GENOGRAM AS NARRATIVE

I.   THE NARRATIVE METAPHOR

II.   GENOGRAM AS NARRATIVE

      A.   "Enlivening" the map

      B.   Identification of change requires location of events in cross-time patterns (narrative)

      C.   Change essential to experience of meaning and personal agency

      D.   Paradigm shift

III. THE DEFINITION OF A STORY

      A.   Action, happenings, and chronology

      B.   Double movement in time

IV.   THE GOAL OF STORYTELLINGS

      A.   Life: The stories we live by

      B.   Psychopathology (or illness); stories gone mad

      C.   Psychotherapy (as narrative genogram); exercise in story repair

V.   STORYTELLING AS HEALING

      A.   Restoring connectedness, reducing anxiety and guilt

      B.   Pathogenic and therapeutic stories

      C.   Goal: Reconstruction of meaning

VI.   DIMENSIONS OF LITERATURE

      A.   Character, plot, theme, and style

      B.   The resident as storyteller

C. Types of stories

    1. Hidden

    2. Disorganized

    3. Overwhelming

VII. MYTH and MONOMYTH

  A. Call to adventure

  B. Encounter with powerful guide

  C. Shadow presence

  D. Series of tests

  E. Return to world

VIII. DISTINCTIONS BETWEEN LOGICO-SCIENTIFIC AND NARRATIVE MODES

  A. Experience

  B. Time

  C. Position of observer

  D. Language

  E. Metaphor

IX. FINDING THE MEANING

  A. Human beings as meaning-makers

  B. Power of narrative

  C. Need for alternative stories

    1. Challenging official truths

2. Resurrecting subjugated knowledge

X.   CO-CREATION OF THE STORY

A.   Reciprocity

B.   Actual text vs. virtual text

C.   Responsibilities of the listener ("editor")

D.   Pitfalls of co-creation

1. Censorship

2.   Poor translation

3.   Narrative failures

XI.   CONDITIONS FACILITATING THE CREATION OF MEANING

A.   Strong emotion arousal

B.   Challenging cherished beliefs

C.   Acknowledgment of confusion, surprise

XII.   LEVELS OF INTERPRETATION

A.   Literal

B.   Moral

C.   Allegorical

D.   Anagogical

XIII.   IS IT A GOOD STORY?   TRUSTWORTHINESS CRITERIA

A.   Lifelikeness

B.   Multiple interpretations

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    C.   Credibility/coherency

    D.   Helpfulness/meaning

    E.   Empathic resonance

    F.   Empowering and catalytic

THE TEXT ANALOGY

Physical science: Man as machine

Biological science: Remediation of pathology

Game theory: Life as the Master Game

Humanities: Lives and relationships as the
           reading and writing of texts

LEVELS OF INTERPRETATION

LITERAL: The literal facts of the story

MORAL: Implications for conduct

ALLEGORICAL: Uncovering the hidden meanings

ANOGOGICAL: Clarifying the ultimate spiritual meaning

THE NARRATIVE METAPHOR

- Family Medicine as Counterculture

- Family Medicine as Gatekeeper

- Family Medicine as Narrative

THE DEFINITION OF A STORY

"Narrative of events arranged in a time sequence"

- E. M. Foster

"Narration is the forward movement of description of actions and events which makes possible the backward action of self-understanding"

- L. Churchill & S. Churchill

LIFE:
THE STORIES
WE LIVE BY

Psychopathology:
>   Stories Gone Mad

Psychotherapy:
>   Story Repair

>   (George Howard 1991)

THE GOAL OF STORYTELLING

"The goal of storytelling consists of fostering compassion and humaneness - this miraculous ability of man to be disturbed by another's misfortunes, to feel joy about another being's happiness, to experience another's fate as one's own"

-Kornei Chukovsky,
19th c. Russian poet

STORYTELLING AS HEALING

"Storytelling heals by restoring a disrupted connectedness."   - Howard Brody

"Stories properly told reduce anxiety and guilt . . . help give coherence to the self."   -Howard Stein

"Some stories trivialize, disqualify . . . others promote competence and wellness . . . are uplifting and healing."   - Karl Tomm

The goal of narration is to transform "docile bodies" into "enlivened spirits."   - Michael White

THE STORY IN MEDICINE

"What is required between clinicians and patients is a coherent, convincing, and shared account of how things came to be as they are . . . and what might be done to ameliorate their debilitating effects . . . Such an account is not easily come by . . . It is part discovery, and part invention"

- G. Gayle Stephens

FOUR ELEMENTS OF LITERATURE

CHARACTER

PLOT

THEME

STYLE

MYTH & MONOMYTH

- Call To Adventure

- Encounter With a Powerful Guide

- Shadow Presence, Gatekeeper

- Series of Tests

- Return to the World

DISTINCTIONS BETWEEN THE LOGICO-SCIENTIFIC AND NARRATIVE MODES

EXPERIENCE

Logico-scientific: Particulars of personal experience eliminated in favor of reified constructs, classes of events, systems of classification and diagnosis

Narrative: Emphasizes the particulars of experience

TIME

Logico-scientific: Temporal dimension excluded; emphasis on universal laws and truths

Narrative: Temporality is the critical dimension; stories exist by virtue of plot unfolding through events in time

POSITION OF OBSERVER

Logico-scientific: Emphasis is on objective stance, distance

Narrative: Storyteller is protagonist and participant

LANGUAGE

Logico-scientific: Favors indicative mood to reduce uncertainties and complexities; technical, unequivocal word usage

Narrative: Favors subjunctive mood; emphasizes implicit rather than explicit meanings; employs multiple perspectives

METAPHOR

- **Developmental Primacy of Metaphor**

- **Articulation of Pressing Inner Experience**

FINDING NARRATIVE MEANING

"As humans, we give meaning to our experience by storying our lives."

\- Michael White

THE POWER OF NARRATIVE

Stories are "constitutive" -
they shape lives and relationships

THE NEED FOR ALTERNATIVE STORIES

Narratives may not sufficiently reflect lived experience

Vital aspects may be omitted because they contradict the dominant narrative

By challenging "official truths," people increase sense of personal agency

Resurrection of "subjugated knowledge"

CO-CREATION OF THE STORY

What is important is not the actual text, but the virtual text which the listener constructs

-Jerome Bruner

The goal of co-creation is a new story with a "more intelligent, more imaginative plot"

-J. Hillman

CONDITIONS FACILITATING THE CREATION OF MEANING

STRONG EMOTIONAL AROUSAL

CONFRONTED OR CHALLENGED
CHERISHED BELIEFS

EXISTENCE OF CONFUSION, SURPRISE,
LACK OF UNDERSTANDING

PITFALLS OF CO-CREATION

Censorship of our own and other's stories

Translations which reinforce the official version

Confusing our stories with the stories of others

Denying people their stories

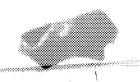# IS IT A GOOD STORY?
TRUSTWORTHINESS CRITERIA

1. Is it lifelike? *(verisimilitude)*

2. Is it capable of generating multiple interpretations? *(narrative indeterminancy)*

3. Does it make sense?

a. Is it credible? *(narrative fidelity)*

b. Does it have coherence?
(narrative probabality)

4. Is it helpful to the narrator and others?

   a. Does it provide meaning?

   b. Is it capable of deepening understanding?

   c. Does it provide insight?

   d. Does it promote personal agency?
      Is it empowering?

5. Does it have a certain moral/aesthetic quality?

   a. Is it capable of emotionally moving both narrator and listener?

   b. Does it facilitate caring responses?

   c. Is it catalytic? Does it produce change?