In 1988, an intense, driven department chair, respected scholar, and prolific author lost suddenly, unexpectedly, his aging but vital father, and became, as never before, a wounded storyteller.2

“It’s About Time,”3 he came to believe, to integrate fractured identities divided by academic pursuit and personal grief.

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3 Bochner (1997).
Self-transformation became a social construction when sociology's path crossed that of communication. Who was this vision, on a mission, firing a new canon that would become *Final Negotiations*?  
Companion became partner and sometime thereafter, an impulse artfully paternal sparked in the heart Art Bochner.

To be counted among the adopted is not without responsibility. For me it meant assistantships on family dynamics and cinematic relationships, and a five-course meal of Interpretivism, Narrative Methodology, Close Relationships, Writing Workshop, and Communication Theory.

A class called Interpretivism, Fall, 1993, began with Mead's *Mind, Self, & Society*. M.A.s and Ph.D.s to be emploted our "I"s and tossed our "me"s into a sea of essential We.

In a hermeneutic circle we engaged *Interaction Ritual* until teeming with finite provinces and *Acts of Meaning*.  

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5 Mead (1967).  
8 Bruner (1990).
For Narrative Inquiry, we heard *The Call of Stories*. Through border-crossing life histories, we faced abuse, divorce, cancer, AIDS, their—and our—mortality, at times unbearable reflexivity, the “gift” lost in the chaos of calamity.

And so we wrote.

We wrote of resilience born of fragility, of stumbling toward imperfect mutuality. These projects—these *life* projects—moved through uncertainty and ineffability, toward epiphany, not a recovery of whom we had been but of a rhetoric of possibility of whom we might become. Our narrative challenge: to co-author stories that could be both told and lived.

Communication in Close Relationships offered homeostasis in Batesonian cybernetics, but tension in Rawlinsonian dialectics. Only 15 weeks, but several *Pathways to Madness*. We were a wreck through *Denial of Death*, gloom oozing into our attitudes when Becker’s terrors of finitude wrought too much verisimilitude. Lest other illusions Cause confusion, we saw the backward nature of *Betrayal*, and *Scenes from a Marriage* we all hated.

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10 Bateson (1972).
12 Henry (1973).
For Writing Workshop, we learned to pen an Art-ful social science. With self-consciousness and interhuman presence, we dizzily spun webs of significance, moving from silence to utterance to transcendence and performance.

In Communication Theory, we gained many “Perspectives on Inquiry” and forayed into the interdisciplinary phenomenology of Arthur ideology. Students were infused with systems and critical theories, pragmatist ontologies, constructivist epistemologies, and interpretivist methodologies.

Enter intersubjectivity, the selectivity of memory, Shweder’s “Divergent Rationalities,” language’s exuberences and deficiencies, and Roshomon’s multiple realities. Said Doctor Bochner, “Choose your conversation partners carefully; some of them will drive you crazy.”

In search of proof, we went “Mucking Around Looking for Truth.” “But how do you know?” we asked King Arthur. “I’m not positivist,” was his rejoinder, “but I promise to tell a truth, a local truth, an evocative narrative truth, so help me Coles.”

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16 Geertz (1973).
17 Bochner (1985).
18 Bochner (1994).
19 Shweder (1986).
21 Jingo, Kurosawa (1950).
And let’s forgo how I know.
Ask instead
the name and frame of this language game,
the subtext of this context,
the pattern of this symbolic interaction—in other words: why I talk this way.”

To explore this lead, we took in his writing.
*Ethnographically Speaking,*24 he connected “Telling and Living.”25
Art sparked
“Representation, Conversation and Reflection,”26
offered a vulnerable observation
of institutional depression,27
helped us sense and feel
“The Constraints of Choice in Abortion.”28
*“Theories and Stories,”29*
*“Relationships as Stories,”30*

“Autoethnography, Personal Narrative, Reflexivity,”31
and *Composing Ethnography*32
contested the politics of neutrality,
offering instead the certainty of contingency,
and clarity of irony,
enclosing us warmly
*in a therapeutic double bind of hope and empathy.*

“It’s the author is dead,”
Michel Foucault had said.

But Arthur lives—and tells.

Arthur P. Bochner:
 social science spinner,
literature weaver,

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24 Bochner, Ellis (2002).
27 Bochner (1997).
29 Bochner (1994).
30 Bochner, Ellis, Tillmann-Healy (2000).
31 Bochner, Ellis (2000).
32 Bochner, Ellis (1996).
Kuhnian paradigm shifter,  
dialogic facilitator,  
co-parent and mentor,  
recovering empiricist,  
Rortian anti-foundationalist,  
master narrative deconstructionist,  
compassionate Art therapist—  
and this:  
a fellow traveler  
through grief and strife,  
a builder of collective consciousness  
strong enough to endure full life.

Could any legacy  
be more worthy  
of Art history?

References


Carlberg L. O. (producer), Bergman I. (director) (1973) *Scenes from a Marriage* [motion picture], Sweden, Cinema 5 Distribution.


Jingo M. (producer), Kurosawa A. (director) (1950) *Roshomon* [motion picture], Japan, Daiei Film.


