

Subtextual Phenomenology: A Methodology for Valid, First-Person Research

Jocene Vallack
Monash University
jocene@bigpond.com

Abstract: This paper presents a methodology for first-person, intuitive research. It argues that it is possible to do rigorous research using subjective, first-person data. The methodology, which I call Subtextual Phenomenology (sometimes shortened to Subphenomenology), provides a theoretical framework for such practice. Subtextual Phenomenology evolved out of my research into theatre and the phenomena of play directing (Vallack, 2005). It remains a methodology to identify and process as research the everyday, subjective ways of knowing what we know, and to formalise this knowledge in a theoretical framework for rigorous, intersubjective insight. It identifies and articulates what we do intuitively, whether that be in a business or workplace, academic research or in our personal lives. Based on the previously maligned and often misunderstood philosophy of Edmund Husserl, who is known popularly as the father of phenomenology, it embraces an epistemology of Objectivism, which (arguably) is essential to pure phenomenology. Husserl's thinking was beyond the limitations of its modernist context. Now, one hundred years later, scholars are able to appreciate Husserl's insight that the most universal knowledge comes from the most intensely personal data. Intersubjectivity springs from subjectivism.

Keywords: subtextual phenomenology; phenomenology; arts-based research; first-person research, transcendental phenomenology, intuitive research

1. Introduction

1.1 Phenomenology in the context of twentieth century modernism

Qualitative Inquiry is increasingly credited with the capacity to give information about social research that cannot be gleaned through statistics. Few will now question its usefulness in contemporary, academic research, but this was not the case throughout most of the twentieth century. Dominated by modernism, twentieth century research was seen to be most valid if it was scientific – that is, about testing a hypothesis about the physical world. Science was all. Feelings were seen as immeasurable, and therefore they were not fit for research. Even when psychology was emerging and vying to be recognised as a valid science, it needed to demonstrate that it was also “scientific”. Consequently, Behaviourism was favoured, as it claimed to be based on measurable and repeatable experiments. It was statistical, so it looked like rigorous research to modernist scholars.

Early in the twentieth century, Edmund Husserl, Sigmund Freud and Carl Jung were writing about ideas that were ahead of the times. They embraced more abstract concepts – transcendental phenomenology, psychoanalysis and archetypal forms, respectively. Like Plato, who gave us ancient archetypes in the forms of the Greek Gods, their ideas were more about how to know (epistemological) than how to be (ontological). But modernism favoured the ontological domain. It preferred the measurability of sensory data, and its ability to tell us things about the lifeworld in which we live. The metaphysical genius of Husserl was not recognised because Husserl, like Freud and Jung, was ahead of his time. Unfortunately, in Husserl's case, contemporaries who did not understand his phenomenology, stole his terminology and attempted to use it to fashion a version of “phenomenology” that made little sense outside of Husserl's *transcendental* context. Heidegger, and those who followed him, created the nonsense that some will call ‘phenomenology’ in research today. His letters to Jasper, to which I refer later in this text, show his outrageous and arrogant intention to displace the “old man” and become a “famous philosopher”. Politically, too, Heidegger was a Nazi and Husserl was Jewish, but that may or may not be relevant to Heidegger's belligerent ignorance of Husserl's phenomenology.

In this new millennium, one hundred years after Husserl, pioneers in Qualitative Research have hacked through the woolly thinking of modernism to lighten our ways of knowing ourselves. In the context of Husserl's thinking, phenomenology makes sense. It is pretty straight forward, actually, once the reader gets past the confusion surrounding the terminology, caused by a century of misrepresentation of phenomenology. Subtextual Phenomenology emerged through my reading

Husserl's words – his explanations – not the second-hand, misconstrued applications that remain censored by the limitations of modernism.

There are more ways of knowing about ourselves than through the senses. Husserl recognised intuition as the catalyst for phenomenological reduction. Jung identified intuition as an important component in one's personality profile. Universally, intuition is known as a legitimate means to insight, despite the coy hesitations of the western world to embrace it unconditionally. Husserl, and later Jung, knew that the most subjective truth may also be the most universal (intersubjective) truth. So through researching one's own experiences one may reach profound, social insights. But how do we put this theory into practice?

Subtextual Phenomenology is a step-by-step approach to putting Husserl's Transcendental Phenomenology to work in research. It is a methodology for social inquiry, which depends on first-person research. The subjective data is then analysed through art, or meditation or some other method of dipping into the unconscious. The researcher works first-hand in the area to be researched. The most candid and personal data is collected. And when the time is right, there is a metamorphoses – emerging from the unconscious will be the universal archetype that is the essence of the research; an answer to the research question. This is the true meaning of phenomenological reduction. This postmodern age invites it to come forward.

The chart below shows the cross-roads of phenomenology. It situates Subtextual Phenomenology to the left, between the transcendental philosophy of Husserl and the archetypal, story-based categories of Jung. Through Transcendental Phenomenology, we file away the life-world experiences, in the unconscious, under 'universal stories'. Subtextual Phenomenology is the methodology in between that tells us, intuitively and sometimes cryptically, how to retrieve that file.

Overview of Phenomenology

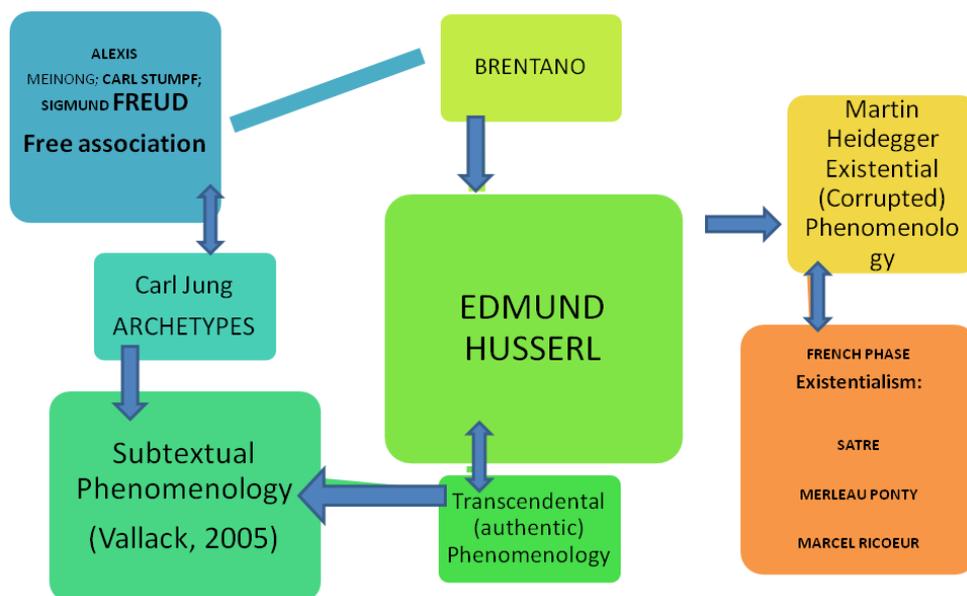


Figure 1: This chart shows how Subtextual Phenomenology is informed by the work of both Husserl and Jung, It also shows the off-shoot in thinking, the illegitimate weed of phenomenology, which through Heidegger's carelessness is now raging out of control in academic circles

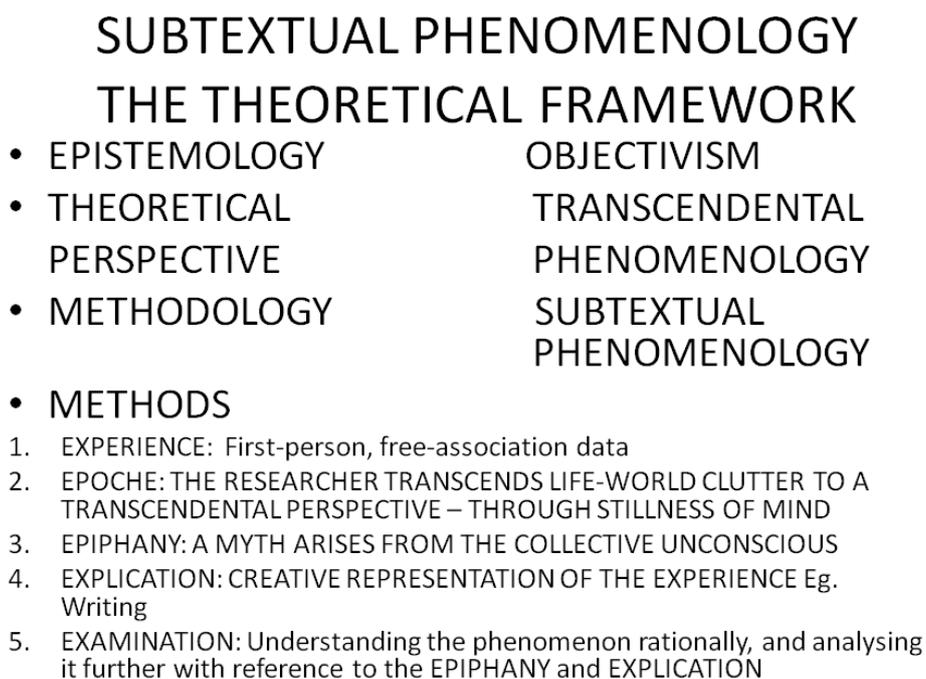
1.2 Subtextual Phenomenology

All of phenomenology, or the methodological pursuit of a philosopher's self-examination, discloses the endless multiformity of this inborn a priori. This is the genuine sense of 'innate'....Phenomenology explores this a priori, which is nothing other than the essence....and which is disclosed, and can only be disclosed, by means of my self-examination (Husserl, 1964, p.29).

Subtextual Phenomenology is a *radical* methodology in that it returns to the fundamental ideas about phenomenology, as written by its founder, Edmund Husserl. It aims to rectify twentieth century,

modernist distortions of Husserl's ideas and terminology that have confused academic debate and deterred potential students of phenomenology. Subtextual Phenomenology refers to the consistency of Husserl's philosophical phenomenology, and offers a set of methods for realising his Transcendental Phenomenology in research, within a sound, theoretical framework. Essential to both Transcendental and Subtextual Phenomenologies is the notion of first-person research. The researcher inquires into his own practice, generates his own deeply subjective data and then seeks the transcendental, intersubjective archetypes inherent in that data, which make that research relevant to others, socially and probably also interculturally.

The diagram below presents a big picture view of Subtextual Phenomenology:



Husserl refers to a priori objects and phenomenological essences. To be clear, my understanding is that they are the phenomenological objects that are sought by the researcher, in order to give meaning to the research. They exist in time, whether or not the researcher actually 'discovers' them, and this assumption is what identifies the methodology as epistemologically objectivist. Throughout the paper I will also refer to them as universal forms, Platonic forms and archetypal images. Neville's explanation of the universal nature of Jung's archetypes may explain the sorts of objects the Subtextual Phenomenologist is seeking:

Archetypal psychology as a contemporary way of thinking about culture and behaviour is largely based on the work of Carl Jung. Jung devoted himself to documenting the patterns he found in human behaviour, both individual and collective. When it came to explaining these patterns, he fell back on Plato's notion of archetype. Following Plato, he was inclined to understand archetypes as pre-existent forms which are replicated again and again in nature and in our experience. He wrote of archetypes as "instinctual patterns of behaviour", which are genetically inherited, as "structures of the collective unconscious" and as "modes of apprehension" which shape our encounter with reality...We can learn something of the nature of these patterns in the "old stories" or myths of ancient cultures (Neville, 1989, p.22).

There has been a lot of talk about reflective practice (Reason & Bradbury, 2006) and more recently, online blogging (Vallack, 2009a, 2009b), in research. Subtextual Phenomenology is a type of reflective and reflexive practice that harnesses such data for academic or entrepreneurial inquiry. Everyday management and academic work in *Action Research* demand *reflection and intuition*. I hear the term, *reflective practice* bandied about, but like *phenomenology*, there appears around it a confusion of connotations and understandings. Subtextual Phenomenology aims to provide scaffolding on which to build an approach to phenomenological, transcendental, reflective practice. In other words, it helps the researcher to work intuitively, using both the conscious, rational mind as well

as the unconscious. Transcendental Phenomenology is the *theory* about phenomenological, reflective practice. Subtextual Phenomenology is the methodology I used to realise this theory. Others may find the framework useful.

2. Subtextual Phenomenology: What's in a name?

In its most basic sense, Subtextual Phenomenology is an approach to data analysis that seeks meaning underneath literal, linguistic description. It embraces the psychoanalytical understanding that meaning is more directly and accurately delivered via the unconscious. Dreams, meditations and other practices that enable us to enter trance-like states, are the means through which such unconscious information is sometimes accessed. These practices form some of the methods towards Subtextual Phenomenology.

Subtextual Phenomenology began as an investigation into play directing. Actors and directors use *subtext*, that is, the unconscious motivation of the character (and sometimes the actor, via a type a psychoanalytical process known popularly as *method acting*) to bring truth to a performance. It seemed appropriate to therefore apply the term *subtextual* to my phenomenological investigation into what lies at the bottom of all this rhetoric about *directing*. Subtextual Phenomenology gets *underneath* the description, however *thick* the description may appear.

3. What is subtext? In acting? In Subtextual Phenomenology?

McKee informs us of this popular Hollywood expression:

If the scene is about what the scene is about, you're in deep shit (McKee, 1998, p.252).

He is referring to the need for subtext in drama. Without subtext there is no conflict; no art. As a drama student in the 1970's I was privileged to train under Lindy Davies, who has since achieved much acclaim as an actor and teacher, having held positions of responsibility at both the Victorian College of the Arts, in Melbourne, and the National Institute for Dramatic Arts, in Sydney. Lindy introduced me to the notion of subtext, although I do not recall her actually using the term.

I performed a forty-five minute monologue, which she directed. I was not permitted to see the script. At each rehearsal session, Lindy would deliver a line or two in neutral voice. I was not to repeat it, but rather to tell her a story about something in my life that came to mind. At the end of the story, Lindy sometimes asked clarifying questions. If I was holding back painful information, or clowning, she knew and delved deeper. When I was ready, I would say the line – but I was really saying something significant to myself, about my own life. Curiously, I never *remembered* the lines in performance (although they came out according to the script apparently), I just remembered the related incidents. Those were the most powerful performances I have ever done – and I don't remember much about them. I was working not on the surface of the lines, but from the meanings that they created for me. To use the cliché, I wasn't *acting*, I was just *being* (or *maybe reliving?*). The audience could sense the difference apparently, and they were drawn in by the honesty. Of course, I couldn't tell that at the time, because my mind was elsewhere.

The term *method-acting* describes a similar process that originated with Stanislavski (1962). His realism stunned its early audiences. Breaking away from stylised, theatrical convention, actors from the *Moscow Art Theatre* played with complexity of character and psychological truth. They used subtext – that sea of memory and emotion, which lies just under the surface of behaviour. McKee (1998) explains:

Actors are not marionettes to mime gestures and mouth words. They're artists who create with material from subtext, not the text. An actor brings the character to life from the inside out, from unspoken, even unconscious thoughts and feelings, out to a surface of behaviour. The actor will say and do whatever the scene requires, but they will find their sources for creation in the inner life (McKee, 1998, p. 253)

Subtextual outcomes of research based on Transcendental Phenomenology assume universal, archetypal forms. These intersubjective phenomena are not attained through life-world research that uses only description and rational consciousness. They hide. Like the person who seeks psychoanalysis to better understand the driving force of the unconscious, the subtextual phenomenologist seeks essences, arguably located in the collective unconscious (Jung, 1966,). Actors wade into the murky depths of affective memory so as to better understand their role and

motivations. Researchers trek such uncharted domains to reach an apodictic appreciation of the phenomenon. They are akin to one another. McKee (1998) agrees:

Just as a personality structure can be disclosed through psychoanalysis, the shape of the scene's inner life can be uncovered through a similar inquiry (McKee, 1998, p. 252)

I contend that the shape of the research can also be uncovered this way. An actor creates a working subtext through affective memory and according to Small (2001), phenomenologists can know an object from a similar starting point:

Essential intuition is not 'experience' in the sense of perception and memory, and is certainly not to be identified with introspection, since that too is directed towards objects which have a reality, if only within the mind. It may be based on experience of some actual thing, but Husserl argues that it may just as well start from imagination. In any case, it will draw on variation in imagination to isolate what is constant in any given object. Under these conditions, Husserl maintains, the resulting judgements will have a validity which is quite independent of experience (Small, 2001, p. xv-xvi).

Through Subtextual Phenomenology the researcher arrives at the universal object. The methods to this end involve transcendence via affective memory, free-association, dream and intuition - the harvest of which may then be synthesised and concretised through the play writing process. Like the actor, the researcher then applies rational judgement to this creative process. The work is presented to a life-world audience. Feedback is given – and then the artist and researcher may choose to accept the feedback or not, even if their critics *don't know much about theatre but know what they like*. Let us now examine the theoretical framework for doing Subtextual Phenomenology.

4. Epistemology - objectivism

There are three recognised epistemological positions for researchers – objectivism, constructionism and subjectivism. Crotty (1998) correctly points out that phenomenology must be informed by either constructionism or objectivism. Constructionists assume that the researcher creates a reality by interacting with life-world data. Objectivists – transcendental and subtextual phenomenologists as well as hypothesis-based practitioners in modern science – work on the assumption that there are actual objects of knowledge, which exist independently, whether or not the researcher discovers or interacts with them. As we have discussed, in Subtextual Phenomenology, the objects external to the researcher are archetypal or Platonic forms, common throughout humankind. The methods employed throughout the inquiry aim to make visible the image or metaphor that embodies the inquiry. For example, my research into the nature of directing (Vallack, 2005) resulted in the analogous symbol of the Wizard of Oz. Like the wizard, the director is commonly seen as all powerful in the play-making process, but the research outcome suggests that in reality it is troupe itself who usually create the magic during the rehearsal process. The director is however essential to the group, because like the Wizard of Oz, s/he enables the participants to recognise and realize their creative powers.

5. Theoretical perspective - Transcendental Phenomenology

The theoretical perspective of phenomenology aligns logically with an epistemology of Objectivism. Although interview-style, Existential Phenomenology remains popular in social research, it is only first-person, empirical Transcendental Phenomenology that takes the researcher to the universal object. It is what Husserl called 'philosophical phenomenology' (Husserl, 1964) and it begins with a study of one's own, personal experience. He explains:

All of phenomenology, or the methodological pursuit of a philosopher's self-examination, discloses the endless multiformity of this inborn a priori. This is the genuine sense of "innate"...Phenomenology explores this a priori, which is nothing other than the essence...and which is disclosed, and can only be disclosed, by means of my self-examination (Husserl, 1964, p.29).

Husserl goes on to establish his theory of Transcendental Phenomenology, the 'only' phenomenology, and a science which takes one on a journey past psychological idealism (Husserl, 1964, p.33), through transcendental idealism (p.34) and solipsism to metamorphosise as the alter ego (p.34), that is, the intersubjective embrace of the universal object.

The theoretical perspective of this methodology is underpinned by its methods:

- Experience and solo research, free association methods for data collection;

- Epoche – the surface-still, incubation period;
- Epiphany – the phenomenon of the archetype surfacing into consciousness;
- Explication – the creative expression, usually coinciding with the Epiphany;
- Examination – the academic reasoning applied to the phenomenon in order to make sense of it.

6. The methods of Subtextual Phenomenology

6.1 The experience: First-person research

It is essential to Transcendental Phenomenology, that the researcher exceeds mundane subjectivity through intersubjectivity. In other words, the first-person experiences undergo a metamorphosis and become universal insights. The process occurs though one's solo journey into the epoche, beyond which lie the eternal forms of existence. Husserl says,

“Subjectivism can only be overcome by the most all-embracing and consistent subjectivism (the transcendental). In this (latter) form it is at the same time objectivism (of a deeper sort)...” (Husserl in McCormic & Ellison, (1981), p.34).

Transcendental Phenomenology must therefore be a first-person endeavour. The researcher collects data on his own practice. Later, from this solo data, there will emerge a transcendental object or archetype, which will transform the status of research from subjective to intersubjective and therefore universal. A point to mention here is that although the research might seem to be narcissistic in its endeavour, the epistemological focus is always the research object, not the researcher himself. It is this discrepancy that makes the work truly phenomenological rather than narcissistic.

When doing this phenomenology, data inspired by the research topic is freely voiced and recorded without censorship or judgement. It may be collected on a micro cassette recorder, videoed, written in an online weblog or any such other means. Data collection could take place prior to, during, or directly after the activity relating to the research, or it could take place at any time, on inspiration. Unlike conventional qualitative approaches, the data is not transcribed or deliberately analysed. It is left to float, to ‘incubate’ (Moustakis, 1990), later to be gathered as image rather than language. Parts of it may drift into the unconscious synthesising activity, which takes place prior to the mental presentation of archetypal image.

6.2 The Epoche

This is a period of quiet. The researcher stops thinking about the inquiry as much as possible, in order to allow objects to surface from the unconscious. These images will later enrich understanding and become conscious and articulated. But at this stage the researcher should withdraw from actively and rationally analysing the data, and just accept any patterns or impressions that emerge. For me it felt like the suspended prelude to a psychic experience, but it may occur differently for others. Dreams and meditations provide images that hold potential insight. This is the transcendental stage when the form may appear, but remain unrecognised by the researcher until the epiphany.

6.3 The Epiphany of the collective unconscious

The peak experience for the Subtextual Phenomenologist occurs when the metaphor for the research is realised. This metaphor, which as we have mentioned, is also referred to as a Platonic form or universal image, comes from what Jung would call the *collective unconscious*.

Jung stated in his book Archetypes and the Collective Unconscious (p.43) “My thesis then, is as follows: in addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix), there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents.”

http://en.wikipedia.org/wiki/Collective_unconscious)

Jung, Plato, Husserl and many other scholars, known and unknown, and probably from any given culture, make sense of personal experience through story, symbol and metaphor. Subtextual Phenomenology uses this sense-making system and applies it to research.

The researcher may have the research archetype just *dawn* on hir, or s/he may be inspired to produce an artwork, which will act as a vehicle to bring forth the pregnant research metaphor; which holds the research essence; the research phenomenon. It may be through writing that ideas related to the topic find voice. A play is an excellent genre option, because the various characters can represent different aspects of the research or different viewpoints to be tested through the next stage, which involves rational argument.

6.4 The examination

This is the rational, academic phase of Subtextual Phenomenology. It coincides with the last method, Explication. The two may be interchanged in the framework. Actually, none of these methods have a prescribed order. The researcher may well find the steps repeating themselves. Through the artistic expression, the researcher may see the sense of it all emerge. The researcher may write using the characters in a play to analyse and clarify the data. Creating debate amongst the characters, throughout the writing period, will cause the author/researcher to engage both hir rational, left- brain and hir creative right-brain (Guillaume, 2005). Plato (1952) used this genre for his Socratic dialogues. It is at this examination stage that language becomes essential to Subtextual Phenomenology. In contrast, hermeneutic methods specific to Existential Phenomenology require immediate and precise language for data analysis. As I indicated earlier, it is my view that this is not genuine phenomenology.

An important image, which may have appeared earlier to the researcher, but which had been unrecognised, may now reappear. In this language-based form, it might become more apparent, more comprehensible. The object specific to the phenomenology in my earlier work, was the image of the *Wizard of Oz*; a metaphor for the stage director. It formed during the Epiphany stage but became explicit and obvious to me through the Explication and Examination brought about through writing.

More recently I worked on a research project about academics who shy from using technology (Vallack 2009a, 2009b). The epiphany produced in that study, again using Subtextual Phenomenology, brought forth the forms of Echo and Narcissus. Like Echo, the recalcitrant technologist feels dumb and inarticulate in its presence, and like Narcissus the technology itself is without empathy or emotion. Examination of the study concluded that some academics require empathy and emotion in order to engage with learning, and consequently it is they who struggle with technology. Reciprocally, the study was also informed by the myth. Echo was limited in her ability to communicate. She seemed dumb. This led me to then observe that similarly, many academics are bamboozled by the acronyms and jargons used by skilled technologists, and are consequently silenced and alienated. The more I looked into the metaphor, the more it informed the research. Jung said that, "As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason." (Jung, 1966)

6.5 The explication and rational evaluation

Much of this methodology is about the internal phenomenon of intuition, or right-brain (Guillaume, 2005) work. As a kind of research triangulation, to evaluate the outcomes, I found it useful to see the relevant artwork, in my case the plays that are the transcendental carriages, realised through performance in the life-world. When I see the play performed and see how it is received by others, my left-brain (Guillaume, 2005) is engaged. I am then in a better position to make a rational judgment about the phenomenology. Neville (1989) supports the idea that sometimes the artist needs to rationally evaluate the work, using both the conscious and unconscious:

The mythology of the artist or creative thinker tends to overlook the significance of verification....When Jung took to painting as a means of dealing with his inner conflict after his break with Freud, he found himself tempted to view his productions as great art, because to him the process of painting them in emotional intensity felt like great art. Fortunately he was clever enough to recognise what was happening to him – a phenomenon which he called 'inflation by the anima'....Only conscious and unconscious

working in cooperation can produce a truly worthwhile 'creative' product. That cooperation involves the conscious mind's ability to evaluate (Neville, 1989, p.179).

Verification is useful for the Subtextual Phenomenologist because the feedback from others allows one to determine not only, as Neville points out, if the audience has been moved by "great art", but also if the research object has been recognised intersubjectively. Did the audience relate to the play in the same way as me? If not, what did emerge for them? And have I missed something? Or have they? Performing the play invites such analysis. It aids one's critical reflection of the research.

7. Summary of Subtextual Phenomenology

I created Subtextual Phenomenology as a way of doing Husserl's authentic phenomenology. It sets out a series of steps for the artist and researcher to do first-person research on personal experience. Although artists have always done this to a degree, art only becomes academic research when it can be articulated and defended methodologically. It is the validity of the argument that determines the rigor of the research. This methodology sets out a logical, epistemological context for intuitive research, along with a consistently aligned theoretical framework. It can be coupled with any art form, as art can always showcase the phenomenological essence of an inquiry, be it through image or sound or movement.

This paper has presented Subtextual Phenomenology. Informed by its theoretical perspective of Husserl's Transcendental Phenomenology, we have seen that this methodology is generated through first-person, conscious and unconscious experience (lifeworld & transcendental), not just language. It is not hermeneutic research in the way that most existential phenomenology is language-centred and rationally interpretive. It focuses on the *sub-text*, the meaning behind the superficiality of language. It is defined by its methods, which initially evolved to address the specific research topic of *Directing*, but which adapt to investigatory questions for business, education and social inquiry. The phenomenological essences present themselves through the transcendental stages of the research, through the practitioner's dreams and meditations. They crystallise with the practitioner's epiphany. Then arts practice provides the researcher with a showcase for the research phenomenon. Language becomes a means of communicating this phenomenon, after the event, and making explicit that which has been implicit. It is used to synthesise fragments of phenomena that have surfaced during the transcendental phase. It articulates the aspects of the inquiry that are intersubjective. These emerging phenomena are intersubjective in that they are common and eternal images for humanity. And epistemologically, this methodology accommodates the objectivist assumption that those images have been there all along, waiting to be discovered, and are therefore intersubjective and recognisable to humankind, regardless of culture.

8. It's time: Implications for future research

When Husserl wrote about Transcendental Phenomenology in the context of twentieth century modernism, his contemporaries thought him crazy. Most pointedly, his student, Martin Heidegger wrote unkindly of the master in a letter to Karl Jaspers, "Husserl has come entirely unglued – if, that is, he ever was 'glued'..." (Hopkins, 1999). It was a time intolerant of research that was not measurable and repeatable. Even psychological research worked with quantifiable data, and ignored essential questions that could not be addressed numerologically.

But now in this post-postmodern era, we explore the impressionistic spheres that are best reflected in art and known spiritually and transcendently. In eastern cultures, art and religion and ceremony have always blended. Western culture has traditionally separated them, yet to greater or lesser degrees, we still just *know* things, *in our bones*. An inability to quantify intuitive consciousness does not make it less powerful. It is time to take with us the best of modernism and move with conviction towards other ways of knowing; other ways of using the conscious and unconscious, the rational and the intuitive, in whole brain research. It is time to hear what Husserl was saying, glued or no, a century ago:

Subjectivism can only be overcome by the most all-embracing and consistent subjectivism (the transcendental). In this (latter) form it is at the same time objectivism (of a deeper sort)..." (Husserl, 1927, p.34).

Subtextual Phenomenology presents an approach to the 'deeper' objectivism to which Husserl refers. The most 'all-embracing' subjectivism of first-person research data may reveal, through transcendence, a deep intersubjectivism which is recognised through the collective unconscious as a

universal, phenomenological object. This object, the research metaphor, can tell a story about the inquiry, and we can retell it again through art. And now, if we choose, we can justify the academic rigor therein and call it research.

9. Key terms and definitions

This list has been adapted from an earlier publication (Vallack, 2009b)

- **apophantic domain** used in Phenomenology, this term refers to that of the senses and propositions. In contrast to this is the ontological domain that of life-world things- relationships, business, politics
- **a priori** eternal and timeless structure. Constructed in the mind and not based on experience. Not empirical.
- **Essence** element. A mandatory feature, fundamental to a given phenomenon. In Transcendental Phenomenology, I use this word as a simile for universal object.
- **Existential Phenomenology** (arguably) originating from the work of Heidegger, it fixes on an ontological, psychological phenomenology, as opposed to Husserl's philosophical and epistemological phenomenology, that is, Transcendental Phenomenology. The author argues that Existential Phenomenology alone produces only life-world *themes*, not the universal *objects* of true phenomenological reduction.
- **Intuition** Knowledge which is not based on perception, memory or introspection. A hunch. A sixth-sense.
- **Intuit essences** to allow the essential features of a phenomenon to just occur, as opposed to consciously trying to work it out.
- **Lifeworld** the everyday world. Not the transcendental or apophantic domain
- **Phenomenology** A methodology and a philosophy based on the work of Edmund Husserl. It's about getting to the core of an inquiry. The results are often images and metaphors rather than descriptions. In popular use, it is informed by an epistemology of either objectivism or constructionism. Pure phenomenology, such as that cited in this paper, embraces Husserl's notion of the transcendental object, and is objectivist. Phenomenology is a process of inquiry through which universal objects are presented.
- **Radical** Fundamental. Subtextual Phenomenology is radical in that it is informed by the essential and original phenomenology of Edmund Husserl

10. Epilogue - The Power of image

The unconscious presents us with images – in dreams, in art, in visualisations. Whereas modernism favoured impersonal, thoughtful descriptions of lifeworld events, this postmodern era now invites us to engage other levels of consciousness. Here is another view of Subtextual Phenomenology:



They are seen from different perspectives



Although the event is the same, each individual will recall it from a different perspective



Each one will have a preferred focus



Each will recall varying moments in time



The perspectives and moments of recall will be as many as there are individual participants



But on reflection, there is an intersubjectivity,



...an essence of the phenomenon, that
all who have experienced the event,
just know.



The a priori phenomenon of hunting, for example,
is known innately to all, even though each has
experienced it from a different perspective and
may recall it through varying impressions



Photographs taken by the author, in Tanzania, 2010.

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