

Odette	0.28
Julie	0.16
Victor	0.13
Harper	0.06

Appendix I: Standard deviations with *I* and *me*

	ODETTE	VICTOR	JULIE	BENJAMIN	HARPER
<i>I</i>	0.09	0.14	0.16	0.11	0.22
<i>me</i>	0.14	0.18	0.20	0.15	0.28

Appendix J: Episode 1

The sign at the foot of the stairs says, “CLOSED. EVENT IS AT CAPACITY.” Odette looks at Victor. Her eyes say panic. Her eyes also say that she is upset that he convinced her to go outside and smoke.

“I’m sorry, O. I didn’t know they would close it. Let’s just try to walk up. It’s not like we weren’t up there before.” Odette looks nervously at the security guard, but starts to follow Victor anyway. Of course the security guard stretches his arm out to halt their progress. “Event’s closed,” he says.

“We just stepped outside to smoke,” Victor argues, “We thought the line would be shorter by now.”

“Sorry, man. Rules ‘r rules. I can’t let you back up.”

Odette hugs her books, her unsigned books. She brought two. She couldn’t decide which she wanted signed. Victor tells her they should wait, “We’ll just wait. Maybe they’ll decide to let people back up eventually. And we’ll be the first.”

They stand off to the side and watch people as they are denied access to the restrooms on the second floor. “But those are your only restrooms?” They watch as the security guard nods. They watch the people get angry. They scan the displays of used books for sale. They scan the displays of new books for sale. They watch the elevator next to the stairs open and a slender, red-faced man their age exit pushing a cart of books. He is wearing an employee shirt and badge that states his name is Benjamin. A lady, who is obviously in charge because she carries a clip board, asks if there are still crowds of people upstairs. Benjamin answers, “Yeah. But they’re thinning out.”

Odette and Victor watch the lady speak to the security guard next. He points at the two of them. The lady turns around and says, “You can’t go back up.” She is not a very friendly lady, and clearly her stress level is very high. This time Odette tries.

“But we just went outside to smoke. I brought a book to get signed.”

“You can’t bring your own book,” the mean lady says, “You have to buy it here.”

“She did buy it here,” Victor defends, “Just not today.” Which isn’t true.

Benjamin hears this. Benjamin sympathizes. He says to his boss, “Why don’t we let them up when some of the people leave?” His boss says, “Fine,” but not in a nice tone of voice.

The panic recedes from Odette’s eyes and she smiles. Victor says, “Thanks, man.” Benjamin smiles and goes back up in the elevator. They only wait about five more minutes. While they wait, Victor laments that he didn’t bring anything to have signed. Odette offers one of her books. The one she knows he already has so he can trade her. Victor declines. His copy is special. An advanced copy. It has a different color cover.

The security guard beckons them to advance. As they climb the stairs, Victor asks her what she’ll say to him. She says she’s not sure. She just wants it to be memorable, “Not necessarily for me, ya know, cause of course *I’ll* remember. And it’s not like he’s going to remember my name. I mean, Jesus, how many names does he hear at one of these things? But I’d like whatever exchange we have to, ya know, maybe make him smile as he leaves. Maybe he’ll go home and say to his wife, ‘There was this one very pretty girl who said x, y, and z...’”

“I like how you’re projecting this future onto something that you haven’t even decided yet.”

There are still at least thirty people in line. They tack themselves on to the end of it. Odette notices Victor staring at a girl a few people ahead of them. Odette pushes him in the arm to get his attention and just shakes her head. Not because the girl isn’t pretty. She *is* very pretty. But because Odette can tell the girl is a bitch. Probably an elitist bitch. Odette tells him as much.

“You have no way of knowing that. You’re crazy.” Odette just shrugs her shoulders and notices Benjamin approaching.

“Hey, you guys made it.” They both say, “Yes, thanks, we wouldn’t be here if you hadn’t helped us out.” Which is true. And then the clip board lady approaches. “You two were the ones waiting downstairs? Okay. You’re it. I mean it. Benjamin, they’re the last.” She looks at Victor, “If anyone tries to get behind you, tell them no. Come find me.” Which Victor will not do, because it’s not his job and he just doesn’t care.

Maybe five minutes goes by before a girl with a piercing joins the line. During that time, Victor continued to unnoticeably stare at the woman in front of them. He wondered if he should/could go talk to her. He also continued to wonder if he should get Odette’s other book signed, thereby making it his book. Odette asked him, “Am I messing up your game? Should I stand back here a little?” She was joking, but she also seriously wondered if people thought they were, ya know, *together*. Because she didn’t want them to think that. “Go talk to her if you want. Tell me if I was right.” She knew he probably wouldn’t.

And now the girl with the lip ring is there. Odette thinks she is more Victor's type, more attainable at least. Victor think so, too. And she's closer. He doesn't even have to get out of line. He says, not necessarily to the girl, "*Alright...* now we aren't last anymore." The girl smiles. She says, "I didn't even get to see him speak. It was too full. Was it good?" Odette nods. Victor elaborates, "It was great." There is an awkward silence, because he doesn't want to make the girl feel like she missed out on something that she could probably see again at another location. He then decides to tell her that, "Ya know, I think he's speaking again next week at a bookstore uptown. Maybe you can get into that one." And then he decides to introduce himself, "I'm Victor, by the way."

"Hi, Victor. I'm Julie. It's nice to meet you." They shake hands. She doesn't have a good handshake. That will bother Odette.

"Likewise. And this is my good friend Odette." So she now knows he's single.

"Hello, Odette."

"Hi, Julie. Yeah, the thing next week is at Shakespeare and Co., on 68th and Lex. It's much smaller than this, though... so, maybe get there really early if you can."

She tells them she'll try. She tells them she writes. Victor tells her he writes. Odette admits that she also writes. They chat about their current projects. Victor makes Julie laugh. Odette laughs, too, but she tries to let the two of them carry the conversation. And then, because Odette is facing him, she says, "Benjamin... you're back." Julie and Victor turn.

"You saw the name tag, huh?" Odette nods. Introductions are made all around. "Yeah. I saw that there was a newcomer and so I think it's best if I stand here. Not that it bothers me. I understand. It's pretty exciting... just... my boss..." They all get it,

though, so no one is bothered by his presence. But he does talk a lot. And he talks a lot to Julie. Odette mouths the word ‘sorry’ to Victor who just shrugs in return.

Odette says quietly, “I think I’m gonna hug him. Just say, ‘Can I have a hug?’”

Victor responds in an equally quiet voice, so no one in front of them steals the suggestion and does it first, “I think that’s a great idea.”

“But... maybe I should ask him if he wants one. I mean... maybe he doesn’t. Maybe he’ll think it’s weird and that’ll be what he tells his wife... or should I offer it to him, ‘Can I give you hug?’ Cause he’s been giving shit away all night... conversations, autographs. He might like something in return.” Odette catches the eye of the woman ahead of them. The woman scowls. Not really *at* Odette. She’s just scowling at her life in general. This is what Odette imagines, anyway. So she gives her a half smile back, which is one that doesn’t show teeth. Victor notices and turns. He gets an eye roll. It was definitely for him. Not Odette. This is what she imagines, anyway. Odette continues, “So, yeah, I think I’ll say, ‘Can I give you a hug?’ I should have brought my camera.”

“I think that would cheapen the moment.” Odette reluctantly agrees. She motions her eyes at Julie and Benjamin and widens them in a way that says, “He is relentless.” Victor smiles and shrugs and says, “I’m going to go *peruse* the shelf by that girl up there. Maybe she’ll strike up a conversation.”

“Vic, don’t. Seriously. She doesn’t look very nice. She rolled her eyes at you.”

“It’s true, she rolled her eyes, but I think it was at you. She’s probably jealous that you’re with me.” Odette scoffs in disbelief and as he walks away she says, “I’m not saving your place.” He rolls his eyes at her.

Appendix K: Episode 2

Julie watched as Victor walked away. She watched because he had just barely kicked her shoe as he made a slight turn to go. He hadn't apologized because he was wearing thick boots and hadn't felt it. Otherwise he would have said, "Oh... excuse me. I'm so sorry." Not that it had hurt Julie. It hadn't in the slightest. It's just she was wearing converse high tops. And they were pretty worn out. Benjamin hadn't noticed the kick either and so hadn't stopped talking.

He talked a lot. He rambled. It wasn't bothering Julie. She was learning quite a bit about him. She learned he was saving money to open his own used bookstore. She learned he felt he could run the bookstore in which he now worked better than it was currently being run. And she learned that this caused Benjamin to harbor a certain amount of resentment. However, the resentment didn't prevent him from doing a damn fine job five days a week.

To be fair to Benjamin, though he was doing most of the talking it wasn't because he didn't ask Julie questions about herself. She just didn't elaborate in her responses. He knew it wasn't because she was bored or uninterested. She just seemed shy. She blushed a lot for seemingly no reason.

Odette was bored since Victor wandered off, so she listened to the conversation taking place behind her. She turned to her left a little so she wouldn't stare ahead and watch Victor make an ass of himself. At the mention of Benjamin's desire to own a store, Odette decided to insert herself in the discussion, "I think that has to be one of the best jobs around. Being surrounded by books all day. Just being around them. Like now, but better, because it would be *yours*, ya know? No one to tell you what to do."

Benjamin agreed, “Exactly!”

Julie smiled at Odette. She was glad for the reprieve from Benjamin. She turned her attention back to Victor. He looked intently at the photography books. He reached up to a shelf that was very nearly past his arm’s length. His black boots stood on tip toes. His fingers tugged at a large, thin, paperback book. And as he brought it down, Julie saw that his momentum was going to carry him right into the woman standing behind him. She didn’t shout or call his attention to it for any number of reasons. She did not want him to know she had been staring at him. She didn’t know what exactly *to* shout. “Hey!” “Watch out!” “Victor!” Or any combination seemed too dramatic, too personal (for all Julie knew he could have forgotten her name). And anyway, she wasn’t the type of person who shouted for anything ever.

So Victor’s momentum carried him into Harper, the woman standing behind him. Julie almost laughed when contact was made, because Harper’s back was to Victor and Julie could see the aghast look on her face. Julie definitely chuckled.

“Excuse you,” said Harper, in a very drawn out way that hinted at her pompousness and inclination for adopting a British accent.

“Yes excuse me. I’m so sorry,” said Victor very rapidly, in much the same way he would have apologized to Julie about the kicking of her shoe had he felt it.

“Yes, you should be so sorry. Who does that? Who just backs into someone?”

“Well, of course it was an accident. I was just trying to reach this book and I lost my balance. I didn’t hurt you, did I?”

“No, but I could have fallen or dropped my book.”

“Well, I’m glad you didn’t. Um... I’m Victor, by the way. Maybe that makes it less weird... me bumping into you...” Harper didn’t introduce herself, but rather simply stared at him. It’s not like she looked him up and down in a way that made it obvious that that’s what she was doing, but she definitely looked him up and down. And noticed that his boots were scuffed. His pants (jeans!) were too big in an unflattering way. She didn’t see a belt. His sweater (under which he was wearing a t-shirt!) was stretched out. Harper took this as a distinct sign of not dry cleaning that which should be dry cleaned, i.e., he did his own laundry. She used a service and thought everyone should do the same. Oh, and he also had not worn braces, clearly. His hair was frizzy, too. And puffy. “Way beneath me” was the phrase that came to her mind and that she hoped was transmitted through her eyes.

Victor ended the silence, “And you are?”

“Harper.”

“Well, okay then... Harper... you’re a fan?” Victor nodded in the direction of the platform area in front of them.

“Of course I’m a fan. Why would I be standing here if I weren’t? Are you here for this event? Are you trying to cut in line?”

“Okay... um. You might be standing here because you had nothing better to do tonight and you wanted to have a reason to tell your friends that you got a book signed by someone famous. But you’d leave out the part of never having read anything he’s written. And um... yes, I’m here for this event. I had an awesome view of the slide show. And no, I’m not trying to cut you in line. I have a spot at the end. My friend’s saving it for me.” Victor pointed in the direction of Odette who happened to be looking

back at him. He waved at her. She waved back. And smiled. Harper did not smile back. Instead she said, “Maybe you should go back to your place.”

But Victor heard, “Maybe you should know your place.” And his response to her was, “Ya know, I don’t even know what you mean by that, but I’m guessing it’s something that... is supposed to make me feel dumb... but I don’t. I thought you were pretty, so I came up here to maybe find the courage to talk to you, but I *bumped* into you instead. Oops. And she,” he pointed at Odette again, “told me not to. Told me you looked like a bitch. And now I get to go back and tell her she was right.”

Victor never raised his voice during all this. He just said it very matter-of-factly. And so it didn’t cause a scene. The only people who may have heard were standing on either side of Harper, but they were pretty involved in their own conversations. Harper was not affected by Victor’s opinion of her. She was glad he was gone, though she was anticipating confronting his friend. His friend looked like someone whose opinion might matter.

“You were right, O,” Victor said upon returning to his place. He was polite and waited for a pause in the banter.

And even though Julie wasn’t sure to what he referred, she said, “Are you okay?”

Victor gave her a puzzled look that said, “How could you possibly know what I’m talking about?” So she added, “I saw you stumble.” A look of relief covered Victor’s face and Julie wasn’t quite sure what it conveyed. He said that yes, he was all right, but the woman wasn’t very understanding. Julie said, “Yeah... she kinda looks like a bitch.” And Odette laughed. She guffawed, really. Benjamin’s jaw dropped. It’s not that he was offended. He just couldn’t believe Julie had been so... blatant... in her description

of this person she had not met. Before he could say anything, he noticed his boss motioning him to advance toward the platform. Benjamin excused himself and hoped he would be able to return to the end of the line soon for more friendly chats.

Harper was three people away from her time at the platform. Benjamin made eye contact with her as he approached his boss. He smiled at her, but she just blankly stared at him. He decided that Julie was probably right.

Odette was still smiling to herself as Victor and Julie continued their conversation that Benjamin had interrupted when he joined them. Julie seemed to be more chatty now. Odette was glad. To occupy her time, she people watched. Well, mainly she just watched Harper. She wondered how someone could be so mean spirited. She wondered what types of friends Harper had. Where she hung out. What type of man would date her. How big her apartment was. If she had any pets. Mainly if she had a dog. Because Odette had a dog. She wondered whose dog was loved more, hers or Harper's. She wondered who was more responsible. Odette thought it was most likely that Harper had money. She carried herself like someone who thinks she's better than someone like Victor. Odette was tired of thinking about Harper.

But Harper was walking toward her. Toward them. And only Odette noticed.

Appendix L: Episode 3

Benjamin stared up at Julie's apartment building from his white Nissan Sentra. He was parked across the street, and as he stared up, he wondered which window was hers. She had given him her address the other night in the bookstore. She told him she lived in Park Slope and he pressed her for the exact location. A friend of his lived around the corner, actually. That's why he wanted to know, he told her.

And he was parked across the street with a half dozen red roses in the front seat which were causing his car to smell very lovely. Maybe the way Julie's apartment smelled. He didn't know why he thought that. She didn't strike him as someone who kept fresh flowers in her living space. In fact, she didn't have much of an odor. She most certainly didn't stink.

He wasn't sure what he was going to do with the flowers or how long he would stay parked there. She hadn't given him her telephone number. But he hadn't asked.

He wanted to get to know her. She carried an air of... enigma. It was more than mere mystery. It was something that implied she needed figuring out. You couldn't just talk to her for twenty minutes in a line in a bookstore and walk away with a satisfied feeling. Benjamin wanted to ask her about the scar right below her left jaw line. He wanted to know the names of her cats.

He guessed he was waiting on her to exit the building. Maybe she had plans to meet a friend tonight for drinks. Maybe she needed milk for her morning cereal. He would fling open his car door and yell, "Julie! Surprise!" And she would blush and gently take the flowers he offered her. He would feign shock at the fact that they are her favorite. He would ask her where she was headed and walk her to wherever it was.

Or. He would slowly open the car door and cross to the passenger side. He would lean against the door holding the flowers with both hands. He would wait for her to make eye contact with him and then he'd smile. She'd smile back, of course, and blush. He would ask her to dinner. She would accept. She would thank him for the flowers, they're her favorite.

He bought the flowers after his afternoon shift. He bought them for Julie. He knew she was a freelance writer and, therefore, she was most likely at home. And he was parked across the street from her apartment building.

He noticed a curtain being pulled back in a fourth floor window. He saw the window open and a figure crawl out to sit on the fire escape. It was still light enough outside for him to identify the figure as Julie. She lit a cigarette as two cats gingerly advanced to sit beside her.

Benjamin wondered if he should announce himself. He wondered if there was a chance she could see him. There was no way for her to know what kind of car he drove. He didn't remember mentioning it to her, but he had said many things. That could have been one of them. Would she be freaked out if she recognized him?

He wondered what she was thinking about. What was she doing on the fire escape? He knew she lived alone. Why didn't she just smoke in her apartment? Maybe she liked the brisk early evening air. Maybe she just liked being outside. Though she didn't strike him as the type of person who left the house very often.

These questions were part of why he was parked across the street from her apartment building. He would roll down the passenger side window and call up to her, "Julie! It's me, Benjamin! From Strand..." She would cry out, "Ohmigod, Benjamin!

Hello! What are you doing here?" But she wouldn't ask in a weird way. She would be laughing as she said it, delighted that he was there, for whatever reason. He would get out of the car so they wouldn't have to shout. She would start to ask him if he was there to visit his friend, but then she would see the flowers. And she would know that he was there *not* because of the lack of parking on his friend's street, but because he wanted to see her. Would she invite him up?

Of course she would. And he would offer to make her dinner right there in her own tiny kitchen. She would giggle when she had to show him where a particular sized pot was or in which cabinet she kept the spices. He would be right about her not keeping fresh flowers in vases on the windowsill, but she would be giddy when she climbed onto a stool to reach into her closet and get down her grandmother's old vase. He might ask to use her bathroom. Would he look in the medicine cabinet? No, he wouldn't.

She would admit that the reason she didn't smoke inside was because she was afraid of giving her cats cancer. After they finished their food, while having coffee he would ask about her scar. She would tell him she was once addicted to heroine and that one night, as she was leaving her dealer, another addict came from behind and cut her. And took her heroine. She had always assumed the cut was supposed to be lower. She was supposed to have died. She would tell him she's been clean ever since.

She would admit that she gets depressed sometimes. Sometimes she remembers what being high felt like and she misses it. Especially when her stories get rejected, when she gets rejected, when she has a hard time making rent, when it's cold outside. She would also tell him that she's not depressed at this point in her life. That things were going well. He would assume he contributed to part of those going-well-things.

Julie crawled back inside her window. Benjamin sighed and leaned his head back on the seat. He couldn't go ring her buzzer. But he didn't think she would be going out that evening. By this point it was almost 7:00.

These are the scenarios Benjamin thought about as he watched Harper heading toward the group at the end of the line. He decided to follow her back there. His business at the platform was finished. He got back in time to hear Harper say, "I *am* a bitch."

She looked right into Odette's eyes as she said it. With pride. With something in her tone that meant, "And even so, I'm better than you'll ever be."

Odette replied, "I know. I could tell." She held Harper's gaze. Odette's eyes said she wasn't intimidated and they said it with a smile. Harper was used to intimidating people. And Odette was the second person in the last thirty minutes who refused to back down from her. Odette continued, "You're probably a pretty bad person in general." And that's where she stopped. She didn't say it hatefully. She wasn't a hateful person. She said it very matter-of-factly, similar to the way Victor spoke to Harper.

Harper thought that was a ridiculous accusation and said so. Odette responded, "You shouldn't talk to people the way you talked to Vic. And all he did was accidentally bump into you... and then apologize for it. I can only imagine how you speak to waitresses or bank tellers... people *you* think are... beneath you or something."

"That doesn't make me a bad person."

"Well, in my mind it does. I think there's a lot to be said for respecting others. I mean... so you don't go around murdering people or stealing cars... so what? Neither do I... and I can tell there's a huge difference in the way we treat other people..."

“You don’t even know me,” Harper interrupted. Her eyes had never left Odette’s. And Harper’s eyes said she hated Odette for making her feel the way she did. She didn’t *feel* like a bad person, per se. She felt that it was unfair she was being judged this way. She didn’t feel remorse at having judged Victor. She felt silly that she had approached this woman. She felt mad that she had listened to her at all.

Harper walked away. Odette watched her until she descended the stairs. Victor said, “Holy shit. That was awesome.” And he put his arm around Odette. It was a half hug. Odette reached her hand up and squeezed his fingers. She said, “I just don’t like to be around people like that.” Victor was two away from going to the platform. He was nervous, Odette could tell.

“Are you sure you don’t want one of my books?”

“I do... I do want the one... so I can trade you.” She gave it to him and five minutes later he advanced toward the table on the platform.

Odette started to get nervous. Her armpits were sweaty. She listened as Victor introduced himself and asked about a movie project with Spike Jonze. And then it was over too quickly. And Odette was nearing the table. Right before she stated her name so he could inscribe her book, she heard Victor give Julie his phone number.

She said, “Hi. I’m Odette. Can I give you a hug? Would that be okay?”

Appendix M: Episode 4

Odette is giving him the best hug she's ever given anyone. People always tell her she gives great hugs. Even the people in Union Square holding "FREE HUGS" signs, they've even said so. While he is drawing her a picture she is wondering if the fact that she has given hugs to perfect strangers in the past, and will most likely do so in the future as long as they're offering, cheapens this moment in any way. As he writes, "P.S. Thanks for the hug!" at the bottom of the page she decides that this moment is in no way cheap.

Odette is walking away from the platform. She is smiling the biggest smile she has ever smiled in her life. Victor tells her he wishes he had a camera. "I don't care how lame it would have been. That was awesome."

"You say that a lot," Odette tells him, which is true, but she jests. "Are we waiting for Julie?" who is having her book signed. She's telling the man about missing the talk. She's promising she will be at the one next week. Ten hours early if she has to. He is joking with her, pretending he is put off by her absence today. She blushes. He thanks her for her honesty.

"I would like to," Victor says. They back up a little. Odette wants the juicy info. Victor doesn't want Julie to hear.

"Was Benjamin standing there when you gave her your number? I couldn't see... I was *indisposed*." Odette is still smiling the biggest smile of her life.

"Mhmm. He was. And I'm not gonna lie... it was awkward." Odette's eyes get really big. They say disbelief.

"Don't you think that was kinda rude?"

“No. I wouldn’t have done it if I thought it was rude. He had plenty of time to ask her out, or ask for her number... or anything. And he didn’t...”

“Probably because you infiltrated,” Odette interrupts.

“*That’s what I’m saying.* He had plenty of time *before.* He could have done it while I was up there. Anyway, I could tell she didn’t like him.”

“Whatever...”

“I mean she didn’t like him in that way... Of course he’s a nice guy.”

Julie is walking toward them. “Would you ladies like to join me for dinner at a diner?” Julie giggles. Odette rolls her eyes. They both nod.

Odette spots Benjamin reshelving books as they come down the stairs. She is sad for him. She wonders if he is sad. They all wonder if they should say goodbye to him. They all decide that, yes, they should and Julie leads the way over. After all, she’s the one who talked to him the most. She says, “Bye, Benjamin.” Odette waves.

“Oh, it’s over then, huh?” They all nod. “Well, it was really nice to meet all of you. It could have been very boring standing at the end of that line.” And he smiles.

Victor says, “Yeah, man, but we were standing there because of you. Thanks again for that.”

“Really it was no problem. Have a good night and get home safe.” This time Julie gives a little wave.

Odette wonders if Benjamin even cares about the number exchange.

Well he does care. He really liked Julie’s lip ring. He really wanted to know about the scar on her jaw. He didn’t hate Victor. He just wondered if he was oblivious. Clearly Benjamin had been interested in Julie. It was he who had been unaware of

Victor's interest. He thought Odette was his girlfriend the moment he saw them. He actually thought so up until the giving of the number. She *had* defended him mightily to that one girl. The one he bumped into. Benjamin wondered if it was rude that Victor gave his number to Julie *right in front* of him. He decides no. Maybe tactless, but not rude.

Benjamin berates himself about why he hadn't just asked her out like twenty minutes into their first conversation. He isn't shy. It wasn't that there were other people around. He simply thought he had more time. He wanted to do it right before she left. He wanted to spend as much time talking to her as he could. He thought if he asked her out early he would have been obligated to hold off on getting to know her until they went out. He wanted the asking out to be the Capstone of the evening. Ah well, he would most likely never see any of them again. He is glad that none of them attempted to make promises about visiting him in the future. Though he wouldn't mind if Julie came back some time. If it didn't work out between her and Victor.

Odette is happy for Victor. And Julie, too, since she agreed to come along. She clearly is somewhat attracted to Vic. But then Odette wonders what if she just said yes to be nice? And she quickly puts that thought out of her mind. Julie doesn't strike her as that type of person.

Odette is only halfway listening to Julie and Victor as they walk to the diner two blocks away. She laughs at funny stuff Vic says. She nods as Julie talks about having difficulty getting her work published in the last couple of months. But mostly Odette wonders why Benjamin didn't want to ask *her* out. Not that she would have said yes. He wasn't her type. Not that she really *had* a type, per se. Victor is actually someone she

would date if, ya know, they weren't best friends. If she was actually attracted to him at all. Their being best friends didn't really matter.

She wasn't attracted to Benjamin either. But she thinks it would have been nice if someone had approached her. Someone aside from Harper. She had even been approached by Vic. Odette is not feeling insecure or insignificant or incapable of attracting men. Victor has pointed out to her on not a few occasions that *she* is the one who usually engages the opposite sex in conversation. He's also told her it's not a bad thing. Just bold.

Odette has noticed that this is a correct assessment. She also remembers that there was no one at the bookstore who gave her cause for a second glance. And now she is okay with the fact that she was not accosted or advanced upon or asked out.

As the group of three walk into the diner, Harper looks up from her book. She is sitting at a booth in a corner by herself. As Victor is told by the cashier to just have a seat anywhere, Odette is glancing around and she makes eye contact with Harper. Odette smiles even though she doesn't really want to. Harper stares at her without smiling and she hopes it makes Odette uncomfortable. It doesn't really. It just confirms what Odette previously thought about her. Harper looks back down and begins reading again. Odette follows Victor and Julie to a table and doesn't mention Harper's presence.