

OVERVIEW OF THE PROJECT

[I give a brief overview of my project on this first page. In papers, I often struggle with the question of when to give what information to orient the reader. I often tend to enter into too much detail too early. Or, if I try to avoid that, things get too cryptic...]

Research questions:

My research is qualitative and exploratory in nature in terms of its overall design. As such, I do not have a fixed research question I try to answer, but rather a set of questions orbiting around the concepts of academic writing, academic enculturation, academic self or identities and voice(s). Nevertheless, here are some guiding questions that I orient to in my theoretical and empirical analysis: How do early career researchers (re-)construct their transition into being academics in and through writing and discourses about writing? Which voices (*sensu* Bakhtin) are significant for the transition? How do these voices feed into the development of the early career researchers' identities or selves?

Disciplinary and theoretical perspective:

I follow a dialogical and socio-cultural theory of language and the self, grounded in the works of Vygotsky, Bakhtin, Vološinov and others. My disciplinary perspective – in terms of the phenomena I study and the questions I ask to them – is positioned at the intersection of linguistics and psychology. However, the methodology does not follow mainstream paradigms of these disciplines but rather the discourse- and practice-oriented, qualitative and socio-culturally interested traditions in these fields.

Writing and the Self:

One basic assumption of my project is that academic writing is a crucial practice in the development into a being an academic and thus in the formation of an academic self. In writing, possible ways of being a writer and an academic are negotiated. Writers continually relate to typical writing practices of their academic communities, and writing is always about finding a place and positioning oneself in the particular communities. Therefore, I use oral and written forms of discourse about writing (from interviews, 'naturally' occurring talk and text in institutionalized settings, and from explicitly collected materials) as a way to gather insights into the development of self in and through writing.

Methodology:

The project is conducted as an interdisciplinary qualitative and exploratory discourse analytical and multi-material study. Materials comprise (1) video-stimulated interviews on writing and interdisciplinary text-feedback, (2) video material from one-on-one writing consultations, (3) reflexive texts about writing-related learning processes, (4) personal metaphors for academic writing. All materials are cross-analyzed for performed and (re-)constructed personal and collective voices.

Participants and setting:

All my participants were women at an early career stage (doctoral or post-doctoral) working at a medium sized German university without a permanent position. I do not claim that academic women are a clearly delineated group or even that gender necessarily always has to play a defining role in the processes, which I study. Rather, I wanted to choose a focused group of participants to keep things manageable and to make findings more comparable.

THE DRAFT ITSELF:

Becoming an academic writer. Early career researchers' voices in transition.

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Introduction

Academic writing is arguably the most critical practice in the process of becoming an academic and developing an academic self, not only, but also and maybe especially for academic women (cf. Grant & Knowles, 2000). This project studies how women early career researchers (ECR) reflect and construct their transition into becoming academic writers and disciplinary scholars. In and through academic writing, ECR negotiate possible ways of acting as writers and researchers, of balancing personal and career goals, and of finding their place in their respective academic communities. This project aims to shed light on how academic identity is negotiated dialogically even during a seemingly solitary activity like writing and how ECR (re-)construct their transition into being academics in and through writing. Writing and in particular discourses *about* writing are the theoretical and methodological entrance point to study the enculturation of ECR and their self-development. The study examines different personal and collective voices of women at an early career stage in discourses centering around their academic writing practices. The project seeks insights into which voices are significant for the transition and how these voices are in consonance or dissonance with other voices in the ECRs' selves. Thusly, it illustrates the various constraints and demands, but also the possibilities, that academic women at an early career stage face in the process of developing a consonant academic self in and through writing.

Voice(s) in writing and voice(s) about writing

The empirical part of the project contains a variety of qualitative methodological approaches to writing studies (video-based interviews, (auto-)ethnographic methods, text analysis, metaphor analysis), brought together in an innovative way. All materials collected through these methods contain oral and written (re-)constructions of the ECRs' academic writing practices in their respective fields. The diverse methodology is 'held together' by socio-cultural and dialogical language theory (following Bakhtin, Vološinov, Vygotsky, and others, cf. e.g., Bertau, 2011; Bertau & Karsten, 2018; Wertsch, 1991) as a firm theoretical foundation. The analysis of all materials is carried out via the concept of voice taken and elaborated from this theoretical framework. First analyses give rise to the impression that, when ECR reflect on and discuss their academic writing practices in different settings, an array of own and others' personal and collective voices are revoiced and reconstructed.

The motif of voice, which is central to the theoretical framework of my project, has been coined as an author's *own voice* in writing studies most prominently by Peter Elbow (1968, 1998). Elbow describes "voice" as the impression of a particular kind of textual sound or rhythm that has a powerful effect on readers.

This understanding of voice persists in many descriptive and evaluative practices of texts to this day as an ideal for good writing, especially in academic contexts – although it has been controversially discussed and criticized as romanticizing and individualistic in writing studies of school and university contexts (e.g., Harris, 2012; Ramanathan & Atkinson, 1999). The ongoing criticism of the individualistic notion of voice, which highlights that such a concept of voice discriminates against those students who are unfamiliar with textual practices often described as 'typically Western,' leads to a crisis of the concept of voice in writing studies in the early 21st century (cf. Elbow, 2007), but up to today the metaphor retains its impact in everyday academic talk about texts.

An alternative conception of voice stems from the dialogic understanding of language that developed in the 1920s and 1930s in Russian and Soviet linguistics and psychology (see Bertau 2008 for a characterization of this scholarly context). In the dialogical and socio-cultural research tradition linguistic phenomena are studied not in terms of general regularities, but in terms of their embeddedness in linguistic, situational, and social contexts and in terms of their psychological functionality. The central idea here is the dialogicality of all utterances (Bertau, 2011; Linell, 2009). According to the dialogical understanding, language does not exist in an abstract and neutral form, but every utterance always comes from someone and is addressed to someone:

When a member of a speaking collective comes upon a word, it is not as a neutral word of language, not as a word free from the aspirations and evaluations of others, uninhabited by others' voices. No, he receives the word from another's voice and filled with that other voice. The word enters his context from another context. (Bakhtin 1984, p. 202)

In this scholarly context the concept of voice is used prominently by Bakhtin. Analogously, his close colleague Vološinov speaks of the "expressive intonation" (Vološinov, 1973, p. 103) of every utterance. Both authors understand voice or intonation as the expression of a specific point of view in each utterance. However, in contrast to the individualistic conception of voice, this is not connected with attributes such as 'authenticity' or 'naturalness', but is meant in the sense of social positioning.

An essential feature of the dialogical concept of voice is the idea that people do not only speak with their own voice, but necessarily also include others' voices in their utterances – resulting in the *polyphony* or *multivoicedness* of utterances. Others' voices need not always be the voices of concrete individuals, but can also be those of collectives (e.g., "academia"), institutions (e.g., "the university system"), or typified social positions (e.g., "a doctoral student in discipline X" in the sense of "the *typical* doctoral student in subject X"). Voice is

thus not understood as a local, momentary, and individual phenomenon; rather, in the dialogical perspective, voice forms refer to past practices and enable or constrain future practices. A consequence of this view is that voice – or rather: voices – can be studied not only in texts, but in all kinds of discursive material.

In writing studies and its increasing discomfort with an individualistic understanding of voice as an expression of the “true self” in texts, Bakhtin's idea of polyphony has been taken up by various authors since the beginning of the 21st century as an alternative to an individualistic understanding of voice (cf. Tardy, 2012). A current focus here is primarily on the construction of social identities in texts and their re-construction from texts on the basis of certain voice features that are consciously or unconsciously selected by writers from a social repertoire and interpreted by readers (often equally unconsciously) (Matsuda 2015; Matsuda & Tardy, 2007; Tardy & Matsuda, 2009). Linked to this is the central question of what “possibilities of selfhood” (Ivanič, 1998) and what forms of authorship emerge for writers who produce texts within the the highly normative writing practices in academia (e.g., Nelson & Castelló, 2012). Another line of research, perhaps even closer to the dialogical tradition, is thus concerned with concrete writing processes – often in the context of case studies – and how personal and collective voices ‘migrate’ between individual moments (drafts of texts, conversations, etc.) and persons (Dysthe, 2012; Tardy, 2006; Prior, 2001). I would position my work in this second research tradition on voice and polyphony in academic writing. This is visible not only, but maybe most prominently in my choice of methodology: I study voices not only through the analysis of writings but in their trajectories through different forms of text and talk *about* writing. For this approach it is crucial that the notion of voice is not used metaphorically but conceived of as an embodied phenomenon. This means that utterances of any kind have a perceptible voice form (intonation, rhythm, gestures, facial expressions, but also typeface, graphic elements, etc.) that is recognized as meaningful and significant by others who are familiar with the respective discursive practice and that can be analytically traced by a researcher.

The dialogical concept of voice and polyphony has far-reaching consequences for the construction of identity and the development of the self (Bertau 2021). The concept of voice in the dialogical and socio-cultural language-psychological perspective adopted here allows for a socio-culturally and dialogically sensitive conception of the development of self and academic enculturation. The transition towards being an academic and a disciplinary researcher is made in concrete discursive practices, which always involve dialogic negotiation: communicative interaction with others, academic writing which takes up and projects others’ stances, and thinking in the form of a multivoiced inner dialogue during writing. The notion of a dialogical self (Hermans & Gieser, 2012; Hermans, 2001) and the analysis of the self’s dynamic voices in dialogue (Bertau & Karsten, 2018; Bertau, 2013, 2021) provide the basis for studying the transitions of ECR into being academic writers at the intersection of language, self, and social context.

Self as an ongoing process of identity and alterity construction.

To write about “the academic self” is not uncritical; the choice of term can be misleading. “Identity” is the more widely used term, and while I do not use it synonymously with “self”, many authors use it to grasp phenomena similar to those in which I am interested.

In general, I follow a “nonindividualistic account” (Bertau, 2021, p. 173), which contradicts any “essentialist vision of identity” (Sfard & Prusak, 2005, p. 16). Instead, I look at a person's multiple identity constructions. This conceptualization involves more than the idea that people take on or are assigned different roles in different social settings, and it rejects the essentialist notion that identities are entities belonging to a person: “we readily embrace the idea of identity-making as a communicational practice and thereby reject the notion of identities as extra-discursive entities that one merely ‘represents’ or ‘describes’ while talking.” (Sfard & Prusak, 2005, p. 16). Instead, I see identity as linguistic construction of being this-one or that-one, and thereby I acknowledge the multiplicity of identities and identity variants that are discursively generated again and again as well as the recognizability of an identity beyond singular moments in time.

Following the approach of Dialogical Self Theory (Hermans, 2001; Hermans & Gieser, 2012), I understand the term “self” as a process of permanent identity and alterity construction. Speakers construct the relation between Self and Other permanently, dialogically relating both poles. The self is therefore not to be thought of as an entity either, but as a permanent dialogical process of being this-one to someone else as that-one. The term “academic self”, which I use frequently, then refers to all those processes of positioning and relating that relate to the academic sphere as one of the most important lifeworld domains of ECR – academic sphere in the sense of a place (library, workplace, courses, etc.), a social space of interaction (colleagues, supervisors, students, etc.), and a transpersonal social construction involving typical roles of typical members (lecturer, researcher, writer, etc.). The boundaries between the academic self and other aspects of ECRs’ selves cannot be drawn sharply. In the context of my project, the intersections with other lifeworld domains and the associated discourses of compatibility and incompatibility are of particular interest.

In order to study the processes of permanent identity and alterity construction of ECR I make use of the concept of voice. As said above: Not in the sense of ‘someone’s own voice’, but in the sense of a multiplicity of own and others’ personal and collective voices and how they relate to each other. My methodology is characterized by ‘delayed’ and mediated analytical approach of text and talk *about* writing, and as such it leaves room for a dialogical negotiation of voices and perspectives, which are fanned out in the ECRs’ discourses about writing.

Enculturation as production of cultural forms of life and as self-construction.

[This needs to be elaborated and turned into text...]

- “By enculturation we mean the totality of processes involved in the ongoing production of cultural life forms” (Prior & Bilbro, 2012, p. 20).
- What happens to newcomers - (post)graduate students - in the process of enculturation? How is situated learning also understood in the scientific context?
- Learning in the sense of enculturation as identity development and formation of a self.
- “Learning as closing the gap between actual and desired identity” (Sfard & Prusak, 2005, p. 19).
- Social (desired?) identity in academic texts emerges as “authors are identified by their readers with particular groups whose members address similar topics and sound similar or write in similar ways, following common discourse conventions” (Nelson & Castelló, 2012, p. 50)
- Above, identity was defined as a linguistic construction, “We didn't say that identities find expression in stories-we said they are stories.” (Sfard & Prusak, 2005, p. 14)
- Accordingly, enculturation in the academic context:
- “We view academic enculturation as a fundamentally semiotic process [...] However, we approach this semiotic process with a particular interest in writing, or more specifically, in the literary practices [...] that interweave writing, reading, speaking, observing, and acting to achieve what we typically and metonymically call writing.” (Prior & Bilbro, 2012, p. 20)
- Seeing identity-making (and alterity-making) as a communicative practice makes the question of the academic self an empirical-analytical question
- Such an analysis is about how identity and alterity are discursively produced, not what identities are “there.”
- This question requires a discourse-analytical approach that comprises analyses of “being a writer”-narrations as well as situative performances of academic identities.

Why women?

My studies are not located explicitly in the disciplinary context of gender studies, and yet they deal with women who write. That was not the original plan. My work on study began with an initial collection of materials from doctoral and postdoctoral researchers who were taking part in a variety of formats of faculty training, writing workshops and individual consultations offered by the Writing Center, which I direct. However, the specific individuals who attended these professional development and consultation sessions were almost exclusively women. This fact alone would merit attention and further investigation: Is it by

chance, or are there patterns, and thus reasons, why more women in the doctoral and post-doctoral career phases make use of training and coaching formats related to academic writing?

After noticing that my exploratory material collected was almost exclusively from women, I decided to make this the program of the studies, weeded out the material from the few men, and in the following collected only material by women. There are several reasons why this makes sense.

A first reason is the comparatively low number of women in academia. Women are admittedly overrepresented in many humanities and social science subjects during the doctoral phase. In 20XX, the proportion of women in these disciplines was XX percent. However, the ratio reverses with the transition to the postdoc phase. Eventually, professors are XX percent men and only XX percent women. STEM fields generally have a low ratio of women, regardless of qualification level. Because women struggle with the phenomenon of the glass ceiling, and because they often choose to leave the academia more often than men, they need to pay more attention to their career planning. This includes strategic questions about how to position themselves successfully in the academic system and questions about subjectively meaningful alternatives to an academic career.

Another reason why a focus on women is appropriate in the context of my research is that, considered as a group, women are still historically rather new to academic careers. They are therefore particularly well suited as "objects of study" for enculturation processes. The positions of and models for women in the academic system are still under greater social negotiation than for men. Because women as academics are historically still a comparatively rare phenomenon, social gatekeeping mechanisms, the design of supervisory and other relevant academic relationships, or requirements for one's own role(s) as doctoral student, lecturer, colleague become more perceptible for women than for men, and consequently investigable for me as a researcher.

Another reason for the focus on women is that they continue to be more affected by issues of the reconciliation of family and work life than men. In the current socio-historical context, the role of parent is more strongly located on the side of women. And parenthood – especially of young children – coincides for women, for biological and social reasons, with the period of academic qualification in the doctoral and postdoctoral phases. The median age of mothers at the birth of a child in Germany is XX years, that of the doctorate XX years. Experience has shown that questions about the compatibility of career and family call for greater attention to the question of one's own career - it can be assumed that this also applies to academia. Women with children or with the desire to have children are therefore particularly strongly confronted with questions about their own priorities, about the subjective importance of career and family. For this reason, too - similar to the case of enculturation into less defined social positions - the influences of a diversity of voices are to be assumed. In practical terms, a stronger family commitment means less time for academic

activities for many (post)doctoral researchers with children. Writing is one of the activities whose value is thus constantly reweighed against other things. Women with more time constraints will reflect more on the relevance of writing and on conditions facilitating and hindering writing.

None of these reasons is intended to suggest that the relevant facts apply only to women or that they must apply equally to all women.

Methodology: Data collection and types of material

My data collection I followed the principle of theoretical sampling (e.g., Corbin & Strauss, 2015). The resulting material is at the same time manifold and concise. It is manifold in the sense that it contains four different types of material from four different writing-related reflective settings:

- (1) video-stimulated interviews on writing and interdisciplinary feedback
- (2) one-on-one writing conferences with a professional writing center counselor
- (3) reflective texts about writing-related learning processes
- (4) personal metaphors for academic writing

It is concise in the sense that all 20 participants are women at an early career stage (doctoral and post-doctoral). Also, the different types of material form a corpus of writing-related conversations from contexts which foster reflection and change of academic writing and identity; such as writing workshops, retreats and counselling sessions. The study thus embodies a complementary approach to other studies on writing and identity which focus on academic texts.

Examples from the four types of material

Material type (1a): Conversation-analytically transcribed interdisciplinary feedback round on a dissertation exposé.

The example renders a part of a conversation between Johanna (humanities scholar), Rebecca (natural scientist) and Anne (natural scientist) about a dissertation exposé by Johanna. The three are participants of a faculty training on academic writing and writing-intensive courses. The task of the participants was to read each other's dissertation exposés and to give text feedback on each other's texts.

032 Ann: ok:
 033 (5.4)
 034 ((all looking at Anne's screen))
 035 Ann: um
 036 (2.5)
 037 <<reads half aloud> in the ****istic ***ology*>
 038 (3.7)
 039 but is this now <<slowly> purely for the ****oLOGical* discourse?
 040 1[or for the general socio-political discourse (because).>]1
 041 1[((exchange of glances between Anne and Johanna))]1
 042 Joh: 1[no so this is a]1 ****ological* discourse in which I write
 043 Ann: okay
 044 Joh: of course i f_engage with um social questions,
 045 but (-) a=so a dissertation with US °hh (-)
 046 one will not=that is not (-) generally readable for everyone (.)
 (...)
 047 Ann: but does one bui
 048 but does one build bridges then? (-)
 049 (1.8)
 050 Joh: um
 051 ((looks into the room))
 052 Ann: no because so or must one then not find something like
 053 (--) uh okay one can (then) lead a like a (.) historical discourse?
 054 =and think about what it contributes to the current discussion within
****ology*,
 055 but must one then also °hhh somehow so to speak BUILD the bridge,
 056 to the hh° real [life] or,
 057 Joh: [mhm]
 058 [((looks into the room))]
 059 °h so my hook um would be just for example
 060 um to try um to formulate theses how on this background,
 061 <<faster> right that will be the last chapter>
 062 actually um about ****-ethics IN* a discourse
 063 =especially now in the refugee(.)policy
 064 (-) one would need to talk

032 Ann: oke:
 033 (5.4)
 034 ((*alle blicken auf Annes Bildschirm*))
 035 Ann: ähm
 036 (2.5)
 037 <<liest halblaut> in der ****ischen ***ologie*>
 038 (3.7)
 039 aber ist das jetzt <<langsam> rein für den ****oLOGischen* diskurs?
 040 1[oder für den *allgemein gesellschaftspolitischen* diskurs (weil).>]1
 041 1[((Blickwechsel zwischen Anne und Johanna))]1
 042 Joh: 1[nee also das ist ein]1 ****ologischer* diskurs in dem ich schreibe
 043 Ann: okay
 044 Joh: natürlich f_befasse ich mich mit ähm *gesellschaftlichen fragen*,
 045 aber (-) eine=also eine dissertation bei UNS °hh (-)
 046 das wird man=das ist nicht (-) *allgemein für jeden* (.) lesbar
 (...)
 047 Ann: aber schlä
 048 aber schlägt man da dann brücken? (-)
 049 (1.8)
 050 Joh: ähm
 051 ((blickt in den Raum))
 052 Ann: ne weil also we oder muss man dann nicht sowas finden wie
 053 (--) äh okay man kann (denn) son wie so son (.) *historischen diskurs*
 führen?

054 =und überlegen was der zur aktuellen diskussion innerhalb der ***ologie
beiträgt,
055 aber muss man dann auch °hhh irgendwie sozusagen die brücke SCHLAGEN,
056 zum hh° realen [Leben] oder,
057 Joh: [mhm]
058 [((blickt in den Raum))]
059 °h also mein aufhänger ähm wäre halt zum beispiel
060 ähm zu versuchen ähm thesen zu formulieren wie auf diesem hintergrund,
061 <<schneller> ne das wird dann das letzte kapitel werden>
062 eigentlich ähm über ***-ethik IN einem diskurs
063 =grade jetzt in der flüchtlings(.)politik
064 (-) zu reden wäre

Material type (1b): Video-stimulated interview on the interdisciplinary feedback session.

This example renders a part of the conversation between me (Andrea) and Johanna about the videotaped text feedback Johanna received from Anne and Rebecca, which is reproduced in parts above. During the non-standardized interview, I repeatedly show Johanna passages from the feedback conversation and ask her to explain the passages in more detail.

001 And: <<nodding> yes>
002 did it then um (-) help you until THERE?
003 so [both now what rebecca said,]
004 [((points to the screen))]
005 as well as what anne earlier (---) asked rather?
006 or said?
007 Joh: mhm?
008 (-)
009 °h um
010 yes the question with the um socio-political relevance,
011 uh that is of course kind of a thorn right?
012 And: [mhm]
013 Joh: [that] the um
014 °hh
015 so
016 (---)
017 one is aware
018 =one writes one's dissertation
019 and it is sold maybe five times
020 and that's it,
021 and um if one is lucky and uh one WOULD continue
022 then maybe in ten fifteen years maybe [someone would AFTER all] come
across the book?
023 [((looks at Andrea and pulls her shoulders up slightly))]
024 °hh um:
025 but otherwise it's simply=so
026 with the ***ologists the doctoral thesis is really um:
027 traditionally laid out as (1.5) ***ological (1.1)
028 1[uh within the ***ological discourse a contribution to scholarship]1
029 1[((looks at screen, shakes head once slightly, shrugs left shoulder
and looks at Andrea))]1
030 And: 2[mhm]2

031 Joh: 2[and]2 um
 032 even IF I write in a ***-ethical area um
 033 it is nevertheless rather very theory-[loaden]
 034 And: [mhm]
 035 Joh: and um
 036 (--)
 037 yes then of course sometimes [it hurts:] a bit
 038 [((shakes head slightly))]
 039 when one ask oneself
 040 uh yes I write about such existential questions
 041 but somehow 1[(-) it is not exist2[tential;]2]1
 042 1[((slight shake of head, looks at Andrea))]1
 043 And: 2[<<nodding> mhm]2
 044 Joh: because I'm just (.) [looking] at it
 045 [((moves flat right hand downwards))]

001 And: <<nickend> ja>
 002 hat dir denn ähm (-) bis DAhin das was gebracht?
 003 also [sowohl das jetzt was rebecca gesagt hat,
 004 [((zeigt auf den Bildschirm))]
 005 als auch das was anne vorhin (---) gefragt hat ja mehr?
 006 oder gesagt hat?
 007 Joh: mhm?
 008 (-)
 009 °h ähm
 010 ja die frage mit der ähm gesellschaftspolitischen relevanz,
 011 äh das ist natürlich son stachel ne?
 012 And: [mhm]
 013 Joh: [dass] das ähm
 014 °hh
 015 also
 016 (---)
 017 man ist sich klar
 018 =man schreibt seine promotion
 019 und die wird vielleicht fünfmal verkauft
 020 und das wars,
 021 und ähm wenn man glück hat und äh man weitermachen WÜRDE
 022 dann würde vielleicht in zehn fünfzehn jahren vielleicht [DOCH nochmal
 jemand] auf das buch stoßen?
 023 [((schaut zu Andrea und zieht leicht die Schultern hoch))]
 024 °hh ähm:
 025 aber ansonsten ist das einfach=also
 026 bei den ***ologen ist die promotionsschrift wirklich ähm:
 027 traditionell angelegt als (1.5) ***ologischer (1.1)
 028 1[äh innerhalb des ***ologischen diskurses ein beitrag zur
 wissenschaft]1
 029 1[((schaut auf den Bildschirm, schüttelt einmal leicht den Kopf, zuckt
 mit der linken schulter und schaut zu Andrea))]1
 030 And: 2[mhm]2
 031 Joh: 2[und]2 ähm
 032 auch WENN ich in einem ***-ethischen bereich ähm schreibe
 033 ist es doch eher sehr theorie[lastig]
 034 And: [mhm]
 035 Joh: und ähm
 036 (--)
 037 ja tut dann natürlich manchmal ein bisschen [weh:]
 038 [((schüttelt leicht mit dem Kopf))]
 039 wenn man sich fragt
 040 äh ja ich schreibe über so existentielle fragen

041 aber irgendwie 1[(-) ist es nicht existen2[tiell;]2]1
 042 1[(((Leichtes Kopfschütteln, blickt zu Andrea)))]1
 043 And: 2[<<nickend> mhm>]2
 044 Joh: weil ich nur (.) [draufschaue]
 045 [(((bewegt flache rechte Hand von oben nach unten)))]

Material type (2): One-on-one writing conference with a professional writing center counselor.

An institutional conversation about XXX's writing process led by me (Andrea) in my role as a writing center counselor. XXX asked for a one-on-one writing conference to discuss her issues with writing her PhD thesis. The counselling follows the solution-focused brief therapy method by Steve de Shazer, Insoo Kim Berg and others.

[This is still work in progress and the transcription is not finished. Therefore, I cannot provide an example yet.]

Material type (3): Reflective texts on writing-related learning processes.

Ruth is an early career researcher and participated in an interdisciplinary faculty training program on teaching academic writing in the disciplines. For the following texts the participating faculty were asked to reflect on where they stood before and after each of the program's workshops in terms of writing and teaching writing.

Wo stand ich vorher?
Where did I stand before?

Vor diesem ersten Teil der Fortbildung habe ich bereits als Studentin und Promotionsthema-Suchende Kurse vom Schreibzentrum [Name der Universität] besucht.

Before this first part of the training, I had already attended courses at the [name of university] Writing Centre as a student and doctoral-thesis-topic-searcher.

Die Kurse haben mir in den jeweiligen Arbeitsphasen + bei den verschiedenen Projekten bereits sehr geholfen und habe einige Übungen beibehalten und sogar schon mit in die Lehre aufgenommen.

The courses have already helped me a lot in the respective work phases + with the different projects and I have even included some exercises in my teaching.

„Schreiben“ war neben den Schreibdidaktischen Kursen auch Thema in meinem Dissertationsprojekt, da „Schreiben“ ein Erkenntnisinstrument in der ethnographischen Feldforschung darstellt.

‘Writing’ was also a topic in my dissertation project beside the writing-didactic courses, since ‘writing’ is an instrument of knowledge in ethnographic field research.

Diese Meta-Beschäftigung mit ‚Schreiben‘ beim Forschen ist der aktuelle Stand meiner Auseinandersetzung mit ‚Schreiben‘.

This meta preoccupation with ‘writing’ in doing research is the current state of my engagement with ‘writing’.

Und genau an diesem Punkt haben mich die ersten beiden Tage in dieser Fortbildung abgeholt und schon weitergebracht.

And it was exactly at this point that the first two days of this training picked me up and took me further.

Wo stehe ich jetzt?

Where am I standing now?

Im Zuge der erneuten Durchführung der ‚Schreib- und Leseübungen‘ konnte ich meinen eigenen „Schreibprozess“ im Laufe der Jahre reflektieren und dadurch erkennen, dass sich mein Verständnis akademischen Schreibens gewandelt und gefestigt hat.

In the course of re-doing the ‘writing and reading exercises’ I have been able to reflect on my own “writing process” over the years and recognize that my understanding of academic writing has changed and consolidated.

Zudem habe ich jetzt schon neue Impulse wie ich ‚Schreiben‘ in die Lehre einbauen kann z.B. mit der ‚Themenklärung‘ und der ‚Mini-Arbeit‘.

Moreover, I already have new impulses how I can integrate ‘writing’ into teaching, e.g., with the ‘topic clarification’-method and the ‘mini-thesis’-method.

Überraschend finde ich, dass ich ohne weitere Blockanden schreiben konnte – ein motivierender Nebeneffekt.

I find it surprising that I was able to write without further writing blocks – a motivating side effect.

Ursprünglich dachte ich, ich lerne ‚nur‘ etwas ‚für‘ meine Studierenden und habe über das ‚Selbstlernen‘ nun beides drin

Originally, I thought I was learning ‘just’ something ‘for’ my students and now have both in it (=both things included) through ‘self-learning’

– und bin der Sortierung meines Dissertationschaos ein Stück näher gekommen. Besonders die Reflexionsphasen haben sehr viele Gedanken freigesetzt.

– and got a bit closer to sorting out my dissertation chaos. Especially the periods of reflection unleashed a lot of thoughts.

Material type (4): Personal metaphors for academic writing.

The study participants – all participants in a writing retreat for women scientists in qualification phases – were asked to anonymously give their personal metaphors for academic writing, in the form of a short sentence (prompt to be completed: Academic writing is like...) supplemented by an explanatory text (prompt to be answered: In what way is scientific writing like the metaphor you chose?).

Metaphor 4: Academic writing is like... A sea – *Ein Meer*

It is or can be often restless, if it is windy. And so also the acad. writing is often restless, because one does not know in which direction one should swim now and if the waves are very high, one can “swim” or “write” on one spot for a long time. But at some point, the sea becomes calm and you can start swimming (or writing) without any problems, and you have clear water in sight or a clear view and a clear direction in front of your eyes where your work should lead. And when you're done and you've done something, you can lie down on the beach and enjoy the view of the sea or your work (in the best case, the printed work ☺) ☺.

Das ist bzw. kann oft unruhig sein, wenn es windig ist. Und so ist auch das wiss. Schreiben oft unruhig, weil man nicht weiß, in welche Richtung man jetzt schwimmen soll und wenn die Wellen sehr hoch sind, kann man lange auf einer Stelle „schwimmen“ bzw. „schreiben“. Aber irgendwann wird das Meer ruhig und man kann problemlos losschwimmen (bzw. losschreiben) und man hat klares Wasser in Sicht bzw. einen klaren Blick u. eine klare Richtung vor Augen, wo die Arbeit hinführen soll. Und wenn man fertig ist u. was geschafft hat, kann man sich an den Strand legen u. den Ausblick aufs Meer bzw. seine Arbeit (im besten Falle die gedruckte Arbeit ☺) genießen. ☺

Metaphor 07: Academic writing is like... Making a jigsaw-puzzle and collage – *Puzzeln und Collage*

I don't mean jigsaw puzzles in the sense of lining up quotes or the so-called quote collage, but I always write and read in single parts, i.e. I read a text until I have to put it down because it is finished or because I get lost in terms of content. I do the same with writing. I write sometimes on the exposé or the introduction, sometimes on the state of research or the method that I just have as an idea or further idea. This can change several times within an hour. It's like a "I've got something here" and "Now I've got something here too" - "Oh, and here's something I've got" → Imagine making a puzzle or collaging from top left to bottom right → no way!

Puzzeln meine ich nicht im Sinne von Zitaten aneinanderreihen od. der sogenannten Zitate-Collage, aber ich schreibe und lese immer recht einzelteilig, d. h. ich lese einen Text, bis ich ihn weglegen muss, weil er zu Ende ist od. weil er mich gerade inhaltlich abgehängt hat. Genauso mache ich das auch beim Schreiben. Ich schreibe mal am Exposé od. der Einleitung, mal am Forschungsstand od. der Methode, die ich gerade als Idee od. weitere Idee habe. Das kann durchaus innerhalb von einer Stunde mehrmals wechseln. Es ist wie ein „Hier hab‘ ich was“ und „Jetzt hab ich hier auch noch ‘was“ – „Oh, und hier fällt mir was ein“ → Puzzeln oder collagieren stelle man sich mal von oben, links nach rechts unten gehend vor → no way!

Methodology: Data analysis

[This is a try to explicate my explorative analytical procedure. The steps are not normative, but rather a description of my analytical ‘mindset’ and the procedure with which I approach the material.]

The general analysis of all four types of material is carried out via the psycholinguistic or language-psychological concept of “voice” (e.g., Bertau, 2008, 2013, 2021; Bertau & Karsten, 2018; Karsten & Stock, 2017). In a dialogical and socio-cultural understanding of discourse, all utterances are voiced by definition:

“[T]here are no ‘neutral’ words and forms – words and forms that can belong to ‘no one’; language has been completely taken over, shot through with intentions and accents. For any individual consciousness living in it, language is not an abstract system of normative forms but rather a concrete heteroglot conception of the world”
(Bakhtin, 1934-35/1981)

The concept of voice is more than a mere metaphor: analysis has to account for the form on the utterance (cf. Bertau & Karsten, 2018; Karsten, 2014). This attention to form goes beyond mere linguistic or prosodic patterns in the narrow sense and includes gestures, bodily postures, facial expressions on the one hand and stylistic characteristics of written texts (the “subjective and stylistic physiognomy” of an utterance, Vološinov 1929/1986) on the other hand.

On the basis of a theoretical conceptualization of voice and polyphony from a socio-cultural and dialogical perspective, a number of empirical approaches to study voice are brought together to form a kind of ‘background portfolio’ to focus the perception of and occupation with the material in recursive bottom-up analysis. Note that the empirical concepts and approaches do not function as fixed categories to carry out a structured top-down coding and analysis of the material, but rather as ‘analytical lenses’ to be sensitive to the characteristics and dynamics of the material.

Step 1: Identify voices with the help of voice markers

To search for voice(s) in a discursive material means, at a first level of analysis, to know various possible perceptual and form markers for voices and to search the material for them. I use a bricolage of analytic instruments for analyzing voice in oral utterances and written texts:

- Verba dicendi and other markers of reported speech, e.g. ‘she asks’, ‘well’
- Metadiscursive markers, e.g. ‘as we say’, ‘so-called’ (Grossen & Salazar Orvig, 2011)
- Markers of viewpoint, e.g. deictics, but also non-verbal means (Ehmer, 2011)
- Discursive-semantic links, e.g. using terms of the same semantic field, re-using and extending a metaphor (Grossen & Salazar Orvig, 2011)
- Codeswitching, both between languages, varieties and registers (Günthner, 2002)
- Prosodic markers and change of voice quality (Tannen, 2007; Günthner, 2002)
- Inference through the analyst’s ethnographic knowledge (cf. Grossen & Salazar Orvig, 2011)

- Researcher's identification of voice features on the word and sentence level (pronouns, modality, hedging; seminally: Hyland, 2005)
- Reader's identification of voice features beyond the sentence level (e.g. Tardy & Matsuda, 2009)

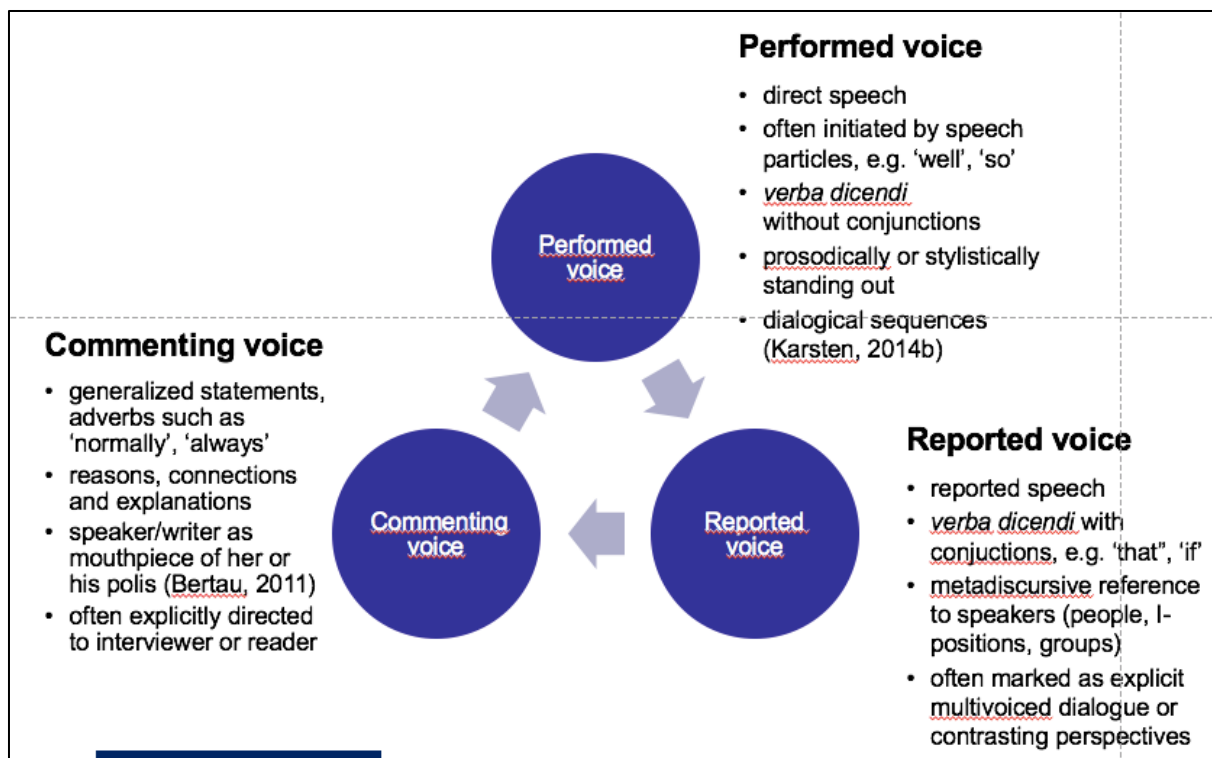
Voices are particularly recognizable when several markers occur together, e.g., a shift in speaker origo by deixis and pronouns along with a change in volume or speech tempo, or the use of quotation marks or other typographic markers along with a shift to a different register. Voices are just then perceptible as specific forms or shapes whose properties can be described. Besides the "mere" clustered occurrence of voice markers, any form of changes and shifts are analytically significant, because then voices can be more easily distinguished from each other according to the figure-ground principle.

Step 2: Distance between 'target' and reenacted voice.

Whenever a voice analysis acts on the basis of a dialogic understanding of language, and especially when the voice material is (re)constructing utterances, as in the case of my materials, a second level of analysis is helpful. In general, whenever a voice is identified and described, the relationship between the performed or enacted voice (whether used rhetorically or unconsciously) and the speaking person can be determined. By 'speaking person' I refer to speaking and always already socially positioned body and, to the respective social persona (role or position) of the speaking individual, which is constructed as the 'actual' I of the speaking person at that moment.

Reconstructions are utterances that refer dialogically to voices that are not directly perceptible – 'target utterances' for the researcher. Thus, what is actually to be researched can and must be analytically inferred. In the case of my research, only part of the writing practices and other literate practices of ECR can be directly observed. All 'silent' aspects of writing and other literate practices can only be indirectly reflected and revoiced in talk or text *about* writing – very often in a transformed and refracted fashion. For this kind of material, it is important to identify the distance and the degree of change with which the earlier utterance (e.g., an inner rumination during writing) is (re)constructed in talk or text about writing. Many of the markers employed in the first step of analysis mark a specific proximity-distance relationship between the quoted and re-enacted target utterance and the reconstructing utterance in a discourse about the target practice.

I use a model of three degrees of distance between 'target' utterances and reenacted utterances: performed voice, reported voice, and commenting voice:



Step 3: Characterizing voices

A third step of analysis works explicitly bottom-up and data-driven, i.e. starts from the material without fixed categories or markers. This level does not aim at the question whether voice(s) are recognizable in the material or how they are recognizable – issues that are addressed in steps 1 and 2 – but how presumed voices can be characterized and what social positioning happens through them. The question, then, is as-whom someone is speaking here. As with the first and second steps, ethnographic or insider knowledge about possible and probable voices plays a large role here in the context of particular social practices, in particular contexts, communities, and among particular persons. Whenever the actual or constructed author of an utterance is not named, the researcher has to rely on either their own knowledge or on information provided by the researched persons.

A particularly helpful distinction in this step of analysis is between *collective* and *personal* voices. This distinction must be thought of as a continuum: Every collective voice can only ever be performed by concrete speakers, and every personal voice is always already a social one, because there is no voice without dialogical reference.

Step 4: Functions of voices

The fourth step also works bottom-up and follows on from the third step. The question here is how an identified and characterized voice is used in the given situation, practice, and context, and what communicative and cognitive function it serves.

Guiding questions are:

- What voices are significant for the transition?
e.g. I as academic author, I as biologist, I as university teacher, my discipline, my colleagues, my profession
- How is academic identity negotiated dialogically?
e.g. I as supervisee in dialogue with my supervisor, I as biologist in dialogue with Biology (internal vs. external I-positions, Hermans, 2014)
- What are the constraints and demands, but also the possibilities, that researchers at an early career stage face? What is the different voices' function for the ECR's respective situations?
e.g., topics such as struggling to find time to write or the joy of contributing to the scientific community
- How are significant personal and collective academic voices in consonance or dissonance with other voices in the ECR's selves?
e.g.: How does an ECR balance heavy teaching load and the need to do research? How can work-family-balance be carried out in everyday activities?
- Do certain types, constellations or hybrids of voices indicate an ongoing or accomplished transition? If so, in what way?

Analytic Findings and exemplary analysis

[Up until now I have written and, in parts, published singular analyses from my material. The next step will be to cross-analyze the different types of materials and to identify recurring or similar voices across persons and materials. Here is where exemplary analyses of the material and general findings will go later.]

Discussion

[to do]

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