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The Girl Without Hands Hypertext and Countertransference in Psychotherapy

I. INTRODUCTION

Robert Coover's *Briar Rose* and Shelley Jackson's *Patchwork Girl* illustrate the potential of hypertext to demonstrate in depth the intrapsychic and interpersonal processes of characters in a narrative. Both hypertexts are rewrites of other hypotexts. Intrigued by their examples, I began to develop a hypertext based on a Grimm Brothers fairy tale *The Girl Without Hands* to teach students key concepts in psychotherapy. For purposes of this assignment, the initial focus is on the concept of [countertransference](#).

The Girl Without Hands tells a woman's story of sacrifice, woundedness, loss, survival, endurance, resilience, and recovery. Thus the tale encapsulates the "key journeys of a woman's psyche" (Estés 388). The story is a rich resource for budding psychotherapists learning to sit with their clients' pain and journey with them through the processes of recovery and transformation. The work takes a toll on both the client and the helper. It is critically important that the psychotherapist become aware of those [issues](#) likely to provoke challenging countertransference reactions and learn to manage typical [countertransference reactions](#) so as to be of maximum assistance to the client.

Teaching students to recognize and manage countertransference is challenging in professional social work education. Students may be reluctant to disclose personal feelings in the classroom

setting because of the need to maintain a façade of competence. The degree and depth to which this is explored in internship is dependent on the emphasis on clinical practice in that setting and the psychological maturity and skill of the field instructor. Yet the ability to address these issues has implications for the student's ability to accurately perceive clients and to distinguish accurate perceptions of the client from those originating with or resurrecting his/her own unresolved issues. The student therapist's awareness and mastery of this process fosters thoughtful interventions and encourages therapeutic awareness and use of self in the relationship. Appropriate management of countertransference also helps the therapist to avoid [vicarious traumatization](#).

Accordingly I am bringing the possibilities inherent in new media to the study of psychotherapy. I expect that my students will be intrigued by the novelty of the study of archetype in tales and the richness and fertile possibilities inherent in the lexias. I expect this to be a far more powerful medium than a lecture on countertransference or a role-play which by nature limits participation to only a few students. I expect to find the majority of my students engaging with the lexias and engaging with them often. I expect to find students excited to accept this invitation to self-discovery and the opportunity for reflection, sharing, and participation in a creative work.

II. DEVELOPMENT AND ANALYSIS OF *THE GIRL WITHOUT HANDS* HYPERTEXT

Four theoretical constructs have guided the development of *The Girl Without Hands Hypertext*. These are the use of role-taking and simulation from game theory, the use of hypertext as a narrative medium, the use of hypermedia, and the use of hypertext as an instructional strategy. These constructs will serve as the framework for analysis of the hypertext.

Role-Taking and Simulation from Game Theory

The first feature of the hypertext is the use of role-taking and simulation from game theory. The student is asked to assume the role of therapist and to read/experience each lexia as if he is listening to his client (the author of the lexia) tell his story in the psychotherapy session. At this point the student is to simply allow himself to become aware of his own unique thoughts and feelings, to analyze the countertransference, and then to plan for whether it will simply be noted or used in the work with the client. Rather than reading about or observing the client in the narrative, in role-taking the student begins to experience the process, analyze it, and plan for how he will use himself in the session. Liu notes that this blend of “narrative, interactivity, and simulation,” called the “Picturesque aesthetic of ‘gaming,’” is being adopted for artistic purposes (Liu qtd. in Smith 07). In my project, it is also being adopted for teaching purposes. Friedman notes that in simulation games, the “player is usually ‘omniscient,’” that is, he can obtain a “bird’s-eye view . . . of the game’s world” but he is not omnipotent. “The object is . . . to intervene within the unfolding complex developments. . . . The game may be extremely open-ended. . . . the player has to juggle numerous different roles at the same time” (Friedman 1999 qtd. in Lister 276-277). A similar process occurs in psychotherapy in that the therapist often becomes aware of dynamics and patterns of which the client is not yet conscious. Several paths to recovery may exist, each based on a different practice theory. Despite this knowledge, however, the process of helping is often fraught with unexpected responses, challenges, and crises and the worker may have to function as helper, educator, broker, advocate, and authority figure at any given time. This process is paralleled in the use of an open-ended hypertext where students may contribute new lexias at any given time and the student therapist must adapt to these developments.

Hypertext as a Narrative Medium

The stories that clients bring to therapy are hypertextual. Every story is unique yet contains elements of previous stories, archetypal struggles. The therapeutic relationship is yet another chapter

in this living hypertext. The ability to share one's story, to see one's experiences as shared by others, offers an opportunity to "synthesize [for oneself] and for others, to provide maxims" for living (Cornis-Pope 11/09/07). Landow calls this process the development of community memory where groups of people accumulate and pass on knowledge and wisdom (30). McLuhan reminds us in Understanding Media that "language . . . 'acts as a store of perception and as a transmitter of the perceptions and experience of one person or one generation to another.'" (qtd. in Landow 30-31).

This particular fairy tale was chosen because of the theme of betrayal by a loved one with subsequent catastrophic loss of the ability to help oneself (hands) and opportunity to demonstrate multiple choices of ways to respond to such a trauma. Nearly everyone will have some experience of betrayal and loss; some twenty-two versions of this tale have been identified that span multiple cultures (Tales Similar to Girl Without Hands)

www.surlalunefairytales.com/armlessmaiden/other.html

The Grimm Brothers' tale is a linear narrative that focuses on the chronological events and plot of the tale. This telling minimizes the profound losses involved in experiencing trauma, particularly at the hands of one who was trusted. Genette defines a "hypotext" as a "text or genre on which it [a text] is based but which it transforms, modifies, elaborates or extends" (qtd. in Chandler) The intent is to develop the original tale by the Brothers Grimm into a "bricoleur" – a "cobbling" together of pieces of the original in new relationships (Levi-Strauss qtd. in Chandler). My extension of the story will focus on the intrapsychic and interpersonal processes of the girl without hands, with particular emphasis on the multiplicity of responses she might develop as a result of the trauma she suffered. This is the story of a young woman who is maimed by her own father. Such pain deserves to be mined for wisdom. The lexias as they are developed will allow a full exploration of the archetypal responses to trauma and loss, to the meanings clients assign to events, to the choices made, and to the intrapsychic and interpersonal sequelae of those choices. For specific ways that this is done in

the lexias already developed, see the discussion of each lexia in the section on [*The Use of Hypermedia*](#) below.

Hypertext is a perfect medium to explicate the narrative because of its focus on multisequentiality. The process of psychotherapy is not chronological but can be described by Barthes description of hypertext, “a serial movement of disconnections, overlappings, variation” (Barthes 2). The “narrative time line vanishes into a geographical landscaper or exitless maze” with no beginning, middle, end but options (Coover qtd. in Coover 707). “The form of the text is rhythmic, looping on itself in patterns and layers that gradually accrete meaning, just as the passage of time and events does in one’s lifetime” (Guyer and Petry qtd. in Coover 707) Clients must often revisit their stories, sometimes multiple times, each time gaining new perspective and assigning new meaning to events, essentially re-writing their stories.

With hypertext there is the opportunity to choose multiple paths to each lexia from the home page or to affiliated links from each lexia. Landow credits Mikhail Bakhtin for his contribution to Landow’s description of the hypertext as “dialogic, polyphonic, multivocal”, the “. . . the interaction of several consciousnesses (cited in Landow 56). Each lexia in this hypertext is/will be linked to a voice of either a part or perspective of the Girl Without Hands or that of another character. Through these voices, she will have an opportunity to engage in internal dialogue with herself and others and explore alternative ways of being. The “viewer’s understanding of the events of the narrative can undergo a radical transformation, based entirely on the knowledge that things *could have been different*” (Weinbren qtd. in Figg 1). Clients do not always have an awareness of choice and it is critical for students to be able to help them recognize alternative way of perceiving and behaving in order to maximize their options for coping. Hypertext beckons the reader into the “participation mystique” . . . a relationship wherein “a person cannot distinguish themselves as separate from the object or thing they behold/” (Levy-Bruhl cited in Estes 387). In psychotherapy, this process is also call “projective identification” (Estes 387). These processes mirror the multiple parts of self that

must be examined and owned and the diverse paths that must be taken, sometimes at the same time, in order to avoid being sucked into a vortex of paralysis and despair. For specific ways that this is done in the lexias already developed, see the discussion of each lexia in the section on [*The Use of Hypermedia*](#) below.

The use of hypertext provides an opportunity for students to identify their countertransference through providing answers to a series of written questions at the end of the lexias. Alternatively, students also are given the option of writing their own lexia(s), hence facilitating their involvement and co-authorship of what Barthes would describe as a writerly text, a text where the “reader is no longer a consumer, but a producer and co-author of the text (qtd. in Landow 4). This process provides an opportunity for reflection in a setting where the student does not have to respond immediately to an instructor or a client. McLuhan notes in *Gutenberg Galaxy* that writing allows for “reflection, abstraction, and forms of thought impossible in an oral culture.” (qtd. in Landow 32)

This is particularly useful for those students who are reticent to disclose their thoughts and feelings in classroom discussions or role plays and provides both the time, space, and anonymity (at least in respect to other members of the class) for every student to engage, explore, and respond to each lexia. Used in this manner the medium of hypertext is particularly well-suited to elicit self-revelation.

The use of hypertext as an assignment is a way to more fully address this issue in practice class and to do so in way that is non-threatening, making ongoing examination of self in relation to the worker-client relationship and the helping process a routine phenomenon, and encouraging the participation of all students in the class.

The Use of Hypermedia

A third feature of the hypertext is the use of hypermedia – text, sound, song, illustrations, color, and typography-- to increase the affective impact of the tale. Though this is my intent, what I actually do communicate to the reader has to do with his apprehension and reception of my signifiers, whether they are text, images, or sound. Barthes notes that the “variation in readings . . . depends

on the different kinds of knowledge” available to the reader/observer; “[i]t is as though the image presented itself to the reading of several different people who can perfectly well co-exist in a single individual” (Barthes 160). According to Emme and Kirova, representational meaning is “meanings conveyed through the ‘narrative’ and ‘conceptual structure’ in the content of an image” whereas “interactive” meanings are those conveyed through “contact,” “distance,” and “point of view” experienced by the viewer that become part of the image’s meaning (qtd. in Lynch 1) What both are describing is the transference process operational in the client as she encountered various images and sounds and now shares those with the therapist. They are also describing the countertransference process operational within the therapist as s/he responds to the shared stories, images, and sounds. As Barthes notes, the “image is penetrated through and through by the system of meaning” and “the language of the image is not merely the totality of utterances emitted . . . , it is also the totality of utterances received: the language must include the ‘surprises of meaning’” (Barthes 160). Therefore, Barthes reasons that the “most important thing . . . is not to inventorize the connotators but to understand that in the total image they constitute *discontinuous* or better still *scattered traits*” (162).

In looking at the images chosen for the hypertext, it is useful to think about the messages inherent in them. Only one of the messages has a linguistic component in the image itself and this is in the form of a caption. The image entitled How The Girl Lost Her Hand appears on the Welcome page, on the Girl Without Hands Hypertext home page, and on Lexia 2A: Wailing. Barthes suggests that we ask, “Does the image duplicate certain of the informations given in the text . . . or does the text add fresh information to the image?” (155) In this case, it does, particularly on Lexia 2A. The image denotes the father in the act of swinging the axe down toward the Girl’s hands. Barthes notes that “all images are polysemous [with multiple meanings]; they imply, underlying their signifiers, a ‘floating chain’ of signifieds” (156). He goes on to say that a caption is a denotational message that serves the function of anchoring and focusing our attention – in this case, on the act of the

amputation. He notes the linguistic message present when there is an illustration of text. In this case, the message functions to relay information back and forth between the text and itself (Barthes 155-157). “Here text (most often a snatch of dialogue) and image stand in a complementary relationship . . . and the unity of the message is realized at a higher level, that of the story” (157).

The father’s muscularity, the height to which he has swung the axe and the movement drawn in his body all reinforce the textual message detailing the brute force with which he chopped off her arms. Most of the images in the hypertext dialogue with the text in between the meaning signified by the text and that of the image, producing a message that neither of them communicate alone. Examples of this can be seen in the image of the cythar (devil) on *Girl Without Hands 1*. His dark eyes, pointed ears, stern expression, and magical scepter are enshrouded in a cloud of blue smoke. The image is disquieting. His invitation to the father to rest from his exertion and his offer of riches stand in stark contrast to what we intuitively know about him. The unity of these two messages (one from text and one from image) is deceit. We see similar processes in the dialogue of other images with their accompanying texts. In *Lexia 1*, the Girl’s voice is sporadically sarcastic but ultimately resigned. She vacillates between sadness, helplessness, dread, and distrust. In this case the image deepens our perception of her. The drawing is of a beautiful young woman but one wears a pensive, sad expression. Her hair is somewhat disheveled and she has circles under her eyes. If we accept Mitchell’s assertion that pictures want something, we might hear her say, “See me, hear me, care about me!” (73). In *Lexia 2A* we return to the image of *How the Girl Lost Her Hand*. In addition to the anchoring function of the caption described above, this image also serves a relay function. In the image she dutifully holds out her hand for sacrifice. She exhibits no hint of distress or panic. Mitchell notes that .idols may not be things but may be: words, ideas, opinions, concepts, and clichés.” (190). I would add to this list beliefs or values. She remains calm because does not question the notion that females must sacrifice for the good of the family. The drawing is intricately detailed and fluidly drawn in the manner of the work of William Blake; yet it stands in stark contrast to the

brutality of the amputation described in the lexia. The image in 2D: Pieces is what appears to be a photograph of a sculpture of two hands. Although the hands are very graceful and propped together, they appear to be mummified. They serve as a monument to the efficacy that is no longer available to her. The text is a declaration of her profound loss of efficacy, topped off with a bit of macabre humor (“I will pick up my pieces and go on.”) Will she pick up her hands? And if so, what will she do with them now? Create an image, a memory? Mitchell points out that images are born of desire . . . a “desire to hold on the loved one? To keep some trace of his life during his absence (66). Will she carry them with her? Bury them? In this new life they will no longer serve her, they will stink.

In Lexia 3 we have a photograph of a sculpture. The angel signifies Help. He is gazing at her in kindness as he lifts her up. She is heavily cloaked, the color of dust, and appears to be in a state of exhaustion as her eyes remain closed and her mouth, partially opened. The message that is relayed from image to text and back again deepens our awareness of her utter helplessness and hopelessness. She cannot cross the moat and she cannot reach the pear. It is here that she prays for help and the angel comes.

The last image posted at this time is that in Lexia 4: Rest. Here the Girl has thrown off her beige cloak to reveal that she is dressed in an elaborately detailed jewel-toned dress. She is no longer dusty and tired, but she appears rested and peaceful. Above her the tree is full of hanging pears that symbolize abundance. A set of angel wings hover directly behind and just over her shoulders. It is difficult to tell whether they belong to an unseen angel or whether she has found her own wings. All appears well except for the blood which continues to leak through the covering on her arms and stubs. The text confirms the image. She has been fed both physically and emotionally by the angels in the garden.

Aside from the linguistic messages discussed above, each of these images has what Barthes would call “literal messages,” i.e. they convey that they are what they are and they have “iconic

messages,” i.e. they are a pure image with a “series of discontinuous signs” (153). The concept of the literal message is similar to Mitchell’s concept of the “scopic drive.” She says that “if pictures teach us how to desire, they also teach us how to see—what to look for, how to arrange and make sense of what we see” (72). The mummified hands convey for example that they are severed hands (a literal message). But they also serve as a signifier of an iconic message, for example, loss of strength. According to Barthes, drawings leave more room for this kind of coding than photographs. Drawings “necessitate a certain division between the significant and the insignificant; the drawing does not reproduce everything (158). Photographs that take advantage of “framing, distance, lighting, focus, speed” also create more opportunity to code the message (158). The images chosen for the hypertext to date have been drawings or photographs of sculptures and were selected because they were coded in such a way as to augment the narrative.

As we said earlier, the artist codes his images in order to communicate his intent (“utterances emitted”) and the beholder brings his/her own perspectives which filter the “utterances received” (Barthes 160). Now we shift into an analysis of what happens when, as Mitchell says, “signs [become] living things” (6). We know that they are not alive and yet we experience a “double consciousness” – they are not alive and yet they seem alive (7). Mitchell asks, “What do the images want from us? Where are they leading us? What is it they lack? That they are inviting us to fill in? What desires have we projected onto them, and what form do those desires take as they are projected back at us, making demands upon us, seducing us to feel and act in a specific way?” (Mitchell 25) As Mitchell says, “images seem to come alive and want things” (9). “The punctum, or wound, left by a photograph always trumps its stadium, the message or semiotic content that it discloses.” (Mitchell 9). According to Mitchell, “We need to reckon with not just the meaning of images but their silence, their reticence, their wildness and nonsensical obduracy” (10). Sometimes the “silence of an image is pregnant with meaning” (Cornis-Pope).



I include one such image here that I plan to use in one of the future lexias. Occasionally such a photograph or other image stirs the viewer at a level that is not always conscious to him/her. S/he comes away with a deep knowing, having been profoundly impacted at an affective, sometimes unconscious level, that then seeks to inform our cognitions.

The sounds, music, and songs chosen for the hypertext would fit into plunderphonia's categories of "partial importation," sound used as important voices in the text, or "sources irrelevant," sound used as raw material to create new sound (Priestley 2). Most were chosen for their affective impact. "[M]usic demonstrates here its power and higher aptitude by offering the deepest, ultimate, and most secret revelations about the feelings express in the words or the action which the [narrative] represents, and discloses their proper and true essence" (Schopenhauer qtd. in Amheim 144).

The first category of aural media contains those sounds that are simple illustrations or sound effects – my recorded voice welcoming students to the hypertext, the menacing laughter of the cythar (devil), the sound of the axe chopping off the girl's hands, her scream. The second category contains music that has been selected to connote specific affective states. For example, the musical selection in Lexia 2A was chosen to represent the cacophony that erupted after the girl's hands were chopped off. It begins with a woman wailing and is followed by a group whispering and murmuring a repetitive phrase. They are joined by a male voice that seems to emphatically repeat an unintelligible phrase and all are then drowned out by an insistent drumbeat, chosen to represent her beating heart. In Lexia 3, the musical selection is that of young woman singing a simple lyric about the "good ole way" and prayer. The musical selection that plays behind the Welcome and the

selection that plays while the girl is resting in Lexia 4 are ethereal, inviting, and calming and meant to usher the listener into a transformative space. Additionally the selection in Lexia 4 was chosen because of the high soprano voice who sings a descant without words. The recording has been mixed so that her voice echoes slightly each time she nears the end of a phrase.

Hypertext as an Instructional Strategy

“The act of reading . . . is a process of ‘becoming conscious’ . . . ‘it enables us to formulate ourselves and thus discover an inner world of which we had hitherto not been conscious’” (Iser, qtd. in Cornis-Pope and Woodlief 1-2). Reading then is “a dynamic process of recreation” which allows the reader to formulate ‘alien’ thoughts and perspectives but also to question existing perspectives and norms” (Iser, cited in Cornis –Pope and Woodlief 1-2. The reader then “understands himself better, who understands himself differently, or who even begins to understand himself” (Ricoeur, cited in Cornis-Pope and Woodlief 1-2).

Cornis-Pope and Woodlief suggest that in first readings “the reader finds a desirable position he can identify with and through which he can ‘inhabit’ the world of the text” (7). In teaching about countertransference, I expect and hope that students will allow themselves to respond with uncensored thoughts and emotions to the text, images and music. They may allow themselves to vicariously experience the emotions of the “client.” They may identify with the client, feel sympathy for her, or alternatively judge her, even feel repulsion toward her. The relationship with the client in the hypertext will serve as a mirror to help the student see him/her self in relation to another who will reflect those facets that might have been hidden to him, facets of which he may have been unaware. All feelings must be noted so that they do not interfere with the therapist’s ability to accurately perceive the client the situation at hand.

John L. Leggett and his colleagues at the Hypermedia Lab at the University of Texas note that “the revolutionary content of [those who use new media in learning] was, and continues to be, the extent to which these systems engage the user as an active participant in interactions with information”

(qtd. in Landow 272). Students act as reader/authors as they choose paths and add own texts and links. Landow notes that the positive effects of using hypertext with his students have been evident in four ways. Hypermedia has helped students 1) learn how to find information and acquire “habits of thinking critically with multiple approaches or causes;” 2) “develop the habit of making connections;” 3) exposed students to the inside world of research by having them participate in reading and writing; 4) “enable[d] students to explore and create new modes of discourse appropriate for . . . e-space” (273). All of these effects demand an active student. Jonassen and Grabinger note that “hypermedia learning systems will place more responsibility on the learner for accessing, sequencing and driving meaning from the information.’ Unlike users of ‘most information systems, hypermedia users must be mentally active while interacting with the information” (qtd. in Landow 272). Thus, Duchastel does not view hypermedia not “teaching tools” but “learning tools” (cited in Landow 273-274). Mayes, Kibby and Anderson note that “[t]hey provide an environment in which *exploratory* or *discovery* learning may flourish. By requiring learners to move towards nonlinear thinking, they may also stimulate processes of integration and contextualization in a way not achievable by linear presentation techniques” (qtd. in Landow 274). Landow reports that students are better able to see the connections between information in various courses and disciplines (Landow 280). Spiro touts the value of using hypertext and hypermedia when working with “complex educational problems” because of the opportunity to “travers[e] study-sites (cases) that are each analyzed from a number of thematic perspectives” (qtd. in Landow 274). He notes,

The notion of “criss-crossing” from case to case in many directions, with many thematic dimensions serving as routes of traversal, is central to our theory. The treatment of an irregular and complex topic *cannot be forced in any single direction* without curtailing that potential for transfer. [Educational hypertext] is open to context-dependent variability. . . . the twin goals of highlighting multifacetedness and establishing multiple connections are attained. Also, awareness of variability and

irregularity is heightened, alternative routes of traversal of the topic's complexities are illustrated, multiple entry routes for later information retrieval are established, and the general skill of working around that particular landscape (domain-dependent skill) is developed. Information that will need to be used in a lot of different ways needs to be taught in lots of different ways. (Spiro qtd. in Landow 275)

Psychotherapists must be highly alert and active in sessions in order to absorb the material being presented, attend to the client's needs in the here-and-now, and ferret out symptoms and dynamics that need intervention. Making connections, thinking critically, and integrating and synthesizing information in order to address complex problems are skills that are critically important to both inexperienced and seasoned practitioners. "A major component of critical thinking consists in the habit of seeking the way various causes impinge upon a single phenomenon or event and then evaluating their relative importance, and well-designed hypertext encourages this habit" (Landow 279). Working with hypertext comes much closer to simulating the therapy session than the use of traditional case studies and videos that do not change over time.

Landow notes that the use of hypertext changes the role of the instructor and the student. Some power and authority is transferred to students as the instructor functions as a "coach" or "more experienced partner" (275). "The teacher is still sharing information, insights and questions, but he is much less intrusive or 'authoritarian,' remaining essentially 'behind' the text" (Cornis-Pope and Woodlief 16). This change serves to model for students a key function of psychotherapy which is to empower their clients. Hypertext sets up a parallel process of empowering the student who is then to empower the client.

III. EVALUATION

Strengths

The strength of this project lies in the synergy of the merits of hypertext as a medium, role-taking and simulation from game theory, the use of hypermedia for affective impact, and the co-authoring of hypertext as a learning strategy. The lexias in hypertext provide a unique way to simulate therapeutic conversation. The voices can be direct and intimate and the multivocality demonstrative of complex intrapsychic processes. The multisequentiality of hypertext offers an opportunity to add multiple layers of meaning over time that mimic the client's process of discovery. The use of hypermedia, particularly images and sound, serve to stir the unconscious and model for students the process of meaning making. And the processes of role-taking and participating in the writing of the hypertext involves each student in an intensely personal and powerful learning process.

Limitations/Challenges

The conceptualization and refining of the direction of the project through the theoretical readings was inspiring. For the most part, this went well. I am considering whether, for purposes of clarity, I will need to name the voices in the lexias. For now I have decided to avoid this if possible as I want the reader to wonder which part of the girl is speaking, particularly as the different voices begin to learn from each other and begins to change. This process parallels the surprises that therapists encounter over time as their clients begin to integrate in unexpected ways.

The actual web authoring of this project was daunting. After consultation with the Center for Teaching Excellence, I chose to use My Portfolio in Blackboard because I thought it would provide a flawless interface with my Blackboard courses. I wanted to limit access to the hypertext because I am asking students to share confidential information. However, I quickly learned that I need a web authoring tool much more sophisticated than Word. The uploading of files with images and sound proved to be difficult. They frequently had to be re-linked once in the system. Even when trying to

work within the server, I often was prompted to re-sign in. Also, apparently permissions must be granted individually for each document. None of the strategies recommended to me by CTE, the Help Desk, or their consultants worked. I eventually developed strategies that were successful, but I plan to consult with someone who actually works in new media to locate a software program that will accomplish my goals and interface with the University systems. I need to do this soon before I invest more hours into the project.

Future Development

Currently the project has only two voices dialoguing in the lexias. In the future, it will be important to add additional lexias to unearth the multiple voices that such an experience of trauma produces. The gradual addition of these voices parallels the process of discovery as the client's thoughts and feelings surface in the safety of the therapy room. In particular it will be important to surface the shadow side of the girl without hands and students' responses to her. The shadow is those parts of herself that she does not want to see. She has disowned these parts of herself and rejected responsibility for them. Her rage will re-traumatize and re-victimize her. As long as she remains in this place, she is in danger and potentially, she is dangerous. The lexias will assist students in recognizing the shadow and developing a plan to work with him or her.

Because the second semester of the course I teach focuses on family therapy, I plan to develop an additional layer of lexias that reveal the intrapsychic processes of her parents and the interpersonal dynamics that manifest between them and the girl. These lexias will illustrate the ways in which the perceptions of an identified client are not always accurate. For example, the father may have jumped at the opportunity for wealth in an effort to obtain a more secure future for his family. The daughter's perception of him as greedy may not be entirely accurate.

It will also be important to add lexias that include dreams, memories, and flashbacks. This device will encourage "the making and revising of assumptions, the rendering and regretting of judgments, the coming to and abandoning of conclusions, the giving and withdrawing of approval,

the specifying of causes, the asking of questions, the supplying of answers, the solving of puzzles" (Fish qtd. in Cornis-Pope and Woodlief 158-9). Clients must often revisit their perceptions and feelings and question the meanings they have assigned several times before being able to re-write their stories. Time in psychotherapy is "spiral time."

Future development will also include the opportunity for multiple outcomes based on the girl's choices along the way. These will be embedded in various lexias. She may pause at several points on her journey to recovery or detour onto a different path. For example, she could be seduced into remaining a victim. She might identify with her aggressor and become a rage-filled victimizer. She might simply settle for coping and survival rather than recovery and transformation, living a blunted existence. On the other hand, she might choose to heal to such an extent that she proceeds into a joy-filled, creative life, using her experiences to help others.

Finally, this hypertext is currently focused on the concept of transference. However I have designed it in such a way that I can easily insert additional pages that link to multiple concepts, countertransference being one of them. Each concept will have its own Comment page with an appropriate series of questions. Thus, the skeleton of the hypertext can be fleshed out with other learning tools focused on key therapeutic concepts such as empathetic responding, self-disclosure, pattern dynamic reflection, development reflection, assessment skills, diagnosis, and various practice interventions.

I have an extensive list of lexias to be developed with notes about the theoretical underpinnings for each. I also have some images without lexias or sounds and sounds without accompanying lexias or images. I plan to continue work on this project once I resolve some of the technological challenges aforementioned. Then I will open the project to students.

Addition of lexias by students will emphasize the variety of countertransference responses therapists experience and thus, emphasize the importance of distinguishing them from the client's

content and process. Thus, the narrative will be enriched from year to year by the contributions of each class of students

The Girl Without Hands

The brothers Grimm - KHM 031

Reprinted from Grimm Stories: The fairy-tales of the brothers Grimm. 03 December 2007.

< http://www.grimmstories.com/en/grimm_fairy-tales/the_girl_without_hands>

A certain miller had little by little fallen into poverty, and had nothing left but his mill and a large apple-tree behind it. Once when he had gone into the forest to fetch wood, an old man stepped up to him whom he had never seen before, and said, "Why dost thou plague thyself with cutting wood, I will make thee rich, if thou wilt promise me what is standing behind thy mill?" "What can that be but my apple-tree?" thought the miller, and said, "Yes," and gave a written promise to the stranger. He, however, laughed mockingly and said, "When three years have passed, I will come and carry away what belongs to me," and then he went. When the miller got home, his wife came to meet him and said, "Tell me, miller, from whence comes this sudden wealth into our house? All at once every box and chest was filled; no one brought it in, and I know not how it happened." He answered, "It comes from a stranger who met me in the forest, and promised me great treasure. I, in return, have promised him what stands behind the mill; we can very well give him the big apple-tree for it." "Ah, husband," said the terrified wife, "that must have been the devil! He did not mean the apple-tree, but our daughter, who was standing behind the mill sweeping the yard."

The miller's daughter was a beautiful, pious girl, and lived through the three years in the fear of God and without sin. When therefore the time was over, and the day came when the Evil-one was to fetch her, she washed herself clean, and made a circle round herself with chalk. The devil appeared quite early, but he could not come near to her. Angrily, he said to the miller, "Take all water away from her, that she may no longer be able to wash herself, for otherwise I have no power over her."

The miller was afraid, and did so. The next morning the devil came again, but she had wept on her hands, and they were quite clean. Again he could not get near her, and furiously said to the miller, "Cut her hands off, or else I cannot get the better of her." The miller was shocked and answered, "How could I cut off my own child's hands?" Then the Evil-one threatened him and said, "If thou dost not do it thou art mine, and I will take thee thyself." The father became alarmed, and promised to obey him. So he went to the girl and said, "My child, if I do not cut off both thine hands, the devil will carry me away, and in my terror I have promised to do it. Help me in my need, and forgive me the harm I do thee." She replied, "Dear father, do with me what you will, I am your child." Thereupon she laid down both her hands, and let them be cut off. The devil came for the third time, but she had wept so long and so much on the stumps, that after all they were quite clean. Then he had to give in, and had lost all right over her.

The miller said to her, "I have by means of thee received such great wealth that I will keep thee most delicately as long as thou livest." But she replied, "Here I cannot stay, I will go forth, compassionate people will give me as much as I require." Thereupon she caused her maimed arms to be bound to her back, and by sunrise she set out on her way, and walked the whole day until night fell. Then she came to a royal garden, and by the shimmering of the moon she saw that trees covered with beautiful fruits grew in it, but she could not enter, for there was much water round about it. And as she had walked the whole day and not eaten one mouthful, and hunger tormented her, she thought, "Ah, if I were but inside, that I might eat of the fruit, else must I die of hunger!" Then she knelt down, called on God the Lord, and prayed. And suddenly an angel came towards her, who made a dam in the water, so that the moat became dry and she could walk through it. And now she went into the garden and the angel went with her. She saw a tree covered with beautiful pears, but they were all counted. Then she went to them, and to still her hunger, ate one with her mouth from the

tree, but no more. The gardener was watching; but as the angel was standing by, he was afraid and thought the maiden was a spirit, and was silent, neither did he dare to cry out, or to speak to the spirit. When she had eaten the pear, she was satisfied, and went and concealed herself among the bushes. The King to whom the garden belonged, came down to it next morning, and counted, and saw that one of the pears was missing, and asked the gardener what had become of it, as it was not lying beneath the tree, but was gone. Then answered the gardener, "Last night, a spirit came in, who had no hands, and ate off one of the pears with its mouth." The King said, "How did the spirit get over the water, and where did it go after it had eaten the pear?" The gardener answered, "Some one came in a snow-white garment from heaven who made a dam, and kept back the water, that the spirit might walk through the moat. And as it must have been an angel, I was afraid, and asked no questions, and did not cry out. When the spirit had eaten the pear, it went back again." The King said, "If it be as thou sayest, I will watch with thee to-night."

When it grew dark the King came into the garden and brought a priest with him, who was to speak to the spirit. All three seated themselves beneath the tree and watched. At midnight the maiden came creeping out of the thicket, went to the tree, and again ate one pear off it with her mouth, and beside her stood the angel in white garments. Then the priest went out to them and said, "Comest thou from heaven or from earth? Art thou a spirit, or a human being?" She replied, "I am no spirit, but an unhappy mortal deserted by all but God." The King said, "If thou art forsaken by all the world, yet will I not forsake thee." He took her with him into his royal palace, and as she was so beautiful and good, he loved her with all his heart, had silver hands made for her, and took her to wife.

After a year the King had to take the field, so he commended his young Queen to the care of his mother and said, "If she is brought to bed take care of her, nurse her well, and tell me of it at once in a letter." Then she gave birth to a fine boy. So the old mother made haste to write and announce the joyful news to him. But the messenger rested by a brook on the way, and as he was fatigued by the great distance, he fell asleep. Then came the Devil, who was always seeking to injure the good Queen, and exchanged the letter for another, in which was written that the Queen had brought a monster into the world. When the King read the letter he was shocked and much troubled, but he wrote in answer that they were to take great care of the Queen and nurse her well until his arrival. The messenger went back with the letter, but rested at the same place and again fell asleep. Then came the Devil once more, and put a different letter in his pocket, in which it was written that they were to put the Queen and her child to death. The old mother was terribly shocked when she received the letter, and could not believe it. She wrote back again to the King, but received no other answer, because each time the Devil substituted a false letter, and in the last letter it was also written that she was to preserve the Queen's tongue and eyes as a token that she had obeyed.

But the old mother wept to think such innocent blood was to be shed, and had a hind brought by night and cut out her tongue and eyes, and kept them. Then said she to the Queen, "I cannot have thee killed as the King commands, but here thou mayst stay no longer. Go forth into the wide world with thy child, and never come here again." The poor woman tied her child on her back, and went away with eyes full of tears. She came into a great wild forest, and then she fell on her knees and prayed to God, and the angel of the Lord appeared to her and led her to a little house on which was a sign with the words, "Here all dwell free." A snow-white maiden came out of the little house and said, "Welcome, Lady Queen," and conducted her inside. Then they unbound the little boy from her back, and held him to her breast that he might feed, and laid him in a beautifully-made little bed.

Then said the poor woman, "From whence knowest thou that I was a queen?" The white maiden answered, "I am an angel sent by God, to watch over thee and thy child." The Queen stayed seven years in the little house, and was well cared for, and by God's grace, because of her piety, her hands which had been cut off, grew once more.

At last the King came home again from the war, and his first wish was to see his wife and the child. Then his aged mother began to weep and said, "Thou wicked man, why didst thou write to me that I was to take those two innocent lives?" and she showed him the two letters which the Evil-one had forged, and then continued, "I did as thou badest me," and she showed the tokens, the tongue and eyes. Then the King began to weep for his poor wife and his little son so much more bitterly than she was doing, that the aged mother had compassion on him and said, "Be at peace, she still lives; I secretly caused a hind to be killed, and took these tokens from it; but I bound the child to thy wife's back and bade her go forth into the wide world, and made her promise never to come back here again, because thou wert so angry with her." Then spoke the King, "I will go as far as the sky is blue, and will neither eat nor drink until I have found again my dear wife and my child, if in the meantime they have not been killed, or died of hunger."

Thereupon the King travelled about for seven long years, and sought her in every cleft of the rocks and in every cave, but he found her not, and thought she had died of want. During the whole of this time he neither ate nor drank, but God supported him. At length he came into a great forest, and found therein the little house whose sign was, "Here all dwell free." Then forth came the white maiden, took him by the hand, led him in, and said, "Welcome, Lord King," and asked him from whence he came. He answered, "Soon shall I have travelled about for the space of seven years, and I seek my wife and her child, but cannot find them." The angel offered him meat and drink, but he

did not take anything, and only wished to rest a little. Then he lay down to sleep, and put a handkerchief over his face.

Thereupon the angel went into the chamber where the Queen sat with her son, whom she usually called "Sorrowful," and said to her, "Go out with thy child, thy husband hath come." So she went to the place where he lay, and the handkerchief fell from his face. Then said she, "Sorrowful, pick up thy father's handkerchief, and cover his face again." The child picked it up, and put it over his face again. The King in his sleep heard what passed, and had pleasure in letting the handkerchief fall once more. But the child grew impatient, and said, "Dear mother, how can I cover my father's face when I have no father in this world? I have learnt to say the prayer, 'Our Father, which art in Heaven,' thou hast told me that my father was in Heaven, and was the good God, and how can I know a wild man like this? He is not my father." When the King heard that, he got up, and asked who they were. Then said she, "I am thy wife, and that is thy son, Sorrowful." And he saw her living hands, and said, "My wife had silver hands." She answered, "The good God has caused my natural hands to grow again;" and the angel went into the inner room, and brought the silver hands, and showed them to him. Hereupon he knew for a certainty that it was his dear wife and his dear child, and he kissed them, and was glad, and said, "A heavy stone has fallen from off mine heart." Then the angel of God gave them one meal with her, and after that they went home to the King's aged mother. There were great rejoicings everywhere, and the King and Queen were married again, and lived contentedly to their happy end.

END

NOTES

Note: Illustrations are in the order in which they appear in the hypertext except for Sierra Leone, Fina, chopped by rebels, which currently appears only in the paper.

¹Ford, H.J. The One-Handed Girl. 1910. Lang, Andrew, ed. *The Lilac Fairy Book*. New York: Dover, 1968. (Original published 1910.) 3 December 2007

<<http://www.surlalunefairytales.com/illustrations/armlessmaiden/fordonehanded.html>>

²Koster, Martin. Cythar the blue mage. Coen de Moor. 8 December 2007

<<http://www.elfwood.com/art/c/o/coen/cythar.jpg.html>>

³Baber, Peyton W. Melva. 2000. Houck, Peter W., M.D. Forgotten Faces. Lynchburg, VA: Warwick House. 78.

⁴Adrian, Babette. Hands. 10 December 2007 <<http://www.sculpture-painting.co.uk/hands.htm>>

⁵Baroque-st-teresa. 8 December 2007 <<http://eternallycool.net/?p=671>>

⁶Pianta, Silvina. The Handless Maiden. 6 December 07

<<http://www.elfwood.com/art/s/i/silvina/maidengrimm.jpg.html>>

⁷Matthews, Jenny. Sierra Leone, Fina, chopped by rebels. Snyder, Midori. "The Armless Maiden and the Hero's Journey." Journal of Mythic Arts. (Winter 2006). 22 Jan 2008

<<http://www.endicott-studio.com/rdrm/rrHJourney.html>>

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⁷Matthews, Jenny. Sierra Leone, Fina, chopped by rebels. Snyder, Midori. "The Armless Maiden and the Hero's Journey." Journal of Mythic Arts. (Winter 2006). 22 Jan 2008

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