

**School of Media, Creative Arts and Social Enquiry**

**Thought Styles and the Problem of Transferring Ideas between  
Thought Collectives Explored through Creative Practice and  
Exegetical Writing**

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**This thesis is presented for the Degree of  
Doctor of Philosophy  
of  
Curtin University**

**March 2021**

**Declaration**

To the best of my knowledge and belief this thesis contains no material previously published by any other person, except where due acknowledgement has been made.

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university.

Signature: ..... Date: March 9, 2021.....

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## Thesis package

### Exegesis (this document)

#### Five artefacts:

*Are You Thinking What I am Thinking*. Alternative exegesisThesis (with pictures). Text remains as the exegesis.

*Anywhere but Here*. A book of short stories.

*Retro Times*. A pseudo newspaper.

*The Rise of Hitler*. A supplement to the *Retro Times*.

*The Ghost of Ho Chi Minh*. A supplement to the *Retro Times*.

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The ‘research by doing’ nature of this research required ‘hands-on’ skills in many areas and all of the skills used within this research resulted from my undergraduate studies at Curtin University. I cannot name all my undergraduate lecturers and tutors by name for fear of forgetting someone, but I would like to thank you all collectively for your time, patience and level of tuition which has enabled me to progress to my present research project.

In remembrance of Margaret, a friend who was always available to listen to my struggles, but who sadly passed before completing her master’s degree.

For Margaret

Death is a bend in the road,  
To die is to slip out of view.  
If I listen, I hear your steps  
Existing as I exist.

Fernando Pessoa    23 May 1932

We acknowledge that Curtin University works across hundreds of traditional lands and custodial groups in Australia, and with First Nations people around the globe. We wish to pay our deepest respects to their ancestors and members of their communities past, present, and to their emerging leaders. Our passion and commitment to work with all Australians and peoples from across the world, including our First Nations peoples, are at the core of the work we do, reflective of our institution's values and commitment to our role as leaders in the reconciliation space in Australia.

Curtin University

Truth is not “relative” and certainly not “subjective” in the popular sense of the word. It is always, or almost always, completely determined within a thought style. One can never say that the same thought is true for A and false for B. If A and B belong to the same thought collective, the thought will be true or false for both. But if they belong to different thought collectives, it will just *not* be *the* same *thought*!

Ludwik Fleck (1979, p.100)

**Research question:**

How can creative practice be used to explore the relationships between different thought collectives with different ways of thinking, and how can it be used to transfer thoughts between those collectives?

## Abstract

Within Western societies polarities abound. Issues such as left/right politics and climate change dominate life, often accompanied by acrimonious debate and sometimes violence. The common perception of polarities is often that they are driven by factors such as belief, aims, power struggles and a lack of empathy for others. Whilst these causes may be factors, there is another possible cause of conflict: one side of the polarity may not always be able to state their thoughts in a way that can be understood by the other. The issue of polarity, with all its vigour and conflict, is difficult to explore, but this research seeks to 'sidestep' the conflict by exploring a case of minimal polarity, an 'inconvenient incommensurability of thinking' as a way of exploring polarities in a 'low-key' environment. The thinking styles of two groups experienced by the author, a working-class environment and a university research environment are explored to understand the difference in thinking between the two groups and why it is often difficult to transfer thoughts between these groups. The methodology is to explore the transfer of thoughts using a hybrid creative practice methodology, including creative writing and visual art. The thinking required to create the creative practice is explored by means of phenomenology within an exegesis. The exegesis also explores the reason those differences exist. The results suggest that there is a common framework for human thinking, time and space, and that it is the different use (mix) of time and space within the thinking of groups that makes the thoughts of one visible or invisible to another. As a conclusion, strategies are suggested to facilitate the transfer of thought between groups in a way that presents the possibility of expansion into understanding more general societal polarities.

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## Introduction

Deep polarities of thinking exist worldwide within issues—left/right political allegiances and the existence or otherwise of human-induced global warming being two of the most prominent contemporary issues globally. The ‘debate’ between opposite sides of these polarities is often acrimonious and violent and continues without any sign of resolution. Commonsense wisdom would suggest that polarity is strongly held different points of view. Often words such as ‘belief’ are used to explain or reinforce differing positions. This research explores the possibility of a deeper problem, that of a state of incommensurability of thought existing between the opposing sides of a polarity.

To explore incommensurability of thinking between groups, two groups have been selected as the subject of the research. The first is the working-class district of Dagenham, in the United Kingdom (UK), and the second is the research thinking required in academic research. The selection of these two groups was not random. Rather, it was based on my experience of being part (at different times) of both groups and the mild (and internal) case of incommensurability of thought I experienced in moving from one to another; that is, moving from Dagenham to university study in Western Australia (WA). In this case, the incommensurability was not one of an opposing polarity such as switching sides in the global warming debate, but rather one of needing to change to a new way of thinking. However, the difference between the Dagenham and university experiences is seen as sufficient to investigate incommensurability of thought without becoming embroiled in the conflict of polarity. Conceptually, this research could be seen as investigating a mild case of an inconvenient incommensurability of thinking as the first step in understanding the cause of deep-seated polarities existing within a society.

The methodology used for the research is based on creative practice in the form of writing and visual art. This again was chosen for being within my expertise coupled with the strong links between communication and thinking, making an examination of the written and spoken word and visual literacy a suitable vehicle for exploring the thinking of each group. Having explored the thinking of each group as expressed through their word and visual literacy, the exegetical writing became critical in establishing a theoretical base to understand the differences in thinking and why they

occurred. The methodology of the exegesis is to explore the thinking of each group within the first-person envelope of phenomenology. It is the first-person nature of the research that makes the combination of creative practice and phenomenology a 'natural' base for the methodology.

Within the research methodology there is the understanding that when there are two groups with different uses of the thinking process it is not valid to examine the transfer of thoughts from the position of one group or the other. Such an approach would produce understanding according to the truth of one group without incorporating the truth of the other, and without the ability to transfer that solution across the gap existing between the groups. The position the research takes is to claim ownership of the gap existing between the groups as its own, and to 'negotiate' with each group to understand why the gap exists. Since the research is based on being a member of both groups, this also becomes an understanding of the 'gap' between my own two ways of thinking: a negotiation with self. This approach indicated a methodology for the research that needed to be flexible with regard to the negotiation. As is typical for negotiation, there is no possibility of knowing in advance what points are going to be raised by either party in the negotiation. The 'unknowing' of points to be raised means that negotiations are, by their nature, creative, and the use of creative practice in all of its forms became the natural medium to claim ownership of the space between the groups. This dictated an approach for the research, typical of negotiations, to start from a wide, nebulous position and gradually narrow the focus to a final position agreed upon by both that bridges the gap between the groups. By starting from a wide base, the research naturally became an interdisciplinary creative project in nature, with the negotiations between the groups only able to proceed by 'doing.' Whilst it is necessary to negotiate with two defined groups to enable the research to proceed, the overall strategy is to find generalised methodologies that can be used or adapted to encompass any two (or more) groups.

The first task of the research was to create two groups to negotiate with. The two groups at the centre of this exegesis, the working-class community of Dagenham, U.K. and as a university research student are the focus of this research because the author has lived experienced both cultures for extended lengths of time and understands both, even if explaining one to the other is a difficult task. Those two lives are childhood and adolescence in a working-class community and now as a research student in a WA

university. Whilst the difficulties of transferring from East London thinking to university research thinking now seem minimal, at the time they were a major obstacle to my academic progress. This has given the selection of the two groups personal significance in my research.

During my Honours study, I decided to investigate group beliefs and reality through creative writing. I used a methodology based on the writings of Frank Herbert. Herbert commonly started each chapter of his books with a lesson in the form of a quote from (an invented) higher authority (or power, or god) followed by a chapter in short story format that illustrated the lesson. I modified this methodology by writing a story based on my educational journey on the left-hand page of a presentation in book form, with research notes on group dynamics and beliefs turned sideways on the right-hand page of a different colour. This proved to be a successful form of presentation. The twin texts were accompanied by an exegesis. This methodology has been further modified for this research by setting up a mild (manageable) polarity between two creative texts and placing the exegesis between the two as mediator. From this position of mediator, the exegesis seeks to understand the thinking behind each text and create methodologies to make the thinking of each visible to the other.

The place of the exegesis as mediator makes it the central document. The creative texts are the stories, the conversation, that pass back and forth between the text, with the exegesis 'listening' for the important parts of the conversation. Whilst the entirety of the creative texts needed to be written to create the conversation between texts, the exegesis picks out (references) the important sections of the conversation, making it unnecessary to read the creative texts in their entirety.

The format chosen for the creative texts was to physically produce a cheap paperback book of short stories about Dagenham but replace the lessons at the beginning of the chapter with a separate 'newspaper' that would explore the world events creating the experience of the narrator of the short stories. The polarity created is between a view of life seen by the narrator and the (largely unseen) world events creating that view. The newspaper would also be produced as an artefact modelled on a 'real' newspaper. The short story book is physically modelled on one of Herbert's 'trashy' paperbacks *The Godmakers* (1972). The newspaper was initially modelled on the UK's *Daily Mirror* but later became a short history book masquerading as a newspaper.

In the planning stage, the newspaper presented several problems. The first of these was that by writing a newspaper for a Dagenham audience I had to write in Dagenham language, and this meant there was no discernible difference in thinking to analyse in the exegesis. The problem solved itself when I realised that the analysis was not between the newspaper and the short stories, but the analysis of the thinking behind the research for the newspaper and the short stories. The research for each of the newspapers covered works written over many years, but the newspaper stories were each written with a single 'timeline.' The condensing of time into a single point would not usually be academically acceptable, but in the research the use of time was to prove to be the major difference between Dagenham thinking and research thinking and presents a major problem when converting from one mental orientation to another. The converting of academic research into non-academic Dagenham thinking also produced a problem with referencing. Academic referencing was not compatible with a working-class newspaper. The referencing problem was overcome (in consultation with the Curtin University Higher Degree by Research Librarian) by including mock classifieds at the back of the newspaper that linked to the referencing in the exegesis. Whilst the newspaper was written to mirror the short stories, the research was far more general than being specifically for Dagenham. The research indicated that whilst there may be locational oddities, the general form of Dagenham thinking is likely to be compatible with a much wider thinking mentality.

The short stories begin with World War II and end with the Vietnam War. To include both wars within the newspaper in any meaningful terms would require scholarship (and many words) beyond the scope of this research, but the two wars had to be included to 'bookend' the events in the short stories. The solution was to use two 'special supplements' to the newspaper that cover the events needed to begin and end the short stories. The inserts are a 'magazine'-style format commonly found in newspapers. The first supplement was restricted to the rise of Hitler as the root cause of the conditions experienced at the beginning of the short stories. The second was restricted to the life of Ho Chi Minh as a way of backgrounding the Vietnam War. This strategy gave the opportunity to make sense of the beginning and end of the short stories without conducting a re-run of the two wars.

Another problem with the newspaper was obtaining the copyright permissions necessary for the *Daily Mirror* photographs. Photographs are an essential part of the

*Daily Mirror*, and it would be impossible to create a meaningful artefact based on a UK working-class newspaper without a multitude of pictures. This problem was solved with the decision to use charcoal sketches to replace the photographs. Whilst the use of the sketches as pseudo photographs was initially a ‘hack’ to overcome a copyright issue, it became apparent during the research that the project was not restricted to creative writing as was originally envisioned, but also to the artwork and all aspects of the design and creation. With the multidisciplinary nature of the research came the understanding that the thinking of a community is not restricted to the words they use (or how they use them), but rather that visual literacy and familiarity are also a major part of life for communities.

When all the associated problems of producing a newspaper from research into a form compatible with a Dagenham audience were addressed, the product was no longer a newspaper. A newspaper writing style and timelines are not compatible with research thinking and could not be made compatible. The newspaper became a short, targeted history book written in Dagenham language disguised to look like a newspaper. The decision to leave the ‘newspaper’ in the form of a newspaper was made on the basis that this is within the acceptable familiar expectations of a Dagenham audience.

Reflectively, the production of the research artefacts was also performance art. I ‘role-played’ being the author of a trashy paperback. I role-played being a newspaper editor. I role-played being a factory worker making books. The role-playing aspects of the research now seem an essential part of the research because the chosen methodology of analysis was phenomenology: I had to ‘do’ to understand the thinking. Whether the thinking followed the doing or the thinking facilitated the doing is unclear, but one was necessary to understand the other. The role-playing also served to remember how past situations and places felt, and suggested that to transfer thoughts from one mental orientation to another requires a degree of empathy. The research draws on the philosophies of Georg Hegel and Immanuel Kant (with others), but the ‘treatment’ of those philosophies is non-traditional. Rather than ‘think’ the philosophies, the research seeks to ‘do’ those philosophies to see if they work.

As mediator between the short stories and newspaper, the exegesis uses phenomenology to examine the thinking of each. There are many versions (views) of phenomenology and the decision was made to modify Hegel’s phenomenological system as the base. In the introduction to Robert Stern (2002) there are three stages of

consciousness, which I understand as the general level of consciousness being characterised by ‘empty ego’ and the arrogance of always being right. The second level of consciousness is the ability to see that there are alternative views. The third stage is to stand back to observe both the original and alternative views and resolve them into a synthesis. In order to use the three stages of consciousness there was the need to convert them into a recognisable form for a general audience and a form I could use to conduct this research. The philosophical approach in the research is based on observable behaviour and thinking within the creative texts, with philosophical concepts used to support the observations. This is in many ways the opposite of traditional philosophy in that the research does not try to make predictions based on reasonable thinking, but rather asks if the end result is compatible with what is considered to be reasonable thinking. In the case of Hegel’s three levels of consciousness, the value within the research is that these levels of consciousness can be observed and used as methodology for the analysis of the texts. It is the observable aspect of the research which dictates that the research will be a creative project, delving into creative writing, fine and popular art, the performance art of making the artefacts and any other creative endeavour that might surface during the analysis. As with all creative projects, mistakes have been made. Some of these mistakes needed to be back-tracked and corrected. Other mistakes have been the creative ‘happy mistakes’ that add meaning to any creative work. Within the research, both the ‘mistake mistakes’ and the happy mistakes are included because together they are essential in forming the story of how the conclusions were arrived at. As an example, there was a mistake in thinking that photographic copyright permissions might be obtained from a Murdoch organisation without paying. This was a happy mistake in that it led to the use of charcoal sketches as a substitute for photographs. If copyright permissions had been received, the research could have been severely compromised because a major part of the analysis would have been missing.

In looking for a connection between Hegel and the general population, the first thing that stood out was “this conceit which understands how to belittle every truth in order to turn back on itself and gloat over its understanding, which knows how to dissolve every thought and always finds the same barren Ego instead of any content” (Hegel 1979, p.52. section 80, trans. Miller). Within the context of the use of philosophical works being limited to observable facts or phenomena, I suggest that the existence of

Hegel's first level of consciousness being common in the general community is supported by watching the evening news. The desire to move from the first level of consciousness can be observed in the self-help (or spiritual) movement within the general population. Within the self-help movement, Hegel's description of the first level of consciousness could commonly be called the 'monkey mind,' the base thinking that has to be overcome to make changes to a person's life. At this stage it must be stated that I am not attempting to recast Hegel as a 'New Age guru,' but rather to find ways of explaining Hegel's three stages of consciousness to a non-academic audience in ways I can use as an observable methodology for the research. For the analysis of the text, I needed a 'first-level consciousness' (monkey mind) text, and this is the role of the short stories written from barren ego with all the arrogance and self-righteousness I could find within the context of my Dagenham adolescence. What was also essential was to write the short stories, now titled *Anywhere but Here*, in isolation from any of the other texts, or from any research, so that during the writing I could immerse myself in role-playing a Dagenham author. This seems to have been successful in that, at the analysis stage, it was as if the text of *Anywhere but Here* had been written by someone else.

There had to be a second text written from 'level 2' consciousness: the consciousness of seeing that there could be alternative views. Originally this was to have been the role of the newspaper, but the 'real' second-level consciousness was the research needed to write the newspaper (now named the *Retro Times*). This was possibly the hardest part of the research, not only because of the volume of research material, but also because the world events researched were a direct challenge to what I had believed to be happening whilst living in Dagenham. There were times I was positively angry discovering what was happening behind the scenes whilst I was growing up. This was the stage in the research where I discovered that to use Hegel's phenomenology as a methodology meant the possibility of finding aspects of self that might have preferred not to have been discovered. Hegel covers this aspect of phenomenology with his statement in *The Phenomenology of Spirit*, when he writes:

[B]ut the life of spirit is not the life that shrinks from death and keeps itself untouched by devastation, but rather the life that endures it and maintains itself in it. It wins its truth only when, in utter dismemberment, it finds itself. (1979, Preface, p.19)

Hegelian language can be dramatic and overstated, but the essence of the difficulty of working with phenomenology is there.

The final stage of the physical creation of the research was the exegesis as the mediator. The physical form of the exegesis was difficult to imagine, and there have been several false starts. The words within the analysis and exegesis were not the problem: the problem was to write an exegesis for both an academic audience and a Dagenham audience. If the exegesis is to be an effective mediator, it has to be understood by both sides of the polarity. The first part of the communication of the exegesis was easy, a PDF file, because I have a captive audience, but would that satisfy a Dagenham audience? Since the object of the research is to transfer thoughts between collectives, and the need for multiple pictures (as in the *Daily Mirror*) had already been established, the exegesis needed to be illustrated to reach a final presentation. In keeping with the short story format for the Dagenham audience, each chapter in the exegesis is, as far as possible, in a 'standalone' short essay format, with a short 'connector' to the next story. The result of the differing needs of the two audiences is an exegesis in two formats: a PDF for examination and an 'artefact' exegesis providing the beginnings of a much larger coffee-table-style book. The print exegesis is an exploration of a 'user friendly' format for the non-academic reader. For the purposes of examination the print exegesis is intended to be a visual artefact, not as a document that needs to be read. I will be suggesting in the conclusion that there is a case for (in some circumstances) writing different documents for different audiences because one document for multiple audiences might not always suffice.

It is not necessary to read either *Anywhere but Here* or the *Retro Times* in full because, for analysis, the essential sections are referenced in the exegesis. The 'non-essential' (for analysis) parts of the text are the connecting stories that needed to be written at the creative stage to maintain order in the structuring of the texts, both within and between, and to give a structure for their creation.

What began as a creative writing project expanded to encompass many of the forms of endeavour that come under the banner of creative art. In another sense, the expansion of the scope was accompanied by a narrowing of the focus into small, targeted sections of each creative practice that could be used to transfer thoughts between collectives with different mental orientations and lessening polarities between them.

Chapter 1 considers the methodology which has two complementary focuses. They are the ‘doing’ methodology for creating the texts and the phenomenological methodology for analysing the texts. Although the two activities could be seen as separate, it is important to illustrate how the methodologies interact with each other. The analysis of texts needs a theoretical base to provide an initial framework. This is the subject of Chapter 2. This starting point was modified and added to later but was necessary to establish a starting point.

Chapter 3 embodies the difficult part of the methodology; the ‘standing back’ from the texts created via the first two chapters and treating them as texts written by another to analyse the different mental orientations used. In the course of the analysis, it became evident that the analysis was dependent on the use of time and space. This transitional, re-evaluation period of the research is detailed in Chapter 4. This understanding fed back into the original methodology to become a new methodology based on time and space, and this became the methodology sought by the research.

The new methodology highlighted the prominence of visual literacy when using time and space as a methodology for analysing mental orientation. This ‘new’ aspect of the analysis, the use of the sketches to replace photographs within the creative texts, is explored by developing a philosophical base of photographs and sketches produced from them and is considered in Chapter 5. Chapter 6 builds on the previous chapter to analyse visual literacy with specific reference to the mental orientations of *Anywhere but Here* and the *Retro Times*.

Music plays a dominant role in *Anywhere but Here* and needed also to be analysed to complete the research. Chapter 7 explores how the wartime music of Vera Lynn and the coming of rock’n’roll to Dagenham were born from similar social pressures, but how alien influences created a polarity within the community that did not need to exist.

The conclusion, Chapter 8, is a summation of the findings of the research together with suggestions of methodologies designed to answer the research question.



## Chapter 1. Methodology

The methodology of the research was to write creative texts from the perspective of two different thinking collectives so that they could be compared phenomenologically to determine the difference in thinking between the two and understand the thinking embedded in each. The two texts are a book of short stories relating to life in the Essex borough of Dagenham (now a district of East London) during the post-World War II period and a newspaper covering the world events of the same time period covered by the short stories.

Phenomenology is described by Arthur Holmes (2015, 22:10) as “the creative thinking process that is the life of the mind.” There is a problem in that, as Martin Heidegger (1994, p.28) writes, “everything is called ‘Phenomenology’.” Gabriella Farina (2014, pp.50-1) writes:

[E]verybody talks about phenomenology, but excludes the fact that there are as many phenomenologies as authors confronting with it; even Husserl conceived different phases of his thought giving birth to different traditions of researches, depending on the themes discussed and the period of Husserl’s thought to which they refer.

Because of the generality (vagueness) of the concept of phenomenology as a methodology, there is a need to define what form the phenomenology in the research will take.

Hegel’s systematic phenomenology is the form used for this research. According to Stern (2002, p.7), Hegel insisted on a systematic approach to philosophy because “any sort of system would need some sort of introduction, a role which the *Phenomenology* was designed to fill.” Stern, explaining Hegel’s phenomenological system (p.15, drawing on Hegel’s *Logic: Part One of the Encyclopedia of the Philosophical Sciences* (EL): section 79), says:

[The] first stage, understanding, is characterised by that faculty of thought which treats its concepts as apparently discreet, and (in Hegel’s terms) finite; it therefore ‘sticks to fixed determinations and the distinctness of one determination over another: each such limited

abstraction it treats as having a substance and being of its own.’ (EL: section 80, p.113; translation modified)

Applied to collectives this would seem to support the concept of the research. Each collective has a way of thinking that takes each determination as its own: the only way of thinking. Hegel writes that this consciousness has a “one-sided view” and “a knowledge which makes the one-sidedness in its very essence... one of the patterns of incomplete consciousnesses which occurs on the road itself, and which will manifest in due course” (1979, p.51, section 79). The first part of the research was to recreate the one-sided consciousness of the Dagenham community so that this one-sidedness can be explored by comparison with the newspaper. In writing ‘universally,’ Hegel seems to suggest this one-sidedness of ‘natural consciousness’ is general throughout humanity. The Dagenham collective had a localised form of natural consciousness, but every collective thinks it is right. The Dagenham short stories required a one-sidedness in writing, a way of thinking that determines its own righteousness if it is to have any value as a text suitable for the analysis of thinking style.

The second stage, according to Stern (2002), is the ‘dialectic’ which, he writes (p.16, citing EL: section 81, p.115), is “the inherent self-sublimation of these finite determinations and their transition into their opposites.” This is understood in the context of my research as highlighting the importance of seeing the possibility of other ways of thinking, and this is achieved by the differences of thinking behind the Dagenham short stories and the newspaper stories. For each collective (taken in isolation), the problem of seeing other ways of thinking is that it sees it’s own conceit based on barren Ego, (Hegel 1979, p.52. section 80) as being the only way of thinking. The final stage is to “break up the rigidity to which the understanding has reduced everything” (Stern, 2002, p.16). Stern also writes (p.25):

Hegel will often ‘step back’ from merely describing the experience of consciousness itself, to comment on what is really going on, or to anticipate how eventually consciousness will come to resolve a particular problem, where at that point in the narrative this is not apparent to consciousness itself.

In my research, this stage is the analysis of the texts, standing back from the thinking used to create the texts so as to examine the difference in thinking between each group.

The research methodology recreates (re-imagines) Hegel's system of phenomenology by following his instructions as to how to 'do' it.

Coupled with the methodology of phenomenology for analysis, there is the 'physical' methodology of creating the texts.

### ***Anywhere but Here: short stories from Dagenham***

*Anywhere but Here* was written using the author's understanding of the working-class district of Dagenham, now part of the East End district of London. The format of the short stories is typical of the communication style of Dagenham at the time the stories represent. The language of Dagenham is not standard English, and to honour the differences it will be called 'Daglish'—a word that is also used for the Dagenham thinking style. Jean Clandinin and Michael Connelly (1994, p.416) write, paraphrasing John Dewey (no reference):

An individual's experience simultaneously has what he calls internal and existential conditions. For Dewey, a person does not have social experience: An individual is society – no society, no person: and vice versa.

The focus of the text is on recreating the Dagenham community thought style as it existed at the time of the stories. Hodder (1994, p.401) writes:

But the 'reader' of material culture must recognize that only some aspects of material culture meaning are language-like. The meaning of much of material culture comes about through use ... Technical operations implicate a wide network of material, social, and symbolic resources and the abstract meanings that result are closely tied in with the material.

The use of language is part of the remembered culture of Dagenham, and without a remembered community the author could not have experienced the narrative, and without this experience the texts could not have been written or analysed with any degree of validity. The short stories, although written by a single author, are the remembered stories of many others, coupled with a presentation of the text designed to recreate the feel of the times.

The YouTube video *Ford's Dagenham Dream* (manny whippet, 2016) provided an opportunity to revise, remember (re-experience) living in postwar Dagenham through

to the 1960s and to remember the language needed for the writing of *Anywhere but Here*. There is a prominent habit in Dagenham, a cultural requirement, of telling short stories strung together to form a longer story. This cultural habit is prominent in the *Ford's Dagenham Dream* video as illustrated by the interview with Ford worker Harry Coleman (manny whippet 2016, 3:28 ) on being too young to work at Fords:

'Pity,' he said, 'Cos' we want a tea boy,' he said. 'Could have took him down there if he'd been fourteen.' Me mum said, 'He is fourteen! He is fourteen!' An' with that next day I'm down at Fords, making a pot, bucket of tea for the men.

Short stories are put together with grammatical markers such as 'an' with that' or 'well, anyway,' indicating a pause between one story and the next instalment of the 'big' story. This made the selection of a short story format for *Anywhere but Here* a natural choice.

Another feature of Denglish is the reliance on facts to tell a story. In Dagenham, the knowing of many facts was seen to be a sign of intelligence, best illustrated through popular (at that time) television quiz shows such as *Sale of the Century* (Moore, 2014. 4:02):

1 A gander is the male of which bird species?

Goose.

That's right.

2 What is perjury?

Not telling the truth when you are sworn to do so.

Right.

The study of *Ford's Dagenham Dream* and the fact-based quiz show, together with short stories and the author's lived experience has resulted in a format for *Anywhere but Here* of short stories built on random facts becoming a complete story. The short story format is also a 'good fit' with the use of newspaper stories as the complementary text.

Contemporary short stories such as *The Loneliness of the Long Distance Runner* (Sillitoe, 1959) and *Flowers for Algernon* (Keyes, 1959), and popular contemporary novels such as *A Clockwork Orange* (Burgess, 1962), all originally read by the author as an adolescent in Dagenham, formed part of the remembering of the culture and language of the times. Burgess (1962) is interesting because in *A Clockwork Orange*

he creates a new language to match his imagined culture. This reinforces the perceived connection between language and the thinking of society and the need to make the short stories Denglish in nature. Although some of the stories are from different parts of the UK, the novels and short stories have aspects that relate to Denglish, suggesting the Denglish thinking style may not be unique to Dagenham, even though it has a local execution. An interesting aspect of the novels of the time is that many have a violent base but often conclude with an end to the violence for the individual. The violence, and end of violence, features in *Anywhere but Here*. Another novel popular at the time was *Some Came Running* (Jones, 1957), which ends as it begins: life going around in circles. This would have resonated with many of the citizens of Dagenham at that time.

Norman Fairclough (2003, p.15) writes:

To research meaning-making, one needs to look at interpretation of texts as well as texts themselves, and more generally at how texts practically figure in particular areas of social life, which suggests that textual analysis is best framed within ethnography.

*Anywhere but Here* is autoethnographic in nature, combining characteristics of autobiography and ethnography. “When writing autobiography, an author retrospectively and selectively writes about past experiences” (Ellis, Adams and Bochner, 2011, p.3). The creation of *Anywhere but Here* began as an autobiographical ‘sketch’ to establish a timeline before extending the text to fiction by the inclusion of stories from remembered others and urban myths. *Anywhere but Here* layers one story onto another to create a social history experienced by many composite characters presented by a single narrator. This is in line with Fairclough (2003, p.124), who notes: “In any text we are likely to find different representations of aspects of the world, but we would not call each separate representation a different discourse.” Even though *Anywhere but Here* is fiction, it needed to provide an accurate representation of life in Dagenham if it was to be a fair base for analysing the thinking style typical of that time and place. Mikhail Bakhtin (1981) writes of the assimilation of given historical human development in time and space into generic techniques “devised for reflecting and artistically processing such appropriated aspects of reality” (p.84). Bakhtin continues: “We will give the name chronotope (literally, ‘time space’) to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature.” *Anywhere but Here* moves through time and space as Dagenham moved

from war to peace and beyond. Bakhtin (1981, p.113) critiques metamorphosis and transformation as a form of the chronotope, and these elements exist within *Anywhere but Here*. As such, the short stories relate to Dagenham as it was ‘then,’ slowly transforming in response to contemporary events, but not representative of what Dagenham may have now become.

A limitation of *Anywhere but Here* is that a major part of the story—life working on the assembly line at the Ford Motor Company—could not be adequately covered within the format of short stories without dominating other aspects of life in Dagenham. To cover this essential part of life outside of the short story format, transcripts of interviews with ex-Ford employees taken from the YouTube video *Ford’s Dagenham Dream* (manny whippet, 2016) are analysed as an ‘extra’ story in the analysis section.

### **Text: *Retro Times*, the newspaper**

The *Retro Times* was originally intended to be written as a ‘real’ newspaper using ‘systems’ thinking, adhering to the inverted pyramid reporting style and other newspaper production systems as in Stephen Lamb (2011). The UK newspaper the *Daily Mirror* (popular in Dagenham) was to have been used as a template, with stories written in retrospect to read in sequence as an ‘anniversary’ edition of the newspaper. Early ‘editions’ of the *Retro Times*, although authentic to the period and place, proved difficult to read in a modern context. Ana Gruszynski, Patrícia Damasceno, Gabriela Gruszynski Sanseverino and Ana Da Rosa Bandeira (2016), Vic Giles and F. W. Hodgson (1996) and Allen Hutt and Bob James (1989) were consulted to design a format for *Retro Times* that satisfied readability in a modern context but still felt like an artefact of the period. The inverted pyramid system of reporting was abandoned because it could not be adapted to the research needed to create the stories. The result is newspaper stories with an ‘editorial’ style of ‘reporting’ that would be uncommon for a tabloid newspaper such as the *Daily Mirror*.

The *Retro Times* became a much abridged and selective English (and slightly Australian) history from 1914 to 1974. It is written and presented to resemble reprints of old stories using similar timelines to *Anywhere but Here*, including parental ‘flashbacks’ to 1914. As the *Retro Times* developed, the need to group facts rather than retain a historically correct chronology surfaced and the stories were arranged in ‘sections,’ magazine style, arranged to follow the order of the short story format of

*Anywhere but Here*. Newspapers need a bias to appeal to the target audience and the *Retro Times* follows the *Daily Mirror*'s bias towards working-class Dagenham.

World War II and the Vietnam War form important background stories because they are 'bookends' to the beginning and end of *Anywhere but Here*. The bookends needed to be strong and visible without overpowering the *Retro Times*. The solution was 'special supplements' to the *Retro Times* presented as separate artefacts that retained holistic connection to the *Retro Times*. As *Anywhere but Here* developed, the significance of the Vietnam War became (in the story) secondary to the Vietnam moratorium in Australia. Ho Chi Minh replaced the Vietnam War in the supplement. This change in focus enabled the events leading to the war to be explored without becoming bogged down in a long and complicated rehash of the war itself. The other supplement, *The Rise of Hitler*, concentrated on the events leading to Adolf Hitler becoming the dictator of Germany to avoid re-fighting World War II. This allowed the *Retro Times* to limit reporting of both wars to the extent that they affected the life of the narrator of *Anywhere but Here*.

Referencing was problematic for the *Retro Times* because the newspaper story format was incompatible with academic referencing. A style of referencing to bridge the gap between newspaper and academic referencing was needed because the research for each story was treated as a 'source' in line with newspaper reporting, even though academic research was taking place. A mock classified section at the back of the *Retro Times* lists the stories in alphabetical order with modified inline referencing and notes for each story added, using devices such as 'created from' to reflect the source (newspaper style) and linking of sources to the academic style of referencing at the rear of the exegesis.

The 'research by doing' nature of the research dictated that decisions as to the presentation of the work had to be made at an early stage. The research could have had a purely 'academic' presentation, but this would have made it inaccessible to a Dagenham or general audience.

The perceived solution to gaining a wide audience was to present the text as artefacts that would have a familiarity to a Dagenham audience: to present new material in an old way. Thus, the short story format, using a cheap paperback format coupled with a (pseudo) newspaper became the presentation of choice.

The newspaper needed pictures; however, copyright problems with photographs meant introducing artwork. But the artefacts themselves were a ‘performance art’ in the physical construction which influenced the decision to include artwork as an essential part of the research analysis. The holistic nature of phenomenology means that all parts are connected and if one moves, they all move. This meant that the analysis had to be separate from the creative because, if combined, the creative could have been ‘juggled’ to fit the analysis. For this reason, the texts needed to be a self-contained project containing two distinct mental orientations in its creation and completed before any analysis took place.

The creative texts became a social history in two parts. The first being a ‘word picture’ of Dagenham as seen by an inhabitant and the other a potted world history of the period illustrating difference between the two perspectives. The test I have used to establish the validity of the creative text as fit for analysis is the question: could I publish the creative texts in a meaningful way without the analysis and without the exegesis? This condition had to be fulfilled before the third part of Hegel’s phenomenological method—to:

step back from merely describing the experience of consciousness itself, to comment on what was really going on, or to anticipate how eventually consciousness will come to resolve a particular problem, where in the narrative this is not apparent to consciousness itself (Stern, 2002, p.16)—

could be applied. This created a situation where the exegesis needs the creative texts, but the creative texts can exist as a couple, happily divorced from the exegesis.

In addition to the methodology for creating and analysing the texts there needs to be a basis, a theoretical framework to enable the analysis to take place. That framework, the subject of the next chapter, is in many ways part of, or an extension of, the methodology and has been developed side by side with the methodology.

## Chapter 2. Theoretical base

Initially, the theoretical base for the research was framed by Fleck's concepts of thought styles and thought collectives. In his introduction to the subject, Fleck (1979, p.38) writes:

In comparative epistemology, cognition must not be construed as only a dual relationship between the knowing subject and the object to be known. The existing fund of knowledge must be a third partner in this relation as a basic factor of all knowledge.

As Fleck progresses, he builds the case (p.38) that cognition "is the result of a social activity, since the existing stock of knowledge exceeds the range available to any one individual." This research began with the acceptance that individuals with common ways of thinking and interests will gather together to interact and exchange knowledge with 'like-minded' others. This led to Fleck's later statement (p.109): "The greater the difference between the two thought styles, the more inhibited will be the communication of ideas." Fleck was initially looking at thought collectives in the narrow context of the development of scientific thinking but broadened the concept to the general community when he wrote:

One individual belongs to several thought collectives at once. As a research worker he is part of that community with which he works ... As a member of a political party, a social class, a nation, or even race, he belongs to other collectives. (p.45)

Fleck continues that if individuals join other collectives, he/she learns to obey the rules of those collectives.

Fleck makes the analogy (p.46) of a player in a soccer team whose members are trained to cooperate with each other, by which the "cognition would be the progress of the game." Asking if the progress of the game can be "made by investigating individual kicks," he answers himself by saying "the whole game would lose its meaning completely." This suggests that whilst the soccer player is an individual, he/she needs to 'think and act' within the 'rules' set by the collective. Later (p.99), Fleck writes: "Heretics who do not share this collective mood and are rated as criminals by the collective will be burned at the stake until a different mood creates a different thought style and different valuation." Initially, my research was framed at the 'team' rather than the player level, considering how the rules of the collective are built. My building

of the rules drew on Fleck (p.20), where he writes: “Furthermore, whether we like it or not, we can never sever our links with the past ... Concepts are not spontaneously created but are determined by their ‘ancestors’.” A final quote from Fleck (p.100) completed the initial impetus for the research:

One can never say that the same thought is true for A and false for B. If A and B belong to the same thought collective, the thought will be true or false for both. But if they belong to different thought collectives, it will just not be the same thought!

The base hypothesis for this research, based on Fleck’s concepts, began with the following statements:

1. People with similar ways of thinking gather in collectives.
2. Collectives have mechanisms that keep members within ‘thinking boundaries’ that rely on some system of sanctions to deal with ‘heretics’ who think outside of the collective’s acceptable boundaries.
3. Members of collectives can belong to more than one collective. This could be in conflict with being sanctioned for breaking the rules of one group or another.
4. Collectives develop over time.
5. Thoughts cannot always be transferred between collectives, as in the process of transferring the thought ceases to be the same thought. The greater the distance between the thinking of the collective, the more difficult it will be to transfer thoughts accurately.

Point 5 created the second part of the research question: can creative writing be used to enable thoughts to transfer between collectives?

Whilst Fleck prompted this research, Fleck is not the subject. Fleck writes (1979, pp.108-9) that it was “not the aim of this [Fleck’s] book to construct a complete theory of thought styles. All I want to do is point out a few distinctive properties of the communication of thoughts between collectives.” This is where Fleck’s work on thought collectives ends and my research begins.

When writing on the work of Pierre Bourdieu, David Swartz (1997, p.35) introduced the term ‘mental orientation’:

Bourdieu, like Bachelard before him, emphasizes the importance of theory formation and development and the development of a kind of mental orientation (what Bourdieu calls a ‘scientific habitus’) that implements an ‘epistemological vigilance’ over all aspects of research.

Mental orientation as an alternative for ‘thought collective’ is less cumbersome than the Fleck terminology. This also means the term ‘collective’ can be used for groups or communities without causing confusion. Each collective has its own mental orientation, and to take the similarities with Swartz further, it is possible to claim that this mental orientation is built on a form of ‘epistemological vigilance’ that keeps members of the collective within the boundaries set by the collective. If mental orientation is substituted in Fleck for thought collective, the further apart the mental orientations the greater the difficulty of transferring thoughts between them.

Having said that collectives set the limits of individual thinking, and that these collectives develop historically, the next question is how do they develop and how do they exert control over the individual? Bourdieu, with his ‘scientific habitus’ already mentioned in the context of mental orientation, provides a possible solution. Bourdieu and Loïc Wacquant (1992, p.136) write:

[T]o understand what professor A or B will do in a given conjuncture [say, May ‘68] or in any ordinary academic situation, we must know what position she occupies in academic space but also how she got there and from what original point in social space, for the way in which one accedes to a position is inscribed in habitus.

This “how one accedes to a position” extends to if ‘she’ had entered the book in a different chapter, ‘she’ would have been ‘he.’ In *Anywhere but Here*, there is a single narrator, but the individual exists in a community, and examining the limits imposed on the narrator, including the contents of the *Retro Times*, represents the way in which the mental orientation of the collective can be analysed. Bourdieu and Wacquant (p.136) write:

One can even say that social agents are determined only to the extent to which they determine themselves. But the categories of perception and appreciation which provide

the principle of this (self-) determination are themselves largely determined by the social and economic conditions of their constitution.

This is understood to mean that self determines self, but only within the limits set by social and economic conditions. Bourdieu's sociology included education and social reproduction, and both suggest that whilst the individual might be self-determining within the limits set by society, individuals collectively are agents for reproducing the society that limits them. The circular argument that ensues demonstrates the impossibility of untangling the knot that ties the individual to the society he/she helped create.

Within social reproduction, education is an area that is seen by many to "actually enhance social inequalities rather than attenuate them" (Swartz 1997, p.191). Swartz continues later that "Bourdieu's particular contribution is to show that schools are neither neutral nor merely reflective of a broader set of power relationships, but play a complex, indirect, mediating role in maintaining and enhancing them" (p.191). Within *Anywhere but Here* there is an emphasis on the narrator's schooling as a major part of the developing story. History plays an important part in the research, as a meaningful analysis of the texts could not happen without the strands of historical social reproduction running through them. The indivisibility of the individual and society is emphasised by Jen Webb, Tony Schirato and Geoff Danaher (2002, p. 63), paraphrasing Bourdieu (1993), who write of a split in social sciences research occurring between "those that look at individuals and those that look at collectives, without understanding that individuals exist only alongside and within collective structures, and so cannot be understood in isolation." The interaction between the individual with his/her mental orientation and the mental orientation of the collective is such that within the research the boundary is ill-defined and broad to the extent that the individual and collective merge. Without the merger of the individual with the collective, it would not be possible to study the mental orientation of the collective through the writing of the individual.

Is it possible for an individual to 'resign' from a collective to join another radically different collective? Harold Garfinkel (1967, p.116) contests that "every society exerts close controls over the transfer of persons from one status to another." Status is a broad concept and the change from one collective to another would seem to qualify as a change in status. To change status the individual would need to make a choice to

change status. If an individual is expelled from a collective as a ‘heretic,’ he/she still had to choose to be a heretic. To what extent is changing status controlled by society rather than it being a case of the individual not knowing that other options exist? Within the research this is a difficult consideration in that whilst collectives are seen to have limits (boundaries) to allowable thinking, to what extent are those boundaries imposed by the collective and to what extent are they imagined? It may be that different collectives have a different rigidity of boundaries, and the creative writing methodologies sought by this research to cross those boundaries could have different probabilities of success dependent on the collectives involved.

The individual plays a central role in the formation of a collective, and it might therefore seem necessary to address the nature of the individual within the ‘body/mind’ or ‘physical/metaphysical’ problem to position the research. Is the individual a biological machine only, or is there, as Karl Popper said in an interview with John Eccles (Popper and Eccles, 1977, pp.494-5), a “ghost in the machine. That is to say, I think that the self in a sense plays on the brain, as a pianist plays on a piano or as a driver plays on the controls of a car”? However, since my work focuses on ‘research by doing,’ this orientates it firmly in the physical universe, investigating mental orientation as a manifestation of physical factors, not from a metaphysical base.

Whilst the problem of the ‘ghost in the machine’ does not impact on the research, there is an issue that relates to self that is important in relation to the research—that of natural and cultural being. Herbert Schneider (1962, p.40) explores different ways of ‘being,’ suggesting that humans have several forms of being present concurrently, and:

a human infant begins its career as a natural organism or individual, making a mass of movements. But being born into a cultural matrix it gradually acquires personal traits. Its organic individuality is a prerequisite, but its personality is the outcome, not the presupposition, of its cultural being. (p.48)

What form of being are we attempting to analyse the mental orientation of so that thoughts can be transferred from one to the other? Schneider’s discussion on nature and cultural being does not seem to propose a ‘blank slate’ approach to natural being, but rather a ‘natural being’ consisting of all possibilities. This approach comes through strongly in passages such as: “Nature, as the word suggests, is self-starting, automobile, the generator of generators. Its process and their fields have characteristic structures,

but what the nature of nature as a whole is, no man knows” (p.25). Within the context of exploring mental orientation, the concept of all possibilities without understanding all the possibilities creates the possibility that any form of mental orientation is possible in natural being. This suggests that rather than being a blank slate at birth (an unconditioned natural being) a baby is a container of all possibilities.

When considering the ‘cultural being’ as opposed to the natural being, Schneider writes on personality and individuality, beginning with:

Persons are made, not born; they are neither created nor uncreated. First, on its way to becoming a person, the child acquires a “*mind*” in the process of “*appropriating*” the operations of its particular cultural field ... For culture is an interpersonal relation and no individual can confer personality upon itself. A person is necessarily a social being. (1962, p.48)

If Schneider’s assessment is correct the natural ability to understand different mental orientations already exists as part of natural being. This removes the search for a methodology for transferring thoughts from one collective to another, away from the field of pedagogy: the ability exists naturally. This makes the task of the research harder because it means the methodology cannot be as simple as producing a dictionary, or dictionaries, to redefining the signifier of the thought to another signifier. Instead, any suggested methodologies need to access the natural being; to re-awaken the possibility that there can be other thoughts than only the ones the person owns by way of his/her cultural being. This would seem to indicate that the understood culture doing the thinking is not the only possible culture, and that the transfer of thoughts would involve the cultural understanding of both cultures.

There is another issue that is central to the research: the correlation between thinking and language. The form of the research is to examine thinking through creative writing and this needs to be justified as a methodology. Thinking is an ‘impossible’ research subject because if we ask the other what they are thinking, they (1) might be lying, and (2) if they have a different mental orientation the answer may not correlate with the question. How, then, can the research study the thinking of a collective? The introduction to Naom Chomsky (2006) discusses the question of whether thinking comes before language or language before thinking. Both positions are considered

with the conclusion that even though the question cannot be answered with certainty, there is a high correlation existing between thinking and language. Inbuilt into the methodology of my research is the premise that differences in thinking between collectives can be determined by analysing differences in the language of the collectives; that is, language is a reflection of thinking. This premise is supported by Mitsou Ronat (Chomsky, 1979, p.54) discussing the work of William Labov (1972; 1975), when he explains that “it is important for Labov to show that the language of the ghetto has a grammar of its own, which is not defined as a collection of errors or infractions of standard English.” In his conversation with Chomsky (1979, p.54-5), Ronat notes:

Labov is primarily addressing teachers, pedagogues who do not recognize, in general, the legitimacy of the spoken language, and who, besides, have the ideological task of inculcating a feeling of inferiority in those who do not speak the standard dialect.

The research does not judge superiority or inferiority of mental orientation because that would be the end of any possibility of transfer of thoughts between them. Chomsky (1979, p.55), suggests that “it is evident that the language of the ghettos is of the same order as that of the suburbs.” Ghetto language is not inferior or superior to standard English, only different. In relation to my research, Daghlish has the same validity as standard English.

Chomsky’s views on ghetto language seem to be supported by Garfinkel (1967, p.2) writing of ethnomethodology, such that:

When members’ accounts of everyday activities are used as prescriptions with which to locate, to identify, to analyse to classify, to make recognisable, or to find one’s way around in comparable occasions, the prescriptions, they observe, are law-like, spatiotemporally restricted and ‘loose.’

Garfinkel goes on to explain (p.2) that ‘looseness’ means “intendedly conditional on their logical form”: it depends on circumstances. With ghetto language, and other forms of communication within groups, it is not necessary for users to fully explain to other users because of common understanding (empathy). The ‘law-like, spatiotemporally restricted’ condition sounds like Stern (2002, p.16) citing Hegel in the methodology section of this research: “fixed determinations and the distinctness of

one determination over another.” This could also be seen to relate to the ‘dogmatic’ aspect of the Denglish language, and of the Denglish orientation of bias within the *Retro Times*. There are things within the analysis of *Anywhere but Here* that can only be recognised by an ‘insider’ and will need to be explained to others. It is important that *Anywhere but Here* is written in Denglish without any modification brought on by the judgement of who might be listening in, but this unfortunately means that there is an element of ‘trust me, I’m from Dagenham’ within the analysis of the text.

The use of language to examine thinking seems to be justified, and as an extension the importance of retaining ‘local’ grammar also needs to be examined. Is difference in grammar the product of a difference in thinking style, or does the thinking style produce the grammar? Jonathan Culler (1976, p.19), commenting on Saussurean theories of language, writes: “Language is a system of signs. Noises count as language only when they serve to express or communicate ideas; otherwise they are just noise.” A sound can be used to signify different things to different societal groups depending on what that group thinks the sound means. This is supported by Nicola Mößner (2011, p.366) quoting Fleck (1979, p.53), who writes: “Words as such do not have fixed meanings. They acquire their most proper sense only in some context or field of thought” such that they “always undergo a certain change in their meaning as they circulate intercollectively.” This seems in line with the introduction to Bakhtin (1981, p.xvii) by Michael Holquist, who writes: “Bakhtin’s motivating idea is in its essence opposed to any strict formalization. Other commentators, including Tzvetan Todorov ... have seen this as a weakness in his work.” But is this a weakness in Bakhtin’s work? Bourdieu and Wacquant (1992, p.223) described a “feel for the game” for what they referred to as “scientific habitus.” A ‘feel for the game’ becomes a necessity when researching intangible ‘objects’ such as a thought. In a footnote to Bourdieu and Wacquant (p.223), there is a reference to Donald Schon (1983), writing in *The Reflective Practitioner*, that professionals such as engineers, architects, town planners or psychotherapists know “more than they can put into words.” This seems to indicate that thought collectives may have a common ‘feel for the game’ that is not apparent to outsiders.

The final factor to be considered was ‘style.’ The factors of style have been largely covered in considering words and grammar, but it should be remembered that the texts are written about events some fifty years or more ago. In the research into the stories,

particularly for the *Retro Times* which covers such a long period of time, the style of the writing became difficult to keep authentic. Care was taken to consult newspapers published at a similar time to the supposed timeline of *Retro Times* stories, and if possible related to the story, to keep as close as possible to the writing style of that time. The question of stylistic modification is covered by Bakhtin, who writes:

The great historical destinies of genres are overshadowed by the petty vicissitudes of stylistic modifications, which in their turn are linked to individual artists and artistic movements. For this reason, stylistics has been deprived of an authentic philosophical and sociological approach to its problems ... Stylistics is concerned not with living discourse but with a histological specimen made from it, with abstract linguistic discourse in the service of an artist's individual creative powers. (1981, p.259)

Each part of the research texts seeks to use the language and presentation of the thinking style appropriate to the text and avoid employing a personal artistic writing 'style,' and to retain the 'natural' writing of the collective.

In the introduction to Bakhtin (1986, p.xiv), Holquist notes "the tendency to think through a central problem by coming at it in a number of different texts, each of which has its own particular way of bringing out nuances less apparent or even missing in the others." It is central to my research that multiple texts are used to examine the thoughts behind the texts. Bakhtin contests that without text there is nothing to study:

The text (written and oral) is the primary given of all these disciplines and of all thought in the human sciences and philosophy in general (including theological and philosophical thoughts and their sources). The text is the unmediated reality (reality of thought and experience), the only one from which these disciplines can emerge. Where there is no text, there is no object to study, and no object of thought either. (1986, p.103)

The Bakhtinian philosophy of 'a number of different texts' has been adopted for the writing of *Anywhere but Here* and the *Retro Times*, each with a unique 'reality of thought and experience' as the base for analysis. Without multiple texts with their own reality of thought it would be impossible to study thinking through creative writing.

Having created the methodology and multiple texts, and having established a framework for analysis, the difficult part of the research begins: the standing back and analysing one's own thoughts.

### Chapter 3. Analysis

Analysis of the texts began with looking for differences in thinking between *Anywhere but Here* and the *Retro Times*. This proved to be impossible because those differences did not exist. Analysing why those differences did not exist resulted in the understanding that writing for an audience would result in a similar mental orientation. The language of the *Retro Times* will always be compatible with *Anywhere but Here* because the system demands a bias towards the Daglish mental orientation in the same way the *Daily Mirror* (popular in Dagenham) was written for a ‘Daglish’-style audience. Any ‘real’ analysis could not be between the *Retro Times* and *Anywhere but Here*, but rather between the research needed to create the *Retro Times* and *Anywhere but Here*. For clarity, the abbreviation *RT* will hereon be used for the *Retro Times* and *R+RT* for the research needed to produce the *Retro Times*. *Anywhere but Here* will be abbreviated to *ABH*.

The change in the objects of analysis also added another element to the analysis. The Hegelian phenomenological system was therefore augmented by Hegel’s theory of dialectic. In Plato’s form of dialectic, there is a thesis (argument) and an antithesis (contradicting that argument). Hegel adds a third position that “leads to a positive result, namely, to the introduction of a new concept—the synthesis—which unifies the two, earlier, opposed concepts” (Maybee, 2016). The form of analysis at work when considering the texts for this research is *ABH* (thesis), *R+RT* (antithesis) and *RT* as the synthesis between *ABH* and *R+RT*. The change in conceptualisation of the methodology is shown in Figure 1.

There is a stance that the antithesis is the opposite of the thesis. If the thesis is moral the antithesis would be immoral. This does not work with the Hegel dialectic because opposites are either/or, or right or wrong, and this does not allow for synthesis. Another position for the antithesis is that it is ‘not the thesis.’ In this form, the antithesis does not have to be the opposite of the thesis, only not the same. This seems to be the intent of Hegel because, as Stern (2002, p.xiii) comments:

[O]n many disputes he does not seek to resolve them by taking up one side or the other, but rather tries to recast the issue by showing how the dichotomy underlying the dispute is false, and that it is therefore possible to integrate elements from both positions.

This means that his standpoint is very hard to categorize in traditional terms: for while some aspects may come from one position, others may come from its apparent opposite, so that both sides of the debate can find *some* support for their positions in his work, making this liable to contrary appropriations.

Within this research the thesis/not-the-thesis position has been taken, rather than seeing the thesis and antithesis as opposites.

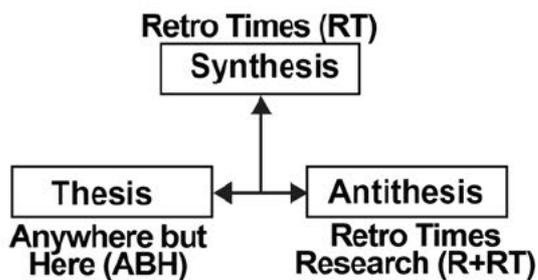


Figure 1.

Hegel dialectic as applied to the analysis

concentrates on the “moral dissonance” of the black-market dealings—and ‘A Little Bit of Larceny’ (*Anywhere but Here (ABH)*, p.25), which is devoid of moral considerations. The lack of morality in immediate postwar Dagenham is captured in the line: “This was a time and place where being a successful petty crim was close to an honourable profession; the ‘crime’ was getting caught” (*ABH*, p.28).

The difficulty of morality in Roodhouse and the lack of morality in *ABH* is one borne from different mental orientations and translating from one to the other that is the core issue for the research. The difficulty is finding a common concept, a ‘meeting place,’ where the thought behind morality can be converted into form that has significance to the *ABH* short story writer.

Jonathan Culler (1976, p.55), writing on the place of Ferdinand de Saussure’s theories in linguistics, states the position of Étienne Bonnot de Condillac in the eighteenth century as follows:

Condillac set out to demonstrate that reflection can be derived from sensation and that the mechanism of derivation is a ‘linking of ideas’ brought about through the use of signs. The precise nature of his argument is not important; what is important is the direction it takes him.

The analysis of thinking within the with looking for thinking conflicts or ambiguities. The first ambiguity found was between ‘The Dilemma of the Black Market’ (*Retro Times (RT)*, p.10)—with R+RT built on Mark Roodhouse (2003, Chapter 6), which

Trying to show that thought has a natural origin, that the existence of reflection and abstract notions is something that can be explained, he went beyond the claim that language is a picture of thought (the seventeenth-century position) to argue that abstract ideas are a result of the process by which signs are created. He had therefore to demonstrate that there was a natural process by which a language of conventional signs could arise from a primitive and non-reflective experience.

Culler continues that in the nineteenth century linguists rejected the language/mind link and lost interest in the word as a sign. On Saussure's place in the study of linguistics, Culler suggests:

Saussure re-establishes, at least implicitly, the relationship between the study of language and the study of the mind, but at another level and in a different methodological context. What study of language reveals about the mind is not a set of primitive concepts or natural ideas but the general structure and differentiating operations by which things are made to signify. When Saussure argues that meaning is 'diacritical' or differential based on differences between terms and not on intrinsic properties of terms themselves, his claim concerns not only language only but the general process in which mind creates meaning by distinguishing. (pp.58-9)

Condillac and Saussure have legitimised the position that Roodhouse does not live in the world of *ABH*. The result being that Roodhouse would not have the same mental orientation as the short story writer in *ABH* and may assign signifiers to his observations of the black market that do not have any related 'signifier' in the context of the existence communicated in *ABH*. As a result of the different perception of meaning, Roodhouse uses the signifier 'morality' as a statement of his mental orientation when the mental orientation of *ABH* is not getting caught. The solution to finding a methodology to make Roodhouse and *ABH*, if not compatible at least into a form compatible for analysis, came in the form of deconstruction. Since the only signifier available is morality (not getting caught being related to the absence of issues of morality), it is morality that will need deconstruction.

Deconstruction brings to mind Jacques Derrida and deconstructionism, but this is not the intent because deconstructionism begins by sounding like it could be useful for

transferring thoughts from one collective to another. However, as it is considered at deeper levels it has a different focus, as the research does not want to deconstruct society but understand how society as a whole can better transfer ideas from one collective to another. One thing that does align with Derrida is his (sub-titled) statement (PrestyGomez, 2008, 00:40) that “one of the gestures of deconstruction is not to naturalize what is not natural – not to assume that what is conditioned by history, institutions, or society is natural.” Neither Roodhouse nor *ABH* occupy a natural position. A signifier that satisfies both Roodhouse and *ABH* will not be a ‘natural’ solution, but rather an unnatural compromise, or, in Hegelian terms, a synthesis of two unnatural positions. The question of naturalness is important because if either Roodhouse or *ABH* could be claimed to be the natural position, there is the implied concept of right and wrong.

By using the signifier of morality as the object of deconstruction I am presenting it in the same way (process) a child would take something apart to see how it worked, with the hope of being able to put it back together again. See Figure 2.

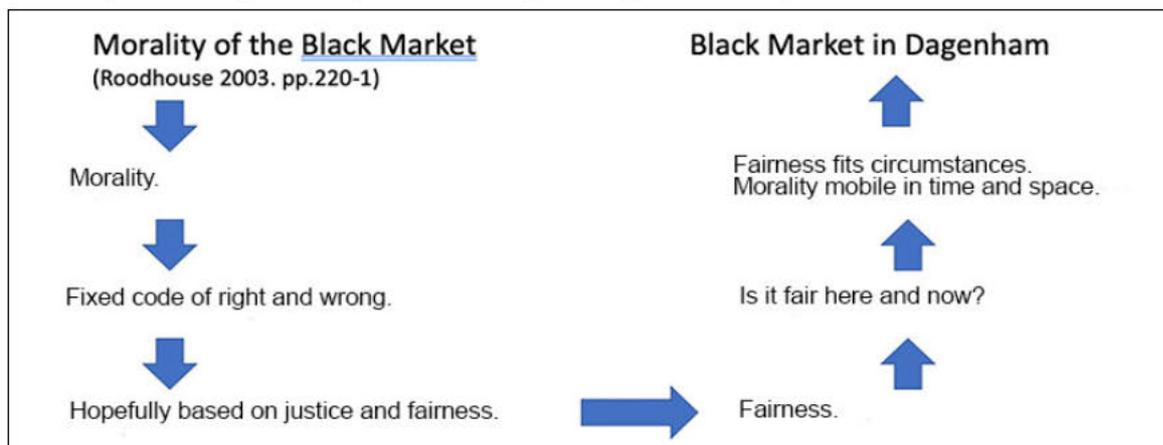


Figure 2.  
Deconstruction of morality

The features of morality in *R+RT* are seen (thought of) as systems of judgement fixed over time. If it was moral yesterday it will be moral today. Fairness was thought of as being a system of taking present circumstances into account to decide what is fair (the right thing) in the moment. Morality is constant over time; fairness is variable according to the immediate circumstances. With fairness, the time is ‘now,’ an instant judgement of right and wrong on an infinitely mobile base, contrasting with the concept of morality in *R+RT*, where the surrounding facts are secondary to time. If it is morally right (or wrong), it is so at all times under all circumstances. This creates a

situation where morals have the appearance of some form of authority continuing over time, whereas ‘fair’ is an arbitrary decision of right or wrong made on the spot by a decider or group of deciders. An analogy between morals and (Daglish) fairness might be the difference between a court of law and a lynch mob, where both are capable of ‘getting it’ right or wrong. The common factor in thinking between morality and fairness is time, and the difference is how time is perceived.

The of stories centred on the Poplar Revolt, on pages 14 and 15 of *RT*, provide another example of Dagenham fairness. Whilst Dagenham is not Poplar, they share a common heritage in that when Dagenham (the Ford version) was created in the 1930s, many of the families moving to Dagenham had their roots in Poplar, as did the narrator’s family in the *ABH* story ‘At Least Essex wasn’t Poplar’ (p.49).

In Poplar mythology, George Lansbury and the councillors where ‘right’ in their stand against authority, in line with the concept of fairness (*RT*, p.14). The Lord Chief Justice says, “their motives may have been praiseworthy, but the councillors are misdirected in the action they took,” and continued, “we are not the legislators. We have a duty to perform as administrators of the law” (“Borough in Revolt”, 1921) The Poplar councillors are acting on an idea of ‘fairness,’ but the Lord Chief Justice is acting according to the law. The Lord Chief Justice has also added another feature to the concept of morality—that of ‘duty.’

Stern (2002, p.144), commenting on Hegel’s understanding of Greek tragedies, says:

[H]e realized that at the centre of the greatest tragedies of Aeschylus and Sophocles we find not a tragic hero but a tragic collision, and that collision is not between good and evil but between one-sided positions, each of which embodies some good.

Looking at the Poplar revolt, tensions between morals/duty/law and being fair contain elements of a Greek tragedy. ‘Fairness’ prevailed in Poplar in that laws were changed to reflect that fairness, but, reminiscent of a Greek tragedy, one of the heroes, Minnie Lansbury, died in the process (*RT*, p.15).

In Dagenham, the tendency was to obey the law if it was seen to be fair, and to disregard the law if it was seen as unfair; fairness (right and wrong) in Daglish being in the eye of the beholder. There is, throughout *ABH*, a three-way tension between the narrator, fairness and ‘the law.’ Three stories in particular rely on this tension to create

the narration: the previously analysed ‘A Little Bit of Larceny’ (p.25), ‘Noddies and the Ace’ (p.55) and ‘Father’s Crane’ (p.29). In all cases, the behaviour of the narrator would have been seen as fair (by the narrator). Fairness does have its boundaries and those boundaries are seen within *ABH* as ‘having fun’ (nobody gets hurt). Within *ABH*, many of the stories have elements of Daglish humour, where there is ‘one-upmanship’ but no serious damage. Playing with the Noddies (p.55) was fun; it was a game, but ‘The Underworld’ (p.59) was off limits to all but a few hardened criminals. That part of Daglish life was not fun and would not have been equated with any sense of fairness by the general community.

There are circumstances where violence can be fair. Burying a boy’s head in the sand and sitting on it (‘Big School’, *ABH*, p.35) would have been fair to big sister because her little brother had been threatened, but the thrashing she received from father was not fair (to the sister), yet it would have been fair to the father. ‘Fair’ in Daglish is complicated. Fairness is further complicated when time is removed from ‘nobody gets hurt’ because any future harm caused leads to ‘I didn’t mean to.’ Without time as a guide, it is likely that ‘I didn’t mean to,’ applied in Daglish, could be true: the concept of cause and effect is missing.

The story ‘Ruth Ellis Executed,’ in *RT* (p.23) and in *ABH* (p.35), speaks to another side of fairness. The arguments for and against the execution of Ruth Ellis were built on fairness and, as in the ‘black market’ stories, fairness is whatever the person claiming to be fair defines it to be. It was fair that “feminists learnt that sexual equality works both ways” (*RT*, p.23; *ABH*, p.35). Another take on fairness was that the execution was unfair because “the reactions of women driven by jealousy are incalculable—far different to those of a man” (Seal 2011, p.496-7). There were discussions on domestic violence, the killing of a young, pretty woman and many more. At first these arguments may not be seen as arguments based on fairness because none actually said it was not fair. They are ‘fairness’ arguments rather than moral arguments because they are based on the situation, personalities and prejudices of the moment. Nothing in *R+RT* suggests that there was any effort to put forward arguments based on the morality, the right or wrong, of capital punishment. The question, ‘Is the taking of a life justifiable?’ has a time quality that is missing in fairness. There do not seem to be any arguments that included moral issues relating to all condemned people. Such an argument might have saved Ruth Ellis, but it would have meant swapping fairness

for morals, and morals are outside of the Denglish mental orientation. It is interesting that different ‘fairness’ arguments existed within different Christian religious groups, some for and some against, who might have been expected to have been united in a moral stance.

Whilst fairness is a universal in Denglish, there is total freedom to ‘make it up as you go along’ when making decisions based on fairness. ‘Facts’ are chosen to support a perception of fairness already decided on. Fairness as used in Denglish thinking makes establishing a cohesive argument within the collective impossible. The Denglish mental orientation divides the collective because participants use the same mental orientation to create different outcomes without understanding they are creating outcomes. Revisiting Bourdieu and the concept of habitus, it seems likely that mental orientations are an extension of the factors contributing to habitus. There is the habitus formed from living in Dagenham, the social norms of postwar Britain, the Ford assembly line, being British and a raft of other factors leading to the Denglish mental orientation, but individuals relating differently to these factors creates a societal generality that also contains a level of individual specificity.

There is a common methodology of thinking in the concept of fairness in the Ruth Ellis story, but what is seen as fair is wildly different across groups using the same overall thinking framework. The theoretical base opened with Fleck (1979, p.100) with the statement, in part, “If A and B belong to the same thought collective, the thought will be true or false for both.” My research challenges this. A mental orientation may carry a common concept, as in the case of Denglish fairness, but the application of the concept of fairness can produce many different ‘truths.’ The structure of fairness alongside individual interpretation is compatible with Swartz (1997, p.290) commenting that Bourdieu suggests the way “structures reproduce and function as constraints is not incompatible with the idea that actors create structures.” In the case of Ruth Ellis, the Denglish actors built the walls of their prison (fairness) collectively, but within those walls individuals built their own cells.

‘Why Are We Feeding the Germans?’ (*RT*, p.16) is a long ‘grumble’ about how ‘we’ (the British) saved the world from Hitler and in return are the ones to suffer. The ‘Big Grey of ’47’ (*ABH*, p.33) gives an indication of the conditions in Britain at that time and shows that British people had reason to grumble. It was not until reading the end of the story during the analysis stage that the significance of the ending became

apparent. The story ends: “Being British, can we stand by and watch them starve?” At the time of writing there was a need to end the story and this seemed a suitable (natural) English device to use. This was a line I could not have written had I been thinking about meaning: it came naturally, which is essential to using phenomenology as a research tool. This ‘Freudian slip’ gives insight into the unseen thinking behind the writing. No matter how tough the circumstances, ‘we’ always possess the high ground, because ‘we’ are British. The ‘cringe’ factor that surfaced is an illustration of why phenomenology can be a difficult choice for research because it can give confronting insights to self. Hegel (1979, Preface, p.19), in *The Phenomenology of Spirit*, writes:

[B]ut the life of spirit is not the life that shrinks from death and keeps itself untouched by devastation, but rather the life that endures it and maintains itself in it. It wins its truth only when, in utter dismemberment, it finds itself.

Whilst this may be a Hegelian, ‘over the top’ way of stating it, there can be issues that need to be faced when using phenomenology as a methodology which the researcher may prefer not to look at but must.

Having opened the cringe factor of being British, *ABH* was re-examined to locate signs of perceived superiority, which was found to exist throughout the text. In all the stories the narrator is the hero, always the superior being in the tale. There is the narrator’s superiority over the Noddies in ‘Noddies and the Ace’ (p.55); the superiority of the narrator’s music over the parents’ loyalty to Vera Lynn in ‘Rebellion’ (p.51); and the gleeful surprise of the narrator in the way Stanley Kubrick used Vera Lynn in the closing credits of *Doctor Strangelove* (Kubrick, 1964; *ABH*, p.33). The reverse of the narrator’s musical superiority was the dismissal of that superiority by the father because the narrator’s music was ‘black’ music. A *God Save the King* ending occurs in ‘British Technology Ends Zeppelin Terror’ (*RT*, p.12) and ‘Churchill: Arnhem a “Glorious and Fruitful” Operation’ (*RT*, p.7), highlighting that ‘we’ are British. The British Technology story is second-hand pride at the accomplishments of others (they are British, just like us), whilst in the Churchill story (*RT*, p.7) there is pride that even in defeat John Frost was still British. The *RT* stories ‘What’s in a Name’ (*RT*, p.6), ‘U.S. Army and Segregation’ (*RT*, p.9), ‘Radcliffe: “Jews’ Own Fault”’ and ‘Jewish Traders Blamed for Black Market’ (*RT*, p.11) go directly to the bigoted, prejudiced and racist underbelly of a society that took its superiority over all others for granted.

Another manifestation is that whilst there is the lack of time in the concept of being fair, as in the black market stories, being British is, has been and will be ever the pinnacle of human achievement. Whilst being British may appear to be constant over time, it is not, because it is a fact, and facts just are: they are timeless. The British Empire has (in *ABH* and *RT*) a righteousness about it that makes it the pinnacle of human achievement. The stories ‘U.S. Plans to Destroy British Empire’ (*RT*, p.26), ‘Empire or Loan’ and ‘The United States of Europe’ (*RT*, p.27) spell the end of three-hundred years of British Empire, but America can never take away the fact that ‘we’ are British.

The recognition of the prejudice and bigotry of 1960s Dagenham is important to the research. If creative writing is to be used to communicate across mental orientations, the ‘dark side’ of collectives cannot be avoided or sanitised. Analysis of the mental orientation of collectives has to be accepted as it manifests, not as the researcher would like it to be. Whilst this is recognised as ‘maintaining objectivity’ in research, awareness of it is especially important for phenomenological research because objectivity is difficult to maintain.

The account of the narrator’s father at Dresden in *ABH* (p.19) and the story ‘Dresden Burns’ (p.8), in *RT*, is one of the few parts of *ABH* that is autobiographical. There are many contradictions in Daghlish that cannot be resolved. Father was British, with all the arrogance of superiority that goes with it, and he remained devoted to the British Empire long after it ceased to exist. He had a strong sense of fairness (on his terms). He was also bigoted, sexist and racist, as was the ‘norm’ for the time, but was never able to reconcile the superiority of being British with the experience of Dresden.

In Alan Sillitoe’s *The Loneliness of the Long Distance Runner* (1959), there is a short story ‘The Fishing-boat Picture’ that tells the story of a man whose ex-wife asked if she could have a picture hanging on the wall of his home. He gave it to her, and a little later he found it for sale in a second-hand shop. He bought it to hang back on his wall. The story continues with the same repeating pattern. It was a way of the man giving his ex-wife money without giving her money. This is a ‘Daghlish’ story, in which the exterior is tough and often seen as uncaring (as life at the time could be), but beneath the rough exterior there is a deep caring for others.

‘Dresden Burns’ is about a father who could be a commando and fight a bloody war against other soldiers because it was fair (even fun) but could still have deep

compassion for the innocent victims of war. This contradiction is not a contradiction because if someone gets hurt the question is: did they choose to be there? Soldiers can fight wars, but it is not fair to harm innocent bystanders. This concept extended to crime, which is okay as long as ‘civilians’ don’t get hurt. Dresden brings humanity through apparent contradiction to *ABH*, reminding the reader that these are ‘real’ people given voice through fictitious characters in a story.

For the analysis of ‘Why Take the Bridge When We Have a Ferry’ (*RT*, p.7), looking for conflict between *R+RT* and *ABH* was not an option because there was no direct correlation between that story and the writing of *ABH*, even though the battle of Arnhem features in both. Instead, the analysis began with a direct consideration of the Daglish mental orientation in the writing of the story, beginning with, ‘Why am I being derogatory to John Frost in the title and at the beginning of the story?’ It is not overtly derogatory; it just has a ‘silly person’ feel that would be recognised by a Daglish reader as Frost ‘should have known’ what would happen. At the beginning of the story, Frost had access to a ferry that fulfilled the requirements of the operation, and yet he continued to the bridge, where his dwindling forces ran out of ammunition before new supplies could arrive. From the position of research thinking, there is no blame on John Frost for the failure at Arnhem because he behaved exactly like a trained soldier would. He followed orders and, when he found an anomaly, he tried to contact headquarters for clarification. When he could not contact his superior officer, he continued with the last orders he had been given. Militarily, he followed the course of action required of him.

In Daglish, even though history was still unfolding, John Frost should have known how it would end. The phrase ‘should have known’ was, in my previous life in Dagenham, universal in that when anything went wrong someone had to be blamed because they should have known. In Daglish, everything is known with hindsight, and in hindsight the person to blame should have foreseen how events would unfold. With Daglish hindsight, all facts are known in equally weighted time, the past, and are either known or should have been obvious. Being ‘obvious’ as a way of eliminating time is the same concept as ‘should have known,’ and ‘it should have been obvious’ to John Frost that a ferry was as good as a bridge. In *R+RT*, the outcome was not deemed to be known or obvious at any point in the story because even though the researcher knew

the ultimate outcome (John Frost was defeated at Arnhem), the story was still unfolding in the context of understanding what John Frost knew at the time.

The correlation between this story and previous stories is that time, or the use/perception of time, is a major factor in Denglish thinking. Being fair is decided as existing in a moment in time, not as a progressive or lasting concept. In ‘should have known’ thinking, all facts are deemed to be known without any ordering or relationship in time. In the initial analysis of Denglish, in order to begin writing *ABH* two features were noted. The first was the short story format and the second the ‘quiz show’ understanding of knowledge. Both of these features relate to time. The short story format is based on a moment in time and does not develop beyond that moment: it is an isolated ‘fact.’ When time moves on, another story is required that is not seen as movement in time but as a new story. The short story format and the quiz show are closely related in that facts are isolated and judged to be right or wrong. Whether or not John Frost was ‘right’ in continuing to the bridge could be argued *ad infinitum* because, like fairness, right and wrong in Denglish are infinitely mobile, and single facts can be used within any context to ‘prove’ anything.

### **‘Working on the Assembly Line at Ford’s’**

Analysis of *ABH* has a limitation in that assembly-line life was outside the long-term experience of the author but central to the understanding of Denglish. For this reason, a YouTube video *Ford’s Dagenham Dream* (manny whippet, 2016) is used to examine life working on an assembly line. In the analysis, it is impossible to examine the Denglish thinking style without colliding with social issues because Dagenham society developed a mental orientation suited to the needs of the Ford Motor Company, which was the ‘only game in town.’

Ex-Ford worker Roger Dillion described the assembly-line experience in the following terms:

Basically, you were tied to the line. Once that line started every second was accounted for.

If the cycle of one car would be, say, one minute twenty seconds, you would possibly have ten seconds to pick up a part, ten seconds to walk to the car, five seconds to get yourself in position with yer tools, another five seconds to do whatever, and it would all add up to one minute, one minute five seconds. The remaining fifteen seconds was to allow you to

walk back to your line, back to your station, to pick up your parts to go to the next car.

(manny whippet, 2016, 48:30)

Time does not naturally repeat, but in this example, time repeats every minute and twenty seconds. I will call this unit of time a ‘long minute.’ What happens at the end of a long minute? It resets and repeats exactly the same as the last long minute. The environment of the long minute is totally devoid of any intellectual input. Time is reset fifty times an hour, five-hundred times for a ten-hour shift, or 2,500 times for a five-day working week. The next week will reset to be the same as the last. Next year will be reset to the same as last year.

The assembly line is moving. The car moves along in a continuous state of becoming until it comes to the end of the line as a complete car. The worker moves/walks along the line in time with the car until he has completed his task (always ‘he’ on Ford assembly lines). Then he walks back to his line, his starting point on the assembly line to where time is reset. Symbolically, the cars on the assembly line obey the rules of ‘real’ time by continuously being in a state of becoming, whilst the workers on the assembly are continuously ‘born again’ to the same long minute as a modern-day Prometheus.

Another ex-Ford worker, Keith Dover, gave an account of how he survived the assembly line:

On the assembly line you had no time at all, you were committed to that job. And [unintelligible], man it was so boring. Over and over the same job, and you would go in for eight hours, maybe overtime, ten hours for the shift. And what you do, little trick, O’ yer, I wonder how Arsenal will do, and have imaginary football matches, where I might be playing in the FA Cup, or designing something in me head. Anything just to get yourself out of it. Eventually, once you had learnt the job you could do all this [unintelligible] and be totally out of it. (manny whippet, 2016, 47.50)

Whilst the physical body of Keith Dover was tied to the assembly line and that one long minute, in his mind he could go anywhere. In Daglish, there is a duality of existence, a separation between the physical and intellectual. The title of the short stories anthology *ABH* is a reference to the separation of mind and body that is part of surviving the assembly line (Daglish) life. Whilst the mind can go anywhere, Keith

Dover restricts his mind games to desired physical manifestations, playing in the FA Cup or designing things. In *ABH*, there are two aspects that are related to the physicality of intellectual musings. First, there is reference to making model airplanes, stamp collecting and ballroom dancing. ‘Everyone’ had a hobby—something that they were good at and made them special instead of the anonymity of the assembly-line worker. The assembly line is a physical existence, and escape is in physical activities because the thinking style of the assembly line is related to the physical. The hypothesis is that the task of working on an assembly line is detached from any final outcome, and physical hobbies give the opportunity to be ‘good’ at something that does have significant outcomes. This is an aspect of *ABH* that could not be converted into a *RT* story because only marginal supporting documentation could be found.

The second aspect is that escape from the assembly line is seen to require physical movement. The narrator in *ABH* wanted to be a guitar god. Music was (is?) seen as a way of escape, as was becoming a comedian, actor or, unfortunately, leading a criminal life. This can be anecdotally evidenced by the large number of locally famous (and infamous) people with origins in the East London districts. Dreams of a better future somewhere else are a central feature of living in Dagenham, and in *ABH* the narrator escapes to Australia as a ‘ten-pound pom.’ Others stayed in Dagenham (and surrounding districts) to be local identities, such as singer and activist Billy Bragg who, recalling a conversation with his school’s career adviser, says: “When I said I didn’t want to work at Ford’s he literally said to me, ‘Then you’ve got three choices then son, you’ve got the army, the air force or the navy’” (Davis, 2015, 3.43). For many in Dagenham, these four choices were the only ones available. At the criminal end of the spectrum were the infamous Kray brothers (*ABH*, p.59).

The Ford assembly line ‘totally out of it’ mentality created an environment where acts of insanity could appear normal. Keith Dover tells the story of an inspector on the assembly line at Ford’s:

There was this guy, an inspector, middle-aged, very mild mannered, intelligent guy, and all of a sudden it was like a scene when Basil Fawlty attacks his car. He goes berserk, and he’s got a rolled-up newspaper, he’s got the bonnet up and he’s hitting this engine, and he’s shouting, and he’s swearing at it, and I says to the bloke working next to me, ‘what’s going on there?’ and he says, ‘oh, take no notice, he often does that.’ ‘What, what do yer

mean?’ ‘He just loses his temper sometimes.’ An’ I says, ‘but look, he’s having a rowel with the engine, look, he’s actually arguing with it, look he’s hitting it,’ an,’ an’ the rest of the guys are looking at me as if, “what’s your problem.” (manny whippet, 2016, 49:40)

Karl Marx predicted the Ford production line when he said:

Owing to the extensive use of machinery and to the division of labour, the work of the proletariat has lost all its individual character, and consequently, all charm for the workman. He becomes an appendage of the machine, and it is only the most simple, most monotonous, and most easily acquired knack, that is required of him. (1971, p.153)

In 1776 (at the beginning of the industrial revolution), Adam Smith wrote:

The man whose whole life is spent in performing a few simple operations, of which the effects too are, perhaps, always the same, or very nearly the same, has no occasion to exert his understanding, or exercise his invention in finding out expedients for removing difficulties that never occur. He naturally loses, therefore, the habit of such exertion, and generally becomes as stupid and ignorant as it is possible for a human creature to become. (1976, p.782)

The research suggests that working on an assembly line distorts the perception of time and leaves the workforce in a continuous ‘time warp,’ repeating the same long minute over and over. Ideally, we are all in the process of becoming who we can be, but the process of becoming is blocked for the assembly-line worker because time is a continuously repeating long minute.

Central to the existence of the Ford assembly line is the concept of scientific management (Taylorism), which depends on “decoupling the labor process from the skills of the workmen.” Management “assumed the burden of bringing together all the traditional knowledge which in the past was possessed by the workmen” so it could streamline “this knowledge into formulae, rules and laws that are scientific in nature” (Huang, Tung, Lo and Chou, 2013, p.79, drawing on Anne Blake and James Moseley, 2011; Pruijt, 2003; Zuffo, 2011). Kai-Ping Huang, Jane Tung, Sheng Chung Lo, and Mei-Ju Chou concede (p.82) that it is a “reductionist approach which may dehumanize the worker.” As Frederick Taylor writes in his introduction to *The Principles of*

*Scientific Management* (2012, p.6), “In the past the man has been first; in the future the system must be first.” Taylor taught the assembly-line workers that they had no value other than to be part of the system.

What does Taylorism do to thinking? Raymond Plant suggests it could become a “particular craft”:

Many mechanical arts succeed best under the total suppression of sentiment and reason; and ignorance is the mother of industry as well as superstition ... Manufactures, accordingly, prosper most when the mind is least consulted, and where the workshop may, without any great effort of imagination, be considered as an engine, the parts of which are men ... Thinking itself in this age of separation may become a particular craft. (1973, pp.21-2, citing Ferguson, 1767, pp.182-3)

With the idea that thinking ‘may become a particular craft,’ Ferguson foreshadowed Taylor and scientific management where management does the thinking for the worker. Another way of thinking becoming a particular task is the creation of a way of thinking to accommodate the technology. The management thinks in a way that fulfils their part in the system, and the assembly-line worker learns to think in a way that enables them to fulfil their part. One system, two mental orientations.

Arnold Miller’s translation of Hegel (1979, pp.30-31) reads: “The knack of this kind of wisdom is as quickly learned as it is easy to practise; once familiar, the repetition of it becomes as insufferable as the repetition of a conjuring trick already seen through.” Hegel goes on to refer to an artist’s palette with only two colours: red for history and green for landscapes, a way of thinking Hegel labels as “rows of closed and labelled boxes in a grocer’s stall.” This would seem to be a fair description of life on the Ford assembly line and the Denglish mental orientation.

There is a story in *RT* that relates to assembly-line life, ‘The Fine Art of Dagenham Piss-taking’ (*RT*, p.24) coupled with ‘Life at Ford’s,’ in *ABH* (p.31). Why Would anyone chose to spend their lives working on an assembly line? Paul Willis (1997, p.1) gives the answer that workers feel they are so stupid (in their judgement) “that it is only fair and proper that I should spend the rest of my life screwing nuts onto wheels in a car factory.” The earlier references to Huang et al. (2013, p.82) and the dehumanising effect of Taylorism could lead to a discussion as to how this situation

came about, and invariably lead to considerations of social reproduction and forms of symbolic violence within society. However, in my research the emphasis is on how situations are perceived rather than how they came about. For the Dagenham participants, it is just the way it is, and it is perceived to be fair that it is the way it is.

The fairness of working on an assembly line seems to be based on group judgement of the competence of the collective to perform their assigned position in society, as satirically illustrated in *The Class Sketch* (1966). John Cleese says, “I look down on him because I am upper class.” Ronnie Barker (in the middle) says, “I look up at him, because he is upper class, but I look down on him because he is lower class. I am middle class.” Ronnie Corbett (lower class) says, “I know my place.” This 1966 skit ridiculing the British class system was seen as funny by many, but it was also an accurate statement of the attitude of the Dagenham assembly-line workers. They knew their place and their place was on the assembly line at Ford’s. To ‘know one’s place’ is seen as a major determinant of the Daghish mental orientation.

The analysis of life on the assembly line raises a theoretical issue not envisaged at the beginning of the research—that is, does technology influence thinking? The long-minute thinking of assembly-line work seems to empirically require a certain mental orientation to survive. Whilst no direct theoretical link between the assembly-line thinking and the Dagenham mental orientation, John Durham Peters (1999) traces the historical link between technology and communication. One particular case Peters highlights (p.94) is how “[s]piritualism, the art of communicating with the dead, explicitly modelled itself on the telegraph’s ability to receive remote messages.” The timing of the birth of organised spiritualism was four years after the completion of the telegraph link between Washington and Baltimore. Peters suggests that all spiritualism needed was a “telegraphist” to interpret the messages and “mediums” stepped in to fill this role. Peters writes (p.96) that “‘medium’ described both the telegraph (which communicated across distances) and the human channeler (who communicated across the gap between living and dead).” Although less spectacular, there is a certain similarity between an assembly worker living life in a long series of short, repetitive bursts of time, resulting in a short story form of communication (thinking), and Peters linking the telegraph and spiritualism.

The mystery here is the question: Did the telegraph cause spiritualist thinking or did this ‘communication at a distance’ thinking exist beforehand causing the invention of

the telegraph? The value of Peters to the research is to show how technology and thinking ‘dance’ with each other as a couple. The ‘circular’ life of Daghish is not restricted to the assembly line. The short story ‘The Fishing-boat Picture’ begins:

I’ve been a postman for twenty-eight years. Take that first sentence: because it is written in a simple way may make the fact of my having been a postman for so long seem important, but I realize that such a fact has no significance whatever. After all, it’s not my fault that it may seem as if it has to some people just because I wrote it down plain; I wouldn’t know how to do it any other way. (Sillitoe, 1959)

Working on an assembly line or walking the same postal route for twenty-eight years has the resignation of knowing ‘this is it’ until retiring with a gold watch. For some, it is the long minute of the assembly line and for others, such as the postman, it might be the long day, but there is the certainty for both that when it ends it will reset the same as last time. Sillitoe also captures the feeling of being of no significance and stuck in a time warp that is embedded in Daghish thinking. Twenty-eight years of repeating the same thing, day after day, is of no significance. It is common in Daghish to tell of ‘experience’ at doing a certain job. What is lost in Daghish is that twenty years’ experience really means performing the same simplistic function over and over for twenty years.

It’s also worth noting that the grammar of ‘I wouldn’t know how to do it any other way’ is a strange mix of time. It could have been, ‘I didn’t know’ (past) or ‘I don’t know’ (present), but ‘I wouldn’t know’ seems to be a mixture of all times. The timeless nature of Daghish grammar is embedded in Sillitoe.

At some undetermined point in the analysis, or possibly whilst writing the text, the process of analysis transformed into a deeper understanding of the methodology embedded in the writing of the text. The methodologies being sought in the research had been hidden like a tractor in a cornfield waiting to be seen. How the analysis was absorbed into the methodology and how the changes to the methodology impacted on the theoretical base are the subject of the next chapter.

## Chapter 4. Analysis becomes methodology

The analysis of  $R+RT$  and  $ABH$  to produce  $RT$  was a process of learning by doing. There came a point where there was an awareness that analysis had ceased, and a consciousness of the methodology being employed came to the fore. That consciousness, that a hidden methodology had existed in the methodology, arrived whilst analysing ‘Area Bombing Ceases’ ( $RT$ , p.8), where the focus switched from an analysis of thinking to how the story had been written.

The story was given the timeline 16 April 1945, about the date Churchill ordered the cessation of area bombing. There are quotes and references assigned to several people in the story: Arthur Harris, Albert Speer, General Ira C. Eaker, Freeman Dyson and Stephen Garrett. These quotes and references are from a wide range of research articles covering a period of many years. In the story, time has been flattened to a single day and the tense of the grammar adjusted to suit a single moment in time. At the end of the story there is a short section to ‘guide’ the reader to the ‘correct’ position of fairness (right and wrong) of area bombing. The technique of linking short stories to produce a hierarchy of facts to replace time is used by placing the story below ‘Dresden Burns.’ The hierarchy of stories is set to create, if not outrage at least some level of disquiet with the bombing of Dresden. Following this, there was the need to create someone to blame (Arthur Harris), first by adding the secondary headline ‘Nothing left to Destroy’ to ‘Area Bombing Ceases,’ and then naming Arthur Harris as the author of area bombing. The writing of ‘Area Bombing Ceases’ was entirely dependent on the bias/prejudice of the writer and any ‘facts’ not supportive of the writer’s view ignored (they did not exist).

This story contains the essential component for the creative writing methodology to convert  $R+RT$  into  $Daglish$  as it developed during the research process: time was flattened. One limitation of flattening time is that it is a ‘one way’ methodology, such that once flattened, time cannot be re-inflated: the original research cannot be recreated from the  $RT$  story. This analysis shows that the original intent of the research to find creative writing methodologies to transfer thoughts between different mental orientation fails.

In order to translate research into  $Daglish$ , an ‘angle’ had to be found. If rewriting research thinking into  $Daglish$  is to be valid, the essence has to remain true to original intent, and this proved to be at best a difficult task—and in many stories, such as

‘Dresden Burns,’ it was impossible. The ‘fact line’ had to mirror the ‘timeline’ and in many cases this could not be achieved. The story ‘Area Bombing Ceases’ has an inbuilt bias, and given the methodology of flattening time to random facts, the fact line established by the writer is purely subjective. The lack of an ability to maintain hard objectivity results in the collapse of any attempt to construct a consistently academically correct creative writing methodology to transfer thoughts from one mental orientation to another. ‘Area Bombing Ceases’ demonstrates that when time is ignored the remaining facts can be arranged to support any desired position. In this case, the research collapses into propaganda: using random facts to support any position I wanted to take. Edward Bernays (1928, p.62) said that he was aware that “the word propaganda carries to many minds an unpleasant connotation. Yet whether, in any instance, propaganda is good or bad depends upon the merit of the cause urged, and the correctness of the information published.” Bypassing ‘good or bad,’ there is correctness of information. If care is taken to preserve the correctness of information, thoughts could possibly be passed ‘downwards’ using the methodology of flattening time, but the methodology (propaganda) has to carry the intent of presenting the original concepts as accurately as possible.

The dominance of time in the analysis of the text dictates that the theoretical base be expanded to include time. In the creation of *ABH*, adherence to Bakhtin’s chronotope was essential to maintain a sense of time and place for the stories. Recapping on the theoretical base earlier in this exegesis, Bakhtin (1981, p.84) writes of assimilating given historical human developments in time and space into generic techniques “devised for reflecting and artistically processing such appropriated aspects of reality.” Bakhtin continues: “We will give the name chronotope (literally, ‘time space’) to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature.” From this starting point, the origins of Bakhtin’s theories were explored. Writing on Bakhtin’s concept of dialogism, Holquist states (2002, p.33): “Dialogism argues that we make sense of existence by defining our specific place in it, an operation performed in cognitive time and space, the basic categories of perception.” Previous to this, Holquist (p.20) had written: “Perhaps predictably for so attentive a student of Kant and post-Newtonian mechanics as Bakhtin, that structure is organized around the categories of space and time.” The reference to Kant leads me to Allen Wood (2005, p.37), writing on Kant’s concepts of time and space, who states:

Because space and time pertain not to objects but to faculties of intuition, and because they are necessary conditions of any intuition, and our intuition is *a priori*—that is, this intuition is independent of the particular content of the sensations we receive from any of the real things we intuit within space and time.

Time and space being *a priori intuition* suggests that all humanity has an internal (unlearned) understanding of time and space, but there is nothing in Kant to suggest that all humanity has the same understanding of time and space. Later (p.38), after giving the modern arguments against Kant's intuitive *a priori* concept of time and space, Wood continues:

If space and time are neither things existing apart from our intuition nor relations between the properties of such things, then they are, as Kant says, appearances having no existence in themselves. But what then of the objects that appear in time and space? They too are appearances, which we cognize not as they may be in themselves but only as intuited by us.

This suggests that an 'intuitive' understanding of time and space forms the framework for human thinking. The basic concept of time and space as an *a priori intuition* general framework means each person perceives 'things' in time and space in a unique manner. How exactly an object appears in time and space to individuals will vary, but all will 'think' that appearance into existence within the framework of time and space. It would be easy to jump from 'appearance' to 'illusion,' but Douglas Burnham (2007, 37) is of the opinion that "'appearance' means just what it says: something gives or shows itself to me, it appears." There is no suggestion that this appearance is in any way an illusion. What is physically perceived (in the context of the research) does exist. It is the perception of that which appears that varies from individual to individual. Otfried Höffe (2009, p.115-6), commenting on Kant's *Critique of Pure Reason*, writes:

Because all of our knowledge is directed to appearance rather than the things in themselves, time and space can be characterised as both empirically real and transcendently ideal ...  
[T]here can be no world without sensible experience, and the principal theorem of the

‘Aesthetic’, the pure forms of intuition that make objectivity possible, implies that there can be no world without a priori sensibility.

Burnham (2007, p.41) says that Kant is using ‘Aesthetic’ in the Greek meaning of ‘to sense,’ rather than the narrower judgement of ‘beautiful’ or otherwise. Before we can perceive an appearance of an object, we must first perceive the possibility of objects existing. Without *a priori* understanding of the possibility of objects, the perception of the appearance of an object does not exist (for us). One of Kant’s perplexing analogies, according to Wood (2005, p.59, citing Kant), is that “time cannot be known in itself.” Time seems to be an intuitive temporal unit of measurement, and without perceptions of ‘object’ there is nothing to measure, in the same way a metre can only exist as the space between two objects. Wood (p.59) puts it as follows:

The time determination that is required if (even ‘minimal’) experience is to be possible can exist only if there are certain necessary connections between the objective occurrences taking place in the objective world of appearances.

Whilst objects occurring at the same ‘time’ can be measured as simple spaces and distances between, as is required to navigate the physical world on a daily basis, research thinking requires a more complex order of thinking. For research thinking, time is needed to determine which event happened before (or after) another event. The inclusion of time places events in both physical and temporal space, resulting in greatly increased complexity in the relationships between events. A pictorial representation of complex relationships in time and space is shown in Figure 3.

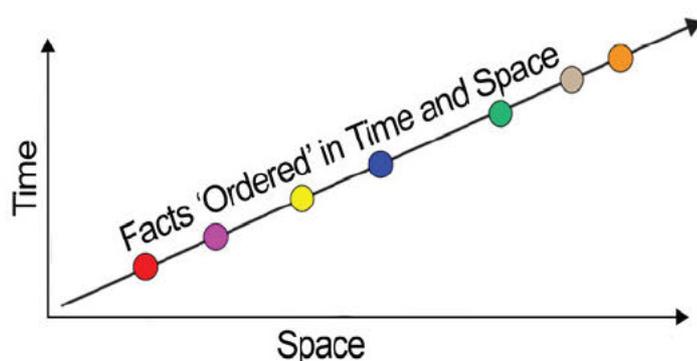


Figure 3

Facts in time and space

It is interesting that Wood says ‘even minimal’ in relation to the connection between occurrences and appearances, implying that there can be different levels of connectedness determined

by time. Time being seen as the determinant of mental orientation in my analysis seems to relate to the level of connectedness between the “objective occurrences taking place

in the objective world of appearances.” There appears to be a strong correlation between Wood’s assessment of Kant’s view of time and space and my analysis of the *R+RT* and the *ABH* texts.

Can Bakhtin’s chronotopes and Kant’s concepts of time and space be used to develop a methodology to make thoughts transparent between mental orientations? This would require a similar, if not the same, perception of time and space for both orientations. This question seems to be answered by Holquist (2002, p.20), when paraphrasing Bakhtin describing an observer looking at another observer looking back. Behind the observer is a train that can be seen by the first observer but not the second. Holquist notes that “[y]ou can see things behind my back that I cannot see, and I can see things behind your back that are denied to your vision.” Holquist continues: “Our places are different not only because our bodies occupy different positions in exterior, physical space, but also because we regard the world and each other from different centers in cognitive time/space.” Individuals have unique positions from which to perceive the world that cannot be duplicated by the other.

Holquist (2002, p.20) asks, “What is cognitive time/space?” To which he answers, “It is the arena in which all perception unfolds.” This could be claimed to indicate (as the research does) that time/space is the framework within which unique perception occurs, with infinite possibilities limited only by the perceiver’s use of time/space. Bakhtin, as cited in Holquist (2002, p.21), claims that “[f]or the perceivers, their own time is forever open and unfinished; their own space is always the center of perception.” Bakhtin was not the only person to suggest that we each see ourselves as the centre of our universe (space). Portuguese poet Fernando Pessoa (2010, p.38) went a little further by equating the self to existing only as the centre:

And I, I myself, am the centre that exists only because the geometry of the abyss demands it; I am the nothing around which all this spins, I exist only so that it can spin, I am a centre that exists only because every circle has one.

If combined with Kant’s *a priori intuition* concept of time and space, this suggests that Pessoa is the centre of his space only because he has an intuitive understanding that there must be ‘space.’ Without it ‘he’ would not exist.

Returning to the time factor, Heidegger (1994, p.62), paraphrasing Hegel's *Phenomenology of Spirit*, recounts the story of the truth of 'now' as afternoon when a teacher wrote it on a blackboard, but the next morning, when the janitor sees the writing, 'now' is morning. The janitor corrects the error and changes the writing to 'now is morning,' but that changed again at midday. 'Now' is always true in the immediacy of the moment, but the moment (time) moves on. If 'now' is converted to thesis, antithesis and synthesis it becomes 'now' (the immediacy of the moment), 'not now' and the synthesis 'now becoming.' 'Now becoming' is important to the analysis of the perception of time in the research. In *R+RT*, researchers have used the concept of 'becoming' (meanings unfolding with time), whilst in *ABH* the stories of Dagenham are a time warp, with no sense of moving on or becoming; no unfolding meanings.

Swartz (1997, p.98) says Bourdieu's "models of action must include *time* as an essential component." Swartz explains, citing Bourdieu (1997, p.98) that "to restore to practice its practical truth ... we must ... reintroduce time into the theoretical representation of a practice which, being temporally structured, is intrinsically defined by its *tempo*." Fleck (1979, p.39, italics in original) suggests that thought collectives are the "*special 'carriers' for the historical development of any field of thought, as well as for the given stock of knowledge and level of culture.*" History is time-based. Facts, events, have their place in history dependent on order of occurrence. Without time, history has no order and degenerates into a jumble of random facts without natural meanings.

Is it possible that time/space itself is intuitively perceived to exist solely because a system is needed to place things in order, even if those things and their order are only perceptions? Whether or not time exists as a 'concrete' entity is not important unless it is needed in a science fiction novel, but the intuitive concept of time needs to exist as a way of providing order to complex events. In the simple use of time, what Wood called "even 'minimal'" (2005, p.59), it can be said that something happened before or after another event, but for the organisation of multiple, more complex events we need a more complex concept of time. In the context of the research into the Daglish mental orientation, it is not suggested that the before/after does not exist. It needs to exist for perception to occur. As a developing concept it seems possible that differences in mental orientations (not just Daglish) could be related to the ability (or the need) to order events using time with different degrees of complexity. Could it be

that, with a developed sense of time, multiple relationships between facts can be perceived, but with a poor sense of time the number of relationships perceived is minimal?

If a person perceives things existing in time and space differently from the other's perception, then what is this perceived thing? Wood (p.63) states Kant's doctrine such that: "we can have cognition of appearances but not of things in themselves." Whilst Wood says that the meaning is far from clear and some readers of Kant consider it being trivial and meaningless, within the context of research into mental orientation it is accepted and meaningful. Thinking may happen in an intuitive framework of time and space, but space is always inhabited by the individual at its centre of perception. For each, the centre of space remains constant, and the other's centre remains constant for them. In the intuitive use of time and space it is time that is the variable. In the analysis of Daghish it is the ordering of 'facts' that happened at some past time that seems to be a problem because time is flat, and all past time occurred at the perceived same time. The analysis of the texts suggests that with a flat concept of time, facts can be arranged in any order to produce any desired meaning.

What does the removal from time/space of time do to our perception?

According to Ludwig Wittgenstein:

2.0121 ... Just as we are quite unable to imagine spatial objects outside space or temporal objects outside time, so to is there no object we can imagine excluded from the possibility of combining with others.

If I can imagine objects combined in states of affairs, I cannot imagine them excluded from the possibility of such combinations. (1971, 1921, p.9)

The above quote seems to indicate that objects combine (form relationships) in time and space and Wittgenstein could not imagine (think of) them not existing in relation to each other. In research thinking (R+RT) facts (or ideas) are researched by imagining all of the possible relationships between. The relationships becoming increasingly complex as new facts are added. This adds another dimension to the research in that ideally within research, all possible relationships are imagined before final relationships are established.

Space cannot be removed from perception because individuals perceive themselves as being the centre of it, but the strength of that perception could influence the perception of self. The evidence within the analysis of the text of a connection between perception of self and time/space is weak, but it is alluded to in continual living of the long minute for the assembly-line worker and the worker ‘knowing his place,’ In proof by negation, thesis ‘a’ is proved by the negation ‘not a.’ The thesis might be ‘perceiving a tree.’ If space is rotated such that the tree is no longer perceived, the antithesis becomes true; ‘not perceiving a tree.’ Without attending to time, the tree ceases to exist perceptually. If time is included, the tree is perceived to still exist (by synthesis) and ‘not perceiving a tree’ becomes ‘the tree is now “perceived” to be behind.’ Time enables the perception of there being a tree even though the tree cannot be immediately perceived by the physical senses. When time is part of perception, concepts such as ‘there used to be,’ ‘there still exists’ or ‘there is likely to be’ can exist within the framework of time/space as the organiser of complex facts. The tree example is loosely based on Hegel’s sense-certainty (Stern 2002, pp.45-48). Stern (p.47) writes:

Hegel proceeds to argue that ‘existing here and now’ is far from unique to the object, as different times and places can come to be ‘here and now’, and thus can be different things; sense-certainty has therefore failed to acquire knowledge of the object in its singular individuality, but only of a property that can belong to many individuals, hence it is a universal.

Whilst ‘here and now’ may be universal it is still perceived individually. ‘Here and now’ could be translated as space (here) and time (now) and Hegel’s view can be used to suggest that objects exist in the universality of time and space, but the perception of the object will be according to the perceiver’s use of time and space. Roger Scruton (2001, p.41), in his short commentary on Kant, writes: “Time is the form of the ‘inner sense’, that is, of states of mind, whether or not they are referred to as an objective reality.” Scruton goes on to say: “Space is the form of ‘outer sense’—that is, of those ‘intuitions’ that we refer to as an independent world and that we therefore regard as ‘appearances’ of objective things.” In my research, there is the ‘outer’ sense of the appearance of facts, and the ‘inner sense’ of how the subject’s mental orientation organises those facts according to the mental perception of time. The concept of time/space in Scruton’s analysis of Kant suggests that it would be legitimate to use the

alternative terminology of inner/outer sense for time/space. Time/space will be the concept my research continues to use because of its connection to Kant and others, but the alternative, inner/outer, is useful to understanding the concept. To ask what happens when time is removed is to also ask the ‘other’ question: What happens when inner sense is removed?

Objects (or facts) are perceived as being in the outer sense of space, but they are organised (their existence in relation to each other) according to time. If time is removed so is the organisation of the objects or facts, so they are free to be arranged in any order. In the section on the creation of *RT*, it was said the *RT* would have to be written to suit the Denglish audience. This statement is now expanded to include that time has therefore been removed, so that the ‘facts’ could be rearranged to suit the Denglish mental orientation. For example, in the ‘Why Take the Bridge’ (*RT* p.7) story, time and the organisation of facts are removed, so John Frost ‘should have known’ or it should have been obvious what the outcome would be. In Denglish, ‘facts’ trump ‘time.’

The primacy of facts over time in Denglish is also demonstrated in the stories on pages 16 and 17 of the Ho Chi Minh supplement. In the synthesis of *R+RT* and Denglish for Ho Chi Minh’s imprisonment in Hong Kong, a single reference, Dennis Duncanson (1974), was used because this period of Ho Chi Minh’s life was more confusing than usual, and Duncanson presents a cohesive account of events, whereas other research seems fragmented. A check of the references for ‘Banishment or Deportation’ (p.16) will illustrate how the facts of the story ‘jump’ around the research paper. Duncanson uses a chronological ordering of research in his style of writing, but for the Denglish audience the story needed to be grouped in relation to ‘facts’ rather than time. If the page numbers of the Duncanson research paper used in the story are checked against the order in *RT*, the order is 89, 91, 85, 82 and 93. The reason for this ‘out of time’ selection of references is that there are facts that go naturally together in Denglish that have little to do with chronological order. When writing in Denglish it is necessary to look for related facts and group them regardless of time, and then create a ‘line of thought’ by ordering the placement of the groups. In this way, a ‘pseudo’ timeline (fact-line) based on the ordering of facts can be implied, even if it does not necessarily follow the actual timeline faithfully. This seems to be a principle for writing in the

Daglish thought style: replace the timeline with a fact-line. What that fact-line will be is decided by the writer's bias, even if the writer does not know that he/she is biased.

As shown in Figure 3, there is a 'natural' relation between space and time, where facts occur on an orderly timeline. What happened, and when it happened in relation to other events, is known. Figure 4 shows the same facts but with time flattened, and the 'facts' used to create three different fact-lines.

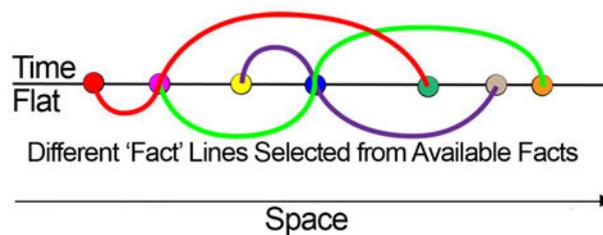


Figure 4  
Facts divorced from time

Francis Yuen (1989, p.14) writes:

[K]nowledge develops through the perceptual data and becomes the content of mind; the conceptual structures of the individual provide forms for this content. Kant summed up his position on the theory of knowledge in his famous phrase: "Concepts without precepts are empty, precepts without concepts are blind" (cited in Mead, 1959, p.189).

This could accurately be applied to Figure 3 and Figure 4. In Figure 3, facts are important, but equally important is the relationship between one fact and another, building to a structure encompassing all of the known facts within the framework of time. In this instance, one fact cannot be considered in isolation because of their holistic relationship with the other facts that cannot be broken. The facts give information, but time, the relationship between, gives meaning. Take away time, as in Figure 4, and the temporal relationship between facts is destroyed, and so, therefore, is meaning. In Kant's words, 'precepts without concepts are blind.'

In spite of this, the stories in *RT* do have their own meaning, but this meaning is only a pseudo meaning assigned by the bias of the writer. Looking at Figure 4 and the

creation of fact-lines, those fact-lines are the creation of pseudo meanings by the writer: creating an illusion of meaning where no such meaning exists.

The research sought to use creative writing to transfer thoughts from one mental orientation to another. This has proved impossible, at least by the methodology tested here. The mental orientation of the research side was of organising facts in relation to time in order to understand the meaning of facts in relationship to each other: to create understanding. For the Daglish mental orientation, though, facts do not have any firm relationship to each other and can be linked according to the user's bias to mean whatever they are desired to mean. Thoughts cannot transfer across mental orientations because of the variability of time perception. Fleck's statement (1979 p.109) that "[t]he greater the difference between the two thought styles, the more inhibited will be the communication of ideas" in relation to my research becomes the greater the distance between the perception of time, the more inhibited the exchange of thought. The ability to transfer thoughts could depend on the ability of both the 'sender' and 'receiver' to organise thoughts using a similar perception of time.

The final consideration in this chapter is: What does the divorce of time from the Daglish mental orientation have on the concept of cause and effect? This question arises from the discussion on fairness and 'I didn't mean it.' Judea Pearl (2009, p.406, citing Hume, 1739, *Treatise of Human Nature*, p.156) says:

Thus we remember to have seen that species of object we call flame, and to have felt that species of sensation we call heat. We likewise call to mind their constant conjunction in all past instances. Without any farther ceremony, we call the one cause and the other effect, and infer the existence of the one from that of the other.

In ABH, the narrator can learn from experience not to put his hand in a fire, but he has no control over the lighting, or extinguishing, of the fire. At this level there is not the intellectual engagement with time needed to foresee the possible future effects of present actions, either negative or positive. With time included in a mental orientation, cause and effect become holistic, with the thinker able to see the connection between past, present and future, allowing them to act in a way that brings about future possibilities. Cause and effect is time-dependent because cause comes chronologically before effect—but, if a thinking style has a 'flat' concept of time, cause and effect becomes fate and, as Michael Gelvin (1991, p.15) wrote when commenting on Kant's

“usurpatory concepts” in *The Critique of Pure Reason*, “So ‘fate’ seems little more than that something occurs, with the dubious addendum that such occurrence cannot be explained causally.” If time is flat, as in Denglish, there is no easy recognition that one event can lead to another because ordering is dependent on time, past, present and future. Without time the possibility of future events cannot be seen. The natural progression of events with time, as shown in Figure 3, has been lost, to be replaced by the disconnected facts of Figure 4. In Denglish facts cannot be explained causally and future results of current actions will be seen as fate, bad luck, or will mirror the 1980s t-shirt slogan, ‘shit happens.’ Hsing Yun (2004, p.4) has another view:

There is no escape from  
The law of cause and effect.  
It is just a matter of time  
Before the effects will come.

The research has reached a stage of, in Hegel’s terminology, *utter dismemberment*, having determined that the object of the research, the transfer of thoughts between collectives, cannot be achieved:

[B]ut the life of spirit is not the life that shrinks from death and keeps itself untouched by devastation, but rather the life that endures it and maintains itself in it. It wins its truth only when, in utter dismemberment, it finds itself. (1979, Preface, p.19)

The next chapter marks the beginning of the research ‘finding itself.’

## Chapter 5. Art and visual literacy

In the methodology for the creation of the creative text for ABH there is acceptance that it needed to be written completely raw, with no stylistic or linguistic intervention that would interfere with the embedded thinking style. If style, judgement or the like were introduced, the texts could not be analysed phenomenologically. There is a section of the research material that was created completely ‘raw and pure’ because there was no realisation of what was happening. This section was the charcoal sketches that, realistically, arrived by accident, if there is such a thing as an accident.

The reason for the purity of creation inherent in the sketches is that they came about as part of the production process rather than the creative process: they were, at first, an annoying necessity. The sketches arrived because the original concept was to use old photos from the *Daily Mirror*, but access to the *Daily Mirror* archives was refused unless copyright fees were paid. After protracted negotiations, the decision was made to bypass newspaper photographs and draw charcoal sketches. At the time the feelings towards drawing the sketches was one of wasting time on a process when the time could be better used for the research, and as such the sketches were created in minimal time with the minimum of effort.

The process was that the charcoal sketches were created in parallel with the creative texts, one story and sketches at a time, and so there was no separation in the creation of the texts and associated sketches. The process also resulted in a large body of unused sketches from stories that were written but later rejected. The integration of sketches and texts was not appreciated until early versions of the *RT* were tested on friends and the first comments were often about the sketches before any comments were made about the stories. This led to the realisation that the texts are not illustrated stories. Nor are the texts about the sketches. Rather, there is a complex interaction—harmony and conflict, war and peace—happening at multiple levels between text and sketches throughout the texts which seemed to be associated with the subject of the story. Sometimes the text dominates, sometimes the text is subordinate to the sketches, sometimes there is peaceful coexistence, but often there is a cauldron of conflicting elements happening simultaneously yet somehow existing in a place of harmony. From this point it became clear that the relationship between text and sketches needed to be explored as part of the research because the interaction between text and sketch formed

an integral part of the communication between the collectives being researched. All of the sketches, no matter how crude, began with viewing photographs. The subject of truth and meaning within photographs is vast, and beyond the scope of my research, and so the discussion here needs to be limited to the meaning of the photographs as source material for the sketches related to the research. Photographs outside of the research will be used for the exploration, but all have been used to show the relationships within the research.

A section heading in Stephen Bull (2010, p.13) which reads ‘The Thing Itself? The Question of Indexicality’ brings forward a clash of philosophy. Kant wrote at length about ‘the thing in itself.’ Wood (2005, p.29), writing on Kant’s “famous (or notorious) doctrine of transcendental (or critical) idealism,” says the doctrine is that “we have cognition only of ‘appearances,’ not of ‘things in themselves.’ The objects of experience are empirically real, but transcendently ideal.” Bull and Allen highlight the differing views as to whether it is possible to know ‘the thing in itself’ (and the validity of indexicality). Rather than pick a side in the discussion which is a side issue to the research, it would be better to state the position with regards to the research. That position is that whilst the image may have been true to the moment, that image often had some self-serving purpose in its photographic creation. Can a photograph be said to tell a lie truthfully?

The phenomenological methodology had dictated that the research would be ‘research by doing’ in many respects. Within the research the creative texts needed to be created, and then analysed. By adding the artwork into the ‘need to create’ part of the research, the research took on the aspects of William Kentridge’s view of drawings as “slow motion thinking” rather than a photographic “frozen instant” (Cameron, Christov-Bakargiev and Coetzee, 1999, p.8). Unlike the slow-motion thinking of a drawing, the whole of the research became embroiled in the process and the process became a single holistic, three-dimensional, slow-motion thought progressing over a period of three years, with the final appearance of the thought being nothing like the beginning. An example of part of this process was that whilst writing the short stories there was also the envisioning of the artwork to be included with the texts. This brought in a visualising of a text as it was being written, and the visualisation flowed through into the writing. By visualising the artwork, long forgotten scenes from Dagenham came back into consciousness. The short story texts were greatly enhanced by a process that

was akin to watching a movie of long forgotten events to be written into the stories as they were being written. This process became circular, in that thinking about the planned artwork enhanced the story and the story provided the motivation for the artwork. The inclusion of pictures in the short story texts seems to enhance the readers' experience, but what is hidden in the process by which the stories were enhanced whilst planning the artwork? This is the question I will explore in some depth in this chapter.

Robert Cappa's photo of a soldier being shot in the Spanish Civil War (Hersey, 1974, p.21) shows the moment of a soldier's death. But does it show his death or an observation of his death? This adds another dimension to the earlier Pessoa quote:

And I, I myself, am the centre that exists only because the geometry of the abyss demands it; I am the nothing around which all this spins, I exist only so that it can spin, I am a centre that exists only because every circle has one. (2010, p.38)

This suggests that if we cease to exist our universe also ceases to exist. The photo only exists because at that moment it (the photograph) captured the truth of an observation of the cessation of a universe from the centre of another universe: the position of the camera at that instant. The actual moment could only have been known from the centre of the soldier's universe, which was the soldier at the moment of death. In any situation there are multiple universes with their own perspective of the event. In the case of Cappa's photo, there are three: the universe of the soldier, the universe existing with the camera at its centre, and the universe of the viewer of the photograph. Two of these universes, the soldier and the camera, share a temporal connection, but the viewer's universe exists in another time. An irony to the death of Cappa's soldier was that Cappa did not observe the event. On page 18 of Hersey it is related how Cappa took the photo by holding the camera above a parapet and shooting blindly at the sound of machine gun fire. The soldier's death had two observers—the soldier and the machine-gunner, but not Cappa. Susan Sontag (1977, p.3) describes the photograph as “experience captured,” but Cappa never experienced the view of death that made him famous. The soldier did not capture the experience because at that moment he ceased to experience. As Sontag noted (p.5), “[p]hotographs furnish evidence. Something we hear about, but doubt, seems proven when we're shown a photograph.” It is a long leap from proving that something happened to an experience of the happening, as evidenced by Cappa

not knowing his camera had captured the moment of a soldier's death. Is there any 'truth' in Cappa's photo? Can a photograph have any more truth than that of a particular configuration of light that was captured at a point in time from a centre that existed momentarily within some form of light-recording device?

In a conversation with Carolyn Christov-Bakargiev, Kentridge states:

What does it mean to say that something is a drawing – as opposed to a fundamentally different form, such as a photograph? First of all, arriving at the image is a process, not a frozen instant. Drawing for me is about fluidity. There may be a vague sense of what you're going to draw but things occur during the process that may modify, consolidate or shed doubts on what you know. So drawing is a testing of ideas; a slow-motion version of thought. It does not arrive instantly like a photograph. (Cameron, Christov-Bakargiev and Coetzee, 1999, p.8)

Whilst a photograph provides some evidence of something happening, the truth of the happening is a subjective imposition by the viewer. John Berger and Jean Mohr, (1982, p.86), discussing a photo of a man with a horse, with the horse wearing a particular type of bridle, write: "The photograph offers irrefutable evidence that this man, this horse and this bridle existed. Yet it tells us nothing of the significance of their existence." Did Cappa's photo provide evidence of the martyrdom of a freedom-fighter, the elimination of another cursed guerrilla, or maybe the stupidity of war? The answer to that lies in the truth of the viewer.

To add historical context to the photographs there would need to be an understanding of the soldier. There would need to be a 'before' photo of the soldier with the soldier's narrative of feelings, hopes and dreams, followed by the Cappa photo with the soldier's narrative at the moment his hopes and dreams ceased to exist along with his universe. The suggestion is that to see the truth of a photo there is the need to understand the object (person or innate) of the photo by bringing them together into a single centre existing both in physical and temporal space. Ideally from there comes the next image of a single centre in time and space to take fixed moments in time through a sequence to create a timeline. If there is any innate truth in the sketches in the research, it is the truth of the timeline created by the sequencing of the sketches to illustrate the social conditions of the times.

In a chapter dedicated to Susan Sontag, Berger (2013) quotes Sontag as writing, “functioning takes place in time, and must be explained in time. Only that which narrates can make us understand.” To which Berger adds: “Photographs in themselves do not narrate. Photographs preserve instant appearances (p.48).” Sketches in my research (derived from photographs) are, in isolation, meaningless. They only acquire meaning when linked to the same centre as the texts. That meaning only becomes a narrative when it links to another meaning: another sketch and story along the timeline.

In chapter 4 there was a concentration on what happens when time is removed from the organisation of thinking, and how organisation degenerates into making up stories based on limited random facts. Here, we know something happened (by the photograph) and we can (maybe) determine the time it happened, but what happened is a matter of judgement. This is similar to the relationship of time and space in chapter 4, but this chapter is looking at the opposite side of the coin, where facts are removed from an instant in time, as happens when a photograph is taken. Something happened at a particular moment in time, but it needs the narration of that fact to have meaning.

Bull (2010, p.40) writes:

[Roland] Barthes suggests that written texts work with photographs in two different ways: anchorage and relay ([Barthes 1977] 1977b, pp.37-41). Text as anchorage tends to function as a written equivalent to what appears in the image ... Relay is where the picture and text work in tandem to create a meaning that could not be made by each element separately.

By progressing from photograph to sketch, the images created do not justify the visual confirmation of the text, they become one with the text by having the same author, by which process the author is able to add the feeling of the text to the ‘dry’ word. The sketches as used have a property that is denied in the use of a single photograph: they relay the texts along a timeline.

In *ABH* and the *RT*, the sketches are time-markers. The sketches and texts work together, each communicating in their own special way; the narrative giving facts and the sketches locating those facts in time, to give a form of communication greater than the sum of the parts.

That is not the complete story. In Berger and Mohr (1982, pp.133-269), there is a series of photographs depicting an old woman's life. According to the authors, the woman is "a peasant woman. She was born in the Alps. She is unmarried and lives by herself. She has lived through two world wars." There are many more details of the woman given. Before giving details of the woman, the text says, "there is no single 'correct' interpretation of this sequence of images. ... The old woman, like the protagonist of a story, has been invented (p.133)." What is the 'invention' of the old woman? The reader is left with several unresolved possibilities. The two main strands of the possibilities are that the pictures are from many sources put together as a 'lie' or invention that this woman ever lived, or that the woman is (was) physically real but the stories she tells from memory are an invention of her memories. We have a situation where a person may be physically real but whose remembered life is false, even if they believe it to be true. If the old woman is real, does she remember the happy times, or the sad times? Without a narrative the pictures are seductive in their composition but say nothing about the woman. Sontag 'proves' that something happened, but did it happen to the woman, even if she at some time physically existed? This is a difficulty with photographs that cannot be avoided. Whilst photographs can be used to illustrate the truth of the narrator, they can also be presented in a way to tell outrageous lies. The narrator's truth may be to some an outrageous lie. The use of photographs as the source of an outrageous lie has been exploited throughout *ABH* where photographs from the family archives have been used to create falsehoods. The sketch *Big Sister* at the beginning of *The lost days of school* is factually from a childhood photograph of my sister. The person (in the photograph) was real, but the narrative of the story is an outrageous lie, or rather, in context, a fiction. My sister is real, but the little girl in the photograph disappeared the moment the photograph was taken.

Jan Assmann (1997. p.9) contends there is history, and mnemohistory:

Unlike history proper, mnemohistory is concerned not with the past as such, but only the past as it is remembered. It surveys the story-line of tradition, the webs of intersexuality, the diachronic continuities and discontinuities of reading the past. Mnemohistory is not the opposite of history, but rather is one of its branches or subdisciplines. Such as intellectual history, social history, the history of mentalities, or the history of ideas.

Whilst a photograph may indicate something happened, there cannot be an automatic assumption of its historical context. Viewing a photo of my big sister does not give



Big sister photograph



Big sister:  
avenging angel of death

any context to the event and if not been included in the family archive I would have not known her identity. My sister is several years older than I am, and I do not remember her as she appeared in the photograph. The photograph could be of any young girl in a winter coat. I have given the photograph a storyline that has nothing to do with 'proper' history. Moreover, I have no idea of the history of the photograph, and so the 'history' becomes interwoven with the world I seek to represent in ABH. The discussion on photographs becomes circular, and without additional information the best that a photograph can prove is that something happened. When converting the photograph to a sketch, I added a certain 'cuteness' to the image to contrast with the 'avenging angel of death' I describe the 'big sister' in the story. Without the narrative of the story the sketch is of a cute little girl with big eyes. With narrative only, big sister is a scary girl devoid of redeeming features who struck terror into the hearts of anyone who threatened her little brother. Combine the narrative and the sketch and the story and there is a tension that seems 'true,' a historical fact fitting the times even if it is a myth. The base photograph would not have added that power to the

narrative if used in ABH.

When creating the texts and the sketches for the research, both were created in the same physical space at the same time. There is written communication and there is pictorial communication. For the two to work together there needs to be a common centre. In taking a photograph from another time and place and recreating the moment of then into the now of the sketch created temporally with the creative texts, the

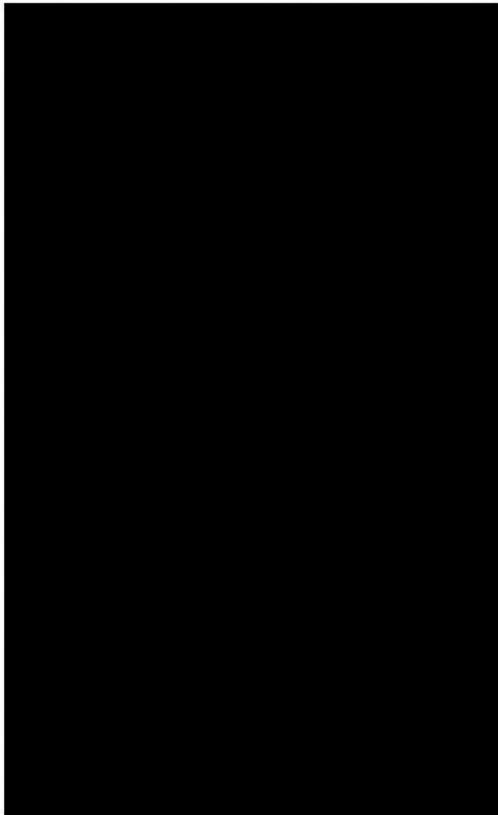
author/artist has claimed ownership of the common centre of the text and sketches to make them one. The reader will still need to perceive the text and sketches from their particular place, but that perception will be of one centre rather than multiple centres.

There is another shift in centre that takes place. The centre from which the configuration of light was captured to produce the photograph is a fixed point in relation to the earth. It might be possible to return to that exact point, but time has eliminated the combination of light that existed at that moment. When the centre is shifted to the centre of the artist, that centre is not a physical centre but the centre of being with all its illusions of meaning. The centre has become completely mobile according to the meaning the artist imparts on the photograph to produce the sketch, but it is still one centre. The sketch is not just a crude representation of the photograph but an object embedded with the totality of meaning imposed (knowingly or not) by the artist.

With the original concept of using photographs, each photo would have had its own centre and the reader would have been confronted with as many centres as there were photos. The irony is that this 'one centre' approach came about because the *Daily Mirror* refused to allow the author access to the centre of their archival universe.

Composite photographs can have many centres. Frank Hurley's World War I photographs were often composites of several photographs, and the inherent tension of final images could be a response to not being able to 'pick' a fixed centre. The Hurley photo (Smith, 2017, 1:19) is a composite of five photos, and a modern viewer can pick the different photos with all five having different centres. Sontag's photographic proof in that something happened becomes something happened five times, in five different places. I find myself unable to focus on Hurley's photo because my eyes search for a centre from which to view the scene. The need for a single centre is important and I suggest that this expands to the need for a single centre (the artist/writer) when combining text and artwork.

As a counter to Hurley, the work of Gerhard Richter (when working from photographs)



*Ema (nude on a staircase)*, by  
Gerhard Richter, 1966

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how the reimagining of a photograph by an artist can add meaning to a photograph. In this case, the movement of Ema down the stairs is held within a single photograph, where ‘normally’ a photograph can freeze time but cannot convey its meaning. Photographs may show what was there, but the artist can show what is not there. Richter, in a conversation with Nicholas Serota (Richter and Serot, 2011, p.15), states: “It’s not that I am always thinking about how to make something timeless, it’s more of a desire to maintain a certain artistic quality that moves us, that goes beyond what we are, and in that sense, timeless.” Artists can play with time in a way that a ‘normal’ photograph cannot.

The research uses multiple sketches to ‘play’ with time in a way that is not ‘normal’ for a photograph. The stories in *ABH* are short, but they are arranged in an order to lead the reader through time to a longer, more complicated story. It is important that a sense of time is created in this process even though the reader may be lacking in time perception (as in chapter 4). The relationship between text and sketch is that the texts provide facts, but the sketches anchor the texts in time. The research suggests that to

often includes motion-blurring, but the sense of movement comes from a single centre and is seductive rather than disturbing (or maybe disturbingly seductive). Mark Godfrey writes:

Richter would not shy away from the legacies of the specific artists who had appeared to argue for painting’s impossibility (instead he squared up to them head on with *Ema* 1966, refuting the conclusions of Duchamp). Nor would he allow the dominance of photography in the culture to make him timid about the viability of his chosen medium. (2011, p.73)

The motion-blurring of *Ema* descending the stairs gives a sense of movement that could not be captured with a photograph and shows

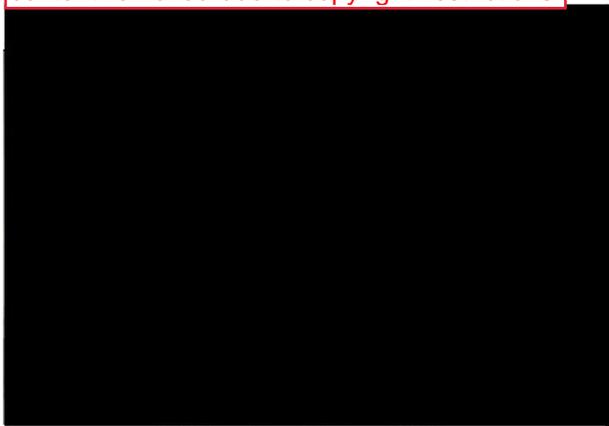
anchor the stories in time and space, and to provide meaningful progression, both the texts and sketches need to have a common centre at each 'station' along the way. The use of the word station suggests the metaphor of a train journey and the same train, with the same passenger (artist/writer) to observe each station to maintain the integrity of facts progressing with time.

The research began by being centred on communicating thoughts between collectives using the written word, but progress of the research suggests that the written word may not be enough because of different perceptions of time for different groups. Visual aids, artwork or illustrations, are a method of creating a timeline to guide the written word. Artwork or illustrations could work better than photographs because photographs have a 'lost' centre and artwork can regain and intergrate that centre with the centre of the text.

It is not suggested that the integration of texts and sketches as used in the research is the only way art can be used to communicate. The art of William Kentridge is a body of work that does not need text: it is its own narrative. The power of the drawings of oppression by Kentridge (Cameron et al. (1999, p.21) do not need words. The words of Dan Cameron, ( p.79), highlight the difference in orientation between this research and a more 'visual only' approach:

William Kentridge's highly charged inter-disciplinary art comes to us at a moment in history when the century-long debate over abstraction versus representation seems to have been reduced to a struggle over art's meaning. There are those who feel art can largely be defined in terms of its relationship to certain linguistic codes and definitions of style, and those who believe art is driven by a need to construct meaning out of a void.

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William Kentridge, 1995  
From the animated film *Faustus in Africa*

Kentridge's work falls cleanly in the second category. For him, art is uniquely capable of communicating vast stores of knowledge and experience through a limited set of resources. Kentridge's work does not need words to create meaning out of a void. The Kentridge sketch



*Four lynched men* (Dieudonné, 1892)

of a hanging (Cameron et al. 1999, p.21), produced for the animation *Faustus in Africa*, has more power than a photograph of a ‘real’ hanging, but that power still needs the context of South Africa during Apartheid. Without context the sketch could have been the Deep South of the United States of America. The

impact could be the same but to a different audience. There is an ambiguity in the Kentridge sketch and a photo of the bodies of four lynched men (Dieudonné, 1892), from the Smithsonian Institute’s National Museum of African American History and Culture, in that there is a marked similarity between the Kentridge sketch and the photo. Could the Kentridge sketch have been influenced by the Smithsonian photo of 1892? The connection could also be that photographs from the 1890s held a ‘sketch’-like feel. There is another possible connection to the photograph. The four lynched men are named as Jerry Williams, George Davis, Willie Williams and Albert Robertson. Does the naming of the men make the event ‘real’ (personal) by adding a narrative?

Kentridge is indeed capable of creating meaning out of the void by those who have a



Picasa, 2014  
Cover for *Aeromodeller* magazine

mental orientation attuned to the art world, but Daglish is another story. In Daglish, pictures are important but are (maybe) better categorised as illustrations and the orientation of the sketches as illustrations rather than art begins at the propensity in Daglish for doing things. The illustration for ‘doing’ is shown in the illustrations of the *Aeromodeller* (Picasa, 2014) and *Hobbies Weekly* (Spring, n.d.) magazines which have texts on how to make things by using illustrations (in sequence). This was the genesis of the form for the creative text that set out to build understanding through a sequence of stories and pictures



Spring, (n.d.)  
Cover for *Hobbies Weekly* magazine

mirroring the Daglish way of building things. Standing back from the research, I am either conducting multidisciplinary research into using creative writing and art to transfer thoughts across the boundaries of collectives, or, from a Daglish mental orientation, I am producing short stories with many illustrations to build a bigger picture. It doesn't matter which view is taken as long as the end result is the transfer of the thought. On the difference between art and illustration, a typical cover of 'how-to-do-it' magazines of the period such as the *Aeromodeller* or *Hobbies Weekly* seems to straddle the two.

The hobby magazines and women's magazines of the day concentrate on how to make things. In the sexist attitudes of the day, men made furniture and toys, and women made frocks and knitted, but the basic methodology was the same.

Typically, a hobby magazine would have a narrative, a plan for a project and a series of illustrations showing the assembly of the project. The illustrations were typically drawings rather than photographs because it is easier to pinpoint a detail by way of a drawing. The drawings were laid out to form a timeline of assembly. Chapter 4 indicated that the search for methodologies using only creative writing to transfer thoughts between collectives had failed because of differences in the understanding of time. Working through the meaning of the sketches in the research now suggests that the different appreciation of time could be overcome by understanding the use of the visual representation of a timeline. Pictures and illustrations can be used to represent time, or the passing of time, and the methodologies sought could be combining written and visual communication to produce a visual/narrative mix tailored to suit the mental orientation of the collective. The suggestion is that in Daglish there is the need to have a series of visual representations depicting the passage of time rather than written visions of a time passing. Saussure worked with the concepts of the difference between the signifier and signified in written language being arbitrary. It could be that in some

mental orientations this arbitrary connection between signifier and signified is insufficient to convey the passing of time.

Wittgenstein (1971, p.15) writes of our (thinking) reality of the world being our picture of facts:

- 2.036        The sum total of reality is the world.
- 2.1            We picture facts to ourselves.
- 2.11          A picture presents a situation in logical space, the existence and non-existence of states of affairs.
- 2.12          A picture is a model of reality.
- 2.13          In a picture, objects have the elements of the picture corresponding to them.
- 2.131         In a picture, the elements of the picture are the representatives of objects.
- 2.14          What constitutes a picture is that its elements are related to one another in a determinate way.
- ....
- 2.1511        That is how a picture is attached to reality; it reaches right out of it.
- ....
- 2.161         There must be something in a picture and what it depicts, to enable the one to be a picture of the other at all.

“What constitutes a picture is that its elements are related to one another in a determinate way” can be expanded to incorporate a series of physical pictures representing a changing reality as time progresses. This could be seen as a slow-motion movie in which events happen in order, thus providing the organising over time that research thinking has but Daglish thinking does not.

In the Daglish orientation of building things, step-by-step visualisation is appropriate for building time. In Chapter 4 there was mention of the work of John Durham Peters and communication being influenced by technology. The differences in technologies used by the research collective and the Daglish collective points to visual

communication being as important as verbal or written communication when seeking to transfer thoughts between collectives. From the reaction to my sketches in the research across multiple collectives, I suggest that for a general, unspecified collective a visually dense presentation would be the safe option.

A photograph has a centre that existed momentarily at some moment long past. To create from a photograph means to take its long gone centre and recreate it from the artist's own centre. Marlene Dumas is quoted as saying, "Art is not a mirror. Art is a translation of that which you do not know" (Coelewij, Sainsbury and Vischer, (Eds.) 2014, p.6). This was especially true for the creation of the sketches in my research. The photos I worked from were not a mirror. I do not know the centre of the observers of the photographs, and if I did it would no longer exist and as such the photograph can never be a mirror. I can see the photograph but do not know the centre, so the only option is to take that imaginary centre and possess it as my own and to add the truth of my centre. Even with the family photographs, the centre has long faded into memory and I have to reinvent the memory in much the same way that Berger and Mohr's old lady, if she existed, would have had to invent memories to tell her story.

Dumas is known for working from photographs. The way I convert photographs to images may not, probably not, be Dumas's methodology, but to see how others do it can help illuminate one's own practices and see why sketches seem to work in the research. Jan Andriessse, in Coelewijn, Sainsbury and Vischer (2014, p.116), write:

Many people have written things about the subject of Dumas's work. With selective insight they've assaulted it humorlessly with meaning and message and interpretation, along with social/political and racist consciousness. They've analysed the content, context and change within. They've blasted it with a feminist blowtorch, drawn gender and sexual conclusions and even more confusions; accused her of opportunism and sensationalism, or praised her understanding and sympathy.

Although I started by seeking to understand how Dumas uses photographs in her art, to try would only add more useless comment to the unknowable and is pointless. I suggest that how Dumas achieves her results is known only to Dumas, and possibly not even to herself.

There is one area where I can pinpoint the difference in usage of photographs between Dumas and myself, and that is my sketches were produced within a tight envelope created by the needs of the narrative of the research, whereas Dumas seems to be free of such restrictions. There is another commonality that could be a connection to all artists. In the interview section of Coelewijn, Sainsbury and Vischer (2014, p.79) between Thomas Schutte and Rudolf Evenhuis, there is the following exchange:

TS ... I drew her so much I got emotional problems ... we got too near ... then I had to stop.

RE: Was she a model?

TS: No, she was an artist ... and I used her as a model ... and I was drawing her ... and if you draw someone carefully—you fall in love—and then you get unhappy, because you are married to someone else.

RE: Maybe that's why Marlene never uses models.

TS: Yes ... just photos, to protect yourself.

RE: Can you understand that?

TS: Yes, yes!

When claiming the centre of a universe for their own it seems natural for an artist to form emotional attachments, and falling in love with a familiar model, or even their image, can be an occupational hazard. The artist is claiming a space and a time as their own, to do with as they will, with love or hate or with some other passion, but never with indifference. This, I see, is the difference between art and illustrating. Art is to take possession and invest emotionally, whilst illustrating is a task. That does not mean that an illustrator who is passionate about his/her work is not an artist. Because of the phenomenological nature of the research there is a continuous examination of the thinking as the writing progresses, and I need to examine whether the sketches in the research are art or illustrations. They were drawn with Passion so they must be art.

The chronology down the left side of the Dumas catalogue (Coelewijn, Sainsbury and Vischer, 2014, p.12) has the entry: “1935. Leni Riefenstahl directs and produces the propaganda documentary film *Triumph of the Will*.” This is a Nazi film I viewed as part of the research to gain understanding of the propaganda methodology used by Joseph Goebbels and to seek images of prominent Nazis to sketch. It is a film that fills

me with foreboding, even though I know the end of the story. There is a dreadful power possessed by Goebbels and Riefenstahl brought about by their artistry which survives long after the death of Hitler.

Goebbels, standing at the lectern at Nürnberg in 1934, says (subtitles):

May the bright flame of our enthusiasm never be extinguished. It alone gives the creative art of modern political propaganda its light and its warmth.

...

It may be good to have power based on arms, but it is better and more joyful to win and keep the hearts of the people. (Riefenstahl, 1935, 30:07)

The narrative of Goebbels combined with the filmmaking artistry of Riefenstahl combined with the passion of both to produce a powerful message. Even though that message is now generally seen as an evil message, the power and artistry of its construction cannot be denied.

The artist has a power that comes from their passion. In the case of Riefenstahl, the passion of artistry leaves me to wonder if her passion was for her art or for the Nazi cause. One thing that did emerge was the 'brilliant' communication of her film, even if that communication has now become hate and foreboding. Was this the reason for its inclusion in the Dumas chronology, even though the event happened long before Dumas was born? For me it was a reference to the power of art as a communicator. Art as communication is powerful, but for it to work as art and communication there has to be passion. This is another aspect I would add to the methodology of using creative writing and the visual arts together to transfer thoughts between collectives, and in that aspect there must be a passion to communicate. The suggestion is that art can succeed where photographs may fail because art has the passion that comes from the artist's centre, whilst photographs (as a record of something happening) exist without embedded passion: they just happened. *Triumph of the Will* cannot be considered in the same light as a photograph because it was produced specifically to engender emotions in the viewer. Photography as an art form may possess the passion of the creator, but the photographs I used for the research came devoid of passion. Passion had to be injected by the conversion from 'dead' images to sketches coming

from the centre of the artist. Riefenstahl brings another factor to the research. Whilst the passion of the artist is communicated in the form of the transfer of thoughts based on emotions, there is no control over those thoughts: they belong to the artist. The research is into the transfer of thought through creative writing and art, but if the research is a success there can be no imposition of control over how those methodologies will be used.

There is another lie inherent in all of the research artwork. There are large variations in size and quality of the original artwork. The artwork included with the texts have been digitally photographed and adjusted in Photoshop® to impersonate old black-and-white photographs with a reasonable degree of consistency between images. This is a strange circular process of a photograph that may be lying about the person depicted being converted to a charcoal sketch, with all the inconsistencies brought on by the inner life of the artist then being converted back to persuade the viewer that this is what old newspaper photographs looked like. If there is any truth in the sketches it is the truth of the artist. Similarly, the written texts cannot be claimed to be true and are only the truth as seen by the writer, and since the writer and the artist are the same person the written word and the charcoal sketches may work well together because they represent the same truth.

Within the context of the research the artwork changed from an annoying necessity to an essential text in its own right: a text that can be articulated across all the other texts to link the research together holistically as the work of a single person. In this chapter, the place of pictures has been considered in a broad sense. The next chapter looks at the place of pictures in the analysis of mental orientation.

## **Chapter 6. Rudyard Kipling, ambiguity and the hidden language of pictures**

The research began with an acceptance that different collectives have different ways of thinking, but it now seems that there are not different ways of thinking, but rather ambiguities in the way different collectives use the same way of thinking. The concept is akin to two curry recipes that use the same ingredients in different proportions according to the taste of the consumer. In the case of thinking, the ingredients are (accepting Kant's concepts) time and space. Time and space can be brought into more concrete terms by way of Kipling's 'six honest serving men,' from his poem *I Keep Six Honest Serving Men* (Lamble, 2011, p.25): "what, when, where, why, who and how." Grouping the six honest serving men into time and space, when, why and how are time-based in that all three questions need facts to be assembled in order of occurrence in time to be answered in a meaningful way. What, where and who are based in the world of the space they occupy. There are many different ways of conveying space and time, and those ways can appear as differences when they are just looking at the same elephant from a different perspective.

In this chapter, ambiguities between research thinking and Daghish will be analysed rather than the previous emphasis on differences. One further modification is that whilst the original was directed at the two mental orientations of research thinking and Daghish, the research to date has indicated a need to change the status of the two selected orientations from specific to being representative of general positions residing towards each end of the thinking spectrum, with an infinitely variable combination of time and space existing between. Research thinking and Daghish use different mixes of time and space, but it would not be valid to assert that these are the only two sectors of society that use these particular mixes, or that other collectives do not reside in similar orientations.

With time and space as the two ingredients of thinking, it is a given that when one is reduced the other increases proportionally, and so in writing about changes in time perception the reverse is also happening with space: they are inversely proportional. What ambiguities are created when time is removed from thinking is the same as asking 'what happens if when, why and how are ignored?'

In Chapter 4 this was answered by the example of a person looking at a tree, but when the person turned his/her back on the tree, the tree ceased to exist (for the person) if time is ignored. A ‘real life’ example of the ‘missing tree’ comes from a press conference, at which the Governor of New York, Andrew M. Coumo, says:

The president said over this weekend: If we didn’t test so much, and so successfully, we would have very few cases. OK? Think about that for a second. What he is really saying is, ‘if we didn’t test, we wouldn’t find the cases, and if we didn’t find the cases, we wouldn’t have a problem. That’s incredible, but that is what he is saying. Ok, so let’s just extend that logic. If we don’t test, then we won’t know, and if you don’t know then you have no problem. It’s a great way to go through life, isn’t it. (PBS News Hour, 6 July 2020, 3:05)

If time is included in the thinking, the first thing is to recognise a problem exists. Next, a plan is formulated as to which steps need to be taken over time (order of occurrence) to solve the problem. In the research this is the general form that has been labelled ‘research thinking.’

Time was first identified in thinking in the analysis of ‘A Little Bit of Larceny’ (*ABH*, p.25) and the black market stories (*RT*, p.10). This highlighted the difference between morality and fairness. This originally was seen as a difference in thinking, but by changing difference to ambiguity in the use of time/space the resolution becomes less of a mountain. Morality could be seen as a heavily time-weighted form of fairness (not moving with time and circumstance), whilst fairness (time-deficient morality) becomes highly mobile with time and circumstance.

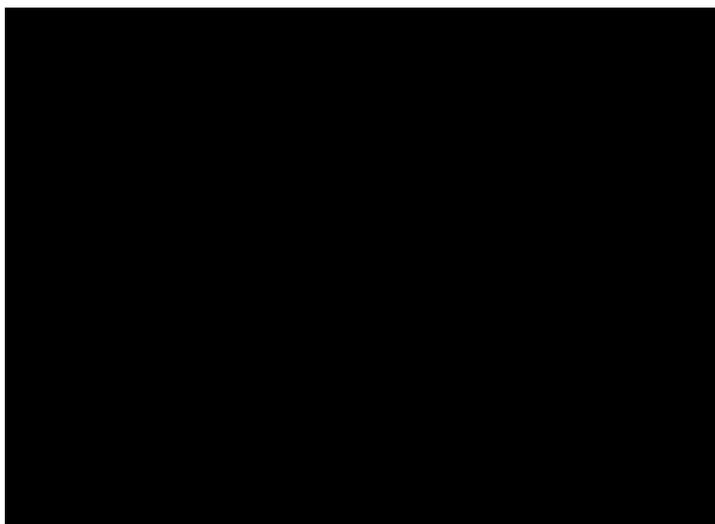
In Chapter 5 there was discussion on Daglish hobby magazines and the use of illustrations as a way of providing a timeline for making things. In the section on the creation of *ABH*, there was analysis based on novels read to establish a mental orientation. There is another section of literature that now becomes relevant because of the since-introduced concept of time and space. This ‘breed’ of literature is a series of books based on a single character (hero) that pays little attention to time: history is compressed (or compromised) to enable the hero to be everywhere and anywhere. The ambiguity of the impossibility of the history of the stories is ignored. A particular favourite of mine as a young adolescent was the *Biggles* series of books by W. E. Johns.

The ambiguity of time in Biggles history is highlighted in *Biggles* (n.d.):

The settings of the Biggles books are spread over more than 50 years; this produces a number of credibility difficulties, especially for older readers. Though Biggles and his friends age in the books, they do so much more slowly (and inconsistently) than is historically credible. For instance, Biggles (with some of his First World War “chums”), who by now should be well into their forties, are still relatively junior squadron officers flying Spitfires during the Battle of Britain. In the stories set after the end of the Second World War, Biggles and Algy, in particular, are, by the rules of arithmetic, passing into their fifties and early sixties, while retaining levels of activity and lifestyle more typical of people at least thirty years younger.

I might add that historical impossibility did nothing to detract from the pleasure of reading. My father’s favourite series of books was the *Hornblower* series by C. S. Forester which also contained multiple time and history ambiguities—but why let time spoil a good story?

The pointers to a lack of strict ordering of time within Daglish are many and consistent to a mental orientation based on space (what, where and who), with a high degree of tolerance to discrepancies in when, why and how (time). In Daglish, if when, why and how are ambiguous ignore them. The ‘hidden’ factor in *Biggles* and *Hornblower* is



Badrock, M. (2008).

Cut-away illustration of Supermarine Spitfire

Content removed due to copyright restrictions

that the stories were only part of a wider orientation. My father’s collection of *Hornblower* books was accompanied by an extensive collection of books on Napoleonic war British naval ships. The ship collection was filled with highly detailed pictures and diagrams of ships. C. S. Forester may

be a little loose on history, but he had better not make the smallest mistake on the details of the ship Hornblower was sailing on. The same with Biggles. I had an

extensive collection of aircraft books and I knew intimately every aircraft Biggles was flying. The historical details of the heroes may have been flexible, but the historical details of the ships or aircraft had to be accurate. The visual details of the source material were extensive and as shown in the ‘cut-away’ illustration of the Spitfire by Mike Badrock (2008).

Phenomenological enquiry into my Denglish thinking finds it is highly dependent on visual input, whilst my research thinking is reliant on the written/spoken language. This leads to the re-analysis of the language of *RT* and *ABH* from the focus of visual language integrated with the text. *ABH* begins with a story based on V2 rockets attacking London. In *RT* (p.4-5) there are four pieces of research that needed to be converted into Denglish. What was a V2? Would it cowl Britain into surrender? What part in ‘saving’ London did the Jewish slave labour building the V2s play? What happened to the Nazi scientists who built the V2? The research thinking into these four questions involved many books and many hours, and each question was a separate issue. A feature of research thinking was the separation between each issue. Each issue was a ‘specialist’ subject that had minimal overlap with the other issues. This meant many thousands of words (no pictures) had to be read in order to tease out the essence that needed to be conveyed to the Denglish audience and how they connected. In Denglish, however, the stories came together in simple texts with the aid of pictures. The difference was that the research was heavily dependent on building a text-based narrative over an extended period of time, and for the Denglish word/visual text it was ‘ignore time, just write it as it is.’ What was needed for the Denglish text? The mechanics of how V2s work was a mandatory inclusion, and for this purpose a traditional cut-away diagram was created. The diagram may seem to be just a diagram in research thinking, but in Denglish it is an integral part of the language. The statement ‘Hitler will not beat us’ does not need pictures, just the assurance that ‘we are British.’ The research into Jewish slave labour sabotaging V2 rockets needs a dingy picture of slaves building V2s to establish an emotional connection (see Chapter 5) with the Jewish community. For the story into the use of Nazi scientists by the American weapons and space industry, a picture of Von Braun had to be included in a similar way in which a drawing of the dastardly Moriarty in a Sherlock Holmes novel is mandatory. The use of pictures enables content-rich communication using few words.

Pictures are more than important in Denglish; they are an integral part of the language. Denglish is a language where word pictures and visual pictures work together.

In *ABH* (p.3) a V2 was described as an “unnatural brooding monster.” The moment of arrival in London of the V2 contrasted the “never to be dreams of unborn generations” with the mundane act of buying “two ounces of butter, two ounces of tea and three eggs.” Writing in my native Denglish, I find it natural to create ‘word pictures.’ The wild exaggerations of ‘Noddies and the Ace’ (*ABH* p.55) are painting pictures with words. A major ambiguity between research language seems to be the different way the written word is used. In research language, words are used to accurately describe time, place and result, but in Denglish there is a highly creative use of words to weave a rich tapestry of visualisation. The first question the Denglish thinking part of my brain asks when selecting research books from the library is: where are the pictures? I am invariably disappointed.

In an episode of *Minder* (2009, 1:47) Arthur Daley’s ‘minder’ Terry has a date. Arthur tells Terry, “I don’t care if you have a bit of a ‘you know’ with Raquel Welch, Miss World and the entire Dagenham Girl Pipers.” This is Dagenham communication: a simple fact, Terry has a date and Arthur comes back with a totally ‘over-the-top’ short story suggesting mass orgy. In a research-thinking mode, Terry on a date with Raquel Welch, Miss World and the entire Dagenham Girl Pipers is a nonsense proposition. However, in Denglish storytelling, painting pictures with words, the image of Terry in an orgy situation with an impossibly large group of well-known women is so silly it is funny. In the same episode (1:16) Arthur stops a character using the telephone at an expensive hotel by saying, “Don’t touch that thing. Do you know what it costs to use a dog and bone [telephone] here? You could have a week in Brighton for just dialling TIM.” TIM was the number for an automated time check, and from memory it was free. Pictures, either included as art or diagrams, or pictures painted with words is essential to the Denglish language. A feature of Denglish is that to bring out the full impact of storytelling with word pictures, an adversary is needed. In *RT*, there is a story (p.24) ‘The Fine Art of Dagenham Piss-taking’ that examines the banter of Denglish in relation to working on the Ford assembly line.

In the Arthur examples, word pictures are used to evoke humour, but the same principle/methodology can be used in Denglish to evoke any one of the three base feelings of sad, glad or mad. Denglish, then, is a ‘feeling’ language (although it can

appear to be harsh), dependent on actual or word pictures to indicate those feelings, whereas research thinking, based on objective accuracy, seeks to eliminate feeling. In a modern context, there are the online/Twitter/text/email 'emojis' giving an indication of feelings that in the context of communication offers the world a limited (but quick) picture of the principles behind Daglish language. The difference is that the emoji is crude, but Daglish is sophisticated, creative and full of meaning.

In the 'Area Bombing Ceases' story (*RT*, p.8), multiple liberties have been taken with the historical order/timing of events that are completely in line with the spirit of *Hornblower* or *Biggles*, but the inclusion of the brooding charcoal sketch of part of a bomber's silhouette over the suggestion of a city on fire at night (following on from prisoners of war watching Dresden burn) pulls the story together to leave the reader in no doubt as to the author's views on the subject. There is no need to draw a city on fire; the drawing is enough to suggest, and paint, that picture. There is a link to 'Britain's Warriors of the Night' (*RT*, p.12) in that there is a picture of a Zeppelin burning in a similar style to the 'Area Bombing Ceases' sketch and a reminder that it was the Germans in World War I that started the indiscriminate bombing of civilians. The connection would not be lost on a Daglish audience who, in the best traditions of fairness, would divide into two groups: those who recoil at the horror of area bombing and those that say the Germans deserved it because they started it in World War I. The two stories are written from an entirely different focus: one, anti-area bombing; the other, the shooting down of enemy airships by the use of superior British technology, but both stories paint pictures with words. The area bombing and fairness issues demonstrate that the thinking of the collective sets the boundaries of thinking (orientation of thinking), but the individual is allowed wide discretionary powers within that thinking.

Another example of pictures as language comes from a time I travelled through Japan.



'Made-up' kanji to buy ferry tickets

I found communication with the Japanese people easy and enjoyable once I realised how 'visual' the Japanese language (kanji) is, and how I could employ the visual aspects of English to communicate. Instead of trying to converse with words,

I used a sketch pad and biro to draw what I wanted. An example is the made up kanji I drew for a travel agent to purchase two tickets on the ferry from Oita to Matsuyama for August 15. The travel agent understood immediately and continued the conversation by adding picture words to the kanji. Some long and complicated conversations took place in Japan by progressively adding to the original kanjis.

The beginning of the problem of transferring thoughts between different mental orientations could be that word-based language itself is ambiguous. According to Saussure, there is the signifier and the signified. The signifier is a purely random sound that becomes associated with a particular thing (the signified). When children first learn to read it is common for the signifier to be pronounced and written. For example, a teacher might say the signifier 'cat' and write the word. To associate the signifier 'cat' with the signified, the teacher would commonly show a picture of a cat. Without the picture, the teacher might say a cat is a small, furry, four-legged animal that has a habit of adopting humans. The child might then spend a lifetime waiting to be adopted by a small, furry, four-legged creature without realising that noisy little creatures fighting outside his/her window at night are cats. Attempting to explain to a child the many different features/habits of cats without a picture seems to be a long and difficult task.

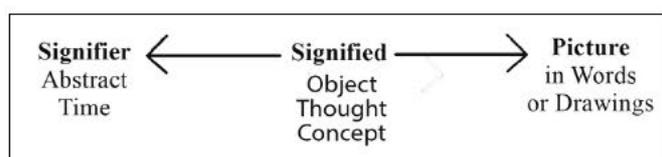
Whilst there are many instances where lengthy discussions and many words are required in research and other forms of thinking where attention to detail is of importance, conveying the essence of a problem may be better served by a visually rich communication environment. The well-known habit of cockneys (English) using

rhyiming slang reverses Saussure by turning the signifier into a picture. The previously mentioned Terry with the Dagenham Girl Pipers conversation uses word-picture orientated signifiers such as ‘dog and bone’ (phone) and an image of a free telephone utility (TIM) to generate pictures. I suggest that the first step to transferring thoughts from one collective to another would be to decide if a text-rich or visually rich language is appropriate.

Saussure has the signifier and the signified. Kant has time and space. If the two concepts are considered together, the signifier and time are both abstract, intellectual concepts. The signified and space are ‘concrete’ or real objects. The research question asks how thoughts can be transferred from one collective to another, but the real question may be how the same thought can be expressed in different collectives? The possibility is that the same thought already exists in both collectives but appear to be a different thought because of different delivery methodologies. Julian Baggini highlights the delivery of the same thought with different methodologies when he writes:

Constance had always tried to observe the golden rule of morality: do as you would be done by, or, as Kant rather inelegantly put it, ‘Act only on the maxim through which you can at the same time will that it should become a universal law.’ (2006, p.247)

Constance is invoking the image of doing, but Kant is keeping strictly to the meaning of each word needing to be exact and the relationship in language also needing to be exact. The image works better than the exactitude demanded by the words. I would



**Figure 5**  
**Pictures as signifiers**

suggest that Saussure’s signifier and signified may be true for abstract (time-based) mental orientations, but for the visually (space) orientated

orientation, the relationship needs to be modified, as Figure 5 indicates. I would further suggest that the same thought could be expressed in the abstract, visually (words or pictures) or as a combination of both without changing the essence of the thought.

What is the superior way of communicating, abstractly or visually? Neither. Both have their strengths and weaknesses. How can both abstract and concrete be combined into a language that satisfies both? The suggestion from the research is to use both abstract

and visual language together, with the emphasis shifting back and forth between the two, dependant on the needs of the moment. Creative writing combined with taking advantage of visual literacy would seem a valid means of making thoughts accessible across multiple mental orientations.

Margery Fisher (1972, p.166) has written about the problem of teaching time as an abstract concept to children:

Many of the books on time for the young prove to be in fact about clocks ... It is easier to select and arrange known facts about the development of time pieces, the calendar, international date lines and so on, and convenient, perhaps, to assume that as scientists and philosophers cannot agree on a workable definition of time as an abstraction, children should not be expected to consider this aspect of the subject at all. But a child should be invited to make a leap at understanding abstract problems.

Fisher continues with reference to Helga Renneisen's book *Mr Clockman* (1967), a picture storybook showing how time is used by different people:

Dora, unwilling to stay in bed at night while her parents are out, is taken by Mr Clockman on a tour of the city to ask various time pieces their opinion of her behaviour. Time pieces on the town hall, station and factory explain the kind of people for whom they mark the passage of time, and finally the school clock firmly sends the little girl back to bed. (1972, p.167)

The difference between research thinking and Daglish was established early in this research as being the different concept of time used by each collective. If children are not taught time as an abstract concept it is not surprising that there are collectives without the concept of time as an abstract to be used as a way of understanding the past and planning for the future.

When looking at children's books such as *Mr Clockman*, there are several interesting features. Firstly, they address problems in a fun way without any lecturing. There can often be a learning of facts, what different people do in society and how they use time presented in story fashion. This is almost as an aside to the main story. Learning occurs without there being formal classroom learning. The whole process relies on engaging

with the child and keeping the child engaged: the child wants to be in that space. Can the same principle of communication be carried forward into adult life?

According to Richard Bryck and Philip Fisher (2012, p.88):

Auditory and visual regions [of the brain] mature early, language later, and higher order cognitive functions later still. However, the maturing brain is also strongly influenced by experience in the prenatal, childhood, and adolescent developmental periods; further, there is increasing evidence that brain development continues throughout adult life.

Does the later maturing language capacity of the brain mean that language supersedes auditory and visual functions? Whilst the suggestion is not that we continue to use children's picture books into adult life, Daglish seems to contain a general principle of combining visual, audio and written language into the adult arena as legitimate forms of literacy.

Within the context of research and Daglish mental orientation there is a different way of recording time. Time and memory are linked in that memory is a way of recalling times past, and a look at the way the different collectives recall times past is appropriate to this research. Ann Whitehead describes the differences in recording time by 'literate' societies and 'non-literate' societies. I do not subscribe to her characterisations, but by substituting research and Daglish her observations seem valid:

[H]istorical information tends to be automatically adjusted to existing social relations, as it is communicated by word of mouth from one member of society to another [for non-literate societies]. Memories are transmuted even as they are transmitted, and evolve as society changes ... [N]on-literate cultures tend to be marked by an erasing or forgetting of that which is not of immediate, contemporary social relevance.

...

In contrast, literate cultures enforce a clearer, more objective distinction between the past and the present. The writing down of elements of cultural tradition means that literate societies cannot discard or absorb the past in the same way. Faced with a permanent record of the past, members of these societies gain, in the words of Goody and Watt [1968, p.44] a 'sense of the human past as an objective reality.' (Whitehead, 2009, p.39)

The Daglish collective is part of the much larger English society that does have a strong sense of history. In *RT*, ‘we are British’ plays a significant role in the stories, but Daglish as a smaller entity does tend to forget time and work with random facts in the moment. In ‘Area Bombing Ceases’ (*RT*, p.8) several quotes from over a period of time are condensed into one day, but does that liberty with time detract from the truth of area bombing? When does strict adherence to time matter? Time is about ordering events, and provided the events are presented in order the overall story can be told. In research thinking, the accurate adherence to time has varying degrees of importance according to circumstances, but in Daglish it is sufficient to place events (facts) in the correct order. It is important that Biggles flew Sopwith Camels in World War I and Spitfires in World War II because of the physical facts of the aircraft. Time-wise, it is sufficient that the impossibility of Spitfires existing in World War I dictated the type of aircraft, but the time between the wars should not get in the way of a good story. *Biggles* and *Hornblower* may have elements of time travel in the stories but do not get the details of the aircraft or ships wrong.

There is also the question of ‘erasing or forgetting.’

Susan Whalen quotes a story by Jorge Luis Borges of an old man:

for whom fate, rather suddenly and without reason – provides an exquisite memory. Since he had been troubled by his increasing inability to remember (seeing it as a presage of his own death), the man is greatly pleased with this unanticipated gift and delights in recalling in fine detail the contours of his own life’s experience. He recollects the now-faded joys that were his as a younger man: bargains made in the village, triumph in a hard-fought duel, coins he has earned, women he has loved. The man is elated.

The joy fades as the man slowly discovers that he is unable to discriminate between those things he longs to remember and those he longs to forget. He begins to recall both with equal immediacy and equal force. He tries to forget again those people and events that have caused him great pain and finds he cannot. (1993, p.157)

Remembering and forgetting both have their uses. In research thinking, it is essential to remember in detail, but this should not be seen as an imperative for all mental orientations. For the Daglish collective at the time depicted in *ABH*, there is much that

needed to be forgotten. This is reflected in the exaggerated way the stories are told. Exaggerating the mundane to cover the unpleasant is part of the Daglish mental orientation and it is not necessary to transfer all thoughts across the boundaries between collectives. In Daglish, there are things that are better left undisturbed. In Daglish storytelling, elevating the mundane to the ridiculous is part of the language used to cover the unpleasant aspects of Daglish life and it has been used extensively in *ABH*. Whilst the unpleasant aspects of Daglish have been ignored in *ABH*, they have been written into *RT*. The stories on pages 22 and 23 of *RT* are about the supposedly ‘swinging’ sixties where new ‘gods,’ acid trips and the general pastime of trying to be anywhere but there was the norm. Billy Graham looking up at the sky; a silly faced ‘stoned’ Timothy Leary; and a somewhat vacant Alexander Spence coupled with the dark picture painted by the texts gives the alternative view to the world of Carnaby Street, the Beatles and the sexual revolution. Politely forgetting the real possibility of nuclear annihilation at any moment by writing a piece about the increase in birth rate nine months after the Cuban Missile Crisis (*RT*, p.21) is in line with exaggerating the mundane, odd or slightly good in Daglish thinking to forget the unthinkable.

This is another aspect of Whitehead’s (2009, p.39) non-literate cultures where history is “automatically adjusted to existing social relations.” This suggests a mobility of attitudes according to circumstances, in line with the concept of fairness being whatever suits the moment (and the person). The problem of ‘truth’ comes into the discussion because with fairness comes the assertion of being right in order to apply that fairness. Being right and truth are the same thought when applied to fairness. Harvey Corner (2001, p.25) drawing on Richard Rorty (1982, p.162) likens truth to aspirin being stuff that is “good for headaches” and this could also be applied to fairness. In Daglish, as analysed in *RT* and *ABH*, the tendency is to interpret truth in whatever way supports the judgement of fairness. The research’s mental orientation may not always be better than fairness in spite of strict adherence to historical ordering. Facts are facts, no matter how well-organised they are. How facts are interpreted is still an individual occupation. In seeking methodologies to transfer thoughts there is no attempt to verify the truth or fairness of those thoughts. This research is pragmatic in nature, seeking only what works to facilitate the transfer of thoughts.

Returning to the first analysis, morals and fairness, the difference between the two could be as simple as morals being preserved (remembered) because they are recorded (such as in religious texts), whilst fairness is a response to immediate circumstances.

In the chapter 2 there was a quote from Fleck (1979, p.39, italics in original) suggesting that thought collectives are the “*special ‘carriers’ for the historical development of any field of thought, as well as for the given stock of knowledge and level of culture.*” Combining this with Whitehead, I suggest that the difference in the use of time for the research and Denglish collectives is that, for research there is a need to write the history of the research and for Denglish, where time goes around in circles (see working on the assembly line at Ford’s), there is no need to write that this long minute was the same as the last long minute and the one before that. Everything that exists or has ever existed is in the present moment, and if a concept of time passing is needed, a new long minute has to be created: a new short story.

The research methodology is based on research by doing with a phenomenological oversight of what is being done. In finding how to do something in this context is to formulate the beginnings of a methodology. In examining the creative works from the distance of the exegesis, the intent was to write exactly ‘as it came’ without any intervention of genre or style; a process I called ‘raw.’ In analysing the overall creative text, I suggest that I have written exactly what I would have written had I the analysis to work from before the writing. All of the research for the creative text has been brought into the present moment of the text. The stories have been written as if in the present moment (the *RT* stories have a stated timeline for each story) and the stories are arranged in an order that guide the reader to a bigger story without moving out of the present moment. The language used is a hybrid word/visual language where word pictures and visual pictures are in a dependent (co-dependent?) relationship.

In line with making research and Denglish mental orientation transparent to each other, the exegesis has become a template of how to use creative writing and creative visual aids to create a research document that can be understood across both target mental orientations. Two things to note in the development of the exegesis is that it has developed as a story from a series of shorter stories and that it has a ‘point of entry’ for both mental orientations. For the research collective the entry point is the subject, since they will be considering the research. For the Denglish collective it seems to be the pictures. This is not surprising because if Denglish is a word/visual mix, the Denglish

language is not complete without pictures. In examining the way different groups engage with the creative text the question arises: why is it that a visual translation can engage the attention whereas words do not? The suggested answer is that looking at a page of text reveals a sheet of words. To differentiate between that sheet of words and any other sheet of words, the words have to be read. Pictures, however, are capable of conveying a large amount of meaning about the content of the words on the sheet in a very short time.

Returning to the research question, the aim is to seek methodologies to transfer thoughts between collectives, not transfer the meaning of words between collectives. Whilst words are a tool that can be used to transfer thoughts, they are not those thoughts. To expand on this hypothesis, I will analyse the following quote from Baggini:

Similarly, there is not one translation of the verb 'to be' in Spanish. Rather, there are two, 'ser' and 'estar', and which one you need to use depends on differences in meaning of 'be' which the English lexicon does not reflect. And it is not enough to know that 'esposas' means 'wives' in Spanish to have full command of the word. You also need to know that it means 'handcuffs', and have an awareness of the traditional Spanish machismo. (2006, p.140)

The above quote is written in research language where the exact meaning of each word is of prime importance. In research language, 'jargon' is often used that has a precise meaning within a small collective and is often essential to meaning for that collective. This is as it needs to be. Research, carried out properly, is precise and needs to be meticulous in execution. Outsiders do not have the years of learning and experience necessary to gain the expertise to understand in detail the results of research. However, at some point it could be an advantage to make the general public aware of the results. This does not occur through accuracy of words but from the essence of the thinking. Reflecting on Baggini, is it necessary to have a fluent understanding of the Spanish language to recognise misogynistic thinking? Misogyny is misogyny no matter what language is used, and the exactness that the word 'esposas' really means 'handcuffs' to transfer meaning from one collective to another is not necessary: the thought can still be conveyed exactly by using the idioms of another collective.

Reflecting on the word ‘handcuffs’ in Spanish to mean wife—is this really misogynous? In Denglish (cockney) rhyming slang, a wife is ‘the trouble and strife,’ but it would be wrong (sexist) to label cockney males collectively as misogynous, when the term is often used with much love and tenderness. To transfer thoughts between collectives it is essential to understand the idioms because words do not always tell the truth. What is an idiom? Officially it is a collection of words that have a meaning not present in a single word, but I will expand that to include painting pictures in the mind that have a greater meaning than the sum of the words. So far, I have suggested visual literacy being an integral part of Denglish, both physical pictures and painting pictures with words. To this I want to add idioms—pictures in the mind. It may be the case that the words have different meanings, but idioms can carry the same thought.

The research question asks in part: how can creative practice be used to transfer thoughts between collectives? Part of the emerging answer is to use the idioms of the collectives. For a researcher to think of the way forward as being dependent on the outcome of current research is, as a thought, no different from crossing that bridge when they come to it. I would also suggest that physical and word pictures can also contain a multitude of idioms. Research thinking is word-based: it is a written history. Denglish thinking is often idiom-based with dubious history, but there is no reason to suppose the same thought cannot exist in both. All thinking comes down to Kant’s time and space, or Kipling’s six honest serving men (what, when, where, why, who and how). Kant and Kipling appear to have had the same thought but have used different idioms to express that thought.

There is a final aspect to *RT* and *ABH* that needs analysis: music. When writing *ABH* music became a major part of the story. In *ABH*, music was the division between the old and the new and this connection needs to be explored to complete the picture of time and place in mental orientation.

## Chapter 7. Soundtrack to war (rock'n'roll vs Vera Lynn)

The place of a soundtrack in a movie does not need expanding on. *ABH* also has a soundtrack similar to a movie—rock'n'roll vs Vera Lynn, the old generation vs the new. The conflict between the old and the new and other music-related conflicts is covered in *RT* (p.21-3), but this is reporting on the symptoms, not the cause.

Rock'n'roll music, even if it existed as a separate genre, was a very short-lived musical form. According to Ken Barnes (1988, p.11) it came from a hybrid of “R&B and country music heard on specialized stations from the late forties on.” R&B is a “mix of blues, jazz and boogie woogie” (Dawson, 2005, p.5) and country music, which has its roots in old English ballads. Whilst this eclectic mix of music styles may have had some ‘black’ (Blues) influences, it was not black music.

Larry Birnbaum (2012, p.4) suggests:

Although the most typical form is not the blues but the verse-and-refrain hokum song, the music style that more than any other propelled rock'n'roll into being is the boogie woogie, a sub-species of the blues characterized by a ‘walking’ ostinato base line.’

Birnbaum continues that the boogie-woogie was popular in the 1920s with African American pianists at the beginning of the twentieth century. “By the early 1940s the boogie-woogie had become a national (American) sensation, but faded from mainstream pop after World War II, lingering on in rhythm-and-blues and country music.” Mixing R&B with country gave rise to a style of music limited to songs with a ‘boogie’ baseline such as Heartbreak Hotel sung by Elvis Presley (Mae Boreen Axton, Thomas Durden, D, and Elvis Presley, 1956) and Be-Bop-A-Lula (Vincent, 1956), becoming a style of music called ‘rockabilly’ which became the favourite of the ‘Rockers’ (*RT*, p.23) of the ‘Ace Café.’

Rock'n'roll seems to have quickly become generic for a multitude of music styles. As Jim Dawson notes: “The word blues was simply a hot commercial marketing tag for marketing songs, just as rock'n'roll would be in the 1950s” (p.12). It seems that the name rock'n'roll was nothing more than a marketing tool.

The composition of early rock'n'roll it was a mashup of a multitude of musical forms the parents of the narrator in *ABH* would have been familiar with and enjoyed for many

years. All of the many musical influences that made up rock'n'roll were used in previous music/dance crazes coming and going, probably dating back as far as the charleston dance of their youth.

The beginning of a possible explanation to the rejection (by many) of rock'n'roll stems from the invasion of Britain by the American Army. This needs to be corrected to the invasion of Britain by the two American Armies: the white and the black. With the white and the black came cigarettes, chocolates, silk stockings, the jitterbug and racial prejudice. The American Army hierarchy's (and some British politicians') attempts to import racial segregation and the rejection of Afro-American troops by some of the British public is the subject of the *RT* (p.9) story 'U.S. Army and Segregation Arrive in Britain.' The attempts by the American military to impose segregation on Britain seems to have had mixed effects. Whilst segregation was soundly rejected by many, it did create a fierce racially based 'debate' in Britain. By any standard Britain was invaded by an alien species and for most British citizens, who only knew of America through movies, this was a 'first encounter' of a most unfortunate kind that would fundamentally change how Britain saw itself. It is not claimed that racism did not exist in Britain before the American wartime invasion, but that the Americans arrived with an (American) government-sanctioned systematic racism in the form of segregation that was unknown in Britain. Dagenham was not immune to the importations of American 'morals.'

Into this debate, as a further invasion of Britain, shortly after the end of World War II, came Pentecostal evangelistic preachers from America such as Billy Graham (*RT*, p.22). This infusion of American (particularly Southern) preachers would seem to provide an answer to the reason why rock'n'roll was so hated by the conservative of society in Britain. Timothy Sherwood (2013, p.89) citing Heather Elkins (in Long, 2008, pp.17-33), writes: "No Christian minister, after all, has been more influential in global politics, economics, and faith, for good or ill, than Billy Graham." In a sermon in 1958 titled "The End of the World" (Sherman, p.104) Graham preached:

All scientific advances and scientific achievements of the past few years has brought about a discussion all over the world in intellectual circles about the possibility of the end of the world as we know it. Almost all agree everywhere about the possibility of the end of the world as we know it.

...

I am standing here tonight before you people of America with a Bible in my hand, telling you that judgment is coming. The Bible teaches there is going to be a catastrophic end of the world as we know it. You had better be ready for it, and you had better repent.

(Sherwood 2013, p.104, citing *The Charlotte Observer*, 12 October 1958, 6A)

For Britain, the fear of nuclear annihilation was real. The then U.S.S.R. could reach Britain with nuclear armed rockets but could not reach America, and the American nuclear armed U.S. Air Force stationed in Britain forming a ‘first strike’ capacity against the U.S.S.R. made Britain a frontline target. The battle between rock’n’roll and Vera Lynn was fought in an atmosphere of the very real fear of impending nuclear annihilation, an atmosphere in which everything, including musical preferences, became larger than life. As Andrew Finstuen writes: “The prevailing mood, then, was by no means one of untrammelled optimism. Some rays of hope had broken through at the conclusion of war, but much of the sky remained dark” (2009, p.13, citing Robert Wuthnow, 1998, p.43).

There is often (unreferenced) talk of rock’n’roll being ‘Satan’s music,’ but this is confusing because, according to Randall Stephens (2016), Southern Pentecostal churches were a major influence (contributor?) to rock’n’roll. Stephens (p.103) also writes on the ‘style’ of the Pentecostal service:

In June 1958 *Life* magazine ran a cover story on what its editors called a “third force in Christendom.” That third force—made up of pentecostals, adventists, holiness groups, and a host of what were derogatorily called “fringe sects”—seemed likely to outpace Catholicism and protestantism. One observer in the *Life* feature cautioned that not all third force Christians were rowdy, barnstorming, chandelier swingers. Still, the reporter ventured, “Swingy hymns and passionate preaching stir up the congregation's emotions, and worshipers respond with hand clapping, arm-waving, loud singing, dancing in the aisles, shouted ‘amens.’”

This last highlights the confusion between rock’n’roll and dancing in the aisle at the local cinema as cause for arrest (*RT*, p.21. ‘Teddy Boys the Source of All Evil’) and dancing in the aisle being part of the Southern Pentecostal experience. Elvis Presley is

quoted (Stephens, 2016, p.98) as saying to a *Dig* magazine reporter when asked about his gyrating hips on stage: “I just sing like they do at home,” continuing, “[W]hen I was younger, I always liked spiritual quartets and they sing like that.”

It seems that the same influences that inspired preachers such as Billy Graham can also be added to the long pedigree of early rock’n’roll. Rock’n’roll is supposed to be ‘black’ music, but a different story emerges from Bill Malone and David Stricklin (2003, p.104) as cited in Stephens (2016, p.107), writing: “[S]ingers such as Carl Perkins, Roy Orbison, Charlie Rich, and Conway Twitty carried the dialects and inflections of the Deep South in their speech and singing styles.”

Stephens continues

“The same can be said of black singers. Many of both races also sang in Pentecostal or evangelical churches. Still, hot music in the service of the Lord, believers assured themselves, was unlike the riotous new rhythm and blues, or rock’n’roll music.”

Commenting on early religious critic of rock ‘n’ roll Stephrn writes (p.97):

Few of those religious critics would have been aware or capable of understanding that rock ‘n’ roll, in fact, had deep religious roots. Early rockers, all southerners—such as Elvis Presley, Johnny Cash, Little Richard, Jerry Lee Lewis, and James Brown—grew up in or regularly attended Pentecostal churches.

Clay Motley gives a view of the religious Deep South Pentecostal movement that suggests the white Pentecostals and black Pentecostals had (have) mostly similar religious views:

Although institutional racism and segregation during the Jim Crow era separated Southern blacks and whites, especially when worshiping, both black and white working-class Southerners shared many important religious beliefs. This is not meant to gloss over the significant differences between Southern “black” and “white” religious traditions, styles, and histories. To cite a few examples, Africans brought to America had radically different religious traditions from their European enslavers, a “sacred mentality” where “the line

between purely religious and purely secular” was not made, “and some of this blurring remained well after freedom.” (2016, p.3, paraphrasing Levine, 2007, p.107)

*and*

Charles Regan Wilson claims “the predominant style of religion in the South is a shared tradition, one that reflects the black influences as much as white. Distinctive African American church practices reinforce southern evangelicalism.” (2016, p.3, citing Charles Wilson, 2015)

Added to this mix is that blues music was known as ‘the Devil’s music.’ However, it was not the white Pentecostals movement that defined the ‘blues’ as Devil’s music, but rather it was the black Pentecostals:

Because the blues defied the demands of the local church to avoid the sinful, ‘secular’ pleasures of the world, it became known as the ‘Devils music.’ Angela Davis writes that “black consciousness” in this period, “interpreted God as the opposite of the Devil, religion as not-secular, and the secular as largely sexual. With the blues came the designation ‘God’s music’ and ‘Devil’s music’” [Davis, 1999]. According to the church, in the war between God and Satan for human souls, bluesmen were casting their lots with the Devil and were instruments of Perdition. (Motley, 2016, p.6)

By the time white Pentecostal evangelists arrived in postwar UK they were preaching that rock’n’roll was the Devil’s music, even though the rock’n’roll they were preaching against owed much of its form to the white Pentecostal church, and it was their black religious cousins (black Pentecostals) who had labelled the blues (a minor contributor to rock’n’roll) the Devil’s music. The term ‘Devil’s music’ had now been turned around to mean black music when originally the blues was labelled the Devil’s music by the black arm of the Pentecostal church.

Many of the early white rock’n’rollers seem to have been living a ‘double life’ as suggested by Motley (2016, p.4, citing Nick Tosches, 1989, p.245), who quotes Jerry Lee Lewis as saying, “How am I going to git ‘em to heaven with [the song] *Whole Lotta Shakin’ Goin’ On*? You can’t serve two masters; you’ll hate one and love the other.” Later, on the same page, Motley writes: “The South’s prolific production of

Gospel music—often performed in church with explicit Christian themes, exemplified the South as ‘Christ-centred’, but many blues, country, and rock‘n’roll musicians were examples of the South at its most ‘Christ-haunted’”. For many rock‘n’roll singers (white and black), embracing the ‘black’ side of the Pentecostal church was akin to Darth Vader being seduced by the dark side.

If rock‘n’roll was simply a marketing tag for multiple music styles, why did it receive such venomous condemnation as black and Satan’s music, and why had it become linked with unbridled sexual activity? Part of the problem was the name. Dawson (2005, p.14) traces the name rock‘n’roll back to a 1922 recording session where Trixie Smith sang *My Man Rocks Me (With One Steady Roll)*, (released in 1923) which is a celebration of her man’s long sustained sexual prowess, with lines like, “my man rocks me with one steady roll, there’s no slippin’ when he takes hold.” Trixie notes at six o’clock, “Daddy I like that fix” and at ten o’clock she sings, “I said, ‘Glory, aaaay-men!’” Dawson continues tracing rock‘n’roll as becoming Afro-American slang for sustained sexual activity from the 1920s through to the 1950s, including a word often used in early rock‘n’roll, ‘Daddy,’ as meaning a man with the capacity to maintain long periods of ‘rock‘n’roll.’ It is easy to see how conservative forces could take exception to the popularity of a song with the title *Rock Around the Clock*. The sexual meaning of rock‘n’roll, however, was lost on the narrator of *ABH* to whom it was just a musical rebellion. If rock‘n’roll had been called another name—say, 50s boogie—the narrator of *ABH* might not have had the excuse for his musical rebellion and would have had to find another cause to brighten up his cold, grey, miserable life, such as marching on Aldermaston (*RT*, p.19), and the music industry would have needed another name to sell music.

In a Dagenham context, rock‘n’roll was also a generational battle: rock‘n’roll vs Vera Lynn. With different marketing this was a generational battle that might not have happened because the process of generational change was a process the narrator’s parents had themselves lived through. After the success of Bill Haley’s *Rock Around the Clock* as the soundtrack in the opening credits of *Blackboard Jungle* (Brooks, 1955) a ‘quickie’ film featuring Bill Haley and his Comets, *Rock Around the Clock* (Sears, 1956) was made as an ‘out with the old and in with the new’ rock‘n’roll musical. The theme of the film was rock‘n’roll supplanting ‘big bands’ in dance halls and becoming the new musical craze. The release the film in the UK resulted in the ‘riots’ featured

in ‘Teddy Boys the Source of All Evil’ (*RT*, p.21). The irony is that *Rock Around the Clock* has the same format as Vera Lynn’s first film *We’ll Meet Again* (Brandon, 1943). Both are ‘out with the old, in with the new’ films.

The distinctions between highbrow culture and lowbrow culture had been a feature of British society before World War II, but what had “received comparatively little attention” until “the demands of war changed the stakes of the debate?” (Guthrie, 2017, np.). Being the working-class daughter of an East London plumber meant that Vera Lynn was firmly on the lowbrow side of the argument, and ‘our Vera’ to the people of Dagenham.

Early in *We’ll Meet Again* there is a scene with Frank, a highbrow composer, and Peggy Brown (Vera Lynn). Kate Guthrie, commenting on the scene, writes:

The camera pans around to reveal Frank – who, pencil now in mouth, tests his composition on the grand piano. The music is virtuosic: a rising chromatic sequence gives way to large leaps and thick chordal textures reminiscent of Rachmaninov ... Peggy enters to compliment his work. It quickly becomes apparent, however, that her initial enthusiasm masks an alternative agenda. Rehearsing a standard criticism of highbrow music, she asks: ‘What’s the point in making your music so dignified that only stuffy old critics can understand it?’...

Frank then comes up with a jazzy version with chromatic harmonies; finally experimenting for a third, he plays a more dialectic phrase that will become the introduction to the popular song that subsequently makes Peggy famous – ‘After the Rain.’ (2017, p.259)

*Rock Around the Clock* and *We’ll Meet Again* are the same theme coming from two generations: the old must make way for the new.

There is a deeper meaning embedded in *We’ll Meet Again* than the simple expression of generational change: what was the appropriate soundtrack to World War II? World War I had stirring marches such as *It’s a Long Way to Tipperary* (Judge, and Williams, 1912) and highbrow adherences saw this marching style of music a fitting soundtrack for war. In 1940, Vera Lynn had a program on the BBC that ran for six weeks (to return later) called *Sincerely Yours* that combined popular songs (sang by Lynn), instrumentals (performed by Fred Harley and his orchestra), and brief accounts of homefront activities (Guthrie, p.252). The highbrow section of the BBC (and others)

saw Lynn's lowbrow music as insincere and over-sentimental, slushy rubbish that was having a detrimental effect on British soldiers' fighting ability. The battle for ownership of the soundtrack to war became a highbrow/lowbrow battle over opposing views of the British soldier—the strong, virile picture of a man marching resolutely into war singing stirring marching songs with a smile on his face, ready and willing to die for King and country versus the ordinary, sentimental caring man who just wanted it over so he could return to his wife and children. Vera Lynn won that battle, but after the war was won the children of the wartime generation wanted a new soundtrack, and that soundtrack was rock'n'roll. Every generation deserves to own its own soundtrack and the British soldier of World War II owned the 'common, sentimental slush' music of Vera Lynn who, for their generation, was 'the force's sweetheart.' The wartime generation forgot their own musical victory were forgotten when rock'n'roll arrived. Vera Lynn became the new gold standard for highbrow music and rock'n'roll the new lowbrow. The change from *It's a Long Way to Tipperary* to *We'll Meet Again* was similar to the 'landing' of rock'n'roll.

The change from Vera Lynn to rock'n'roll was made dramatic by largely imported social factors, even if the name didn't help. The place of rock'n'roll in *ABH* appears to be a rebellion of youth against the outdated, but I suggest it was not a native Dagenham experience; it was a battle fought over the unseen and largely not understood importation of the American South's religious bigotry and schizophrenia imposed onto unsuspecting bystanders. Teddy Boys could have been an expression of youthful exuberance by dressing up, as Carnaby Street was to become only a few years later, but instead, what could have been a native East London phenomenon, like Pearly Kings and Queens, was caught in the crossfire of American segregationist politics.

The beginning of this chapter suggested that *ABH* has a soundtrack in the same way a movie has a soundtrack. I would suggest that the drama created by the music in *ABH* rises and falls, moves from soft to intense with the rise and fall of the drama of the narrator's life. The battle between rock'n'roll and Vera Lynn was not the main event, it was only the soundtrack. For the narrator's parents, Vera Lynn was the soundtrack to war. Whilst they may have liked Vera Lynn as a singer in 'normal' times, it was the war that gave Lynn her special status. When analysing the rock'n'roll 'riots' and the Teddy Boys in *RT* (p.21) and the attitude of the British press in 'Hells Angels "Invade" Brighton' (*RT*, p.23), it would be easy to condemn the generation of the narrator's

parents in *ABH* as being bigoted, and inflexible, and with possibly other judgemental attributes thrown in. But to do so would be to ignore the overwhelming trauma of all-out war that they had endured in their (then) recent past, and how their own special soundtrack to war had made survival bearable. Vera Lynn played an important part in the British war effort and in the hearts of a traumatised generation, and she deserves her special place in British music history and memory. Some soundtracks are soon forgotten as the movie moves on, but some soundtracks are made special by their link to the movie of life.

Vera Lynn arrived at the time British soldiers and their families needed ‘slush’ music to feel connected, even though they were worlds apart. If it had not been Vera Lynn, someone else would have filled the role. The highbrow/lowbrow conflict was a symptom of social change: the attitude of the British soldier in wartime. The rock ‘n’ roll/Vera Lynn conflict in *ABH* is about the difficult transition from war to peace that was Britain at the time. The only conclusion that seems arguable for the place of music in *ABH* is that life needs a soundtrack, and that music is a reflection, a symptom of the social change and conflicts happening in life, but not the cause of those changes and conflicts. Music is a symptom, not a cause and as such cannot be used as a marker of mental orientation.

The beginning of the exegesis stated that the methodology of using Hegel’s phenomenology and three levels of consciousness dictated that *ABH* had to be written within the first level of consciousness: all the righteousness and raw ego of the then Dagenham community that the author could find. It is this righteousness and ego within *ABH* that has made the analysis of rock‘n’roll vs Vera Lynn possible. I suggest that this chapter has strengthened the case for the use of phenomenology as a legitimate research tool

## Chapter 8. Conclusions

The introduction to this exegesis described the research as investigating a mild case of an inconvenient incommensurability of thinking as the first step in understanding the cause of deep-seated polarities existing within a society. Within the research there are areas that expand into the understanding of polarities and give possible directions for future research. The areas of possible expansion are highlighted within the general conclusions. The methodology was based on Hegel's three levels of consciousness, raw ego, the realisation that there could be other views, and finally stepping back to examine, phenomenologically, the alternative views. The results of the research suggest that this is a valid and useful methodology for research of this nature.

The first stage of the research, the setting up of an inconvenient incommensurability by the creation of two opposing texts, is seen as being successful in that the necessary conflict between the texts exists, enabling the analysing of that conflict in stage two. The conflict between the text was later refined to the conflict between *ABH* and the research needed to write *RT*. Stages two and three are combined in the exegesis by identifying conflicts in thinking and developing a theoretical base to account for those conflicts within the creative texts. An additional feature of the exegesis is that it identifies 'markers' that can be used to determine the mental orientation of groups in future research.

The first identified incommensurability between *ABH* and *R+RT* was the conflict between morality in *RT* and fairness in *ABH* (Exegesis, p.20) where the source document for the research for the black market *RT* stories (p.10), (Roodhouse, 2003), speaks of moral dissonance, whereas no such concept as morality exists in the *ABH* story. The closest concept to morality in *ABH* is fairness. The difference between morality and fairness is seen to be the use of time. The different use of time was also identified in several other comparisons of stories between *ABH* and *RT*. From here, the place and importance of time within human thinking was explored, and Kant's concept of *a priori intuitive* time and space as being the framework for human thinking (Exegesis, p.39) was accepted. Whilst the research seems to support Kant's concept of time and space, there is no suggestion in Kant that time and space are used uniformly within the overall framework. It is suggested by the research that it is the difference in the 'mix' of time used in thinking and space that determines mental orientation. Where time dominates thinking the mental orientation tends towards abstract thinking with

time providing the framework for organising relationships between facts (physical or conceptual). Where space dominates thinking facts are often seen as single entities in the physical 'here and now' and relationships between facts are lost.

The different roles of time and space within human thinking were explored in Chapter 4 through Hegel's sense-certainty and other sources, with the conclusion that space is always with us because we are always at the centre of our universe; we always view the universe from our unique position in space. However, how we view and organise that space is dependent on how the concept of time is employed. The use of time as a conceptual tool is explored in part by the example of two people looking at a tree (Exegesis p.44), but when they turn their backs to the tree the person using time conceptually (in the abstract) says the tree is now behind me (the tree continues to exist in time), but the person without conceptual understanding of time says there is no tree (only the present moment exists).

A conclusion to emerge from the research was that time was a major factor in the formation of mental orientation of individuals and groups. From the analysis of the different use of time, the conclusion was reached that time provides the framework of 'seeing' the relationship and building a matrix between facts that is essential to enable conceptual thinking. Without time each fact is seen in isolation, existing only in space unrelated to other facts. This is shown by Figure 3 (exegesis p.40) and Figure 4 (exegesis p.46). With only two components within the framework of thinking, time and space, it follows that if one component increases the other decreases, with the conclusion that the different use of time within a mental orientation is inversely proportional to the use of space. The result is that with a decrease in time in the abstract there is increasing reliance on what is seen to exist in the present moment. This isolation of facts also allows for the creation of any combination of facts to be 'dumped' together (no matrix of relationships) to create whatever meaning is desired. Isolated facts can be used to prove anything. This is seen to be expandable to the level of polarities because what may be legitimate and valid scientific research can be broken up and used to 'mean' something different to the findings of research: polarity can be one side using a matrix of related facts to reach a reasoned position, whilst the other eliminates the matrix and uses free-floating facts in isolation to assert their view.

Language and the differing use of language for  $R+RT$  and  $ABH$  was analysed for markers for determining to use time within the text.  $R+RT$  was found to be word-dense,

with words having a strong reliance on exact meanings and strict adherence to time relationships within the text and between facts. *ABH* has a different use of language. In *ABH* and *RT* (not *R+RT*), there is a single-issue short story format treating each issue or fact as a standalone entity. There is also a heavy reliance on pictures or illustrations to 'fix' that entity in physical space. In *ABH*, the use of space as the primary source for thinking manifests in a dual word/visual literacy where words are used, not to establish relationships but to paint word pictures in the mind. The ability to use words precisely and in time relationships to create abstract concepts competing with the ability of words to paint mind pictures in the mind of a scene in fixed space suggests that the same words can have different meanings for each side of a polarity.

The short story format was first recognised as a 'style' in many whippet (2016) for determining the format of *ABH*, but on analysis of 'Working on the Assembly Line at Ford's,' (exegesis p.29) the short story format became seen as a product of 'Dagenham time' being what is described as the 'long minute'(exegesis p.30); a short period of time that repeats endlessly. The importance of word pictures and physical pictures in *ABH* is the subject of chapters 5 and 6 in the exegesis. With research thinking, the importance was the conceptual use of time to form a matrix of relationships, and this matrix does not exist in any one moment in time and cannot be 'drawn' as a single moment. The importance of illustrations in research thinking is therefore limited to lists and graphs illustrating conceptual findings with 'pictures' as such having limited meaning. In Denglish, however, all happens in the here and now and pictures and drawings are used as part of the language to anchor the happenings in their physical space. This suggests that if conversion (translation) is needed from research thinking into Denglish, drawings and pictures could be an essential part of that translation because Denglish thinking needs to be anchored in space. The suggestion is that Denglish needs to be presented as short stories based on isolated facts with multiple pictures. In many whippet (2016, 3:28), Coleman uses short stories in order to create a longer story. It is possible that short stories and pictures placed in order can produce a pseudo matrix of time to give a facsimile of conceptual thinking. This was the basis for the plan to use illustrations to make 'things' in Chapter 6 With this analysis, time-based thinking conceptualises, whilst space-based thinking is used to create (make) objects in the here-and-now physical world. Keith Dover (many whippet, 2016, 47.50) survives the long minute of the assembly line by making up stories 'in me 'ead' such

as playing in the F.A. Cup or, interestingly, ‘designing things.’ This suggests that no matter how much conceptual thinking is suppressed by living the long minute it still survives in the form of making up short stories and designing things in the mind. This then suggests that time and space as the framework for thinking exists in all mental orientations and that neither of them can be entirely suppressed.

The research began with the suggestion from Fleck that collectives could have thoughts that might not be transferable to other collectives. With the introduction of a common framework for thinking, time and space, this progressed to ‘all thoughts being available to all collectives’. The problem may be that thoughts need to be expressed in the mix of time and space employed by the receiving collective to be understood by that collective. Understanding the linguistic and visual manifestation of the use of time and space for different mental orientations would seem to be a way forward in understanding polarities within society, in that if thoughts can be ‘tailored’ in time and space to the format of the collective, then those thoughts may become transferable. The research seeks to make thoughts transferable, but there can be no expectations that understanding by each side of the polarity as to the position of the other will lead to agreement.

The final conclusion comes from creating the ‘alternative’ exegesis after this, the ‘academic’ exegesis was completed. The alternative part was adding pictures and changing the presentation to a two-column format. The result is a document that ‘feels’ different, more user-friendly to the Daghlish part of my mental orientation. It reads like a different text, even though I know it has exactly the same words. There is one exception to the same text statement. The last chapter, Chapter 7. *Soundtrack to war (rock’n’roll vs Vera Lynn)* has the same text but with ‘Daghlish’ story ‘connectors’ added to experiment with the ‘flow’ of time and add social comment specific to the Daghlish audience.

Preliminary analysis of this phenomenon suggests that the inclusion of pictures separates the text into a series of short stories. The picture of Hegel seems to make the section on Hegel a short story in its own right. The picture of Ford worker Roger Dillon with the story of working on an assembly line makes ‘The Long Minute’ a story in its own right. Thus, the short story format from the methodology of ABH is recreated in the exegesis, making the text of the exegesis accessible to a wider audience. The hypothesis is that a different perception of time and space can be created by

manipulating visual literacy within the same document to make it accessible across multiple mental orientations. A research thinker can read the text as a continuous document, but a Daglish reader can read the document as a series of short stories building to a complete picture that has the same result (understanding) as the research reader. The suggestion is that high word literacy can be combined with extensive visual literacy to form a document with the ability to span multiple mental orientations. If this methodology is used in verbal communication it would require the conversation to include painting pictures with words (storytelling) within the narrative.

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### Unpublished Artwork

All charcoal sketches by David Young.

V2 Diagram, Route to Arnhem and Berlin Airlift Aircraft Traffic Patterns maps

original artwork created in Adobe Illustrator by David Young

American Handguns, Lucky Strike and Marlboro cigarette packets, Be2c aircraft and

Teddy Boy original artwork created by David Young in Adobe Photoshop.