

“THIS IS OUR FREEDOM BUS
GOING HOME RIGHT NOW”:
PRODUCING AND HYBRIDIZING
SPACE-TIME CONTEXTS IN
PEDAGOGICAL DISCOURSE

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Contexts of school-related discourse are not static back-grounds; rather, contexts are produced, negotiated, and hybridized within the flow of dialogue. In this study, an approach to the analysis of discursive intercontextuality is advanced through theories of space-time production. In addition, the management of multiple contexts within school-related discourse is argued to be an important means of discursively producing identity, agency, and power relations. Data are drawn from an ethnographic and discourse-based study of students and sponsors on an extended school field trip. Drawing upon Bakhtin, the first part of the analysis compares the production and hybridization of space-time in two segments of pedagogical discourse. Whereas one segment suggests the imaginative possibilities of discourse to expand identity across hybridized contexts, another segment suggests how school contexts are bracketed and privileged. The analysis turns to work in conceptual integration networks for a method of closely analyzing hybrids, and to consider conceptual dimensions of intercontextuality.

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IN OUR CURRENT UNDERSTANDING of school-related discourse, an important challenge confronting us involves understanding how discourse moves across, produces, and relates multiple contexts. Although over two decades of research have permitted us rich understandings of the classroom as an institutional formation, with a particular focus on dominant participation structures, rules, power relations, and underlying assumptions of school settings (Alvermann & Hayes, 1989; Cazden, 1988; Edwards & Mercer, 1987; Mehan, 1979; Nystrand, 1997), some recent analyses (e.g., Beach & Phinney, 1998; Gutierrez, Rymes, & Larson, 1995; Kamberelis & Scott, 1992; Prior, 1998) have examined how school-related discourse is *intercontextual*. Deprivileging the “classroom” (library, field trip, etc.) as a monolithic and static grounding of interpretation involves, in part, analyzing how situations or “social worlds” are negotiated and produced within discourse. Teachers and students do not merely “act into” situations; rather, they enact such situations together:

Situations (contexts) do not just exist. Situations are rarely static or uniform, they are actively created, sustained, negotiated, resisted, and transformed moment-by-moment through ongoing *work*. . . . This type of work I will call *enactive* and *recognition* work. (Gee, 2000, p. 191)

Enactive and *recognition* work, according to Gee, is the work of humans to coordinate materials of various sorts together in making social worlds, and their attempts to get others to recognize certain meanings within these social worlds. Because the meanings of social worlds are highly indeterminate and perspectival, *enactive* and *recognition* work is always an ongoing struggle. Gee (2000) uses a particularly telling term in describing such activity:

We can say as well that any attempt to get the elements of a configuration and the configuration itself recognized in a certain way is an attempt to *project* these elements and this configuration into the world. (p. 192)

The work of classroom discourse management by teachers and students is an interactional project of shaping contexts. Gee reminds us that the discursive projection of a social world is also a political project, involving relations of power and desire. Additionally, as I argue in the following, such projection has important conceptual dimensions.

When discourse is conceived as not only situation-dependent but also situation-producing, when the school or classroom is conceived of as a network of multiple situations (Nespor, 1997), and when we destabilize the barrier between “real” and imagined situations, we are presented with a large number of theoretical and methodological problems. On the other hand, we are also presented with a dynamic opportunity to reconceive and

potentially transform school-related discourse and its potentials for the production of identity.

Researchers have approached problems of intercontextuality or poly-contextuality in literacy practice from a number of perspectives, including the analysis of activity systems (Prior, 1998; Russell, 1997), multiple voices (Kamberelis & Scott, 1992), teacher and student scripts (Gutierrez et al., 1995), and Hallidayan register (Diamondstone, 1997). In one recent study based on frame analysis, Beach and Phinney (1998) discuss how students, during the acts of reading, writing, and speaking, define “intercontextual links” between immediate group contexts, more distant group contexts, and institutional contexts. Students produce such intercontextual links as an activity of framing text worlds (Tannen, 1993), with important implications for social identity, literacy practice, and power relations. The present study resonates with previous analyses of intercontextuality that draw on and extend Bakhtin’s notions of the dialogic interaction of multiple voices, genres, and discourse contexts (Beach & Phinney, 1998; Diamondstone, 1997; Kamberelis & Scott, 1992; Prior, 1998).

In the present study, I have two closely related purposes. First, I work toward a method for intercontextual analysis by articulating diverse theories of space-time production. Specifically, I build on Bakhtin’s theory of the chronotope and research in conceptual integration networks to extend our approaches to intercontextuality. Although chronotopic analysis foregrounds the ideological dimensions and hybridization of space-time, work in conceptual integration provides us interpretive tools for analyzing the blending of space-time. Conceptual integration also suggests how social positionings are conceptually figured within discourse. My second purpose in this article, intertwined with methodological and theoretical concerns, is to argue that the production and hybridization of space-time in teacher discourse has significant implications for student identity, agency, and power. Understanding how participants – whether in or out of classrooms – are positioned by discourse involves tracing how space-times are produced, multiplied, and related.

Space-Time Production

Because space-time is often considered as a neutral abstraction within everyday life as well as social science, it may seem odd to speak of the “production” of space-time. Yet, modernist conceptions of the linear sequencing of time and the unidimensional, rule-governed bracketing of space (critiqued by McKerrow, 1999) have been challenged by postmodern, neo-Marxist, and feminist conceptions of space-time as co-constructed with social life and not simply a backdrop for it. Such conceptions reinscribe

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space-time as “literally filled with ideologies” (Lefebvre, 1976, p. 31) and therefore a critical domain for the study of discourse and identity.

The work of Henri Lefebvre (1991) has been germinal in reconceiving space-time as fluid, produced, and integral to the formations of social life. Within Lefebvre’s (1976, 1991) triadic perspective, the “production of space”¹ is comprised of three dimensions: spatial practice, representations of space, and spaces of representation (expounded by Soja, 1989, 1996). These categories do not function independently; rather in their triadic relation describe the production of space in lived experience. Spatial practices are the embodied, material practices most readily perceived by geographers as material spaces of activity (the office building, the home, the city) and perceived by individuals in their everyday activity (walks from the office to the library, moving from room to room while housecleaning, sitting in a particular seat on the bus). Representations of space refer to those signs that we use to conceive of space in newly imagined ways, worked out through the written and spoken word, images, architecture, maps, and discourse of various sorts. A roadmap, for instance, would be a common representation of space, yet so would a novelistic setting, an architectural model, or the web page of a university department.

The third dimension of the triad, spaces of representation, refers to space as it is actually lived. Spaces of representation encompass both spatial practice and representations of space, yet also are productive beyond these dimensions. In particular, Lefebvre, Soja, Gregory, and others emphasize the work of the imagination in producing new geographies or “counterspaces” that are neither entirely perceived (embodied) nor conceived (symbolized). Rather, perceptions and conceptions themselves are simultaneously combined and reconfigured through lived spatiality.

Combining the real and the imagined, things and thought on equal terms, or at least not privileging one over the other a priori, these lived spaces of representation are thus the terrain for the generation of “counterspaces,” spaces of resistance to the dominant order arising precisely from their subordinate, peripheral, or marginalized positioning. (Soja, 1996, p. 68)

Soja (1996) terms such spaces of representation “thirdspace.” Because such spaces foreground “relations of dominance, subordination, and resistance” and are characterized by “subliminal mystery” and “radical openness” (p. 68), both Lefebvre and Soja place great emphasis on lived space (spaces of representation, or thirdspace) as a politically “strategic location” (Soja, 1996, p. 68) from which to understand and transform other spaces. My particular interest in the following is to trace how space-times within pedagogical discourse may strategically reposition participants beyond the narrow in-

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1. Lefebvre assumes an integral relation of space to time, yet uses the term *space* or *social space*. In keeping with his terminology, I use *space* rather than *space-time* in this section.

stitutional identities of “student” and “teacher,” destabilizing and reconfiguring available positions through the imaginative representation and hybridization of space-time.

Identity, Hybridity, and Space

Hybrid cultural identities and hybrid processes of identification have been discussed at length in postcolonial and cultural studies (e.g., Appadurai, 1997; Bhabha, 1994; Tiffin, 1995). A significant problem in such analyses is the extent to which either global mass culture or local culture ought to be privileged in the study of signification (critiqued by Hall, 1991). Kraidy (1999), through a native ethnographic study of young, middle-class Maronites in Lebanon, demonstrates how the Maronites use “tactics of consumption, mimicry, and nomadism to weave the hybrid fabric of their cultural identities” (p. 465). The Maronites inhabit an identity “thirdspace,” (Bhabha, 1994) simultaneously identifying with and rejecting Western and Arab cultures. The in-between location of identity and geographical space is emphasized by one of Kraidy’s research participants through the symbolic association with food: “Where is Lebanon?... a creative mixture of the hamburger and the falafel ... they put humus inside a hamburger or some blend of that sort ...” (p. 460).

Can hybridized identity, such as that of the Maronites, be understood through discourses of “globalization?” Not, Kraidy argues, if by globalization we ignore how the global and local are always intersecting, and how these points of intersection are critical relations of power. As an alternate term to “globalization,” Kraidy (1999) proposes “glocalization,” (see also Robertson, 1995). Glocalization is not simply the “bringing together” of the local and the global, for they are recognized as always and everywhere hybridized; locality itself is a hybrid space. Yet, whereas hybridity is pervasive, Kraidy also argues that it is evasive; understanding the complex local processes and micro-politics of hybridization is of primary importance within Kraidy’s work as well as within the present study. The everyday, yet often subtle blending of local and global geographies and histories has important consequences for identity and power relations that we are only beginning to understand:

Hybridity is thus construed not as an in-between zone where global/local power relations are neutralized in the fuzziness of the melange but as a zone of symbolic ferment where power relations are surreptitiously reinscribed. (Kraidy, 1999, p. 458)

In the study of identity and social space in educational settings, Kraidy’s

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and other work suggests that an apolitical, neutralization perspective on global/local relations may be as limited as a rigidly bounded, or structural position, where global and local space-times and identities are imagined as entirely separate. Rather, we must understand how discourses and identities thought distant to schooling are reinscribed within school spaces; we need to understand how the identities of students and teachers are always “glocalized,” hybridized through dynamic geographies and temporalities seemingly distant from places called school.

Overview

We can expect that teachers (and students) will produce, hybridize, value, and also delegitimize (Alvermann, Young, & Green, 1997) particular contexts in the course of interaction. Teachers neither simply act within classrooms nor entirely act on the part of the school as an institution. Rather, teachers “enact” classrooms in relation to other space-times and, hence, create social spaces in which one thing is more likely to be said than another or one position for participants is more available than another. The multiplicity of contexts-in-play within school-related discourse ought to be considered as a norm rather than an exception: there is no unified, single space-time called the “classroom” and no single production called “classroom discourse.”

The analysis is drawn from an ethnographic study of a school-based trip, in which a group of students traveled by bus from Kempton, Illinois to participate in a nationally organized Pilgrimage to Memphis, commemorating the life of Martin Luther King, Jr. (discussed below). The bus trip provides an intriguing setting for the analysis of school-related discourse and serves as a metaphor that discourse situations are themselves always traveling among complex networks, as complex feasts of space-time.

Following background information, the first part of the paper analyzes two focal segments of pedagogical discourse from a parent (Vicki) and from a teacher (Debbie). Drawing on Bakhtin’s theory of the chronotope, the analysis contrasts the specific forms of space-time developed within these segments of discourse. The responses of two students are also considered in relation to these segments, in order to suggest implications of intercontextual management on ensuing discourse.

In the second part of the paper, I reanalyze a segment of Vicki’s discourse through an approach developing in cognitive linguistics termed conceptual blending. The conceptual blending framework permits a more micro-level analysis of the hybridization of space-time and suggests important conceptual dimensions of space-time management.

Method

School Setting and Participants

Data for this study were drawn from an extended, 10-month ethnographic study examining the relations of school-related discourse to the production of social space (Leander, 2000). “Kempton High,” a mid-sized urban high school in a moderately sized Midwestern city (approximately 1,100 students and 100,000 residents), was the primary institutional context for the study. The school is the oldest high school in the city and, between the two high schools in the city, has the most racially (65% European American, 26% African American, 5% Asian American, 4% Hispanic) and socioeconomically diverse student population. Within this school, a school-within-a-school was in its 4th year of development during the time of the research, the Kempton Technological Academy (KTA). The KTA was funded in its first 3 years primarily through school district funds, but also funded partially through a special state board grant, through a local business consortium, and through the Junior Partnership Training Academy (JTPA), a state organization assisting low-income students in obtaining summer employment and job training. In exchange for its diverse support base, part of KTA’s stated mission is to meet the needs of “middle level students,” defined as those students who fall between the 25th and 75th percentile on standardized test scores. However, KTA also needs to draw from some “at-risk students,” as defined by the JTPA, in order to receive their funding. Additionally, the academy accepts interested students who are above the 75th percentile in testing. Most KTA students take all four of their core subjects (English, social studies, math, and science) within the program and take electives in the regular school. However, the academic program was in development during the time of the research, and juniors (the focal group of the extended research) took only English and history together, which were often taught as integrated American Studies.

Sid Bartoli, the junior-level history teacher, was the primary KTA coordinator for the Pilgrimage to Memphis, seeking outside funding, organizing parent meetings, and holding after-school student meetings for organization (e.g., lodging and fund raising). Sid, a European American in his late 20s, was in his 5th year of teaching during the research. Debbie Barnes, an African American business teacher within the KTA in her late 20s, was the other key school-related adult sponsor for the trip. Also participating as adult sponsors were Nicole McCarthy (Sid’s student teacher, an African American in her early 20s), and two student mothers, Vicki Sperling and Sandra Lee (both African American, mid-40s and 50s, respectively).

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2. All names are pseudonyms, with the exception of information on the Pilgrimage to Memphis, a public event. Students selected their own pseudonyms.

Thirty-eight students participated in the Pilgrimage (24 African Americans, 13 European Americans, and 1 Asian American). I emphasize the racial diversity of the participants not merely as background demographic data, but because the group's participation became an important means of representing the space-time meaning of the trip. Two-thirds of the participating students were from the KTA junior class and one third were from the KTA sophomore class.

The Pilgrimage to Memphis

Rather than simply presenting “background” on the Pilgrimage, I would like to suggest how an interpretation of the event should “foreground” the space-times that participants continually enacted, recognized, and related. The adult sponsors and students produced very different representations of the Pilgrimage space-time, which were complexly intertwined with their diverse, embodied practices. Moreover, these diverse constructions of space-time were developed intercontextually. These diverse productions of space-time are suggested below through interview data; (text) space does not permit a more thorough examination. The adult sponsors imagined the Pilgrimage as sharing space with embodied and historical Civil Rights leaders; the trip was a means of passing along the meaning of the Civil Rights struggle to the students by inhabiting historical spaces and being co-present with those who were “there” in 1968. The brochure advertising the Pilgrimage included the following discourse:

On April 3–5, 1998, individuals of goodwill from all walks of life and all parts of the world will reconvene in Memphis to remember the man, to reflect on the message, and to recommit to the ideals which remain pivotal in the ongoing fight for equality. (Commemorative Commission, 1998)

The adult sponsors also produced the Pilgrimage as a means of representing the racial diversity of the KTA group among the other groups of participants, who were primarily from historically black schools.

Sandra (adult sponsor, African American): You know, when I kept, people kept making comments, cause, most of the time I was around a lot of girls, and, my group was *very* diverse, and people were making a comment, you know, “They’re with you?” “Yes, they’re with me,” and they were – and I was really proud of that, and I was really proud that we came, you know, in unity like.

The group's participation in the Pilgrimage was a representation of space or “conceived space” (Lefebvre, 1991; Soja, 1996) that signified racial and cultural progress in the 30 years since Martin Luther King, Jr.'s assassination.

In contrast, the students constructed the trip as connecting the contexts of their segmented social groups. They did not emphasize either con-

nections to Civil Rights space-times, nor did they often construct the trip as addressing racial divisions. Rather, the students valued making new symbolic and lived spaces with one another; the trip allowed them to be a “family” within and across established social groupings.

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Darriyah (student, African American): When we got back to the hotel, we were all changing into our pajamas and dancing and eating and ordering pizza, it was just a big, you know, party, slumber party. It was like a big slumber party every night. We were in Tammy’s room, um, Breanna and them rooms, we were in Kareena’s, Diane’s, and Cece’s room ... And like, my idea of a good video of this trip, instead of the speakers and everything, would be our group, the Academy sophomores and juniors doing something as a group, a group collaboration, a group effort, but doing it separate. Going down there as separate but coming back as more of a family. It wasn’t really – like the reason we went down there was OK, but not the main reason, we are gonna go learn more about King and celebrate Civil Rights, blah, blah, blah.

Discussions over who would share rooms with whom, bus seating, eating arrangements, and so on consumed much of the group’s planning ahead of the trip as well as reflections on it afterward. An important related issue is that the students often defined the Pilgrimage in contrast to and in separation from school spaces. New relationships with one another, as well as new productions of self and collective identity (developed through parties, shared lodging, travel, etc.) were supported by broader freedom of movement relative to school spaces.

Adult sponsor and student constructions of the Pilgrimage were neither as neatly separated nor as monolithic as I have represented them above. As with all constructions of social space, the multiple adult and student worlds of the Pilgrimage were often complexly intertwined through the ongoing, dynamic production of trip spaces. However, sharply contrasting meanings of the trip for adult sponsors and students became evident in the ethnographic data, which is only indexed here, and within adult sponsor and student discourse, analyzed below. My primary concern here is to posit that the meaning of the Pilgrimage was highly indeterminate and was closely tied up with the dynamics of spatially and temporally producing its social worlds. Although it is tempting to fix certain practices in relation to settings we believe to be stable (e.g., “Students always act like that on trips [in classrooms]”), the meanings of the Pilgrimage were not determined by settings, but by the complex lived spaces that participants produced through embodied and representational practices.

Data Collection

Making use of a number of ethnographic research techniques, this study was

informed by assumptions of interpretive-constructivist research (Erickson, 1986; Guba & Lincoln, 1994). Data were collected through interviewing, video recording, field notes, and the collection of artifacts. My own role was first as participant observer and recorder of planning meetings, fund-raising efforts, and trip-related student presentations. During the trip itself, in which I did not participate, a hired student assistant collected approximately 10 hours of videotape of activity in formal gatherings, speeches, marches, social events, and bus interaction. The student assistant was instructed to record as much of the trip as he could without unduly removing himself from experiencing it. The resulting video footage captured more of the “official script” of the experience (Gutierrez et al., 1995) than the unofficial (e.g., favoring organized meetings over student free time in the hotel). Following the Pilgrimage, I reviewed and edited this video, assuming an active membership (Adler & Adler, 1987) role as “trip historian” by producing a 30-minute edited video for students and staff. Based on this 30-minute video, a discourse-based group interview (Odell, Goswami, & Herrington, 1983) was conducted with 15 students about the trip and about what they found most meaningful during it.

A number of other students and adults were also separately interviewed following the trip, in a semi-structured format. Within these interviews, and discussion about the trip video, students and staff repeatedly pointed to one hour-long group discussion that took place on the bus as one of the most, if not the most, meaningful events on the trip. In reviewing the 10 hours of trip videotape, I was also drawn to this focal discussion for the extraordinary ways in which it both destabilized and stabilized teacher and student identities-in-discourse, which I had been studying during classroom discussion over the course of the school year. Segments within the discussion were selected following a similar principal: I focused on moments when social life “bubbled up” or became unstable with charged emotions, intense engagement, and unpredictable positionings. Such moments, I would argue, are not simply exceptional occurrences, but reveal much about the (less visible) dynamics of common, normative practices.

Data Analysis

One of my central purposes in this article is to work toward developing and relating new means of analysis. Rather than utilizing a well-established analytical framework, I draw on and relate diverse theoretical orientations in moving toward an expanded form of analysis for social activity and discourse. Specific ways in which I draw on postmodern and neo-Marxist theories of space, Bakhtinian theories of the chronotope, and conceptual blending from cognitive linguistics are discussed within the analysis. Across

these sections, my overall orientation is to work and rework the problem of space-time production through a micro-analytic perspective, with the purpose of implicitly and explicitly drawing relations between broader social and historical activity, specific instances of discourse, dialogic relations in the stream of interaction, and cognition or mind as social action (Wertsch, 1998).

The transcription of the extended interaction followed a recursive process of drafting an initial text, receiving clarifications from participants, and making revisions. First, a draft transcript was developed from the video of the 1-hour focal discussion (52 of 63 minutes transcribed). Secondly, unclear portions in the transcript were cross-checked with participants, who also watched portions of the video and revised. Further clarification was obtained by cross-checking extended (60 minute) interview transcripts with principal speakers (Vicki and Debbie) against the discussion transcript itself.

Contrasting Examples of Space-Time Management in Pedagogical Discourse

The 46-passenger Blue Bird Cabin cruiser bounces slowly over the pavement of Interstate 57, rocking past vast expanses of just planted cornfields, small clusters of farm implement dealers and roadside restaurants, and an occasional Amish furniture factory. Two hours south of Kempton, Illinois, looks a good bit like 3 hours south. Debbie is beginning to look through her schedule book to see how she might get through Monday without any time to plan in advance. Tony and Rod, with their eyes closed, are listening to Tupac on a shared Discman. At the back of the bus, Terrence, Robert, Shameen, and Hooper are reading aloud from a book entitled *How to Please Your Man*, laughing, sometimes pulling the book from another, getting louder as the passing countryside appears to get quieter. At some point, and largely in response to the raucous interaction in the back of the bus, Sid approaches the PA system microphone and asks the students if they wouldn't come to the front of the bus, individually, and say something that they considered to be important about the trip to Memphis.

The final 2 hours of the bus trip, not unlike the classroom or other school-related space-time, were not fixed in meaning and structure but were open to being enacted and recognized in diverse ways. Sid's deliberate movement to insert reflection, which resulted in personal narratives, resulted in an important shift in the meaning of the trip for participants. Although these reflections were slow to get started, out of them emerged an unusual interaction, in which students and trip sponsors wove together the space-times of the Civil Rights movement with home spaces and school

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3. I consider both Vicki and Debbie's discourse as pedagogic discourse for the teaching role that it assumes, although only one of these adults is a classroom teacher. In this sense, some of the student discourse could also be considered pedagogic discourse as well.

spaces; their lives with the lives of present and imagined others. The travelers shared deep and present pain of the past and worked to articulate a sense of agency amidst struggle. This hour-long interaction, in form more like a dialogic series of individual narratives than a discussion, was later looked back on by many of the participants as the most meaningful event of the Pilgrimage.

In the following, I contrast two instances of pedagogical management of space-time by considering segments of discourse from Vicki (a parent sponsor) and Debbie (a teacher).³ I contrast these segments of discourse with respect to the intercontextual relations they create or exclude, and as diverse productions of identity and agency.

Introduction: The Space-Times of Vicki's Discourse

About 20 minutes into this extended group interaction, Vicki initiates the speech transcribed below. Vicki's speech is clearly responsive to Sid's bidding to push the direction of bus-talk toward personal reflection, and ensuing student and sponsor responses were also dialogic to her discourse. I have selected this segment of Vicki's discourse to illustrate Vicki's hybridization of space-times as a form of intercontextual management. Shifts in space-time construction are numbered for the sake of analysis. Space-time shifts are identified by scene changes, where locales and temporal frames shift. For instance, in the movement from space-time construction 2 to 3, below, Vicki shifts from home spaces, in which friendships are made in an ongoing, habitual present, to a specific moment on an imagined vacation.

- (1) How many of y'all have a best friend? I guess just I wanted to say just one thing about it – I could talk about my most memorable moment but I want everybody to take a few minutes, and I probably will start crying now,
- (2) but I want everybody to think about your best friend – the person that you spend a lot of *time* with, you all go *out*, you go to their house, their family comes to your house.
- (3-4) Imagine you all are, um, on vacation together. And you're standing outside waiting for your ride to come pick you up. And all of a sudden a bullet comes and shoots him, right there in front of your face.
- (5) And I guess, you know, we had a chance to meet Reverend Kyles,
- (6) and I started thinking about what the last 30 years must have been like for him [starts getting choked up] –
- (7) to be standing that *close* to his best friend, and all of a *sudden* – he's planning to go to *dinner* – and he's *dead*.
- (8-9) So, you know, when Anne talked about, don't take life for *granted*. You know, we laugh and we get numb and I don't know who said that, but you are *so* right, you know, we hear about death and we hear

about all this other stuff that happens and it makes us numb. And when you think that you're so numb, just think about your best friend, or your *parent*, or your *sister*. And I know you're probably thinking that that's funny or something,

- (10) but think about how that must feel, not the next day, but 30 years later, the Reverend Kyles and the chance he had to relive – you know, the what ifs –
- (11) the what *if* I had just moved him 1 foot, he'd probably still be here, or the *what if* we had just left 10 minutes *earlier*,
- (12) you know, and so you take for granted your best friend, but you know, the Bible *says*,
- (13) tomorrow is not granted to anybody, so you know,
- (14) when you get your *copy* of this group picture standing with Reverend Kyles, you need to think about it –
- (15) it could have been *him*.
- (16) But more importantly, think about the *pain* that had to *feel* the day after he had to call Coretta and say, your husband's dead.
- (17) And he was standing right there – *couldn't do anything*.
- (18) So, don't take tomorrow for granted. Don't take your best friend for granted. Don't take somebody that you get pissed off about, because they *said* something, for granted. You may not get a chance to tell them I'm sorry. OK?
- (19) Don't take for granted the picture you all will get of yourselves and Reverend Kyles.
- (20) And let people know who he *really was* – he was Martin's *best friend*.
(several clapping)

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Because transcription is a means by which theories can be either re-produced or transformed (Ochs, 1979), I have given an alternate interpretation of the segment above in an attached chart (Appendix). Whereas the transcript above foregrounds the temporal flow of Vicki's discourse as a single occasion of speech, the chart illustrates how Vicki constructs and relates multiple space-times within this flow. Movement from left to right across the chart indicates the temporal flow of Vicki's discourse, whereas movement from top to bottom indicates the introduction of (new) representations of space-time. Additionally, while the transcript above appears within a single, continuous space on the page, segmented boxes on the chart suggest how her discourse moves forward as a pastiche of multiple space-times, drawn from locations and events in the distant past as well as in the imagined future.

Beyond illustrating the multiplicity of space-times within Vicki's discourse, the chart is valuable for considering the meaning of particular juxtapositions of space-time, which are made evident within any single column of the chart. For instance, the chart indexes how Vicki's repeated

invocation of the moment of Martin Luther King, Jr.'s assassination is alternatively juxtaposed to an imagined vacation and loss of a friend (line 3), to the Reverend Kyles' life in the past 30 years (lines 6, 10), to the group meeting with Kyles (line 14), and to receiving a photograph of that meeting in the future (line 14). The rapid articulation and repetition of space-time representations suggests a reading of them as contemporaneous and mutually reflective of one another. The effect is that one is positioned across the (space-time) situations; the situations as mapped onto one another or "laminated" (Goffman, 1981; Prior, 1998). Goffman (1981) describes the lamination of situations as a kind of "layering" of multiple conversational "footings," which indicate more than one context is co-present, for instance, when two individuals are completely alone yet mark their gossip with a whisper (p. 154). Lamination is a useful concept for considering how multiple contexts may be produced and represented in relation to one another, co-present and co-signifying. Hybridization is a means of considering how co-present contexts intermingle and construct new space-times. The analysis that follows considers tensions and dynamics between multiple, co-present space-times (lamination) and new formations (hybridization or blending).

The following analysis follows Vicki's construction and hybridization of three significant space-times, drawing on Bakhtin's theory of the chronotope (Bakhtin, 1981b), which I discuss below.

Chronotopic Analysis

Chronotopic (literally, "time-space"⁴) analysis allows us to make distinctions between a "given" setting (e.g., a classroom) and the ways in which, through discourse, time-spaces are constructed: "Actions are not necessarily performed in a specific context: chronotopes differ by the ways in which they understand context and the relations of actions and events to it" (Morson & Emerson, 1990, p. 367). Bakhtin moves away from a Kantian view of times and spaces as neutral, mathematical abstractions to considering space-times as varying in kind and quality, drawing in part on Einstein to theorize relative senses of space-time. In the following, I first give a brief review of Bakhtin's (1981b) use of the chronotope in analysis, illustrating relations of ideology, agency, and identity through Bakhtin's analysis of the Greek romance. Secondly, I discuss relations among multiple chronotopes. Third, I consider the importance of chronotopic analysis with

4. I have used the term "space-time" throughout the article so as to strategically foreground spatial relations while considering space-time as always integrated (cf. Lefebvre, 1991). In Bakhtin's analysis, temporal or historical relations are developed more than are spatial relations, yet the two are described as closely interwoven.

regard to identity and power relations. Fourth, I introduce an analytic frame I have used for analyzing chronotopes within interaction.

For Bakhtin (1981b), the chronotope is an artist's creation of the "ground essential" (p. 250) for representing events within a literary work. Bakhtin's chronotopic analysis does not consider space-time as a given, but as a production, linking it to neo-Marxist and postmodern work in space theory (Gregory, 1994; Harvey, 1996; Lefebvre, 1991; Soja, 1989, 1996). Although chronotopes open multiple possibilities of space-time construction, a primary interest for Bakhtin is how genres, through history, are saturated with associated chronotopes producing distinct relations between events in space-time, character agency, and development. Chronotopic relations of agency, identity, and ideology are illuminated within Bakhtin's analysis of the Greek romance (Bakhtin, 1981b, pp. 86–110). Space-time in the Greek romance is mere background to the activity of a hero. Although there are frequently very rich descriptions of local places, such scenes of action are interchangeable: "what happens in Babylon could just as well happen in Egypt or Byzantium or vice versa" (Bakhtin, 1981b, p. 100). This abstraction of activity from the particular details of individual countries "with their social or political structure, with their culture or history" (p. 100) is, of course, a significant ideological construct, instantiating an imagined independence of human action and sociocultural structure. In developing the inherent relations of space-time production and ideology,⁵ Bakhtin's work resonates with recent neo-Marxist and postmodern geographical analyses of direct relation of space-time production and ideology:

We must be insistently aware of how space can be made to hide consequences from us, how relations of power and discipline are inscribed into the apparently innocent spatiality of social life, how human geographies become filled with politics and ideology. (Soja, 1989, p. 6)

Within the Greek romance, the hero is tested, but this testing only proves what was always true about the hero – there is no developed sense of emergence of either character or social space-time, as in the modern novel (Bakhtin, 1986a). Agency is severely limited, as neither social world nor hero changes from the course of events that unfold in predetermined, fatalistic fashion. Once the hero "endures the game fate plays," he emerges from this game "with his *identity* absolutely unchanged" (Bakhtin, 1981b, p. 105). This restricted sense of agency is related to vision of a singular, stable identity of a "particular self" of the hero, a self established and maintained apart from events and structures of the social world: "No matter how impoverished, how denuded an identity may become in a Greek romance, there is always preserved in it some precious kernel of folk humanity" (Bakhtin, 1981b, p. 105).

Like the genres in which they are embedded, chronotopes come into

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5. Morson and Emerson define the chronotope as a "form-shaping ideology" (1990, p. 367).

contact with one another and form hybrids. As with Bakhtin's analysis of multiple voices or genres forming hybrids through dialogic interaction, so are chronotopes formed and reformed through hybrid relations. Dialogically, hybridization is understood as not simply combining chronotopes, but as a process that "radically changes the character" of combined chronotopes (Bakhtin, 1981b, p. 165). In interpretation, Bakhtin imagines such hybridity as a highly productive form of dialogue between persons in past, present, and future space-times.

One particular type of chronotopic hybridization that is produced in the interpretive process involves the blending of representational (textual) and embodied (reader) chronotopes. Bakhtin posits that both embodied and represented chronotopes are relevant for interpretation. Not only do authors of novels continually construct and position chronotopes (literally "time-space") as the "ground" for activity, so also do readers. The entire cycle of meaning-making is thus chronotopic:

However forcefully the real and the represented world resist fusion, however immutable the presence of that categorical boundary line between them, they are nevertheless indissolubly tied up with each other and find themselves in mutual interaction.... The word and the world represented in it enter into the real world and enrich it, and the real world enters into the work and its world as part of a continual process of its creation.... (Bakhtin, 1981b, p. 253)

There is not a clearly defined sense in Bakhtin of how to proceed in chronotopic interpretation. Such analysis is complex in that chronotopes are not merely obvious representations of space-time; "chronotopes are not so much visibly present in activity as they are the ground for activity" (Morson & Emerson, 1990, p. 369). Yet various analyses are illustrated by genre-specific examples (e.g., the Greek romance) of how space and time "take on flesh" or become "palpable and visible" within discourse (Bakhtin, 1981b, p. 250). Drawing on these examples, and on a series of analytic questions posed in Morson and Emerson's (1990) interpretation of Bakhtin's chronotope essay (pp. 369-370), I interrogate chronotopes from three closely related dimensions in the following. First, I consider the relative integration of space-time and activity within the discourse. How embedded is activity and space-time? Are similar actions possible elsewhere, or in another time? Can space-time be shaped by action - is it open to new possibilities? Second, I focus my analysis on agency and ethical responsibility. What degree of agency are characters or actors given? Are actors merely carried along by space-time contexts, or do they actively shape them? What ethical responsibilities are implied or demanded? Third, I consider issues of "emergence" or development. How do characters change, or

how are they projected to change, in relation to movements through time and across space? How are past-present-future temporal relations signified? Which space-times are most valued? Finally, and importantly, (how) do characters and space-times co-emerge?

Vicki's Hybridization of Space-Times

What is hybridization? It is a mixture of two social languages within the limit of a single utterance, an encounter, within the arena of an utterance, between two different ... consciousnesses, separated from one another by an epoch, by social differentiation, or by some other factor. (Bakhtin, 1981a, p. 358)

Vicki's hybridization of space-time contexts produces a sense of shared experience and pain between the students and historical and imagined others. A particular ethic, and form of agency, is developed across hybridized spaces. First, chance social events, over which individuals have little control, structure experience across space-times. Second, agency is located within the individual and temporally in the present. The individual, realizing the common experience of pain from the uncertainty of (hybridized) social life, assumes a manner of thinking and feeling where one does not "take life for granted." Self-determined collective action, which Vicki represents in a later section of discourse, is also based on finding "answers" through self-reflection and the sharing of pain across the space-times of diverse lives.

Integration of space-time and activity. Vicki's speech begins with a narrative in which an imagined personal loss is closely integrated with particular, local space-times (lines 1–4). The idea of best friend is integrated with the space of home (or "homeplace"; hooks, 1990), a safe space controlled by shared access. The activity of friendship permits access to the space of the home and shared vacation; conversely, the sharing of such space defines friendship. The developing action in the narrative is tied up with movements to new spaces (vacation, and then waiting for a ride in a public space "outside"). As these details are introduced, the narrative becomes increasingly hybridized with the 1968 assassination space-time. Although activity is given a rich sense of specific space-time contextualization or embeddedness, Vicki's hybridization across these historical and imagined also supports cross-contextual empathy and reflection.

Agency and ethics. Personal agency in space-time is developed through the friendship scenario, yet this agency is truncated by a bullet shooting the best friend. In time, the bullet arrives "all of a sudden"; in space, it is positioned "right in front of [the surviving friend's] face." The event is essentially defined by its stripping away of agency at a defined moment in time and a

position in space. The loss of agency is further elaborated in lines 7, 11, and 17 through Kyles' relation to MLK in the 1968 space-time. The assassination occurs in an instant and despite "standing *that* close to his best friend" (line 7), "what if" reflections later involve small shifts in space (1 foot) and time (10 minutes) (line 11). In sum, despite being "right there," Kyles "couldn't do anything" (line 17). This line captures an essential chronotopic tension in Vicki's narratives: Whereas space-times are deeply integrated with activity and possibilities for taking action, individual agency is entirely eliminated in particular space-times.

Line 5 is a particularly important transition, as Vicki begins to move from truncated agency toward ethical responsibility. "And you know, we had a chance to meet Reverend Kyles" positions the students in the recent space-time of their meeting and, conversely, positions Kyles with the students in the narrative space-time of their imagined personal loss. One function of invoking the meeting with Kyles at this point is to begin to move toward an ethics based on an elaborated sense of empathy, in a quite literal sense of feeling like Kyles across the space-times of his life since King's assassination (lines 6–7, 10–11, 16–17). In this sense, the space-time of the 1998 photo (meeting with Kyles) mediates the relation between the imagined personal loss space-time and the 1968 assassination space-time. Yet, another function of invoking the Kyles meeting can be interpreted around the phrase "we had a chance." The photo space was an opportunity to "stand that close" to King's best friend for a fleeting moment. As a positively valenced reduction of individual agency, the photo-shooting chance event is a form of space-time production and deserving of a particular ethical stance.

The ethics that Vicki is promoting, and their transcendent application across space-times, is best summarized in lines 18–19:

- (18) So, don't take tomorrow for granted. Don't take your best friend for granted. Don't take somebody that you get pissed off about, because they *said* something, for granted. You may not get a chance to tell them I'm sorry. OK?
- (19) Don't take for granted the picture you all will get of yourselves and Reverend Kyles.

Personal loss and pain of self and other, the unpredictability of social life, and even positive happenstance together provide a warrant for an ethics in which one does not "take for granted." There are a number of possible situated interpretations of what Vicki means by not "tak[ing] life for granted" (line 8), including not being "numb" or laughing at the pain in the world (line 8); empathizing with others' pain (lines 10, 16); apologizing (line 18); and appreciating family, friends (lines 9, 18), and novel experience (line 19). I am especially interested in how the ethic produces a particular version of

space-time in which the here and now is foregrounded, and in which both past and future are imagined as highly provisional and open to multiple possibilities. Pivotal agency and ethics are located in the here and now, which does not mean that the importance of the possible pasts and futures are diminished, but that their import is shaped by present, ethical action. Past and future are folded into present action of thoughtful, empathetic reflection. Future activity (letting “people know who [Kyles] *really was*”) is briefly suggested (line 20), but this activity is deeply tied up with an articulation of distant past (the assassination) and proximal, recent past (e.g., the photo session) space-times.

Development. What image of personal development, as an image of person (from Bakhtin, *obraz cheloveka*, in Morson & Emerson, 1990, p. 370), is produced in Vicki’s speech? With the emphasis on the here and now, hers is clearly not a linear temporal or step-wise spatial account of personal development. Still, an image of personal development is produced by the manner in which past, present, and future spaces are brought into concurrent relation, opening up possibilities of individual representational agency over space-times (e.g., reflection, analysis, emotion). Development is primarily instantiated at the individual level of refiguring the self in relation to events in the world, and realizing one’s connections to a greater, imagined community (Anderson, 1991) of others who have experienced pain and yet survived.

The above short speech by Vicki was followed by several student narratives, to which Vicki responded as excerpted below. At this point, Vicki moves toward the articulation of social change and collective action. Thus, individual and social space-times are seen as dynamically related.

... Don’t wait for adults to figure out, what should I do? You *know* – the answers are within you. You all are *survivors* – you told your *stories* – so while, you may not have marched 30 miles, or you may not have sat at a bar, you’ve *had* some suffering, you’ve been through some *pain*, and you’ve had some hurt, and you’ve lived to tell about it. Now, what are you going to do about a neighbor who’s suffering?... I think you all have a big job to do when you come back. You all are now a club, or an organization – I don’t know what you call yourselves, but do something now to organize, and we’ll be there to help you – I mean I’ll come over and do whatever I can do, and, I’ll help you figure out how to organize yourself, even if it’s only about your own personal change ... I want y’all to *re-sing* what y’all were singing when we were *marching*, because this is our freedom bus going home right now? And it’s up to you all to get off this bus and let people know what this trip was about.

Vicki’s summary responds to the student stories of personal pain and survival by hybridizing them with Civil Rights space-times (“while, you may

not have marched 30 miles ... you've *had* some suffering ..."). Vicki's claim that "This is our freedom bus going home right now" indexes the production of a hybridized space-time grounding, in which "freedom bus," "home," and "right now" assume meanings that are constructed across embodied and symbolic activity within the 1998 Pilgrimage and the 1961 Freedom Rides. The bus trip, interstate travel, and the interracial composition of both the historical Freedom Riders and the Pilgrimage "riders" provides a generic space (see next section) for the hybridization of the space-times. The journey to a future "home," a symbolic space that signifies political change and personal sacrifice, is hybridized across 1961 and 1998 space-times. Through Vicki's discourse, we might also imagine MLK speaking on behalf of both the historical 1961 and the commemorative 1998 space-times.

Importantly, Vicki directs the students toward identification with one another and toward group self-determination. She uses their stories of pain and survival in former personal and public spaces as an authority for their activity together in future space-times. Yet, as in Vicki's earlier speech, the nature of future action is not clarified for the students but is left for them to determine. The form of organization ("you all are now a club ... I don't know what you call yourselves"), the openness of relations to past space-times (the students identification with the $\kappa\tau\alpha$ is not foregrounded), and the breadth of future spaces of action ("even if its only about your own personal change") are left as open questions for student response and not for adult determination. Vicki's summary returns full circle back to the power of telling one's story from experience: "And it's up to you all to get off this bus and to let people know what this trip was about." As Vicki's discourse hybridizes the Pilgrimage with specific space-times of the Civil Rights movement, Vicki also reproduces, within her discourse, an ethic of collective self-determination borrowed from Civil Rights space-time, positioning the students as leaders, gaining common ground on their "freedom bus."

Debbie's Foregrounding of School Space-Times and Identity

Several interactions follow Vicki's contribution analyzed above, consisting primarily of students' telling of their experiences while on the trip and a story by one student ("Precious") of her family house burning down and learning not to take life for granted. Immediately following this story, Debbie Barnes, an adult sponsor and $\kappa\tau\alpha$ teacher, turns around in her seat at the front of the bus and addresses the students. Through her body positioning and voice, Vicki appears to direct her response toward the students in the back of the bus.

Debbie: You do realize that those of you who have been slacking off in class – and you know who you are – that ahh, that’s not allowed? Because we know, what type of people you are, and what caliber of people you are? We’ve always known it – that’s why we were ridin your butt? But it’s – it’s ov – it’s really over now, so don’t think that because we were on this trip the expectations for you are any different, as a matter of fact, for me, they’re, they’re much higher now.

Shameen: Owww!

Debbie: Oh, yeah, y’all know who you are, OK? I get on you because I love you because I know you can do it. And, you know, just trying to drip through school won’t solve anything, you need to do all that you can do, be all that you can be, not to take the Army’s little cliché phrase. But I think, a lot of us, when we’re talking about taking things for granted, we assume, that, you know, if I can just get through high school I’ll be OK, but that is not the case. You need to think of every day as if it is going to be your last. What would your grade be today if today you just dropped off the face of the earth?

Shameen: F

Debbie: What would your grade be?

Shameen: F

Debbie: So think about that.

In contrast to Vicki’s hybridization of space-times, with its intercontextual ethic of shared pain, Debbie privileges the institutional space-time of the school as a principal measure of identity and success. Rather than assuming common experience across space-times, Debbie’s discourse suggests that students hide from schooling a higher quality self within home or extra-school contexts, including the Pilgrimage. Teacher knowledge of students as “higher caliber people” in extra-school space-times gives license, if not a mandate, to teachers to raise their expectations for students in school contexts. Student development and identity, rather than situated in present space-times, is projected into future school contexts.

Integration of space-time and activity. At first glance, Debbie’s story appears as a strange response to Precious’s story about the loss of a family home, an abrupt departure from its characters, feelings, and space-time locations. However, Debbie’s use of Precious’s space-time production (a loss of home space, near loss of parents, expression of no longer taking others for granted) can be understood as a form of pedagogical management that dramatically regrounds the interaction in the space-time of the school. Precious’ story of survival, as well as her ability to reflect on not taking her parents for granted, are projected by Debbie as evidence of the

ability to survive, reflect on, and not take for granted one's position within schooling. Like Vicki, Debbie temporarily hybridizes space-times, working across classroom space-times and those of personal pain ("we know what type of people you are"). However, rather than sustaining a production of multiple space-times and their relations, as in Vicki's discourse, Debbie clearly privileges school space-times and their meanings for identity.

Debbie's envisions the activity of the students as behavior that is made meaningful and useful by its movement and translation into the classroom context. Rather than supporting multiple ways of being in real and imagined space-times, the students' stories and Pilgrimage participation are evidence that they are certain "caliber of people" within non-school space-times, and should therefore be the same caliber of people within school. Once out of the bag, the stories – evidence of hidden lives of survival and success – signify that "it's really over now." Positive behavior signified within the stories and modeled on the trip must be translated into positive behavior in the classroom.

Agency and ethics. The manner in which the school space-time increasingly takes over as the dominant ground for action and agency is perhaps most evident when Debbie applies school-based grading as a single form of life valuing: "You need to think of every day as if it is going to be your last. What would your grade be today if today you just dropped off the face of the earth?" That the students become increasingly located and identified in relation to their success in school is also made evident by Debbie's bracketing of students who have been "slacking off in class," produced by the embodied focus of her speech toward the back of the bus and by her remark "you know who you are."

The slackers are positioned within Debbie's speech as those who must assume agency in school space-times, and who have an ethical responsibility to do so because they have been successful agents beyond schooling. Like Vicki, Debbie foregrounds her support for students taking such agency ("I get on you because I love you because I know you can do it.") Debbie's knowledge of the students in the extra-school spaces of the trip is used as a type of warrant for her argument that the students can no longer hide – at least from her – their (transcendent) capacities. The slackers clearly have the agency to change, but the direction of the change is predetermined: one must "do all that you can do, be all that you can be" within school space-times, as just "drip[ing] through school won't solve anything." Students have two prominent possibilities of agency and identity: either being a slacker or not a slacker in school, which is directly linked to one's (school-based) evaluation in space-times beyond school.

Development. In contrast to the collective action signified in Vicki's summative discourse, agency and ethical responsibility, in school-based

action, is primarily conceived on individual grounds. Development of the individual self is indexed along a clear trajectory from past to present to future. Rather than space-times being complexly hybridized and understood in relation to one another (as in Vicki's discourse), past and present contexts primarily provide a grounding from which to move on, an argument for better future performance. Debbie's discourse is a narrative of emergence (Bakhtin, 1986a), with a strong emphasis on the possibilities of yet unseen future activity. Present or past action is important, primarily, in so far as it leads to future school success, and not, as in Vicki's speech, as means of hybridizing space-times for reimagining self and context.

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For Debbie, the social world (of schooling) is primarily static, but the individual must "become" in relation to it. Neither in representational practice (as Vicki's reimagined space-times) nor in embodied social practice (as with Vicki's image of collective, self-determined action) is schooling figured as a space-time other than it has been or as a space-time that personal agency might shape. Rather, individual development appears to be all the more urgent in the face of the social world of schooling that will not change, a world that moreover structures the evaluation of life beyond school contexts.

Student Positioning Across Vicki's and Debbie's Space-Times

Following Debbie's speech (and Shameen's interaction with her), Rod tells a story of family struggles with homelessness, followed by Darriyah, who tells a story of caring for a mother with a broken neck. Rod and Darriyah's stories seem primarily grounded, like Precious's story, in home spaces, from which they advance an ethic of not taking the past or future for granted, developed within Vicki's discourse. Shameen then tells the following highly emotional story, which I read as dialogically responsive to both Vicki's and Debbie's pedagogical management of space-time, and as struggling to integrate these social worlds:

I guess I'm gonna say all this that, because, I just feel that we're all like family, now, we're all sharing everything. My mother, when I was growing up, my mother now is a recovering addict. When I was growing up my mother was on drugs, like, one, like when she had my brother, my brother was born with drugs in his system, but, she had my brother when she was 18 and she was on drugs and then she had me. And, it was like, after she had him she got back on drugs. My mother didn't raise my brother - my brother was raised by my grandmother and I really didn't know my brother when I was growing up. I know him (alone) and then, she was on drugs real bad and she had to go into treatment, and, ah, I had to stay with my grandfather. And, I look back at my life - I think about that - when we lived in Peoria with my mother,

from the time I did – we didn't have anything. I was living there with a junky, and I was just, a little lost little [bull dog], I didn't have nothin – I walked around, out there, and I'm nothing like I am today. I was nothing back then like I am today. I was just – I don't know – it's very emotional for me, and I think about that and I think about how – now, where I am, and back then where I was, my mother – she actually had enough strength in her body – enough strength just [sits down, crying, long pause, then volume louder. Stays seated.] And I think about it and I – I can't even get good grades in school, and I think about it all the time [pause, crying].

Shameen's account is a highly complex weaving of space-times (home space with mother, home with grandparents, life today, position in school) and identities (Shameen's identities as brother, son, successful in social relations, unsuccessful student). For other near and distanced audience members (including myself), Shameen's identity is produced in this stretch of discourse against a background of his tough and ironic identity in the classroom in which power over others' space-time (through voice, gesture, body) is central. Although writing space does not permit me a thoroughgoing interpretation here, I would like to make a few remarks with a focus on Shameen's dialogic uptake of space-times.

In the manner in which Shameen's account develops a home space-time of painful experience, his narrative form is dialogically responsive to Vicki's prompting to imagine the loss of a friend, and to the other students' accounts of family hardship. At the same time, Shameen's account seems more complex than the imagined space-time of Vicki. Most striking is Shameen's positioning between locations in the moment-by-moment unfolding of his discourse: "I think about that and I think about how – now, where I am, and back then where I was, my mother – she actually had enough strength in her body – enough strength just..." Shameen's halting, choppy, shifting speech evidences space-time construction that is an unstable hybrid of past and present space-times. Although the past obviously has deep emotional connections for Shameen, it is not sealed off from present space-times in his discourse as an object of reflection. Rather, Shameen painfully struggles between positions.

Concurrently, and across these spaces, Shameen works to construct an image of himself as actor in relation to an image of his mother as both junky and survivor/model. Shameen's comparison of his activity and identity to that of his mother, who "had enough strength in her body" to act, moves toward the space-time of the classroom as a final ground for action. I interpret this grounding as dialogic to Debbie's claim that being a survivor outside of school positions one as a high "caliber" person for success within it. Shameen contests Debbie's lamination of these space-times in his own experience – he *can't* get good grades – yet at the same time ap-

pears to believe that it should be possible. As in Debbie's construction of agency and development, because Shameen "was nothing back then like he is today," he should succeed as an individual within the classroom. Moreover, academic grading, as a measurement of worth, could be applied within school contexts to also evidence actual success in extra-school contexts, for the individual "hero's" identity is situation independent.

This interaction strongly suggests that developing a situated understanding of Shameen's discourse, as a production of his identity and agency, involves not only understanding how his narrative struggles across the diverse space-times of his life, but how it dialogically responds to space-times pedagogically managed and valued by Vicki and Debbie. The overall shape of his narrative – beginning with an assertion that the group was "all like family now," then shifting to home spaces of past and present pain, and finally contrasting these locations against failure in school – indexes the space-times into which Shameen attempts to position himself, as well as evidencing how space-time management is a significant working of power.

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Foregrounding Power Relations through Space-Time Management

Whereas the foregoing analysis of space-time management has indirectly discussed power relations, in the following I "foreground" power relations in Vicki and Debbie's space-time management and consider how relations of power are articulated as a foreground in the production of space-time. A broad tradition has developed in postmodern, feminist, and cultural geography that considers the necessary co-production of social space and power (Canagarajah, 1997; Gregory, 1994; Harvey, 1996; Haymes, 1995; Lefebvre, 1991; Rose, 1993). Considering the production of space-time in relation to the production of power compels us to study the microdynamics of power across the everyday geographies of schooling (Nespor, 1997) and school discourse (Gutierrez et al., 1995).

Although this analysis has remained focused on the pedagogical production and management of space-time, I have also considered how teachers and students produce space-time contexts in dialogic relation. That is, a discursive statement not only tells us "what position can and must be occupied by an individual if he is to be the subject of it" (Foucault, 1972, p. 95), it also dialogically relates to statements preceding and following it; space-time contexts are responsive, flexible formations of power. A dialogic theory of agency can be read as a strong theory of agency, because it shows how "people can transcend their immediate contexts" (Moore & Cunningham, 1998, p. 292). However, within dialogue, emphasis can be also placed on discourse and space-times as more or less authoritative,

articulations of power that are more or less open to “answering words” (Bakhtin, 1986b). Therefore, whereas on the one hand I have emphasized the dialogism of space-time production as actually or potentially transformative, on the other hand I have also considered the importance of particular space-time productions that constrain and bracket agency. Like all dialogic relations participating in extensive Discourses (Gee, 1990), constrained productions of agency (e.g., within Debbie’s discourse) index not only immediate dialogues, but broadly extended discourse/power that produces the institutional and cultural space called school. These relations of power are therefore at work within immediate contextual construction and suggest how the figuring of school contexts and identity are foregrounded and durable within Shameen’s response.

Vicki’s hybridization of diverse space-time contexts instances an important formation of intercontextual power. Vicki models the articulation of space-times contexts for the production of identity through hybridization. The representation, juxtapositioning, and hybridization of multiple space-time contexts shifts the discourse toward new formations of space-time, “in-between” spaces or “thirdspaces” (Soja, 1996) that are not entirely school or home, not entirely the present or the past. The resulting production of personal narratives seems largely due to Vicki’s regrounding of the discourse through hybridization. The construction of narratives by students as not only students, but also as caretakers of their parents, daughters of missing fathers, and subjects of racism within and beyond schooling were exceptional in comparison to typical school discourse and its durable formation of official scripts (Gutierrez et al., 1995) as institutional space-time.

Debbie, on the other hand, brackets the school space-time by regrounding the discourse (largely, from personal home spaces) to school spaces of stratified success and failure. This regrounding shifts the locus of identity and agency to the school, and further, asserts Debbie’s own power within the interaction by reestablishing, through the produced school space, her position as a teacher. Moreover, within the interaction Debbie produces a relation of power among students by spatially partitioning (Gore, 1995) certain students from others as well, separating students who have been “slacking off in class” from others.

Because of Debbie’s history as a teacher of these students (in contrast to Vicki’s relation), her shift to the space-time of schooling seems reasonable, and may even be interpreted as a positive or transformative working of power, as she “borrows” from represented sites of success (e.g., personal home spaces) and shifts power to known sites of failure (schooling). At the same time, to what extent can power and identity be borrowed from one space-time context and mapped onto to another? The conception of

power instantiated within Debbie's discourse is to imagine power as more of a product than process or set of relations. Students, proving success in contexts beyond schooling, are "empowered" for success within school contexts. In this perspective, power operates as a shot in the arm; it operates through a hypodermic effect (Luke, 1996) and can be transferred from one space-time to another rather than constantly being rearticulated as a situated set of relations. Teaching, in this view, involves mediating the transfer of power and identity from one context to another. Behind this common assumption is an abstraction of space-time context from identity – an asituated view of people as ideally and potentially the same, everywhere and anytime. Thus, shifts in identity associated with different contexts may be considered, from this perspective, as a form of deviation. Empowering involves the alignment or stabilization of identity across contexts, and thus intercontextuality is seen as a problem to be overcome rather than as an ongoing condition and potential resource.

The critique of abstracting identity and power relations from situated space-time contexts can also be raised, in a different sense, in relation to Vicki's discourse. Mapping the assassination of MLK in 1968 onto the imagined loss of a best friend involves abstracting the events of the Civil Rights movement from larger political and social space-times. Her emphasis on chance within social life corresponds well to the abstraction of events from space-time, as in Bakhtin's (1981b) analysis of the Greek romance. Rather than being necessarily composed of the actions of people, space-time is a backdrop to local action, and chance events are not well articulated with broad sociopolitical spaces that motivate, produce, and respond to them. Although this is a brief segment of discourse to raise broad critiques and conclusions, it does suggest that everyday schooling activities, such as "helping students relate" to curriculum or "making issues relevant" need to be sites of critical literacy engagement, where inter-contextual relations are problematized as broadly articulated with formations of power across space and time.

Finally, focusing on temporal relations, Debbie's discourse primarily positions the students in future spaces of action, whereas Vicki's discourse largely positions them in present spaces of action. Temporal positioning is an important articulation of power within discourse; the production of a present space of action ("This is our freedom bus going home right now") in Vicki's discourse suggests a direct relation between what students are presently doing (thinking, reflecting, sharing stories) and the persons they are. In Debbie's discourse, on the other hand, students are told that they must do better, in the future, to become something that they have shown themselves to be (high caliber people) in the past. The present is indexed as a kind of gap between past and future, rather than as a space of meaningful

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action. Dewey insisted that schooling is not merely a preparation for social life, but it is social life itself (Dewey, 1899/1943). Vicki's discourse is more consonant with Dewey's perspective: the current space-time is a significant working out of identity and social life.

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Space-Time Hybridization as Conceptual Blending

The hybridization of space-time contexts creates difficult analytic challenges for researchers and interactants alike. How might we understand intercontextual hybridization? How might we conceive of the activity of contextualization as not merely selecting among available options, but actively combining and producing new space-time configurations?

Cognitive neuroscience and cognitive linguistics are beginning to chart how scene construction (including familiar and novel events in space and time) is fundamental to intelligent behavior (Domasio, 1994; Edelman, 1992; Oakley, 1999; Sereno, 1986). Extending this work in promising directions is research on cognitive linguistics, and specifically, conceptual integration networks (Fauconnier & Turner, 1998). Fauconnier and Turner (1998) describe a process of the conceptual "blending" of scenes or spaces of action.

In the following, I draw on conceptual integration networks to reanalyze a key segment of Vicki's discourse. Methodologically, the conceptual integration model permits me a detailed examination of the production of uniquely hybridized space-time contexts within Vicki's discourse. Beyond methodological and analytic concerns, I purposefully juxtapose this work on conceptual integration and language with the social and ideological work discussed earlier. My working assumption is that social life, cognition, power relations, language, and identity are intimately co-produced. Toward theory building, the analysis of any one of these dimensions of experience implicates the others and can be enriched from multidisciplinary perspectives.

Conceptual Blending

Basic to the concept of blending is the process of projection between different cognitive/linguistic structures. Projection is a general process of relating one viewpoint or frame to another (Fauconnier & Turner, 1998, p. 134). In the case of Vicki's text, the imagined loss of a best friend is projected onto an understanding of the Reverend Kyles' loss of MLK. Fauconnier and Turner argue that projection typically involves not only one to one mapping – where one mental space or frame is mapped onto another – but rather conceptual integration or blending. This blending has its own

process and characteristics, which emerge from the “input” represented spaces (e.g., the imagined scene with a friend as one input and the Kyles-MLK scene as another) but cannot be determined by either of them:

A particular process of meaning construction has particular input representations; during the process, inferences, emotions, and event-integrations emerge which cannot reside in any of the inputs; they have been constructed dynamically in a new mental space – the blended space – linked to the inputs in systematic ways. (Fauconnier & Turner, 1998, p. 135)

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Blending, therefore, creates new conceptual formations not solely predictable from earlier formations, or for the purposes of this article, new space-time contexts not predictable from existing contexts.

Fauconnier and Turner (1998) represent the blending process as a relation among different forms of (conceptual/linguistic) space termed “mental spaces,” which are “small conceptual packets constructed as we think and talk, for purposes of local understanding and events” (p. 137). All mental spaces are partial representations, can be readily modified, and are interconnected. Three types of mental space are key to the model. First, as noted above, “input” spaces represent particular configurations of events, emotions, meaning, and inference. “Generic space,” a second type of mental space, maps onto each of the input spaces, and consists of what these input spaces have in common. Generic spaces are significant in the model in that they can become powerful conventions, used as resources in cross-space articulations in new networks (p. 137). The following analysis does not extend to this use of generic space; my primary interest in generic space is to compare them with blends, and thereby to suggest how hybrids cannot simply be predicted by commonalities among spaces. A third key type of mental space is the blend (which I relate to Bakhtin’s hybrid), which is a new formation produced in relation to the inputs.

Following Fauconnier and Turner’s model, I have diagrammed and analyze the development of two blended spaces within a segment of Vicki’s discourse below (Figures 1 and 2). I have selected these two blends as they represent the hybridization of three key space-time contexts in Vicki’s discourse, discussed earlier. As blends are dynamic and emergent, and as many blends are present within discourse, the following analysis is not intended to be definitive, but rather to suggest the interpretive possibilities of blending.

Blend One: The 1968 Assassination/1998 Vacation Space

Description of the blend. Blend one (Figure 1) integrates the 1968 space of MLK’s assassination with the space of an imagined vacation with a “best friend,” in which the friend is suddenly shot. Cross-mapping of *counterpart*

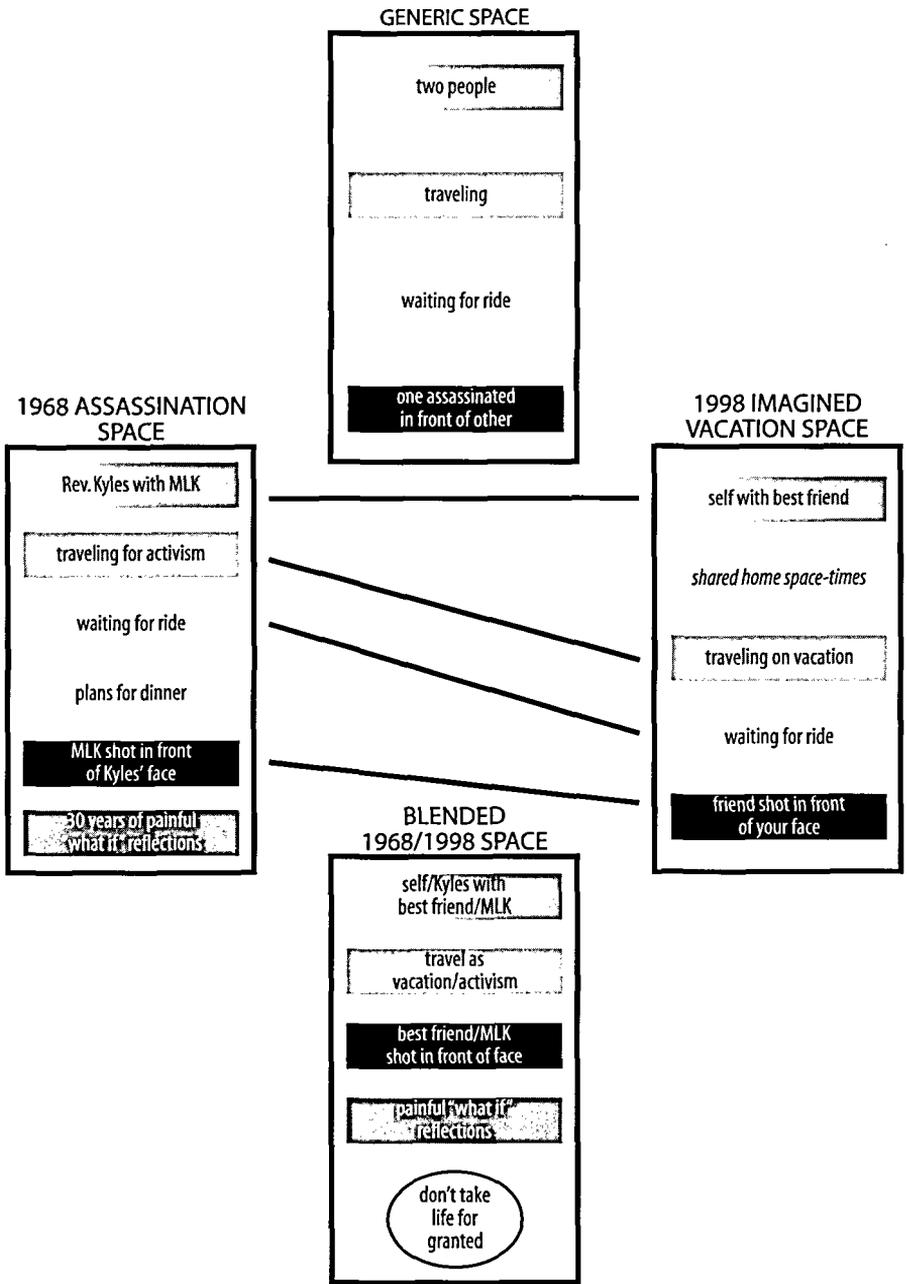


Figure 1. Blend One: The 1968 Assassination/1998 Vacation Space

connections⁶ between the two input spaces are represented with solid lines. Counterpart connections are partial representations of context and activity in the two spaces that provide a structure for the blending. In this case, Kyles with MLK/self with best friend, traveling for activism/traveling on vacation, and so on, are counterparts. Counterparts are generalized in the generic space, which defines the cross-mapping of the input spaces.

Projection among the mental spaces is indexed by common text format and/or shading. Projection is *selective*, thus, certain elements (e.g., plans for dinner, waiting for ride) are not projected onto the blended space. Selective projection is at once a means of eliminating extraneous information and strategically selecting key elements for a target blend of space-time context. The blended 1968/1998 space builds on the structure of the two input spaces, but develops from them its own emergent structure, which does not exist in either of the inputs. In this case, an important means of constructing the blend is through the *fusion* of three elements: the time periods of 1968 and 1998, the identities of self/Kyles and best friend/MLK, and the purpose of travel as political activism and vacation.

Within the 1968/1998 blended space, some elements are drawn from only one input space, such as Kyles' 30 years of painful "what if" reflections. Kyles' painful reflection is projected as the natural emotional response to loss in the blended space. According to Fauconnier and Turner's (1998) model, it is also a type of *completion* in constructing the blend, as it fleshes out a patterned reaction to a situation that is constructed as similar. The ethical lesson "don't take life for granted" is an *elaboration* of the blended space, building a principal based on the logic of the blended space.

Analysis of the blend. A key composition in this case is the fusion of the students' collective identity with the identity of Kyles. *Feeling with*, the literal sense of empathy, is created through a fusion of the students positions with the position of Kyles'. Concurrently, the identity of a best friend is fused with that of MLK. Thus, this blending supports a reading of Kyles-MLK relationship as one of "best friends." By extension across the fused identities, MLK is positioned as the students' best friend as well.

The blended temporality of the 1968 and 1998 spaces produces a sense of time that is somewhat abstracted from action – such events of chance could happen in any year. Although the blend is also somewhat asituated with respect to specific locale, the fusion of the travel purposes of political activism and vacation produces a new concept of the space through blended motivation. In the blended space, the purposes of MLK and Kyles are based neither entirely on friendship nor leadership, neither on leisure nor work, and are driven neither entirely by self-desire nor by desire for social change. MLK and Kyles are produced not as remote heroes but as humans working across personal and public lives in vacation/activism space-time. This

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6. Technical terms drawn from Fauconnier and Turner (1998) are italicized, in order to set them apart from everyday meanings of the words.

blend of travel motivation, interestingly, maps onto the contrast between adult sponsor (political activism) and student (vacation) productions of the Pilgrimage space-time itself, discussed earlier. Vicki's discourse, therefore, not only hybridizes the represented world of the "work" or focal text (e.g., MLK's assassination as text) with the world of the interpreter,⁷ but also hybridizes the diverse space-times of embodied interpreters (adult sponsors versus students).

The most evident form of elaboration in the excerpt is the moral lesson about not taking life for granted, which is a claim about rightly interpreting the experience of loss within the blend and within the relevant input spaces. The elaboration is produced by projecting and "filling in," or completing descriptions of Kyles' 30 years of "what if" reflections (lines 6–7, 10–11, 16–17) into the blended 1968/1998 space. Kyles' pain is projected as the appropriate, fitting way to respond, and elaborated into a lesson about not taking life for granted, which applies across diverse space-times. The students do not have to guess at how to feel and respond within the 1968 and imagined 1998 space-times; rather, appropriate feelings and responses are both enacted and recognized (Gee, 2000) across space-times. This reflection and feeling, moreover, is another means of acting together with Kyles – a form of emotional and mental proximity that corresponds to their embodied proximity in the photo space-time.

Blend Two: The No Photo Space

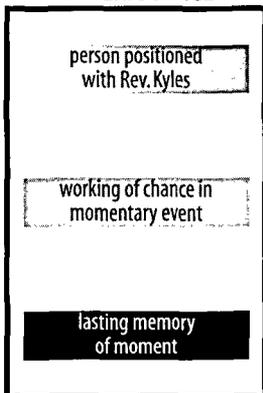
Description of the blend. Blend two (Figure 2) involves an integration of the space of the 1968 assassination with the space of the 1998 group meeting and photo with the Reverend Kyles. Importantly, however, the 1968 space in this blend is imagined with a reversal of roles, in which Kyles is assassinated rather than MLK (Vicki, line 15). The "input" space of the photograph/meeting represents the group of students and sponsors, standing next to Kyles for a photograph during an opening reception of the Pilgrimage (Vicki, lines 5, 14–15, 19).

Counterpart connections (diagrammed with solid lines) are developed among the two input spaces through positioning with Kyles in represented spaces, through the working of chance in a momentary event, through an emphasis on memory of the event, and through the common ethical lesson in the spaces about not taking *x* for granted.

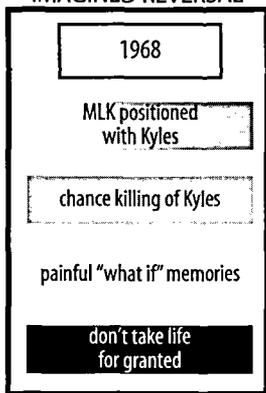
The blended space, which I have termed the "No Photo Space," is an

7. Across the represented world of the work and the worlds of readers, "Uninterrupted exchange goes on ... similar to the uninterrupted exchange of matter between living organisms and the environment that surrounds them" (Bakhtin, 1981b, p. 254).

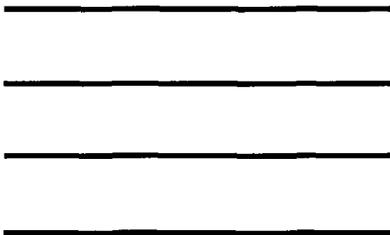
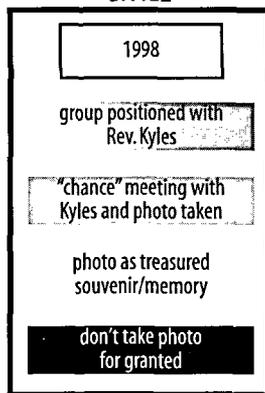
GENERIC SPACE



1968 SPACE,
IMAGINED REVERSAL



PHOTO/MEETING
SPACE



NO PHOTO SPACE

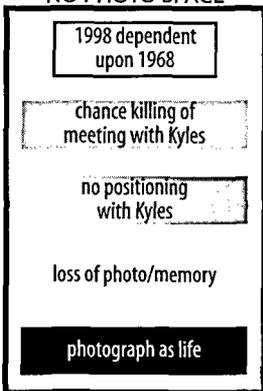


Figure 2. Blend Two: The No Photo Space

imagined alternate present space that is produced by three key conceptual formations. First, the (imagined) chance killing of Kyles and the chance meeting with Kyles are blended and elaborated to produce a “chance killing of the meeting with Kyles.” The meeting and resulting photograph are represented, in the blend, as not merely not happening but as being destroyed in an instant and therefore exceptionally fragile. A result of this outcome is a negation of sustaining any positioning with Kyles.

“What if” memories and the photograph are fused within the blend and experienced as a loss of memory/photograph in response to the loss of Kyles. In this manner, the blend develops close functional relations between Kyles, the photograph, and memory. Another response to loss as produced in the blend is developed by fusing the logical relation of “don’t take life for granted” (line 8) with “don’t take for granted the picture you will get of yourselves and Reverend Kyles” (line 19). Fusing these ethical statements establishes an equivalence between the photo and “life,” which is also supportive of the blended relations between the photograph, Kyles, and memory.

Temporal relations developed with the blended No Photo Space are clearly distinct from those of blend one, in that time is not fused but rather is sequentially dependent. An alternative 1998 produced within the space is dependent on an alternative, imagined 1968, which produces events (the assassination) that eliminate persons (Kyles) with potentially rich meaning for memory-making.

Analysis of the blend. In contrast to the blend one, which produces identification and empathy by positioning the students with Kyles, blend two produces identification through imagined loss. Positioning with Kyles in the photo space (including meanings for racial, political, historical identity) as well as present and future interactions with the photograph itself (serving as a material guarantee of this positioning) are experienced as loss. Reconfiguring the event as not happening involves the loss of Kyles, the loss of memory about meeting him, as well as the loss of the photo as *souvenir* (se souvenir de).

Vicki concludes this segment of discourse by establishing the photograph as a collective memory, which must be reinstated in future space-times:

(20) And let people know who he *really was* – he was Martin’s *best friend*.

In projecting future storytelling about the photograph, note that Vicki uses the past tense of “to be” to describe Kyles: “he *was* Martin’s *best friend*.” This use of the past can be simply interpreted as establishing the identity of Kyles through his past relationship to MLK. An additional interpretation, based on the blended No Photo Space, is that the use of the past tense

is related to the absencing of Kyles. Positioning Kyles in an historical past rather than within current and future space-times permits the students a unique relationship to history. In this space, the students directly experience a past unavailable to others in present space-time, and can bear witness of it to imagined future others.

The relations developed within the blended space between the photo, Kyles, memory, and life are pivotal for producing the importance and function of the photograph. The photograph does not merely “represent” memory or life in these relations; rather, it is constructed as a form of life or memory. This relation is emphasized in the relation of the *Photo/Meeting Space* to the blended space, in which chance is reversed from the Kyle’s life in a presented photo to his death in the *No Photo Space*. The co-production of the value of the photo with the value of life as established by the blend permits an interpretation of ambiguities present in the following:

- (14) when you get your *copy* of this group picture standing with Reverend *Kyles*, you need to think about it –
- (15) it could have been *him*.

“It,” in line 14, might reference the idea that “tomorrow is not granted to anybody” (line 13), but it can also serve to reference the copy of the group picture (e.g., “when you get your copy ... think about it”). The following shift to “it” within “it could have been *him*” (line 15) references “the one assassinated” (linking “him” to “Kyles”). These transformed meanings of “it,” co-referencing Kyles and the photograph, suggest how the meaning of meeting Kyles, and the meaning of the photo, are co-produced and valued. The blended space permits an elaboration from “don’t take your best friend for granted” (lines 12, 18) to a hybridized space in which it is possible and sensible to assert an equivalence with “don’t take for granted the picture you all will get of yourselves and Reverend Kyles” (line 19).

Even though chance figures importantly within Vicki’s interpretations, temporally speaking there are important links between past, present, and future. The particular outcome of 1968 provides for possibilities in 1998. This integral temporal relation is in tension with the fusion of time analyzed in blend one. Events are both interpreted as co-present and as temporally sequential and dependent. Across the networked relations of blend one and two, time has two meanings at once, which are strategically produced and drawn upon by Vicki in her discourse. Such incongruities within blends and across networked relations can be highlighted and mapped back onto input spaces for “inferential and emotional effect” (Fauconnier & Turner, 1998, p. 141).

Although blend one is primarily concerned with the meanings of relations represented *within* the photo space-time, blend two is primarily

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concerned with how to position oneself in relation to the photo in its integral relations to life, Kyles, and memory. The photograph carries these relations with it, and one's valuing of it indexes respect for history itself. The appropriate relationship to the photo, as a representation of space-time, is to both possess it and to imagine life without it. The "shot" of the photo resonates with the shot of the assassin's gun – both produced a world of effects yet were not guaranteed to happen. Chance is therefore figured from both its positive and negative workings; meeting with Kyles was the result of good fortune but is just as subject to chance as a shooting. Not "taking for granted" good fortune involves projecting an opposite outcome. The photograph, therefore, is produced as a space-time through a dynamic of presencing and absencing, similar to the presencing and absencing within student stories of family loss and pain.

Summary: Space-Time Hybridization as Conceptual Blending

The perspective that the hybrid is not a simple and readily divisible combination, but a new interpretive formation, is supported both within conceptual blending and within Bakhtin's dialogics (Bakhtin, 1981b, 1986b). The analysis of blending illustrates how hybrid concepts cannot be predicted by the input concepts to which they are related. Intercontextual relations are neither readily recognizable combinations, akin to bags of mixed colored marbles, nor are they regularized and predictable compositions, akin to chemical reactions. Rather, the data and interpretations illustrate how the structures of integration, within the hybrid, are emergent, novel formations.

Blends or hybrids are valuable not only because they are regularly produced, complex formations, but also because they "remain hooked up to the inputs" (Fauconnier & Turner, 1998, p. 140) or, stated as a matter of interpretation, remain intercontextually connected to the spaces of which they are composed for the work of meaning-making. The "No Photo Space," for instance, is not merely a novel formation, but remains conceptually connected to the space-time of MLK's assassination as well as to the group's meeting with Kyle, providing the participants a means of interpreting their own and others' histories.

Conclusions

In the schools in which I have taught and researched, it is not uncommon to hear a teacher discipline a student with a remark like "I hope you don't act that way at home." Such remarks, overt articulations of school and home, might suggest that producing and relating multiple space-times is an un-

usual, marked occurrence. The data analyzed in this article suggest, however, that pedagogical discourse routinely produces and hybridizes space-time contexts. Students and teachers are not simply “in” school; rather, space-times that are physically distant from school are continually produced within “classroom” discourse. Conversely, school space-times themselves are continually constructed within discourse and are used to “produce school” in diverse physical locations, whether participants find themselves inside a school building, on a field trip, or on a game show.

Such issues require further research, research that situates literacy practices in diverse social spaces (e.g., Barton, Hamilton, & Ivanic, 2000) and also maps the ways in which identities are constructed across multiple space-time contexts.

To advance available methods within literacy research for interpreting space-time production and hybridization, in this paper I draw on Bakhtin’s chronotopic analysis and work in conceptual integration networks. Connections among such diverse theoretic orientations are suggested rather than carefully worked out in this analysis; my goal is to approach the problems of space-time interpretation from different angles and to create flash points for further research and critique. Space-time, it is argued, is produced across social, political, and conceptual dimensions of language practice.

The analysis of Vicki and Debbie’s discourse suggests how the management of space-time in pedagogy may be a means of bracketing and constraining particular identities while privileging others. However, the data also illustrate how such management may also be a transformational working of power, a means of supporting the “thirdspace” identities that are always at least potentially present within discourse. Moreover, while emphasizing pedagogical discourse, the data suggest how teachers and students dialogically work out space-time contexts within interaction.

In the comparative analysis of Vicki and Debbie’s discourse, I argue that space-time is intimately tied up with who students can and should be. Vicki’s discourse suggests new possibilities for student positioning. Through the hybridization of space-time contexts, students share experiences of pain and loss with historical participants in the Civil Rights movement. Vicki’s emphasis on the authority of home space-times encourages student discourse to be regrounded; home spaces and identities are given available positions within school-related discourse. Secondly, Vicki’s space-time hybridization advances the importance of fate as well as a particular ethic concerning one’s response to its outcomes. Key to this ethic is not “taking life for granted,” which is worked out by bringing possible and actual distant space-times to bear on present reflection and emotion.

Debbie, on the other hand, privileges the institutional space-time of the school as the principal mediation of identity. She regrounds the interaction

within school space-time, and in particular within the future success of those who are currently “slacking off.” Survival in home space-time is used as a warrant to argue for success in school space-time. Within Debbie’s discourse, and also to an extent within Vicki’s, the analysis problematizes the extent to which identity is represented as separate from locale, or situated workings of power. Rather than assuming power to have hypodermic effects (Luke, 1996) across situations, we must critically consider the situatedness of power relations, identity, and agency. We must also consider the ways in which diverse contexts of activity, including schooling, are represented and enacted as open to student agency or simply as static backdrops to prefigured activity.

Further, the analysis has implications for method, analysis, and representation in literacy research. First, static views of contexts as containers for activity are challenged with an analysis of space-time production through discourse. Rather than backgrounding “context” as a settled matter, a surrounding “environment” for activity that shapes it in predictable ways, the analysis argues that we must bring questions of contextual production to the fore. If we begin with the assumption that young people are not simply “in” urban schools, after school clubs, soccer matches, or cyberspace, then we must consider the possibilities and constraints of identity developed through embodied and discursive positionings.

As we document and analyzing new situations of literate activity, questions of “situatedness” should continue to be unsettled and contested as a subject of study. For instance, in addition to considering the positioning of students through pedagogical discourse, we might consider the space-times of everyday literate practices such as “personal” essay writing and the interpretation of multicultural texts. How do such generic, school-based activities produce “schooled” identities, and how are relevant social spaces foregrounded and hybridized? What are the consequences? A challenge within this work is to move beyond discussions of simply recognizing complexity and toward documenting the particular micropolitics of situated practice as it is “glocalized,” articulated across particular space-times with particular consequences. The present study illustrates how new methods toward such analysis might draw on multi-disciplinary approaches. As this work continues, the study of language, identity, and context will inevitably lead us toward other productions of space-time less often associated with language, including embodied practices, architecture, and flows of money (e.g., Harvey, 1996).

Finally, research writing is a representational practice of producing and hybridizing space-time, and a number of critical representational issues are worth reflexive reconsideration. For instance, we might consider the

manner in which research articles (including the present piece) create boundaries between spaces and times, represent actors in the historical present, produce plot lines as stories of development, traverse multiple spaces in research, represent imagined geographies of better worlds, and otherwise continually produce and articulate space-times. For researchers, being on the “freedom bus going home” is a matter of sharing the bus space with symbolic others in the text, and also a matter of assuming a position to a text through produced space-times of interpretive work. As researchers, a richer understanding of the space-times of our self-representations and readings could reveal much about the social worlds we are producing for ourselves and others.

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Appendix. Space-Time Representations in Vicki's Discourse

Representations of Space-Time	1. Present interaction					8, 12. Present interaction			18. Present interaction
		2. Friendship home spaces				9 Friendship or family home spaces			
			3. Vacation with friend, imagined		(Columns repeated)				
			4. Assass. of MLK, next to Kyles		7, 11. Assass. of MLK, next to Kyles		15. Assass. of Kyles and MLK, role reversal	17. Assass. of MLK, next to Kyles	
				5. Group meeting with Kyles			14. Group meeting with Kyles		19. Group meeting with Kyles
					6, 10. Kyles' life in past 30 years			16. Kyles' life in past 30 years	
							9, 13. Future interactions		18, 20. Future interactions
							14. Receiving photo in future		19. Receiving photo in future
								16. Kyles and Corretta, day after assass.	

Temporal Flow of Discourse