

The production of fantasy in space, discourse and embodied practice: Gender and desire in  
a South African nightclub

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### Declaration

I declare that this dissertation is my own unaided work. All citations, references and borrowed ideas have been duly acknowledged. The work is being submitted for the degree of Master of Social Science (Research Psychology) in the College of Humanities, Development and Social Sciences, University of Kwazulu- Natal, Pietermaritzburg, South Africa. None of the present work has been submitted previously for any degree or examination in any other university.

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### **Abstract**

Historically, the study of fantasy has been one of the innermost workings of the psyche, making it largely inaccessible to those unwilling to work with a psychoanalytic model of the mind. This means that an important area of study remains largely unexplored by those working within alternative paradigms. However, with recent work by theorists such as Billig (1999), Burkitt (2010a, 2010b) and Durrheim (2012) on the dialogic unconscious and repression, areas previously confined to psychoanalytic study are becoming more accessible to interactionist approaches. Building on works such as these, and those of theorists such as Butler (1990, 1993, 1997), this paper theorises the production of fantasy in talk, space and embodied practice. Fantasy is argued to be produced on the boundaries of that which is speakable or performable within a given context, referencing taboo in performative and dialogic disavowal or repression. This framework for the production of fantasy is then applied to talk around, and the performance of, a provocative, gendered practice known as the screaming orgasm, which is performed in club spaces in South Africa and abroad. This paper reports on an ethnomethodologically informed ethnographic study which took place at one South African night club over the course of several months.

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### **Notes on Style**

The structure and content of this short thesis are slightly atypical. It begins with a brief introduction to the Freudian concept of fantasy as process before moving on to the formulation of a discursive account of fantasy in Chapter 2. It should be noted that this formulation does not fully account for a Freudian (or any other) psychoanalytic rendition of the subject but instead takes a fairly narrow and process-oriented view attempting to map out where exactly fantasy may, or indeed may not, be seen within the confines of text and the spaces in-between.

This discursive account of fantasy is not directly followed by a theorisation of fantasy in space and practice. Rather, to allow for a flow between the theoretical and empirical, this is introduced after an analytic section which addresses the production of fantasy in talk. This is not done with the aim of prioritising one over another, but because the theories used to make sense of fantasy in practice are linked to and build on the analysis carried out on the interview texts.

Finally, although gender is addressed in the later stages of the thesis, the focus of the thesis remains fantasy and its production. A particularly gendered practice in a South African nightclub is used to provide an example of the production of fantasy in space and practice. It is hoped that this theorisation of fantasy can speak to feminist literature and methodologies and that it may have implications for both, however, the thesis itself does not make use of these, and is perhaps less than it could be in this respect.



## **Chapter 1: Introduction**

Fantasy is traditionally defined as an internal process with much of the work in this area being done by those who work within the psychoanalytic paradigm. However, the adoption of a psychoanalytic framework and its underlying model of the mind are not always amenable to those who work within other paradigms and under different assumptions. This means that the study of fantasy is not currently accessible to those who work with dialogic accounts of the unconscious and is largely ignored in this type of research. This thesis seeks to make fantasy more accessible to those who choose not to make use of a psychoanalytic approach, broadening the scope for its study by locating fantasy in talk, space and embodied practice.

### **1.1 Fantasy in society and everyday life**

While there is much dispute about the more nuanced aspects of fantasy in everyday life, most agree that fantasy forms a crucial link between ourselves and 'reality'. This relationship may range from that of a 'lens' through which we perceive 'reality', to one in which fantasy constructs reality (Adams, 2004). For example: Lacan (as cited in Zizek, 1989) refers to fantasy as "the support that gives consistency to what we call "reality"" (p. 44), while Jung (1971, as cited in Adams, 2004) proposes that "the psyche creates reality every day. The only expression I can use for this activity is fantasy" (p. 52). If we consider fantasy to be productive of reality, the empirical study of fantasy and how it may be used is of great relevance to how we live and conduct ourselves on a daily basis.

Freud (1911/ 1961, 1912/ 1950) was one of the first to theorise the role played by fantasy in society. At the core of Freud's theories was a model of conflict between that which was proposed to be civilised, rational and moral, and that which was instinctual and primitive (Levy, 1996; McIntyre, 1958/2004; Muckenhaupt, 1997; Storr, 1989). This conflict was not

only located in the external world, but also within the individual; with consciousness representing the rational and civilised, and the unconscious representing the primitive, instinctual and dangerous (Levy, 1996; McIntyre, 1958/2004; Muckenhaupt, 1997; Storr, 1989). Both fantasy and repression are, according to Freud (1911/1961, 1912/1950, 1915a/1961, 1915b/1961, 1920/1961) located in the unconscious; however, despite their status as primitive primary processes, both are argued to play an important, if not central role, in the shaping and regulation of society (Freud, 1912/ 1950).

Integral to Freud's theories of the unconscious, is the concept of wish-fulfilment (Levy, 1996; McIntyre, 1958/2004). McIntyre (1958/2004) notes that Freud's thesis that "dreams are wishfulfillments" (p. 6) forms part of broader thesis in which wish-fulfilment informs all behaviour. However, it cannot and does not do so independently; rather it works in tandem with repression. Freud (1911/1961, 1912/1950, 1915a/1961, 1915b/1961, 1920/1961) notes that the relationship between fantasy and repression is complex and deeply reciprocal. Fantasising is not only regulated by repression; it is also subject to, produced by, and productive of repression (McIntyre, 1958/2004). This means that repression governs fantasy but is also, in part subordinate to fantasy. They are regulating mechanisms which are productive of and necessary for one another but are also in competition with one another, jockeying for position.

Freud (1911/ 1961) states "In the realm of phantasy, repression remains allpowerful...it brings about the inhibition of ideas before they can be noticed by consciousness" (p.233). For Freud (1911/1961, 1912/1950, 1915a/1961, 1915b/1961, 1920/1961), fantasy and repression are, above all, unconscious, primary processes governed by the pleasure principle. While fantasy functions to drive an individual towards pleasurable outcomes, repression serves to prevent 'unpleasure'. These drives, however, are not always aligned, and it is when an impulse may cause both pleasure and harm that fantasy is produced.

In *Totem and Taboo*, Freud (1912/ 1950) provides a detailed account of the relationship between fantasy and repression. He argues that taboos have a genetic and historical component and are learned by individuals in the early stages of development. While we are young, we are directed by instinctual drives and impulses governed by the pleasure

principle. When we act on these impulses, driven towards experiencing pleasure, our parents admonish us for acting out some of these impulses, prohibiting their further action. This creates a disjunction, as that which is impulse-driven and pleasurable becomes that which is also prohibited and shameful, or taboo. Freud (1912/1950) argues that both these impulses and prohibitions are vastly, but in many cases, equally influential. This is because when an impulse is prohibited, it cannot be abolished and must instead be banished into the unconscious and repressed. However, because this impulse does not just disappear, neither can the prohibition. This means that after repression, fragments of both the impulse (or taboo) and the knowledge that that this impulse is incorrect must remain. These then become objects of both repression and unconscious desire or fantasy; they become objects of wish-fulfilment which are simultaneously fantasised and repressed. In this sense then, fantasy's role in society is an acknowledgement of, and a drive towards what is being repressed, or what is taboo. Thus fantasy, like repression, is crucial to the preservation of the social and moral order, as while it drives us towards taboo, it also provides the outline of that which is repressed and that which must not be acted upon, delineating the boundaries of moral and respectable behaviour.

## **1.2 Toward a dialogic account of fantasy**

The relationship between taboo, fantasy and repression is of great import to a dialogic study of fantasy as it provides us with a place to begin. Billig (1997, 1998, 1999) identifies a gap in Freud's work on repression, noting that while he often speaks of repression's role in the unconscious and its effects, he does not study the 'mechanism' of repression. Billig (1997, 1998, 1999, 2006), however, fills this gap by locating the mechanism for repression in language and dialogue. He does not, however, incorporate the theorisation of fantasy into his work on repression. Given that Billig's (1999) work is based on a reformulation of Freud, and Freud proposed that fantasy and repression are closely intertwined, we should be able to ground the beginnings of a dialogic account of fantasy in Billig's (1999) work on the dialogic unconscious. As Billig (1999) does not theorise fantasy, it is unlikely that his work will be a sufficient basis for the production of a dialogic account. To this end, this paper draws heavily on Durrheim's (2012) work on stereotyping by implication and Burkitt's

(2010a, 2010b) works on micro-dialogues and latent voices to inform the construction of a theoretically embedded and empirically verifiable account of the production of fantasy in the routine activity of talk.

In Chapter 6, this account of fantasy is broadened to include the production of fantasy in space and embodied practice. Drawing primarily on Butler's (1990, 1993, 1997) proposed relationship between performance, prohibition and disavowal, this chapter seeks to locate the production of fantasy in embodied practice and performance. Here, it is argued that Butler's (1990, 1993) disavowal functions in a similar manner to Billig's (1999) repression and is productive of fantasy. However, as embodied actions as well as prohibitions thereof are both occasioned and contextualised, it is argued that we produce embodied fantasy in and through relations with other bodies, but that this is done with reference to the spaces in which practices and performances are situated.

## Chapter 2: Literature Review

### **2.1 The dialogic unconscious and fantasy**

Billig (1997, 1998, 1999, 2006) works with the Freudian concept of the mind but locates the structures and processes put forward in Freud's works in dialogue and language. In doing so, he retains the integrity of these works while radically reworking and re-shaping some of the fundamental assumptions underpinning his theories. While retaining the relationship between repression, civilisation and the unconscious argued for by Freud, Billig's (1999) primary focus lies in the productive capacity of repression and its formation of the dialogic unconscious and he does not fully explore Freud's (1911/1961, 1912/1950, 1915a/1961, 1915b/1961, 1920/1961) proposed relationship between fantasy and repression. Nevertheless, his work is useful to a dialogic account of fantasy in two ways: 1) He acknowledges that fantasy (in the form of desire) plays a critical role in producing repression, and, 2) he produces a turn-based, dialogic model for repression.

#### **2.1.1 Dialogic repression and fantasy**

Like Freud (1912/1950, 1915a/1961, 1915b/1961), Billig (1999) argues that repression is a necessary feature of 'civilised' society. Both argue that, in order to preserve the social and moral order, repression has to take place consistently or habitually to remain effective. However, while Freud argues that repression serves to curtail the instinctual drives of individuals, Billig's (1999) is an account of the production of repression *and* the moral and social order in and through dialogue and language. He argues that in order to produce ourselves as interpretable subjects, we must comply with normative grammatical, moral and social codes. In other words, when engaged in talk, we must follow the rules to be understood, but also to produce ourselves as polite, moral subjects. These codes (and other norms and customs) are followed as a matter of habit when we engage in daily practices such as greeting a neighbour, talking about the weather or politely disagreeing with a colleague. In such routine, unconscious practice there is the possibility of acting outside of these codes; for example, when greeted by a neighbour, one could respond with "Good morning ", a rude expletive, "Fuzzy ducks!", or "Fboragglehaf!". In doing so, however, we

run the risk of producing ourselves as rude, strange, or even fairly mad subjects; the regulation of talk, specifically with reference to polite or proper conduct, is a necessary condition for meaningful interaction.

It is when considering the need for the rules of polite interaction that Billig (1999) begins to consider the relationship between repression and desire. Freud (1912/1950) argues that taboos and strict moral codes are indicative of temptation and forbidden desire, proposing that the boundaries of the forbidden are policed by the structure he referred to as the super-ego. Billig (1999), however, notes that that social rules “might be creating their own restrictions, and thereby their own temptations” (p. 75). Thus, the rules which govern behaviour are seen to produce a threat to that which is governed and desire is created as repression takes place. In short, the rules and codes produced in and practiced through language are productive of the desire to transgress these self-same rules.

He provides an example of a child learning not to call others “Mr Piggyface”. When children are taught to be polite, they are also taught both not to be rude and how to be rude. Rudeness is defined in the negative but is also directed at the child through the parental voice which admonishes rudeness but does so in a technically impolite manner. Further, by forbidding a child to call an adult “Mr Piggyface”, the temptation to use the forbidden word is also produced; in other words, we might gain pleasure from calling someone “Mr Piggyface” precisely because we have been instructed not to do so. If we consider the practice of restraint (grammatically and with reference to politeness) necessary to engage in conversation, and the voluminous nature of the forbidden in the daily practice of talk, Billig (1999) argues that “the very conditions of language may create hidden temptations which need to be routinely repressed” (p. 84). Thus, in this model, language is not merely the vehicle for repression, but *requires* consistent repression in order to be meaningful and is also productive of the temptation to transgress.

The account of fantasy as desire provided by Billig (1999) is fairly sparse, but he provides us with a valuable starting point for modelling our own account of dialogic fantasy. This is because, while his focus is on repression, he introduces into the discursive domain a notion partially adapted from the Freudian model; that fantasy and repression are interrelated and

heavily dependent upon one another. His work on repression is also useful as, not only does he theoretically ground a dialogic approach to repression, but he does so locating repression in conversational turns, rendering previously invisible 'phenomena' as practices which can be studied and observed. As fantasy and repression are so closely related, the location of repression in conversational turns is of great use to a dialogic model of fantasy; this is outlined below and discussed further in Section 2.4.

### **2.1.2 Dialogic repression**

One of the ways in which Billig (1999) exemplifies his approach to repression is through analysis and interpretation of Freud's case studies. Of particular import here is one of Freud's (1909a/ 1996) case studies generally referred to as the "Rat Man". The "Rat Man" is named for his disturbing account of a form of torture which used to be practiced in the East. Billig (1999) prefers to refer to this patient as 'Paul' and he will be referenced as such in this paper as well.

In his analysis of Freud's (1909a/ 1996) *Notes Upon a Case of Obsessional Neurosis*, Billig (1999) discusses a turn-based, dialogic approach to repression. Billig (1999) proposes that when Paul attempted to dismiss problematic thoughts, he was not pushing away an alien object produced of instinct, but was rather using language to manage the boundary between the permissibly speakable and the impermissibly unspeakable. In Billig's (1999) model, the use of small words such as "but" is crucial to the successful repression of a given topic. Such small words are referred to as discontinuity markers; these serve to orient listeners and speakers away from one topic and towards another. However, it is not just the use of small words through which discontinuity is marked, it is also through other conversational devices such as hesitating, pausing and interrupting (Bestgen, 1998; Brinton, 1996; Chui, 2002). When conversational rules are followed and when the speakers involved are invested in being polite, talk should flow smoothly from one topic to another, circumventing potentially problematic topics and incorporating topics which are acceptable to both interactants. However, as conversational rules are followed routinely, interactants do not always need to consciously attend to these shifts in topic and focus. It is conversational manoeuvres such as these which inform the topicalisation of some subjects

of talk over others and these small words which render dialogic repression largely unquestioned, unseen, and in the Billigian sense unconscious.

Both Freud (1909a/1996) and Billig (1999) note Paul's use of discontinuity markers and both note their role in attempting repression. However, Freud (1909a/1996) views these as "an illegitimate and delirious use" of psychoanalytic methods, the purpose of which is "to strengthen a defensive formula" (p. 61), whereas Billig (1999) focuses on their lack of efficiency in effectively repressing problematic topics. The problem here, according to Billig (1999) is Paul's failure to repress in language. He introduces discontinuity markers repeatedly, but these markers are not followed by a shift in topic which could provide the means for a more successful dialogic repression.

Thus, Billig's (1999) work on repression provides us with a starting point for a dialogic account of fantasy. However, his account of fantasy and its relation to repression and taboo is a fairly simplistic one in which repression creates desire. This is problematic as the argument becomes circular when we consider that desire is also productive of taboo or that rules exist because of desires which in turn exist because of rules and so on. This is not particularly problematic if we are, like Freud (1911/ 1961, 1912/1950, 1915a/1961, 1915b/1961, 1920/1961), to locate these desires in instinctual drives or biological structures of the mind, as desire and taboo then has an origin and a definite purpose. In the Billigian model, however, desire is positioned as a rebellion against repression which must then be repressed, or which also produces repression. This model of desire is suitable for Billig's (1999) work as his focus is admittedly repression and not fantasy. However, a dialogical model of fantasy requires that taboos, the rules governing their expression and fantasy itself, be a part of social life, and like Billig's (1999) repression, be related to and important to society in some way.

### **2.3 Fantasy as implication and latent voice**

Although neither focuses on fantasy, Durrheim's (2012) work on stereotyping by implication and Burkitt's (2010a, 2010b) works on micro-dialogues and latent voices are underpinned by



models of fantasy which point to its function in everyday talk and society at large. Further, they both allude to the manner in which fantasy may be produced: Durrheim (2012) through implication, and Burkitt (2010a, 2010b) through latent voice. The following section is a discussion of the relevance of these two models to a dialogic formulation of fantasy.

### **2.3.1 Fantasy as implication**

Derek Edwards (1997; 2004) argues that all language use is characterised by collaboration; the Billigian outline of repression is no different in that it functions only with the introduction of new topics by new voices. However, it is also collaborative in a broader sense; the listener must understand not only what is being said, but also what is meant or intended by an utterance; this is an active rather than passive endeavour. Durrheim (2012) notes that it is also incumbent on the speakers themselves to gesture towards an appropriate meaning to ensure that hearers hear and can interpret utterances correctly. These acts of interpretation are situationally responsive and are performed in relation to the races, genders or ages (amongst other forms of social categorisations) of interactants. He argues: "As competent members of a culture, hearers know the metaphorical and metonymic associations that populate the narratives of societies with their particular histories and contexts" (p. 191).

Culture and shared systems of meaning are then seen to provide the interpretive framework through which implicit nods towards taboos are conveyed. Durrheim (2012) uses the example of stereotyping by implication, arguing that rather than by making explicit racist comments, racism can be accomplished by pointing to culturally established narratives of race, which in a sense, do the dirty work for the speaker. When doing so, it is clear that interactants are fully engaged in the activity of dialogic repression; they are selecting words carefully, avoiding those with explicitly racist overtones and replacing them with words imbued with more 'politically correct' associations, or may appear not to be speaking about race at all (Durrheim, et al., 2011). However, this careful repression creates a shape in its absence, doing so through implication.

While this means that accountability for racist commentary is distributed across interactants and has important implications for the practice of racism, it also speaks to the import of, and the social need for, the production of fantasy in another. It is through culturally recognisable practices that very specific implications can be made. These implications are never fully articulated but are nevertheless understood and it is through the techniques of fantasy, or requiring another to 'fill in the blanks' that social taboos such as racism can be introduced and spoken around rather than topicalised. Through Durrheim's (2012) work, we can begin to see fantasy as a useful social tool rather than just that which is not effectively repressed. It allows us to speak of the unspeakable and acknowledge the taboo while partialling out the risk of direct opposition or being made to account for oneself. Further, while Billig (1999) proposes that taboos create desire, Durrheim's (2012) stereotyping by implication suggests that taboos are ideologically necessary in society and must not be fully repressed as it through their subtle deployment, or fantasising, that discriminatory practices can be justified. For example: although racism is taboo, parents can justify sending young learners from Pietermaritzburg to other, more notably 'white' institutions such as Rhodes by stating that the University of Kwazulu Natal's standards have dropped, or we can say that we prefer shopping at the mall because town has become to 'dangerous'. Here fantasy serves a dual function: 1) by using words and phrases such as 'dangerous' and 'standards have dropped' we invite the hearer to imagine what we are leaving unsaid, 2) we can use these shared fantastic and taboo notions of black learners and 'black' areas to justify racist practices while managing accountability for, and resistance to, both the practices and the taboos being referenced. While Durrheim (2012) refers to this form of fantasy as stereotyping by implication, Burkitt (2010a, 2010b) indirectly references a similar form of fantasy in his works on micro- dialogues and latent voice.

### **2.3.2 Fantasy as latent voice**

Burkitt's (2010a, 2010b) adaptation of the micro-dialogue as 'mind' and its possibilities for introducing the alien and unplanned into conversation is particularly relevant to a dialogic form of fantasy as it provides a theory of how fantasy may emerge in and through multiple voices. While theorising fantasy is not a central aim of Burkitt's (2010a, 2010b) works, it does play a pivotal role in his writings in the many different ways in which we imagine

ourselves, others and ourselves in relation to others. He also introduces the concept of the latent or hidden voice which is crucial to a dialogic understanding of fantasy as it is this voice which does the work of implication. Interestingly although fantasy and imagining are terms used often by Burkitt (2010a, 2010b), fantasy is not his focus and he does not consider a relationship between the latent voice and fantasy; I argue, however, that it is this voice through which fantasy speaks, or is implied.

Burkitt's (2010a, 2010b) self is one in which some aspects of self are 'hidden', however these 'hidden' aspects of the self do not seek refuge in the unknowable structure of the mind, but rather in dialogue as a latent or previously silenced voice which is contained within the voice which is speakable. Burkitt (2010a) uses the character Nastasya Fillipovna from Dostoevsky's *The Idiot* to exemplify his account of latent or hidden voices. He argues that Nastasya is aware that others may judge her for being the mistress of a wealthy businessman and considers herself to be a 'fallen woman'. She publicly condemns herself while looking to others for vindication; through self-condemnation, she is looking for a contrary response in others. Statements such as "I'm a fallen woman", are argued to encapsulate and conceal a latent voice calling for vindication in the form of a contrary-evaluative response from others. These voices are not explicitly articulated in conversation, but are present in the statement and the desired or imagined responses of others. In the above example, we can imagine at least two responses which may be occasioned by this statement; one in which a respondent agrees with the statement and one in which s/he disagrees. In the case of the former, the dominant voice is reinforced and the latent voice is disavowed through the interaction. However, if the respondent were to question the statement of shame, or disagree with it, this allows for the 'revealing' or 'confessing' of the latent voice. Burkitt (2010a, 2010b), however, argues that this is the space in which this latent voice is produced rather than revealed; this gives us a clearer indication of what he means by the hidden aspects of the self. Similarly to the stereotypes referenced by Durrheim's (2012) participants, the latent in Burkitt's (2010a, 2010b) work is that which is only partially spoken and produced with reference to the evaluations and words of others.

Thus the latent is allowed production only through an interaction which seeks to, or is imagined or understood to, affirm the as yet only partially existent voice; it does not exist in

some fully expressed form prior to the response which allows its articulation. However, given the nature of the micro-dialogue proposed by Burkitt (2010a), it is conceivable that this latent voice is not always so. This is primarily because while in conversation with others, we are also in dialogue with ourselves, and the different voices which constitute the self, some of which are more amenable to the production of voices which may be rendered latent in other interactions. Importantly, these latent voices and their inter-relations with more authoritative or vocal voices constitute an unconscious which is already existent in dialogical and ideological form but remains implicit in our micro-dialogues; existing ideologies and dialogues or discourses are refracted through our micro-dialogic interactions informing the repressive and expressive aspects of speech and, in turn, fantasy.

## **2.4 Toward a dialogic account of fantasy**

By using elements of Billig's (1999) dialogic repression, Burkitt's (2010a, 2010b) micro-dialogue and latent voices and Durrheim's (2012) stereotyping by implication, we can begin to construct a dialogic account of fantasy which is both theoretically and empirically grounded. This should enable the study of fantasy as dialogic practice and not as an invisible structure located within the mind. In this section, we begin with a detailed account of Billig's (1999) dialogic repression its applications to fantasy. Durrheim's (2012) and Burkitt's (2010a, 2010b) works then are used to add depth to this account, allowing for the introduction of fantasy as implication and invitation. Finally, the theoretical consequences of this type of account are discussed.

### **2.4.1. Locating fantasy in implication and weak repression**

As noted in Section 2.1.2, Billig (1999) proposes that repression is dialogically accomplished through the introduction of some topics over others. This allows interactants to navigate around problematic topics through the use of rhetorical devices such as discontinuity markers. Such markers are routinely used in conversation to signal the replacement of one topic with another (Billig, 1999); these may take the form of small words such as 'but' or pauses, hesitations and interruptions (Billig, 1999; Brinton, 1996; Chui, 2002). In the case of Freud's (1909a/1996) case study Paul, Billig (1999) argues that dialogic repression is not fully

effected due to his failure to introduce a new topic after deploying a discontinuity marker; this is referred to as weak repression as it is only effective while Paul is speaking. Our first step is to consider how successful repression is accomplished through the use of discontinuity markers so that we can then see when such devices are not effective.

Extract 1 is a report of a conversation between another of Freud's (1909b/ 1961) case studies, 'Little Hans' and his father. In this extract, Hans is being questioned by his father as he had entered his parents' bedroom unexpectedly the night before, after being told not to do so. Hans responds to this line of questioning by stating that there were two giraffes in his bedroom- a big one and a crumpled one. His father recorded the conversation using shorthand; a section of this is presented below.

#### Extract 1

- 1 He: . . . Why are you writing that down?  
 2 I : Because I shall send it to a Professor, who can take away your `nonsense' for  
 3 you  
 4 He: Oho! So you've written down as well that Mummy took off her chemise, and  
 5 you'll give that too the Professor too  
 6 I : Yes. But he won't understand how you can think that a giraffe can be crumpled  
 7 up.  
 8 He: Just tell him I don't know myself, and then he won't ask. But if he asks what the  
 9 crumpled giraffe is, then he can write to us, and we can write back, or let's write at  
 10 once that I don't know myself."  
 11 I : But why did you come in in the night? p.180

When his father refers to his 'nonsense' (line 2), Hans orients to aspects of his mother's behaviour which he considers to be 'nonsense' and worthy of report to the Professor mentioned by his father; the removal of her chemise (line 4). Here, Hans is changing the topic and attempting to shift the focus from his actions to those of his mother; he is shifting blame. While this change of topic can be considered a form of dialogic repression, it is

rather blunt and accomplished without the use of typical discontinuity markers. We can also see, by his father's response in line 6, that it is not particularly successful. While Hans is speaking, the topic shifts away from talk about his actions to those of his mother, but his father does not work with Hans, and this change of topic is not effected for longer than Hans' turn. This is one form of what Billig (1999) refers to as weak repression which is only temporarily accomplished. In line 6, however, Hans' father provides us with a more successful example of repression using the words "Yes, but...". In saying 'yes' it appears that Hans' father is in agreement with his son, however following this assent with a discontinuity marker results in the introduction of a new topic. This means that here, "yes, but" is used to dismiss Hans' argument as if it were irrelevant thereby allowing for the introduction of a topic more in line with the speaker's goals (Billig, 1999). In line 8, we can see that this rhetorical manoeuvre has been effective as little Hans is no longer talking about his mother's state of undress but is rather attempting to steer the conversation in another direction. In this extract, repression is dialogically accomplished through the introduction of new topics and through collaboration once this new topic is oriented to. For example: once a new topic is introduced by Hans' father in line 6, Hans does not refer back to his previous line of enquiry; this topic is then effectively repressed.

Freud's (1911/ 1961, 1912/1950; 1915a/ 1961, 1920/1961) account of the relationship between fantasy and repression is one in which fantasy is not only regulated by repression but is also subject to, produced by, and productive of repression. By this he means that repression serves to police the boundaries of fantasy but is also, in part, subordinate to fantasy. They are competing and regulating 'mechanisms' which are productive of and necessary for one another. If we seek to locate fantasy in empirical work, we should do so where repression is at its weakest and is temporarily vying for place with the fantastic. In such spaces, repression is still being done but its partiality and lack of efficacy should allow us to see both what is being done (fantasy) and what is not being fully accomplished (repression).

Freud's (1909a/ 1996) case study Paul differs from 'Little Hans' (1909b/ 1961) in the way in which he navigates problematic topics. Hans and his father do so by introducing different topics of interest whereas Paul does not. He introduces the discontinuity marker necessary

for a shift in topic, which could be taken up by either Freud or himself but he does not receive assistance in navigating to a new topic or manoeuvring around one which is troublesome. The formula is only partially effected, rendering this repression only temporarily successful; here repression is begun but simultaneously negated by: 1) the lack of participation by other voices, and, 2) the failure to introduce a new topic after signalling that one is needed. If we look at line 6 from Extract 1 and imagine a scenario in which Hans' father had not continued speaking after saying "Yes, but" and had instead paused, we can also imagine the type of response he would likely receive from a tenacious five year old; the continuance of the previous topic and more questions relating to Hans' mother's chemise. This type of dialogic formulation leaves open a space in dialogue which is ostensibly empty but is laden with possibility and in which we are called upon as listeners to fill through imagination, either in 'inner conversation' or in dialogue with another .

Freud (1909a/1996) remarks on Paul's account of a particularly disturbing torture technique and in so doing gives us an idea of the dialogic actions such a space may perform:

I went on to say that I would do all I could, nevertheless, to guess the full meaning of any hints he gave me. Was he perhaps thinking of impalement? - 'No, not that; . . . the criminal was tied up . . .' - he expressed himself so indistinctly that I could not immediately guess in what position - 'a pot was turned upside down on his buttocks . . . some *rats* were put into it . . . and they . . .' - he had again got up, and was showing every sign of horror and resistance - '*. . . bored their way in . . .*' - Into his anus, I helped him out. p.12

Freud's (1909a/1996) analysis focuses exclusively on Paul's description of torture. However, if we consider both participants' roles in producing this interaction, we note that Freud responds to Paul's utterances by guessing and helping him out. Paul's frequent pauses when discussing particularly gruesome or typically inappropriate aspects of this torture- technique serve as discontinuity markers in a similar way to small words such as 'but'. Such pauses are not empty spaces or placeholders in talk but are rather laden with meaning, and taken with prior utterances, can be used to imply what is unspeakable within a given context. This is very similar to the strategies used by participants in Durrheim's (2012) study in which

participants spoke around the taboo topic of race. Paul constructs an outline of the taboo by gesturing towards it but leaving it unspoken; however, he says enough for Freud and the reader to imagine what is being left unsaid. Even though a complete account is not given, Freud knows enough to 'fill in the gaps' both when directly involved in conversation with Paul and later when compiling his case notes. But this task is not carried out alone; in deploying these frequent pauses, Paul invites Freud to imagine what is not being said, allowing Freud to help him out by either changing the subject or making explicit part of that which was implied. This is constitutive of the latent voice within the account, or the one that works through implication rather than explicit statement (Burkitt, 2010a, 2010b).

#### **2.4.2 Dialogic fantasy**

Dialogic fantasy then functions through implication, evident in its sometimes notable absence and the spaces in conversation in which interactants are required to 'fill in' that which is left unsaid. It is evident in our dialogues with both ourselves and others but should be located primarily in latent or less authoritative voices. We may, however, seek to locate latent voices in conversation; the location of such voices should be possible if we identify repressive constructions within speech, particularly when one interactant is not fully engaging in the joint activity of repression. In line with Burkitt's (2010a; 2010b) proposal that some aspects of dialogue remain 'hidden' in speech acts and are therefore unconscious, we can propose that fantasy will be found in the implicit rather than explicit structures and content of conversation.

Further, as Burkitt (2010b) and Durrheim (2011, 2012) note censorship is accomplished according to specific ideological and social rules, the production of contextual accounts of fantasy should be interpreted with reference to dominant discourses and ideologies and the conflicts between different ideological positions. This conflict should be evident in both the authoritative and latent voices constructed in dialogue against a backdrop of power relations producing different degrees and styles of authority in and through voice and tone. If we locate fantasy in micro-dialogue and latent voices (2010a; 2010b) we produce an account of fantasy which encompasses the ways in which may imagine ourselves, others and the ways in which they might imagine us, however, this aspect of fantasy will be difficult



to locate in text, except through inferences relating the most nuanced elements of conversation, and even in such cases may prove impossible for this analysis; this is primarily because we may be given clues as to how a participant is constructing her/himself in conversation with relation to the interviewer but cannot then infer that this is their intended or imagined form of presentation.

As noted previously, Billig's (1997; 1998; 1999; 2006) works on repression should inform a discursive study of fantasy. As such, latent voices and that which is 'hidden' should be looked for at the boundaries of discursive acts of repression, located within and between speech acts, and between conversational turns. This discursive notion of fantasy possesses both spatial and temporal components and should be evinced, like repression, in its absence and 'betweenness'; such gaps or spaces should be the places where co-produced fantasy is empirically verifiable. Nevertheless, it should still be identifiable in and through the work done by conversational interactants signifying, or gesturing to, its 'un-speakableness'.

Although the analysis may only focus on utterances productive of fantasy, this does not locate fantasy only in conversations with others. Burkitt (2010a) argues that the micro-dialogue is dependent on self-other dialogues and is "constantly fed by it" (p. 312). This means that micro-dialogue is shaped by our interactions with others which may be incorporated into our ways of relating to the self. Although Burkitt (2010a) criticises the constructionist position for only studying the self-other relationship, it is argued here that, while not representative, the conversations with others are visible and constructive of relations with the self and are sufficient in the sense that a concept of how fantasy is produced in self-other dialogue is dialogically related to the ways in which we may converse with ourselves.

Finally, Billig (1999), Durrheim (2011, 2012) and Burkitt (2010a, 2010b) produce dynamic accounts of the unconscious. In Billig's (1999) repression, repression is contextual and not uniform in its content; this means that there is fluidity to repression which is interactionally and contextually responsive; what may be considered rude in an interaction with friends is not equivalent to that which may be considered rude in an interaction with a parent or teacher. Burkitt (2010a; 2010b) too notes that the boundaries between the conscious and

unconscious are not constant, rather the boundaries between the two are formed and re-formed as we engage in different interactions with ourselves and others. Further, Durrheim (2012) notes that stereotyping by implication is contextually responsive, changing dependent upon who we are talking to and under which circumstances. Thus, we would expect a dialogic conception of fantasy to be similarly fluid and dynamic and visibly located at the threshold between these transitions.

## **Chapter 3: Methodology**

### **3.1. Aim and Rationale**

While theorists such as Billig (1997, 1998, 1999, 2006), Burkitt (2010a, 2010b) and Durrheim (2012) have produced accounts of the dialogic unconscious and repression, there is no work which theorises the production of fantasy in similar terms. This means that a dialogic account of the unconscious is somewhat incomplete, particularly if we consider the relationship between repression and fantasy proposed by Freud (1911/ 1961, 1912/1950, 1915a/1961, 1915b/1961, 1920/1961). A dialogic model of fantasy should fill this gap and allow for the formulation of a more comprehensive account of the dialogic unconscious. However, as repression is not accomplished through talk alone but also through various actions, gestures and embodied practices (Durrheim, et al., 2011), and practices are argued to be accomplished with reference to space (Bourdieu, 1990; Foucault, 1977; Lefebvre, 1991, as cited in Tiwari, 2010), a further aim of this study is to theorise and locate the production of fantasy in space and embodied practice (this is addressed in Chapter 6).

As with dialogic accounts of repression, this model seeks to shift the focus of analysis from the 'unknowable' structure of the mind to everyday, routine practices. In doing so, this study aims to formulate an account of fantasy which is theoretically robust and empirically accessible. However, this model does not aim to wholly abandon the psychoanalytic roots of fantasy; rather the contributions of Freud (1911/ 1961, 1912/1950, 1915a/1961, 1915b/1961, 1920/1961) are reworked so that this account is able to retain the discursive weight attached to a concept such as fantasy. This reformulation should broaden the scope for the study of fantasy and allow for those working within interactionist approaches to engage with this topic on their own terms.

#### **3.1.2. Research questions**

1. How is fantasy produced in talk?
2. How is fantasy produced in space and embodied practice?
  - a) What gendered fantasies are produced in and through the performance of the screaming orgasm?
  - b) How does this particular club space speak to the production of gendered fantasy?

### 3.2 Theoretical approach and research design

This study was influenced by assumptions underpinning ethnomethodological approaches to data collection and analysis. Within this framework, talk and practices are viewed as contextually situated and produced (Fontana & Frey, 2000; Hester & Francis, 2007; Hutchby & Wooffitt, 2002; Schegloff, 2007). This means that data is generated rather than collected through techniques such as interviewing (Baker, 2003; Fontana & Frey, 2000). This is necessary for a dialogic account of fantasy as fantasy is proposed to be produced between dialogic interactants rather than located and stored within their 'minds'; an approach which acknowledges the interviewer's role in data production is therefore needed. A conversation analytic approach is amenable to ethnomethodological investigation because both view conversation as talk in interaction and are primarily interested in what is being accomplished through this form of interaction (Hester & Francis, 2007; Hutchby & Wooffitt, 2002; Schegloff, 2007). Additionally, conversation analytic approaches make use of highly detailed transcribing conventions and practices which are able to provide the degree of context necessary for ethnomethodological inquiries (Hester & Francis, 2007).

The proposed study employed a qualitative, ethnographic design and involved participant observation strategies and extensive engagement in the field. This design was deemed most appropriate as it prioritises the settings in which interactions take place and the interactions themselves (Brewer, 2005; Westbrook, 2008). This type of design is therefore able to provide a high degree of contextual detail and is well-suited to an ethnomethodological approach to contextually responsive fantasy. Additionally, one of the aims of the study was to document practices located within specific contexts of emergence. Such practices were not necessarily routine or planned, therefore the prolonged engagement in the field required by an ethnographic design should have best allowed access to the practices of interest.

Finally, as ethnographic design is commonly associated with the collection of naturalistic data (Brewer, 2005; Pink, 2001; Westbrook, 2008) it seems pertinent to note that while this study employs ethnographic techniques, it is not overly concerned with distinctions between naturally occurring and 'artificially' generated data. This is primarily due to the

ethnomethodological approach outlined above. Within this approach all data is treated as contextually produced and is analysed with reference to context; this means that 'natural' contexts are not preferred but rather constitute one of many different forms of contexts for interaction (Baker, 2003).

### **3.3 Context and practice**

The study was conducted in a night club in Pietermaritzburg which is named, for the purposes of this research "Ubiquity". Ubiquity is a cocktail/ sports bar which is geared toward middle to upper class clientele. It functions as a club space on Friday nights and as a restaurant during the day. This particular club was selected as it plays host to a rather intriguing practice known as the screaming orgasm.

The screaming orgasm is performed in club spaces in South Africa and abroad; videos documenting this practice can be found online. It is a performance which is marketed at women and sold as a 'cocktail'. They are most commonly performed in bars which double as nightclubs or dance spaces on a few given days of the week. The orgasm is co-performed by a bartender and the woman for whom the cocktail was bought. Although there are slight variations from venue to venue; essentially, the performance consists of the female participant lying down on the bar, eating a banana strategically placed near or on the bartender's crotch. The bartender then mixes a cocktail in a shaker; at some venues the cocktail is shaken in his pants. Once shaken, the cocktail is consumed by the female participant from a shaker positioned at the crotch of the bartender or poured into a glass placed between her legs. The remainder of the drink is then poured into a glass for consumption. There is some variation in the routine; a banana does not always perform an integral role in the performance, the bartenders may or may not be shirtless, and in some cases the female participants have their hands bound with belts prior to engaging in the ritual.

Given the particulars of this performance, it is difficult to see how it could possibly be construed as non-sexual. It is both symbolic and explicit; a mixture of innuendo and 'in your

face' sexual mimicry. More specifically, the genre from which this type of performance spawns is almost undoubtedly pornographic in nature. The banana as symbolic of the penis is deeply rooted in cultural references, its placement (at the crotch of the bartender), and the female participant's consumption of it, further drives home the intended symbolic significance within this performance; a mimicry of fellatio. While this may be viewed simply as a fun but provocative performance, the spraying of the cocktail into a cup placed between participant's legs is clearly representative of ejaculation within this context. Thus women are paying to symbolically perform oral sex, and to then become ejaculatory receptacles. While the author does not condemn such actions as perverse or immoral, she does argue that this constitutes a problematic and curious transgression of boundaries.

The screaming orgasm is of particular interest to a study of fantasy as it functions through symbolism and implication. Additionally, as it is such a sexually explicit practice, it is proposed to have a strong and visible connection to social taboos (the navigation of which is proposed to be productive of fantasy). Thus, study of the practice itself and talk around the practice should produce data which orients to the production of fantasy. Further, this practice is interesting as it is marketed to women for their enjoyment (TheMaloneyswigan, 2010) but focuses exclusively on the male orgasm and male pleasure.

### **3.4 Sampling**

Purposive sampling is typically suited to the aims of qualitative research, however, this form of sampling should be theoretically- driven rather than reflective of personal goals (Silverman, 2010). In this project, participants were recruited via community contacts and in accordance with two research- driven criteria: 1) attendance of the nightclub under study; participants had attended the club in question on several occasions prior to commencement of the study, this is in line with ethnographic approaches which make use of participant observation strategies and which requires that participants have "native knowledge" of the context under study (McCall, 2000, p. 81), and, 2) preferably first-hand knowledge (either in the form of engagement in, or witnessing) of the screaming orgasm; early in the research process, this was identified as a particularly interesting practice and participants were selected accordingly. Seven participants took part in this study and five interviews were

conducted. Of the sample collected, two participants had engaged in the practice and were Ubiquity employees. Five had witnessed it within one year of the study's commencement. One of the interviews included two participants; these participants requested that they be interviewed in tandem. One of the participants attended the club with the researcher but later requested that he not be included in the interview process. Another of the participants attended the club with the researcher but had not seen the screaming orgasm.

An ethnographic sample consists of settings and interactions as well as individuals (Johnston, 2009; Pink, 2001). The sample for this study was inclusive of various 'cultural texts' sourced onsite, from the club's website and from the study's joint *facebook*<sup>1</sup> page (Pink, 2001). This aspect of the sample was inclusive of photographs taken onsite, downloadable wallpapers sourced from the club's website and photographs of the screaming orgasm uploaded onto the *facebook* page. Additionally, as it proved difficult to collect direct video footage of the practice, an attempt was made to locate instances of this online. In total, three short clips of the screaming orgasm were sourced online via platforms such as *youtube* and *myspace*.

### **3.5 Data collection**

Data collection occurred through participant (Albas & Albas, 2009; McMillan & Schumacher, 2001) and non-participant observation strategies (Roberts, 2009). This included interviews, taking field notes, photography and filming. This approach was most equivalent to 'going out with a group of friends'. Data was also sourced from web-based platforms such as *youtube* and *facebook*. The researcher spent a total of 15 nights and 64 hours in the field collecting data.

#### **3.5.1 Interviews**

Interviews were conducted within a week after going out to the club and were planned to accommodate participant's schedules. Written Informed consent was obtained prior to attending the night club and was confirmed prior to conducting interviews. Interviews were

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<sup>1</sup> This study was part of a group of three studies which explored various elements of club life and practices.

conducted in various locations deemed suitable by the participants; these were inclusive of participant's houses, the researcher's residence and a coffee shop on the University of Kwazulu Natal Pietermaritzburg campus. The participants who worked at the club were interviewed onsite in a secluded section of the club before their shifts commenced.

The Interviews were unstructured and open-ended and ranged from twenty minutes to an hour long. Typically, the interviews took place over coffee and in a relaxed and casual environment. Hutchby and Wooffitt (2002) state that conversation analytic methods are not typically used in interview settings and naturalistic data is preferred. However, in this case, it was deemed unethical to record conversations without participants' consent and interviews were used to generate data. The interviews were conducted in a manner which simulated 'natural' conversation between friends, but natural conversation was not a necessary feature of this study. This is predominantly due to the ethnomethodological roots of the study; this framework does not preface one form of interaction over another and instead proposes that all interaction is contextually situated and produced (Hester & Francis, 2007). This means that the interview is acknowledged and analysed as one of the many forms of and contexts for interaction (Baker, 2003).

### **3.5.2 Non-interview data**

Field notes were composed onsite on a cellular telephone and were used to guide future data collection activities; they did not play a major role in analysis. Photographs and short video clips were collected onsite by the researcher and participants. Data collected online was inclusive of various wall paper downloads available on the club's website.

Unfortunately, one of the practices under study, the screaming orgasm, was not documented. This was largely due to the variable frequency of this performance; according to employees, it may be performed frequently over a period of weeks and then may not occur for some time afterwards, as it is only performed per customer request. Instead, photographs of this were sourced online from the group *facebook* page and video clips of the screaming orgasm being performed at other venues were sourced from sites such as *youtube*. Participant accounts of the practice were also used to construct a context-specific and detailed account and are tabulated along with video data in Appendix 1.



### 3.6 Data analysis

As fantasy was proposed to be produced in the spaces within and between conversational utterances, interviews were transcribed in detail using a simplified version of Jeffersonian (Silverman, 2010. See Appendix 2). Transcriptions were inclusive features such as pauses, fillers, elongated syllables, marked variances in pitch and volume, false starts, laughs, continuers and audible inhalations and exhalations. Pauses were timed to the nearest one tenth of a second as these played an important role in the research.

Analysis of the transcriptions was based on conversation and discourse analytic techniques. The initial phases of analysis included a period of immersion in transcribed and recorded data; utterances which seemed intuitively productive of fantasy were grouped together (Edwards, 2001). These extracts were then transcribed in greater detail and were subjected to a more rigorous approach (Silverman, 2010). In this stage, sentence formulations such as Edward's (1994) breach formulations were attended to and the rhetorical devices noted in these extracts were used to provide a framework for further analysis. This was then applied to the interviews as a whole and transcriptions were examined and instances identified in which specific rhetoric devices were used. Such devices included Billig's (1999) discontinuity markers, specifically when not followed by a change in topic, and lengthy pauses. Additionally, in some cases it was noted that typically conjunctive devices such as 'and' were atypically deployed and marked the end of sentences rather than conjunction; instances such as these were held up for further analysis and were later included in the dialogic conception of fantasy and were argued to constitute an invitation to imagine (this is discussed in detail in Chapter 5).

Once a dialogic conception of fantasy was formulated, this was applied to other forms of cultural texts such as photographs and images. This aspect of the design is similar to those employed by some critical discourse studies, in which the readings of texts "are constructed not just by the use of words but by a combination of words with other modalities, such as pictures, film or video images and sound" (Fairclough, 1995, as cited in Paltridge, 2006 p. 189). Images and photographs were then analysed with reference to the cultural devices or markers identified which were productive of the invitation to imagine.

### 3.7 Validity, reliability and generalisability

Starks and Brown Trinidad (2007) argue that qualitative research can be subjective and propose that researchers should be aware of and explicit about their role in shaping the analytic process. Silverman (2010), however, argues that while this form of research is subject to a subjective approach, theoretical sophistication and methodological rigour work to limit the interpretation of qualitatively produced data. In addition to this, he discusses how validity, reliability and generalizability can be demonstrated in qualitative research.

#### 3.7.1 Validity

Fielding and Fielding (1986, as cited in Silverman, 2010) note that all research is dependent on some form of interpretation and that it is not the nature of data which is collected that is problematic but rather “the issue of warrant for their inferences” (p.259). This means that it is incumbent on the researcher to provide data which is 1) representative of the data produced, and, 2) to provide explanations and interpretations that are supported by the data produced. Silverman (2010) notes that anecdotalism, or the use of a few “telling” examples of the phenomenon under study, can pose a serious threat to the validity of qualitative research findings (p. 259). He proposes that anecdotalism can be treated through the use of several data treatment strategies: 1) the refutability principle<sup>2</sup>, 2) the constant comparative method<sup>3</sup>, 3) comprehensive data treatment<sup>4</sup>, 4) deviant case analysis<sup>5</sup>, and, 5) the use of appropriate tabulations.

In this study, interview data was subjected to all of the above. Additionally, some data generated by the interview process were included in tabulations to formulate a full account of the screaming orgasm (see Appendix 1). In data collected for the analysis of space,

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<sup>2</sup> The refutability principle refers to a focus on attempting to disprove one’s hypotheses at every stage of the research process (Silverman, 2010).

<sup>3</sup> The constant comparative method involves comparing ones data with ones hypotheses throughout the research process (Silverman, 2010).

<sup>4</sup> Comprehensive data treatment refers to the analysis of all data collected during the course of a study (Silverman, 2010).

<sup>5</sup> Deviant case analysis involves searching for and investigating anomalies within a dataset (Silverman, 2010).

however, no deviant cases could be located; this is primarily because the images and wall papers used in the spatial analysis were all forms of club marketing which all involved depictions of the female form as desirable. In analysis of the screaming orgasm, deviant cases were initially located in the form of reversed gender performances of the orgasm, however, these were similar to Ubiquity's screaming orgasm in that they worked through the implication of sex and sexual pleasure, also focusing on the male orgasm and positioning female participants as providers of pleasure. Admittedly though, when roles were reversed, the female participants played a more active role in the performance. These were not included in the final stages of analysis for this project as the actions involved in these performances were different to those performed at Ubiquity did not contribute to the understanding of the Ubiquity screaming orgasm.

### **3.7.2 Reliability**

Reliability refers to the consistency with which the data are treated. Silverman (2010) proposes that integral to reliability is the level of detail provided in the data presented. One of the ways in which this requirement may be met is through the use of data extracts rather than summaries or descriptions. Data presented should include all utterances made by the interviewer and interviewee, should be long enough to provide context to the quotes under study and should be transcribed at an appropriate level (inclusive of continuers, pauses, overlaps, false starts etcetera). The provision of this type of detail, should allow for the reader to assess the subsequent interpretation of texts. Antaki, Billig, Edwards and Potter (2003) also advocate this type of approach as it limits the decontextualisation of data and constrains the types of claims that researchers may make from the data presented. In this study, the data is transcribed in detail and extracts are presented rather than quotes. Additionally, where possible, original materials such as photographs are presented for analysis rather than described and discussed.

### **3.7.3 Generalisibility**

Qualitative research typically makes use of small samples and therefore refrains from making claims about the generalizability of findings (Cresswell, 1998). Mason (1996, as cited in, Silverman, 2010) states that qualitative studies are "designed to provide a close up,

detailed or meticulous view of particular units which may constitute ... cases which are relevant to or appear within the wider universe” (p. 169). The participants who took part in the study are socially competent members of society who employed various rhetorical devices in the production of their accounts. Such devices are embedded in language and practice and are used routinely in interaction. As such this study does not attempt to make the claim of statistical generalizability, but is rather argued to be indicative of every day, routine dialogic and embodied practice. The results of the study should, therefore, be transferable to other settings and participants.

### **3.8 Reflexivity**

Research is never a transparent, objective process and this project is no different. In my role as the researcher, I was implicated in the shaping of this project in many ways. I selected the topic under study, an appropriate methodology and that which was to be problematized. While this process was guided by theory and the data collected, the ways in which the texts have been collected and positioned also speaks to my investment in the research and renders the process subjective rather than wholly neutral. The texts gathered, the ways in which they were treated and the project as a whole therefore constitute an authored empirical account of the world and not a depiction of a true and static reality.

During the analytic process some biases became more apparent and this is evident in the analytic stance taken. As one of the reviewers of this project pointed out, the analysis has a moralising tendency in places which does not align with the analytic stance taken. This was one of my greatest challenges in tacking an ostensibly ‘unfeminist’ project while orienting to a decidedly feminist position in everyday life. My separation between daily and theoretical perspectives was far from complete and I believe this is most evident in the Chapter 5 where I felt compelled to ‘take sides’. Rather than remove this perspective from the analysis in its entirety, I would argue that this section of the analysis constitutes both a private perspective and one which is supported by the data generated and the theoretical framework in which this study locates itself. My position towards the end of this thesis is as follows: I would argue that the screaming orgasm constitutes a parodic fantasy of female

empowerment in which the goal is to subject wayward female bodies to degrading and aggressive sexual practices for the entertainment of a primarily male audience. Although the policing of female bodies, particularly with regard to sex and sexuality, is an important area of resistance *this* practice can never achieve this end due to the context in which it is deployed. From this position, my orientation may be described as radically feminist, but not decisively so, a condition reflective of a more general ambivalence. I would, however, like to add that the individuals interviewed and observed are not the intended focus of this critique, rather it is the practice itself and the structures that maintain this that I would position myself against.

Also identified by a reviewer of the thesis, was the way in which I worked against the male participant in Extract 1 but collaborated with the female participant in Extract 2. I would argue that the primary difference between these two interviewees was degree of familiarity rather than gender. This is because, the interviewee from Extract 1 is a friend and participant who agreed to take me out to the night club and with whom I have a history of sharing jokes, whereas the interviewee from Extract 2 is a waitress from the space who I had just met. I therefore interpreted my 'working with' this participant as a form of conversational politeness which was extended to make her more comfortable. However, I do 'shut down' the male participant in Extract 3 when he deploys a lengthy pause and seems to be orienting towards the production of potentially sexual talk. In light of this and informal societal rules governing the discussion of sexualised topics, it seems that at the very least I allowed gender-difference to influence how far a topic would be probed, and under which circumstances this would be appropriate.

Finally, as can be seen in the Chapter 4, I do take a rather tongue-in-cheek approach to the discussion of some of the more sexually-aspected elements of the analysis. This is intended to be in good humour and productive of an account which is not as dry and scholarly as it could have been. However, depending on who you read, this could be an indication of some form of discomfort with the subject or an attempt to introduce a taboo topic with a little less weight and attendant accountability.

### **3.8 Ethical considerations**

Wassenaar (2006) provides guidelines to which research must adhere in order to be considered ethical. These and ethical guidelines outlined by Emanuel, Wendler, Killen and Grady (2004) are discussed below.

#### **3.8.1 Informed Consent**

As participant observation formed an integral part of this design, informed consent could not be gained from everyone observed. However, the practices and interactions were the object of study rather than the individuals involved, and any data collected in the field have been digitally altered to ensure anonymity.

Participants who attended the club with the researcher were informed of the scope of the study prior to going out to the club. They were given the option to consent separately to the use of photographic data collected while out and any data uploaded via the group *facebook* page. They were also given the option to consent separately to be interviewed. The informed consent form detailed that participation was voluntary and confidential and that they could withdraw from the study at any time (Wassenaar, 2006. See Appendix 3). Due to the time-lapse between the night out clubbing and the interview process, participants were reminded of their right to withdraw at this point.

#### **3.8.2 Access**

The owner of Ubiquity was approached and permission was given to conduct the study within the club (see Appendix 4). He did, however, request that no customers be approached and asked to participate in the study. No recruitment took place in the field and all contacts were made via alternative means.

#### **3.8.3 Confidentiality and anonymity**

Interviews were transcribed and information identifying the participants was stored separately. The participants were assigned pseudonyms and were not referred to by name. Additionally, persons referred to by name by participants were also assigned pseudonyms.

Data collected in the field as part of participant observation does not identify individuals in any way. Faces have been blurred and likewise any other forms of identification were removed digitally.

#### **3.8.4 Favourable risk to benefit ratio**

Participants were informed of the risks and benefits associated with participation. Overall, it was not anticipated that either the risks or benefits would be particularly high. Participants were not encouraged to engage in any activities outside of their realm of experience and were in no way encouraged to consume alcohol or drugs but were rather asked to allow the researcher to take part in what constituted a routine night of clubbing for them. Thus the benefits and risks for this study were those which would be inherent in a normal night out for the participants.

#### **3.8.5 Scientific validity**

One of the conditions proposed by Emanuel et al. (2004) for ethical research is that it must be scientifically valid, or reflective of the phenomenon under investigation. This was addressed by following the guidelines discussed in Section 4.6.1.

#### **3.8.6 Fair selection of participants**

Ethical standards require that participants are fairly selected and reflective of the target population (Wassenaar, 2006). In this study participation was voluntary and participants were recruited and included in the sample according to guidelines laid out in Section 4.3.

#### **3.8.7 Independent ethics review**

This study was independently reviewed and approved by the UKZN HDSS Research Ethics Committee (see Appendix 5) as well as by an internal departmental committee to ensure that it was ethically sound (Emanuel et al., 2004).

### **3.8.8 Storage and dissemination of results**

Electronic recordings and transcripts of interviews will be stored on a computer in a secure folder; these will be disposed of via permanent deletion from the computer's hard drive after a statutory storage period of five years. Data uploaded by participants onto the *facebook* site will be subject to the terms and conditions set out by *facebook*. Participants are able to delete anything uploaded onto the Facebook page if they wish to do so. Data collected in the field will be stored on a computer in a password-secured folder and also deleted after a period of five years. The study itself will be available at the UKZN library.



## Chapter 4: Fantasy in Talk

In this section, the fantastic is argued to be produced through invitation. As the screaming orgasm (hereafter abbreviated as SO) and gendered practices in clubs can be fairly risky topics, participants often attempted to avoid discussing certain aspects in detail. However, when this happened, there was always the tacit invitation made to the interviewer to ‘use her imagination’. This was often signified by phrases such as ‘you know’, hesitations and pauses. This section seeks to demonstrate how participants invite dialogical partners to fantasise about or imagine situations which may be risqué or otherwise difficult to talk about. It is argued that such rhetorical devices serve an important role in locating fantasy in speech.

### **4.1 Fantasy produced of a failure to collaborate**

Prior to the turns presented here, Henry and the interviewer were discussing the SO. The participant produced a very brief account which ended in him stating that it was ‘not subtle’. That the participant is not entirely comfortable with the subject matter is partially evident in the brevity of the prior account produced, but also in the extract below.

#### Extract 1:

Interview 4: White male clubber, age 27

- 1 Tammy: Okay and you said it's not subtle what >do you mean<
- 2 Henry : Well I uh I mean the fact that > the cocktail shakers in his pants< and °she
- 3 eats a banana°: n- u- (.3) it's pretty obvious °you know° (.2)°uh° (.6)
- 4 Tammy: What's obvious
- 5 Henry : Ha [ha ha ha ha ha] ((shocked))
- 6 Tammy: [Ha ha ha ha ha]
- 7 Henry : Ha ah it's all uh it's all a metaphor for uh:: (.) the °act of sex° >well it's all a
- 8 metaphor for sex< basically
- 9 Tammy: O[hkayh] ja
- 10 Henry : [ha ha ]
- 11 Tammy: Well I agree
- 12 Henry : Yes [he he he ]
- 13 Tammy: O[hhkayh] ↑u:m >what do you think about Ubiquity< in general

When asked to expand on the less-than subtle aspects of the SO, the participant produces an account peppered with hesitation, pauses, a small outburst of accelerated speech, and two softly uttered phrases (lines 2-3). All of these aspects contribute to the production of an uncomfortable account. Line 2 begins with “Well I uh I” indicating that the account being produced is not a script formulation; an account which is working to construct general, expected and normative features of the world (Edwards, 1994). Rather, the participant must take time to formulate this account before he engages in its production.

After this, Henry begins to expand on his description of the SO, explaining why it is not a subtle practice. He uses what he identifies as important aspects of the SO to explain why it is not a subtle act, referencing the “cocktail shaker in his pants” and the female participant “eat[ing] a banana” (lines 2- 3). The utterances are deployed quickly in the case of the former, and quietly in the form of the latter. While acceleration in speech and softly uttered words can be deployed to varying effect, here the content gives an indication of why these phrases are deployed as such. It is when Henry talks about the more explicit aspects of the SO that these deployments are occasioned; this indicates that Henry, while producing the account requested by the interviewer, is not completely comfortable speaking about the practice in question.

He follows his description of the female participant’s role with two partial utterances “n-” and “u-” and a mid-length pause of .3 seconds before going on to say “it’s pretty obvious you know”, pausing, saying “uh” and then deploying a fairly lengthy pause of 0.6 seconds (line 3) . It is at this point that the fantasy is most explicitly produced; the interviewer is invited to ‘use her imagination’, or ‘fill in the blanks’ through the use of several rhetorical devices, the first of which is content-based. The SO is a fairly involved practice lasting between 4 and 5 minutes, here the participant orients to two aspects of the practice, and does not provide a detailed account of either. The aspects of the orgasm which are considered to be particularly (but speakably) risqué are introduced and spoken of in polite terms. The language used here can be described as, in a sense, tantalising. It does not construct this lack of subtlety in explicit terms but rather in implicit terms and, broadly-speaking, euphemism. While it is not suggested that this language would always be

construed as euphemistic, given the highly explicit nature of the practice, in which fellatio and ejaculation are simulated, this account is rather 'tame'.

The point at which this becomes specifically oriented towards fantasy is after the participant describes the female participant's role in the SO. Here, the interviewer is invited to construct her own fantasy or imagined account of the SO on the basis that she does actually know what is being referenced; she has the tools to complete the production. The speech after the introduction of the risqué and partially described aspects of the SO is peppered with multiple pauses hesitations and partial utterances indicating Henry's growing discomfort. Such partial utterances are referred to as fillers and are argued to be 'floor holding techniques' which extend the conversational turn of one interactant (Davis, 2010; Gan, Davidson & Lyons, 2009; Jucker & Ziv, 1998). These fillers occupy both space and time in dialogue, and perform the opposite function of discontinuity markers such as "but". Therefore, these act to extend the topic for the duration of their deployment, indicating that some degree of selection is taking place (Davis, 2010; Gan, Davidson & Lyons, 2009). However, at their moment of deployment, they work to temporarily suspend talk, forming a junction where something else could be said. When Henry uses these fillers in line 3, it is when he is producing an account of the more explicit aspects of the SO, indicating that these are instances in which he is unsure of what to say, or which words to select, leaving spaces in talk which work to imply that this topic is not easily navigated, simultaneously rendering it more intriguing.

However, this lack of ease is not just produced by the topic under discussion, but also by the interviewer's refusal to 'play along'. As noted by Billig (1999) conversation is guided by rules, followed unconsciously on a daily basis. Typically, when a conversational interactant demonstrates discomfort in talk, both interactants work to orient away from the problematic topic; this is politeness, and repression, in action. However, in Extract 1, the interviewer is not working with Henry to orient away from this topic; she is not working to repress. After Henry talks about the consumption of the banana in the SO, he begins to indicate that he either has nothing else to say on the matter, or is not sure about what else to say; he pauses frequently and attempts to orient the conversational turn to the interviewer. Thus, the production of fantasy is begun in the vague reference to specific acts

in the SO and is produced and reproduced in the pauses and hesitations which take place after this. These pauses and hesitations represent subtle discontinuity markers, or opportunities for the interviewer to 'step in' and change the topic. She, however, implicitly refuses to participate in this repression by not taking up her turn.

At the end of Henry's turn (line 3), the interviewer is invited with finality to construct her own fantasy or imagined account of the SO. Henry produces a long pause with no further utterances, indicating that his turn is complete. It is here where the interviewer's failure to engage in dialogic repression is most evident and it is in this final pause that the production of fantasy is at its most explicit. This fantasy is unarticulated by either party and is allowed to exist temporarily between turns as a space in dialogue and time. It is then interrupted by the interviewer abruptly asking: "What's obvious" (line 4). The participant's response in line 7 is preceded by shocked laughter and is marked by hesitation and repetition; this speaks to the nature of question he is being asked to respond to, but it is also informed by the prior turn. The interviewer has provided an abrupt, impolite response by not working with the participant to manage a potentially risky subject, rendering his attempt at collaborative dialogical repression ineffectual.

#### **4.2 Fantasy produced of the atypical deployment of conjunctives**

In Extract 2, a similar pattern is established, however, in this case the interviewer collaborates with the participant. The interviewee in the extract below is a female waitron from Ubiquity. She has witnessed the SO on many occasions, and has received one herself. The extract begins with a question relating to the SO and this participant begins to explicitly orient to fantastic production in line 9. As with Extract 1, this occurs after discussing the explicit and uncomfortable content of the SO which is constructed as unpleasant in these lines and also previously in the interview.

Extract 2

Interview 2: White female, age 22

- 1 Tammy: So you think a i- do you think you're really the center of [attention' °at that time°]  
 2 Kerry : [ You are (.4)\_ja::]  
 3 most of the waitr like everything stops waitresses will come and stand on the  
 4 st[airs and]  
 5 Tammy: [mmhm]  
 6 Kerry : have a look unless you really busy then(.) then you do:n't but you are >the center  
 7 of attention< for those (.2) four five minutes  
 8 Tammy: And you mentioned it's quite embarrassing to begin with  
 9 Kerry : ↑Ye:s cos you have to get on the ba::[r an]d the barm like you just lying there and  
 10 Tammy: [mmhm]  
 11 Kerry : your >hands get tied up< and you: >have this cloth< over you:: and a (.) >cup  
 12 between your< le::gs .n- .hhh °and° (.5)  
 13 Tammy: ↑ Did (.) >they tell you what they gonna< ↑ do:

In lines 11 and 12, an account is produced of the speakably uncomfortable aspects of the orgasm; this is followed by “n-”, an mid-length indrawn breath and a fairly long pause (0.5). Kerry produces an uncomfortable account through the use of rapid strings of utterances, corrections and the prolonged annunciation of some words. In line 8, the interviewer orients Kerry to a production of an account of why the SO is embarrassing and Kerry responds by producing an account of the physical positions in which the SO participants are arranged; this account speaks to physical passivity. All of the acts constitutive of the SO constructed by Kerry are produced in short, fast bursts of talk. This indicates that Kerry is not entirely comfortable discussing these aspects of the SO as she rushes through them, seemingly in an attempt to get these negatively constructed portions of the account out of the way, or out of dialogue.

Kerry produces an account which works to render the object of her description as tantalising or interesting. This is partially achieved through the content of her utterances and the acts which comprise the SO itself; it constitutes interesting practice in its own right. However, the account is also intriguing as the turn is brought to a close by the deployment of the word “and” in an unconventional discursive arrangement. Typically, “and” is followed by elaboration and performs a conjunctive function; Kerry makes use of “and’ in this normative sense in line 4. In lines 9 -12, “and” is not merely used as a conjunctive but is infused with

the latent imaginary. This is because in these lines the “and”s used by Kerry incorporate prolonged vowel and consonant sounds which are not a function of accent in this particular context; Kerry only does this frequently when difficult topics are introduced. Prolonged annunciation of consonants and vowels, like the fragmented utterances of Henry (line 3), are also fillers (Clark, 2002). Here, they perform the function of a short pause and are deployed at the close of each account of the acts constitutive of this construction of the SO, barring one (line 9: “like you just lying there and your”). Here, these features of talk seem to open up small spaces within Kerry’s account in which anything can be said.

In line 12, “and” is uttered softly but is followed by a pause. The indrawn breath prior to the deployment of “and” and the pause after this utterance indicate that Kerry’s turn is at an end. However, this unusual deployment of the word is key to the production of fantasy in this extract as it opens up a space in dialogue oriented to fantastic production in another, by indicating that something is left unsaid, or that something is being constructed as unspeakable.

Unlike Extract 1, the interviewer produces a polite response by changing the subject and orienting to a different, but related line of enquiry. Although the topic relates to the SO, the response is empathetic in that it responds to the physical passivity produced in the account and the discomfort of the participant. However, the orientation away from the topic is not a clean one, due to the rather ambiguous deployment of “and”, resulting in a delayed polite response; this allows for a prolonged space or opening between turns in which fantasy is produced.

### **4.3 Fantasy produced of an incomplete account**

In Extract 3, the interviewer only effects partial collaboration with the participant in repressing the unspeakable. The participant, named Harry, is a bartender at Ubiquity and performs the SO as a routine part of his job. The extract begins mid-discussion; directly prior to this, conversation centred around when, how often and under which circumstances the SO takes place. This production of fantasy is slightly unusual as it does not entail the same

type of suggestive language as Extracts 1 and 2 and does not entail description of the SO itself. This account is also interesting in that, at first glance, Harry does not appear to construct his account with the same degree of discomfort.

### Extract 3

- 1 Tammy: So it >doesn't seem to be like< a specific vibe that >sort of< brings that sort of thing  
 2 to th[e fore]  
 3 Harry : [No:] It's normally >after people have< been here for a wh:[ile th]ey start  
 4 Tammy: [ ja]  
 5 Harry : having a few drinks: (.2) n- m- an:d (.)then thoughts'll just start crossing their mind  
 6 and >they just< wanna: (0.7)  
 7 Tammy: F(h)air enou[gh]  
 8 Harry : >[cos] people have seen it happen and like(.) they come and speak to  
 9 [us nd]  
 10 Tammy: [mhmm]  
 11 Harry : ask us questions and stuff ↓nd (.2)  
 12 Clinton : So what I'm interested in is you say there's not a particular vibe that creates the  
 13 [thing]  
 14 Harry: [Yes]

In this extract, fantastic production begins to be oriented to in line 3, but the 'real' work begins in line 5. Harry begins by producing an account of the reasons for which female clubbers engage in the SO. While in line 3, Harry's account runs fairly smoothly, he seems to stumble in line 5 when attempting to produce an account for why clubbers who have had a few drinks are more likely to engage in the SO. After this, it appears that Harry is now working around a discursive obstacle rather than engaging in an unproblematic 'descriptive' task. Line 5 begins with a short pause (0.2) and several false starts indicating that talk is transitioning from the script formulated to the breach formulated, and likewise indicating that that which is about to be introduced does not form part of routine talk and must be carefully managed (Edwards, 1994).

This is followed by repeated utterances of "just". Deployment of the word "just" is often constructed as serving a minimizing function (Wetherell, 1998); while it may be accomplishing this, here, "just" seems to form a substitutive function, operating in a way in which no real accounting for the behaviours of others need be done; in a sense it is working to resolve the conflict introduced after the pause in the beginning of the line, producing in

the clubbers an automaton-like 'quality'. The turn ends with the incomplete "they just wanna" (line 6) followed by a fairly lengthy pause. The 'incompleteness' of this account, makes this turn intriguing. We can imagine if Harry had just ended the sentence with "they just wanna do it/ the screaming orgasm", it would have raised few questions and occasioned little interest. However, as it is, it implies that Harry is no longer talking about the SO (of which he had earlier produced a graphic description). Line 5 seems to chart a gradual course away from the SO, and (very) implicitly towards sex. It begins with "thoughts'll just start crossing their mind", this introduction of thoughts is positioned in a way indicating that these "thoughts" need not be discussed or elaborated; these are naughty thoughts. Then the turn is brought to a close through implication "they just wanna (0.7)". More than this though, the interviewer recognises that something is being alluded to and responds with a mild mirth embedded in the utterance "fair enough" which can be construed as similar to saying "understood, nothing more need be said" but is not oriented to as such by Harry. In line 8, Harry produces a rather defensive account, speaking in a rapid outburst with increased volume and heightened pitch. This could, however, be produced in relation to an interpretation of the interviewer's laughter as smug or derisive. Even so, this 'fair enough' serves a reorienting purpose, directing the conversation onto another, related topic and this is further accomplished through the question asked by Clinton, the other interviewer. In this extract then, fantasy is most explicitly produced at the end of line 6 when Harry does not close his turn in a conventional manner but rather through the implication that there is something still to be said.

#### 4.4 Discussion

In his book, *Freudian Repression*, Billig (1999) theorises Freudian repression in discursive terms. He proposes that repression is accomplished in language rather than the mind and that repression is best accomplished with others and is reflective of socially normative behaviours which are constructive of morality. To be polite, rudeness must be repressed and topics which may prove risky are repressed dialogically in conversation. Repression is accomplished primarily through a shift in topic which is indicated by discontinuity markers. However, for repression to be successful, another topic must be introduced. In line with



Billig (1999) I argue fantasy too is produced and accomplished in dialogue and through our interactions with others.

In the extracts above, we see a possible conflict for the participants; the purpose of the interview is to provide detailed information, however, topics related to sex and sexualised practice are not considered to form a part of polite conversation; they are typically considered to be conversational taboos. Thus, in Extracts 1 and 2, participants provide partial accounts of an explicit practice and follow these with what can be construed as discontinuity markers (Bestgen, 1998; Billig, 1999; Chui, 2002). However, the vague details produced prior to these markers render these markers as both those of discontinuity, signalling the end of a turn, and simultaneously as those of intrigue. Importantly, this task is not accomplished alone, the interviewer can collaborate in, or disrupt this fantasy by asking for further details, allowing for silence, raising her eyebrows, or by changing the topic.

As evinced in Extract 1, fantasy can be produced in silence and produced in and disrupted by rudeness or inappropriate responses such as asking an impertinently direct question or refusing to change the topic when an interactional participant has become uncomfortable. In Extract 2, the interviewer is polite and fantasy is oriented away from and repressed. However, due to the ambiguous way in which Kerry's turn is completed, with the unusual deployment of the word "and", the change of topic is not introduced smoothly, leaving a pause in which fantasy festers and grows. These types of misunderstandings or miscommunication are also areas productive of fantasy. Finally, in Extract 3, fantasy is produced through an incomplete account and is inferred in the absence of closure. The interviewer seems to acknowledge what is being done here and this seems to produce a form of fantasy in which both interactants are more aware of what is being left unsaid.

Fantasy is never fully 'expressed', it never makes its way into the conversation but rather exists, like repression, in its absence and its 'betweenness' and is identifiable through the work done by the participants to indicate the boundaries of 'unspeakable-ness'. However, for the most part, this fantasy is accomplished through implication rather than articulation; this lends it an unconscious dimension. In a similar fashion to Durrheim's (2012) stereotyping by implication, these participants allude to taboo topics in talk rather than

addressing them directly; they do this through their selection of intriguing and tantalising words which conjure an image of that which is not to be topicalised. Further, this production of fantasy is not accomplished through dominant, authoritative voices but rather within voices which are latent or repressed (Burkitt, 2010a, 2010b). Such voices could theoretically be produced further through affirmation, but are not. They are instead systematically repressed by interviewer and interviewee alike.

## **Chapter 5: The production of fantasy in space and embodied practice**

### **6.1. Embodied repression and fantasy**

Durrheim and colleagues (2011) argue that embodied practices are as crucial for repression as is talk. While talk is argued to be embodied practice (Billig, 1999), this does not exhaust the body's repertoire for activity. Billig (1999) notes the dependence of repression on routine, habitual accomplishments. It is this aspect of dialogical repression which renders it, above all, an unconscious activity. Further, he notes the collaborative nature of discursive acts of repression, which are only possible as joint endeavours precisely because the parties involved are engaged in habitual activities. Durrheim and colleagues (2011) note "As culturally prescribed orientations to others, utterances are forms of located embodied action that occur in real-time – like staring and looking." (p. 176). They further note that the location of repression in action makes it subject to not only the habits, norms and rules guiding talk, but also talk's accompanying gestures.

In *Gender Trouble*, Judith Butler (1990) argues that gender and identities are inscribed and re-inscribed on the body rather than within the internal domains of the mind. One of the key features of her theory revolves around the notions of performance and fantasy. Butler (1994) proposes that gender and identity are fantastic, or constitute attempts to construct oneself with reference to an idealised construction of 'femininity' or 'masculinity'. One goes about this production of self and gender through a series of ongoing acts which render subjects as gendered, or interpretable as gendered subjects. Butler's (1990) claims that all gender is unnatural, however, do not rest on the assumption that one may change one's gender at will or through choice. Rather gendered subjects are produced through repeated stylisations of their bodies which become 'second nature' and unconscious as they are embedded in routine. Butler (1990) by no means seeks to undermine the import of discourse and discursive acts of citation and recitation but includes bodily performance and gestures in her account of the constitution of subjects and subjectivities. That these acts are habitual or routine speaks to the Billigian account of the unconscious. We are not always aware of the ways in which we may produce ourselves as subjects, nor are we always aware

of exactly what it is we are 'doing'. This is not only because we are engaged in routine practice but also because our success is dependent on others' interpretations of our performances.

Butler (1994) argues that performance requires the disavowal of all other possible performances and that it works to "conceal if not disavow what remains opaque, unconscious and unperformable" (p.234). Thus, when we engage in one performance we are simultaneously not engaging in others. By performing politeness, we are disavowing rudeness and when performing femininity we are not performing masculinity. In this sense a performance serves to outline, reference and construct that which is not being performed, and in some cases, that which may not be performed within a particular context. As such, some performances, just as some speech acts, are repressive of particular modes of subjectivity which are apparent in their absence or contrast.

Butler (1997) notes "disavowal and prohibition are highly productive activities" (p. 82). Here, the influence of Michel Foucault's account of power relations is apparent. Foucault (1982) proposes that power cannot be simply repressive; rather it is distributed and productive of subjects. Butler (1990;1993; 1997) locates all performances within a heterosexual matrix of power which is productive of subjects and the performances in which they are able to engage; this also serves to constrain subjects in the specific performance which they may 'choose' to undertake. However, this matrix does not serve an expressly negating function; rather it is through prohibition and disavowal that subjects and desires are produced (Salih, 2002). In this sense disavowal and prohibition structure the performance of gender and identity rather than merely negating alternatives.

Here, it is argued that these prohibitions and disavowals do not only structure identity and gender but constitute fantasy itself. If we can allow that Billig's repression is constructive of fantasy, we can also argue that Butler's disavowal is productive of fantasy in a similar sense. For Butler's subject, disavowal functions as performative repression as these performances reference that which is disavowed. These disavowed performances are argued to exist on the boundaries of practice, or what is doable within a particular space. They are habitually performed and culturally referenced (especially in the case of gender) as natural rather than

contrived, and constitute the performative unconscious in which a large repertoire of performances which can conceivably be performed are not. In engaging in or producing one performance, we deny or disavow another, repressing them on an embodied level simultaneously producing fantasy. This is because our performances reference that which is being disavowed in a manner similar to Durrheim's (2012) stereotyping by implication. In the same way that we can speak around a taboo topic by implying the taboo, we can also act or use our bodies to 'perform around' taboo practice. A good example of this is flirtation at work. Employees of a company are required to work together on a daily basis, sometimes very closely. In such an environment, maintaining polite relationships with colleagues is of great importance and approaching a taboo like sex within this space is perilous, especially as many members of staff likely have partners. However, this is managed in offices around the world every day, arguably through the use of fantastic invitation and repression. In flirting, interactants make use of talk (in the form of innuendo) and/or bodily gestures such as 'coy glances' to entice others. In short, they present themselves as desirable and desiring of others, alluding to the possibility or fantasy of sex. This type of activity references sex but its subtle deployment, working through a process of implication, also acknowledges and references this same taboo. In doing 'office- flirting' then, colleagues also work to disavow the performance of sex at the office.

## **5.2 Space as productive of practice and fantasy**

The relationship between space, discourse and embodied practice is profoundly interwoven. Both discourse and practice are productive of space and each other and space is productive of each in turn. However, common to all, is their embeddedness in a matrix of power relations which privileges some discourses, spaces and practices above others through the repression and prohibition of these alternatives. But it is not only through embodied activities that performances, practices and gestures are prohibited and produced, as embodied behaviour is both occasioned and contextualised, its relationship with space is one of necessary interrelations. We produce embodied subjectivities in and through relations with other bodies but also with reference to the spaces in which practices and

performance are located. However, these spaces do not merely structure and house our actions but constitute them as they are in turn constituted by them.

Lefebvre (1991, as cited in Tiwari, 2010) argues that space is perceived, conceived and lived and correlates three positions or moments in space with these conceptions of it; sensory space is that which is perceived, imagined space as that which is conceived; these two moments are articulated in living space as act accomplished by the body. It is in this articulation that the social dimensions of space are rendered visible. Social space “proceeds from the body...Within the body itself, spatially considered, the successive levels constituted by the senses... preconfigures the layers of social space and their interconnections” (1991, as cited in Tiwari, 2010, p. 3). Lived experience then encompasses all aspects of space and the body can construct space, however, it is also proposed to understand the interconnections and layers of social space (Tiwari, 2010).

Bourdieu (1990) proposes that space can be delineated or defined by activity, forming spaces of practice. Spaces are identified by those activities and are produced in and through actions and practices which occur in them. This production is argued to occur first on the basis of structural and physical elements and then through the ways in which bodies ‘respond’ to the space. Fundamental to this notion is Bourdieu’s habitus in which a person’s characteristics are understood not as traits or attitudes, but rather as “acquired characteristics which are the product of social conditions and which may be totally or partially common to people who have been the product of similar conditions” (Durrheim et al., 2011, p. 45). While such social conditions are broadly understood as rooted in culture and society, this notion is not exclusive of spaces of practice and their role in the production of bodies and subjects.

Foucault (1977) argues that practices in space are productive of orderings of knowledge and that knowledge, space and practice shape each other. The relations between knowledge practice and the social construction of space stretch beyond the spatial techniques (such as maps) used as spatially representative. Lefebvre (1991, in Tiwari, 2010) argues that space should be thought of as social product rather than backdrop; as such space cannot be thought of in isolation from the social and cultural. Space then is constituted in and through

social practice and is not neutral or devoid of the production of power relations. It is productive of and produced by social practices embedded in these relations.

If we consider spaces to be sites productive of and produced by power, we also open them up to the possibilities of repression and production; in this sense spaces are produced in and through situated embodied practices but are also productive of such practices. If repression can be embodied then it can be similarly spatialised. Further, spaces are not just constituted by the repression of particular performances and practices, but are also constitutive of these self-same practices in that they are oriented to producing some practices while repressing others.

Space is thereby productive of practice but also of fantasy as a contextually, spatially located orientation to the production of such practices over others. Spaces themselves are argued to speak to fantasy implicitly in a sense similar to Burdett's (2010b) conceptualisation of the latent voice. Space as embedded in a network of diffuse power relations has voice which is structured in both latent and dominant forms. In short, spaces speak both implicitly and explicitly to the types of actions which may be performed in them. Implicit or latent voices structure and produce fantasy in space gesturing or alluding to the performance of some actions which nevertheless remain unperformed. It is through these latent voices that the possibilities for action are delimited; via their production in the fantastic, they then form the boundary or threshold for possible actions within a space, producing spatially situated taboos which, while not acted out, are referenced in their disavowal.

Fantasy, then, can be argued to be productive of and produced in and through space and embodied practices. If we seek to locate fantasy in dialogue as just beyond the boundaries of what is speakable, we may similarly propose that embodied fantasy is formed at the threshold of that which is able to be done or performed by a body within a given space or context. Further, embodied fantasy can be argued to be referenced in repressive acts of disavowal. However, as repression is argued to be a productive embodied endeavour, we are also producing fantasy in its negative or contrast but not its absence.

### 5.3 An analysis of the production of fantasy in space and embodied practice

In this section, the SO is proposed to be practiced on the boundaries of the performable, and therefore productive of fantasy. This fantasy is argued to be produced via implication and a tacit invitation to the audience and participation to imagine. Before the SO is discussed, however, the space in which it is produced is first analysed and briefly discussed to provide an idea of what this space may speak to implicitly.

#### 5.3.1 The production of fantasy in space

##### 6. 3.1.1 Setting up the space

Ubiquity is a cocktail/ sports bar which is geared toward middle to upper class clientele. It functions as a club space on Tuesday and Friday nights and as a restaurant during the day. Inside the club there are no less than six large flat-screen televisions which are invariably tuned to either fashion TV or one of several sports channels. The bar is a sleek and metallic chrome, the tables and chairs also metallic and functional giving the overall impression of a place which (when not covered with the dubious remnants of the night's excess) strives for the minimalist functionality often associated with the contemporary, urban, middle- upper class. During daytime hours, the space is brightly lit and patrons often sit on the deck outside overlooking a small dam with an assortment of ducks and other birdlife. However, on club nights, the space is transformed. The lights are dimmed, a section of tables is cleared to form a dance floor and the deck is closed off from the dam, becoming a smokers section where patrons sit in groups and drink before dancing. The import of a DJ and the latest hits played at deafening volumes completes this illusion, moving the space from restaurant/ bar to club-proper.

The club is transformed into a very specific space on Fridays and Tuesdays. However, on other nights, it is not the space of freedom associated with various forms of clubbing; rather it is an average restaurant with a bar. Factors such as the 'vibe' or atmosphere of space undoubtedly have a role to play in this transformation. Rautenbach (2011) provides an account of the vibe in clubs as engineered, arguing that it is the point at which 'everything interlocks' constituting particular forms of subjectivities and affectivities. The vibe is



produced of the space and the practices with such spaces. In Ubiquity, this also has implications for spatial fantastic production. This is because spaces and their 'vibes' have important implications for the possibilities of practice; that is, they shape what can be done, but also what can be imagined within a space.

### 5.3.1.2 Walls and website

The dance floor and website are adorned with large pictures of attractive, white women. These women are super-imposed against colourful backgrounds with shadow-dancing figures lending an air of surrealism to the images. This surrealism in turn lends an aspect of fantasy to the pictures and the spaces which they represent.



Figure 1: Wallpaper from website and picture on club wall.

In Figure 1, we see a woman gazing into a lens; her eyes are narrowed dreamily (almost vacantly), lips slightly parted, hair appearing to float in tendrils in an invisible and seemingly out of place breeze. That the woman is depicted displaying her shoulders and collarbones with only a necklace visible implies that she may be naked. This picture speaks to desire and it does so by deploying implicit cultural devices. Why and how these devices have come to be accepted as desirous are not germane to this study, however, what they 'do' has important ramifications for the female clubber. The woman in the image is not only ideal in terms of physicality, but also portrayed as ideal in that she welcomes the lens.



Figure 2: Wallpaper from website

Figure 2 is composed of one female body superimposed against a backdrop of indistinct shadow figures. The shadow figures depict scenes of dance and general revelry but our attention is drawn to the female body in front. Her head is tossed back, hair flung about with her mouth open wide and eyes partially closed but still aimed towards the viewer. Her legs are parted, hips tilted to one side with her hands placed on them hitching up an already short dress. The notion of the gaze is not only carried out through camera lens, but also in an individualisation of the subject; this body is separated from the rest and stands out. The links between this implied bodily movement and facial expression and sexual suggestivity need not be drawn out in sharp relief. Her covered collarbones, eyes and upper thighs in conjunction with the strong sense of movement in the picture add a tantalising aspect to this body as there is the suggestion in this still shot that, what is now covered shortly may not be.

Similarly to fantasy produced in talk, the viewer is invited to consider the possibility of that which could not be shown or performed within this space. That which could be is conveyed through latent voice or implication; the most notable implication being that she may lift her dress up further. This implication serves to both 1) acknowledge a taboo constructed around the display of female flesh within this context, and, 2) to delineate the boundary between that which can and cannot be shown, but which can nevertheless be thought of. It is this last aspect which speaks to Burkitt's (2010a, 2010b) latent voice and its relation to space. The wallpapers may speak explicitly to popular discourses around club life like

enjoyment and dancing, but they also function on a partially repressed level, 'revealing' or implying that which is to remain hidden.

Such latent voices speak to an ideal night of clubbing, comprised primarily of depictions of the female form often constructed as ideal. That these women are white, thin and attractive speaks only to one aspect of their possibilities for fantastic production. Butler (1994) refers to all gender as being a form of fantasy, in that through recitation of gender, we aspire to an unattainable ideal. In this sense the picture may represent an aspect of such an ideal bound to this context. These women would not be ideal in, for example, a pre-primary school. The pictures are not just representations or recitations of an ideal but also its production and reproduction within cultural and physical space. Such images provide a clue as to the fantasies which may be produced in, and the actions that may be performed within this space. Here, the ideal aspect of the fantastic begins to be produced visibly. It is not divorced from everyday culture and practice, but is contextually-responsive.

In these images, we may see the portrayal of a 'beautiful' woman or an aspect of an ideal to which we can aspire, on the other hand however, we see in these images the promulgation of a very specific 'type' of ideal womanhood which is linked to club space and to society at large. This is partially achieved through space and affect. Positions of positive affectivity are opened up to female clubgoers in and through the production and reproduction of images such as those discussed. These affectual positions are important in terms of the participatory roles opened up to male and female clubgoers, but also in delineating the possibilities of this space (Durrheim, Rautenbach, Nicholson & Dixon, *in press*). Enjoyment of objectification is made an explicit possibility within such spaces and as such implicitly shapes the fantastic dimensions of the space for clubgoers. If we imagine these pictures as identical but depicting female subjects as not enjoying this objectification through the lens, a different type of fantasy would emerge. However due to discourses and practices around clubbing, this type of representation would likely be interpreted as strange or as a farce; this is especially so within a club like Ubiquity, which is presented in spatial arrangement, practice and discourse as a largely heteronormative arena. Thus, this construction of fantastic space must be recognisable within broader cultural referents and discourses and

fantasy is produced through the deployment of such cultural devices to give the space and the fantasy meaning.

### **5.3.2 The screaming orgasm as fantastic practice**

If we consider fantasy in talk as being accomplished through implication and invitation, we can begin to consider the same framework for embodied practice. The SO is a performance produced through a sequence of events or activities. These activities are argued to form a series of invitations to the audience of clubbers and participants themselves. The sequence of events performed in the SO are listed below. They were extracted from interview data generated throughout the course of the research. In Appendix 1, a table is provided indicating which acts were referenced most commonly by participants and which were observed in the online videos collected of the SO.

The screaming orgasm sequence at Ubiquity:

1. Female participant self- selects to engage in the task or is encouraged, sometimes, forcibly, by friends.
2. She is allowed to choose which bartender will perform the SO, but the bartender may refuse.
3. She is announced by name by the DJ who then begins to play Pretty Fly for a White Guy (The Offspring, 1998).
4. The female participant climbs onto the bar counter and is instructed to lie down.
5. The bartender takes off his belt and uses it to hit the draft machine.
6. The bartender then binds her hands with his belt, placing them above her head.
7. The bartender begins his flare routine.
8. He begins to mix the cocktail in a shaker.
9. He places a banana at his crotch and “makes” the female participant suck it by pulling her into a semi-seated position.
10. The bartender may pour liquor down his chest or arms for the female participant to lick off.
11. He places the shaker in his pants which the female participant then shakes cocktail shaker and is “pushed” back down onto the bar.
12. A cloth is placed between her thighs and a glass is placed within the cloth.

13. The cocktail mix is poured from the shaker located at the barman's crotch, into the glass between the female participant's legs.

#### **5.3.2.1 Demarcation**

The first invitation to imagine is accomplished through the demarcation of space and time in which the SO is set apart from habitual clubbing activity. Through a series of events, the bar counter is transformed into a stage, the bartender and female participant into performers and the clubbers into an audience. The space moves from one of dance, drinking and other routine clubbing activities to one of display and observation. This begins with the first publicly oriented action signalling the introduction of the practice; with the naming of the participants by the DJ and the playing of Offspring's (1998) *Pretty Fly (for a white guy)*. It is at this point of transition when the space and practice interlock to orient to the production of a practice-specific fantasy. This demarcation is important as it serves to routinize an otherwise exceptional practice; the SO is marked out as different from other clubbing activities, but is simultaneously embedded in routine through the use of the same markers and actions each time it is performed. In language, when we are about to do or say something which may be considered rude, we often acknowledge this risk through our deployment of this problematic topic. For example: we may preface potentially problematic utterances with "I don't mean to be rude, but...". This form of dialogic demarcation performs multiple functions; it acknowledges the 'taboo' of being impolite and allows the impolite to be said by denying malicious intent and managing accountability for this risky practice (Lakoff, 2001). Similarly, the demarcation of the SO as exceptional practice both acknowledges the risk of its performance and works to make it less risky as it is acknowledged as something which the participants would 'not normally do'.

#### **5.3.2.2 Implied sexual practice**

The sucking of the banana, placement of the cup between the participant's legs and the subsequent pouring of the cocktail into the glass between the female participant's legs were most commonly oriented to and constructed as sexual by interviewees. Figures 3 and 4 below depict female participants about to suck, and looking at, the banana respectively.



Figure's 3 and 4: Bartenders performing a double screaming orgasm

While such features of the SO can be argued to be explicitly sexual, they are constructed in and through implication. In this embodied practice, the banana becomes the penis in and through its deployment; in its placement at the bartender's crotch and that it is sucked upon by the female participant. These two gestures work through the use of symbolism to reference a performance of fellatio which is not explicitly accomplished. Further, that the banana is used and understood, within this context, to be symbolic of the penis references broader cultural meanings and shared knowledge; the banana is deployed and understood by audience and participants as phallic precisely because of this and its accomplishment as implicating or miming sexual practice is indicative of shared knowledge and the reliance of fantasy upon the same (Edwards, 1997; 2004).

Through such gestures, the audience and participants are invited to imagine what could be, but is not occurring on the bar counter; sex is heavily implied but never performed. Moreover, the performance references a specific type of sex in which the female participant's role is to please and to be of service rather than to enjoy. This is particularly problematic when we consider that the orgasm is marketed to women for *their* enjoyment. This is also reliant on the space in which the routine is performed. In Section 6.3.1, the space is argued to be oriented towards the production of women as objects of the male gaze; in this performance, we see this fantasy 'realised' on a very explicit level while another fantasy is, in turn, being produced. The fantasy produced within the performance, however, exists on the boundaries of the possibly doable or performable; while the practice indicates the limits of what may be performed in this context, it also points to a taboo just beyond the horizon of this practice; that of publicly performed sex within a club space. The fantasy is

produced in this implication, through the symbolic deployment of the banana and the uses made of it. Thus, while the performance produces fantasy, it also references the taboo through its implication leaving the prospect of sex in this arena acknowledged and fantasised but not performed.

### 5.3.2.3 Implied aggression

During the performance, female participants are positioned as physically submissive throughout the routine via the deployment of several gestures; the bartenders hit their belts against the draft machines, bind female participants and manipulate the bodies of the female participants.



Figure 5: The bartenders of Ubiquity binding participants during the Screaming Orgasm.

The audience is oriented to the performance through the DJ and introduction of new music, but also through the bartender's use of his belt to hit the draft machines. This belt is then used to tie up the female participant. That these acts are situated closely together can be seen to symbolically tie the two together; implicitly linking aggression to the binding of the female participants. These actions work to physically subjugate the female participant but also produce a fantasy which references domination and aggression in sexual practice. The audience and participants then are very tacitly invited to imagine aggression being



performed in relation to the female participant. More explicitly, however, they are invited to imagine a sexual practice in which domination and subjugation are performed. The actions, taken together, constitute a repeated and persistent disavowal of the agency of female participants rendered passive throughout the routine. This fantasy of a sexually submissive, dominated female subject (and its differently gendered counterpart, that of the sexually in control and dominating man) is not fully articulated in this context (with reference to sexual practice) but is rather pointed to and implied in the practice.

Interestingly, as in Section 6.3.2.2., the performance is productive of fantasy but in a different sense. The dominating and subjugating aspects of this practice are acted out while the aggressive constituents are implied rather than articulated. However, the methodical and excessive disavowal of female agency can be argued to implicate and produce a spectral form of fantasy, evident in its contrasting with, or the absence of a construction of, a sexually empowered or dominant woman. This produces the aggressive aspects of the SO and the positioning of female participants as active or dominant participants in the practice unperformable. Additionally, it latently references the taboo of violent sex producing this fantasy in the performance through implication.

Thus, the SO is practiced on and productive of the boundaries between the performable and unperformable within this space. Similarly to talk, the production of fantasy is accomplished through embodied practices and disavowal or repression through the invitation to imagine. This invitation is performed through implication (Durrheim, 2012), or the latent or 'hidden' aspects of the practice and the space (Burkitt, 2010a, 2010b). Such fantastic aspects of the practice are most evident through implication rather than explicit production even in this sexually explicit act. It is these latent and implied voices produced within the space and the performance which shape the implied taboos. Taboo is referenced in the unperformed and unarticulated elements of the practice and space; this referencing both acknowledges the taboo and works to render the practice less problematic, as while implied, it is not performed or oriented to directly. In the case of implied aggression specifically, we can see work being done in a similar manner to Durrheim's (2012) stereotyping by implication in which taboo and fantasy are used to justify and manage risky social practice; these aspects of the orgasm play off of the stereotyping of women as sexually submissive, passive objects. This objectification speaks to the contemporary taboo which makes the practice justifiable;



in short, it is viable to introduce the fantasy of the violently subjugated woman because she exists as object and therefore she and her body, at least fantastically and metaphorically, are 'up for grabs' .

## Chapter 6: Conclusion

### **6.1. Summary of the findings**

#### **6.1.1 Fantasy in talk**

Fantasy is produced in talk through implication, by gesturing towards taboo topics rather than by directly topicalising them. It is located within the latent voice and at the boundaries of repression, specifically in spaces within and between conversational turns where repression is only weakly effected. In talk, the production of fantasy becomes particularly evident when a new topic is not introduced to follow one which is problematic, or when discontinuity and conjunctive markers are atypically deployed.

In talk, participants oriented to fantastic production when navigating conversational taboos, taking around such taboos rather than speaking of them directly. In such cases, fantasy was identifiable in the work done by participants to indicate the boundaries of the unspeakable; through the deployment of rhetorical devices such as fillers, hesitations and pauses, participants were able to allude to, rather than address potentially problematic topics. However, it was not just these formulations which were productive of fantasy, but also the risqué topics under discussion which colluded in the production of intriguing and tantalising accounts; the use of words and language saturated with culturally recognisable connotations also worked to invite the listener to 'use her imagination'.

#### **6.1.2 Fantasy in space and embodied practice**

Spaces are argued to be productive of practice but also of fantasy as a contextually, spatially located orientation to the production of some practices over others. Spaces speak both explicitly and implicitly to the types of actions which may be performed in them, but it is the implicit voices which structure and produce fantasy, gesturing or alluding to the performance of some actions which nevertheless remain unperformed. It is through these latent voices that the possibilities for action are delimited; forming the boundary or threshold for possible actions within a space and producing spatially situated taboos which, while not acted out, are referenced in their disavowal.

Like talk, embodied fantasy is structured around taboo and is produced through disavowal and prohibition. In accordance with Butler's (1990, 1993, 1994, 1997) model of the subject, disavowal functions as performative repression, referencing that which is disavowed. These disavowed performances are argued to exist on the boundaries of practice, or what is doable within a particular space. They are habitually and culturally referenced as natural rather than contrived, and constitute the performative unconscious in which a large repertoire of performances which can conceivably be performed are not. In engaging in or producing one performance, another is denied or disavowed and repressed on an embodied level, simultaneously producing fantasy. In the same way that we can speak around a taboo topic by implying the taboo, we can also act or use our bodies to 'perform around' taboo practice.

In *Ubiquity*, the positioning of women in cultural texts such as images on the club walls explicitly speaks to going out and 'being free'. However, these depictions also speak latently to the performance of sex. This is done predominantly through implication; the images of women populating the walls of *Ubiquity* are posed suggestively, for example: in the process of lifting up their skirts. Sex is never directly or explicitly referenced and there is nothing notably pornographic about these images, however, these women are presented in stages of arousal, linking the possibility of sex to the club itself and producing a space in which a practice such as the SO can be performed even as it is produced by such practices in turn.

The SO is set apart from habitual clubbing activity. It is demarcated as exceptional practice; such demarcation forms an acknowledgement of the risk of its performance and the trespass onto the territory of the taboo. While neither is performed, sex and aggression are implied throughout this performance, inviting the audience to imagine that which is referenced but left unperformed. Similarly to talk, the production of fantasy is accomplished through disavowal or repression by inviting interactants and audiences to imagine what is being left unperformed. Taboo is referenced in the unperformed and unarticulated elements of the practice; this referencing both acknowledges the taboo and works to render the practice less problematic, leaving the audience to 'fill in the gaps'.

## 6.2 Feminism and the importance of an empirical model of fantasy.

Historically, working and middle class femininity and respectability have been based on the exclusion of public displays of sexuality (Snitnow, Stansell & Thompson, 1983). However, these notions of what constitutes a 'respectable woman' appear to be changing, and club spaces provide one context for the public performance of feminine sexuality (Hutton, 2006; Pini 2001). In 1999, McRobbie noted a change in the "conventions of feminine behavior" (p. 50), pointing out the, then emerging, portrayal of women as lustful, pleasure-seeking and confident; a portrayal which is now endemic. Club spaces like Ubiquity and practices such as the SO seem to reflect similar notions; that women can confidently throw off the constraints of repressed sexuality and 'be free'.

Sexuality, however is a tricky platform from which to operate, especially with regards to gender and freedom. Snitnow, Stansell & Thompson (1983) comment on the sexual revolution of the 1960's, at the crux of which was an idea that sexual liberation would in turn lead to social liberation, and the dissolution of boundaries such as gender and race. However, they also note that by the 1970s, "the new sexual mores had seemingly done more to bolster than subvert U.S. Society." (p.115). In other words, the revolution had turned against the revolutionaries.

Views such as these are reflective of a debate around sex and freedom within the feminist arena, often referred to as the 'sex wars' (Sawicki, 1991). While the 'sex wars' began decades ago, the debate around the liberatory power of sex and sexual practice is still a focus of some contemporary feminist approaches. Radical (or sex-negative) feminism construes sexual freedom in negative terms; as freedom from male-dominated institutions such as pornography and the patriarchal family. Such feminists argue that for sexual practice to be empowering, sexual equality is required, as is the elimination of all patriarchal institutions (Ferguson, 1984, as cited in Sawicki, 1991). This means that sexual freedom cannot provide a means for empowerment, and is viewed as a means of domination, or practices in which the subjugation of women is ensured (Sawicki, 1991).

Libertarian (or sex positive) feminism, on the other hand, argues for the liberatory power of sex and is underpinned by the assumption that “sexual freedom requires oppositional practices, that is, transgressing socially respectable categories of sexuality and refusing to draw the line on what counts as politically correct sexuality” (Ferguson, 1984, as cited in Sawicki, 1991, p. 34). Libertarian feminists acknowledge sexism in practices such as pornography but regard the release of female sexual energy as more important than the restraint of male sexuality. However, they fail to offer an adequate account of the dangers that accompany “female sexual exploration in a sexist society” (Sawicki, 1991, p. 36). Libertarians, at their most extreme, endorse sexual experimentation and exploration of all kinds and do not oppose any forms of sexual practice.

While this study cannot hope to bridge the divide between these two feminist camps, it is argued to provide an empirical means through which questions regarding sexuality and sexual practice can be addressed. Superficially, practices such as the SO may be construed as liberatory, however, here it is argued that it is not the sexual content of the practice which is problematic but the ways in which the practice implicitly speaks to violence and subjugation. This model of fantasy then, allows us to make the argument that the SO is a problematic practice which speaks to the oppression and degradation of female participants. However, this does not mean that all sexual practices are united by such latent and implicit voices, rather, they too can and should be held up for analysis.

### **6.2.1 Subtle and Implicit Sexism**

Further, if we consider fantasy to be produced in space, practice and talk, we can argue that some forms of fantasy are engineered. In Ubiquity, this form of fantastic manipulation is evident in club advertising, the images of women which adorn the walls of the space, and in other features such as implicit dress codes. While there are no explicit codes which reference the ways in which women should act, dress and expect to be treated in such spaces, these messages are conveyed nonetheless through implicit voices embedded in club practices and the space itself. This means that patrons of Ubiquity are never told that women and their bodies ‘are up for grabs’ and female clubbers are likewise never told that it would be inappropriate to dress and act conservatively in such a space. This is because

latent or implied voices are used to do this work, rendering more explicit statements unnecessary. Importantly, such latent voices are working around a contemporary taboo around women's bodies and the extent to which they are not in fact their own. It is no longer considered politically correct to be blatantly sexist or speak of women and their bodies as objects with limited functions (Benokraitis, 1997), and practices and discourses which explicitly speak to this run the risk of being made accountable for engaging in sexist practice. However, this does not mean that these stereotypes have simply been banished; rather they have come to exist in different form, or are accomplished through different means and may still be used to justify sexist practice.

Such implied or latent voices are even more powerful precisely because they can exist unarticulated and largely unquestioned, particularly when embedded in the powerful discourse around clubbing and freedom, or in other contemporary discourses (some feminist) which equate sex with empowerment and emancipation (e.g. sex positive feminism). This is evident in a practice such as the SO which is explicitly marketed to women for *their* enjoyment but implicitly positions women as sexually and socially subordinate; the orgasm consists of multiple acts which work to systematically render the female body passive and objectified. Further, the orgasm for which the practice is named is a male rather than female orgasm and the female participant essentially pays to be subjugated and to symbolically pleasure a bartender in front of an audience. This practice gestures towards not just the taboo of sex in public, but rather speaks implicitly to the violence which may be done to a passive, female body. That women volunteer to engage in this practice, and the view of such a practice as 'harmless fun' only makes it more problematic as it reinforces the notion that we are complicit in our subordination and may enjoy it. Importantly, this is primarily accomplished through conflicting dominant and latent voices; one which speaks to harmless fun and freedom, and the other which speaks to the objectification and domination of the female body.

Durrheim (2012) notes the importance of implication in contemporary racial stereotyping arguing that racist practices have largely 'gone underground', however, this does not only hold true for racial stereotypes and practices but gender stereotypes and practices as well (Benokraitis, 1997; Swim & Cohen, 1997; Swim, Mallet & Stangor 2004). In the age of equal

rights laws and political correctness, sexist practices are often not made explicit due to the social cost, and sometimes financial consequences, with which such practices are associated. A model for the production of fantasy through implication can work to locate implicit sexist fantasy in dialogue and practice. This is of particular import if we, like Durrheim (2012), consider implied stereotypes and fantasies to be used as justification for discriminatory social practices. This model for fantasy should be useful for feminist research as it allows for the mapping out of the latent voices which gesture towards contemporary and unspoken taboos around gender, working to reframe the unseen and unquestionable as accountable and questionable practice. In doing so, this type of research can begin to empirically undermine accounts of practices such as the SO as simply fun; rendering latent voices produced within such practices visible and therefore open to resistance.

### **6.2.2 Gendered performance and identity**

In Chapter 5, I argue for the production of fantasy in space and embodied practice. Butler's (1990, 1993, 1997) disavowal is argued to function in a similar way to Billig's (1999) dialogic repression. Performances are proposed to reference that which is disavowed and is unperformable within a given context. In engaging in or producing one performance, we deny or disavow another, repressing them on an embodied level and simultaneously producing gender identity and fantasy.

Butler's (1990, 1993, 1997) work has greatly contributed to contemporary theories of gender and to the field of feminism as a whole. However, while her work is theoretically invaluable, in its current form it is not always empirically accessible. In this thesis, the Butlerian concepts of performance and disavowal are articulated with theories of space; this works to contextualise concepts such as gendered performance and performative disavowal by limiting the interpretations of analyses of such phenomena. Such contextualisation and limitation should allow for further formulation of a robust, empirical approach to Butler's (1990, 1993, 1997) theoretical work.

Finally, a model for fantasy which aims to empirically identify latent or implicit voices should be of particular use to feminist inquiries as it speaks to the multiple, contradictory voices

through which men and women may structure their identities and actions. If we, like Butler (1994), consider gender to be fantasy, this model for fantasy allows us to view gender not only as a striving towards idealised notions of what is to be a woman, but as a structuring of the self in accordance with multiple, and sometimes conflicting, latent and authoritative voices. The study of such latent voices then forms a crucial element of feminist inquiry as it is through such fantasy that we produce ourselves.

### **6.3. The implications of a dialogic, embodied account of fantasy**

#### **6.3.1 Repression and fantasy**

Freud (1911/ 1961, 1912/1950, 1915a/1961, 1915b/1961, 1920/1961) notes that the relationship between fantasy and repression both complex and deeply reciprocal. He proposes that fantasy is not only regulated by repression but is subject to, produced by and productive of repression. They are regulating mechanisms which are productive of and necessary for one another but are also in competition with one another, jockeying for position. He provides an example of this relationship in *Totem and Taboo* (1912/1950) with reference to a young child and his parent's prohibitions. He states that the child's behaviour is first governed by his parents who tell him what he may or may not do. When the child engages in 'bad' behaviour such as touching his genitals, the parents prohibit this action. This behaviour is then repressed. However, as the initial impulse was one born of pleasure-seeking, and the behaviour provided the boy with pleasure, this impulse will always remain. It is the function of repression, as embodied by the parental voices, which must then constantly work to curtail this impulse. As the pleasurable impulse can no longer be carried out (as it is repressed), the fantasy of engaging in this behaviour is produced. This fantasy is a drive towards the impulse, produced of repression but also regulated by repression in that it is not carried out.

In an embodied account of fantasy, the relationship between repression and fantasy is similarly intertwined, but not identical. In talk, participants used repressive devices to navigate problematic topics. However, due to a lack of dialogic participation, atypical deployment of discontinuers and conjunctives, or through the lack of replacement topics,



this dialogic repression was not always effective. In such cases, fantasy was produced through rhetoric devices such as pause and hesitation. In this model, repression is productive of fantasy, but it is most identifiably productive of fantasy where repression is weak, or on the boundaries of repression where it is temporarily vying for place with the fantastic. Fantasy then, is produced of repression which is not fully accomplished, however, it is also governed by repression in a similar sense to Freud's (1911/ 1961, 1912/1950, 1915a/1961, 1915b/1961, 1920/1961) model in that the fantasy is never articulated but is gestured towards through latent voice, remaining to some extent, discursively repressed and unspoken.

Further, this account is not based on impulse control and wish-fulfilment. Prohibition and censorship are located in and accomplished according to ideological and social rules which are contextually- situated (Burkitt, 2010b; Durrheim et al. 2011; Durrheim, 2012). This means that repression and fantasy are not produced uniformly but rather with reference to context and the social and ideological rules which govern different forms of interaction.

### **6.3.2 Repression, Taboo and fantasy**

As noted in Chapter 1, Freud (1912/1950) proposes that repression preserves the social and moral order through the prohibition of impulses. In this model prohibited taboos or impulses become objects of both repression and unconscious desire or fantasy; objects of wish-fulfilment which are simultaneously fantasised and repressed (1911/ 1961, 1912/ 1950, 1915a/1961, 1915b/ 1961, 1920/1961). In a Freudian account, fantasy is an acknowledgement of, and an unconscious impulse-governed drive towards what is being repressed, or is taboo.

In a discursive, embodied account of fantasy, the position of fantasy in society in everyday life is somewhat different. It is an acknowledgement of taboos, both performative and conversational; this acknowledgment, however, is not theorised to be impulse-driven but rather located and produced in the social codes which govern routine practices.

Additionally, this acknowledgement of taboo serves an important role in everyday routines; it allows for the management of accountability.

Durrheim (2012) notes the importance of being able to speak around social taboos such as the topic of race. Much like Durrheim's (2012) participants, the participants in this study were able to navigate around problematic topics (such as the sexual content of the SO) by alluding to, rather than addressing them. Importantly, this did not constitute a failure to address the topic, rather rhetoric devices such as pauses and hesitations were used to imply that which was unsaid. This meant that participants were able to gesture towards unspeakable content, indirectly addressing taboo topics and distributing accountability across interactants by allowing hearers to 'fill in the blanks'.

Thus, this conception of fantasy is not an individual, internal process as proposed by Freud (1911/ 1961, 1912/ 1950, 1915a/1961, 1915b/ 1961, 1920/1961). It is instead, a way in which societal taboos can be addressed and discussed 'politely'. Fantasy then can be seen as a way in which the social risks of addressing taboos can be managed. This means that, in this model, fantasy is a form of accountable practice used to accomplish specific interactional goals. This has important implications for the study of fantasy as it is not that which is irrational, unconscious and out of our control, but is rather an empirically identifiable technique used in everyday talk and practice by socially competent individuals which is allowed to remain unquestioned.

Despite the differences between this and a Freudian account of fantasy, this model has important implications for those who wish to work with Freudian fantasy as well. This is primarily because, as with Billig's (1999) model of the dialogic unconscious and repression, this form of fantasy is a reworking and reshaping of Freudian concepts which aims to identify the mechanisms of fantasy rather than challenge Freud's work as a whole. In doing so, this account of fantasy broadly retains the relationship between fantasy, repression and taboo proposed by Freud (1912/1950) but relocates these in practice and society rather than within the mind and its invisible 'structures' and 'mechanisms'. It should therefore, be useful to those who wish to work with accounts of repression, fantasy and the unconscious informed by Freudian theory, but who also require an empirical means through which they may be studied.

#### **6.4 Limitations of the study**

As is noted in Section 4.6. 3, qualitative research makes use of small samples and refrains from making claims about the generalizability of findings (Cresswell, 1998; Silverman, 2010). While this study does not make the claim of statistical generalizability, the cultural resources drawn upon by participants within the study are argued to be indicative of routine practices. As such, the results of this study should be transferable to other settings and participants. In the case of the SO, no claims for the universality of this practice are made; however, it is argued that the framework for locating fantasy in space and practice is transferable.

As is noted in Section 4. 2, the SO was not documented onsite. However, three video clips of such practices were sourced online and as two participants were also staff at Ubiquity, a sufficient account for the analysis of such a practice was produced.

#### **7.5 Recommendations for future study**

In Section 7.2, it is recommended that this framework be applied to other publically performed practices. In the early stages of this study, it was noted that pole dancing and other sexualised practices are also becoming popular in club spaces and as recreational activities. A study which focuses on two spaces and different modes of the same performance could provide a more detailed account of the ways in which the spaces in which practices are performed work to produce differently oriented fantasies.

During the later stages of this study, it was noted that Butler's (1990) parody shared several features with this account of fantasy. This is partly due to the excessive elements within the practice such as the binding of participants' hands, and because parody seems to exist on the boundaries of the taboo. If we take Butler's (1990) oft cited example of drag, we can argue that parody rests on the horizon of taboo, gesturing towards it; in this case, possibly the taboo of transgressing gender boundaries. It is also a potentially subversive performance which, in some cases, it is rendered 'safe' through its reinforcement of existing heterosexual power structures (1993). The SO, speaks to parody in this sense; it has

potential to be a site of subversion, in which women seek to change existent constructions of 'female' sexuality. However, despite its outward appeal to resistance and freedom of expression, and possibly because of this, it is highly regulated in such a way that the subordination of female participants' is, to a certain extent, guaranteed. It is recommended that further studies incorporate the concept of parody into research on fantasy as this might further allow for empirical study of richly theorised concepts such as gendered performance and risky gendered practices, allowing for the identification of sites of possible subversion as well as those which are most certainly not.

## **6.6 Conclusion**

A dialogic and embodied account of the production of fantasy locates its production on the boundaries of taboo. It is never fully expressed – even in the performance of a sexually explicit practice like the screaming orgasm – rather it exists, like dialogic repression, in its absence and 'betweenness'. It is accomplished through implication rather than articulation and is identifiable through the work done to indicate the boundaries of the unspeakable and undoable, or to reference the taboo. In space, practice and talk, it is accomplished through latent voices and performances which speak to that which cannot be performed or spoken. By gesturing towards taboo topics and practices, interactants and audiences are invited to imagine what is being left unsaid or undone.

Through this reformulation of fantasy, this paper aims to add to the theorisation of the dialogic unconscious, by locating fantasy within the realm of empirical study. By locating the production of fantasy in talk and practice rather than in the 'unknowable' structure of the mind, this study has sought to formulate an account of fantasy which is theoretically robust and empirically accessible. It is hoped that this will broaden the scope for the study of fantasy by making it more accessible to those working under philosophical assumptions which are not aligned with those of psychoanalysis.

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## Appendices

### Appendix 1: Interview and video tabulations

	Interview 1*	Interview 2**	Interview 3**	Interview 4	Interview 5***	Photographs
	Two female interviewees.	One female interviewee	One male interviewee	One male interviewee	One female interviewee	Two female participants
Participant self-selects/ encouraged by friends	No	Yes	No	No	No	No
Participant selects bartender	No	Yes	Yes	No	No	No
Participant announced by name and playing of the song by the offspring.	No	Yes “the DJ announces it (the screaming orgasm)”	Yes	Yes	No	No
Participant climbs onto bar counter is instructed to lie down	No	Yes	Yes	Yes	No	Yes (participants are lying down on the bar)
The bartender places a cloth over the participant’s thighs and puts a glass between them.****	No	Yes	Yes	No	No	No
Bartender hits draft machine with belts	No	Yes	Yes	No	No	No
Bartender binds female participant’s hands	No	Yes	Yes	No	No	Yes
Bartender begins flare routine	No	Yes	Yes	No	No	Yes
The bartender removes his shirt.	No	No	Yes	No	No	Yes
Bartender mixes cocktail in a shaker	No	Yes	Yes	Yes	No	Yes

The bartender climbs onto the bar counter.	No	No	Yes	Yes "he dances over her all sexily"	No	Yes
Bartender places banana at crotch and 'makes' participant suck it.	No	No "there's a banana involved, it's (.3) quite gross"	Yes "you make it so she has to suck the banana"	Yes "she gets fed a banana"	No	Yes Bartender is on the bar and participants are kneeling. Banana is not visible
Bartender pours liquor down his chest or arms	No	Yes	Yes	No	No	Yes
Bartender places shaker in his pants; female participant shakes the cocktail shaker and is then manoeuvred into a reclining position by the bartender.	No	No	Yes "the girl has to shake it" "you push her back down on the bar"	Yes "he puts it in his pants"	No	No
Cocktail mix is poured into the glass between the female participant's legs.	No	Yes	Yes	Yes "he sprays the the the cocktail mix, which he was shaking in his pants, on her"	No	No

In cases where participants partially referenced an action, a quote is provided.

\* Both participants in Interview 1 did not orient towards producing a detailed account of the screaming orgasm and instead provided a more general account, comparing it to pole dancing at other venues and describing it as "too provocative" and something that they would "never do".

\*\*Both of these participants work at Ubiquity. The participant in Interview 3 is a bartender at Ubiquity who has performed many screaming orgasms. The participant in Interview 2 has taken part in the screaming orgasm before and works as a waitress at Ubiquity.

\*\*\* The participant in interview five was unique in that she had not seen the screaming orgasm. This was largely due to a misunderstanding on my part. However, she did attend the club with the researcher and her data was also analysed for fantastic production which was not specific to the screaming orgasm but related to other gendered practices within the club.

\*\*\*\* The position of this action in the sequence was contested. In interview 2, the waitron from Ubiquity states that this occurs near the end of the performance whereas the bartender places it here. As the bartender



provided a more detailed account and had performed the screaming orgasm frequently, his sequential arrangement was used.

	<b>My screaming Orgasm at Chicagos</b>	<b>Maloney's screaming orgasm*</b>	<b>Oli does a screamer.</b>
Participant self-selects/ encouraged by friends	Not shown	Not shown	Not shown
Participant selects bartender	No	Not shown	Not shown
Participant and performance announced.	Yes	Not shown	Not shown
Participant climbs onto bar counter is instructed to lie down	Climbs onto a table and lies down	Is lying on the bar when first shown.	Is lying on the bar when first shown
The bartender places a cloth over the participant's thighs and puts a glass between them.****	No	No	No, but a glass is placed between her thighs.
Bartender hits draft machine with belts	No	No	No
Bartender binds female participant's hands	Not visible.		Participants hands are bound.
Bartender begins flare routine		Yes	No
The bartender removes his shirt.	Yes	No	Yes
Bartender mixes cocktail in a shaker	Yes	Yes	Yes
The bartender climbs onto the bar counter.	Yes, onto table top.	Yes	Yes
Bartender places banana at crotch and 'makes' participant suck it.	No	No	No
Bartender pours liquor down his chest or arms	Bartender sprays his chest with whipped cream. Participant licks this off.	Participant has liquor drizzled on her arms. Bartender licks this off. Participant turns onto her stomach. Bartender lies on top of her.	Bartender licks liquor off of female participant's lower stomach. Participant turns onto her stomach
Bartender places shaker in his pants; female participant shakes the cocktail shaker and is then manoeuvred into a reclining position by the bartender.	Bartender mixes the cocktail in his pants. Participant shakes the cocktail shaker.	Bartender mixes the cocktail in his pants.	Bartender mixes the cocktail in his pants.
Cocktail mix is poured into the glass between the female participant's legs.	Participant drinks the cocktail from the shaker placed at the bartender's crotch in a semi seated position while the bartender kneels over her.	Participant drinks the cocktail from the shaker placed at the bartender's crotch in a semi seated position while the bartender kneels over her.	A glass is placed between the participant's legs. The cocktail is poured into the glass and then back into the shaker. The participant drinks the cocktail from the shaker placed at the bartender's crotch in a semi-seated position.

\* This clip seems to be a promotional video as there do not appear to be any patrons inside the club.

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from: <http://www.youtube.com/watch?v=yGxWZ-jzxU>

## Appendix 2: Transcribing Conventions

[ ].	Square brackets indicate overlapping speech
(word).	Round brackets indicate a possible transcription
( )	Empty round brackets show complete inability to distinguish the word.
((description ))	Double round brackets indicate a description, rather than a transcription.
(.3)	Indicates the timed amount of seconds elapsed between speech.
(.)	Indicates a short pause, or an untimed pause.
=	Indicates there was no time lapse between speakers.
_____	Indicates that the word or syllable was stressed.
CAPS	Words in capital letters indicate an increase in volume.
:::	Shows that a syllable was elongated. The number of colons indicate how long the sound was held for.
.hhhh	Indicates an audible in-breath.
hhhh	Indicates an audible out-breath or sigh.
↑	Indicates a rising intonation, where a question was not asked.
↓	Indicates a lowered intonation.
< >	Indicates speech slowed down.
> <	Indicates speech was speeded up.
°word°	Shows that the word was spoken more quietly than surrounding speech.
(h)	Indicates laughter within speech.
....	Indicates a portion of the transcription has been removed.
Ha ha	Indicates loud laughter
He he	Indicates softer laughter

### Appendix 3: Informed Consent and information sheet

**Dear Participant,**

My name is Tamaryn Nicholson and I am running this study to complete my Masters degree in Psychology. Please remember that your participation is voluntary and that you are free to leave at any time. You are also allowed to withdraw the information that you provide to this study at any point.

This study involves:

- Going out clubbing with myself and your friends and sharing your experience with me;
- Taking pictures of, and talking about clubs, club practices and clubbing;
- Joining the researcher for an informal interview after going out;
- You are also invited to join the project group on Facebook to upload pictures and comments;
- You are not expected to do anything that wouldn't normally do while out at the club.

The possible benefits of participating in this study are:

- Having fun while helping to advance social knowledge.

Any information you provide (photographs, interviews) will be used for academic purposes (e.g. academic studies, publications and conferences) and will need to be stored indefinitely by the investigator. They may also be accessed by other people working on the project. However, all data (except the photographs you choose to share) will be confidential and will be securely stored. If you have any questions or concerns about this research, I can be contacted at [203514073@ukzn.ac.za](mailto:203514073@ukzn.ac.za). Alternatively, my research supervisor, Kevin Durrheim can be contacted at [durrheim@ukzn.ac.za](mailto:durrheim@ukzn.ac.za).

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**Declaration**

I ..... (full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the project. I understand that I am free to withdraw from the project at any time, should I so desire.

Date: \_\_\_\_\_

Signature: \_\_\_\_\_

I consent to having the comments I add to the Facebook page used for research purposes:

Signed: .....

Date: .....

I consent to having the photographs I add to the Facebook page used for research purposes:

Signed: .....

Date: .....

I hereby consent to having my interview recorded and stored anonymously in digital format:

Signed: .....

Date: .....

I consent to having my interview data used in any publications or presentations which may result from this research, provided that it remains anonymous and confidential:

Signed: .....

Date: .....

## Appendix 4: Letter requesting permission of club owners/managers

Tamaryn Nicholson

Student Number: 203514073

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Dear Club Owner/Manager,

We, Tammy Nicholson, Dumisa Sofika and Clinton Rautenbach – all Psychology Masters Students from the University of KwaZulu-Natal – are currently working on a project exploring club culture in South Africa.

The aim of the project is to paint a rich ethnographic portrait of club culture in South Africa. This will be achieved by weaving the stories of participating clubbers together with photographs, film and information gathered from the project's online *facebook* page. In a sense, the participating clubbers will become co-researchers, having the chance to tell their stories, from their perspectives, with a focus on the things that matter most to them about clubbing in South Africa.

Accordingly, we would like to request your permission to conduct research on your premises.

The participants we plan to work with will be recruited before entering your premises, and we will obtain their full consent before observing them in your venue. The researchers shall then engage in a process of participant observation, which shall include group participation, taking field notes (discreetly), photography and filming – becoming immersed in the clubbing experience. It must be noted, however, that any filming or photography conducted by the researchers shall not be made public without the permission of the participants, and shall most likely be limited to general snapshots of them in various club spaces. This mode of participant observation is essentially equivalent to “going out with a group of friends”.

We may, however, also like to have informal conversations with some of your other patrons about our research while we are on your premises, and we would also like to take pictures of the club spaces, and some of the practices (such as having shooters at the bar) that people engage in while there. These pictures will not identify individuals in any way. Faces will be blurred, and, likewise, any other forms of identification will be removed digitally before publication.

The name of your establishment will also be kept anonymous at all times, and any identifying details, such as posters, will be digitally removed from pictures, should you wish us to do so. Furthermore, any information we obtain through this study will be treated as confidential, and will not be disclosed or published without written permission unless required by law.

Your establishment's participation in this project is entirely voluntary and you are free to withdraw your consent at any time without prejudice. Please let us know *in writing* whether you consent to this request, and, if so, whether there are any conditions attached to your approval.

Thank you for your time and assistance.

Kind Regards,

T. Nicholson, D. Sofika & C. Rautenbach

## Appendix 5: Ethical Clearance



Research Office, Govan Mbeki Centre  
Westville Campus  
Private Bag x54001  
DURBAN, 4000  
Tel No: +27 31 260 3587  
Fax No: +27 31 260 4609  
[mohunp@ukzn.ac.za](mailto:mohunp@ukzn.ac.za)

4 July 2011

Ms TJ Nicholson (203514073)  
School of Psychology  
Faculty of Humanities, Development &  
Social Sciences  
Pietermaritzburg Campus

Dear Ms Nicholson

**PROTOCOL REFERENCE NUMBER: HSS/0449/011M**  
**PROJECT TITLE: Club culture: Objectifying practices, freedom and subjectivity**

In response to your application dated 29 June 2011, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number.

**PLEASE NOTE:** Research data should be securely stored in the school/department for a period of 5 years.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

.....  
Professor Steven Collings (Chair)  
HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE

cc. Supervisor: Prof K Durrheim  
cc. Mrs B Jacobsen, Higher Degrees Office, Pietermaritzburg Campus