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How Do You Know a Good poem? Poetic Re-presentation and the Case for Criteria.

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Abstract

If the process of writing and using alternative forms of re-presentation, such as poetry, can be considered method, then do we need to talk about criteria by which to judge such work? What is a good poem? What is a good research poem? Is there a difference between the two, and should we care? I answer these questions through an exploration of different types of aesthetic and pragmatic criteria and the implications such criteria have on the merits of poetic representation. Specifically, I consider different forms of poetic representation, scientific and artistic standards of evaluation based on researchers' expressed goals, and poets' statements about the meaning and purpose of their craft to suggest how goals provide criteria by which to evaluate poetic renderings. The purpose of this work is not to discipline, rather I wish to offer one story in an attempt to improve and expand the impact of poetic representation.

Keywords: poetic craft, poetic criteria, poetic re-presentation, research poetry, scientific criteria.

How Do You Know a Good poem? Poetic Re-presentation and the Case for Criteria.

Poetry's work is the clarification and magnification of being. Each time we enter its word-woven and musical invocation, we give ourselves over to a different mode of knowing: to poetry's knowing, and to the increase of existence it brings, unlike any other. (Hirshfield, 1997, p. vii)

Hirshfield's observation about poetry as a means to enlarge understanding and move closer to what it means to be human elucidates the impulse of some researchers to use poetry as means of representing research. The use of language in poetry demonstrates and discloses the human mystery allowing us to "find ourselves in poems" (Richardson, 1998, p. 459) making it a viable alternative to traditional prose. Miles Richardson (1998) tells us that, "Poetry wants us to see. To see what? Those instantaneous sights, when things stand so clearly before us, when truth shows its face" (pp. 453-454). He considers poetry to be useful when we experience epiphanies in fieldwork that show humanity, and we wish to relive the instant, to show a moment of truth. As such, poetry may be considered a "special language," a language that researchers want to access when they feel that traditional modes of representation, such as prose, will not capture what they desire to show about their work and research participants (Faulkner, 2005), when they wish to explore knowledge claims and write with more engagement (Calafell, 2004; Denzin, 1997; Richardson, 1997), and to reach more diverse audiences (Richardson, 2002).

Finding Criteria

If the process of writing and using alternative forms of representation, such as poetry, can be considered method, then do we need to talk about criteria by which to

judge such work? How do you know a good poem? What about a good research poem? Is there a difference between the two, and should we care? These questions frame my discussion of poetic representation and lead me to formulate the following overarching question: What are appropriate criteria by which to evaluate research poetry? For other methods of presenting research, there exist accepted norms and standards as Poindexter (2002) points out, but when we consider research poetry, there are none. Some researchers have argued persuasively that criteria limit alternative forms of research writing by constraining freedom and possibility due to the connection of criteria with situated power structures (Bochner, 2000; Clough, 2000).

This idea of stated criteria restricting creativity and possibilities is not endemic to research writing as poet and author Gabriel Welsch (personal communication, May 24, 2004) conveyed to me in an e-mail when we discussed the idea of listing criteria for poetic representation (something we have been discussing since I took my first poetry class with him in September, 2000):

And the notion of vagueness is endemic to writing texts, since no one wants to go on record saying DO NOT, and therefore suffer the ignominy of some upstart winning a Pushcart doing the very thing they said not to do. SO you get vagueness, qualifiers, the kinds of things that social scientists tend to deal with in footnotes but writers wring their hands over in actual paragraphs not unlike this one. Where does that leave the enterprising ethnographer? In the same place it leaves writers: somewhere between intuition and hubris.

Given these concerns, I recognize the caveat of constraint when suggesting the use of criteria, but I still write about the poetic process and the implications for poetic representation in research because as Garatt and Hodkinson (1998) state:

“Such writing helps refine and develop our thinking about what doing and judging research entails, acts as an heuristic device for teaching others about these things, and represents a key part...of the research tradition of which we are a part” (p. 535).

My purpose is not to discipline, rather I wish to offer one story in an attempt to improve and expand the impact of poetic representation. In offering this story, I will position myself in relation to those poets I am conversing with as a means of showing where I enter the scene and with what literature I am conversing. Laurel Richardson (2000) argues that rigorous standards of art and science applied to poetic representations are relevant and important, and that we should continue to create criteria and new criteria for selecting our criteria; “I believe in holding all ethnography to high and difficult standards” (p. 254). With that aim, I present scientific and artistic standards of evaluation by which research poetry may be considered based on researcher’s expressed goals for such writing and poet’s statements about the meaning and purpose of their work. I discuss technique or craft issues as a way to garner the goals of researchers’ poetic transcriptions and ultimately to suggest how goals provide criteria by which to evaluate research poetry.

Craft: Poetic Transcription and Poetry

The use of poetry in research has been variously labeled poetic transcription (e.g., Glesne, 1997; Madison, 1991; Richardson, 2002), ethnographic or anthropological

poetics (Brady, 2004; Denzin, 1997), narratives of the self (Denzin, 1997), investigative poetry (Hartnett, 2003), research poetry, and interpretive poetry (Langer & Furman, 2004). All of these labels describe a method of turning research interviews, transcripts, observations, and personal reflections into poems or poetic forms. Harnett (2003) refers to scholarly work and poetry combined in a persuasive way using critical ethnography, autobiography, and politics as investigative poetry; the goal is that of social justice.

Ethnographic or anthropological poetics are shaped by the anthropological experience; the poet reflects on it and reframes it through poetry, and narratives of the self can be categorized like interpretive poetry where the personal experiences of the researcher are connected to the ethnographic project (Denzin, 1997). Research poetry refers to poems that utilize a participant's exact words in a compressed form excluding explicit reference to the researcher in an effort to convey the central message (what some would call a narrative poem), whereas an interpretive poetry includes the researcher's subjective responses for a fusing of perspectives, researcher and participant (Langer & Furman, 2004). Richardson (1997) distinguishes between narrative and lyric poetry; narrative poetry is akin to the idea of the research poem and lyric poetry is that which represents actual experiences in such a way that the distance between self and other blurs and others experience and feel "episodes, epiphanies, misfortunes, pleasures" (p. 183).

Simply put, narrative poetry refers to poems that are most interested in story-telling, and in lyric poetry the goal is to stress moments of subjective feeling and emotion in a short space.¹

Poetic Transcription

A common method of poetic transcription is for researchers to highlight participants' exact words and language copied from interview transcripts, cutting and pasting the essential elements in an effort to reveal the essence of a participants' lived experience. This method originates in feminist and women of color's work on theories of the flesh (Madison, 1991, 1994, 2005). The goal is to enter into the world of the storyteller by preserving a speaking style and capturing the spirit of a story in an effort to portray its range of meanings, the multi-dimensional nature of the narrative event "where words are placed symbolically in relation to how they are uttered" (Madison, 1995, p. 208).

Glesne (1997), for instance, began with one rule for her poetic transcription of an interview; she could use phrases from her interviewee anywhere in the transcript and juxtapose them as long as they were the interviewee's words and enough words were presented to mirror the participant's rhythm and way of speaking. The process that she followed entailed coding and sorting the data after reading and re-reading the interview transcripts. At the end of this process, she had themes represented by varied amounts of data that described different aspects of her interviewee's life. Glesne (1997) then wrote poetic transcriptions after reading all of her interviewee's words under each theme, "searching for the essence conveyed, the hues, the textures, and then drawing from all portions of the interviews to juxtapose details into a somewhat abstract re-presentation" (p. 205). This process is directed through the researcher and there is a reduction in the words in the attempt to illuminate the connections and wholeness of thoughts.

Poetic transcription, however, may not necessarily be labeled poetry. Glesne (1997) feels that "poetic transcription moves in the direction of poetry but is not

necessarily poetry” (p. 217). What Glesne suggests poetic transcription should offer is some third voice that is neither researcher nor person being interviewed, rather it is some combination of the two that mirrors “true” conversation. Part of this notion is rhythm. Poetic transcription makes shaping more evident because there is not the same kind of editing that occurs in traditional transcription (Richardson, 2002). For instance, Carr (2003) discusses how she decided “to limit the extraction of phrases that illustrated a particular theme, idea, or situation to one participant’s transcript at a time. This would result in a poem that presented the words of an individual participant only” (p. 1325). The idea is to represent a participant’s speaking rhythm. Carr writes that she extracted phrases verbatim from a transcript of an interview study on family vigilance at the hospital. Each poem was to present one of the themes wrought from the more “traditional” grounded theory analysis she had engaged in previously. Poindexter (2002) followed a similar process of copying words, phrases, sentences or paragraphs that she felt captured the personality and perspective of a participant as she transcribed interviews with HIV-affected African American caregivers. She then took those phrases and arranged them into stanzas that “best represented” her participants and their narrative flow though she changed no actual wording. The end result was a poem using the actual words of the participant. She states that “I was looking for unambiguous phrases, strong statements, eloquent expressions, wording that appealed to me, and portions of narrative that I felt strongly captured the person I was interviewing” (p. 708).

An alternative to using traditional transcripts is to bypass transcription of the interview in prose form and instead create a poetic transcript initially. The argument resides in the tenet that “sound, as well, as the literal word, creates the experience of the

oral narrative, and in many moments sound alone determines meaning” (Madison, 1991, p. 322). The placement of the words on the page should resemble the rhythm of our voices, show us as social-historical beings, and capture the depth of indigenous performances (Madison, 1991). For example, Calafell (2004) used poetic transcription in her work on Chicana/o identity in the new Latina/o South to privilege orality and highlight meaning, speech rhythms, and word choice in the performance of identity in historically marginalized cultures. She wished to give “ownership of the words” to the speaker rather than the researcher in an effort to embody the performance of the interviews by poetically transcribing the interviews. Poindexter (2002) followed this method after starting with traditional transcription. She began with interview excerpts that were transcribed with pauses noted. She writes, “I retranscribed portions of interviews repeatedly, dividing utterances into idea units, lines and stanza and attending to respondents’ sequencing, pace, tone and phrasing” (p. 709).

Goals of Poetic Representation

What then are the goals of poetic representation? Given the description of the craft or poetic transcription I offered, I suggest that many researchers use poetic representation as a means to evoke emotional responses in readers and listeners in an effort to produce some shared experience between researcher, audience, and participant. Table 1 shows the implicit and explicit goals of some researchers concerned with poetic transcription and research poetry as stated in their writing about method/craft.

---Insert Table 1 about here---

The similarities in the goals are worth nothing: evocation, political action, understanding, connection, and emotionality. All of these authors and researchers wish to evoke the emotional through poetic means, goals that are similar to many poets.

Ars Poetica

Poets contribute to the cultural, spiritual, and political health of society by writing well, with music, passion, honesty, depth and much courage (Buckley & Merrill, 1995). To describe an effective or good poem, however, is a seemingly impossible task; often the definitions are elusive, variable and highly personal. Nonetheless, I begin with B. H. Fairchild's (2003) definition of a poem: "A poem is a verbal construction employing an array of rhetorical and prosodic devices of embodiment in order to achieve an ontological state, a mode of being, radically different from that of other forms of discourse" (p. 1). His definition highlights the importance of poetry as embodied presentation (as opposed to representation) that "depends on discovering, moment by moment, ways of being: improvisation, not recitation" (Buckley & Merrill, 1995, p. XI). Poetry is about showing, not telling, our (in)humanity and all of its mysteries. Or as echoed in one of Czeslaw Milosz's (1995, p. v) stanzas in the poem, *Ars Poetica*:

The purpose of poetry is to remind us
how difficult it is to remain just one person,
for our house is open, there are no keys in the doors,
and invisible guests come in and out at will.

This starting point illuminates my own conception of poetry as messy embodiment. I use *ars poetica*² (i.e., statements about the art of poetry) from a sample of poets to depict the process of creation and suggest elements of effective poetry. Carr (2003) claims that poetry is an effective way to present and validate lived experience "while challenging researchers to learn about their abilities to communicate qualitative

inquiry in a different way” (p. 1330). In this spirit, I offer parts of an *ars poetica*³ I wrote several years ago to reveal my own sense of aesthetics and position myself in relation to the literature and poets with whom I am in conversation (for the full piece, see Appendix 1).

More importantly, I want to connect to others through that cry of “ah-ha” recognition. Envision that moment of connection with masses of people you can not imagine inviting to sit at your table, like the people who are outside the carefully orchestrated line to a concert venue in a “bad” part of New Jersey. Think of the oneness that happens when sitting at a concert outside, in the rain, bouncing to music that concomitantly jars and soothes you. I want you to feel my lines in your hips. I want to make you vibrate in your seat. I want you to read my lines and experience them viscerally; maybe later you will think about them. The point is that you experience them, and you say to yourself, *I know that feeling*. And maybe, just a little, I want to fuck you.

Notice my earnest insistence on emotion and connection, and the agreement with Phil Memmer (personal communication, April 12, 2005), poet and editor, who conveyed during a poetry workshop that when poems are well constructed we *live* them instead of *reading* them. This idea of feeling with, rather than about, is what Hirshfield (1997) writes of as artistic concentration, the direct and indirect attention to the language of connection that is “penetrating, unified, and focused, yet also permeable and open” (p. 3). This concentration manifests itself in careful attention to detail (titles, lines, punctuation, sound, rhyme, and word choice) and feeling (tone, mood); poets focus on usual as well as unusual details that are fresh.

What I see when I consider poet's statements about poetry as shown in Table 2 is the importance of embodied experience through attention to the senses, especially the imperfections that often lead to discovery and surprise. Poetry is a precise way of seeing at the same time that it is conditional and partial and interested in approximations of something like truth.

---Insert Table 2 about here---

Poetic Representation as Poetry

Whether poetic representation can be considered poetry is considered by Glesne (1997). She contends that poetic transcription approximates poetry through the use of language aimed at capturing an interviewee's spirit in an effort to arrive at truth and provide pleasure. However, "it may not reach the large 'T' truth of seeing 'with the eyes of the spirit' for which poetry strives" (Glesne, 1997, p. 204). I contend that the goals of poetic representation mirror closely those of poetry suggesting that we should aim to present research poetry and poetic representation as *poetry* with an understanding of poetic history and craft.

If we are going to use and support poetry in our work, Percer (2002) suggests we engage in a critical discussion about how we understand poetry, how it informs our work and scholarly endeavors (e.g., Faulkner, 2005). Researchers interested in poetic representation must be aware of poetic traditions and techniques and study the craft as they study research writing (Percer, 2002); studious concern with the craft of poetry can propel us forward and keep us from underestimating and misusing poetry in the name of alterative representation. Poet Mary Oliver (1998) points out that, "Every poem is a statement. Every poem is music—a determined, persuasive, reliable, enthusiastic, and

crafted music” (pp. viii-ix). To understand this music requires some knowledge of the workings of metrical poetry as well as pleasure in it. Oliver wishes the experience of such poetry to be “comprehension accompanied by felt experience” (p. ix). Percer (2002) suggests that finding the poetic in our work and labeling it poetry is a disingenuous way to break from traditional writing constraints; call it poetic form or poetic text and not poetry so you don’t have to incorporate the demands of that label (cf. Glesne, 1997).

What I am arguing is that poetic truth is not simply the extraction of exact words or phrases from interview transcripts, but rather like Carr (2003), Oliver (1998), Percer (2002), and Richardson (2002), I believe attention to the craft of poetry will facilitate the accomplishment of the goals of poetic representation as poetry and further the connection between science and art. Richardson (1999) writes “ethnographic poetry not only to open up ethnography to new forms of writing but to preserve classic ways of writing poetry. I see ethnography as a safe haven for crafted poetry” (p. 142). What I see is the need for artful science as Brady (2004) and Richardson (1997) articulate, where attention to ideas of science and art provide the impetus for research and writing concerns.

Poetic Criteria

The goals of poetry and poetic representation provide an entrée from which we can discuss potential criteria. I discussed varying positions and statements on the goals of poetry and poetic representation to remain cognizant that criteria are mutable, dependant on particular communities and situations (Bochner, 2000; Richardson, 2000). Richardson (1997) proposed that the “central imaginary” for validity for postmodern texts would be a crystal “which combines symmetry and substance with an infinite variety of shapes, substances, transmutations, multidimensionalities, and angles of approach” rather than

the triangle in more traditional texts (p. 92). She reminds us that crystals may alter their shape but they are not amorphous. I want to adopt this crystal analogy that positions criteria as fighting nebulosity yet flexible, open to critical reflection and dialogue given that criteria and our use of it is “influenced by the nature of the research report, the standpoint and dispositions of the reader, and the socially, culturally, and historically located interaction between the two...” (Garatt & Hodkinson, 1998, p. 532).

Using the statements of artistic and scientific goals about poetic renderings along with explicitly stated criteria enable me to suggest poetic criteria we may use to assess alternative writing, particularly research poetry. Richardson (2000) suggests five criteria by which to consider the scientific and artistic merits of ethnographic texts: substantive contribution to understanding social life, aesthetic merit, reflexivity, impact on emotions and intellect, and expression of a reality (2000). Similarly, Bochner (2000) offers 6 things that he looks for in “poetic social science” when asked to render judgment: concrete details that include facts and feelings, complex narratives that rotate between past and present, the author’s emotional credibility, vulnerability, and honesty, transformation of narrator, ethical consideration, and work that moves heart and head. Clough (2000), Denzin (2000) and Hartnett (2003) focus on social justice and political action as prime criteria.

The conjoining of artistic and scientific criteria reveals an intersection wherein I locate poetic criteria as shown in Figure 1.

---Insert Figure 1 about here---

These poetic criteria, based on the previous discussion of *ars poetica*, blend artistic and scientific concerns to create guidelines for an “artful science.” The idea of artistic

concentration focuses attention on considerations of the history and presence of craft in poetry (see Percer, 2002); embodied experience recognizes the need for poetry to make audiences feel with, rather than about a poem, to experience emotions and feelings in situ. Discovery means that a poem teaches us to see something familiar in new ways or ways that may be surprising; we learn something about ourselves and the human condition. The partiality of the story should also be recognized through poetry, point of view is conditional while presenting what we may call narrative truth. The facts as presented should ring true, regardless of whether events, feelings, emotions, and images “actually” occurred. And finally, poetry should transform by providing new insight, giving perspective or advocating for social change. These criteria do focus on craft and sublime considerations, yet they are also flexible enough to be written in pencil. Or quoting the poet Richard Hugo (1992): “Ink tends to give the impression that words shouldn’t be changed... That is the advantage of making up rules. If they are working, they should lead you to better writing. If they don’t, you’ve made up the wrong rules.” (p. 37, 43).

Notes

1. Of course, this truly is a simplistic explanation. The distinction between narrative and lyric poetry is not this clear as B. H. Fairchild (2003), for instance, points out. In fact, we can talk about lyric elements in narrative poetry and vice versa. He argues that narrative and lyric poetry are often mixed forms, and the blending of the two promises to achieve “the radical potential embedded in the language of poetry” (p. 1).

2. I want to acknowledge that conflict exists about the role of poet-as-critic, whether we can view poets as reliable narrators about their own work and what goes into the creation of their work given that poets have a vested interest in their own aesthetics (e.g., Pack and Parini, 1997). Of course, what I am arguing is that such statements provide criteria by which we may judge the relative success of such work. What I present here are prose statements that poets have made about their work and not poems or portions of poems that are *ars poetica*.

3. I need to thank Phil Memmer and the poets in “The Editor’s Eye” workshops at the Downtown YMCA Syracuse Writer’s Center during winter 2004 and spring 2005 for helping me articulate this poetics. It is through our conversations of effective, ineffective, and almost effective poems that clarified (at least for the present moment) what I believe to be “good poetry” or maybe more precisely effective poetry.

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Table 1. *Goals of Poetic Representation*

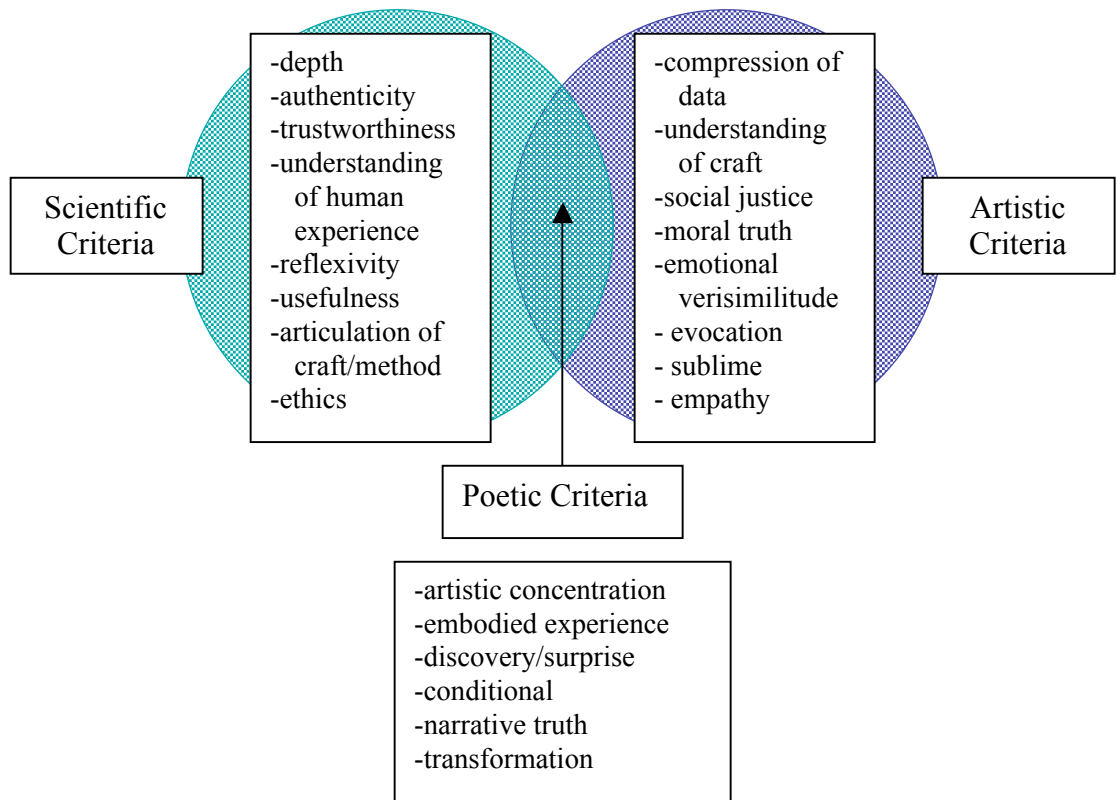
Author	Goals
Carr, J. M. (2003)	emotional response from reader shared experience
Denzin, N. K. (1997, 1999)	cultural critique emotional verisimilitude poetic language useful to readers' lives/political change
Glesne, C. (1997)	reader response open spirit/imagination connect reader and researcher
Hartnett, S. J. (2003)	social justice celebrate daily life seduce and empower readers
Langer, C. L., & Furman R. (2004)	emotional poignancy focus on actual content and meaning reduce data
Madison, D. S. (1991, 1994, 2005)	authenticity range of meaning
Richardson, M. (1998)	show moment of "truth" show humanity
Richardson, L. (2002)	recreate moments of experience show others how it is to feel something compression of data
Percer, L. H. (2002)	understanding of craft articulation of craft
Poindexter, C. C. (2002)	understanding people understanding situations further empathy

Table 2. *Goals of Poetry*

Poet	<i>Ars Poetica</i> Statement
Andrews, T. (1995)	“I find that if I insist on my original design, then ‘I lose something in the original.’ Increasingly I’m interested in letting my poems engage directly this tension between my own desire to speak and the language’s tendency to displace the speaker” (p. 2).
Becker, R. (1995)	“The art of poetry allows us to fly as well as to walk, to be old and young at once, to be inside and outside personal experience. And in poetry, we may combine the real and the ideal, the concrete and the abstract” (p. 5)
Collins, B. (2004)	“Poetry, I think, is an interruption of silence. The poem makes sense largely because it has this space around it. It is inhabiting a part of this space, but leaving space around it. So a poem is an interruption of silence, an occupation of science; whereas public language is a continuation of noise” (quoted by Stewart, pp. 146-147).
Ferris, J. (2004)	“I’m not sure if I want all of my poems to limp, but I know this: all the interesting ones do, all the lovely ones do, in one way or another” (p. 10).
Galvin, J. (1995)	“POETRY, IT’S OBVIOUS, REQUIRES NO COMMENT. AN ARS POETICA IS ALREADY, THEREFORE, a failure of character. To comment on an ars poetica would be a double failure to which, though now guilty, I am unwilling to admit” (p. 36).
Hirshfield, J. (1997)	“Every good poem begins in language awake to its own connections—language that hears itself and what is around it, sees itself and what is around it, looks back at those who look into its gaze and knows more perhaps even than we do about who and what we are. It begins that is, in the body and mind of concentration” (p. 3).
Margolis, G. (1997)	“A poem needs to find a way into itself” (p. 151).
McHugh, H. (1995)	“Beckett says tears are liquefied brain. Poems had better come from that same place... One writes poems as one lives, with full attention to the partiality of things” (p. 98).
Seibles, T. (2004)	“Poetry is scary because it whispers transformation—of self and world... If poetry is to be of much use to people, it must be bold and clear like a saxophone solo. I want students to understand that

when you sing you don't mumble and hope to seem clever, you
sing, goddammit" (quoted by Bingham, pp. 224-225)

Figure 1. *Poetic Criteria*



APPENDIX 1

Faulkner Paints Her Nails *Must be Mink*: An Ars Poetica in Prose (Fall 2001)

“I don’t want to fuck I want to feel.” Eddie Vedder wails to the crowd who is wet from the rain that hits them like spit balls shot from the clouds crowding the Philadelphia sky (or maybe the clouds are from Camden). The owners of the amphitheater arrange venues so that one barely has to interact with the locals. You almost don’t notice the burned-out war zone feeling of the surroundings as you follow the police hands and orange flares to the parking lot safely tucked behind barbed wire.

At first, these lines about not fucking rankled my hedonistic plans. I have spent two years recovering from graduate school and concepts. I want to fuck. But maybe there is something to feeling and connection that extends beyond physicality. Those inner monsters that claw at your self-confidence—I envision them splayed out on pages in lines of poetry. Well, that is what I attempt to do when I write, to punish the demons that gnaw at my interior and those of others. The goal is to find an authentic voice, to characterize what I think of as ugly and joyous and fabulous. Some buy beer to anesthetize those fears, make them sit, but I like whipping them out and depicting them in lines and verses—I want poetry to be the opposite of anesthesia. It is the place to show that fractured sense of identity and play with it.

More importantly, I want to connect to others through that cry of “ah-ha” recognition. Envision that moment of connection with masses of people you can not imagine inviting to sit at your table, like the people who are outside the carefully orchestrated line to a concert venue in a “bad” part of New Jersey. Think of the oneness that happens when sitting at a concert outside, in the rain, bouncing to music that

concomitantly jars and soothes you. I want you to feel my lines in your hips. I want to make you vibrate in your seat. I want you to read my lines and experience them viscerally; maybe later you will think about them. The point is that you experience them, and you say to yourself, *I know that feeling*. And maybe, just a little, I want to fuck you.

“We don’t have a language for the senses. Feelings are images, sensations are like musical sounds. How are you going to tell about them?” Anais Nin writes these lines in her journal, and I feel depressed, thinking of sex (again). Maybe we don’t have language to describe sensations, but surely facsimiles melt and become part of the brain, part of our experience. Think of the Sapir-Whorf hypothesis that tells us how language shapes our thoughts, that part of how we think is determined by language. We think of snow in only one way whereas the Eskimo have many names, and therefore, they experience snow in a multitude of forms. If we concur with this premise, then poetry can become experience, it can be sensation. Perhaps, it is not the same as being at the football game on the 50 yard-line or tasting the sweat of a lover, but it can evoke feeling. This feeling can become its own story and experience.