

Feeling Pulled in Different Directions: A Humanbecoming Inquiry

by

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BN, University of Calgary, 1987

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of the Requirements for the Degree of
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Supervisory Committee

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Abstract

This dissertation presents a Parsesciencing study of the universal human universe living experience of *feeling pulled in different directions*. Concept inventing reveals *feeling pulled in different directions as pondering inspirations surfaces with desire amid tenuous integrity in a whirling inertia of possibility*. Personal foreknowings illuminate *feeling pulled in different directions as aw(e)ful delight surfaces with the struggles of taking a bearing along an unfolding, diverging way*. Stories of ten historians, as presented and heuristically interpreted through several levels of abstraction, reveal feeling pulled in different directions as *constrained vigor surfaces with wavering amid cherished potentials* which is transmogrified as *restricted endeavoring surfaces with capricious yearning*. Core ideas of *constrained vigor* and *wavering with cherished potentials* are discussed in relation to extant literature. To inspire future inquiry, new knowings of this Parsesciencing are discussed in relation to nursing education, research, and care.

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Chapter One: Identifying and Conceptualizing a Focus of Inquiry

The purposes of this Parsesciencing (Parse, 2016b) inquiry are to (1) contribute to scholarly discussions of *feeling pulled in different directions*; (2) articulate historians' truths-for-the-moment of the universal humanuniverse living experience of *feeling pulled in different directions*; (3) specify implications of new understandings of *feeling pulled in different directions* for nursing education, practice, and research; and (4) expand knowledge and understandings of the humanbecoming school of thought.

This inquiry is reported in six chapters. In chapter one, the focus of inquiry is explicated and understanding is expanded within concept inventing. In chapter two, the horizon of inquiry, humanbecoming, and the mode of inquiry, Parsesciencing, are detailed. In chapter three, foreknowings of *feeling pulled in different directions* are articulated. In chapter four, historians' truths are conveyed, and in chapter five, ensuing discoveries are discussed. In chapter six, new knowings and possibilities for future sciencing and living the art of humanbecoming are offered.

Although *feeling pulled in different directions* is the focus of this Parsesciencing inquiry, references to both *feeling* and *being pulled in different directions* are accessed in concept inventing and in explicating the relevance of the phenomenon to nursing. The reasons for the focus on *feeling pulled in different directions* and the choices about literature are discussed in detail later in chapter one.

Discerning Relevance to Nursing

Feeling or *being pulled in different directions* is articulated in everyday conversations and research reports (e.g., Duenkel, Pratt, & Sullivan 2014; Levis, 2015; Rice, 2010; Udod, Cummings, Care, & Jenkins, 2017). *Feeling pulled in different directions* pertains to one's ability to be present and bear witness with others, to become informed about and consider

treatment options, to discern possible consequences of choosing one among various or diverse paths and ways of being. *Feeling pulled in different directions* is experienced in innumerable events of everyday life, for example by a youth who struggles to anticipate the meaning of requesting or declining a procedure such as palliative chemotherapy. *Feeling pulled in different directions* is experienced by an adult who strives for a time of peace while fearfully pondering harming self or others. *Feeling pulled in different directions* is experienced by a nurse who ventures to discern whether to declare or not declare conscientious objection in relation to medical procedures such as transfusion, abortion, medical assistance in dying. *Feeling pulled in different directions* is experienced by a nurse who endeavors to honor a personal vision of nursing while feeling pressured to meet the multiple expectations of team members, employers, and people and family members, in a chaotic work milieu. In these and other situations, *feeling pulled in different directions* is illustrated as a universal human universe living experience, with implications for the living quality of individuals, families, and communities.

Feeling pulled in different directions and similar expressions are found in discussions about professional nurses and their work. For example, for me, *feeling pulled in different directions* surfaces in Woollaston and Hixenbaugh's (2008) thematic analysis of semi-structured interviews of nurses' perceptions of patients diagnosed with borderline personality disorder (BPD). The authors cite four of six interviewees as disclosing, "feeling pulled or sucked into the world of the BPD patients" (Woollaston & Hixenbaugh, 2008, p. 705). The authors' core theme encompassing these data was *destructive whirlwind*, referring to the nurses' perception of a "BPD patient as a powerful, dangerous, unrelenting and unstoppable force which leaves a trail of destruction in its wake" (Woollaston & Hixenbaugh, 2008, p. 705), suggesting that *feeling pulled*

is like a damaging, out-of-control whirlwind. Within such a force, nurses work in ways that are undesirable that is different from what is preferred as professional, therapeutic, and/or authentic.

Being pulled in different directions is explicated by Udod et al. (2017) in their report of a qualitative exploratory inquiry to “understand NMs’ [nurse managers] perceptions of their role stressors and coping strategies in urban and rural acute care settings” (p. 31). In this study the role expectations of NMs are described as excessively demanding in a milieu of diverse pressures and frequent interruptions. Udod et al.’s preliminary analysis includes several sub-themes within two broad categories of *NM role stressors* and *NM coping strategies*. A sub-theme of *NM role stressors* is “*Being pulled in different directions*” (Udod et al., 2017, p. 36), describing the great

number and intensity of competing priorities and how participants struggled with the psychological demands related to organizational and role pressures and relational pressures with superiors, staff and other departments. Participants frequently referred to their inability to focus on a particular issue because of constant mental prioritization while being frequently interrupted....There was a sense that interruptions were a normal part of the manager’s workday, and they did not perceive this as unusual nor how or if these interruptions could be solved or limited. (Udod et al., 2017, p. 36)

As such, *being pulled in different directions* is associated with notions of competing priorities, pressures, interruptions, and difficulties focusing. Great intensity and effort are conveyed, as required to keep or attempt to keep a chosen focus when there is much to draw on or interfere with one’s attention. Associations with a diminished quality of everyday life of workers and wellbeing of workers and patients are highlighted, and recommendations include increasing organizational supports, advancing leadership and stress management competencies, and reducing and shifting role expectations. Interestingly, *being pulled in different directions* is viewed as normal or usual by participants in the research by Udol et al.

Knowledge of Nursing

Notably, Udod et al. (2017) draw on the work of Rankin, Smith, and Campbell's text titled *Managing to Nurse: Inside Canada's Health Care Reform*, to argue that nursing perspectives are being shifted subtly to become primarily those of management rather than of the care of patients. Udod et al. write, "nursing is being transformed as new activities [i.e., management] subordinate patient care and covertly become part of nurses' work, thereby 'altering nurses' standpoints'" (p. 40). Having raised the notion of nursing standpoints, Udod et al. do not explicate the precise composition of nursing standpoints. Congruent with their guiding question in regard to stress and coping, they draw on a framework developed in psychology that is useful *for* nursing—Lazarus and Folkman's *Stress, Appraisal, and Coping*—in conceptualizing their research. While these findings may be informative for persons pursuing work in psychology, I wonder: What may be discovered of *feeling pulled in different directions* in an inquiry conducted within a knowledge framework *of* nursing?

Congruent with members of other disciplines, nurse scholars in the previous century have argued that a robust knowledge base, including nursing-specific knowledge is critical to inform nursing practice (e.g., Donaldson & Crowley, 1978; Rogers, 1970). Scholars continue to support this claim (e.g., Alligood, 2018; Barrett, 2017; Cody, 1994a; Parse, 2014b; Smith & Parker, 2015; Thoun, 2011). As members of an academic discipline and practice profession (Northrup et al., 2004), nurses draw on a vast range of science from various disciplines in their everyday work, which encompasses research, education, clinical, and policy interests in educational and healthcare delivery settings. Alligood (2014) describes eras of nursing discipline-specific or specialized knowledge development: curriculum era, research era, graduate education, theory era, theory utilization era. Theory—knowledge—relevant to the work of the nurse can be

categorized as knowledge for, of (Barrett, 1991), and about (Thoun, personal communication, January 14, 2008) nursing.

Barrett (1991) explicates the notion of knowledge *for* nursing, as applied knowledge or “a synthesis of knowledge from other disciplines” (p. 48). For example, nurses draw on knowledge for nursing, including but not limited to biology and psychology, to address symptom relief.

Thoun (personal communication, January 14, 2008) distinguishes knowledge *about* nursing as knowledge gleaned from disciplines such as engineering and organization sciences, to analyze and remedy issues of workflow, or from psychology, to describe the behavior of nurses.

However, knowledge for and about nursing does not adequately guide nurses in their approaches with people and family members or adequately articulate the distinct contributions of nursing as a basic human science. Substantive knowledge *of* nursing is required to accomplish this. Barrett states that “[o]f means knowledge that is original to the discipline and describes the unique phenomenon of concern to nursing” (p. 48). The knowledge or basic science of nursing is articulated in theories and models of nursing (e.g., Callista Roy’s adaptation model, Margaret A. Newman’s theory of health as expanding consciousness, Rosemarie R. Parse’s theory of humanbecoming). Nurses draw on this knowledge to guide their approaches with people and family members and to articulate nursing-specific contributions in health care situations.

Having articulated the importance of knowledge *of* nursing and explicated the relevance of knowledge about *feeling pulled in different* directions, it is notable that to date understandings of this experience have not been advanced substantively, within a theory of nursing. Hence, the project of this dissertation is to contribute to understandings of *feeling pulled in different directions* within humanbecoming (Parse, 1981, 1992, 1998, 2014b), a theory, school of thought,

and paradigm originated in the discipline of nursing. Humanbecoming is the horizon of inquiry of this Parsesciencing project.

Introducing Humanbecoming

Feeling pulled in different directions is conceptualized as a universal humanuniverse living experience in this dissertation. As detailed in chapter two, understandings of universal humanuniverse living experiences are advanced within a formal mode of inquiry: Parsesciencing (Parse, 2016b), situated in the humanbecoming paradigm (Parse, 2014b). I briefly introduce the main ideas of humanbecoming before proceeding to develop a substantive conceptualization of *feeling pulled in different directions*.

Humanbecoming (Parse, 2014b) articulates one among several perspectives of the phenomena—human, environment, health—of concern to the discipline of nursing. Of course, both nurse and non-nurse scholars focus on advancing knowledge of these phenomena, but the specific constellation of these phenomena and the emphasis of study are of particular and unique significance in the discipline of nursing. Within the humanbecoming paradigm, *human* and *environment* or universe are expressed as one phenomenon: humanuniverse. Humanuniverse expresses the inseparability of human with universe (Parse, 2007), which is characterized explicitly as indivisible, unpredictable, everchanging (Parse, 2004a). And, in contrast to theories of nursing that define *health*, Parse conceptualizes “living quality” or “becoming visible-invisible becoming of the emerging now” (Parse, 2012, p. 44). Living quality refers to ever-ongoing becoming and the everyday, unique being or whatness of individuals or groups in the moment. Parse (2010, 2018b) also explicates an ethos of dignity, which is a way of incarnating presence, existence, trust, and worth. This view of humanuniverse, living quality, and dignity is known as humanbecoming.

Nurses, including this dissertation author, as well as other professionals who align with and value such understandings of humanuniverse, living quality, and dignity are inspired in their everyday work by the articulation of humanbecoming. Chosen for its close alignment with personal assumptions and beliefs, humanbecoming is the horizon of inquiry (Parse, 2016b) that is a stirring yet grounding context within which to engage formal inquiry. Detailed next is the way in which *feeling pulled in different directions* has arisen as a focus of my inquiry.

Concept Inventing

Although the phrases *feeling* or *being pulled in different directions* are used frequently in casual and scholarly discussions, and are highlighted for future study in several research reports (e.g., Duenkel et al., 2014; Levis, 2015; Rice, 2010; Udod et al., 2017), no substantive conceptualizations of *feeling pulled in different directions* were located. Concept inventing offers one method for advancing a conceptualization of a focus of inquiry.

Designed by Parse (2018a), concept inventing entails “*all-at-once* immersing with explicit-tacit knowings, exploring with pattern preferences, and explicating with pondering possibles” (p. 157), within which the scholar surfaces a focus of study and articulates a personal understanding or “ingenuous proclamation” (p. 157) of a concept of interest. Specifics of a humanbecoming model of concept inventing are presented in Figure 1.

The Humanbecoming Concept Inventing Model Ingenuous Proclamation		
Immersing with Explicit-Tacit Knowings	Exploring with Pattern Preferences	Explicating with Pondering Possibles
<i>Engaging</i> intently with the illimitable	<i>Dialoguing</i> with others	<i>Exposing</i> rare distinctness
<i>Drifting</i> playfully with the unbounded	<i>Interpreting</i> with artforms	<i>Clarifying</i> webs of ambiguity
<i>Journaling</i> carefully with deliberation	<i>Dwelling</i> with printed material	<i>Explaining</i> the now-truth
Discerning significance is <i>structuring the meaning of the emerging now.</i>	Crafting themes is <i>configuring patterns of synthesized evidence.</i>	Unfolding the genuine is <i>cotranscending with the novel.</i>

Figure 1: Humanbecoming Concept Inventing Model
(Source: Parse, 2018a, p. 158)

Feeling pulled in different directions surfaced for me with pondering everyday experiences and abiding scholarly interests in the context of hospice palliative nursing. Immersing with explicit-tacit knowings, exploring with pattern preferences, explicating with pondering possibles contributed to an “ingenuous proclamation” (Parse, 2018a, p. 157) of my chosen focus. This involved surfacing and contemplating beliefs, values, experiences, communications, and other sources about or associated with *feeling pulled in different directions* and journaling in various forms—narrative and poetic writing, painting. Deep engagement was cultivated, while wandering spiritedly in interpreting dialogues with others, artforms, popular sources, and scholarly materials. Consistent with humanuniverse as indivisible, unpredictable, everchanging (Parse, 2014b), the work of immersing, exploring, and explicating supported the creation of a unique, coherent expression that is resonant truth for-the-moment, rather than a definitive or ultimate articulation, of *feeling pulled in different directions*.

Why give such close attention to concepts and conceptualizing? Perhaps it is obvious that thinking with and about concepts is important to the academic discipline and professional

practice of nursing. However, it is enlightening to consider the extent of nurses' interests in conceptual thinking, in the contexts of nursing inquiry, education, and practice. Walker and Avant (2019), nurse authors of six editions of a text on theory construction, write that concepts “allow us to classify our experiences in a meaningful way both to ourselves and to others” (p. 63). Specifically, distinctions among various understandings of the concepts of person, environment, and health are employed in articulating disciplinary paradigms in nursing. In undergraduate nursing education programs, concept-based curricula are designed to address issues of content-heavy curricula (Giddens & Brady, 2007). An activity named concept mapping is used frequently and understood to support the development and demonstration of critical thinking skills (Yue, Zhang, Zhang, & Jin, 2017). Concepts of interest to nurse scholars are developed or advanced by various formal methods—advancement (Penrod, 2007), analysis (Rodgers, 2000; Walker & Avant, 2019), inventing (Parse, 1997, 2006, 2018a)—and concepts are linked in the creation of diverse theories for application for administration, education, research, and care purposes. Although there are nuances to explore in regard to the ways concept clarification and conceptual thinking are understood and engaged in nursing (e.g., Draper, 2014; Paley 1996; Risjord, 2009; Rodgers, Jacelon, & Knafl, 2018) and other (e.g., Bernet, 2014) scholarship, in my dissertation concept inventing is meant to inspire attention on, and ongoing inquiry of, *feeling pulled in different directions*.

Surfacing a Focus of Inquiry

The focus of *feeling pulled in different directions* emerges in contemplating hospice palliative nursing, human or humanuniverse experience, and humanbecoming scholarly interests. This focus is raised in and reflected upon in several narrative journal entries.

The first time I visit L in his home, he pats the edge of the bed beside where he is sitting and says, “Come sit next to me. Yes, why not?” I, too, think, “Why not?” Although I am compelled to

keep professional boundaries and prevent the spread of infection, I feel a strong pull to follow his invitation.

I sit next to L, who leans over to gently nudge my shoulder, and then reaches out and touches the top of my hand. He does those things, as if we know each other intimately. I think: He knows something of life-and-death.

He says that the medicine adjusted the day before is helping. He places his fist—ungnarling it and clenching it and ungnarling it rhythmically in front of his chest—to show how the pain—perhaps his very being—is clutching, letting go, clutching, letting go.

He goes on to say that the medication is hindering, shrinking, re-directing his very life. Our vision blurs for a moment: blurs with the insight of such knotting-and-unravelling

There are many topics a reader may explore in this brief account of a nurse's meeting with a person. For example, one may wonder about the use of "our" in reference to vision and insight. One may question boundaries, exploring understandings of personal and professional, and of being in and out of bounds. Inspired by the tradition of humanbecoming (Parse, 2014b), one may interpret human experience as paradoxical, and identify rhythms of clutching-letting go or knotting-unraveling and the expressions of blurring-with-insight. Thinking of the meaning of living humanbecoming, one may ponder bearing witness, as involving guarded intimacy (Tschanz, 2006). One may view the nurse as *feeling pulled in different directions*, by the variety and pressure of diverse desires, values, or demands at play during a single home visit. Indeed, a reader of this account may tell of *feeling pulled in different directions*, in light of the many foci that invite attention and the many approaches to interpretation that are possible.

Personal Experience

Feeling pulled in different directions is illustrated in other personal situations.

My experience of feeling pulled in different directions is revealed in the context of being a graduate student, nurse educator, and hospice palliative nurse, which means choosing and travelling many paths in everyday life.

Professional nursing and graduate education are akin to being a kid in a candy store—so many delicious possibilities!

There are many ideas that are to my taste! What, and how, shall I choose to savor, share, eschew?

Feeling like a kid in a candy store colloquially expresses the terrible delight of immersing in dissertation studies and pursuing personal wellbeing, while committing to living the art of humanbecoming with BSN students and with people and family members who access hospice palliative care services. Amid what seems like a tyranny of immediacy, productivity, and intervention in the academy, choosing to live humanbecoming is one answer to an abiding question of “How shall I live?”.

Feeling like a kid in a candy store colloquially expresses efforts to choose a dissertation focus—to choose and settle—as I wander and wonder with converging-diverging interests in relation to patient and family caregiving in hospice palliative settings: boundaries, paradox, consciousness, language, hermeneutics, poetics, subjectivity, universality, common ground, oneness, feeling vulnerable, feeling blessed, feeling called, having mixed feelings, living with respect in creation, feeling confident (and NOT).

My so-called candy store is a delicious, somewhat haphazard array of personal ponderings with philosophical, poetical, mystical writings by authors including Annie Dillard, Martin Buber, Sally Gadow, Martin Heidegger, Mary Oliver, Rosemarie Parse, Jalal ad-Din Muhammad Rumi, Paul Tillich, Hildegard von Bingen, and Jan Zwicky.

What does this pondering mean in relation to how I am living? Gradually, very gradually, the struggle of articulating and attending to diverse but related topics provides inspiration. Amid this work—finally!!—during a meeting with PhD committee members, feeling pulled in different directions is articulated tentatively as a focus. Insight comes: I am living feeling pulled in different directions. And this becomes a focus of inquiry.

Conversations with Others

Once attuned to the phrase, I note frequent expressions of *feeling pulled in different directions* in everyday life. Others, who hear about my interest, tell about their experiences. Several people speak of being “frustrated” or “miserable” in *feeling pulled in different directions* “right now” or “right this moment.” One person offers an illustration of the meaning of *feeling pulled in different directions* translated from French saying, “Like a blanket.” The person tugs with their fingers at the edges of an imaginary blanket before them, evoking memories of restless, uncomfortable nights when bed covers are too spare to share with a partner. Another person

explains, one would convey *feeling pulled in different directions* in Russian with the verb “Разрываюсь, meaning to be torn apart by multiple demands.”

A perusal of the worldwide web reveals many casual references to *feeling pulled in different directions*, including a depiction of a single wooden post with a dozen signs pointing to different places and many other unpublished images:

- Rays spreading from the center of a page, and a spiral-form message: “Where does the time go?”
- A suited man: with ropes tied at, and pulled taut from, ankles, arms, neck, waist.
- A tug of war: with teams of people pulling from both ends of a rope.
- A woman: with multiple paper note reminders stuck on her.
- A formula: Your Achievement = $\frac{\text{Your Potential}}{\text{Your Directions}}$
- A dog: with 4 legs splayed.
- An octopus: with 8 arms extended, all in different directions.
- A spider’s web: with different items cluttered about.
- A roller coaster.
- A depiction of centripetal force.
- A mathematical diagram of an osculating circle.
- A symbol of Capricorn....

Energetic yet constrained effort or movement and multiple or diverse options or directions are conveyed in these images. As well, some images connote confusion, frenzy, or immobility. Some images include a point or center from which attention or effort is focused as well as dispersed.

References to *feeling pulled in different directions* are made in other public media, including in a radio discussion of *The Unmade Bed: The Messy Truth About Men and Women in the 21st Century* authored by Stephen Marche (2017). In the interview by Shelagh Rogers (2017), Sarah Fulford, the wife of Marche and the book commentator states,

the interesting thing about being a busy, 21st-century professional woman is you're constantly caught between domestic responsibilities...and professional responsibilities. And, the interesting thing, the most revolutionary thing that I notice around me is that the feeling of being pulled in two different directions is now true for the men that I work with as well as the women.

Although some researchers report that women are more likely than men to feel pulled in different directions (e.g., Simon, 1995), a quote by de Groat (2016) emphasizes the ubiquity of expressions of being pulled in different directions by people, from all walks of life.

I'm being pulled in a thousand different directions.

I hear this all the time.

I hear it from students and software developers. I hear it from stay-at-home mothers and fathers. I hear it from the underemployed, the unemployed, and the overemployed. I hear it from those who make seven figures, and those who covet that life. I hear it from spiritual leaders and coffee baristas. And, not surprisingly, I hear it from the therapists, pastors, and rabbis who counsel all of these frazzled folks. (de Groat, 2016, p. 1)

Overall, the phrases of *feeling* or *being pulled in different directions* are used in everyday and scholarly discussions, in diverse venues.

Feeling or Being Pulled in Different Directions?

As noted, expressions of *feeling pulled in different directions*, surface with immersing and exploring personal experiences and conversations with others. Before proceeding to explore deeply expressions of *feeling pulled in different directions* that are found in artforms and literature, I discuss methodological decisions to specify *feeling* rather than *being pulled in different directions* and to draw on references to both in concept inventing.

The choice to contribute to nursing science in general and humanbecoming in particular was central to discerning and articulating a focus of inquiry. Surfacing *feeling pulled in different directions* as the focus of inquiry involved considering other possible foci including but not limited to familiar notions of *feeling vulnerable, overwhelmed, ambivalent, conflicted, not confident*, and *unsure* as well as the common expression of *having mixed feelings*. Although *ambivalence, confidence, and conflict* seemed related to an interest in *feeling pulled in different directions*, these terms were not chosen, as they are easily conflated with concepts well established in the discipline of psychology. Although *having mixed feelings* was considered,

having mixed feelings was understood to emphasize feelings or emotions, which are neither distinguished in nor the focus of humanbecoming inquiry. Several other possibilities—*feeling overwhelmed* and *feeling unsure*—did not accurately articulate the experience of interest. As shown in the above commentaries, *feeling pulled in different directions* was identified in conversation with others, and it more precisely expressed my experience and the phenomenon of this inquiry. That said, the final choice of terminology required further consideration of distinctions between *being* and *feeling pulled in different directions*.

For this inquiry, the expression of *feeling* (pulled in different directions) is viewed as congruent with language used in existing humanbecoming inquiries. Notably, several foci of humanbecoming inquiries (e.g., Parse method or Parsecienicing) reference feeling, to convey humanuniverse experiences, including but not limited to studies of: *feeling comfortable* (Dobryzkowski, 2016), *feeling grateful* (Hart, 2013), *feeling overwhelmed* (Condon, 2014), *feeling understood* (Jonas-Simpson, 2001), *feeling unsure* (Bunkers, 2007, 2016; Maillard-Struby, 2012; Morrow, 2010), *feeling strong* (Doucet, 2012), and *feeling very tired* (Parse, 2003). As such, the emphasis is on the named experience, not *feeling*, per se. Authors of these formal inquiries do not discuss reasons for the language of *feeling*, rather than, for example, *being* (e.g., being unsure).

I propose that the term *feeling*, rather than *being*, *pulled in different directions* is consistent with humanbecoming ontology, as articulated by Parse (2014b). *Being pulled in different directions* is more closely aligned with totality views of human, health, environment, rather than with simultaneity (unitary) and humanbecoming views. When contrasted with *becoming*, *being* connotes an unchanging character or quality of absoluteness, as well as a potential divisibility, as of a binary, tripartite, or otherwise particulate unity. *Being* extends to being pulled *apart*; body

from soul, heart from mind. In contrast to *being*, and aligned with an expression of *becoming*, *feeling* connotes an evanescent or *as if* quality of human experience. To emphasize: rather than the more static human *being*, *feeling* aligns with *becoming*, within which human universe is conceptualized as indivisible, unpredictable, and everchanging (Parse, 2014b). Close attention to language is consistent with the tradition of humanbecoming. As introduced here and explicated in chapter six of this dissertation, such nuances of language are an area for future in-depth consideration.

The creation of an ingenuous proclamation of *feeling pulled in different directions* involves dwelling with literature from diverse perspectives. Complications related to the choice of sources to engage surface with the realization of (a) the lack of substantive discussions of *feeling pulled in different directions* and (b) the extensive array of sources that evoke or indirectly contribute to understandings of *feeling pulled in different directions*. In other words, although substantive theorizing and inquiry is begun here with the creation of an ingenuous proclamation, scholarship on *feeling pulled in different directions* is not otherwise extensive. Further complicating choices about sources, is the casual use of *feeling pulled in different directions* in many sources.

Although *feeling* rather than *being* pulled in different directions is the focus of this inquiry, the terms are sometimes used interchangeably by authors in existing sources. Sometimes, authors use feeling pulled or being torn as synonymous with *being* or *feeling pulled in different directions*, and indeed historians in this inquiry do the same. And, there is an immense variety of sources in which *feeling pulled in different directions* is mentioned, in relation to notions such as *ambiguity, ambivalence, authenticity, commitment, confidence, conflict, control, decision making, identity, paradox, polarity, and role complexities*. The complexities of locating and

choosing sources are addressed in this dissertation by keeping foremost, the assumptions and descriptions of Parsesciencing (Parse, 2016b) and going with immersing, exploring, explicating of concept inventing (Parse, 2018a).

Notably, concept inventing is designed to advance an ingenuous—creative and speculative—proclamation (Parse, 2018a), rather than a definitive statement. Unlike methods that emphasize the use of strict inclusion and exclusion criteria of sources, concept inventing specifies discerning, crafting, unfolding with engaging, drifting, journaling, dialoging, interpreting, dwelling, exposing, clarifying, and explaining. As such, understanding is advanced by engaging explicit-tacit references to feeling pulled in different directions. The way in which such references are helpful is illustrated in the following discussions encompassing and distinguishing *feeling pulled in different directions*, *ambivalence*, and *feeling overwhelmed*.

In a discussion about dilemmas, Giddens (1991) provides a rich description of *being engulfed* and *feeling overwhelmed*, which seems similar to yet different from *feeling pulled in different directions*. Giddens writes,

Where an individual feels overwhelmed by a sense of powerlessness in the major domains of his phenomenal world, we may speak of a process of engulfment. The individual feels dominated by encroaching forces from the outside, which he is unable to resist or transcend. He feels either haunted by implacable forces robbing him of autonomy of action, or [p. 193] caught up in a maelstrom of events in which he swirls around in a helpless fashion. The other pole of the powerlessness/appropriation divide is omnipotence. (p. 194)

Notably, Giddens's perspective—conveyed through references to outside forces and polarity—is incongruent with humanuniverse (Parse, 2014b) as indivisible and with human experience as paradoxical. And, whereas helplessness is emphasized in this expression of *feeling overwhelmed*, this was not a primary theme associated with *feeling pulled in different directions*. That said, references to force, maelstrom, swirl are evocative of *feeling pulled in different*

directions, which suggests there are important similarities between *feeling overwhelmed* and *feeling pulled in different directions*.

Several sources on *ambivalence* reference *feeling pulled in different directions* or similar expressions (e.g., Rice, 2010; Stambaugh, 1980; Swindell, 2010). For example, to advance conceptual clarity of *ambivalence* from other forms of internal conflict (e.g., regret, weakness of will and temptation, and indifference), Swindell refers to “feelings of being torn and conflicted” (p. 28). Swindell describes *ambivalence* as “fundamentally a certain structure of the will (conflict of second order desires) that is ‘necessarily-typically’ [that is not always] accompanied by a certain affective element (the feeling of being torn)” (p. 28). In this source, *ambivalence* is associated, but not interchangeable, with *feeling pulled in different directions*.

To summarize, I engage concept inventing as designed by Parse (2018a). Consistent with concept inventing and in the context of a dearth of substantive discussion of *feeling pulled in different directions*, I attend to diverse and explicit-tacit expressions, evocations, and references to my topic of interest.

Interpreting with Artforms

Along with depictions on the web, an understanding of *feeling pulled in different directions* is informed by attending to various artforms. In an essay on Highway’s (1998) novel *Kiss of the Fur Queen*, Krotz (2009) notes that the “cacophony of Cree folk songs, Christian hymns, Broadway show tunes, country music, and Powwow drum beats make up a heterogenous musical backdrop” (para. 1). Among all these genres of music, Highway’s story is advanced also with reference to European classical music. The main characters—one a dancer, another a musician, both of whom are Indigenous—are drawn to classical music in the course of their lives. Each chapter of the book is titled using the vocabulary of classical music. This may be read not only

as a “vestige or reminder of colonial domination, but as a means of complicating the facile binary” (Krotz, 2009, para. 3) such that one form of music (or anything else) is understood *with*, and not favored necessarily *against*, another. Krotz argues that Highway creates a “productive dissonance” (para. 3) wherein there is no single dominant melody. The play with/of Aboriginal and Settler views and musical renditions within the novel evokes *feeling pulled in different directions*.

Reading Highway’s novel (1998) surfaces an awareness that listening to music evokes experiences of *feeling pulled in different directions*. Indeed, as the author of a musical learning activity writes, “Notes that are **dissonant** can sound harsh or unpleasant when played at the same time. Or they may simply feel ‘unstable’; if you hear a chord with a dissonance in it, you may feel that the music is pulling you towards the chord that **resolves** the dissonance” (Schmidt-Jones, 2013). Tommasini (2014) suggests that musical dissonance is associated with both angst and playfulness, noting that it is sometimes “barbarous” (para. 2) or “gnashing” (para. 13) and sometimes “subtle (para. 8).” Listeners may anticipate small shifts of note or chord that will bring “relief and stability” (Tommasini, 2014, para. 8). Often it is the resolution of a dissonant note or rhythm that highlights a pattern of dissonance with consonance. Yet, a composer does not always arrange for relief from the irritation and tension of dissonance. For example, dissonance persists in the lyrics and intervals of an early rendition of Radiohead’s song “Reckoner” (Radiohead, 2001).” This song has been refined and renamed “Feeling Pulled Apart By Horses,” the meaning of which is a metaphor for *feeling pulled in different directions*. Interestingly, music that is perceived as dissonant by one person may not be so to another person of different preference or culture. In other words, a pull or desire toward having something

different happen may persist or not throughout a single musical piece, sometimes by design and sometimes according to one's personal engagement or attunement with the music.

Feeling pulled in different directions surfaces for me as I read about the pushmi-pullyu character of Lofting's (1920/1923) book: *The Story of Dr. Dolittle*. This fictional animal expresses features of several creatures—gazelle, chamois, and unicorn—and has two front ends that is with two heads and two sets of fore feet. One may imagine that although the pushmi-pullyu remains in place with ease and views a situation from several vantage points, it struggles to move quickly and gracefully from any one place. Interestingly, Blick and Gelfand (2011) creatively call on the qualities of the pushmi-pullyu, to illustrate lessons they learned about the necessity of dialogue and discernment in their collective effort to edit a book, which they titled, *Push me, pull you: Imaginative and emotional interaction in late medieval and Renaissance art*.

An experience of *feeling pulled in different directions* is suggested or depicted in other stories and artforms. For example, the film *Brooklyn* (Dwyer, Posey, & Crowley, 2015) is an account of the experience of a young woman who returns to Ireland for a time, after immigrating to America; a Netflix © commentary describes the immigrant as finding “herself torn between two worlds.” *Feeling pulled in different directions* is depicted in Thomas's (2012) “The Grand Distraction,” an online photo that shows the front of a theatre building, lighted up and decorated with many graffiti-like images. Underneath the photo is written,

And every day, the world will drag you by the hand, yelling, ‘this is important! And this is important! And this is important! And you need to worry about this! And this! And this!’ And each day, it’s up to you to yank your hand back, put it on your heart and say, ‘No. This is what’s important.’ (Thomas, 2012)

In these artforms, *feeling pulled in different directions* is tacitly expressed in words and images, including depictions or illustrations of immobility, tension, and many available options—*too* many options or severely demanding pressures—and in references to exercising discernment in

one's situation. Thomas's description of placing hand to heart symbolizes the effort in, and imperative of, adhering to what is important to oneself, known as living wholeheartedly. These ideas are echoed in printed sources pertaining to *feeling pulled in different directions*, and encompassed in several themes revealed in dwelling with relevant printed material, dialoguing with others, and interpreting with artforms.

Dwelling with Printed Material

Expressions of *feeling pulled in different directions* are found in various disciplines including but not limited to anthropology, biblical studies and theology, ethics, music, nursing, philosophy, psychology, and sociology. Several themes have been created in immersing, exploring, and explicating with sources, and contribute to a coherent understanding of *feeling pulled in different directions*. *Feeling pulled in different directions* encompasses (a) *Pondering inspirations*, (b) *Desire amid tenuous integrity*, and (c) *Whirling inertia of possibility*. Notably, these themes are not discrete or definitive entities, but offer one understanding of *feeling pulled in different directions*.

What surfaces, and how, in concept inventing? Themes surface in immersing with explicit-tacit knowings and exploring with pattern preferences. Themes form in/of-the-moment poetic—parsimonious, synthetic, evocative, rhythmical, paradoxical—expressions.

Wondering: 'How shall I live?'

Reveals: feeling pulled in different directions.

Inspires: a tapestry of ponderings.

A tenuous sort of integrity.

Woven ragged.

Warped with desire—

and with plenty of blue thread—

for the whirling inertia of possibility.

Themes revealed poetically are...notions: carefully, deliberately-made distinctions, contributing in-the-moment understanding in an unfathomable pool of thought. Notions are like stones, painstakingly chosen to skip once-twice-thrice...see there!? The surface tension of

*knowing-not knowing wavers, water drops and ripples release. In a little dusting, one
glimpses briefly, the depth of this pond.*

Pondering Inspirations

Sources chosen for this inquiry raise associations between *feeling pulled in different directions* and wonderment about an individual's vocation or calling. A popular view is that some sort of discernment and/or sophisticated decision-making is required to distinguish an authentic, relatively stable or static and personally unique call. Yet, in a discussion of free will and decision-making, Nahmias (2006) states, it is "difficult to imagine *never* feeling pulled by two conflicting alternatives [even] after we deliberate" (p. 634); we may not feel confident having made a decision, and continue to "*feel* the pull of the reasons and desires" (p. 636). As such, Nahmias distinguishes close calls that are "situations in which, after deliberating, we still do not know what we really want to do" (p. 627). Also emphasizing the dynamic and nebulous character of one's calling, Dobrow (2013) proposes that instead of "'finding' a calling, people can seek to 'develop' a calling through involvement in a prospective calling domain. Rather than 'having' a calling, people 'experience' a calling that may or may not be sustainable" (Dobrow, 2013, p. 432). Engaging, drifting, journaling with these sources reveals a conceptualization of *feeling pulled in different directions* similarly, as everchanging and complex, as something other than a temporary or static state of (mere) indecision.

Mahn (2017) uses the phrase "feel pulled in different directions" (p. 45) in an account of an academic advisor who speaks with a student who holds interests that were different from parental aspirations. According to Mahn, the advisor paraphrases the poet, Mary Oliver, when asking the student, "What do you really want to do with this one wild and precious life of yours?" (p. 44). Mahn contends,

It's not only students...who feel pulled in different directions by various obligations and thrust forward by different interests. All of us have arrays of gifts and capabilities with which to respond to the many needs of our communities and the world. Many of us, too, want desperately for one push or pull to rise above the rest, or for the many to combine into the one—or at least line up into an order of priority. When they do not, the strain is considerable; we find ourselves degrading unchosen options so as to curb some of the anxiety and grief brought on by thinking about them....Educators risk the same compulsions of choice and retrospective evaluation....How often do parents, stuck in a late meeting, assure themselves that kids really only need one parent at a time? Or that they should not take on projects for the common good, because this would infringe on their family life? (p. 45)

In this situation, in association with a strong desire for clarity, unity, or alignment of priorities, the momentous question, “What do you really want to do?”, involves sorting and choosing among options: obligation with interest, individual with community, and personal with common good. Choices or differences in direction are matters of aspiration, expectation, and/or inspiration.

In secular and non-secular contexts, people describe attending to a force or guide—text, teacher, transcendent spirit, and/or human potential. From a biblical perspective or in light of guiding scripture, “What do you [I] really want to do” becomes, “How, then, shall I live?” The question, and possible answers, are conveyed in explicit-tacit ways in song (e.g., Good, 1993) and literature (e.g., Muller, 1997). To advance either question is to endeavor to discern and honor a personal and/or communal direction, purpose, quest, inspiration, or calling amid different—myriad, diverse, or uncommon—possibilities.

The phrase *feeling pulled in different directions* is used in discussions of biblical teachings about discerning priorities amid worldly uncertainties and prosaic distractions. Specifically, Johnson (2013), brings readers' attention to Luke 10: 38-42 in the New Revised Standard Version of the New Testament. This passage of the text tells of how two sisters engage with Jesus, who is a guest in their home. One sister, Mary, attends closely to Jesus's messages,

whereas the other sister, Martha, keeps busy with the many tasks of preparing a meal.

When Martha complains that Mary is not helping her, Jesus says, “Martha, Martha, you are worried and distracted by many things; there is need of only one thing” (Luke 10: 41-42).

Johnson writes,

Many people in our congregations likely identify with Martha. Feeling pulled in different directions, feeling worried and distracted by many things—these seem to be common threads of life in our fast-paced world....yet, if all our activities leave us with no time to be still in the Lord’s presence and hear God’s word, we are likely to end up anxious and troubled. We are likely to end up with a kind of service that is devoid of love and joy and is resentful of others” (“The One Thing Needed,” para. 11).

In another blog, the interpretation is: “Mary is at peace. Martha is falling to pieces” (“Just a thought devotionals,” 2011). The idea of *feeling pulled in different directions* to the extent of falling to pieces surfaces associations with wholeness. In this parable, Mary and Martha may be viewed as one individual, as Mary-Martha, representing a paradoxical tension of desire and duty, of divine and mundane callings.

Desire amid Tenuous Integrity

Diverse expressions pertaining to various forms of integrity—commonly with reference to identity, body, psyche, soul—are made in association with *feeling pulled in different directions*. *Feeling pulled in different directions* denotes a tenuous sort of integrity, of feeling fragmented and distorted as well as striving to remain or become whole or wholesome. This is emphasized in de Groat’s (2016) work, which was introduced above. De Groat writes,

We all feel that nasty pull, that pull to and fro, as if we’ll come undone at some point (p. 1)...we often experience our lives as *divided*. Feeling pulled in a thousand different directions, we wonder if a sense of balance and harmony is possible. We long for an elusive wholeness....and flourishing. (p. 2)

References to wholeness and wholesomeness—associated with balance, harmony, flourishing—and to a longing for a different or healthier way of being are found in other writings.

Overall, *feeling or being pulled in different directions* is understood to be troubling and undesirable in various circumstances. For example, *feeling or being pulled in different directions* is associated with issues of employee burnout (e.g., Combs, Edmonson, & Jackson, 2009) and caregiver distress (e.g., Balfe et al., 2016); challenges of fulfilling educational endeavors (e.g., Levis, 2015; Wang & Nuru, 2016) and achieving professional respect (e.g., Antoniazzi, 2011); unwelcome uncertainty (e.g., Amico et al., 2017; Helsing, 2007; Rice, 2010) and ambiguity (e.g., Giordano & Cashwell, 2014); issues or questions of role capacity, clarity, conflict, confusion, merging, multiplicity (e.g., Anderson & Bronstein, 2012; Antoniazzi, 2011; Boas, 2012; Guðjónsdóttir, 2005; Kelly et al., 2014; McCracken & Heaton, 2012; Shannon, Pearce, & Swarbrick, 2013); issues of multiple and/or conflicting goals (e.g., Gutner & Thompson, 2010); polyphonic identity (e.g., Belova, 2010); loss of personal direction and power (e.g., Hope & Richards, 2015); and stressors in the nurse manager role (e.g., Udod et al., 2017).

Feeling pulled in different directions is raised by seven educators in a collaborative inquiry (CI) to study their “shared belief...that it is necessary for those in positions of power to diligently explore external power structures in order to avoid perpetuating the disempowerment inherent in those systems” (Duenkel et al., 2014, p. 267). Five themes are articulated in this research: 1) “Crouching Naked in the Nonexistent Box” (p. 274); 2) “Put Your Own Mask on First, Then Help Anyone Who Needs Your Assistance” (p. 277); 3) “Oh Shit, Here Comes This Life Lesson Again! Or, Practice, Practice, Practice” (p. 279); 4) “The Soul Shines Through” (p. 280); and 5) “Collective Effervescence” (p. 285). Duenkel et al.’s fourth theme is an expression of yearning for soulful or wholehearted and authentic living, amid “incessant busyness” (p. 282) and other factors “prohibiting us from being our whole authentic selves” (p. 281). Duenkel et al. discuss conflicting demands amid seeking wholeheartedness. They write:

Our explorations of wholeheartedness revealed how often we are not fully present for our life experiences. Life's demands frequently had coinquirers feeling pulled in countless directions at once, thus rarely feeling unconflicted. The hegemonic powers, which validate overcommitment to work, were seen to have a life of their own. (Duenkel et al., 2014, p. 281)

Balance among multiple or diverse commitments or demands can be tenuous. Commitment to wholehearted living is valued, whereas over-commitment, commonly attributed to systemic and/or personal attributes, is understood to contribute to poor quality of life, work, and health.

Associations of *feeling pulled in different directions* and over-commitment or -indulgence, are raised in Brickhouse's (2003) discussion of Aristotle's conceptualizations of vice. Specifically, Brickhouse cites a translation from one section of Aristotle's writings:

[The vicious] do not rejoice and grieve with themselves. Their soul is in conflict...On the one hand, it is pained on account of vice...when it is kept from some things, and on the other, it is pleased, and the one part drags it here and the other there, just as if it is being pulled apart. (p. 5)

This description of being pulled apart evokes *feeling pulled in different directions* and, indeed, in a footnote, Brickhouse refers to *being pulled in different directions*, saying, "the conflict consists in the soul's being pulled in different directions at the same time by contrary desires" (p. 10).

Such desires may be violent, passionate, powerful, intense. For example, with reference to vocation, de Groat (2016) refers to longing (p. 2) and Mohrmann (2017) describes an "insistent yearning" or "inward reaching, even a 'push'" (p. 27) and an outward drawing, or 'pull'" (p. 28). Further, longing and yearning connote unfulfilled desire.

Associations between *feeling pulled in different directions* and unfulfilled desire are raised by a reading of a study by Wang and Nuru (2016). Their research reports on interviews with 17 students who are first generation immigrants to the United States of America, to determine "the ways in which individual and family goals about college are shaped through turning points and negotiated in family communication" (Wang & Nuru, 2016, p. 14). Three "suprathemes of

turning points” are articulated: “(a) coauthoring the dream, (b) experiencing obstacles to the dream, and (c) actualizing the dream” (Wang & Nuru, 2016, p. 13). The second supratHEME includes two subthemes of “doubting dreams can happen and...leaving family behind” (Wang & Nuru, 2016, p. 13). Wang and Nuru write that the latter subtheme “illustrates especially emotional events where participants voiced feeling pulled to be two places at once” (p. 10).

In one source, *feeling pulled in different directions* is distinguished explicitly from the notion of *desire*. Specifically, Rice (2010) describes the development of a patient self-report instrument, in a project to advance theory about, and support resolution of, ambivalence in the context of alcohol use. Rice says that in a survey of 70 experts, the “most commonly occurring definition of ambivalence [the experts] offered was ‘feeling two ways about something’....The next most common definition was to describe ambivalence in a *change versus status quo* manner” (Rice, 2010, p. 50). Although Rice does not expand in depth on the notion of feeling two ways about something, Rice says that attending to subtle distinctions between notions of “desire” and “feeling pulled in different directions” (p. 51) as well as between “uncertainty” and “indecision” (p. 49) led to important refinements in the definition and measurement of ambivalence. Whereas the original definition is “uncertainty about what action to take because of conflicting ideas or feelings” (Rice, 2010, p. 2), Rice offers a more nuanced definition of ambivalence as,

a normal experience that manifests when one is considering a change, but also has compelling desires, reasons or feelings to not make a change. Ambivalence often feels like these are mixed or competing thoughts and feelings that pull one in different directions about the decision to change. Both the advantages and disadvantages of change seem equally weighted. This can result in an experience of inner conflict and leave one uncertain or indecisive about what to do. (p. 54)

Here, as previously noted, *feeling pulled in different directions* is associated, but not interchangeable with, *ambivalence* or *feeling desire*.

Another relationship between *desire* and *feeling pulled in different directions* surfaces with dwelling with materials chosen for concept inventing. Specifically, several authors (Baron, 2009; Robinson, 2015-2016) argue that *being* or *feeling pulled in different directions* is not necessarily undesirable. Baron proposes that dual loyalty, described as an "emotional experience of being pulled in different directions" (p. 1025) is not inherently threatening and has been experienced by people for centuries. Baron explicates the assumption of and value for homogeneity within ancient and modern discourses that problematize dual loyalty, and highlights the position that homogeneity among citizens is not desirable. Robinson uses the language of *feeling pulled* and *being pulled in different directions*, in arguing that it is possible to serve well, while holding dual roles. For example, Robinson describes the potentially conflicting roles of a teacher who is both "'philosopher-facilitator' and...ethical-instructor'" (p. 45). Robinson proposes that feeling a pull or tension alerts one to a moral or ethical concern that is an ethical dilemma or question, saying that although one "may be pulled in different directions, a person who has been habituated to [engage ethical challenges] finds themselves in a more stable position to judge how to act well for reasons she is committed to with the right kind of desires in play" (p. 52). In these ways, *being pulled in different directions* is understood to benefit one's moral stability and ability to take ethical action.

Whirling Inertia of Possibility

Feeling pulled in different directions is associated with impending or needful change. In a study of a text attributed to Confucian philosopher Xunzi (3rd century Before Common Era), Sung (2012) exposts the relationship between "*xin*...(the heart/mind) and *yu*...[desire]" (p. 369). Sung interprets that the instinctual *xin* of human beings (all of whom have an inherently unpleasant nature) may be understood to benefit from moral training, which would allow one to

choose actions in accordance with the favored way or Dao. Conversely, Sung states that "When *xin* is not in its ideal state, it will have difficulty choosing between the default reason [natural] it endorses and the newly acquired reason [moral], rendering the person feeling torn or being pulled in different directions" (p. 383). Within this author's perspective, *feeling torn* or *being pulled* is inherent yet undesirable in human life, and can be refined or changed through moral training.

Stevenson (2010), too, suggests that *being pulled in different directions* is a common experience. Drawing on a Gestalt perspective, Stevenson writes that a person may change their way of being when they learn to see as useful any tension or resistance created through opposing needs, forces, or pole. Specifically, a person may "become aware of being pulled in different directions by opposing (and equally valid) needs," and with this awareness as well as efforts to move in both directions between poles, a person "can begin to see the resistance as a matter of choices" (Stevenson, 2010, p. 119) and learn to "occupy the neutral territory between the poles" (Stevenson, 2010, p. 118). Stevenson identifies this as developing a "creative indifference" (p. 118).

Interestingly, the term *pull* is a contronym; to pull (2019) means both to forcefully advance and restrain movement. Chávez-Jiménez (2003), with reference to "theorizing when confronting the politics of theory" (p. 13), writes that the "tension of being pulled apart and the struggle against being pulled apart drains me. It brings me to a stop" (p. 17). This author cites Anzaldúa in referring to this as "a dynamic stasis" (Chávez-Jiménez, 2003, p. 17). Several other authors (e.g., Giordano & Cashwell, 2014; Levis, 2015) associate *feeling pulled in different directions* with being stuck.

Levis (2015) reports findings of interviews with 12 adult advanced learners who wanted to improve their pronunciation of English as a second language. Four themes are explicated as existing in all interview transcripts: 1) Being pulled in different directions; 2) Catching pronunciation from others; 3) Pronunciation and identity; and 4) Living in a bubble, wherein each of these themes was “characterized by contradictory sets of beliefs that appeared to limit the learners’ ability to change” (Levis, 2015, p. A-45). In relation to the first theme, the author, who refers to both *feeling* pulled in different directions and *being* pulled in different directions in the research report, describes students’ as feeling discomfort and being stuck. According to Levis, efforts to reduce discomfort include avoiding, as well as working on, opportunities to improve pronunciation. In one example, Levis cites a student as “full of excuses” who “did not see” (p. A-46) opportunities to improve pronunciation that were immediately accessible. Levis describes students as being “stuck” between cultures or, in another situation, “between an objective reality [of actually being conversant in English] and the fear of others’ perceptions [that she sounded or was unintelligent]” (p. A-46). The researcher concludes that the students interviewed in this study believe something that is “impossible (or at least contradictory)” (Levis, 2015, p. A-51). Specifically, the students believe they could improve pronunciation of English by using the language in professional but not personal or social interactions. Levis proposes that being stuck in one’s progress may be related to perceived rather than actual limitations.

Uncertainty features prominently in references to *feeling pulled in different directions*. For example, Helsing (2007) describes a “knot...of emotions and inner commands” (p. 1321), created when teachers “feel overwhelmed” by uncertainties and “debilitated by the stress of feeling pulled in different directions” (p. 1330). Amico et al. (2017) describe a “tense and uncomfortable” dynamic of uncertainty, as research participants “oscillate” (p. 1371) in deciding

about the use and non-use of oral pre-exposure prophylaxis to prevent HIV transmission.

They state, “Women’s experiences in this dynamic [of uncertainty] are characterized by feeling pulled in different directions” (Amico et al., 2017, p. 1371) in relation to being able to trust the drug as well as aspects of the research project.

Abrams (2008) refers to an experience of *being pulled in different directions*, as a historian with an interest in discourses of gender. The researcher describes interviewing women living on a British island, and identifying a dissonance among views, specifically the current, popular “story of inequality and difference is not the framework chosen by [the] women...to interpret their own past” (p. 639). Abrams describes “a personal journey...[an] experience of being pulled in different directions, between the general and the particular, the overarching interpretation and the closely researched case study” (p. 628) that included great uncertainty and wherein Abrams paused to question the alignment of the methodology and framework or orientation of the research.

Ingenuous Proclamation

Themes or “synthesized patterns of evidence” “are phrases stated at an abstract level of discourse” (Parse, 2018a, p. 158) that arise with immersing—engaging, drifting, journaling—with explicit-tacit knowings and exploring pattern preferences—dialoging, interpreting, dwelling—among expressions of *feeling pulled in different directions*. Thematically, *feeling pulled in different directions* encompasses (a) *Pondering inspirations*, (b) *Desire amid tenuous integrity*, and (c) *Whirling inertia of possibility*. As such, *feeling pulled in different directions* is *pondering inspirations surfaces with desire amid tenuous integrity in a whirling inertia of possibility*.

Further, “cotranscending with the novel conceptualization” (Parse, 2018a, p. 158) involves revealing a distinctive, resonant now-truth or ingenuous proclamation, and more precisely articulating *feeling pulled in different directions* as a universal humanuniverse living experience. For this scholar, *feeling pulled in different directions* is creatively expressed as *visualizing surfaces with spirited longing in the riveting uncertainty of diversions*. As explicated in the following section, this is written in the language of humanbecoming as *imaging surfaces with powering valuing in languaging originating*.

Visualizing

Visualizing in feeling pulled in different directions is connected with imaging, which is “reflective-prereflective coming to know the explicit-tacit all at once” (Parse, 2014b, p. 38). Imaging is a concept of principle one of the theory of humanbecoming: “[s]tructuring meaning is the imaging and valuing of languaging” (Parse, 2016b, p. 273). *Feeling pulled in different directions* involves visualizing a quest that is envisioning and pondering inspirations or striving to see in a fog of knowing-not knowing. Sometimes the meaning of a vision seems evident, until consequences of that way of seeing arise. Sometimes there are so many possibilities that draw one’s attention that not-knowing—also a sort of knowing—is at the fore of humanuniverse living experience. With *feeling pulled in different directions*, one’s attention is focused and dispersed in care-ful yet surprising ways, during waking, working, playing, dreaming, inquiring, writing, singing, painting, and so on.

Spirited Longing

Spirited longing in feeling pulled in different directions is connected to humanbecoming concepts of powering and valuing. Powering is “pushing-resisting of affirming-not affirming

begin in light of nonbeing” (Parse, 2014b, p. 48). It is a concept of principle three of the theory of humanbecoming: “[c]otranscending with possibles is the powering and originating of transforming” (Parse, 2016b, p. 273). Valuing is “all-at-once confirming-not confirming cherished beliefs in light of a personal worldview” (Parse, 2014b, p. 39). Along with imaging, it is a concept of principle one of the theory of humanbecoming: “[s]tructuring meaning is the imaging and valuing of languaging” (Parse, 2016b, p. 273). *Feeling pulled in different directions* involves *spirited longing*, which is an encouraging yet discouraging struggle of choosing-not choosing in light of compelling passions and promises. Highlighted in this experience is being-nonbeing. The possibility of being with nonbeing all-at-once arises in *feeling pulled in different directions*, as one struggles with distinguishing and strengthening dreams and desires.

Riveting Uncertainty of Diversions

The *riveting uncertainty of diversions* in *feeling pulled in different directions* is connected to humanbecoming concepts of languaging and originating. Languaging is “signifying valued images with speaking-being silent and moving-being still” (Parse, 2014b, p. 40). It is a concept of principle one of the humanbecoming theory: “[s]tructuring meaning is the imaging and valuing of languaging” (Parse, 2016b, p. 273). Originating is “inventing new ways of conforming-not conforming with the certainty-uncertainty of living” (Parse, 2014b, p. 50). It is a concept of principle three of the theory of humanbecoming: “[c]otranscending with possibles is the powering and originating of transforming” (Parse, 2016b, p. 273). Possibility that is inherent in *feeling pulled in different directions* is steadying yet confounding. Conformity, uncertainty, and stillness are at the fore of *feeling pulled in different directions*, yet *feeling pulled in different directions* is also an experience of possibility that expands in all directions. Similarly, Chávez-

Jiménez (2003) describes a “dynamic stasis” (p. 17). For me, this evokes one who is pausing—awkwardly, finely balanced—or gathering readiness to improvise amid seeming chaos.

Artform

The artform, *Scorned as Timber, Beloved of the Sky*, painted by Emily Carr in 1935 (see Appendix A for permission) illustrates and illuminates the universal humanuniverse living experience of *feeling pulled in different directions as visualizing surfaces with spirited longing in a riveting uncertainty of diversions.*

At the Congress: Shermak (2018) provides a contemplative presentation of Emily Carr’s work that focuses on deforestation. I am struck by a picture provided of the painting titled Scorned as Timber, Beloved of the Sky...The painting evokes for me feeling pulled in different directions.

I find a reprint of the painting on the Vancouver Art Gallery website.



Figure 2: Scorned as Timber, Beloved of the Sky; Emily Carr; Date: 1935; Oil on canvas, 112.0 x 68.9 cm, Collection of the Vancouver Art Gallery, Emily Carr Trust.
 (Reprinted with permission of Vancouver Art Gallery, Emily Carr Trust)

I find a copy of Hundreds and Thousands: The Journals of Emily Carr (2006). Although not specific to the painting that catches my interest, Carr writes,

Direction, that's what I'm after, everything moving together, relative movement, sympathetic movement, connected movement, flowing, liquid, universal movement, all

directions summing up in one grand direction, leading the eye forward, and satisfying. So, to control the direction of movement that the whole structure sways, vibrates and rocks together, not wobbling like a bowl of jelly. (p. 100)

In feeling pulled in different directions, one is beset by many, diverse, or alternate directions all-at-once. And, one is “after,” looking for, some direction.

As one orients to Scorned by Timber, Beloved of the Sky, the single trees, the forest, the stumps, the earth, the sky all draw the eye in a way that is disorienting. This painting offers more than one direction. One view is that it represents reflective-pre-reflective choosings, leading to a stark now-truth that leaves (no pun intended) a tree or two in the clear, easily visualized.

The singular spectacles are stately yet...ugly. The seemingly explicit values that inform this chosen direction of deforestation bequeath disturbed roots that are unlikely to nourish for long a single tree left here and there. I wonder: Do roots, as they are pulled, begrudgingly give, or do they take, their leave that is push, out of earth?

I note how the single trees stand straight, without leaning. What are their leanings? Do they long to be forest? Do unseen, once-inhabitants wander directionless, longing for the enlivening, once-forest? Scorned yet beloved trees...the sky offers space to dwell and air to breathe expansively.

The single trees seem poised—oddly riveted yet waver-y against the wheeling clouds. A change of weather, perhaps a change of seasons, is gathering. With dread and anticipation, I wonder: What will happen? I imagine that the trees will bow and sway, perhaps break, in this landscape, as the wind rises. Needles, wood dust, bark bits will whirl in all directions: a collage-like story of the uncertainty of things. Oh...now, I see...These trees may yet go the way of the stumps. They may yet be stumped; they, too, are becoming timber.

Moving to Chapter Two

Feeling pulled in different directions is introduced as focus of formal inquiry, relevant to nurses and nursing in chapter one of this dissertation. In concept inventing, *feeling pulled in different directions* is revealed thematically as *pondering inspirations surfaces with desire amid tenuous integrity in a whirling inertia of possibility*. An ingenuous proclamation of *feeling pulled in different directions* is *visualizing surfaces with spirited longing in a riveting uncertainty of diversions*. In the language of humanbecoming, this is written as *imaging with*

powering valuing in languaging originating. Humanbecoming, as the horizon of inquiry of this Parseosciencing, is expanded in chapter two.

Chapter Two: Humanbecoming—A Horizon of Inquiry

As the author of humanbecoming, Rosemarie R. Parse continues to refine aspects of the school of thought and paradigm. Originally titled *man-living-health* (Parse, 1981), the theory is now articulated as *humanbecoming* (Parse, 1992, 2007) and encompasses a school of thought (Parse, 1998) that includes a variety of frameworks to guide scholarly inquiry and living the art of humanbecoming. Parse's original¹ and subsequent works include extensive bibliographies. Primary influences are the works of Martha Rogers and philosophers Martin Heidegger, Maurice Merleau-Ponty, and Jean-Paul Sartre. Parse (2014b) specifies the existential tenets of human subjectivity and intentionality as contributing to an understanding of humans as co-constituting and –existing with others in situated freedom, and draws on Rogers's (1970, 1980, 1992) scientific principles of helicy, complementarity (now *integrality*), resonancy, and on the postulates of energy field, openness, pattern, and four-dimensionality (now *pandimensionality*) to conceptualize humanuniverse and humanbecoming. Parse (2013, 2014b, 2016a, b) now distinguishes humanbecoming as paradigmatically unique from existing theories of nursing. Aspects of humanbecoming bear close consideration in light of its designation as a horizon of inquiry and with respect to its contributions to the discipline of nursing.

It is through Rogers's (1970, 1980, 1992) science of unitary being (SUB) that the notion of unitary being was introduced into nursing scholarship. Referring to the ways in which research is most commonly conducted, Rogers (1970) wrote: “the unity of man became lost in [the

¹ Sources include but are not limited to the works of Itzhak Bentov, Martin Buber, Fritjof Capra, Teilhard de Chardin, Wilhelm Dilthey, Viktor Frankl, Amedeo Giorgi, Gabriel Marcel, Abraham Maslow, Rollo May, Friedrich Nietzsche, Michael Polanyi, Rainer Maria Rilke, Carl Rogers, Susan Sontag, Paul Tillich, Adrian van Kaam, Ludwig von Bertalanffy, Albert Whitehead, and several extant theories of nursing.

separation between mind and body and] a plethora of physical and chemical facts” (p. 43)².

Rogers cautioned that inquiry about human experience framed by a particulate ontological view does not contribute to understanding human being as whole or “*more than and different from the sum of their parts*” (Rogers, 1970, p. 46). In contrast to articulating the human as a unity of being, or as a being of united bio-psycho-social-spiritual-sexual-etc., parts, Rogers explicitly conceptualized the notion of *unitary*, to convey human and environment as integral or integrated already and always. Rogers (1992) proposed that the concept of field, specifically, energy field, “provides a means of perceiving people and their respective environments as irreducible wholes” (p. 29). Rogers’s efforts have been generative for the profession and discipline of nursing.

In particular, Rogers’s work inspires nurse scholars to advance understandings of unitary being, as shown in several theories and models of nursing³ and in two of nursing’s major paradigmatic categorizations. The description of paradigms serves as orienting frameworks for inquiry and practice. Parse, Coyne, and Smith (1985) articulate one such framework. Building on Parse’s work (1981), Parse et al. (1985) specify two different paradigmatic perspectives within nursing: *totality* and *simultaneity*. Originally, humanbecoming was situated in the latter paradigm. In more recent works, Parse (2012) clarifies the ontology, epistemology, and methodologies of humanbecoming as paradigmatically distinct from those of the totality and simultaneity paradigms.

Provided in table 1 is a summary of distinctions between and among totality, simultaneity, and humanbecoming paradigms (source: Parse, 2014b, p. 8).

² Rogers drew on Polyani (1958/1974) who cautioned, “You can destroy meaning wholesale by reducing everything to its uninterpreted particulars” (p. 199).

³ Rogers influenced nurse theorists Jean Watson, Margaret A. Newman, and Rosemarie R. Parse, all of whom have articulated theories of interest to professional nurses today.

Table 1: Paradigms of the Discipline of Nursing

Totality Paradigm	Simultaneity Paradigm	Humanbecoming Paradigm
Ontology	Ontology	Ontology
<i>Human</i> —biopsychosocialspiritual being	<i>Human</i> —unitary pattern	<i>Humanuniverse</i> --indivisible, unpredictable, everchanging cocreation
<i>Universe</i> —internal and external environment	<i>Universe</i> —unitary pattern in mutual process with the human	<i>Ethos of Humanbecoming</i> — <i>Dignity</i> -presence, existence, trust, worth
<i>Health</i> —a state and process of well-being	<i>Health</i> —a value and a process	<i>Living quality</i> --becoming visible-invisible becoming of the emerging now
Epistemology Human attributes	Epistemology Human patterns	Epistemology Universal living experiences
Methodologies (research and practice) Quantitative, qualitative, mixed	Methodologies (research and practice) Quantitative, qualitative, praxis	Methodologies Sciencing—qualitative
Steps of the nursing process	Pattern recognition.	Living the art—true presence (illuminating meaning, shifting rhythms, inspiring transcendence)

Within the totality paradigm, the phenomena of concern to nursing are articulated as *human*, *health*, and *environment* or *universe*. Viewed as a totality, the human is a bio-psycho-socio-spiritual being—an elegantly interactive unity of distinct aspects or domains, as in Roy's adaptation model (see Senesac & Roy, 2015). The internal and external environment are available to be deliberately manipulated to predict and achieve favorable health responses, behaviors, or states. Health and illness are conceptualized as a dynamic continuum or spectrum, in which the binaries of healthy or unhealthy, normal or abnormal, adaptive or maladaptive,

strength or weakness, are meaningful measures and descriptors. In this view, human (and environment) may be broken, lacking in integrity, and/or be made whole by human and/or technical intervention. Consistent with this view, nursing practice encompasses a particulate-based approach that encompasses problem-identification and -solving processes. Researchers identify and examine attributes of individuals or groups as composites, and seek to measure and manipulate variables for the purpose of predicting and directing health outcomes.

Within simultaneity views, the phenomenon of concern to nursing is articulated as *human-universe-health*, to represent the notion of the human as a *unitary being*, as exemplified in Rogers's SUB (1970, 1980, 1992). This means that a person is an open, "synergistic being, more than and different from the sum of parts...in mutual and simultaneous interrelationship with environment" (Parse et al., 1985, p. 9)⁴. Health is a value or process. Simultaneity approaches to inquiry support the examination of lived patterns.

Parse clarified the ontology of the humanbecoming school of thought and distinguished a humanbecoming paradigm (Parse, 2012, 2014b). Humanbecoming ontology was expanded in assumptions, postulates, principles, concepts, and paradoxes, articulated in Table 2 (source: Parse, 2014b, p. 31).

⁴ Environment may be articulated as universe.

Table 2 The Humanbecoming Ontology: Assumptions and Principles

Assumptions	Principles (Paradoxes)
Humanuniverse is indivisible, unpredictable, everchanging	Structuring meaning is the imaging (explicit-tacit, reflective-prereflective) and valuing (confirming-not confirming) of languaging (speaking-being silent, moving-being still)
Humanuniverse is cocreating reality as a seamless symphony of becoming	
Humanuniverse is an illimitable mystery with contextually construed pattern preferences	Configuring rhythmical patterns is the revealing-concealing (disclosing-not disclosing) and enabling-limiting (potentiating-restricting) of connecting-separating (attending-distancing)
Ethos of humanbecoming is dignity	
Ethos of humanbecoming is august presence, a noble bearing of immanent distinctness	
Ethos of humanbecoming is the abiding truths of presence, existence, trust, and worth	Cotranscending with the possibles is the powering (pushing-resisting, affirming-not affirming, being-nonbeing) and originating (certainty-uncertainty, conforming-not conforming) of transforming (familiar-unfamiliar)
Living quality is the becoming visible-invisible becoming of the emerging now	
Living quality is the everchanging whatness of becoming	
Living quality is the personal expression of uniqueness	

Humanbecoming expresses three themes—meaning, rhythmicity, and transcendence—that are expanded in the three principles listed in Table 2. The principles comprise the theory of humanbecoming, and each principle of humanbecoming encompasses concepts and paradoxes. Concepts are expressed deliberately as gerunds.

Notably, the language of humanbecoming is described variously: as necessarily specialized (Cody, 1994b) and unnecessarily obscure (Edwards, 2000). As the author of humanbecoming, Parse consistently promotes the importance of precision and clarity of meaning through

thoughtful word choice and creation. For example, gerunds are used to express concepts and other ideas (e.g., living rather than lived experience) to be consistent with humanbecoming ontology as unbounded rather than static. And, Parse (1997) states, “all language evolves gradually as generative ideas dawn, shifting the meaning of words and systems of words” (p. 73). This is demonstrated in refinements to the language of humanbecoming. For example, given that the term unitary has become ubiquitous and imprecise (Parse, 2004a), Parse now specifies humanuniverse as indivisible, unpredictable, everchanging. And, human becoming is articulated as humanbecoming, since 2007 when Parse clarified that one word, rather than two, more precisely denotes the inseparability of human with universe. In this way, coined terms and refinements to language are meant to enhance understanding as well as precision and consistency in dialogue, not to create needless jargon or promote confusion.

Parse (2007, 2014b) specifies that the three principles of the theory of humanbecoming are imbued with the postulates of illimitability, freedom, paradox, and mystery. These ideas permeate all humanbecoming conceptualizations. Paradox is conceptualized as “an intimate rhythm expressed as a pattern preference” (Parse, 2007, p. 309); such rhythms are different from, and should not be interpreted as, instances of ambiguity or contradictions or dilemmas to be resolved or overcome. Living freedom and mystery encompass an assumption of “unbounded possibles” (Parse, 2007, p. 309) for choosing meaning within one’s context, and wherein meaning is continuously cocreated, freely chosen with the situation, and uniquely conveyed by each individual. Living experiences are conceptualized as universal, and it is understood that only the individual can tell how someone or something is significant to him or her. Yet, the postulate of mystery holds that “[n]o one or no thing is completely knowable” (Parse, 2007, p. 309); not all can be known or told, including in projects of formal inquiry. Further, given the

postulate of illimitability, one appreciates an ever-emerging now, which means one is always coming-to-know; knowing is indefinite and infinite. Understandings of these postulates inform sciencing and living the art of humanbecoming, as highlighted in the following sections.

Living the Art of Humanbecoming

The principles cited in Table 2 provide a frame for those inspired in living the art of humanbecoming, that is for nurses and other professionals in their settings, including but not limited to health care. Living humanbecoming means living true presence, bearing witness to persons' unique ways of living quality. This is in sharp contrast to totality-paradigm perspectives that support interventionist approaches. Rather than working to bring about a particular change in the person's situation, a humanbecoming professional lives true presence "in face-to-face discussions, silent immersions, and lingering presence" (Parse, 2014b, p. 96). Illuminating meaning, shifting rhythms, and inspiring transcending all unfold in living true presence (Parse, 2014b). Parse further articulates descriptions of living the art of humanbecoming specific to teaching-learning (2004b, 2014), mentoring (2008b, 2014), leading-following (2008a, 2014), family, (2009b, 2014b), and community (2012, 2014b). There are many examples illustrating how living humanbecoming is of value to persons, including in point of care and educational settings (e.g., Kostas-Polston, 2008; Northrup & Cody, 1998; Tanaka, Katsuno, & Takahashi, 2012; Thoun, Bruce, & Tschanz, 2019; Tschanz, 2006; Ursel & Aquino-Russell, 2010). And, as noted above, humanbecoming serves as a horizon of inquiry in formal projects of sciencing within humanbecoming hermeneutic sciencing (Parse, 2016a) and Parsesciencing modes of inquiry (Parse, 2016b).

Sciencing and Humanbecoming

White (1938) conceptualizes science as sciencing that is as an ongoing, intentional, and rigorous process of formal inquiry for purposes of expanding and refining the theory base of a chosen discipline. Drawing on this view, two research methods are articulated in the humanbecoming school of thought. Following in the tradition of Gadamer, a hermeneutic mode of inquiry was created by Cody (1995a) and refined by Parse (1998, 2001, 2005, 2016a) to study universal humanuniverse living experiences conveyed in textual and art forms. A second mode of inquiry was articulated as the Parse method (1998, 2001, 2011, 2014b), designed to address questions about the structure of universal living experiences. To be more consistent with the unique assumptions of humanbecoming paradigm including “an ongoing, indivisible, unpredictable, everchanging coming to know” (Parse, 2016b, p. 271), Parse recently articulated Parsesciencing, a mode of inquiry to expand understandings of universal humanuniverse living experiences and humanbecoming. This mode of inquiry involves the explication of a horizon of inquiry, foreknowings, and inquiry stance, and various phases of inquiry to support the expression and discussion of historians’ truths, ensuing discoveries, and newknowings. Each aspect of Parsesciencing is detailed next.

Horizon of Inquiry

Humanbecoming provides the horizon of inquiry for Parsesciencing, for examining universal humanuniverse living experiences. Of methodological interest is the frequency with which accounts of human experience are not substantively investigated within many formal research projects. Specifically, Crotty (1996) writes that references to human experience have been “beloved of phenomenologists” (p. 12) to the extent of being overly privileged at times. Similarly, Allen and Cloyes (2005) state that human experience is treated sometimes as inviolate.

In other words, data about human experience may not be deeply or extensively investigated and abstracted in relation to a chosen theoretical frame. In this dissertation, data are engaged explicitly within the theoretical frame or horizon of inquiry of humanbecoming.

Cody (1995a), a humanbecoming scholar, conceptualizes the humanbecoming school of thought as the *horizon of inquiry* in a book chapter titled, “Of Life Immense in Passion, Pulse, and Power: Dialoguing with Whitman and Parse—A Hermeneutic Study.” Building on Gadamer’s idea of a fusion of horizons, Cody explicates, a “horizon of inquiry is *always open*” (p. 278). Similarly, Parse (2016b) specifies “an expectation of a *shifting* [my emphasis] fusion of horizons” (p. 272). Consistent with White’s (1938) conceptualization of sciencing, Parse (2016a, 2016b) articulates truth as truth for the moment. Within a humanbecoming horizon of inquiry, the scholar undertakes concept inventing (Parse, 1997, 2006, 2018) to identify and “creatively conceptualize novel ideas” (Parse, 2018a, p. 157) about the focus of inquiry. Details of concept inventing are presented in chapter one of this dissertation, wherein *feeling pulled in different directions* is articulated as a universal humanuniverse living experience.

What is meant by the term experience? References to this term abound in discussions of the activities and interests of scholars, including nurse scholars. In such discussions, it can be challenging to discern an author’s meaning in reference to experience. In some research reports, the term experience is undefined (Allen & Cloyes, 2005; Crotty, 1996; Paley, 1997) or a passing reference is made to a scholar, such as Heidegger, with interests in human existence and, by association, human experience. The term experience may be used loosely or interchanged with other words, to add interest to or mitigate limitations of language. For example, in the following quote, references to thoughts, feelings, and experience are made, without making clear distinctions among these terms.

Ambivalence about ending problem drinking is feeling two ways about changing drinking. It is a normal experience that manifests when one is considering a change, but also has compelling desires, reasons or feelings to not make a change. Ambivalence often feels like there are mixed or competing thoughts and feelings that pull one in different directions about the decision to change. Both the advantages and disadvantages of change seem weighted. This can result in an experience of inner conflict and leave one uncertain or indecisive about the decision to change. Both the advantages and disadvantages of change seem equally weighted. This can result in an experience of inner conflict and leave one uncertain or indecisive about what to do. (Lloyd, 2010, p. 54)

Notably, it is difficult to be precise, while keeping the attention of readers. And, the notion of experience is rich with, and varied in, meaning.

Meanings of experience are explicated in a study of the etymology of experience: late 14c., from O.Fr. *experience*, from L. *experientia* "knowledge gained by repeated trials," from *experientem* (nom. *experiens*), *prp.* of *experiri* "to try, test," from *ex-* "out of" + *peritus* "experienced, tested." The *v.* (1530s) first meant "to test, try;" sense of "feel, undergo" first recorded 1580s. ("Experience," 2013)

Experience may be associated with bodily sensations, feelings, emotions. Experience may be understood as lived experience that is first-hand knowledge from previous personal involvement in a situation. And, experience may refer to life experience that is individual know-how or expertise and familiarity, gained over time and through repetition. Lived- and life experience convey a subtle sense of one who has survived or continues to survive despite, or even against, one's worldly experiences. Another view of experience—living experience—is advanced by Parse (2014b).

The notion of living experience aligns with the work of Dilthey and Heidegger, who describe human being as being *in the world*. Specifically, Heidegger (1953/1996) articulates an understanding of experience that is not separate from the person. This is shown as Heidegger expands on what it means to undergo an experience as something that comes to pass, rather than passes by, and that transforms one's being. According to Heidegger,

To undergo an experience with something—be it a thing, a person, or a god—means that this something befalls us, strikes us, overwhelms and transforms us. When we talk of ‘undergoing’ an experience, we mean specifically that the experience is not of our making; to undergo here means that we endure it, suffer it, receive it as it strikes us and submit to it. It is this something itself that comes about, comes to pass, happens.” (Heidegger, 1953/1996, p. 57)

Immediacy, immersion, and change are raised in this description of experience; one is everchanging within one’s experiencing. Consistent with this view, Parse (2012) refers to research participants in dialogue with scholars as “*living* the experience being described” (p. 49). Living experience may be distinguished from offering a reflective or backward-looking account of an event, incident, or experience that is distant in time or memory.

The notion that a person is living *feeling pulled in different directions* during dialoging-engaging was illustrated in transcripts. All participants, who are referred to as historians in Parse-sciencing, conveyed living *feeling pulled in different directions* now, at the time of dialoging-engaging. One historian said, “I’m going through this right now!” Another historian exclaimed, “this is so topical for me now!” and proposed, “we’re *always* being pulled in different directions, whether its subtle or major.” Similarly, one historian described the experience as common, and referred to feeling pulled in different directions in both “inconsequential and existential or deep ways.” Another historian referred to feeling pulled in different directions as “an inherent part of living,” saying that it “seemed like I was always pulled.” Another historian said feeling pulled in different directions was “not unique to me at all!” In these ways, feeling pulled in different directions was revealed by historians as an ongoing, as well as common and in-common, living experience.

The use of metaphor by historians was striking in that their metaphors conveyed meanings of feeling pulled in different directions as well as illustrated their experiences of dialoging-engaging. One historian drew an image of a spider web in the air to depict the experience of

dialoging-engaging and drew on the metaphor of the web to describe feeling pulled in different directions. Another historian referred to “going off on a tangent,” another said they “could pick up threads and go all sorts of places; I feel pretty incoherent though.” These expressions were offered to describe living *feeling pulled in different directions*, in-the-moment of dialoging-engaging.

Parse specifies that the foci of Parsesciencing are *universal* humanuniverse living experiences. The meaning of universal within the humanbecoming paradigm is exemplified by considering the differences between *waiting for a heart transplant* and *waiting*. Whereas formal studies are published on both topics, Crotty (1996) notes that *waiting for a heart transplant* pertains to a very specific situation or an ontically “mundane” (p. 12) experience. Crotty proposes that a mundane focus comprises a significant departure from phenomenological interests in experience(s) of being-in-the world, as known by all people in any context. Parse aligns with this latter view. Specifically, in a dialogue with Fawcett (2001), Parse affirms that a suitable focus for humanbecoming modes of inquiry is *waiting*, not waiting for a heart transplant. Further, the assumptions of humanuniverse hold such that any understandings arising in inquiry are not absolute, predictive, definitive, or ultimate; understandings are indivisible, unpredictable, everchanging (Parse, 2014b).

Feeling pulled in different directions may be understood as a universal humanuniverse living experience in the way it is expressed in the everyday activities of individuals. This is illustrated by all 10 historians in this inquiry, who readily proffered explicit and symbolic expressions of feeling pulled in different directions. The universal nature of *feeling pulled in different directions* is illustrated further in expressions in popular sources and scholarly literature on various topics from people in diverse settings and circumstances. The characterization of *feeling*

pulled in different directions as universal is explored in more depth in concept inventing, presented in chapter one of this dissertation, and in an explication of humanbecoming foreknowings of this inquiry, presented in chapter three of this dissertation.

Foreknowings

Foreknowings are “what is known and believed about” (Parse, 2016b, p. 272) a universal humanuniverse living experience such as *feeling pulled in different directions*. Foreknowings are presented as an “integrated thematic description” (Parse, 2016b, p. 272), created from engaging with existing literature and other sources chosen by the scholar, and built on what is reported in concept inventing. Examples of synthesized foreknowings are presented in two published Parsesciencing inquiries: Bunkers (2016) on feeling unsure and PetersonLund and Bunkers (2018) on suffering. The first documented foreknowings of *feeling pulled in different directions* are presented in chapter three of this dissertation.

Inquiry Stance

The inquiry stance is described as a “scholar’s stance when approaching investigation” (Parse, 2016b). In this dissertation, the inquiry stance is: What is the discerning extant moment of the universal humanuniverse living experience of *feeling pulled in different directions*? This interrogative sentence makes explicit the theoretical frame of humanbecoming as well as the focus of *feeling pulled in different directions* as a universal humanuniverse living experience.

Historians

Within Parsesciencing, Parse (2016b) describes historians, rather than participants. Historians are people who freely contribute their stories to address the inquiry stance explicated by the scholar. Parse states that “usually 10 persons are sufficient for an investigation” (p. 272). Ten

historians contributed to this inquiry, for which ethical approval was granted (see Appendix B). Others offered to participate, if needed.

Measures for preparing to conduct dialoging-engaging, as well as addressing confidentiality, anonymity, and the ease or comfort of historians were adhered as outlined in the voluntary informed consent (see Appendix C). (Note the consent refers to Parse Method research, the term used before Parsesciencing was articulated.) The study was designated as engendering minimal risk. Once ethical approval was obtained, invitations to participate were posted with permission at the sites of a recreation center, a church community, and a student facility on a university campus (see Appendix D). Interested individuals were invited to share news of the study by word of mouth.

Appointments for a single dialogue, with the option for a second by mutual consent, were made at a time and place agreeable to both historian and scholar. Historian selection criteria included: (1) self-identification as someone who can tell about their experience of *feeling pulled in different directions*, (2) English-speaking, (3) lives in an area accessible to the researcher, (4) is willing to participate in one or two audio-taped dialogues about *feeling pulled in different directions*, and (5) is 19 years of age or more. Potential historians were guided to review the consent and, if they chose, to sign or otherwise indicate their willingness to contribute in dialoguing-engaging. All 10 dialogues were transcribed promptly and accurately, and identifying references were removed. Relationships among age, gender, religion, education, or other demographics were not linked with findings, and such details were not gathered. Some of these details, if revealed by participants, were altered in their stories to ensure anonymity or to ensure the anonymity of others was not compromised. Transcripts and recordings were only

available to the scholar and committee members. Historians were given a copy of their own transcript and/or recording if they desired.

Notably, historians shared their personal insights that arose in dialoging-engaging. For example, one historian articulated a pattern in their life, saying, “I hadn’t thought of that! This is very good; this is very helpful.” After a time of speaking and being silent, another historian mused thoughtfully, “I didn’t put all [those thoughts] together ‘til just now.” All historians conveyed their appreciation for an opportunity for dialoging-engaging with the scholar. Similarly, historians were thanked for their contributions to this inquiry and for providing the scholar with the opportunity to bear witness to experiences of *feeling pulled in different directions*.

Phases of Parsesciencing

The focus of Parsesciencing is on discovering the discerning extant moment of the universal living experience being investigated. This is accomplished with dialoging-engaging and distilling-fusing. Understanding of the focus of inquiry and humanbecoming are expanded as the discerning extant moment is “moved to higher levels of abstraction” (Parse, 2016b, p. 273) with heuristic interpreting. Assumptions of humanbecoming-framed sciencing include:

- 1) Descriptions of universal living experiences enhance understanding of humanbecoming.
- 2) Individuals and groups can describe with and without words and with artforms personal experiences in ways that shed light on the meaning of universal living experiences.
- 3) Researcher-participant [scholar-historian] dialogical engagement discovers structures [discerning extant moments] and emergent meanings of universal living experiences.
- 4) The researcher-participant [scholar-historian] true presence surfaces truth for the moment about universal living experiences.
- 5) The researcher, with inventing, abiding with logic, and adhering to semantic consistency during extraction-synthesis [distilling-fusing] and heuristic interpretation creates structures [expressions of discerning extant moments] of living experiences and weaves the structures with the ontology in ways that enhance the knowledge base of humanbecoming nursing. (Parse, 2014b, p. 61-62)

These assumptions inform the design of this inquiry, as illustrated in a discussion of the three phases of Parsesciencing: dialoging-engaging, distilling-fusing, heuristic interpreting (Parse, 2016b).

Dialoging-Engaging

Dialoging-engaging is one way of living true presence with historians who contribute to a formal inquiry (Parse, 1994, 2014b, 2016b). Different from interviewing, dialoging-engaging is an abiding, disciplined attention on the meaning of a specified universal humanuniverse living experience in the moment, as unfolding with each historian (Parse, 2016b).

An in depth and open focus on *feeling pulled in different directions* was facilitated by being centered, thoroughly preparing, and carefully questioning. Dialoging-engaging opened with the question: “Please tell me about your experience of” (Parse, 2014b, p. 62) *feeling pulled in different directions*. Questioning was sparse, to avoid disrupting the historian’s focus and flow of dialoging-engaging. Consistent with Parse’s (2014b) direction, the discussion was moved “only when necessary by saying something such as ‘Go on,’ or ‘Please say more about your experience’” (p. 62) or “Please say how that links with feeling pulled in different directions.” Historians used metaphors as well as actions, images, poetry, and other artifacts to tell of *feeling pulled in different directions*.

In dialoging-engaging, *feeling pulled in different directions* was revealed as a paradoxical humanuniverse rhythm. As such, historians revealed nuanced rhythms of *feeling pulled in different directions-not feeling pulled in different directions*, wherein not feeling pulled in different directions is sometimes at the fore. One historian said, “once you ground yourself, you come back to what it is you actually want, and you are at peace with that, then you don’t feel pulled anymore.” Another historian said, “[y]ou don’t *have* to get caught in the push and pull”

of feeling pulled in different directions. These and other in-depth expressions were engaged in distilling-fusing.

Distilling-Fusing

Distilling-fusing involves dwelling with recorded, transcribed dialogues, and the scholar's journal notes of dialoging-engaging. Engaging deeply with these materials involves "inventing in abiding with logic...and...adhering to semantic consistency" (Parse, 2014b, p. 63) so that essences of feeling pulled in different directions can be distinguished and expressed in the language of the historians and scholar. A fusion of horizons of the historians and the scholar creates a "discerning extant moment" (Parse, 2016b, p. 272).

Each historian's transcribed account of *feeling pulled in different directions* was written as a story to convey core ideas in the language of the historian. Essences unique to the experience were synthesized within each story and expressed as conceptual phrases, both in the language of the historian and in the language of the scholar's horizon of inquiry. The words and meanings of historians' truths were articulated creatively as language-art. The discerning extant moment was used in the theoretical interpretation of *feeling pulled in different directions*.

Heuristic Interpreting

Heuristic interpreting encompasses transmogrifying and transsubstantiating, as well as explicating metaphorical emergings and illustrative artistic expressions (Parse, 2016b). Transmogrifying and transsubstantiating involve moving the discerning extant moment "to higher levels of abstraction" (Parse, 2016b, p. 273) and this is accomplished within the chosen theoretical framework. Core ideas are common to each language-art expression, and are deliberately abstracted (transmogrifying and transsubstantiating) within the framework of humanbecoming to expand understanding of humanbecoming. Heuristic interpreting also

includes choosing a metaphor and an artform to illuminate the meaning of the focus of inquiry. These are presented in chapter four of this dissertation.

Heuristic interpreting is an important aspect of Parsesciencing, consistent with a view of sciencing as an explicitly theoretical project. In this dissertation, rather than viewing historians' accounts as unrelated to existing and new knowledge of nursing, the historians' everyday expressions are engaged and understood with humanbecoming theory. Explicit engagement with existing theory supports in-depth inquiry of human experiences and the expansion of understandings of guiding theory. The import of this choice is supported by a reading of Stambaugh (1980) who remarks that efforts to understand "the nature of human being" may not be

in accordance with our everyday, common sense attitude. But no matter. If we want to get at the *meaning* of [our focus], we have to leave the sphere of everyday common sense, not for some other cryptic, exotic sphere, but for a *dimension* of everyday experience not always apparent to us. (p. 162)

This does not diminish every-day understandings, but suggests that thinking beyond meanings that are taken-for-granted requires something other than the means of common sense. Consistent with Parsesciencing (Parse, 2016b) and requirements of scientific merit, this explicitly theory-guided dissertation serves to bring attention to and advance heretofore taken-for-granted understandings of *feeling pulled in different directions*. This inquiry is designed to support deep dwelling with the prosaic yet richly evocative expressions proffered by historians, to expand scholarly understandings of *feeling pulled in different directions* and of humanbecoming.

Evaluating the Study

Various approaches are taken to rigorously design and thoughtfully appraise formal scientific inquiry in nursing. Building on Burns's (1989) work, which has been cited by many Parse scholars, Gray and Grove (2017) identify the qualities of transparency, truth, time,

transformation, and transferability, and explicate specific questions in each of these categories, to guide the evaluation of qualitative research. Transferability is determined by the reader. Qualities that align with notions of transparency, truth, time, and transformation and that are specific to humanbecoming, are addressed in Parse's (2001) appraisal criteria—conceptual, ethical, methodological, and interpretive—to assess the substance and clarity of published reports. Conceptual, ethical, methodological, and interpretive decisions and activities relevant to the initial design and critical appraisal of this Parsesciencing inquiry are detailed next for the consideration of readers of this dissertation. Design and appraisal insights and questions that arise during the inquiry will be discussed in the final chapter of this dissertation.

Conceptual Substance and Clarity

Adhering to conceptual substance and clarity means explicitly stating the focus on the phenomenon of study, within an ontologically and epistemologically consistent frame of reference (Parse, 2001). In this study, Parsesciencing phases and findings are presented transparently, and are shown to be consistent with humanbecoming ontological and epistemological assumptions⁵ of sciencing. *Feeling pulled in different directions* is specified clearly as the focus of study in the purposes of this study, outlined in the first paragraph of this chapter. And, *feeling pulled in different directions* is specified explicitly in the inquiry stance, in the form of an interrogative statement. The scholar's understanding of the phenomenon is conceptualized substantively in concept inventing, and explicitly, as foreknowing, within the frame of humanbecoming.

⁵ Parse (2009a) claims, "qualitative *methods* (phenomenological, ethnographic, and others) have rigorous designs arising from an ontology different from logical positivism" (p. 101).

Ethical Substance and Clarity

Ethical substance and clarity pertain to ways in which the scholar engages with historians and data, within all phases and activities of sciencing, including designing and reporting on the inquiry (Parse, 2001). Parsesciencing (Parse, 2016b) involves living true presence with historians and dwelling deeply with carefully chosen materials and with transcripts. Consistent with the purpose of the inquiry, explicit efforts are made to enhance understanding of the identified human universe living experience, which is *feeling pulled in different directions*, and of the chosen heuristic, which is the disciplinary frame of human becoming.

This formal inquiry was undertaken with the supervision and guidance of a committee of esteemed scholars, one of whom is a Parse scholar. As noted, institutional ethical approval was granted before proceeding to invite and engage with historians, and all historians provided informed consent. Detailed accounts and illustrations of historians' contributions and scholar's thinking were offered. The scholar's path of inquiry that encompassed designing, concept inventing, foreknowing, engaging-dialoging, distilling-fusing, and heuristic interpreting may be traced.

Methodological Substance and Clarity

Methodological substance and clarity involved ensuring that aspects of gathering and interpreting data are congruent with the stated ontological and epistemological assumptions (Parse, 2001). This was accomplished in part, by establishing Parsesciencing as appropriate to address the inquiry stance of "What is the discerning extant moment of *feeling pulled in different directions*?" Discoveries that arose through in-depth engagement with data during a lengthy period of time, were interpreted as truth-for-the-moment, rather than absolute or ultimate truth. Decisions and discoveries were recorded throughout the path of inquiry including: explicating

the horizon of inquiry, inviting historians, dialoging-engaging, distilling-infusing, and heuristic interpreting. The transformation of data across levels of abstraction was shown explicitly (see chapter four of this dissertation), and the language and concepts of humanbecoming were integrated in these recorded conceptual shifts. The meaning of *feeling pulled in different directions* was illuminated further with an artistic expression and metaphor, consistent with the Parsesciencing mode of inquiry.

Interpretive Substance and Clarity

Interpretive substance and clarity involve the in-depth engagement with and integration of disciplinary knowledge (Parse, 2001). This formal inquiry is framed explicitly in and contributes to understandings of humanbecoming, which was originated as a theory of nursing.

Throughout this inquiry, as conveyed in concept inventing, foreknowings, ensuing discoveries, and new knowings, discoveries of feeling pulled in different directions were recorded, discussed, and expanded in relation to humanbecoming assumptions and concepts. Explicit suggestions were made for new possibilities arising within this Parsesciencing inquiry.

Moving to Chapter Three

In chapter two, humanbecoming is explicated as the horizon of inquiry. Specifics of humanbecoming and Parsesciencing are detailed. In the next chapter, discoveries of concept inventing, as described in chapter one, are complemented in an explication of foreknowings of the scholar's understanding of *feeling pulled in different directions*.

Chapter Three: Foreknowings of Feeling Pulled in Different Directions

Feeling pulled in different directions is illuminated in pondering humanuniverse as indivisible, unpredictable, everchanging. And, humanuniverse as indivisible, unpredictable, everchanging is illuminated in pondering feeling pulled in different directions. Coming to view feeling pulled in different directions as a universal humanuniverse living experience surfaces myriad paradoxical patterns; one's understanding of such shifts moment-by-moment.

Within Parsesciencing, foreknowing encompasses sorting, choosing, and synthesizing relevant sources, to articulate a personal understanding of one's focus of study. Consistent with the thinking of Heidegger (1953/1996) and Gadamer (1960/2002), Parse (2014b) espouses that all understanding is everchanging and is accomplished within a forestructure. Thus, within Parsesciencing, foreknowings are viewed as everchanging understandings that are constructed within, rather than beyond or apart from, a scholar's personal views and beliefs. The explication of foreknowings serves to deepen the scholar's attention on, and expand understanding of, the chosen universal humanuniverse living experience, within the specified horizon of inquiry.

Parse (2016b) describes foreknowings as, "what is known and believed about the universal humanuniverse living experience from the literature and other sources chosen by the scholar. It is explicated in an integrated thematic description of the living experience being investigated" (p. 272). In this dissertation, foreknowings complement what is discovered in concept inventing, with an emphasis on the scholar's understandings, consistent with humanbecoming. Excerpts from personal journaling illustrate my understandings of *feeling pulled in different directions* for the reader, and inform the thematic description of the experience.

Pondering feeling pulled in different directions...

...being with a person close to death, and noticing nuanced changes of breath, brow, eye, earlobe, mouth, knee, toe. There is so much calling for my attention. I'm aware of the person in the bed and of other people in the room. Close others, both living and dead, are like threads that make a hard fist-like knot where we are gathered together. The knot is my undoing...unless, until I close my eyes and with the tips of fingers bring a gentle vibration...just enough, just enough to ease tension and shift my focus back to the person in the bed.

...after a long week at the Congress, I wonder: where did the time go? What happened to Tuesday, Wednesday, Thursday? I feel a little shaky, bewildered—I want to stay, to settle here, to continue this round of thinking-writing-listening-walking-thinking-writing-listening...But, having welcomed us at the beginning of the week, the elder speaks of unbundling us now...Unbundling? Like a babe? Like a butterfly? Soon I will fly away home. Or, away-home, where I've been before. I want to go home, but fear I will be stumbling back to old ways. This time has been so sweet...Unbundled, I have been un-done...why not fly apart?

...kayaking in a strait of water, with three different currents, tide, gravity, and wind, all at once drawing paddle, skeg, boat, body. I'm in/a watery, multicursal maze. The thrum of great forces is an unsettling flow that focuses yet diminishes my strength, my attention. I must take my bearings—people do this all the time (because we are supposed to know where we are going). At the same time, I long to give up heading for somewhere in particular; I want to see what happens, to awe-fully, wondrously flow in the sea to God (only) (knows where). I am here-and-there, a little blissful, a little nauseated with being rocked at so many angles, and with glimpsing this shore, that rock, this wave, that beach.

Thinking about the draw of powerful living-currents reminds me about a time when someone told me they saw the angel of death. (They glimpsed the angel's cloak, out of the corner of their eye.) In this glimpsing, they felt a deep, momentary trepidation and a distraction from this life; they felt a tug to follow something that was at the edge of their sight, at the edge of their living.

Feeling pulled in different—new, interesting, many—directions expresses an odd dispersion-and-focus of desire, of wanting to follow, wanting to stay, wanting to go another way. In a whirlpool of movement, thought, time, opportunity, desire, I struggle to...hold true. Feeling pulled in different directions means willfully and uneasily struggling to and fro, faltering and being called to and stretched with, strange and/or diverse expectations and possibilities. Feeling pulled in different directions is the shaky balance and frightful edge of my capacity, and maybe, of my very being...

Heretofore, *feeling pulled in different directions* has not been considered as a universal humanuniverse living experience. Within humanbecoming, humanuniverse is conceptualized as indivisible, unpredictable, everchanging (Parse, 2014b). Humanbecoming espouses an ethos of dignity and all conceptualizations are imbued with postulates of illimitability, paradox, freedom, and mystery. Dwelling with the meaning of humanuniverse, postulates, and ethos of humanbecoming surfaces foreknowings of *feeling pulled in different directions*.

Feeling Pulled in Different Directions in light of Humanbecoming Humanuniverse

Humanuniverse is conceptualized as indivisible, unpredictable, everchanging. The notion and question of indivisibility—of individual and in the forms of individual as community and human as universe—surfaces, especially, in relation to references of *feeling pulled in different directions*. For example, *feeling pulled in different directions* is evoked for me as Barbotin (1958) tells of being torn and rent, in undergoing the death of a person who knows and is known to, Barbotin. This is shown in a poignant description:

a kind of confusion takes hold of me....This confusion comes...from the essentially equivocal and ambiguous relation which now exists between me and the other....I am torn between two impossible positions. In the first I continue to treat the corpse as a subject, give it a consciousness and speak to it, surround it with care. In brief, I try to escape the unacceptable separation. Or, as an alternative, I see there only an object, a being completely alienated, something passing away, a thing, a nothing....To deny or to be denied that is the dilemma that rends me. It causes an unrest in me. For I am buffeted, in a maddening fashion, between two contraries, equally cruel. (Barbotin, 1958, p. 125)

Similarly, a *feeling pulled in different directions* is brought to the fore in de Chardin's (1977) reference to the "[m]agnetism" or "draw" (p. 21) of Christ as "an instrument of...unification" toward the "culmination of a synthesizing process" (p. 19). These quotes convey efforts for and against personal distinction. Similarly, Howard (2010) has coined the term paradexity to convey "convergence of paradox and complexity" (p. 210), which encompasses depersonalization, saturation, acceleration, and fragmentation. With reference to fragmentation Howard writes,

We can feel closer to someone in another part of the world, with whom we engage online, while completely disconnected from our immediate neighbours. This gives rise to a sense of fragmentation—of belonging in different places at the same time, of belonging to everywhere but nowhere, of feeling pulled in competing directions. (p. 214)

I read connotations of longing, as these authors convey a terrible and wonderful—an awful and awful—desire that is a yearning for personal distinction along with ease and harmony.

In association with *feeling pulled in different directions*, sources highlight a desire to bring about something different in society. For example, *feeling pulled in different directions* is evoked in readings of the Sturm und Drang movement. (Interestingly, readers will see that a historian uses this phrase in describing their experience of *feeling pulled in different directions*.)

Sturm und Drang (2018) is defined as “1: a late 18th century German literary movement characterized by works containing rousing action and high emotionalism that often deal with the individual’s revolt against society 2: TURMOIL,” and translates to Storm and Stress in English. As discovered in concept inventing, references to turmoil, stress, and revolution are linked sometimes with feeling pulled in different directions. Indeed, one author makes this association explicit in their discussion of the work of Johann Wolfgang von Goethe, who is associated with the Sturm und Drang literary movement. Specifically, in a text entitled *German Freedom and the Greek Ideal*, McGrath (2013) suggests that “fear of violent disorder contended with a deep love of classical Greek culture to pull Goethe in different directions” (p. 13). A description of *feeling pulled in different directions* seems apt, particularly since Goethe lived during the tumultuous, shared and contradictory, influences of the French Revolution, Napoleonic Wars, and the Greek War of Independence.

Goethe can be understood to have held many interests in and hopes for the time in which he lived. Joeres (2005) writes: “ambiguities and contradictions that characterize Sturm und Drang...stress the revolutionary potential of human individuals” (para. 3). Yet, according to Joeres, despite efforts through literature to call for something new, the views within Goethe’s dramas convey a sameness, constriction, and order consistent with pre-existing absolutist social and political views. Although aspects of Goethe’s work seem tame and limited, Goethe diverged from socially acceptable ideas and life choices, and showed great vitality. In the preface to a

discussion of why Goethe's work is worthy of attention, Richardson (2016) writes, "in action and thought, he defied convention" (para. 3). And, Goertzel (2005) describes Goethe as "blessed with a keen, wide-ranging intelligence and a huge amount of energy. He was constantly bounding from one project to another and from one endeavor to another: painting, drama, prose, poetry biology, physics, political administration" (p. 886). In other words, Goethe may be referred to as a Renaissance man, Renaissance mind, or polymath, who was deeply engaged in seemingly dissonant interests.

Efforts to honor and/or advance wide-ranging interests, as in *feeling pulled in different directions*, may be understood to hinder the depth or quality of an individual's oeuvre. Yet, Goertzel (2005) and others (e.g., Field, 2016) propose that a chosen perspective or pattern of thinking contributes coherence among specialist, or seemingly disparate, foci. Specifically, Goertzel suggests that Goethe perceived a "deep interconnectedness" (p. 887) among his interests and that "all these different pursuits were as one: all part of an attempt to understand and participate in the wholeness of the universe" (p. 888). Similarly, Richardson (2016) writes that, for Goethe, "there was no mind-body problem: the mind and the body were interlinked in innumerable ways, and the human being was a single whole combining both. Humanity, at the same time, formed part of a greater unity, that of nature" (p. 24). An overarching view of coherence and unity is supported in a reading of Goethe's poetry, specifically "Song of the Spirits Over the Waters" as translated by Aytoun and Martin, 1860.

The soul of man,
 It is like water;
 From heaven it cometh,
 To heaven it mounteth,
 And then again,
 Still interchanging
 Evermore, returns to earth. (Aytoun & Martin, 1860, p. 157)

Aloft it shoots,
 A star in brightness,
 From the beetling
 Wall of rock.
 Then in waves
 Of graceful vapour,
 On the glistening
 Basalt, dustlike
 Falls, and touch'd and
 Touching lightly,
 Like a veil
 It showers down, softly
 Whispering, to its craggy base.

Rocks rise up,
 To stem back the torrent,
 And madly from steep to steep
 Headlong it dashes,
 Plunging in foam
 To the whirling abyss.

Anon with murmurs low
 It winds and wimples on,
 Along the meadow vale, (Aytoun & Martin, 1860, p. 158)
 And in the unruffled lake,
 Heaven's stars their faces all
 Contemplate, and are glad.

Wind is the water's
 Favourite paramour;
 Wind stirs the waves up
 In foam from the deeps.

Man's spirit, oh how like
 Art thou to the water!
 Man's destiny, how like
 Art thou to the wind! (Aytoun & Martin, 1860, p. 159)

Although Goethe's view is neither developed within the humanbecoming paradigm nor precisely consistent with that tradition, this poem suggests a similar worldview of human in rather than separate from, universe. For example, Goethe interchanges, rather than differentiates, soul with water. Reference to the abyss disturbs the predictable cycle of a rising and falling,

watery soul. References to spirit and links between destiny and stirring wind and water suggest restlessness, even an ongoing transformation of soul, land, lake, heavens. This brief exploration of the Sturm und Drang movement and Goethe's life and work, suggest similarities with a view of human universe as indivisible, unpredictable, everchanging, and contributes to understandings of *feeling pulled in different directions*.

Notions of Paradox

Paradox features importantly in naming human becoming as a horizon of inquiry as well as in specifying *feeling pulled in different directions* as a focus of inquiry. Next, a general overview of paradox is presented. This is followed by a discussion of a human becoming conceptualization of paradox and the relevance of paradox in understandings of *feeling pulled in different directions*. Along with the postulate of paradox, postulates of illimitability, freedom, and mystery and the ethos of dignity (Parse, 2014b) are explored to advance understandings of *feeling pulled in different directions*.

Paradox is an oft-used term, of interest from various perspectives. Mitchell (1993), a nurse scholar, refers to the "persistence-emergence" (p. 44) of paradox. The many resources on paradox reveal that for millennia, storytellers, philosophers, scientists, mentors have drawn on paradox and paradoxes to inspire, instruct, and theorize. Paradox is conceptualized in relation to perspectives of reality, highlighting questions of plurality and singularity, indivisibility and multiplicity, presence and absence, inertia and activity. For example, similar to Aristotle in the 4th century BC, Cuonzo (2014) in the 21st century puzzles with Zeno of Elea's 5th century paradoxes that explicate and trouble assumptions of plurality, divisibility, and change. Early and present-day Zen practitioners may meditate upon paradox-like koans such as: "Two hands clap, and there is a sound. What is the sound of one hand clapping?" Taoists are inspired by the

figure of t'ai-chi tu "depicting the two simultaneous and opposed forces of yin...and yang" (Rothenberg, 1979, p. 141). Sorensen (2003) notes that an interest in paradox brings scholars to explore philosophical, historical, and literary perspectives, spiritual enlightenment, and more.

A search of Google Scholar reveals a vast array of scholarly sources on paradox and related concepts in various disciplines, including anthropology, biology, literature, mathematics, philosophy, physics, psychology, sociology, and theology. Philosophers of science describe paradox as a harbinger of a new paradigm (Kuhn, 1962/1996) or as a holdover of an old paradigm. Cannon (1996) proposes, "Paradoxes emerge when beliefs or assumptions fail to keep up with external changes" (p. 10). Panke (1969) articulates paradoxicality as one characteristic of psychedelic mystical experiences in encounters with death. Modern psychotherapists draw on refinements to paradoxical psychotherapy pioneered by Frankl (1959/2006) and others.

Organization scientists refer to paradox in theories of management and change (e.g., Koot, Sabelis, & Ybema, 1996; Smith & Lewis, 2011). Health care providers assess for paradoxical or opposite-to-designed reactions to drugs (e.g., Smith, Hauben, & Aronson, 2012), paradoxical states of increased nociception or opioid hyperalgesia that sometimes develops with opioid use (Bannister, 2015), and paradoxical or rapid-eye-movement (REM) type sleep (e.g., Pastukhov & Ekimova, 2012). Highlighted in this overview are diverse understandings of paradox that are relevant to the professional practice and academic discipline of nursing.

Paradox within Humanbecoming

Paradox is referenced commonly, sometimes casually, sometimes with precise intent by nurses in their writings and conversations in relation to human, universe, and health. Paradox features explicitly and importantly in the tradition of humanbecoming, wherein theoretical concepts are paradoxical (Parse, 2014b). As introduced above, paradox is one of four postulates or "truths

embedded in the conceptualizations of the ontology” (Parse, 2014b, p. 308) of humanbecoming. Along with illimitability, freedom, and mystery, paradox informs all conceptualizations of humanuniverse, human experience, and the three theoretical principles of structuring meaning, configuring rhythmical patterns, and cotranscending with possibles.

Concepts within each principle express paradoxical rhythms. For example, valuing, is a concept within the principle of structuring meaning; valuing expresses a paradoxical rhythm of confirming-not confirming what is important. Other paradoxical rhythms are articulated as aspects of humanbecoming models of family, community, leading-following, mentoring, and teaching-learning. Notably, Parse’s conceptualization of paradox is unusual but not without precedent within existing scholarship.

Several authors, whose works informed Parse’s (2014b) conceptualization of humanbecoming, provide writings that provide insights into the explication of paradox as a postulate. Specifically, Parse cites various sources of Heidegger’s writings as having influenced her thinking. With respect to humanbecoming, these influences include tenets of intentionality and subjectivity, as well as the concept of coconstitution. Although Heidegger does not, to my knowledge, explicate or develop paradox, some aspects of his writings are similar to Parse’s conceptualizations of rhythmical patterns. For example, in a translated edition of *Introduction to Metaphysics*, in a chapter titled, “The Question of the Essence of Being,” Heidegger (2014) proposes that we understand “Being, and differentiate it with certainty from not-Being—and this is not just another, second fact, but both belong together as one” (p. 62). As a humanbecoming scholar, I identify an association with being-nonbeing (Parse, 2014b), which is a paradoxical rhythm of powering, articulated in the third principle of humanbecoming of cotranscending with the

possibles. There are other sources that Parse cites as having explicitly informed her thinking about the postulate of paradox.

In her most recent book, Parse (2014b) cites the work of Slaatte (1968/1982) as informing her conceptualization of paradox. Slaatte (1968/1982) describes paradox as “an essential and irreplaceable trope of the philosophical mind-at-work” (p. 2). More specifically, paradox is “*an idea involving two opposing thoughts or propositions which, however contradictory, are equally necessary to convey a more imposing, illuminating, life-related or provocative insight into truth than either factor can muster in its own right*” (Slaatte, 1968/1982, p. 4). Slaatte distinguishes two types of paradox: (1) logically and semantically “coincidental” or “either-or” paradoxes (p. 5) and (2) ontologically “elemental” or “both-and” paradoxes (p. 5). In the latter conceptualization, paradox expresses “a dialectical reciprocation of opposites without dissolving their polarity or distinctiveness” (Slaatte, 1968/1982, p. 6), as in Slaatte’s analogy of a tuning fork, a two-pronged entity that rings true tonally, so long as both tines are intact. Similarly, Parse (2007) conceptualizes paradox as irreducible and, more specifically, as “an intricate rhythm expressed as a pattern preference” (p. 309). Notably explicated and distinguished in the humanbecoming ontology, precise meanings of paradox are not always explicated in scholarly discussions.

Often, paradox is interchanged with other terms (e.g., ambivalence, ambiguity, contradiction, dialectic, irony, oscillation, problem, puzzle, tension) in verbal and written instances. One such example of a word substitution is illustrated in the following journal ponderings.

As a spectator at the thesis defense of a student who framed their research within the theory of humanbecoming, I recall that one of the examiners puzzled why Parse emphasized a so-called commonsense notion of paradox and coined terms such as hope-no hope to express human experiences. (Notably, in North American society it is popular to espouse that one should be or act as if one is hopeful rather than not hopeful, and to refocus or otherwise sustain hope throughout one’s life, rather than raise into view or attend closely to expressions of not hopeful.

One risks being labelled as demoralized, depressed, or similar, should one dwell with feeling not hopeful.) The examiner seemed to suggest: (1) Parse unnecessarily emphasized what is obvious to us all, (2) Parse perhaps even misrepresented reality and the contributions of nursing, and (3) there were less complicated and more familiar, useful, and accurate ways to convey human experience. Indeed, in subsequent discussion the examiner substituted the term ambivalence for paradox.

Perhaps the examiner in the above instance is not greatly familiar with humanbecoming scholarship, yet one wonders: Was this word exchange intentional, an instance of simple inattention, or a conflation of terms? Although word substitutions are useful to enlighten and avoid repetition, they can be confounding. In this dissertation, close attention to the postulate of paradox and the condition of ambivalence inform understandings of *feeling pulled in different directions*, however in this dissertation, differences among paradox and ambivalence, in relation to *feeling pulled in different directions*, are important to distinguish.

Ambivalence is a construct within the discipline of psychology, described as

The simultaneous existence of two sometimes contradictory feelings, attitudes, values, goals, or directions. The term was introduced by Eugen Bleuler, a Swiss psychiatrist (1857-1939), to denote the simultaneous occurrence of two antagonistic emotions, such as hatred and love toward the same person, or inclination and disinclination toward the same activity or goal....Ambivalence is common in PHOBIAS, including AGORAPHOBIA, as there is often a simultaneous approach-avoidance attitude toward potentially fearful situations. (Doctor, Kahn, & Adamec, 2008, p. 39)

Doctor et al. reference antagonistic emotions. In a totality-like tradition, mind and body are distinct, albeit interactive, aspects related to human behavior, in relation to sensation and emotion, internal and external stimuli. Unlike universal humanuniverse living experiences such as *feeling pulled in different directions*, ambivalence may be eased or resolved, as with similar states or instances of ambiguity⁶, conflict, and dilemma.

⁶ Ambiguity (2018) is “the quality or state of being ambiguous especially in meaning.”

To emphasize: Within the humanbecoming paradigm (Parse, 2014b), paradox is not another name for ambiguity or for human behavior that may be interpreted as a state or condition of being ambivalent, bipolar, labile, or contradictory. Neither is paradox treated as a semantic or scientific error to overcome or a philosophical conundrum to explain. Rather, paradox is conceptualized as a postulate that is “an inherent aspect of everyday life” (Mitchell, 1993, p. 47) and thereby relevant to understandings of universal humanuniverse living experiences, such as *feeling pulled in different directions*. Within humanbecoming, humanuniverse living experiences encompass paradoxical rhythms expressed as “pattern preference[s]” (Parse, 2014b, p. 36). How is paradox associated with *feeling pulled in different directions* in existing scholarly sources?

Feeling Pulled in Different Directions in Light of Humanbecoming Paradox

Although paradox is mentioned or evoked in references to *feeling pulled in different directions*, it is not articulated and extensively explored as such. For example, Wang and Nuru (2016) report on interviews with 17 students who are first generation immigrants to the United States of America, to determine “the ways in which individual and family goals about college are shaped through turning points and negotiated in family communication” (p. 14). Three “suprathemes of turning points” are articulated: “(a) coauthoring the dream, (b) experiencing obstacles to the dream, and (c) actualizing the dream,” including two subthemes of “doubting dreams can happen and...leaving family behind” (Wang & Nuru, 2016, p. 13) in the second supratheme. Wang and Nuru write that the latter subtheme “illustrates especially emotional events where participants voiced feeling pulled to be two places at once” (p. 10) and encompasses “paradoxical desires” (p. 14). They describe “tensions [that] emerged as participants reported feeling compelled to both achieve the college dream and maintain

connectivity to home-life” (Wang & Nuru, 2016, p. 14), but do not discuss in depth the meaning of paradox.

Other authors also explicate or evoke associations with paradox, in discussions that reference *feeling pulled in different directions* or a similar expression. Drawing on Palmer (1998), Helsing (2007) describes paradoxical destruction and growth in facing conflicting commitments, remarking that “the tension a teacher feels between competing poles of a paradox may feel like it is tearing the teacher apart” (p. 1324). There are other examples that connote *feeling pulled in different directions* as paradoxical. In a discussion of vice, Brickhouse (2003) refers to “contrary desires” (p. 10). In a discussion of ambivalence, Stambaugh (1980) describes a “feeling of attraction and repulsion, a being pulled in diametrically opposed directions” (p. 170), which Stambaugh articulates as a duality within the subject. And, in relation to discerning one’s call in life, paradox is evoked as Mahn (2017) contrasts obligation with interest, individual with community, and personal with common good, with the implication that a person must choose only one focus. Overall, paradox is not linked or discussed explicitly in relation to *feeling pulled in different directions* in existing publications. Yet, expressions of *feeling pulled in different directions* describe and are found in stories, reports, and discussions of struggle and tension—subject with object, unity with particular, coherence with chaos, evident with unfathomable. These, within a humanbecoming perspective, are suggestive, and invite consideration, of rhythmical patterns associated with *feeling pulled in different directions*.

Feeling Pulled in Different Directions in Light of Humanbecoming Postulates and an Ethos of Dignity

An understanding of *feeling pulled in different directions* is advanced not only by exploring paradox, but by exploring the postulates of illimitability, freedom, mystery, and the ethos of

dignity. Within this exploration of humanbecoming postulates and ethos, *feeling pulled in different directions* is revealed as *aw(e)ful delight surfaces with the struggles of taking a bearing along an unfolding, diverging way*. In the language of humanbecoming, this is articulated as imaging with powering valuing in originating.

Illimitability “is the indivisible unbounded knowing extended to infinity, the all-at-once remembering and prospecting with the emerging now” (Parse, 2014b, p. 36). This means possibility and temporality are unbound within *feeling pulled in different directions*. Everything seems possible; even change is changing. In *feeling pulled in different directions*, infinite directions or possibilities for diverging are unfolding. Struggles to distinguish, to choose or shift one’s way, and to be present, all rest within awful and awful—aw(e)ful—delight of knowing-not knowing and within a context of conforming-not conforming.

Illimitability conveys an infinite, but not a-contextual, quality of ever-emerging now. This is expressed in the notion of freedom. Freedom is “contextually construed liberation” (Parse, 2007, p. 309) meaning that freedom is expansive and constrained all-at-once. *Feeling pulled in different directions* encompasses reflective-prereflective awareness that with freedom, one’s responsibilities are unlimited. This contributes to a thrilling and terrible tension of *feeling pulled in different directions*, including the wonder and mystery of being-nonbeing.

Mystery that imbues all, sheds light on and obscures humanbecoming. Amid shifting yearnings, the precariousness of being-nonbeing and the possibility of loss is encompassed in *feeling pulled in different directions*. In consideration of myriad ways of being, it is a struggle to know where, and how, to go. And, it is impossible to conceive or know fully the influences of one’s choosing. Although human and universe are “in mutual process cocreating what is” (Parse, 1999, p. 119), not all can be told or known of one’s yearnings and how one’s choices will

influence the emerging now. Each individual tells of their unique and always-unfolding living quality encompassing universal humanuniverse experiences, but not all can be revealed. Mystery expresses “the unfathomable with the indivisible, unpredictable, everchanging humanuniverse” (Parse, 2007, p. 309). Unfathomable humanbecoming embraces the *aw(e)ful delight of the struggles of taking a bearing along an unfolding, diverging way*.

The ontology of humanbecoming encompasses an ethos of dignity, which includes four tenets: “1. Reverence is solemn regard for human presence. 2. Awe is beholding the unexplainable of humanuniverse existence. 3. Betrayal is violation of humanuniverse trust. 4. Shame is humiliation with dishonoring humanuniverse worth” (Parse, 2018b, p. 259). Parse (2018b) further explicates paradoxes of revering-betraying and aweing-shaming arising with living quality or the becoming visible-invisible becoming of the emerging now. Contemplation of these tenets and paradoxes contributes to understandings of *feeling pulled in different directions*. Reverence is “insightful awareness of inherent differences, deep appreciation for ambiguity, and penetrating trust in wisdom” (Parse, 2014b, p. 27), which is relevant for persons living *feeling pulled in different directions*. *Feeling pulled in different directions* is an experience of living tension among different—many, new, old—desires, of delighting in possibilities, bearing the uncertainty of not knowing yet, and longing for wisdom in choosing. Betrayal or “a breach of promise that shifts the trust-mistrust rhythm” (Parse, 2014b, p. 27) surfaces amid *feeling pulled in different directions*. *Feeling pulled in different directions* encompasses comfort and discomfort. The delight of one’s unfolding position is accompanied by trust and distrust in one’s abilities and resources. Awe refers to “unwrinkled wonder inspired by the exquisite that can be foreboding in its magnitude” (Parse, 2014b, p. 27). *Feeling pulled in different directions* encompasses the inspiring wonder of humanuniverse, of humanuniverse as awful and aweful and

as mystery, unbounded yet constrained with possibility. Shame or embarrassment and “unbearable fear of losing face” may be expressed “in escape from the situation as persistent avoidance with guilt mounts over time” (Parse, 2014b, p. 27). Shame surfaces with *feeling pulled in different directions*, as one stubbornly, incoherently is persisting-shifting in one’s way.

Explication of Foreknowings

Aw(e)ful Delight

Aw(e)ful delight is the tumultuous awe and dread of shifting awareness with *feeling pulled in different directions*. This reflects imaging or “reflective-prereflective coming to know the explicit-tacit all at once” (Parse, 2014b, p. 38). Aw(e)ful delight is expressed in Oliver’s (2012) poem, “Foolishness? No, It’s Not” (p. 5). The poem begins, “Sometimes I spend all day trying to count the/leaves on a single tree” (Oliver, 2012, p. 5). Oliver conveys feeling terribly and deliciously overcome: by abundance, by quietness, by hopelessness. For a while, a focus is found in counting each leaf. But, she supposes, her friends think her foolish, with her head “in the clouds” (Oliver, 2012, p. 5). Through her endeavors, she becomes “half crazy” (Oliver, 2012, p. 5). Eventually she gives up her task and laughs, inspired with awesome (perhaps divine), unknowing wonder.

Struggling with Taking a Bearing

Struggling with taking a bearing is willful tension with faithfully striving of *feeling pulled in different directions*. This reflects valuing or “all-at-once confirming-not confirming cherished beliefs in light of a personal worldview” (Parse, 2014b, p. 39) and powering or “pushing-resisting of affirming-not affirming being in light of nonbeing” (Parse, 2014b, p. 48). Struggling with taking a bearing is attesting-not attesting and affirming-not affirming what is sacred or what is one’s chosen direction or orientation in everyday life. Willful tension is choosing to pause,

and faithfully striving is sincerely honoring and questioning one's purpose. This, too, is illustrated in one of Oliver's (2012) poems, titled "Today," which begins: "Today I'm flying low and I'm/not saying a word./I'm letting all the voodooos of ambition sleep" (p. 23). Oliver teases readers with the further claim of "not saying a word" (p. 23), even as she offers readers a rich description of a garden with bees, pond, gnat-eating fish. Her poetic expression is subtly energetic, while conveying comfort-discomfort with confirming-not confirming one's purpose. The poem, which accounts for the author's chosen purpose or focus, also invites sacred pause. Paradoxically, this pause encompasses waiting that is a tension of will, momentarily at rest, on one's way to a threshold. In Oliver's (2012) words, she becomes "Quiet as a feather" and "hardly moving though really...travelling/a terrific distance" (p. 23)—amid a busy, everyday world.

Along an Unfolding, Diverging Way

An unfolding, diverging way means unfurling anew with tenuous certainty of *feeling pulled in different directions*. It means taking a well-trod, yet obscure and somewhat treacherous path, along which one moves with awkwardness and grace and with the anticipation of envisioning something new. This reflects originating or "inventing new ways of conforming-not conforming with the uncertainty-certainty of living" (Parse, 2014b, p. 50), and is illustrated in Oliver's (2012) poem titled, "Life Story." In this poem, the writer's way of being is echoed in various forms of nature—tree with leaves, heron feather, lily in a pond, tiding and wrack-filled sea. The author remarks that gravity and solid form seem inescapable; she writes, "my root delicate as an artery/my face like a star,/my happiness brimming....I felt I was the tip of the wave,/the pearl of water on the eider's glossy back" (p. 71). Yet, with a tone of tenuous certainty, Oliver imagines a variation of her customary way and shape of being. The author foretells of becoming "a small

cloud...that looks like a lamb” (Oliver, 2012, p. 71), a way of living as an earthly, yet untethered, creature.

Artistic Expression

Within humanbecoming as a personally chosen horizon of inquiry, the truth for-the-moment of *feeling pulled in different directions* is *aw(e)ful delight surfaces with the struggles of taking a bearing along an unfolding, diverging way*. In the language of humanbecoming, *feeling pulled in different direction* is imaging with powering valuing in originating.

A personal artistic expression of this universal humanuniverse living experience is

Being, at Sea

Pole. Moon. Current, wind, wood, whim,
Pulling in different directions.
Whirling with intention.
Tiding true. At sea.

Delight and dis-chord,
Pulling every which way.
Spacing fingers, just so.
Stringing me a-long.

The poem’s title links *feeling pulled in different directions* with personal being and a lifeway of becoming that is tiding rhythmically and chaotically at once, wherein the push-pull of earth-sea-human enlivening currents and fading endeavors are at play. Dare I say? If cocreating reality is “a seamless symphony of personal becoming” (Parse, 1996, p. 182), I am a song—an aw(e)ful, whirling pool of harmony-discord.

Comparing Feeling Pulled in Different Directions and Humanbecoming Living with Ambiguity

Associations between *feeling pulled in different directions* and ambiguity are identified in materials explored during the explication of foreknowings. Specifically, within

humanbecoming, *living with ambiguity* is articulated. Living with ambiguity is explicated as a process in teaching-learning and leading-following models of humanbecoming (Parse, 2004b, 2008, 2014), and described as “moment-to-moment moving with the vague” (Parse, 2004b, p. 34). In the context of teaching-learning, Parse (2014b) explicates living with ambiguity as “abiding with vague potentials and propelling with the not-yet-fully-known explicitly to untangle the knots of obscurity” (p. 134). Pondering retirement from academia, Yancy (2018), a humanbecoming scholar, describes a clouding and fading fog of living with ambiguity. Yancy’s understanding of this phenomenon is further informed by dwelling with stories of new graduates of baccalaureate nursing programs, who tell of living with changing expectations. Specifically, Yancy surfaces paradoxical rhythms of comfort-discomfort, sureness-unsureness, and confirming-not confirming. These rhythms are similar to and different from foreknowings of *feeling pulled in different directions*. Different from living with ambiguity, *feeling pulled in different directions* is advanced as a universal humanuniverse living experience and linked explicitly with four humanbecoming concepts of imaging, valuing, powering, and originating.

Moving to Chapter Four

In chapter three, humanbecoming-informed foreknowings of *feeling pulled in different directions* are articulated as *aw(e)ful delight surfaces with the struggles of taking a bearing along an unfolding, diverging way*. This is expressed in the language of humanbecoming as imaging with powering valuing of originating. No other humanbecoming-framed inquiry has been located on *feeling pulled in different directions*. In chapter four, understandings of *feeling pulled in different directions* are enriched by the contributions of historians.

Chapter Four: Presenting Historians' Truths

In this chapter, historians' truths are presented as stories that express main ideas and illustrations, as conveyed during dialoging-engaging about experiences of *feeling pulled in different directions*. Main ideas are moved through levels of abstraction, from transcript to story, to essence in the language of the historian, to essence in the language of the scholar. Iterative refinements are made to each story and associated essences, until a creative, parsimonious statement of language-art is prepared, faithful to the expression of the historian as cocreated with the scholar. Core ideas are prepared to articulate ideas common to all 10 language-art expressions of *feeling pulled in different directions*. Core ideas are transmogrified and transubstantiated, to explicate links with and expand understandings of humanbecoming (Parse, 2014b).

Distilling-Fusing Historians' Truths

Sue's Story

Sue describes herself as “a person of many passions, living with the enjoyment and burden” of being deeply and meaningfully engaged in work, hobbies, and family interests. She eloquently speaks of feeling pulled in different directions as a “spell of ambivalence” and of questioning how to live her life. Sue says, “one part of me wants to give my attention to my many work projects, another part wants to move house, and another part wants to focus on cultivating love” with those dear to her. She feels “torn...mixed...in turmoil,” and wonders, “how can I *like* doing something (such as work) and not *really want* to do it?” She asks with bewilderment, “why do I do so *much* when I’m just so happy *being*?” She speaks of looking forward to a time of lightheartedness, although she says, “knowing myself, it seems unlikely to happen.” She feels strongly that “time and options” are becoming more limited and, without knowing precisely what will happen, she believes a major change is coming in her life. Then with conviction, she goes on to say that she and her family “*could* be living very different lives, about which they have had many different fantasies.” She shares a long-held dream of living in the same house with her grown children, saying that even though this is “not what we do in our society, I really believe it is right.” In relation to her dream, she speaks of “struggling between being and allowing or having faith that all will be OK” as opposed to “doing and forcing or actively trying to change fate.” She says “there is some futility in trying to *mould* things,” and given the “stress and work required to change, in some ways she prefers to maintain the status quo and not interfere” with her life as it is now. She reflects on the possibility of “letting life unfold, and doing nothing,” clarifying her belief that “if we had all the time in the world life would just unfold.” Yet, she continues to wonder if she should “take some step to relieve the pressure and tension” that she feels.

Essences: Sue's Language

1. Feeling pulled in different directions is the enjoyment and burden of having many passions; it is doing so much while just wanting to be (and to be lighthearted), being busy and deeply engaged. It is being in a spell of ambivalence, feeling turmoil, feeling pressure and tension to make a change.

2. Feeling pulled in different directions is dreaming about living differently, in a way that one believes is right; it is wondering whether to maintain the status quo, having faith that all will be OK, or trying to change fate.

Essences: Scholar's Language

1. Feeling pulled in different directions is the lightness and stillness of exertion.
2. Feeling pulled in different directions is pondering cherished potentials with certitude amid doubt.

Sue's Language-art

Feeling pulled in different directions is the lightness and stillness of exertion surfacing while pondering cherished potentials with certitude amid doubt.

May's Story

May speaks of feeling pulled in different directions in relation to knowing she “gets only one shot at life and wanting to live life to the fullest.” She says this brings “frustration and fulfillment; life can be too much but I feel awesome knowing that if I were to die tomorrow, I did as much as I could.” She describes a struggle of constant questioning of who one is “at the core,” saying further that this “lights my fire and allows me to determine who I am and what I stand for!” To illustrate May tells of a time when a partner moved cities for a job, which held many implications for her life. She describes “feeling torn by outside influences” and having to choose among “norms” to either “go with the flow” that is move with her partner, or to “battle for what I want.” May says her choice was to do neither, but rather to be “true to myself as a free spirit,” not giving in to societal norms or pressures. She tells of continuing to feel pulled in different directions in the way she struggles now to “balance life” or to “hang on to some youthful ways” while happily “meeting family obligations.” She says, “knowing and grounding myself is helpful.” She also speaks of the importance of “compromising and of coming together” yet being cautious about “sacrificing too much at the expense of one’s self.” She contends, she can feel “all over the map, torn, and can get...into binds.” She says this happens when time does not allow for all she wants to do or if she “holds [her]self back, wanting to be sure to choose the right or best path.” May shrugs and says tentatively that although her life could have been different, “at the end of the day it may not matter too much which path I decide to take.” She muses that “being pulled apart or in different directions may be a good thing at times,” and she conveys gratitude for “growth including finding a whole other side of [her]self, learning to look at possibilities in different ways, and realizing the only person pulling you in different directions is you.”

Essences: May's Language

1. Feeling pulled in different directions is a struggle that lights one’s fire; it is frustration and fulfillment of living life to the fullest; it is holding back for fear one will fail to live life to its fullest; it is knowing and grounding oneself, taking a balanced approach, determining who one is and what one stands for, finding a whole other side of oneself.
2. Feeling pulled in different directions is being deeply engaged in life and feeling closer to a loved one when choosing to live apart.
3. Feeling pulled in different directions is feeling torn by outside influences, wanting to hang on to youthful ways and choosing not to follow societal norms; it is seeing many paths, beginning to see that it may not matter which path one takes, learning to look at possibilities in different ways.

Essences: Scholar's Language

1. Feeling pulled in different directions is the hushed inferno of self-discovery.
2. Feeling pulled in different directions is the joy of troubling involvements.
3. Feeling pulled in different directions is tentatively pursuing cherished potentials.

May's Language-art

Feeling pulled in different directions is the hushed inferno of self-discovery and joy of troubling involvements arising with tentatively pursuing cherished potentials.

Tab's Story

Tab says, "We're always being pulled in different directions, whether it's subtle or major. We're always making adjustments and compromises and changes," which includes feeling "in between or going in one direction and then another all at the same time!" As she struggles to make choices about her relationships, career, and school, she asks, "Is this the direction I *really* want to go?" She wonders, "How do I go in a *different* direction if I need to?" She settles, then shifts and turns in her chair to convey feeling "without much of a foundation, scattered all over the map, not at home," saying "this is a very trying time of having many different directions I'm wanting to go and not go." She describes an upcoming "change of seasons within myself." With hands fluttering, she shows how she is "unnerved and up in the air." She tells of a family member who says this is a time of "Saturn return when things really transition and shift, when there are a lot of things in her life that are coming to a head." Tab relates this to "not being myself and acting in ways" that are inconsistent with who she is, and although she is learning more about herself she feels indecisive. She questions, "Who can I trust and who can guide *me*, if not myself?" Tab says having guilt or shame about this is not helpful. Rather, she chooses to "regroup by trying to be in the present and look to the future, instead of being in the past." She says she deliberately "challenges" herself, "trying to see opportunity" in uncertainty, and adds that she'd "welcome *some* stability" and the "birth and renewal of Spring." She says she "feels shut down in some ways, and opened up in others," adding tentatively that she is beginning to "gain a sense of optimism." Tab says she doesn't necessarily want to go back to being her "normal, steadfast self," but neither is she expecting a "total turn-around." She playfully compares herself to Gumby ©, a malleable toy figure, to show how she is being stretched, yet wanting the return to a somewhat familiar form, "except with greater clarity and intentionality to be in the moment!"

Essences: Tab's Language

1. Feeling pulled in different directions is a trying time of not feeling like oneself, being without a foundation, learning about another side of self; it is feeling shut down and opened up in some ways; striving to regroup, trying to see opportunity, and trying to pull oneself up to the present and look to the future.
2. Feeling pulled in different directions is a turning time of asking "Is this the direction I really want to go?" It is wanting and not wanting to go in various directions; it is making adjustments, compromises, and changes; acting in unusual ways, and; gaining a sense of optimism.

Essences: Scholar's Language

1. Feeling pulled in different directions is the ceaseless effort of immobility amid self-discovery.
2. Feeling pulled in different directions is tentatively choosing amid anticipating innovation.

Tab's Language-art

Feeling pulled in different directions is the ceaseless effort of immobility amid self-discovery that surfaces with tentatively choosing amid anticipating innovation.

Dav's Story

Dav tells of continuing to feel pulled in different directions, years after retiring from a very demanding career, saying “one should deal with, not duck, the *struggle* [of feeling pulled in different directions], so that one may find more of who and what one is.” She describes the “Sturm und Drang” [storm and stress] of life that is, shifting between two “realms”—one that is “ordinary and standard” and another that is “*vibrating* in unison with the universe.” She associates the former realm with an earlier time of “being on the run” when she was focused on marriage, housekeeping, child rearing, and volunteering. Similarly, Dav describes now feeling “tension” and feeling “distorted” by “peer pressure, superficiality, layers of caution and appropriateness, and the disturbing energy of the mundane world.” She associates this with aspects of Canadian culture, in contrast to living in another culture, where she felt “fully engaged, more in tune, and energized, like a spiral of energy!” She describes the same energy when she is alone in her house, “comfortable and *at home*, conscious of an almost inhuman silent perfection,” as “*stillness*, except for the ocean breathing.” Whereas Dav earnestly shares her preference and ongoing efforts toward creating this realm, she also tells of questioning: “In which realm will I spend my time?” and of choosing to spend time in an ordinary realm. She speaks of both enjoying and “feeling trapped or stuck in a mandatory waste of the ordinary” that involves seeing and supporting friends and publicly sharing her interests. She goes on to recount her everyday work, of “creating energy in systems that are stuck” by “creating special projects that work in existing structures.” She tells of striving for “alignment,” by “praying and plugging into the grid” of a greater universe and “getting out of the way to allow her art to flow through her.” She tells of being part of a faith community, where she asks questions, enjoys “being with people that surprise her.” She tells of being a “very comfortable unknowing believer.”

Essences: Dav's Language

1. Feeling pulled in different directions is dealing with, not ducking, the *struggle* so that one may find more of who and what one is. It is being distorted by peer pressure, superficiality, layers of caution in social settings. It is feeling energized by a spiral of energy, and enjoying yet feeling trapped by everyday life.

2. Feeling pulled in different directions is shifting between two realms. It is strongly preferring to vibrate in unison with universe rather than be in the ordinary and standard realm. It is questioning: In which realm will I spend my time? And, sometimes choosing to spend time in an ordinary realm. It is creating energy in existing systems that are stuck. It is striving for alignment and getting out of the way, so art can flow through one. It is choosing to be part of a faith community where one can ask questions, enjoy surprising ideas and the company of others, and be a very comfortable unknowing believer.

Essences: Scholar's Language

1. Feeling pulled in different directions is assailing the bracing storm of self-discovery.
2. Feeling pulled in different directions is pondering mundane and profound preferences with unperturbed devotion.

Dav's Language-art

Feeling pulled in different directions is assailing the bracing storm of self-discovery while pondering mundane and profound preferences with devotion.

Catherine's Story

Catherine emphasizes that she “loves this life of multitasking” that is, raising a family, caring for community members, and advancing health care locally and globally. She goes on to say that “making one choice can remove another” and that her choices can bring “anguish and conflict by creating my own Hell of busyness.” She humorously describes scuttling back and forth like “a centipede or crab walking sideways and awkwardly pulling all my choices along.” Catherine also emphasizes that she “*refuses* to be pulled in some ways or to be caught in systems of arbitrary and unnecessary rules and regulations.” She goes on to say, “I seek to live within my own means,” yet she is willing to put her “life and heart on line,” which means that sometimes she feels driven to fulfill important tasks, commitments, and responsibilities even when she doesn’t have enough time or energy. She tells of regularly, prayerfully asking for guidance “amid the unknowns of life” and of endeavoring to “hold a vision of what may be,” which has led her in unusual and unpopular directions at times. For example, she describes choosing a “reality” that is different from that of her family of origin and involves keeping the tenets of a faith community. She remarks that in choosing to “have faith, I have amazing respite” from everyday stressors, and feels “at home and secure.” Yet, she also speaks of having great strife in maintaining all tenets, some of which “do not seem true” to her. Catherine poignantly describes this as “the *very center* of me, being pulled apart.” She goes on to muse, “perhaps being pulled apart helps us come together” or is “part of our becoming as individuals and as a community.”

Essences: Catherine's Language

1. Feeling pulled in different directions is seeking to live within one's means, refusing to be pulled and caught in some ways, knowing that making one choice removes another. It is the respite and strife of having faith, and being driven to fulfill tasks and commitments even when one doesn't have energy to do so. It is having one's very center pulled apart; it is part of becoming.

2. Feeling pulled in different directions is loving a life of multitasking. It is feeling at home and prayerfully asking for guidance amid the unknowns of life. It is holding a cherished vision of what may be that leads to taking unusual and unpopular directions.

Essences: Scholar's Language

1. Feeling pulled in different directions is the strain of persevering with integrity.
2. Feeling pulled in different directions is cherishing abiding comforts amid the vicissitudes of life.

Catherine's Language-art

Feeling pulled in different directions is the strain of persevering with integrity arising with cherishing comforts amid the vicissitudes of life.

Paul's Story

Paul likens feeling pulled in different directions to “life’s version of a Zen koan” that is, striving with “inconsequential and existential or moral in-congruencies and unsolvable problems, for insight.” For example, he describes choosing to support a dear friend, yet grappling with whether or not that help should be conditional that his friend keeps commitments “most people consider sacrosanct” (i.e., being responsible with money, keeping house rules, caring for family). Similarly, in his place of work, he tells of wondering about whether or not to insist on giving “transformative, rather than standard and enabling, treatment” and of asking himself frequently, “What is the right thing to do? Am I selling out or building the wrong kind of flow, if I’m unwilling to risk business or personal stability or unable to accept that *my* goals cannot be guaranteed?” Paul says that people may not want to be challenged with transformative approaches; like Paul is at times, they, too, may be “drawn to comfort and ease.” Paul says that although he is “drawn to depth in his work and is surprisingly invested” in some relationships and outcomes, he has little influence in the lives of others. In relation to feeling pulled in different directions, he proposes that the “challenging processes of being human are rooted in fundamental drives and forces directed at building and rebuilding a sense of self.” He speaks of striving to “orient himself and build dynamic stability on a narrow ridge of balance,” saying that no matter the strength of a “pull or push in his life,” if his “sense of self is at a low ebb” then “I may be pulled off my center into emotional turmoil.” He goes on to reflect, “one cannot know *what* will be or, even, *who* one will be,” and says wryly of himself: “I’m here to be Paul in this life, whatever that means!” Paul says tentatively, one “*may* come out with a better sense of self” among the “what ifs, uncertainty, and instability” of feeling pulled in different directions. He concludes, “There are great rewards when one does take a risk, and I am grateful for opportunities to open up, as a catalyst for insight and growth.”

Essences: Paul's Language

1. Feeling pulled in different directions is orienting, being, and building and rebuilding self as a dynamic stability. It is sometimes being pulled off one’s center, which includes the possibility of great rewards when you do take a risk.
2. Feeling pulled in different directions is being surprisingly invested in some relationships and outcomes, being drawn to comfort and ease, wondering whether to provide unconditional or transformative support and treatment, choosing to be grateful for opportunities for growth and insight. It is striving to solve unsolvable problems, and asking what is the right thing to do, in light of personal beliefs and preferences.

Essences: Scholar's Language

1. Feeling pulled in different directions is the peril of invigorating expansion.
2. Feeling pulled in different directions is discerning innovation amid favored ways of dwelling.

Paul's Language-art

Feeling pulled in different directions is the peril of invigorating expansion surfacing while discerning innovation amid favored ways of dwelling.

Sophia's Story

Sophia draws on Oliver's (1992) poem titled, "When Death Comes," to convey her experience of feeling pulled in different directions. She says the poem expresses how "I don't want to miss anything in life, which is *so delicious and compelling I can barely stand it; it's like...perfection!*" She goes on to say, "I dabble and drop deeply into so many different things, and I go madly in many, many different directions!" Although this can be "frustrating and crazy-making," she contends, it "keeps us awake; it keeps us alive, alive, growing with head *up* and eyes *open*, and that if one is striving to avoid "being pulled in different directions, then one is probably not becoming authentic or *real*, or living to one's maximum potential." She tells of realizing there is "no single, right direction" for her life and "we are pulled appropriately to wherever we need to be or to whatever is truly nourishing for us." She emphasizes, "life is living *us*, we are not living life!" She speaks about times when one can "get complacent or fall into the silent conspiracy of compromising and conspiring for predictability and security." She gives an example of a time when she is seriously ill, when her "thinking can become narrowed, like looking at the ground and walking with a single view point." But, Sophia contends, any such limitations are "not true, because if I narrow [my focus], I'm drawn into different directions in that one thing." Although her work entails guiding others, she describes one workshop where she decided to "be spontaneous as opposed to structured, and to follow participants without knowing where they were going." She recalls a sense of "dizziness," "something letting go," and then she was "able to see *exactly where she was*." Similarly, she tells of being able to "follow the *music*" upon releasing an old memory evoked by a particular composition. Conveying wonder and surety, she says that now she "does not need to know what she's going to be doing or where she's going to do it."

Essences: Sophia's Language

1. Feeling pulled in different directions is becoming authentic or *real*, living to one's maximum potential, and sometimes striving to avoid being pulled in different directions. It is realizing there no single, right direction for one's life and that one is pulled appropriately to wherever one needs to be or to whatever is truly nourishing. It is life living *us*, which keeps one awake, alive, growing, with head *up* and eyes *open*.
2. Feeling pulled in different directions is not wanting to miss a thing, dabbling and dropping deeply into so many different things; going madly in many, many different directions, even when one chooses a single focus. It is sometimes focusing on compromising and conspiring for predictability and security, and knowing such limitations are not true. It is scary, chaotic, confusing, unpredictable, disorienting, and amazing. It is being able to follow the music upon releasing an old memory evoked by a particular composition.

Essences: Scholar's Language

1. Feeling pulled in different directions is the wonder and apprehension of evasive engagement.
2. Feeling pulled in different directions is cherishing ingenuity with vision and abandon.

Sophia's Language-art

Feeling pulled in different directions is the wonder and apprehension of evasive engagements arising while cherishing ingenuity with vision and abandon.

Phyllis's Story

Phyllis speaks of feeling pulled in different directions as a tendency to “put too much on my plate” in relation to what has become to her, a questionable desire for academic distinction. She goes on to tell of struggling to “feel at home” when she shifts between living away from home for purposes of study and returning to the city of her birth, both of which she refers to as “home.” Yet, she says with bewilderment, “Every time I come to my family home, I *retreat*; I don’t want to go back to school, but I don’t want to stay home, either!” She says she “leans on friends and is grateful for them as they help me maintain the high expectations I hold of myself,” yet she also “forces a gulf” between herself and others. She describes an “appetite for going elsewhere and for wanting to leave home,” as a compelling desire “to separate from feelings of belonging, comfort, peace, and calm,” which she refers to as a “self-sacrificing” approach to life that instills “pain, regret, loss, and suffering.” She says this leaves her “unable to think and to do good work because there’s just too much in my mind.” She emphasizes that the “pulls to stay and to go are incredibly strong,” and she uses her entwined hands to indicate the great effort required to move on her “oscillating trajectory,” saying she “doesn’t know how to arrive at one end or the other.” Further, Phyllis laments not knowing why she deliberately “runs away from home” and disrupts her living situations. She goes on to say that she “regrets having been shaped as I am,” conveying that she is “amazed at having achieved so much in my life.” She speaks of worrying that she doesn’t do enough planning, yet consoles herself, saying, “I can trust my decisions, recognizing that I couldn’t have known what was going to happen in life...no matter what plans I made.” She tells of being deeply moved by recently shared insights of a close family member who is concerned for her and who counsels: “You don’t want to wait as long as I had to wait, to realize that you *can’t hold yourself up to someone else’s standards.*” Phyllis conveys feeling an “incredible urgency” to change, but being not quite ready to do so.

Essences: Phyllis's Story

1. Feeling pulled in different directions is amazement at having achieved so much in life, and regret at being shaped as one is. It is appreciating being able to lean on friends yet forcing a gulf between friends and oneself. It is urgency that lacks readiness to change a harmful self-sacrificing approach, and worrying that one cannot do enough planning, yet realizing that one cannot know what is going to happen no matter what plans are made. It is putting too much on one’s plate, and being unable to think and do good work because there’s just too much in one’s mind.

2. Feeling pulled in different directions is having a questionable desire for distinction, and being counselled that one can’t hold oneself to the standards of others. It is not knowing how to be at home; feeling strong pulls to retreat, to stay, to go; and having a bewildering, compelling appetite to separate from belonging, comfort, peace, and calm.

Essences: Scholar's Language

1. Feeling pulled in different directions is determined accomplishment amid paralyzing turmoil
2. Feeling pulled in different directions is yearning for calm in light of discordant messages and imposed challenges.

Phyllis's Language-art

Feeling pulled in different directions is determined accomplishment amid paralyzing turmoil arising with yearning for calm in light of discordant messages and imposed challenges.

Shelly's Story

Shelly says drolly, "There's something exciting about feeling pulled in different directions, that is when you're not feeling humbled and torn asunder!" She leans her body back and forth to show how she is "magnetized between, tangled by, caught and not caught in the push-pull of being raised by two culturally and temperamentally different parents." She gives other examples of "paradoxically wanting and not wanting to make a new home, and of feeling sad and scared, yet full of possibility" when facing mortality. She tells of striving "not to obstruct universal becoming or life as it is trying to move through me, but to get out of the way and allow reality to express something through me." Yet, Shelly emphasizes: "There is a *me* that is being pulled," and says it is important to be able to "shift yet stand firm in my position and to hold tensions *in my own way*." She goes on to tell how people commonly "want simple answers, think one has to figure things out right away, and resist silence and discomfort." Contrary to this, she describes her commitment to a "learning mindset" as well as daily practices that develop "awareness, emotional agility, and the ability to hold multiple views and possibilities that are connected and seemingly in conflict." She gestures as if spinning a huge spider web of connected thoughts in the air. She then portrays herself as an eight-handed goddess, holding "a world that is inherently complicated and multifaceted, with multiple perspectives, *all* of which are true!" She asserts that choosing to be informed by people who think differently, being willing to "*sit* with the tension and discomfort between curiosity and being willing to not yet know, can bring surprises about one's own becoming as well as universal rebirth within destruction." Shelly insists, "clear direction *can* come," and it is possible for one to learn to "look or hear in a different way... that may be something in-between individual perspectives." She says, "until we are *willing* to be pulled—to be thrown into utter disarray—we don't know anything more than just what we *already* know!"

Essences: Shelly's Language

1. Feeling pulled in different directions is being magnetized, tangled, and caught-not caught with the push-pull of being raised by two culturally and temperamentally different parents. It means there is a *me* being pulled. It is feeling humbled and excited in one's position while striving to stand firm amid change. It is feeling sad and scared and full of possibility when facing mortality. It is striving to get out of the way, so universal becoming is not obstructed and reality can express through oneself.

2. Feeling pulled in different directions is committing to a learning mindset and to daily practices that develop emotional agility—the ability to hold multiple views and possibilities that are connected and seemingly in conflict. It is being *willing* to be pulled, to hold tensions in one's own way, to be informed by people who think differently, and to not know *yet*. It is making an uncommon choice to sit with, rather than to ease, tension and discomfort. It is knowing there is the potential for rebirth in destruction as well as the potential for surprise and for a new way of seeing that is between individual perspectives.

Essences: Scholar's Language

1. Feeling pulled in different directions is serenity and disruption of living gracefully with the solidity and tenuousness of life.

2. Feeling pulled in different directions is cautious unfolding amid confirming surrender.

Shelly's Language-art

Feeling pulled in different direction is cautious unfolding amid confirming surrender that surfaces the serenity and disruption of living gracefully with the solidity and tenuousness of life.

Jan's Story

Jan speaks of feeling pulled in different directions in personal and work life. She says “I am happy with my non-Indigenous ways,” while being attracted to some aspects of Indigenous culture and spirituality, which “brought me to work in Indigenous health.” She illustrates this appeal by pointing out treasured gifts from Indigenous peoples, and by sharing her enjoyment of and preference for the garden and natural light accessible to her at work. She says that rather than favor the health recommendations of non-Indigenous care providers’, she seeks to “make what Indigenous patients have to say the priority and to show I am 100% behind them.” She also describes a nuanced position of being “on the fence, and of being personally challenged with the beliefs and ideas of her colleagues that take them in a direction that is not supportive of the wellbeing of a patient.” She goes on to tell of “feeling pressure and striving to balance” diverse healthcare approaches and agendas. Jan conveys resignation at being “*totally* limited in how I can help” and in her struggles to “do what I can.” She says that although she wonders “whether or not I should *push* what is advised bio-medically,” she resists this because it’s incompatible with what she “knows of the reality” of situations. Jan gives an example of not following a directive to provide a particular sort of health education, when it was not congruent with the needs and resources of an Indigenous patient. She speaks of coaching patients to work with and around other healthcare professionals within the existing system, so that patients get what *they* know they need (e.g., a day of convalescence in hospital before discharge.) Jan shares that she feels badly about not doing what is advised and having to keep “hidden this and other things that pull me in different directions,” saying this is “because not everyone has learned what I have.” Jan speaks of personal learning, and of persisting over many years with and without success, to share her learning so that colleagues “might be able to *see* in a different way.”

Essences: Jan's Language

1. Feeling pulled in different directions is persisting over many years with and without success, to share one's learning in relation to Indigenous ways of being. It is being totally limited in one's efforts to do what one can, feeling badly about not doing what is advised in one's work, and having to keep this hidden because not everyone knows what she knows.

2. Feeling pulled in different directions is being happy with one's non-Indigenous ways and attracted to some aspects of Indigenous culture and spirituality. It is working among others who have all sorts of judgments and beliefs, being on the fence and striving to balance diverse healthcare approaches and agendas, and working within and around a conventional healthcare system, while making what Indigenous patients have to say the priority and showing that one is 100% behind them. It is wondering whether or not to *push* what is advised bio-medically, and not doing so because it's incompatible with the reality of Indigenous peoples.

Essences: Scholar's Language

1. Feeling pulled in different directions is veiled pursuits in light of personal dismay and fulfillment.

2. Feeling pulled in different directions is forfeiting convention in light of cherished traditions.

Jan's Language-art

Feeling pulled in different directions is forfeiting convention amid cherished traditions that surfaces veiled pursuits in light of personal dismay and fulfillment.

The language-art of all historians is presented in *Table 3*.

Table 3: Language-art: Feeling Pulled in Different Directions

Historian	Language-art
Sue	Feeling pulled in different directions is the lightness and stillness of exertion arising while pondering cherished potentials with certitude amid doubt.
May	Feeling pulled in different directions is the hushed inferno of self-discovery with the troubling joy of involvements arising while tentatively pursuing cherished potentials.
Tab	Feeling pulled in different directions is the ceaseless effort of immobility amid self-discovery that surfaces with tentatively choosing amid anticipating innovation.
Dav	Feeling pulled in different directions is assailing the bracing storm of self-discovery while pondering mundane and profound preferences with unperturbed devotion.
Catherine	Feeling pulled in different directions is the strain of persevering with integrity arising with cherishing abiding comforts amid the vicissitudes of life.
Paul	Feeling pulled in different directions is the peril of invigorating expansion surfacing while discerning innovation amid favored ways of dwelling.
Sophia	Feeling pulled in different directions is the wonder and apprehension of evasive engagement while cherishing ingenuity with vision and abandon.
Phyllis	Feeling pulled in different directions is determined accomplishment amid paralyzing turmoil arising with yearning for calm in light of discordant messages and imposed challenges.
Shelly	Feeling pulled in different directions is cautious unfolding amid confirming surrender that surfaces the serenity and disruption of living gracefully with the solidity and tenuousness of life.
Jan	Feeling pulled in different directions is forfeiting convention amid cherished traditions that surfaces with veiled pursuits in light of personal dismay and fulfillment.

The language-art of the scholar is presented in *Tables 4* and *5*, within which several core ideas are identified. The core ideas are articulated as *constrained vigor* and *wavering amid cherished potentials*, and are discussed in detail in chapter five.

Core Ideas

Table 4: Constrained Vigor in the Language of Scholar

Historian	Language-art
Sue	The lightness and stillness of exertion
May	The hushed inferno of self-discovery
Tab	The ceaseless effort of immobility amid self-discovery
Dav	Assailing the bracing storm of self-discovery
Catherine	The strain of persevering with integrity
Paul	The peril of invigorating expansion
Sophia	The wonder and apprehension of evasive engagement
Phyllis	Determined accomplishment amid paralyzing turmoil
Shelly	Serenity and disruption of living gracefully with the solidity and tenuousness of life
Jan	Veiled pursuits in light of personal dismay and fulfillment

Table 5: Wavering with Cherished Potentials in the Language of Scholar

Historian	Language-art
Sue	Pondering cherished potentials with certitude amid doubt
May	Tentatively pursuing cherished potentials
Tab	Tentatively choosing amid anticipating innovation
Dav	Pondering mundane and profound preferences with devotion
Catherine	Cherishing abiding comforts amid the vicissitudes of life
Paul	Discerning innovation amid favored ways of dwelling
Sophia	Cherishing ingenuity with vision and abandon
Phyllis	Yearning for calm in light of discordant messages and imposed challenges
Shelly	Cautious unfolding amid confirming surrender
Jan	Forfeiting convention in light of cherished traditions

Heuristic Interpretation

This inquiry revealed the discerning extant moment of the living experience of *feeling pulled in different directions as constrained vigor surfaces with wavering amid cherished potentials*. Understanding of the living experience of *feeling pulled in different directions* advanced two core ideas. One core idea was *constrained vigor*, which was transmogrified as *restricted endeavoring*. This was transsubstantiated as enabling-limiting and powering, specifically as *enabling-limiting of powering*. A second core idea was *wavering amid cherished potentials*, which was transmogrified as *capricious yearning*. This was transsubstantiated as originating and valuing, specifically as *originating valuing*.

Core ideas as articulated and abstracted are presented in *Table 6*.

Table 6: Core Ideas of Feeling Pulled in Different Directions Across Levels of Abstraction

Core Ideas	Transmogrifying	Transsubstantiating
Constrained vigor	Restricted endeavoring	Enabling-limiting of powering
Wavering amid cherished potentials	Capricious yearning	Originating valuing

Discerning Extant Moment

The living experience of feeling pulled in different directions is constrained vigor surfaces with wavering amid cherished potentials.

Transmogrifying

The living experience of feeling pulled in different directions is restricted endeavoring surfaces with capricious yearnings.

Transsubstantiating

The living experience of feeling pulled in different directions is enabling-limiting of powering with originating valuing.

Metaphorical Emergings of Feeling Pulled in Different Directions

As presented in *Table 7*, many metaphorical and other symbolic expressions emerged as historians told of *feeling pulled in different directions*.

Table 7: Metaphorical and Symbolic Expressions

Historian	Metaphorical Expressions
Sue	Feeling torn Feeling mixed A spell of ambivalence
May	In a bind Falling apart All over the map Feeling torn Like standing at bottom of mountain with many paths to choose from
Tab	Feeling torn

	All over the map Up in the air A trying and turning time An emotional rollercoaster Like Gumby Like a basket with everything tossed to the wind Like a changing of seasons within self
Dav	Like a whirlwind or a spiral of energy Sturm und drang of life A feeling of tugging
Catherine	Like trying to balance Being like a crab or centipede Falling apart and becoming together
Paul	On the one hand—on the other hand At odds Feeling torn Balancing
Sophia	Being bride-like Preparing for when death comes like a hungry bear
Phyllis	Going off on a tangent Feeling not at home
Shelly	Being tangled Torn asunder Like mis-paired magnets Like a spider's web A time of Kali Yuga
Jan	Being pulled (between office and garden)

Feeling torn was a metaphorical expression used by several historians in telling of *feeling pulled in different directions*. Notably, *feeling* or *being torn* was associated with *feeling pulled in different directions* in the scholarship of several authors (e.g., Barbotin, 1958; Swindell, 2010; Sung, 2012).

Feeling torn connotes the image of a garment, one carefully crafted, yet possibly inadequate to its customary use. One who is bereaved or otherwise enduring great trials of suffering or

endurance may rend or rip a garment. A garment may be torn easily, if worn from age and use or caught on a rock or other hazard when one's footing is unsure. A garment may be ripped to strips for braiding into a beautiful rug or binding and protecting from injury. And, one may tie a meaningful scrap of clothing to a chosen Cloutie Tree, in a ritual endeavor to advance healing (Varner, 2009). Similar to *feeling pulled in different directions*, *feeling torn* connotes discomfort as well as the great effort or tension with which one's integrity may be tattered, and the possibility of deliberately being re-made to fit a different purpose.

Artistic Expression of Feeling Pulled in Different Directions

Along with contemplating the metaphor of *feeling torn*, pondering Verkade's sculpture and the words of its title, "Apogée du clair obscur I" advances understandings of *feeling pulled in different directions*. The image of the 74.8 cm high bronze statue dated 2008 is included here with the permission of its sculptor Kees Verkade. The statue illustrates and advances understandings of the core ideas of *constrained vigor* and *wavering amid cherished potentials*.



Figure 3. Apogée du Clair Obscur I by Kees Verkade
Used with permission of Kees Verkade; Title: Apogée du Clair Obscur I; Date: 2008, Kees Verkade

As apogée du clair obscur, the figure(s) of Verkade's statue are static yet dynamic, womanly expressions of high tide, of tide waxing-waning with luminous moon. Three similar yet different

figures are anchored on one base. Is this three women, or one woman, in three forms? Each form faces a different direction and stretches into a unique position, reaching with precarious ease toward possibilities. The central figure gracefully pushes-pulls, with strength from the tip of her toes and open hands. The other two figures appear more tentative. In these ways, the statue conveys *constrained vigor surfaces with wavering amid cherished potentials*.

Translating and pondering the words of the sculpture's title—apogée to apogee, clair to clear, and obscur to obscure—is instructive. Apogee refers to “the point farthest from a planet or satellite...reached by an object orbiting it” (Apogee, 2019). The three figures of the sculpture stretch as far as can be that is only so far, and seem enlivened with poise and strength, while being constrained and supported by a burnished ring. Clear means “1 a: BRIGHT, LUMINOUS...c: free from mist, haze, or dust...d: UNTROUBLED, SERENE...2 b: easily seen through...3 c: free from obscurity or ambiguity...4 a: capable of sharp discernment...b: free from doubt” (Clear, 2019). The ring and figures are luminous, yet meaning is veiled. Obscure refers to “1 a: DARK, DIM...b: shrouded in or hidden by darkness... 2 : not readily understood” (Obscure, 2019). Many interpretations of this statue are possible. One may see a moment-of-time image, with three women whirling around and around, evoking clarity and confusion. One may see an image of three women stretching or striving for freedom. One may see an emerging-enfolding unity of three-in-one. This contemplation of a statue and the words of its title contribute to understandings of *feeling pulled in different directions*.

Moving to Chapter Five

In chapter four, historians' truths are presented and abstracted to identify essences and articulate language-art of *feeling pulled in different directions*. The discerning extant moment of *feeling pulled in different directions* encompasses core ideas, expressed as *constrained vigor*

surfacing with wavering amid cherished potentials. These core ideas are transmogrified as *restricted endeavoring surfaces with capricious yearning.* *Feeling pulled in different directions* is transsubstantiated in the language of humanbecoming as a rhythm of *enabling-limiting of powering surfaces with originating valuing.* In chapter five, core ideas are discussed in relation to the horizon of inquiry, ingenuous proclamation, and foreknowings, as well as humanbecoming and non-humanbecoming literature.

Chapter Five: Ensuing Discoveries

The discovery of this inquiry is the discerning extant moment of *feeling pulled in different directions* as *constrained vigor surfaces with wavering amid cherished potentials*.

Transmogrifying reveals *feeling pulled in different directions* as *restricted endeavoring surfaces with capricious yearning*, which is transsubstantiated as *enabling-limiting of powering with originating valuing*. In this chapter, core ideas of *constrained vigor* and *wavering amid cherished potentials* are substantiated through the stories of each historian. Links are made with humanbecoming, and core ideas are discussed in light of the ingenuous proclamation, foreknowings, and in relation to humanbecoming and other relevant non-humanbecoming literature. This discussion expands understandings of *feeling pulled in different directions* and humanbecoming.

Constrained Vigor

Constrained vigor is understood as an expression of historians' living quality, revealed in the stories and language-art of all ten historians in telling about *feeling pulled in different directions*. Consistent with Parsesciencing (2016b), the core idea of *constrained vigor* is transmogrified as *restricted endeavoring* and transsubstantiated in the language of humanbecoming as *enabling-limiting of powering*. *Constrained vigor* expresses a way of powering and enabling-limiting in living quality or in becoming visible-invisible becoming of the emerging now. Powering is "the pushing-resisting of affirming-not affirming being in light of nonbeing" (Parse, 2014b, p. 48) and enabling-limiting is "potentiating-restricting all-at-once; it is living opportunities-restrictions present in all choosings" (Parse, 2014b, p. 45). Enabling-limiting of powering is risking nonbeing in the arduous tempering of being amid encouraging-discouraging tension that is created with each and every choosing. There is very great effort associated with *feeling pulled in*

different directions, of struggling amid pressures that encompass, in the words of one historian, being “shut down in some ways and opened up in others.”

Constrained vigor was expressed by each historian, in their own way, as illustrated in *Table 7*. One historian spoke of striving to “break a spell of ambivalence,” including struggles with the depth and breadth of her being that enriched and complicated her life as a person of many passions. Another historian spoke of her struggle to be “who she is at the core” that “gets her into binds” and “lights her fire.” One historian described being invigorated and trapped by the “storm and stress of life,” within which she strove to live well, to strengthen and figure out how much more of herself she could be now “in order to die well.” Another historian told of being driven and troubled in her efforts to distinguish herself and her work, saying she had made important achievements, but felt her very being was in jeopardy. Another historian said that she was inclined to “dabble and drop deeply into so many different things, and go madly in many, many directions,” and that this is what “keeps us alive” and “living to our maximum potential.” She went on to explain that this way of being is “frustrating, crazy-making” and “delicious and compelling.”

Constrained Vigor in Light of Humanbecoming and Other Literature

In this section, *constrained vigor* is discussed in light of existing sources. The phrase *constrained vigor* is located in only a few sources, for example in a legal opinion paper addressing the ethics of “unforseeable concurrent client conflicts” (Association of the Bar of the City of New York, 2005, p. 4) and in a description of an artistic project by Schnabel (Pissarro, 2017). There are no substantive references to *constrained vigor* located within any tradition of formal inquiry. Several similarities are identified within discussions of humanbecoming-framed scholarship, which will be discussed later in the chapter.

One expression similar to *constrained vigor* is articulated by nurse scholars Butcher and McGonigal-Kenney (2010) in a study of the lived experience of dispiritedness in later life. One identified “essential theme” is “experiencing a restricting loss of vigor and animation,” which includes subthemes of “feeling numb to life’s animating force, blurred sense of hope for the future, feeling mired down and lowly, sensing a timeless restriction, depleted energy” (Butcher & McGonigal-Kenney, 2010, p. 154). Different from Butcher’s and McGonigal-Kenney’s theme of loss of vigor, historians’ expression of *constrained vigor* in this dissertation conveyed paradoxical enabling-limiting of powering, which is an arduous tempering of becoming or restrained enlivening. Understandings of *constrained vigor* are expanding also with a study of sources that discuss (1) vigor and (2) constraint. Notably, according to dictionary definitions, vigor (2018) is synonymous with verve, energy, liveliness, vitality, spark, and spirit. Constrained (2018) is synonymous with contrived, inhibited, restrained, guarded.

Vigor and Constraint: Non-humanbecoming Literature

Vigor is revealed as a topic of study in several disciplines including biology, nursing, philosophy, psychology, and theology. Many references to vigor are made in characterizing the viability of philosophical interests or arguments (e.g., Fish, 2003). Many references to vigor are located in the scholarship of biology regarding properties of plant seeds (e.g., van de Venter, 2001) and in the scholarship of psychology regarding human moods. Measures of vigor or closely related notions are included in several psychometric tools, including but not limited to the profile of mood states (POMS), Utrecht work engagement scale (UWES), and a World Health Organization measure of quality of life (WHOQOL). Along with 5 negative mood states, “vigor-activity” is the single positive measure in the POMS developed by McNair, Lorr, and Droppleman, as cited by Annunziata, Muzzatti, Flaiban, Giovannini, and Carlucci (2016) who

studied “the mood states in a sample of Italian long-term cancer survivors” (p. 3158). In light of findings, Annunziata et al. discuss the possibility that when compared with a normative group, higher levels of vigor among long-term survivors may be associated with “post-traumatic growth and/or response shift processes” (p. 3162). POMS is widely used. In another example, Bell et al. (2004) draw on the POMS in their study with people with fibromyalgia who were receiving homeopathy or treatment that involves mobilizing vital force.

Vigor is studied in relation to organization and work management. Schaufeli, Salanova, González-Romá, and Bakker (2002) include vigor as a measure in the Utrecht work engagement scale (UWES). Vigor is characterized as a “direct opposite” of exhaustion and as “high levels of energy and mental resilience while working, the willingness to invest effort in one’s work, and persistence even in the face of difficulties” (Schaufeli, Bakker, & Salanova, 2006, p. 702). In a concept analysis, Siller (2016), a nurse scholar, draws on the UWES scale as well as other sources to explicate vigor, dedication, and absorption as defining attributes of work engagement. Siller cites important personal and organizational implications for understanding all of these attributes.

Presented in *Figure 4* is Shirom's (2011) model of *vigor at work*.

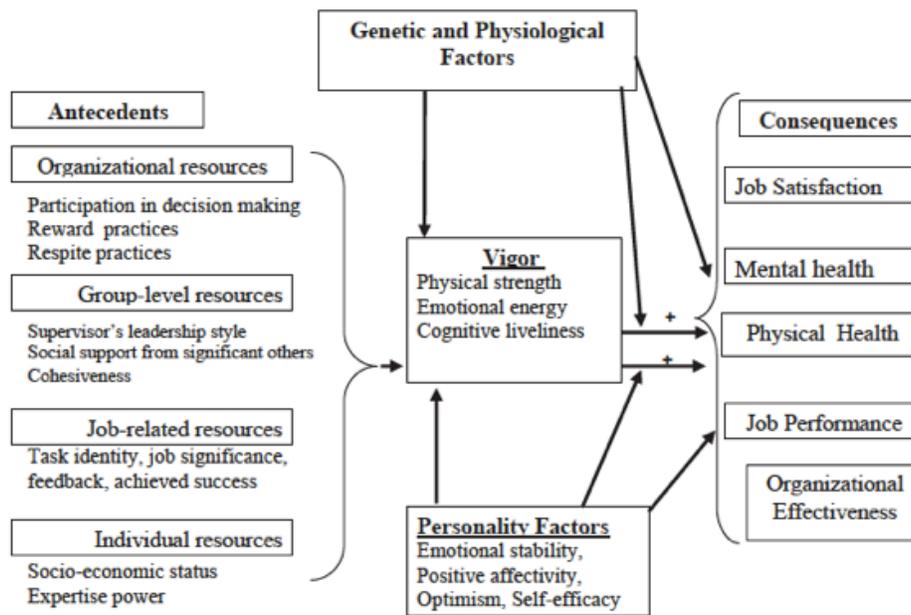


Figure 4: Vigor at work: Expected antecedents, possible consequences, and probably moderators. (Source: Shirom, 2011, p. 54.)

In this model, vigor is comprised of three “facets...physical strength...emotional energy...cognitive liveliness” (Shirom, 2011, p. 51) and associated with moderating factors as well as antecedents and consequences. Shirom distinguishes bivariate and bipolar relationships between vigor and burnout, and argues that vigor is distinct from related constructs of vitality, thriving, engagement, motivation, resilience, elevation, elation. Notably, vigor is understood as a mood state, one with significant implications for human health and quality of life.

Diverse sources on vigor are published by scholars of religious and philosophical traditions. Edelglass (2009) describes the work of Sāntideva (seventh/eighth century) in Mahayana traditions, who introduced the *Bodhicaryāvatā* or “guidebook to the bodhisattva path...to liberation from emotional and cognitive defilements” (p. 388). Vigor, translated from *vīrya* is named as one perfection or virtue to be practiced on the bodhisattva path. Edelglass writes that “[t]o transform the mind and make moral progress, it is necessary to pursue the perfections with

strength, energetic commitment, and vigor” (p. 390). Edelglass offers a translation of statements specific to vigor as found in chapter seven of the *Bodhicaryāvatā*, as listed in Appendix E.

Associations between vigor, force, and, by extension, life force surface in pondering the etymology of vigor (2001-2018). Scholars discuss various understandings of life force, including, but not limited to, Qi. As explicated by Chu (2004),

Qi in Chinese means ‘air,’ ‘puff,’ or ‘power.’ Qi is the universal life force that exists in all living things. No comparable word in English exists to describe Qi. In Japanese, it is called *Ki*, as in Reiki. In Sanskrit, it is called *Prana*. (p. 773)

Qi is cultivated, by people of diverse traditions, for health and life through various activities, attitudes, and practices. Pondering associations between vigor and life source reveals resonances with the works of Bergson, a French philosopher. Tomlinson and Habberjam, translators of Deleuze’s (1991) book entitled *Bergsonism*, remark on Bergson’s term *élan vital*, saying

in the authorized translations, the key term “*élan vital*” is rendered as “vital impetus.” This version is not an entirely happy one and has often been criticized. The French word “*élan*” has a much broader range of sense than the English “impetus,” from “momentum” through “surge” to “vigor” (p. 9)

Introduced here, Bergson’s broader oeuvre offers a rich source for future inquiry in relation to vigor and, possibly, *constrained vigor*.

Many references to and conceptualizations of constraint are offered in scholarly literature. For example, a management-oriented theory of constraints (TOC) (2011-2018) developed by Goldratt in 1994 remains in use, and some nurse scholars recommend the TOC to nurse managers (e.g., Pawlak, 2016). In the TOC, a constraint or “bottleneck” is “anything that prevents the organization from making progress towards its goal,” which may be categorized as a physical, policy, paradigm, and/or market constraint. Articulated within the TOC are five focusing steps, depicted in a circular process that continues as long as one identifies a constraint:

identify the constraint, exploit the constraint, subordinate and synchronize the constraint, elevate performance of the constraint, and repeat the process. In this model one seeks to reduce, exploit, and elevate the constraint, however the constraint is not conceptualized, for example, as paradoxically beneficial and burdensome. Of note, rather than seeking primarily to enhance non-constraints, it was advised that improvements are made by bringing a concerted focus on the identified constraint.

A brief overview of literature reveals other ways in which constraint(s) is a major theme in scholarship for nursing. For example, it is discussed extensively in the literature is the use of restraints applied to patients (e.g., Möhler & Gabriele, 2014). Constraints in the form of physical, chemical, and relational restraints have been developed and employed for therapeutic purposes in healthcare, however the efficacy and morality of their use is in question. Working within constraints is associated with the development of moral distress of nurses in clinical (e.g., McCarthy & Gastmans, 2015) and educational (e.g., Ganske, 2010) settings. Ways of working with constraints include potentially harmful practices of rationing of nursing care (e.g., Papastavrou, Andreou, Tsangari, Schuber, & De Geest, 2014) or delivering a barely standard of care (e.g., Nortvedt et al., 2008). In these ways, constraint is viewed mainly as a barrier or similar that hinders or restricts safety, comfort, growth, and high-quality care and preferred ways of being.

According to Edelglass (2009), who draws on the Buddhist text *Bodhicaryāvatā*, the opposite of vigor is sloth. Another opposite of vigor is death-like or dead. This evokes paradoxical being-nonbeing of powering (Parse, 2014b), which is revealed in transsubstantiating the core idea of *constrained vigor*.

The paradox of enabling-limiting also surfaces in my reading of literature associated with this core idea. For example, Gyllblad and McConnell (2014-2018) offer *Vigor Mortis*, an “online graphic novel about dead people, the afterlife, and the thrill of post mortem bureaucracy.” The thrill of bureaucracy and vigor mortis—perhaps a playfully unsettling variation of rigor- or livor mortis—surface the idea of vigor as persisting and inspiring yet constrained in death and dying, or in being with death. *Constrained vigor* is illustrated in the journal entry below.

The first thing B says to me? “I’m healed!” B looks gaunt and feverish (I think: delirium?). For a moment, I want to sink into the floor; I wish I were somewhere (someone?) else. For a moment, I feel stuck in the doorway of the room. I want to leave and I am being propelled into the room, I am compelled to address the directions of others, assess for delirium, and bear witness with B. and family all-at-once.

I’ve been asked to visit to make sure “everyone is on the same page.” Specifically, I’ve been directed to ensure everyone present—B, wife, children—understands B’s time is short, meaning he likely has ‘short days’ to live. The directive to ‘be on the same page’ is inspiring and crazy making—is it possible to be on the same page (Why would we want to be? Do we need to be?). And anyway, what is it like to have delirium and how does that matter in this situation?...I veer from these foci and wonder: what’s it like to be healed? I think: B and I both are vigorous, each in our own way. With great effort we are shaping our very being(s), bound and not, straining with and against distinction of self and other, life and death, personal and professional, expectation and possibility...

Constraints to the delivery of palliative and end-of-life care are discussed in numerous sources. For example, Zerwekh, Riddell, and Richard (2002) identify constraints or barriers to opioid administration in nurses in a hospice setting, which contribute to the under-treatment of pain. Constraints pertain to the patient, physician, nurse, and health system, and Zerwekh et al. conclude, “[f]ear and avoidance explain and predict many barriers to pain control” (p. 85). This includes fears of opioid drugs involving fears of death and suffering, vulnerability, distress created by acknowledging of pain, as well as fears of being deceived, losing of control, taking control, and causing harm or death. Avoidance encompasses not “looking into the face of the person in pain” (Zerwekh et al., 2002, p. 86), discussing pain, and changing care goals to

palliative care. Wright et al (2017) refer to “constrained engagement,” to describe a form of nursing engagement with people who express a desire for hastened death that is restricted by temporal and legislative forces and by struggles to “balance respect for patient autonomy with the [differing] wishes of the family” (p. 60). In a research report titled, “The constraints of the ordinary: ‘Being with’ in the context of end-of-life care,” Haraldsdottir (2011) conveys how “[t]he embedded and taken-for-granted rules and behaviours of the nursing staff were such that an opportunity for ‘being with in facing death’ could not be created and facilitated in the day-to-day care” (p. 247). Following observations of nurses working in a hospice setting, Haraldsdottir details the constraining influences of routinized care, lack of staff’s availability for emotional engagement, frequent interruptions, visitors during times of fewer tasks, an upbeat and positive culture, and a matter-of-fact attitude. Related to the idea of excessive positivity as a constraint, Aranda (1998) warns against unexamined “tyrannies” of “niceness, ... glowing testimonial, ... [and] a ‘warm fuzzy feeling’ ... of self-satisfaction” (pp. 572-573) within palliative care, to the extent of stagnating what is understood generally to be an enriching and generative philosophy, approach, and field of healthcare. To emphasize, some varieties of constraint(s) are associated with the near demise of vital aspects, even an entire field, of professional nursing care.

Constrained Vigor: Humanbecoming Literature

Constrained vigor has not been identified previously by humanbecoming scholars, but some similar ideas are expressed in existing reports. For example, although not consistent in all aspects of humanbecoming-guided research, Rendon, Sales, Leal, and Piqué (1995) eloquently express the living experience of aging as “*confirming triumphs through the forceful enlivening of bridled potency*” (p. 152). Rendon et al. link *bridled potency* with Parse’s concepts of the second principle of humanbecoming: enabling-limiting, revealing-concealing, and connecting-

separating. *Bridled potency* is consonant with but not the same as *constrained vigor*; the former as integrated by Rendon et al. is associated with *enabling-limiting*, and the latter as integrated by this author is *enabling-limiting of powering*. Similar expressions of enabling-limiting powering and powering enabling-limiting arise in other humanbecoming-guided (Parse method) inquiries, as presented in *Table 8*.

Table 8: Constrained Vigor (Enabling-Limiting of Powering) and Extant Humanbecoming Research

Phenomenon of Inquiry	Source	Core Concept	Conceptual Integration
Caring while letting go	Thornburg, Myers Schim, Paige, & Gruaugh (2008)	Pleasing-disheartening tug-of-war with the cherished	Enabling-limiting powering
Changing expectations	MacDonald & Jonas-Simpson, 2009	Foreboding disquietude with arduous restrictions	Enabling-limiting powering
Grieving	Pilkington (2005)	Serene acquiescence amid sorrowful curtailments	Powering enabling-limiting
Hope	Cody & Filler, 1999	Persisting amid the arduous	Powering enabling-limiting
Taking a risk	Bunkers, 2009	Venturing forth amid potential peril	Powering enabling-limiting
Taking life day-by-day	Welch, 2007	Enduring with the burdensome	Powering enabling-limiting
Unburdening	Huffman, 2002	Uplifting lightness amid constraints	Powering enabling-limiting

Concepts of powering and enabling-limiting are integrated commonly with core concepts that are similar to, yet different from, *constrained vigor*. For example, in their study of *changing expectations*, MacDonald and Jonas-Simpson (2009) articulate *foreboding disquietude with arduous restrictions*, which is transposed structurally as *cumbersome confinement* and integrated conceptually as *powering enabling-limiting*. In their study of *caring while letting go*, Thornburg, Myers Schim, Paige, and Gurbaugh (2008) articulate *pleasing-disheartening tug-of-war with the cherished*, and is integrated conceptually as *enabling-limiting powering*. In a focus on *grieving*,

Pilkington (2005) conceptually integrates *serene acquiescence amid sorrowful curtailments* as *powering enabling-limiting*. In a study of *hope*, Cody and Filler (1999) conceptually integrate *persisting amid the arduous* as *powering enabling-limiting*. In a study of *taking a risk*, Bunkers (2009) articulates *venturing forth amid potential peril*, which is transposed structurally as *pressing on amid possible hazards* and integrated conceptually as *powering enabling-limiting*. In an inquiry of *taking life day-by-day*, Welch (2007) articulates *enduring with the burdensome*, which is transposed structurally as *pushing-resisting with the onerous* and integrated conceptually as *powering enabling-limiting*. In a study of *unburdening*, Huffman (2002) articulates *uplifting lightness amid constraints*, which is integrated conceptually as *powering enabling-limiting*. Thus, several similarities are identified between the core idea of *constrained vigor* associated with *feeling pulled in different directions* and core concepts and conceptual integrations of other studies, including those on *changing expectations*, *caring while letting go*, *grieving*, *taking a risk*, *taking life day-by-day*, and *unburdening*.

Wavering amid Cherished Potentials

It's been a long, long while since I was here. I shift my gait—all steps the same yet different—from West Coast- to Foothills- to Mountain-gait. As I ramble, I stop for a moment—and delight in the voice of Whiskey Jack, then somebody chattering, aspen breezing, and, faintly...is that water, rounding rock? I take a deep nose-breath—taste-and-smell what I can name: aspen, pine, then bush-with-silvery-leaves and sun-warmed pebbles, river-not-ocean gritty with? limestone. What scent shall I follow? What path shall I take? I give way to the draw of the watery Bow...down the mountain, deeper into the valley...I wonder how river's channel has changed and not as it waves and flows. I put my hands in the gravel of the river bank and take a deep breath, and I am struck: Oh! I'm here! I am of here! This is home, and I didn't know I longed to return, 'til now....Later, I call D. to ask if he'd mind moving back to Alberta, and when I hear his voice, I want to go home...home to him and to the ocean. I want to swim in salty water.

Wavering amid cherished potentials was identified as a core idea in the language-art of all ten historians. Each historian expressed *wavering with cherished potentials* in their own way, as illustrated in *Table 8*. *Wavering amid cherished potentials* was transmogrified as *capricious*

yearnings and transsubstantiated in the language of humanbecoming as *originating valuing* (Parse, 2014b). Originating is “inventing new ways of conforming-not conforming with the certainty-uncertainty of living” (Parse, 2014b, p. 50) and valuing is “all-at-once confirming-not confirming cherished beliefs in light of a personal worldview” (Parse, 2014b, p. 39). The core idea *wavering with cherished potentials in feeling pulled in different directions* conveys ebbing-flowing of sureness, with choosing among possible variations to favored and customary ways of being.

Wavering amid cherishing potentials was illustrated uniquely in the expressions of each historian. For example, one historian told how she had been keeping to long-established and socially acceptable ways of being with her family, while longing for something different. She felt certain about taking a new direction, and at the same time wondered if she should “have faith” or “take a step” to make her dreams come true. Another historian described her everyday life of following and not following societal norms, and of holding yet questioning a dear, and commonly held, belief that people “get only one shot at life.” This historian illustrated her experience as “standing at the bottom of a mountain and seeing many possible paths to take.” Sometimes, she held back with uncertainty, for fear of failing to live life to its fullest. One historian described a “turning” time that is a time of longing for Spring and of asking constantly, “is this the direction I *really* want to go?”

Wavering with cherished potentials surfaced with another historian’s description of questioning daily where she would spend her time, and in her telling of choosing to live in both “ordinary” and “extraordinary realms,” with a preference for the latter. One historian spoke of living in ways “sacred to her,” if not to all people in her life, and of “holding a vision of what may be.” This meant she was “at home and secure within the uncertainties of life.” Another

historian described choosing to engage deeply with favored endeavors and being invested in particular outcomes in life. At the same time, he told of being unsure if he should uphold or not uphold personal ideals and preferences in relation to his various projects with others. Specifically, he prized what might be referred to as non-standard treatment, and sought to determine whether or not to deliver this type or another commonly expected and accepted type of treatment. As such, he wondered whether and how to honour unusual ways of being in community with others.

Wavering with cherished potentials was illustrated also by a historian's description of longing to "feel at home" but "not knowing how to be at home." Unlike others she knew, she had "an appetite to separate from belonging, comfort, peace, and calm." Another historian chose deliberately to be unconventional in some ways, to "sit with," rather than seek to ease any tension and discomfort, as with dilemmas or in situations when she found she wanted yet didn't want something. She treasured such times for the potential to grow and learn with others, such that she might be "surprised" with a way of seeing "beyond individual perspectives." And, in work amid a conventional healthcare system, one historian espoused the cherished potentials of healing for Indigenous people and hoping that her colleagues learn how to support this work, while at times questioning the round-about and innovative ways in which she accomplished her work.

Wavering with Cherished Potentials in Light of Humanbecoming and Other Literature

The phrase *wavering with cherished potentials* is not used in extant scholarly literature. Yet, there are various expressions of *wavering* and of *cherished potentials*, and other similar expressions found in humanbecoming and non-humanbecoming literature.

Wavering with Cherished Potentials: Non-humanbecoming Literature

Waves or fluctuating, oscillating, or vacillating are frequently referenced in the scholarship of physics. Precise distinctions are made between terms such as oscillate, vacillate, and vibrate in distinguishing and discussing various qualities of motion or matter, as in the creation of sound waves. Discussions are situated in subspecialties of physics including classical mechanics and quantum theory. Specifically, wave is noted as an important feature in assumptions of quantum theory (Bohm, 1980). Of “primary significance” is how “matter behaves more like a wave or more like a particle, but always, in certain ways, like both together” (Bohm, 1980, p. 128). Citing von Neumann, Bohm adds that rather than describe actual properties, wave functions describe “*potentialities* within the physical situation” (p. 129). Bohm’s work on wholism is cited by Rogers (1992), a nurse theorist, as contributing to the development of her science of unitary beings (SUB).

Rogers (1992) uses the term wave in describing pattern, an important concept in the SUB. Specifically, she describes pattern as the “distinguishing characteristic of an energy field perceived as a single wave” (p. 29). In one of three principles of homeodynamics, she explicates resonancy as “[c]ontinuous change from lower to higher frequency wave patterns in human and environmental fields” (Rogers, 1992, p. 31). Rogers draws on these ideas to propose that unitary human beings are manifesting ever-higher frequency wave patterns in the context of their health. Although wave(s) are featured in Rogers’s work, wavering is not referenced.

In scholarship of psychology, expressions of wavering are made casually, in association with more substantive discussions of personality, motivation, and goal achievement. For example, wavering is associated with wandering in several examples of scholarship of psychology. In a paper, “Wandering Minds and Wavering Goals,” Ralph, Wammes, and Barr (2017) discuss the

result of three studies examining “the relationship between mind wandering [momentary lapses of attention] and grit” (p. 122). Working from the conclusion that mind wandering interferes with the ability to accomplish immediate goals, these authors explore whether mind wandering interferes with long-term goal accomplishment. Related to studies one and two, they conclude that “individuals who frequently experience their attention being pulled away from ongoing tasks also report a fleeting perseverance of *interest* toward long-term goals” (Ralph et al., 2017, p. 130). They also suggest that

(a)lthough it may be the case that frequently having one’s attention pulled from ongoing tasks leads to a disruption of interests toward long-term goals, it is also possible that individuals who are less gritty and predisposed toward wavering interests also experience frequent episodes of unintentional [spontaneous] mind wavering as a result of a natural disposition. (Ralph et al., 2017, p. 130)

Wavering—possibly, fluctuating...oscillating...vacillating—with *cherished potentials* in regard to human experience evokes a rhythmical pattern or way of being. Wavering or fluctuating is discussed in relation to commitment in some literature. Commitment is defined as “intending to continue in a line of action” (Agnew, 2009, p. 246) and categorized and theorized variously from sociological and psychological views. For example, in a study of on-again/off-again relationships, Dailey, Brody, LeFebvre, and Crook (2013) describe possible trajectories of “(a) early dip in commitment; (b) later dip in commitment; (c) steady-high; (d) steady-low and (e) fluctuating” (p. 1032). These authors speculate that those with steady-low relationship trajectories may “prefer the companionship of a less satisfying relationship than to be alone” (Dailey et al., 2013, p. 1036) but did not explicate or discuss preferences of those with fluctuating commitment. Sorensen et al. (2008) articulate a theme of “wavering commitment” in a study titled “Health Care Professionals’ Views of Implementing a Policy of Open Disclosure of Errors.” This theme refers to an unestablished and uncommon institutional practice of revealing

and apologizing for errors, and the authors proposed that tokenism or other inauthentic engagement in the process and policy puts concerns of staff over those of patients and “shifts the burden of disclosure” or otherwise “undesirably influence[s] junior staff” (Sorensen et al., 2008, p. 229). Varley (2012) refers to “wavering political commitment to family planning” (p. 189), encompassing “uneven” expression and take up of family planning in a region of Pakistan. Similar to other authors, Varley does not discuss in-depth the notion of wavering or specifically highlight wavering in relation to cherished potentials.

References to wavering are found in nursing literature, for example, in abstracts that synthesized researchers’ thoughts, but do not include substantive discussion. For example, Nyen and Tveit (2018) write that the participants in their study were “wavering between different models to explain their pain” (p. 322). In the discussion, Nyen and Tveit describe participants as being in “a complex world” (p. 335) and as having mixed and confused feelings...[which were] very hard to cope with” (p. 327). Although there is a link with *feeling pulled in different directions* through the notion of mixed feelings, this is the extent of the reference to wavering. In some reports, wavering is explicitly articulated in research themes, as in Kruse’s (2004) articulation of “bearing witness to wavering decline” (p. 221). In a humanbecoming-inspired study of letting go with caregivers of persons at end of life, Kruse illustrates the meaning of the theme, saying, “whether [participants] were bearing witness to intense pain and suffering or observing laughter and an increase in activity, they knew that death was near” (p. 221). In these examples, wavering is neither discussed in depth nor explicitly associated with cherished potentials.

Several research reports in nursing literature articulate a notion similar to yet different from *wavering with cherished potentials*. As noted above, Butcher’s and McGonigal-Kenney’s (2010)

hermeneutic phenomenological study holds some resonances with the core idea of *constrained vigor*. Themes and subthemes in the research report also show similarities with the core idea of *wavering amid cherished potentials*. Similarities with *constrained vigor* and *wavering amid cherished potential* surface in the theme of “moving between engagement and disengagement,” which is described as “an oscillation or *fluctuation* between being involved and connected to the isolation participants felt when [temporarily] dispirited” (Butcher & McGonigal-Kenney, 2010, p. 156). Subthemes are articulated as “*holding connections that nourish the spirit, persevering through feelings of wanting to give up, and holding steadfast to a strength-giving nourishing life force or higher power*” (Butcher & McGonigal-Kenney, 2010, p. 157). Although the focus on engagement and disengagement differs from the focus of cherished potentials, references to holding and holding steadfast, persevering, and life force in Butcher’s and McGonigal-Kenney’s work resonate with aspects of historians’ expressions of *feeling pulled in different directions*.

In a qualitative inquiry of “women’s pregnancy after perinatal loss,” Côté-Arsenault and Marshall (2000) articulate the metaphor “one foot in—one foot out” (p. 473), similar to historians’ expressions of “on the one hand...on the other hand.” Contexts are expressed as “(a) reliving the past, (b) trying to find balance in the present, (c), recognizing their changed reality, and (d) living with wavering expectations” (Côté-Arsenault & Marshall, 2000, p. 478). Themes are expressed in each context. *Living with wavering expectations* is hoping for a live baby amid prevailing “clouds of doubt” and surfaces the theme of “expecting the worst” (Côté-Arsenault & Marshall, 2000, p. 481). Different from “clouds of doubt” and “expecting the worse,” *wavering with cherished potentials* is more explicitly linked with paradoxical concepts, specifically with

confirming-not confirming of valuing and certainty-uncertainty and conforming-not conforming of originating.

Wavering with Cherished Potentials: Humanbecoming Literature

Although *wavering with cherished potentials* is not expressed in any of these or in other published humanbecoming inquiries, there are core concepts with similar aspects expressed in several existing reports. These are presented in *Table 9*.

Table 9: Wavering with Cherished Potentials (Originating Valuing) and Extant Humanbecoming Research

Phenomenon of Inquiry	Source	Core Concept	Conceptual Integration
Changing expectations	MacDonald & Jonas-Simpson, 2009	Envisioning the yearned-for	Imaging
Considering tomorrow	Bunkers, 1998	Longing for the cherished	Valuing
Feeling confident	Mitchell, Bunkers, & Bournes, 2006	Persistently pursuing the cherished	Powering valuing
Feeling unsure	Maillard-Struby, 2012	Wavering irresolutely with discerning ponderings	Originating imaging
Grieving	Cody, 1995b	Possibilities emerge with ambiguity	Originating
Having courage	Bournes, 2002	Guarded confidence with the treasured	Originating valuing
Hope	Wang, 1999	Creating anew with cherished priorities	Originating valuing
Living on the edge	Peterson-Lund, 2014	Vacillating sentiments	Valuing
Persevering through a difficult time	Bournes & Ferguson-Paré, 2005	Shifting with life patterns	Originating
Persisting while wanting to change	Kostas-Polston, 2007	Acquiescing with the customary amid relinquishing aspirations	Originating enabling-limiting
Struggling with going along when you do not believe	Kelley, 1991	Justifiable yielding	Valuing
Struggling with making a decision in a critical life situation	Beaucamp, 1990	Vacillating between options unfolds through envisioning	Imaging

		what might be in the light of what was and is	
Trying something new	Condon, 2013	Engaging in capricious exploitations with vacillating sentiments	Transforming valuing
Unburdening	Huffman, 2002	Cherished endeavors	Valuing originating
Waiting	Bournes & Mitchell, 2002	Ambiguous turbulent lull	Originating
Waiting	Naef & Bournes, 2009	Anticipating the cherished	Imaging valuing

Specifically, there are references to wavering, vacillating, shifting, and turbulence; to yearning and longing; to sentiment; and to that which is treasured or cherished. Concepts of valuing and originating are integrated frequently in these expressions. *Originating valuing* is at the fore of the conceptual integration of *wavering with cherished potentials*, and there are several research reports that cite either originating valuing or valuing originating. In an inquiry focusing on *unburdening* (Huffman, 2002), the core concept of *cherished endeavors* is linked with *valuing originating*. In an inquiry on *having courage*, Bournes (2002) identified the core concept of *guarded confidence with the treasured*, which was conceptually integrated as *originating valuing*. In an inquiry on *hope*, Wang (1999) articulated the core concept of *creating anew with cherished priorities*, which was conceptually integrated as *originating valuing*.

Comparison of Discerning Extant Moment with the Ingenuous Proclamation and Foreknowings of Feeling Pulled in Different Directions

Understandings of *feeling pulled in different directions* are expanded with the discerning extant moment of *constrained vigor surfaces amid wavering with cherished potentials*, which is transmogrified as *restricted endeavoring surfaces with capricious yearnings*. Consistent with humanbecoming language, this is written as *enabling-limiting of powering with originating valuing*. Within concept invention, understandings of *feeling pulled in different directions* are

expanded with the ingenuous proclamation of *visualizing surfaces amid spirited longing in the riveting uncertainty of diversions*. Theoretically, at a conceptual level, this is written as *imaging amid powering valuing in languaging of originating*. Understandings of feeling pulled in different directions are advanced with the foreknowings of *living a rhythm of wondrous delight of struggling with taking a bearing along an unfolding, diverging way or imaging with powering the valuing of originating*.

There are similarities and differences among the discerning extant moment, ingenuous proclamation, and foreknowings, articulated in this dissertation, which may be read as an invitation to consider nuances within universal humanuniverse living experiences. Humanbecoming concepts of powering, valuing, and originating are explicated in all three expressions of feeling pulled in different directions. Imaging is highlighted in both the ingenuous proclamation and foreknowings. As well, languaging is emphasized in the ingenuous proclamation, and enabling-limiting is explicated in the discerning extant moment of *feeling pulled in different directions*. The link with enabling-limiting raises to the fore the paradoxical restriction-freedom (Parse, 2014b), associated with the universal humanuniverse living experience of *feeling pulled in different directions*.

Moving to Chapter Six

In chapter five ensuing discoveries are discussed in association with core ideas of *constrained vigor and wavering with cherished potentials*. New knowings are summarized and discussed in chapter six, the final chapter of this dissertation, which includes contributions to scholarly discussions and methodological insights, as well as possibilities for expanding understandings of humanbecoming.

Chapter Six: New Knowings

The purposes of this Parse-sciencing (Parse, 2016b) inquiry were to (1) contribute to scholarly discussions of *feeling pulled in different directions*; (2) articulate historians' truths for the moment of the universal human-universe living experience of *feeling pulled in different directions*; (3) specify implications of new understandings of *feeling pulled in different directions* for nursing practice, education, and research; and (4) expand knowledge and understandings of the human-becoming school of thought.

Contributing to Scholarly Discussions

This inquiry of *feeling pulled in different directions* encompasses the examination of the descriptions of 10 historians as well as popular and academic sources and personal ponderings, to expand understandings of *feeling pulled in different directions*. New knowings of this inquiry include:

1) an ingenuous proclamation of *feeling pulled in different directions: visualizing surfaces with spirited longing in a riveting uncertainty of diversions*. In the language of human-becoming, this is *imaging with powering valuing in languaging originating*;

2) a personal foreknowing of *feeling pulled in different directions: living a rhythm of awe(e)ful delight surfaces with the struggles of taking a bearing along an unfolding, diverging way or imaging in powering valuing of originating*; and

3) a discerning extant moment of *feeling pulled in different directions: constrained vigor surfaces with wavering amid cherished potentials*. In the language of human-becoming, this is *enabling-limiting of powering with originating valuing*.

With the articulation of *feeling pulled in different directions* as a universal humanuniverse living experience, other scholars are invited to inquire into nuances of this and related conceptualizations and experiences.

Articulating Historians' Truths: Methodological Insights

Dialoging-engaging with historians is a highlight of understanding humanuniverse as indivisible, unpredictable, everchanging. Dialoging-engaging is bearing witness to historians' truths as truth-for-the-moment. In light of humanbecoming, the scholar with historians are illuminating meaning, even now; and although core ideas have been specified in this dissertation, nuances of understanding remain mysteriously shrouded.

At times it was challenging to attend to the many words and ideas within transcripts from 10 dialogues. Dialoguing-engaging involved many months of immersing with face-to-face encounters, audio recordings, transcripts, and discussions with others including committee members. It was arduous to engage distilling-fusing and heuristic interpreting. The historians' expressions of *feeling pulled in different directions* provided a vast, sometimes bewildering landscape to explore.

These historians' expressions seemed disconcertingly prosaic yet poetic. I am loath to disturb them (ah, yes! As per Crotty, 1996). The responsibility to honor historians' contributions is burdensome and inspiring. I feel lost; I am wondering and wandering, almost ill—at the very least ill at ease—with the effort to honor historians' accounts as unique-yet-in-common expressions of feeling pulled in different directions. I'm feeling pulled in different directions...

An earnest, sustained focus surfaced with my decision to craft poems to represent each historian's story. One example of a found poem is included here.

*I'm a person of many passions,
Off in all directions.
Why do so much?
When I'm so happy being...

How can something be fine?*

Until it's not?

*We could be living really different lives,
of cultivating love.
If we had all the time (or faith) in the world,
Dreams would just unfold.*

*But Change is coming, and
Time is ticking with awareness.*

*Should I
Jump? Push? Mould?
Choose anything, to
Break this spell of ambivalence.*

Somehow, creating/finding poems emphasized the uniqueness of each historian's story and served to advance thinking about essences of the human universe living experience of feeling pulled in different directions. How might poetry contribute to thinking?

Engagement with poetry expresses and inspires thinking. Jarvis (2012) writes,

I am interested in metre, rhythm, and rhyme in verse; in the perplexing, yet to me endlessly arresting, question of why the tiniest little details of the sound patterning heard in the ear or in the mind's ear when attending to poetry, why the small change of metre and rhythm and rhyme and other forms of sound repetition, should make the slightest difference to what we feel—and, I would say, to what we think. (p. 71)

Jarvis and others (e.g., Hunter, 2002; Page, 2018; Robinson, 2004; Santarpia, 2018) claim that poetry does make a difference to thinking. Specifically, Page (2018) draws on the phrase “poetic thinking” (p. 31) in a discussion of Heidegger's use of poetry (and other forms of art) in exploring human experience. Page argues that a poem “must...be understood as an event of thought” that “pulls in two directions at once” (p. 46) and that, as such, poetic thought has a dialectical character of unlimited possible interpretations.

For some scholars, the intense study of transcribed words of participants surfaces poetic expressions that contribute especially well to inquiry of human experience and being. For example, working within various research traditions (phenomenological, ethnographic), Furman

(2006), Glesne (1997), Richardson (1993), Vaquer (2016), and Willis (2002), draw on poetics to describe and advance the contributions of research participants. Vaquer tells of poetic creations arising in persisted with “difficulties or ambiguities” and other “obstacles in interpretation” (p. 130). Glesne uses the term “poetic impulse” to describe personal “responsiveness to those interviewed” (p. 205). And, Richardson argues that “[b]y settling words together in new [poetic] configurations...[readers] hear and see the world in a new dimension” (p. 705). Notably, in *Parsesciencing* (2016b) artistic expressions are chosen deliberately to expand understandings of a scholar’s focus of inquiry, and indeed, many Parse scholars create or include previously published poems for this purpose.

In all the ways described above, thinking, reading, and writing with poetry is used for inspiring and expressing deep dwelling with, and insight into, human—or humanuniverse—experience. Although a scholar’s poetic work may or may not be articulated in dissertations and publications, poetic inspiration fosters ongoing thinking. This brief explication reveals poetics as an area for further exploration and discussion in relation to *feeling pulled in different directions* and for *Parsesciencing*.

Enabling-Limiting Choices

Within the course of endeavoring to fulfill degree requirements and working within large and small research teams, my choices are enabling-limiting. Within *humanbecoming* (Parse, 2014b), enabling-limiting is a paradox of living restrictions and opportunities all at once. Indeed, the choice to proceed with *Parsesciencing* and with *feeling pulled in different directions* meant narrowing and expanding opportunities in the academy and beyond. Committing to a *humanbecoming* inquiry meant forgoing other fascinating scholarly projects and opportunities, for the inspiring and arduous focus of *feeling pulled in different directions* within *Parsesciencing*.

For this author, *feeling pulled in different directions* was exemplified in being a PhD student. Doctoral studies—coursework, complementary activities such as attending Humanbecoming Institutes, community service, Parsesciencing—involved being inspired by and mired in struggles to be true to myself as well as feeling thrilled by and fearful of old and new, sometimes unfathomable responsibilities associated with committing to this venture. Beyond mere decision-making, it included the great tension of sustaining one's personal way amid ebbing-flowing vitality. This journey of travelling a prescribed yet shifting pathway of scholarly education and inquiry involved the fluctuating surety-unsurety of endorsing-not endorsing personal interests and honouring-not honouring the recommendations of esteemed, seasoned scholars. An inquiry about *feeling pulled in different directions* encompassed *living* feeling pulled in different directions.

Writing this dissertation included the challenging and inspiring struggles to comprehend nuances of humanbecoming and Parsesciencing and to deeply engage a vast corpus of literature. Parsesciencing was a demanding project that involved creatively dwelling with an expansive array of humanbecoming and non-humanbecoming sources, most explicitly within concept inventing, articulating foreknowings, and explicating ensuing discoveries. Challenges and inspirations of choosing humanbecoming as a frame for inquiry included engaging philosophical sources and ideas that inform and align with or diverge from the scholarly tapestry of humanbecoming. This raised for me intriguing topics and questions that have long-occupied human thought (e.g., indivisible, paradox, language, poetics, universal experience) and comprise a rich ground for ongoing pondering.

Considering Implications

Presented for consideration are possibilities for sciencing and living the art of humanbecoming. Each reader, whether a nurses or non-nurse, determines the relevance of this Parsesciencing of *feeling pulled in different directions*, in relation to their professional and disciplinary interests.

Sciencing

This dissertation comprises a focused inquiry about *feeling pulled in different directions*. Further inquiry is invited, to expand understandings of this and other universal humanuniverse living experience. Core ideas of *constrained vigor* and *wavering amid cherished potentials* suggest specific possibilities for further inquiry. For example, the core idea of *constrained vigor* may inspire inquiry about feeling free, feeling healed, feeling forced, feeling eager, feeling inspired, being willing to compromise. The core idea of *wavering amid cherished potentials* may inspire inquiry about feeling desire, longing, feeling called, making a commitment, feeling tempted, going with the flow, having faith. Expanded understandings of these experiences are important for nurses, in relation to health and quality of life or living quality, and in relation to living the art of humanbecoming.

Living the Art

This Parsesciencing is written to invite readers to consider the value of focusing on humanuniverse living experiences in relation to living quality. Specifically, it is written for interested readers, with the intent to expand understandings of the universal humanuniverse living experience of *feeling pulled in different directions* and humanbecoming. New understandings of *feeling pulled in different directions* hold meaning for living the art of

humanbecoming, which is living true presence with others in various settings including but not limited to health care, education, administration, research.

As I write chapter six of this dissertation, I have become alert to expressions of *feeling pulled in different directions*—in one short week, references to this experience are made twice in a novel (that I shouldn't be reading), again during a radio show, and, on several occasions, in discussions with students, colleagues, committee members. I recognize each expression of *feeling pulled in different directions* by individuals, as an invitation to live true presence, to bear witness.

During a home visit, living true presence means I take note of an expression of humanuniverse living experience, such as feeling pulled in different directions, and choose to regard rather than disregard the expression. Recognizing and choosing to attend to living experience leads to living true presence. (The person and I may move to the realm of diagnosing and decision-making later.). This means focusing on the person, rather than favoring a practitioner's agenda to know or understand or clarify, or treating this as a passing comment, or translating and interpreting the expression within a frame of psychology. In living true presence, the person's truth-for-the-moment is at the fore and their living quality is revealed.

I have vague impressions of what comes with living true presence; memory does not always serve me well in relation to meaning illuminated, rhythms shifted, transcendence inspired. I ask about the meaning of feeling pulled in different directions. Time slows; tyrannies—of immediacy, productivity, urgency, of having to know—ease.

...there are echoes, resonances, perhaps a lingering presence, of many meetings with people, of bearing witness with others as they convey something about/of their experiences of feeling pulled in different directions...one person tells that although they had a particular, favored plan in mind, it may not come true. We could rush to make a new plan, reframe hope, avoid the “not coming true” part. Instead, in living true presence, the person goes on to ponder that this time of waiting means being here, not there, and, oddly, neither here nor there. We re-make a plan, but is has fewer...tethers. Another person finds words, saying, they've been thinking about “green,” “green pastures, maybe”. Another person gives up struggling to cover the lesions on their face, shifting to converse without a muffling mask to hide their face. Somehow these moments are important, and unfathomable, but enlightening. In these moments, we settle with each other, illuminating meaning, shifting rhythms, inspiring transcendence, which has everything to do with dignity.

Within the frame of humanbecoming (Parse, 2014b), attention to universal humanuniverse living experiences such as *feeling pulled in different directions* supports a professional approach

that is different from efforts that prioritize the identification of pathology and application of interventions to achieve prescribed changes in health behaviors or circumstances. Scholars and clinicians such as Deegan (1993) and Kostas-Polston (2008) have explicated helpfully how people are not always well served by the strict application of interventionist approaches. Rather, these authors, as well as some others who focus on palliative and end-of-life care (e.g., Kuhl, 2011; Meier et al., 2016; McCaffrey, Bradley, Ratcliffe, & Currow, 2016; Mistry, Bainbridge, Bryant, Toyofuku, & Seow, 2015), show the importance of attending explicitly to health care providers' ways of being and to focusing on human experience, quality of life, dignity. These interests are pivotal in humanbecoming; humanbecoming offers a non-interventionist way of being, articulated as living true presence and encompassing bearing witness with others. Understandings of humanbecoming and humanuniverse living experiences such as *feeling pulled in different directions*, and thereby of living the art of humanbecoming, are expanded by Parsesciencing.

Teaching-Learning

“The typical undergraduate instructor—pulled in so many directions by noninstructional duties and responsibilities” (Lombardi, 2008, p. 5).

Understandings of *feeling pulled in different directions* hold relevance for education administrators, faculty, and students. In the context of humanbecoming, contemplating ensuing discoveries of *feeling pulled in different directions* contributes to understandings of experiences within teaching-learning and about processes and paradoxes of teaching-learning as specified by Parse (2004b, 2014). Specifically, pondering *constrained vigor* and *wavering with cherished potentials* sheds light on processes of “living with ambiguity” or “moment-to-moment moving with the vague” and “potentiating integrity” or “strengthening a oneness of purpose” (Parse, 2004b, p. 35). The paradox of “ebbing-flowing,” associated with “weaving multidimensionally”

(Parse, 2004b, p. 35), inspires the articulation of *wavering with cherished potentials* as ebbing-flowing sureness of choosing amid ordinary-extraordinary possibilities. *Feeling pulled in different directions* and teaching-learning are associated; pondering each sheds light on the complexities of the other.

During PhD studies, I engaged in teaching-learning with undergraduate nursing students, wherein students and colleagues were heard to make reference to *feeling pulled in different directions* and similar expressions (e.g., see Table 10 for examples of similar expressions). Attention to such expressions was a consideration in ongoing discussions with one doctoral committee co-supervisor, Dr. D. Thoun, when pondering possibilities for facilitating in depth and inspiring engagement in teaching-learning nursing theory with undergraduate students. Notably, expressions of *feeling pulled in different directions* were treated not as a problem, but as a universal humanuniverse living experience, within which students and faculty are living quality. Thoun and I chose to design a course to provide a frame for attending to students' expressions of living experience and examining the contributions of nurses and nursing in relation to living experiences (Thoun & Tschanz, 2018). Rather than survey many theories or models, the course encompassed a focused study of humanbecoming. This expanded understandings of humanbecoming for interested students, and provided a structure for explicating personal beliefs and assumptions about humanuniverse and health, in preparation for choosing one other theoretical perspective for individual study (Thoun, Bruce, & Tschanz, 2019). Refinements to the course have been ongoing.

A focus on humanbecoming in nursing education offers several potential benefits. For example, Donohue-Porter, Forbes, White, and Baumann (2017) articulate the importance of learning to be present with others for nurses, and explicate that humanbecoming guides

professionals to honour the dignity of others. In describing the influences of an undergraduate nursing education program grounded in humanbecoming, Drummond and Oaks (2016) conclude that nurses “practicing with a theoretical foundation anchored in a consistent ontology, epistemology, and methodology live the art [of humanbecoming] gracefully securing the discipline of nursing to remain grounded in human sciencing” (p. 28). Any study of humanbecoming (Parse, 2014b) will encompass significant attention to ontology—assumptions, postulates, principles. The emphasis on and explication of ontology may align well with curricular interests and pedagogical approaches that identify benefits of an “ontological turn” in higher education (e.g., Dall’Alba & Barnacle, 2007; Zembylas, 2017). This is an area for future, in depth consideration.

Leading-Following (Informing Policy)

Inquiry of *feeling pulled in different directions* holds implications for professionals focused on health system organization, operation, change, and policy. References to feeling pulled in different directions are made in association with resource (e.g., Pawlak, 2016) and error (e.g., Sorensen et al., 2008) management, as well as competing roles, responsibilities. Contemplating ensuing discoveries of *constrained vigor* and *wavering with cherished potentials* within a humanbecoming perspective expands understandings of *feeling pulled in different directions* to encompass enabling-limiting, powering, valuing, and originating. In this way, *feeling pulled in different directions* is an expression of living quality, different from matters of decision-making and resource distribution.

Attuning one’s ear to expressions of *feeling pulled in different directions* within humanbecoming means harkening to paradox and processes of existing models such a leading-following (Parse, 2008a, 2014b). Committing to a vision, willingly risking, living with

ambiguity, are some processes that are raised in consideration of ensuing discoveries of *feeling pulled in different directions*. Pondering living with ambiguity and *wavering with cherished potentials* surface “vague uncertainty” (Parse, 2014a, p. 5), which tells also of *feeling pulled in different directions*. Pondering potentiating integrity with *constrained vigor* surfaces an historian’s graceful steadfastness in relation to *feeling pulled in different directions*. With reference to leading-following, Parse (2014a) writes,

Know the milieu
 Imagine possibilities
 Anticipate challenges
 Engage others with the innovation
 Ride the waves of conflict
 Be gracefully flexible, yet steadfast
 Initiate dialogue
 Listen carefully
 Silently ponder the unfolding change. (p. 5)

Echoes of *feeling pulled in different directions* as expressed by historians, in concept inventing, and in foreknowings of this inquiry resonate in these references to “challenges”, “waves of conflict,” and “being gracefully flexible, yet steadfast” (Parse, 2014a, p. 5). Having engaged with this dissertation, will those who are leading-following choose to bear witness with others in their expressions of *feeling pulled in different directions*?

Pondering Unwritten Chapters

Expressed in popular and scholarly sources, in every day speech, and in the accounts of 10 historians, *feeling pulled in different directions* has been explicated as a universal humanuniverse experience. In the words of one historian, Sophia, “There’s nothing *but* feeling pulled in different directions, if I’m alive.” Historians’ truths of this inquiry were articulated as stories, essences, and language-art. Interpreted within the frame of humanbecoming, historians’ truths have expanded understandings of *feeling pulled in different directions* and humanbecoming, with

implications for the discipline of nursing and humanbecoming professionals in their work.

May the ideas and experiences articulated in this dissertation contribute to ongoing inquiry of universal humanuniverse living experiences.

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Appendix A: Permissions

Permission to Use: Scorned as Timber, Beloved of the Sky

From: Coby Tschanz <cobyt@uvic.ca>
 Date: Sunday, October 7, 2018 at 3:03 PM
 To: Images <Images@vanartgallery.bc.ca>
 Subject: Requesting permission

To Whom It May Concern,

I'm writing to enquire about the possibility of using an image of a painting, Scorned as Timber, Beloved of the Sky, by Emily Carr, to illustrate a discussion in a PhD dissertation on the experience of feeling pulled in different directions. Please, will you advise me regarding permission for use of the image, as found on the Vancouver Art Gallery website?

(http://www.museevirtuel.ca/sgc-cms/expositions-exhibitions/emily_carr/en/popups/pop_large_en_VAG-42.3.15-b.html)

Kind regards,
 Coby

Coby Tschanz, RN, BN, MN, PhD candidate, CHPCN(c)
cobyt@uvic.ca <<mailto:cobyt@uvic.ca>>

On 2018-10-17, 3:54 PM, "Images" <Images@vanartgallery.bc.ca> wrote:

Hi Coby,

If the attached image will work for you, you are welcome to use it in your dissertation. Please do not re-use or re-distribute it.

Emily Carr, Scorned as Timber, Beloved of the Sky, 1935, oil on canvas, 112.0 x 68.9 cm, Collection of the Vancouver Art Gallery, Emily Carr Trust, VAG 42.3.15

Best wishes,
 Danielle

Danielle Currie, Rights and Reproductions
 Vancouver Art Gallery
 750 Hornby Street Vancouver BC V6Z 2H7
 604.662.4700 x 2220 email: dcurrie@vanartgallery.bc.ca

Thank you,
 Coby.

Coby Tschanz
cobyt@uvic.ca

Permission to Use: Apogée du Clair Obscur I

From: Verkade

Date: Thursday, July 19, 2018 at 11:32 PM

To: Coby Tschanz <cobyt@uvic.ca>, Info Pictoright <info@pictoright.nl>

Subject: Permission to use image of Apogée du Clair-Obscur

Dear Coby Tschanz,

My husband Kees Verkade is touched by your enquiry .

He allows you to use an image of his bronze Apogée du Clair-Obscur , under the condition that you mention : copyright sculptor Kees Verkade .

This email is also going to our copyright lawyers association, Pictoright.

Could you send us the page which includes the bronze image, once you have finished your dissertation.

How wonderful that you have chosen the difficult task of looking after others as a nurse and educator.

We wish you luck with your chosen life,

Ludmila Verkade

De : Coby Tschanz

Date : samedi 21 juillet 2018 03:29

À : Verkade

Cc : Info Pictoright <info@pictoright.nl>

Objet : Re: Permission to use image of Apogée du Clair-Obscur

Dear Ludmila Verkade,

Thank you for replying so quickly, on behalf of your husband Kees Verkade.

I am thrilled with and inspired by your generous response! I hope to be able to send you a copy of my completed dissertation in pdf form by late 2018, with the relevant page marked so that you may see how the image is situated and appropriately cited. Please note that as is customary my dissertation would be available in pdf form online and through the University of Victoria (British Columbia, Canada) collection of dissertations. Is this agreeable?

Kind regards,

Coby

Coby Tschanz, RN, BN, MN, PhD candidate, CHPCN(c)

cobyt@uvic.ca

Good evening,

It is with pleasure that my Kees has given you this permission.

Have a restful and wonderful weekend,

Ludmila Verkade

Appendix B: Ethical Approval

Dear Coby Tschanz,

Effective **February 15, 2016** the research ethics application for your study has been APPROVED:

Title: *Feeling pulled in different directions: A humanbecoming research study*
Ethics Approval Number: 16-020

This email is sufficient notification of approval and you may proceed with the research.

Within two weeks you will receive an email with further information from our assistant, Jeta Rugova-Plakolli. Following that, an approval certificate with documents will be forwarded to you.

All the best with your study,
Eugenie

Eugenie Lam, M.A.
Research Ethics Coordinator | Office of Research Services, University of Victoria | PO Box 1700 STN CSC Victoria,
BC. V8W 2Y2 Canada hrethics@uvic.ca 250- 472-5202 Fax: (250) 721-8960

<http://www.uvic.ca/research/conduct/home/regapproval/humanethics/index.php>

Office Location: B231 Office of Research Services, Administrative Services Building, Ring Road
<http://www.uvic.ca/buildings/ssb.html>

This email message may contain confidential information and is intended only for the individual named. If you have received this email by mistake, please notify the sender immediately and delete the email from your system. Further unauthorized distribution is prohibited and is contrary to University computing policy.




Feeling Pulled in Different Directions: A Humanbecoming Research Study

You are invited to participate in a study entitled Feeling Pulled in Different Directions: A Humanbecoming Living Experience that is being conducted by Coby Tschanz, RN; MN.

I (Coby) am a graduate student in the department of Human and Social Development, School of Nursing at the University of Victoria and you may contact me if you have further questions by email (cobyt@uvic.ca) or phone (250 721 5958).

As a graduate student, I am conducting research as part of the requirements for a PhD degree in Nursing. This research is being conducted under the co-supervision of Dr. Deborah Thoun and Dr. Mary Ellen Purkis. You may contact Dr. Thoun at thoun@uvic.ca and Dr. Purkis at emmie@uvic.ca.

Purpose, Objectives, Importance of this Research

The purpose of this research project is to study the experience of feeling pulled in different directions. Accounts of feeling pulled in different are found in the literature and in everyday discussion. For example, people describe wanting to choose several options instead of one, feeling confident and not feeling confident about their work or the direction of their life, feeling hopeful and not feeling hopeful all at once, and envisioning both positive and negative effects of illness and decisions. Your participation in this study will contribute to scientific knowledge about feeling pulled in different directions. Your participation will also contribute to expand humanbecoming, a unique theoretical framework. These contributions are important scientific resources for healthcare professionals in their work with patients and families.

Participants Selection

Feeling pulled in different directions is considered to be an experience that any person can tell about. You are being asked to participate in this study because you are 19 years or older, are willing to share in English your experience of feeling pulled in different directions, and live in an area accessible to the researcher.

What is involved

If you consent to voluntarily participate in this research, your participation will include an interview of 20 to 60 minutes in length with the researcher. You or I may request a second interview, to be undertaken if agreeable to both.

An audiorecording and some written notes will be taken. A transcription of the audiorecording will be made by the researcher. You may choose also to share with the researcher an object, picture, poem, or other artifact that represents your experience of feeling pulled in different directions.

Inconvenience, Risks

It is not anticipated that participation in this study causes inconvenience or risk to you. If unexpected personal concerns are raised for you during our discussion, then you may discontinue our discussion at any time. I will provide possible counselling contacts for you, should you desire.

Benefits

Your willingness to participate in this study is greatly appreciated. The potential benefits of your participation in this research include the personal opportunity to ponder and share your experience, contribute to scientific understandings of feeling pulled in different directions, and contribute to the advancement of the theoretical framework of humanbecoming, of use to professional healthcare providers

in their work with patients and family members. There is no monetary or material compensation offered for participation in this study.

Voluntary Participation

Your participation in this research must be completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences. There is no need for you to provide an explanation of your decision. Also, I will honour any request that your data be removed from the study, if you so request and withdraw from the study prior to any dissemination of the research. Otherwise, if you withdraw I will request that your data be used with no identifying information.

Researcher's Relationship with Participants

To help prevent any sense of coercion or obligation from influencing your decision to participate, I commit to:

- distribute broadly invitations to participate and not initiate contact with potential participants;
- work closely with my supervisory committee members to ensure voluntary and informed consent; and
- facilitate non-coercive interactions with all potential and actual participants.

On-going Consent

It may be that we choose to have a second meeting. If so, I will review the consent with you to ensure requirements for voluntary and informed participation are preserved.

Once this study is complete, consents and electronic data will be stored in a locked cabinet and office, available for use by me in future projects.

Anonymity

In terms of protecting your anonymity, you will be asked to provide a pseudonym for use in the transcripts, dissertation, and other dissemination materials. Other identifying characteristics will be changed to protect anonymity. It is not necessary to use a pseudonym, if you so choose, however some changes may be made to your data to honour the requests of participants who wish to remain anonymous. Images and descriptions of any artifacts you share to convey your experience will be used only with your express permission and with due regard for preserving anonymity and confidentiality as well as copyright laws.

Confidentiality

Your confidentiality and the confidentiality of the data will be protected. I will transcribe audiorecordings. Audiorecordings, transcripts, field notes, and data analysis documents as well as a harddrive (with a copy of audiorecordings, transcripts, and analysis documents) will be stored in a locked cabinet and office. One copy of the audiorecordings, transcripts, and data analysis documents will be stored on a password protected computer in a locked office. These materials will be available to me and my PhD committee members only for the duration of the study.

Dissemination of Results

It is anticipated that the results of this study will be shared with you and others in the following ways. I will offer you a summary of results once the study is complete, and you may request a copy of the dissertation from me by emailing cobytt@uvic.ca. Results of the study may be disseminated more broadly in classroom discussions and course syllabi, scholarly meetings and conferences, and/or scholarly articles and book chapters.

Disposal of Data

Paper copies of transcriptions and my photos of artifacts will be shredded once data analysis is complete. Consents and electronic data (including photos of artifacts) from this study may be useful for future research projects and, if you agree, will not be destroyed. Consents and electronic data for future use will be stored in a locked cabinet and office available to me only and for an indefinite period of time.

Contacts

Please convey any questions to the contacts mentioned at the beginning of this consent.

Appendix D: Invitation to Participate

An Invitation to Participate in a Nursing Research Study... Feeling Pulled in Different Directions: A Humanbecoming Research Study

Sometimes people talk about ‘**feeling pulled in different directions.**’ If you are 19 years or older and can tell about this experience, then you are invited to participate in a research study, which would involve one or two discussions of 20 to 60 minutes each with me, Coby Tschanz, a graduate student at the University of Victoria School of Nursing.

Accounts of ‘feeling pulled in different directions’ are found in the literature and in everyday discussion. For example, people tell of wanting to choose more than one among many options, describe feeling confident and not feeling confident in their work and direction in life, feeling hopeful and not feeling hopeful all at once, and envisioning or experiencing both positive and negative effects of illness and decisions. Your participation in this study will contribute:

- to scientific knowledge about the experience of feeling pulled in different directions and
- to expand humanbecoming, a unique theoretical framework.

These contributions will be important scientific resources for healthcare professionals in their work with patients and family members.

This study has been reviewed and approved by the University of Victoria Human Research Ethics Board.

For further information contact Coby Tschanz, RN; MN at cobyt@uvic.ca or 250 721 7958.

Please feel free to share this information with others who may be interested in participating in this study.

Appendix E: The Perfection of Vigor

“1. Patient in this way one should cultivate vigor, because awakening depends on vigor. For without vigor there is no merit, just as there is no movement without wind.

2. What is vigor? The endeavor to do what is skillful. What is its antithesis called? Sloth, clinging to what is vile, despondency, and self-contempt.

3. Sloth comes from idleness, indulging in pleasures, sleep, the longing to lean on others, and from apathy for the sufferings of cyclic existence....

14. Now that you have met with the boat of human life, cross over the mighty river of suffering. Fool, there is not time to sleep! It is hard to catch this boat again.

15. How can you, after letting go of the most splendid delight, the Dharma, which is an unending stream of joy, find joy in a cause of suffering such as arrogance or ridicule?...

18. “Even those who were gnats, mosquitos, wasps, or worms, have reached the highest awakening, hard to reach, through the strength of their exertion.”

19. How about me, born a human being, able to know good from bad? If I do not forsake the guidance of the Omniscient, why should I not attain Buddhahood?...

22. This limited suffering of mine, the means to perfect Buddhahood, is like the pain of extraction when getting rid of the agony of an embedded thorn.

23. All doctors use painful treatments to restore health. It follows that to put an end to many sufferings, a slight one must be endured.

24. Though such treatment is appropriate, it is not what the best doctor prescribed: he cures by sweet conduct those with the greatest illness....

32. Uprooting the opposite in this way, one should endeavor to increase one’s exertion through the powers of desire, pride, delight, renunciation, dedication, and self-mastery....

40. The Sage has sung that desire is the root of all skillful deeds, in turn, the root of that is ever meditation on the resulting consequences....

49. One should strive for pride in three areas: action, the secondary defilements, and ability. “It is I alone who can do it” expresses pride in action....

53. When one is made passive by defeatism, without doubt difficulties easily take effect, but exerting one’s self and invigorated, one is hard to defeat even for great calamities....

66. But when one’s energy begins to flag, one should put it aside to take up again, and, when it is completely finished, one should let it go with a thirst for the next and then the next....”

Source: Edelglass, W. (2009). pp. 395-296.