Unearthing Truth in Duoethnographic Method

Esther Fitzpatrick and Sandy Farquhar
University of Auckland

Abstract

This paper engages with challenges we encountered in duoethnographic inquiry, including questions about what it means to tell the truth, and the decisions we made about what stories to include and exclude. The focus is on the ethical challenges involved in duoethnography and the ways in which we chose, and or felt compelled to, overcome them. We provide an argument for the need of intimate, eclectic and open-ended inquiry-based research that poses questions, challenges dominant discourses, and promotes a compositional methodology in which to explore the lived experience of participants.

Introduction

There is pleasure in playing and pushing the boundaries in creative forms of research. This paper engages with challenges we encountered in duoethnographic inquiry, including questions about what it means to tell the truth, and the decisions we made about what stories to include or exclude. As a method of collaborative autoethnography, duoethnography is an emerging, critically framed qualitative research method that is based on personal experience and is derived from postmodern philosophy. (Ellis, Adams, & Bochner, 2010). As a type of self-narrative the challenges we encountered in this study are useful to consider when working with similar qualitative methods that explore the lived experiences of participants. This paper examines our different experiences and our process of exploring and writing a duoethnographic account about alienation in the academy. Our shared motivation set us on a path of investigating changing professional roles in the university and reflecting on our personal values and beliefs in relation to academic service. The focus of this paper is the ethical challenges involved in duoethnography and the ways in which we chose, or felt compelled to, overcome them. The actual duoethnography about academic service is written about elsewhere and is not the specific focus of this paper.

We provide an argument for the need of intimate, eclectic and open-ended, inquiry-based research that poses questions, challenges dominant discourses, and promotes a compositional methodology in which to explore the lived experience of participants. Further, though, we begin to address, if not reconcile, the challenges and ethical issues we encountered with duoethnography. We explore these issues, revealing our responses through conversation fragments from a recent duoethnography about our experience of academic service in relation to that within family. Finally we explore ways of presenting ideas creatively through poetry and fictionalisation.

The first part of the paper, *Composing Duoethnography – Juxtaposing Sounds,* discusses the methodological orientation of duoethnography: the humanistic focus of individual authenticity (Greene, 1984); the centrality of ethical care (Noddings, 1999; and the contexts of narrative inquiry and ethnography (Norris *et al.,* 2012). The second part of the paper, *Performing Duoethnography – A Method in Madness,* is developed in four sections: it takes the methodological challenges we

encountered and explores them through using 'fragments' of conversations from the original stories we gathered; discussing the strategies we used; and the resulting ethical challenges and successes.

Composing Duoethnography – Juxtaposing Sounds

Denzin and others encourage researchers to explore innovative and creative forms of research (Denzin and Lincoln, 2011; Richardson, 2008). This encouragement has opened up opportunity for researchers to *play* with and develop exciting and rewarding methodologies in order to examine embodied and experiential modes of being in greater depth. One such methodology is the collaborative process of duoethnography (Norris *et al.*, 2012): a process of compositional research involving a focussed exploration, juxtaposing life experiences of two (or more) participants in order to reveal different social and cultural formations of oneself and, within this juxtaposition, revealing the layered, contradictory and intersubjective nature of identity (Sawyer and Liggett, 2012).

In this way, we see duoethnography as a study in subjectivities, taking our methodological leads from various discursive formations: narrative inquiry (Clandinin and Connelly, 2000); narrative identity (Ricoeur, 1991; Reissman, 2008); critical theory (bell hooks, 1994); currere (Pinar, 2012) and *post* theories which focus on the inter-relationship of power and subjectivity (Grant and Giddings, 2002; Madison, 2012). Drawing on these theoretical orientations, the duoethnographic mode combines intimate personal story-telling and humanistic theorising that takes the reader beyond the personal to considerations of the social and political, in order to disrupt normalised stories and to provide a platform which is both personally and socially transformative (Norris *et al.*, 2012, p. 9). In duoethnography, participants collaborate in a method of inquiry, sharing and exploring differences and understandings about themselves in relation to a particular topic of concern. There is no attempt to reconcile difference, rather the researchers are opening spaces to reveal and respect difference.

Our own duoethnographic process, embedded in an anthropological hermeneutics (Ricoeur, 1991), within a mode of narrative inquiry, developed over a period of three to four months. We had a number of formal and informal conversations – some recorded and transcribed, others remembered and reflected on later in emails or in draft academic papers. We shared articles, emailed, conversed with family and examined photos. Reflecting on some of these conversations, we were sometimes uncomfortable with the way the stories we shared had the potential to expose aspects of ourselves and those we are close to. We developed fictionalising techniques and poetry in order to tell these stories. Working in both narrative and metaphor preserved a safe and confidential space to explore ideas further – it extended our thinking into areas we may not have previously considered and enabled us to consider how the reflexivity of this process both *included* and *excluded* particular possibilities. At an intimate level, we frequently felt like two 'Alices' tumbling down through rabbit holes of self-reflection encountering various dilemmas during our adventure. In this paper, we engage with methodological and ethical concerns in the following ways: first, in the section that follows, we explore the notion of 'craziness' as an imperative to care in the collaborative relationship (Noddings, 1999). In the next part of the paper, we reveal specific issues and responses that arose around interpretation, discourse and disclosure, and around revealing and redacting.

A crazy relationship with care and ethics

Care as a framework of engrossment became particularly important in the creative and interpersonal nature of our duoethnography (Prosser, 2011). At first, both consciously and

unconsciously, we responded to the need to act mindfully with feeling and 'raptness … to something presenting itself to consciousness' (p. 10). In this way, then, we both took care to accept each other's stories, and to encourage each other to examine further, without judgment or agreement. This was not always easy – at different times each of us found ourselves wanting to agree, to reassure, to finish each other's story with our own, and/or to take up stories in different ways and set them off in new directions. Letting each other be 'in narration' was indeed a curious process of care 'altering both our relation to truth and our way of behaving' (Farquhar and Fitzsimons, 2011, p. 653). The call to care required us to actively seek out and engender different ways to hear each other and to represent truth. As Maxine Greene points out, a creative approach brings about meaning which is 'quite, quite different from a mere gathering of information or attempting to bring a pre-existing stock of knowledge into correspondence with a pre-existing world'. Likewise, the duoethographic encounter demanded of us the creation of new meanings. Once talked about, it was important for both of us to work with and break with 'the sense that reality is petrified' (Greene, 1984, p. 125).

The word 'crazy' is central to Nodding's description of what a caring relationship involves. She uses crazy as a term describing complete engrossment with another being, involving the action of 'caring from the inside' where the carer is crazed or absorbed with the reality of the other. Nodding's (1999) reference to Bronfenbrenner that 'somebody has to be crazy about that kid' (p. 48) encouraged us to think about the extreme and extraordinary acts of caring that we have witnessed/been part of in schools, early childhood centres and communities. Her description of care resonated with a drama convention commonly used in teaching, where students are encouraged to step out of their own reality in an attempt to understand the life of the other. In our own teacher education classes we use this metaphorical ('as if') strategy inviting students to put on the shoes/moccasins and walk in another's footsteps, that is, to engage with an experiential attempt to see through the eyes of the other. In this we invite students to embrace embodied authentic responses to another's life to feel as much as possible, and to respond and to reciprocate with care.

Performing Duoethnography – A Method in Madness

Our duoethnography developed in iterative acts as we noticed, gathered and thought about our stories. A dynamic relationship existed in the *betweenness* of reading and evaluating literature, collecting and analysing stories and writing up (Ryan, 2006, p. 97). We wrote and interpreted and discussed and interpreted, wrote again and edited – we continue to interpret and re-evaluate our earlier work. Our first recording began to sketch out a line of discussion around what we initially called *place in the family and place in the academy* – a metaphor of the dinner table developed. We examined emerging ideas and, over the ensuing months when we were teaching or travelling, these themes gestated and re-emerged in informal conversations. We enacted translation, drawing on earlier work by Farquhar and Fitzsimons (2011) who argue that translation is a commitment to openness and continuous reinterpretation, 'enhancing possibilities in our ethical endeavour as educators' (p. xxx). We immersed and lost ourselves in a narrative mode, drawing on a desire to be 'lost in translation' in order to bring together both openness to new ideas and a willingness to embrace multiplicity. We explored the idea of being 'lost' as a commitment to engaging in a journey, to finding new meanings and trajectories, and to embracing destinations that are tentative and negotiable.

Throughout this paper, we share small fragments from larger conversations. This first fragment is representative of discussions around 'place' in family. In our conversation we incidentally began to draw parallels between our lives and the 1965 film *The Sound of Music.* The fragment provides some context to the nature of our discussion and to the process of duoethnography.

Fragment 1: Sounds of music
Sandy: … When I was very young – a delightful game – we would line up like soldiers – called cadets – and Dad would take us through a familiar drill where we three girls [me and my sisters] articulated a dance called 'form squares'. We marched and saluted our way through a strange little routine which we performed after dinner, around the dinner table, squeezed in between the kitchen servery and the dining chairs. Then we would line up in age-descending order (me being the youngest, at the end) to be given our cleaning-up roles. [Sandy has in front of her a picture of herself and two older sisters]

Esther: It reminds me of something out of The Sound of Music. You know where the father would blow his whistle and get the Von Trapp children all lined up like soldiers. Funny that ... cos my life was almost the opposite.

Sandy: How's that?

Esther: Well I was basically brought up on The Sound of Music, but my Mum modelled herself after Maria.

Sandy: [Laughs] what – running through the fields and flying over the hilltops … all that 1960s freedom and peace.

Esther: Pretty close actually. My Mum ran what she called an 'open home' which meant we had a lot of people, mostly musicians and 'hippies' turning up at any time for a meal or bed. I don't know if you have heard of the Jesus movement, a hippy counterculture? Our home was always full of people and the dinner table was like … we would just cook up big soups and pizzas or whatever to feed the masses. We used to have this huge stainless steel dish – which is like a bowl for soaking things in … about a foot and a half diameter and we used to make the coleslaw in that. I'd chop up the coleslaw, chop up three cabbages – a bag of carrots [actions grating with sound effects chchch] and in they'd go – amazing eh – so that was our dinner.

When you enter into a duoethnographic conversation you begin to share and juxtapose your stories against/alongside one another, and it can be surprising what unfolds. To discover *The Sound of Music* humming away in the background of our childhood was one such surprise. Two photo images (one reprinted here) engage the reader with the visual story. Esther's mother poses dressed up as Mary Poppins in a red velvet dress she made for herself. Gina Wall (2013) describes the medium of photography as 'Ghost Writing' making explicit links to Derrida's notions of hauntology and différance (Derrida, 1994). The visual image of the photograph conjures up questions of 'what is?' that are haunted by questions of 'what is not'. 'Between the [visual] image and the subject is a gap, and in this in-between is the play

of the spatial and the temporal…' (p. 240). *The Sound of Music* worked as a metaphor to visually demonstrate and represent the different childhood 'touchstone' stories we drew on. Even here we are careful of the layers we peel away and what we allow to be revealed. Such as which photo we choose to share and which photo stays in the family album. In the movie of *The Sound of Music* we are encouraged to applaud the rule breaking Maria and question the overly disciplined environment of the Von Trapp family. Here we intend rather to provide space for the reader to juxtapose their childhoods alongside this metaphor and consider how they respond to the disciplined environment of the academy.

The above dual narrative provides context to the following fragments of conversation where we highlight the dilemmas we encountered through the process. The first fragment is from a conversation where we reflect on our duoethnographic process and our different perspectives in regard to an article that we both read as we were involved in this process:

Fragment Two
Esther: I liked it when we were talking on the phone and we thought about 'comments', 'track changes', and I sent you the transcript and you've … responded on top of that – and I quite like that layering effect…and also that cyclic notion of going backwards and forwards through the data to make sense of it. Thought it was quite exciting actually. I even noticed, which was quite funny, the colours that you chose, or that the computer chose, for your highlighting – being quite a visual person. I liked how I included in the transcript the messiness at the beginning, down to even getting the tape recorder started. It would be good to capture in this the rawness of doing this type of research. … you find yourself grappling with messiness and trying to untangle it.

*Sandy: Yes, I know and I found the duoethnographic article you asked me to read **really** messy.*

Esther: Ahh – that's so interesting.

Sandy: And I was so like 'oh for goodness sake why can't they be a little bit more linear about it' – I wanted to tidy it up – I think that was my 'editorialness' coming through – and yet it works at another level. I wanted something a lot more …

Esther: Packaged neatly sort of?

Sandy: I think – a story told [well].

Esther: My interest in that particular article, maybe, was because of its messiness. It helped me make sense of what I was experiencing – well, it reflected my own experience in research. This is how I feel when I'm inside the research – I get all excited – then I come across a wall and it's 'oh no how do I get through this wall?'

Sandy: And I sometimes read articles and think, 'Wow, how did you get to that reading of the events?'

Clearly, we had different responses to the article: Sandy's concern with tidiness and a story well told and Esther's excitement with messiness resonated with our own experience. Through juxtapositions, we began to question the provisionality of stories which led to discussion about the way in which the academic form, in particular the scientific mode, shapes the meaning. We talked further about the

(im)possibility of research which produces what the researcher sets out to find in the first place and the way in which 'results' seem to point to the originating question, reducing research to some sort of self-fulfilling prophecy. We both recounted experiences of reading scholarly articles where the data seemed to us to reveal other than that which it was used for – we talked about the 'what if' of other questions and if the researcher had taken different paths.

Dancing around disclosure

The most problematic aspect of duoethnography for us was the potential harm of disclosing the stories of others (our families and our places of work, for example). As colleagues, who have worked together for some years, we have an established, trusting relationship. It was not so difficult to disclose and reveal ourselves to each other – because we could have (and *have*) changed, altered and determined what we include and exclude. But whether we talked about ourselves, our family, or our faculty, we both wrestled at times with issues around disclosure, transgression and privacy – the constancy of flux; the fleetingness of time; and the contingency of interpretation became central to our ruminations. Le Fevre and Sawyer (2012), however, emphasises the importance of duoethnography in encouraging participants to 'open up conversations that have been silenced', providing 'opportunity to voice important issues and continue necessary conversations' (p. 285). Our duoethnographic project highlights the delicate path we trod in revealing our stories (sometimes our secrets), unearthing truths and telling about others truths. Consequently we frequently engaged in thinking and talking about ethics in duoethnographic research and linking our thoughts to Noddings' ethics of care approach.

> Duoethnography is a conversation, and whenever we reveal ourselves, we become vulnerable. Such conversations can be both difficult to disclose and challenging to articulate. They are potentially dangerous, and if the danger is considered too great, they may be silenced out of fear. (Le Fevre and Sawyer, 2012, p. 263)

The next fragment is illustrative of both disclosure and trust, where Sandy recalls her discomfort with disclosure in a presentation. In the trusting duoethnographic partnership, she is assisted in the process of sharing a story, and is able to transform it, revealing, as Breault *et al*. describe, the importance of trusting relationships, where people can ask for help and lean on one another (2012, p. 140).

Fragment Three

*Sandy: I remember being involved in this presentation once with my friend Sam. Sam really loves performance – and you already know that for me presentation work is like 'God do I have to be here?' [laughter]. Anyway Kim, a well-known academic, said afterwards, 'that was really neat – you know fantastic, but **who are you**?' We were all sitting around having a drink and Kim goes on and on like 'I know who Sam is – but who are you?' [I'd like to say here that I wanted to throw, or that I did throw my drink at her – but I didn't – I felt this small… and wanted the floor to swallow me up.]*

When Kim asked me who am I – I thought – 'who am I?' But then I thought – that's who I am – that's what I do'. And she kind of missed who I am – in one sense – but in another sense she was saying 'what else is there?' It was very, very interesting. I remember thinking 'How dare you put that call on me to have to be explicit like that' or maybe not, I don't know. …. what kind of explicitness are we after? ….I think people talk too much!

Esther: Yea and further, what does Kim mean by that question 'who are you?' As what is her expectation for you – and when she says I know Sam – what does she mean by that? Which Sam does she know? I get the feeling here that Kim has transgressed in some way, yet this has also provoked some form of transformation.

Sandy: Well, it's interesting isn't it – this concern we have with explicitness … that piece of dialogue has been very provocative and an on-going challenge for me. It is what I understand by Ricoeur's claim that we understand ourselves in the presence of the text. I play endlessly with it, knowing it will be quite a different dialogue for Sam and for Kim and most likely insignificant for them – you know they may not have thought about it again. But I know what Kim was on about and something that I struggle with: In revealing one's self, in being vulnerable you share a commitment – a reality – some people do that better than others.
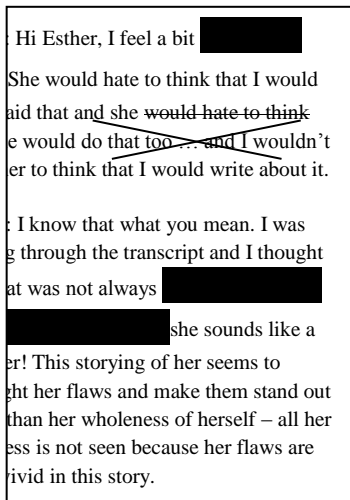
Here Sandy disclosed the pressure to disclose and discussed issues around the way in which research participants are called upon to reveal, their rights to know, and the way in which revealing and vulnerability are entwined. On reflection, she knew what Kim was referring to, and understood the critique whilst also critiquing the critique. Re-examining the fragment (above), we discussed how easy revealing was for some people but not for others. We then began to consider how we were 'revealed' ourselves in stories. Our process was not about binary readings or projecting our own subjectivities on each other. Rather, each narrative iteration has been an event or performance that has ruptured old layers of sedimentation in our memories provoking new understandings. Ricoeur talks about this in terms of sedimentation and innovation, that is, we never cease to re-interpret the narrative identity that constitutes us. We become 'the narrator of our own story without completely becoming the author of our own life' (Ricoeur, 1976, p. 437). What is it to read and understand a text? This is a useful question to ask and negotiate, one which we cast, in a Foucauldian sense, as a curiosity of care. Rather than searching for explicitness, validity and truth, to read one's self as text – as narrative – emphasises the to-and-fro action between an explanation and an understanding, the on-going mediation and interpretation, the hurts, the lies and the little revealings which redefine, refashion and reconfigure the very question of self: *Who am I?*

Revealings and re-creation

We made decisions about what we would exclude/include by reflecting on initial 'exclusions decisions', checking our process: if something was to be excluded – why? Was it too hard? Too exposing? Off-topic? This was a long process of analysis, reflection and double-checking with each other. We used standard research techniques of de-identification and anonymisation. Sometimes, where we thought something was important but that there was a need for confidentiality, we would decide on appropriate 'covers' including censorship, removing parts of materials entirely and fictionalising events (see next section). Often we used redaction, a common editorial tool, blacking out material to leave the reader with an understanding that there is something missing but that sensitive material had been removed. Other times we used crossing out to denote that which could still be seen was no longer what we thought, or what we wanted to use. Keeping it visible in some way, emphasised the importance of the record and the temporal nature of meaning. Heidegger and Derrida refer to this kind of writing as 'under erasure' indicating 'the inexactness of the use of language in communicating underlying meaning' (see Farquhar and Fitzsimons, 2011, p. 656). Under erasure, rather than deleting or leaving out meaning, includes extraneous meaning, signally the

tentative nature of meaning. It also suggests the ineffable: 'the unexpressed or the unattainable' (Farquhar and Fitzsimons, 2011, p. 656).

Fragment Four

Hi Esther, I feel a bit ▮▮▮▮

She would hate to think that I would ~~aid that and she would hate to think e would do that too~~ ... and I wouldn't er to think that I would write about it.

I know that what you mean. I was g through the transcript and I thought at was not always ▮▮▮▮

▮▮▮▮ she sounds like a er! This storying of her seems to ght her flaws and make them stand out than her wholeness of herself – all her ess is not seen because her flaws are ivid in this story.

Figure 1: Image from working draft

Esther: Part of this process is what we choose to reveal. When we are speaking there are several silences that are going to be put on this – we are going to silence some literature – we won't refer to it – even though we know about it – we decide for some reason that it is not applicable. We will silence some of our stories by not even bringing them into the room. We won't share all our stories with each other. And then there are those stories that we do share – that get transcribed but for some reason we decide to silence them in the final article. So there are several different layers of silencing that will happen in this process.

Sandy: Yes, a form of redaction or censorship. When I was reading the transcript I was thinking … 'Oh I'll black that bit out – and I'll black that. But where I went from there was rather than blacking something out was crossing out – so that the story is still there, but I've changed and here's another story about that – and it's the idea of change.

Esther: I'm wondering if, in your crossing out, it is because the story has informed who you are but it is not where you are now … what am I trying to say? You've gone from blanking blacking it out because blacking it out seems to mean the story has no consequence so you can't just black it out, you can't ignore it. In crossing it out you have recognised its importance but you don't want it in this paper. Do you know what I'm saying?

Sandy: There's crossing out – then I might rewrite it –

Esther: To be more acceptable?

Sandy: Could be that … could be interpretation … could be that I don't want to say it now.

Esther: But also our ethical responsibility. You see for example the story of ▮▮▮▮ ▮▮▮▮ I would not like to insult her memory, so it's how I couch the story. In terms of this is part of my story of her but not her whole story.

And I think – you know when you were talking before I had this vivid image in my mind ▮▮▮ in telling her stories I am undressing her and everyone is seeing her in her underwear. And is that fair? For us to leave them naked before the world's eyes and they have no say at all – would we like that?

Ethical? Don't we have a duty here as well – to protect those whose stories we share?

Sandy: Yea – that and the idea of talking and writing about other people. There's some kind of indignity because in one sense you are also talking behind their back and you're telling their story in your words and it's not their story. And it's kind of like – I guess the ethics of that situation I'm wrestling with and I'm looking for when I'm reading ▮▮▮ book and listening to these people's stories and thinking about I wonder how their family relates to some of this.

Esther: I think it's the one with ████ *and* ████████ *or another one … where he talks about who committed suicide (this is* ████ *story – just remembered) and how ethically he really struggled with whether to tell the story or not – then he decided to tell the story – I can't remember whether he asked permission from his* ████ *or not but there was something there.*

Creative (re)presentations – A Plausible Script

Working with our real-life experiences we were able to explore our roles and recognise family influence on the way in which we responded to the changing nature of academic service. The process elicited personal insights and social understandings. It also required us to take care with the stories we told, particularly as they referred to those close to us. Balancing the desire to represent our data authentically and to connect empathetically, subjectively and authentically with our readers as an audience (Eisner, 1997), we reworked and scripted material, fictionalising in order to protect others, but also to tell a story. Fictionalising involved a variety of techniques, including fabricating personae and or simulating events to stand in for that which could reveal too much and breach confidence. Relatedly, as we have done in this paper, we used narration and inter-textual devices to carry the tone of the story. Campbell describes fictionalising or 'telling tales' as a way of representing the 'personal nature of the data'. Also, where a critical commentary is integrated into the tale, the story can be linked to wider social, cultural and political debates and avoid the danger of a focus on the personal (Campbell, 2000). Schuck *et al.*, (2012) provide an in-depth discussion on the various advantages of fictionalising data and telling tales for the benefit of researchers, participants and readers. Telling tales allows us to use our imagination, to illuminate experience, to evoke emotional and intellectual responses, and to encourage the reader to participate in our stories (Schuck *et al.*, 2012, p. 6). According to Winter (1988), 'a fictional text is not to be taken as imparting knowledge about reality but as raising questions about reality, through the unresolved plurality of its meanings' (p. 237).

Fragment Five

Esther: I was just thinking of children's stories and how they might represent our earlier conversations about our different experiences in our families regarding the dinner table – for example the story of Alice and the Mad Hatter's tea party – imagine if I took your stories of the dinner table and I fictionalised them pretending that you were Alice – for example …

Alice walks into the room. The Mad Hatter is sitting at the head of the table with a massive smile on his face. The table is spread with a feast – a most wonderful feast. The forks and knives are all lined up neatly. Alice stands still. A fear washes over her; she is painted pale, and wants to run. Run, run, and run, from this room of memories. The Queen of Hearts leaps up and gently takes Alice by the hand to bring her to the table. She 'plushes' the cushions and straightens up the cutlery, then gets Alice to sit down. The Mad Hatter pours Alice a glass of wine and leaning over whispers 'I love you Alice'.

Sandy: Yes and just enough of your own personal bit to come through … like the way we used film, imagery and metaphor to explain how our experiences in our families linked to our dutifulness in the academy and our interpretation of service. These strategies are used as a cover for the 'real' story and simultaneously as revelation of various layers. It's a bit like creating the face to meet the face in the faces we must meet. Ha that's in that poem [The Love Song of J. Alfred Prufrock] and reminds me

of how we use analogy … you know was it in the times of Oscar Wilde... they couldn't talk about homosexuality so they talked in metaphor …There is so much that we can't say!

Esther: The cleverness of poetry. I am finding myself using poetry more and more as method and in my research writing. This is exemplified where I used poetry in response to our work and in our conversations around duty and service to reveal the different layers (Fitzpatrick, 2012). I found poetry was a way to position myself more honestly in the narrative (Richardson, 2008). I was encouraged by Robert Rinehart (2012) to explore the use of poetry in research to 'creatively apply our own imagination and memory to profound problems that both touch on and are implicit within … [our study]'. Like when I described one childhood experience with expectations around duty:

<div align="center">

Duty calls

Like a trumpet blowing in my head

What is my duty?

To obey

He has her by the hair

Her long golden mane

He drags her down the driveway back home

A mare that refuses to be broken

My Grandfather calls 'She's not mine now – she belongs to you!'

My mother cuts her hair short

</div>

A Conclusion

Early in this paper we talked about mess and coherence, and throughout the paper we have suggested ways to challenge the linear, logical and the predictable as we wrestled with how personal narratives may reveal personal truth and transformation that may open ways for larger transformative actions. Duoethnography engages with method that reveals truth as layered, contradictory and necessarily intersubjective. It is this tentative and contingent nature of truth that augers for a hyper-consciousness of the relationship between transgression and transformation. Using fictional ways of knowing: poetry, scripting and metaphor; and the usual technologies of research: anonymisation, de-identification; and drawing on notions of redaction and under erasure we found safe ways to re-present particularly challenging issues. The process involved intimate revealings – small stories that we shared here to argue for the importance of the affective in transformative educational research. We continue to work in uncomfortable places and suggest that ethics often involves irreconcilable and incommensurate discourses which cannot always be accounted for in normalised codes of ethics. In our work with other qualitative methodologies, which explore the lived experiences of others, similar tensions are encountered. We argue that this tension provides an important on-going ethical encounter where, as researchers, we continue to generate and implement creative and innovative methodologies.

References

Breault, R., Hackler, R., and Bradley, R. (2012). "Seeking rigor in the search for identity: a trioethnography". In J. Norris, R. D. Sawyer, & D. Lund (Eds.), *Duoethnography: dialogic, methods for social, health, and educational research*. Walnut Creek, CA: Left Coast Press, Inc, *pp. 115-136*.

Campbell, A. (2000), "Fictionalising research data as a way of increasing teachers' access to school focused research", *Research in Education,* Vol. 63, pp. 81-88.

Clandinin, D.J. and Connelly, F.M. (2000), *Narrative Inquiry: Experience and Story in Qualitative research*, Jossey-Bass, San Francisco, CA.

Denzin, N.K. and Lincoln, Y.S. (Eds.) (2011), *The SAGE Handbook of Qualitative Research* (4th ed.), SAGE Publications, Thousand Oaks, CA.

Derrida, J. (1994), *Spectres of Marx: The State of the Debt, the Work of Mourning, and the New International,* (Kamuf, P. Trans.), Routledge, New York, NY.

Eisner, E.W. (1997), "The promise and perils of alternative forms of data representation", *Educational Researcher,* Vol. 26 No. 4, pp. 4-9.

Farquhar, S. and Fitzsimons, P. (2011), "Lost in translation: the power of language", *Educational Philosophy and Theory,* Vol. 43 No. 6, pp. 252-262. doi:10.1111/j.1469-5812.2009.00608.x

Fitzpatrick, K. (2012). "'That's how the light gets in': Poetry, self, and representation in ethnographic research", *Cultural Studies <=> Critical Methodologies,* Vol. 12 No. 8, pp. 8-14. doi:10.1177/1532708611430479

Grant, B.M. and Giddings, L.S. (2002), "Making sense of methodologies: a paradigm framework for the novice researcher", *Contemporary Nurse*, Vol. 13 No. 1, pp. 10-28. doi:10.5172/conu.13.1.10

hooks, b. (1994), *Teaching to Transgress: Education as the Practice of Freedom*, Routledge, New York, NY.

Le Fevre, D.M. and Sawyer, R.D. (2012), "Dangerous conversations: understanding the space between silence and communication", in Norris, J., Sawyer, R.D. and Lund, D. (Eds.), *Duoethnography: Dialogic Methods for Social, Health, and Educational Research,* Left Coast Press, Walnut Creek, CA. pp. 261-287

Madison, D.S. (2012), *Critical Ethnography: Method, Ethics, and Performance* (2nd ed.), Sage, Thousand Oaks, CA.

Noddings, N. (1984). *Caring: A feminine approach to ethics and moral education.* Berkeley, CAL: University of California Press.

Noddings, N. (1999), "Caring", in Pinar, W.F. (Ed.), *Contemporary Curriculum Discourses: Twenty Years of JCT*, Peter Lang, New York, NY.

Norris, J., Sawyer, R.D. and Lund, D. (Eds.), (2012), *Duoethnography: Dialogic Methods for Social, Health, and Educational Research*, Left Coast Press, Walnut Creek, CA.

Pinar, W.F. (2012), *What is Curriculum Theory?* (2nd ed.), Routledge, New York, NY.

Prosser, J. (2011). "Visual methodology. Toward a more seeing research". In N. K. Denzin, & Y. S. Lincoln (Eds.), *The Sage handbook of Qualitative Research* (4 ed.). Thousand Oaks, CA: Sage, pp. 479-496.

Richardson, L. (2008), "Writing: a method of inquiry", in Denzin, N.K. and Lincoln, Y.S. (Eds.), *Collecting and Interpreting Qualitative Materials*, Sage, Thousand Oaks, CA, pp. 499-541.

Ricoeur, P. (1991). "Narrative identity". *Philosophy Today, 35*(1), 73-81.

Riessman, C. K. (2008). *Narrataive Methods for the Human Sciences*. Thousand Oaks, CA: Sage.

Rinehart, R.E. (2012), "Poetic sensibilities, humanities, and wonder: toward an e/affective sociology of sport", *Quest*, Vol. 62, pp. 184-201. doi:10.1080/00336297.2010.10483641

Ryan, A.B. (2006), "Methodology: analysing qualitative data and writing up your findings", in Ryan, A.B. (Ed.), *Researching and Writing your Thesis: A Guide for Postgraduate Students*, MACE:

Maynooth Adult and Community Education, Maynooth, Ireland, available at http://adulteducation.nuim.ie/documents/Thesis.pdf (accessed 20 February 2014).

Sawyer, R.D. and Liggett, T. (2012), "Postcolonial education: using a duoethnographic lens to explore a personal curriculum of post/decolonization", in Norris, J., Sawyer, R.D. and Lund, D. (Eds.), *Duoethnography: Dialogic Methods for Social, Health, and Educational Research*, Left Coast Press, Walnut Creek, CA, pp. 71-88.

Schuck, S., Aubusson, P., Buchanan, J. and Russell, T. (2012), *Telling Tales out of School: Sharing the Stories of Beginning Teachers,* Springer, Netherlands.

Wall, G. (2013), "Ghost writing: photographing (the) spectral north", *Visual Studies,* Vol. 28 No. 3, pp. 238-248. doi:10.1080/1472586X.2013.830002

Winter, R. (1988), "Fictional critical writing: an approach to case study research by practitioners and for in-service and pre-service work with teachers", in Nias, J. and Groundwater-Smith, S. (Eds.), *The Enquiring Teacher*, Falmer, London, UK, pp. 231-247 .

Derrida, J. (1994). *Spectres of Marx: The state of the debt, the work of mourning, and the new international.* (P. Kamuf, Trans.). New York, NY: Routledge.

Ellis, C., Adams, T. E., & Bochner, A. P. (2010). Autoethnography: An Overview. *Qualitative Sozialforschung/Forum Qualitative Social Research, 12*(1).

Wall, G. (2013). Ghost writing: photographing (the) spectral north. *Visual Studies, 28*(3), 238-248. 10.1080/1472586X.2013.830002