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THE DIALOGICAL SELF'S ROUND TABLE: WHO SITS AT IT AND WHERE?*

We propose a new method to measure distances between different I-positions in internal dialogue. Subjects facing and then making a major life decision via internal dialogue can indicate the places of different voices in the dialogical self's structure. The subjects' task is to assign a place to themselves (narrator I) and their imaginary interlocutors at a round table. The Dialogical Self's Round Table (DSRT) task, a modified form of the Semantic Distance Task (SDT; Bartczak & Bokus, 2013, 2017), was designed so that the distances between the different I-positions could be coded numerically. Presenting the method of the DSRT, we will answer the question of which voices are activated the most often in internal dialogues, and which voices can be heard the most often from different locations at the round table. We will also analyze where the subjects place the voices they consider to be the most important.

Key words: dialogical self, internal dialogues, Dialogical Self's Round Table, I-positions

Introduction: From the Personal Position Repertoire (PPR) towards the Dialogical Self's Round Table (DSRT)

In a paper published in *Culture & Psychology*, Hubert J. M. Hermans (2001a) presented the method of Personal Position Repertoire (PPR), based on the theory of the dialogical self (Hermans, 1999, 2001b; Hermans & Hermans-Jansen, 2001; Hermans & Kempen, 1993).

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The *dialogical self* is a dynamic multiplicity of I-positions in the mind space considered as a society (Hermans, 2002). The self moves from one position to another. The self can imagine granting a separate voice to each position, thanks to which dialogical relations can take place among them, such as agreement and disagreement, as well as question and answer relations. According to Hermans (2001a), "a position can be depicted as an *I–Me* relationship, that is, the *I* is considered to be able to tell from a particular position a particular story about the *Me* and about the world" (p. 332). These different *I*-positions are self-reflective and self-evaluative. Hermans distinguishes internal positions and external positions. *Internal positions* are those that the *I* feels to be a part of the self (e.g. *I*-Critic, *I*-Optimist, *I*-Daughter). The *external positions*, on the other hand, are felt to be part of the self's environment (e.g. my Father, my Child, my Boss). Hermans argues that not only the internal positions but also the external positions function as *I*-positions. He explains this as follows:

> I can take the perspective of, say, my father and imagine how he views himself, his relations with my siblings and his relation with me. In the same way that there is a gradual transition between *Me* and *Mine*, there is a gradual transition between *I* and *You*. The *You* is part of the self, although it has a separate existence at the same time. (Hermans, 2001a, p. 332)

In the Personal Position Repertoire (PPR) method, the researcher/therapist gives the subject, for example Nancy – the subject described in the aforementioned paper – a list of positions (50 internal and 40 external ones), asking her to select the ones in which she recognizes herself and which play a role in her life. She can also add some positions of her own, described in her own words. Then, the subject is asked to gauge to what extent she finds that a specific internal position is prominent (positively or negatively) in relation to a specific external position. Focusing on the first position, the subject indicates on a 0–5 scale how prominent the internal position is in relation to the external position. This yields a matrix of internal and external positions with the extent of prominence (prominence rating) in the entries, allowing the axial I-positions of Nancy to be distinguished. The notion of "voice" is treated as being of central importance to the PPR method. The words of Nancy and other participants in the studies based on the theory of the dialogical self "are reported in their original formulations so that their voices can be heard as they want to be heard" (Hermans, 2001a, p. 324).

Presenting the PPR method, Hermans (2001a) underlined that:

> It is not suggested that this is the only method for assessing the multivoicedness and dialogicality of the self. One of the purposes … is to present an example of a dialogical method with the possibility that other researchers may create other or even better theory guided alternatives. Moreover, the PPR is not devised as a standardized method. It can be adapted and revised according to the purposes and needs of individual researchers or practitioners in their specific settings and circumstances. (p. 324)

The method referring to the PPR is the Spatial Self-Representation Procedure (also called the *circle procedure*; Oleś, 2012), which provides a graphical description of the self in terms of the spatial organization of voiced I-positions (see also Żurawska-Żyła, Chmielnicka-Kuter, & Oleś, 2012). In this procedure, the subject receives an A4 page with a circle drawn on it, 10 or 13 cm in diameter. The subject is told that voices can appear as part of the self. Spatially, the self can be imagined as a circle. It is the subject's task to place dots or little circles indicating different I-voices inside or outside the circle, then name them, write down their most typical utterances, or join the positions into pairs (according to which ones are in contact with each other). Piotr Oleś (2012) underlined that the difference between the circle procedure and the PPR was that in the circle procedure the subjects (a) define the I-positions themselves instead of choosing them from a list, and (b) place them around the circle (or outside it) by themselves. This procedure allows the spatial relations among the I-positions to be captured, and not just – as in the PPR – numerical relations referring to similarity and contact between internal and external positions (p. 155). The Spatial Self-Representation Procedure enables the dialogic space to be easily defined. It is formed by a figure created by joining the I-positions situated the closest to the circle drawn on the page, that is, the positions that are the furthest from the circle's center.

In the present paper, encouraged by Hubert J. M. Hermans, we outline yet another method of studying the dialogical self. We propose a new method that involves measuring the distance between different I-positions in the inner dialogue reproduced during a subject's recall of how they made an important life decision. The voices in the dialogue, that is, different I-positions representing imaginary interlocutors, are given names by the subject (similarly to the Spatial Self-Representation Procedure; Oleś, 2012). A subject who has faced the necessity to make a major life decision, and who reached such a decision as a result of internal dialogue, can define the place of the different voices at a round table. In our procedure, the subjects assign a place at the round table to themselves (the narrator I position) and to their imaginary interlocutors. We use a modified form of the Semantic Distance Task (SDT; Bartczak & Bokus, 2013, 2017) from our earlier research. The table does not have any distinctive place. It is the subject who fills the places at the round table. The voice of the narrator I and other voices from the positions of the interlocutors into which the self transforms are heard from specific places at the table.

The Dialogical Self's Round Table (DSRT) task was designed in such a way that the distances between different I-positions can be coded as numerical values. The subjects were asked (a) to imagine they were organizing a party to which they would invite all the voices that took part in the internal dialogue and (b) to assign them places at a round table. They were told to write the names of the guests (voices) at specific places around the table, not forgetting themselves (the host I or narrator I) and their chosen place at the table.

Based on the way the "guests" were seated at the table, numerical values were assigned to the distances between the different I-positions. This was done as follows: The distance represented by guests B and H, seated next to the narrator I (A), was given a value of 1. If guests were separated by one "person" from the narrator I, the value was 2 (guests C and G); by two "people", it was 3 (guests D and F); and when there were three "people" in between, it equaled 4 (for guest E). The values assigned to the different distances are shown in Figure 1.

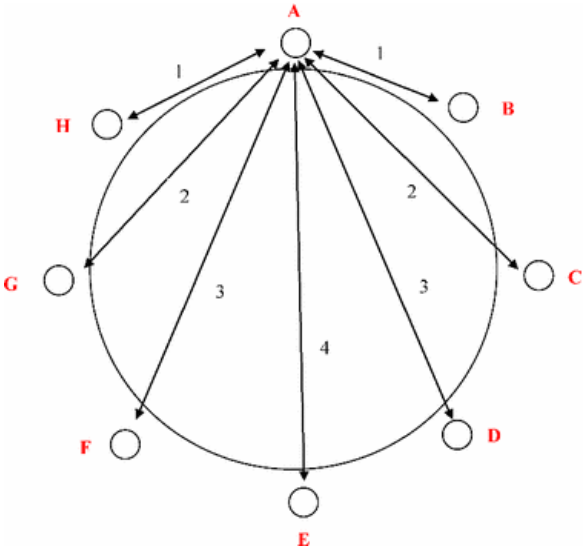

Figure 1. Assigning numerical values to the distances between I-positions in the Dialogical Self's Round Table (DSRT) task (based on the Semantic Distance Task, Bartczak & Bokus, 2017).

Presenting the method of the Dialogical Self's Round Table, we will refer to data from two studies. One of them (Study 1) involved adults recalling internal dialogues when making important life decisions (the subjects of the decisions were not predefined, cf. Ważyńska, 2014). The other study (Study 2) had adult participants (parents) recalling their internal dialogues when making decisions about asking specialists to diagnose their children's worrying behaviors (cf. Chronowska, 2016). We will answer the question of which voices are activated the most often in internal dialogues, and which voices can be heard the most often from different locations at the round table. We will also analyze where the subjects place the voices they consider to be the most important.

Study 1

This study (Ważyńska, 2014; Ważyńska, Szymańska, Bartczak, & Bokus, 2015) involved 44 adult participants (aged 23-62; M_{age} = 37.4, *Me* = 38). Half of them (22 subjects) practiced some form of meditation (most often yoga) while

the other half did not. Each group had the same number of male and female participants.

First, everyone was asked to recall and describe a situation when they were making a major decision in their lives. They had to briefly outline the problem and say what solution they had chosen. Next, they were asked to recall and write down the internal dialogue with imaginary interlocutors. They also had to freely name the voices taking part in the dialogue and choose a voice that they considered particularly important. The final task involved assigning each of the voices a place at the shared (round) table[1]. Based on the arrangement of places assigned to different I-positions, an evaluation of the distance separating the listed I-positions from the host I (narrator I) was attempted.

Analysis method

The text mining algorithm from the STATISTICA 10 software was used to find answers to the research questions. An Excel file containing the data set was processed using the software. Text mining is an artificial intelligence algorithm[2] for analyzing text in order to extract unstructured information scattered across the set (Nisbet, Elder, & Miner, 2009). The text mining algorithm conducts a Principal Component Analysis (PCA; Nisbet et al., 2009) whose results are presented as a result scatter diagram. The analysis reveals the existence of components that together explain the overall variability. The first component explains the largest percent of variability (Aranowska & Ciok, 1992; Bartholomew et al., 2008) and is the strongest component. The word that was the most important for explaining the overall variability of all the analyzed words (names of all the voices) has the greatest weight (charge)[3] in this component. The second component is weaker than the first one, but also explains the large overall variability of the analyzed words. The red line in the figures is the line of division of the second[4] component (it corresponds to the regression line). The words above the line and those below the line were not mentioned together – they are negatively correlated[5].

[1] The subjects could seat the voices from the internal dialogues around a table with eight places (as in the original study of Bartczak & Bokus, 2017) or, in the case of longer dialogues, use a table with twice as many seats. The participants in our study did not choose the latter option. The average number of voices was 5.64 in the group that practiced meditation and 4.55 in the group that did not. In other studies (see overview in Oleś, 2012) the average number of voices was 10-12. This is why our test has a second version with 16 places at a round table.

[2] One of the algorithms that recognize speech, text, words (Luger & Stibbledfield, 1989).

[3] In the diagrams, the words are described in the system of coordinates with the help of two values: (a) on the X axis this is the weight they have in the first component, and (b) on the Y axis this is the weight in the second component. Thus, the word CRITIC (see Figure 2) is described by two values: 0.09 (value in Component 1) and 0.07 (value in Component 2).

[4] There is no division of the first component, because as Bartholomew et al. (2008) observe, the first component is responsible for overall variability in the biggest number of cases, and very seldom assumes negative values. It is the same in the analyses cited here.

[5] Negative values in the system of coordinates mean that a word is negatively correlated with the other words that are positively correlated in the component (the interpretation is similar to that of factor charges).

An interpretation is produced by combining information from both components[6]. Thanks to the information from both components being combined, clusters of words appear in the figures. Looking at how close words are to one another, we can interpret which words were the most strongly linked.

General results of the text mining algorithm

The algorithm counted all the words (introduced by the subjects as the names of voices taking part in their internal dialogues). The analysis only encompassed those that occurred more than twice.

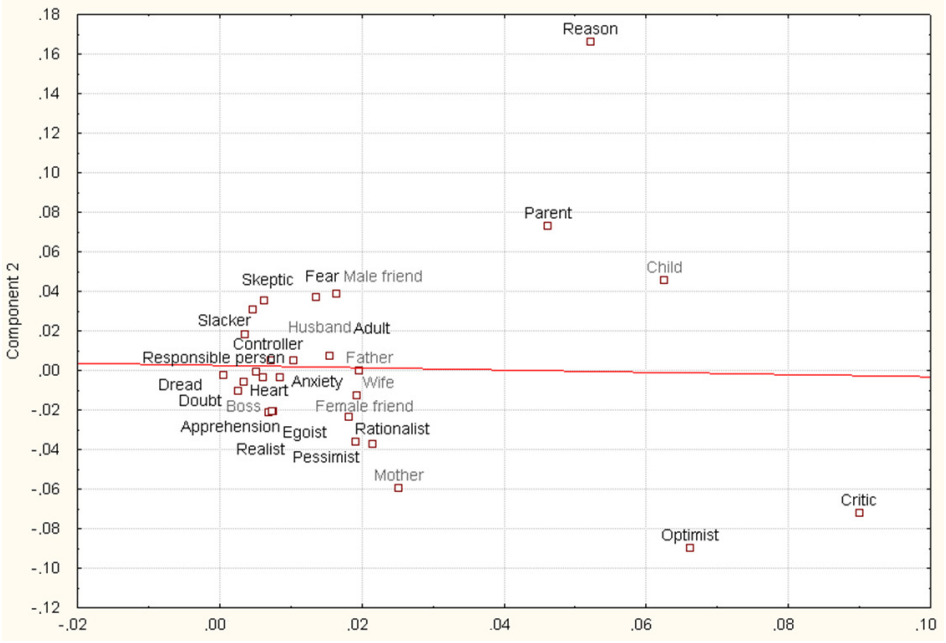

Figure 2. Results of the text mining algorithm. Analysis of the main components and the weight of voices mentioned by the subjects. Here and in subsequent figures, the voices of internal positions are written in black, and the voices of external positions are written in grey.

An analysis of the voices for all the places at the table (see Figure 2) shows that the most frequent voice is that of CRITIC (internal voice): Almost one in two subjects mentioned the voice of a CRITIC. The next most frequent voices were two internal voices: REASON and OPTIMIST, and then two voices: one external – CHILD and one internal – PARENT. CRITIC and OPTIMIST form

[6] This analysis is different from the one in the paper by Ważyńska et al. (2015). Here, we compare the first component and the second component. We do not perform an analysis according to specific voices, e.g. skeptical (as we did in the aforementioned text, where that voices differentiated the set in successive components).

a strong cluster[7] (they were mentioned by the same people). A second strong cluster is formed by REASON and also by the voices of PARENT and of CHILD.

The other voices formed two weaker clusters, with a smaller weight of importance in both the first and the second component.

Appendix A shows the frequency and importance of words in all the places at the table.

Who is closer to and who is further away from the narrator I at the round table? Who sits closest?

We checked which voices the subjects seated right next to themselves, on their right and left side. The results show that the CRITIC voice (represented the most often in the set) is very seldom seated on the immediate right or left of a subject. The voice that the subjects seated next to themselves the most often was REASON (internal voice).

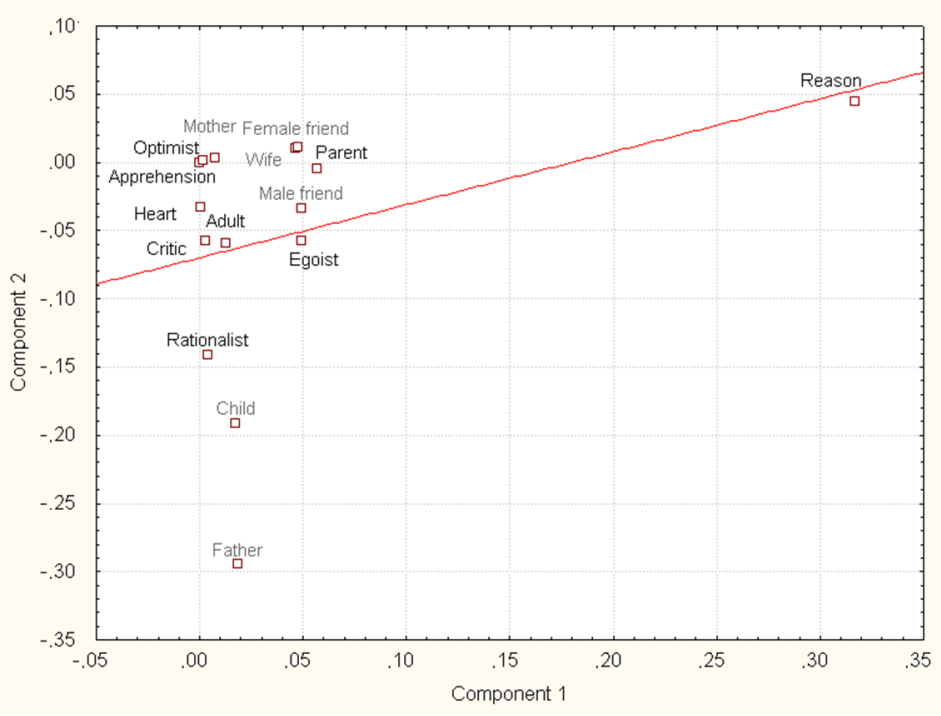

Figure 3. Results of the text mining algorithm. Analysis of the main components and the weight of voices the subjects seated the closest to themselves (distance of one place from the narrator I).

[7] Word clusters in the text mining algorithm are reproduced based on the distance between words in the system of coordinates. For words to be close to each other in the system of coordinates, both in the first and in the second component, they have to have similar values. CRITIC and OPTIMIST form a cluster because they are the closest to each other in the system of coordinates (see Figure 2). Words forming a cluster are mentioned by the same person.

Among the other voices seated next to the narrator I are those from two clusters, one with mainly positive (supportive) voices: FEMALE FRIEND, PARENT, MALE FRIEND, MOTHER, OPTIMIST (see Figure 3; the exception here is a voice with a tinge of APPREHENSION: weakly indicated concern as to whether everything will go well), and the other: FATHER, CHILD, RATIONALIST. The I-positions from Cluster 1 and Cluster 2 do not occur together. However, each of them can occur with the voice of REASON.

Two places from the narrator I position

The subjects seated different voices – both critical and positive – two places away from themselves (see Figure 4). This means that the spot two places down is not marked as being either skeptical or non-skeptical. The two voices mentioned the most often were CRITIC or OPTIMIST. CRITIC has greater weight (charge) in the first component, while OPTIMIST has a strong weight in the second component. OPTIMIST occurs with the PARENT voice. PESSIMIST, FEAR, MALE FRIEND, WIFE, REASON, CHILD, and MOTHER also occur together. These two clusters of I-positions can form combinations with CRITIC.

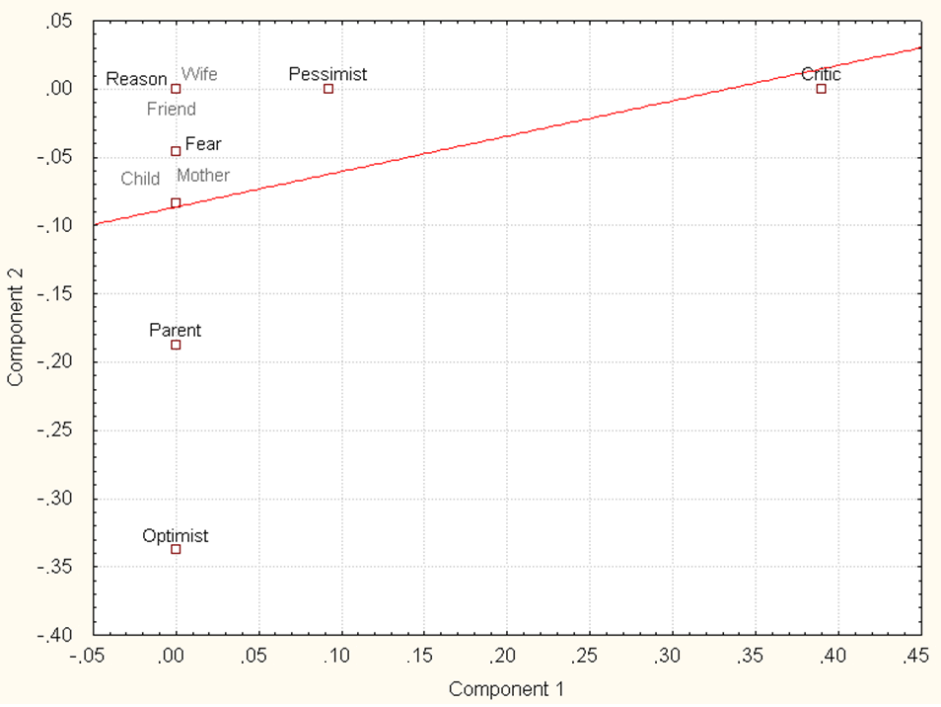

Figure 4. Results of the text mining algorithm. Analysis of the main components and the weight of voices the subjects seated two places from the narrator I.

Three places from the narrator I position

The third place to the left and right of the subjects was most often filled with critical, doubting voices: CRITIC and DOUBT (more than half; see Figure 5). The CHILD and FATHER voices formed one cluster, and the DOUBT and OPTIMIST voices formed another. The words from these two clusters occurred with the word CRITIC.

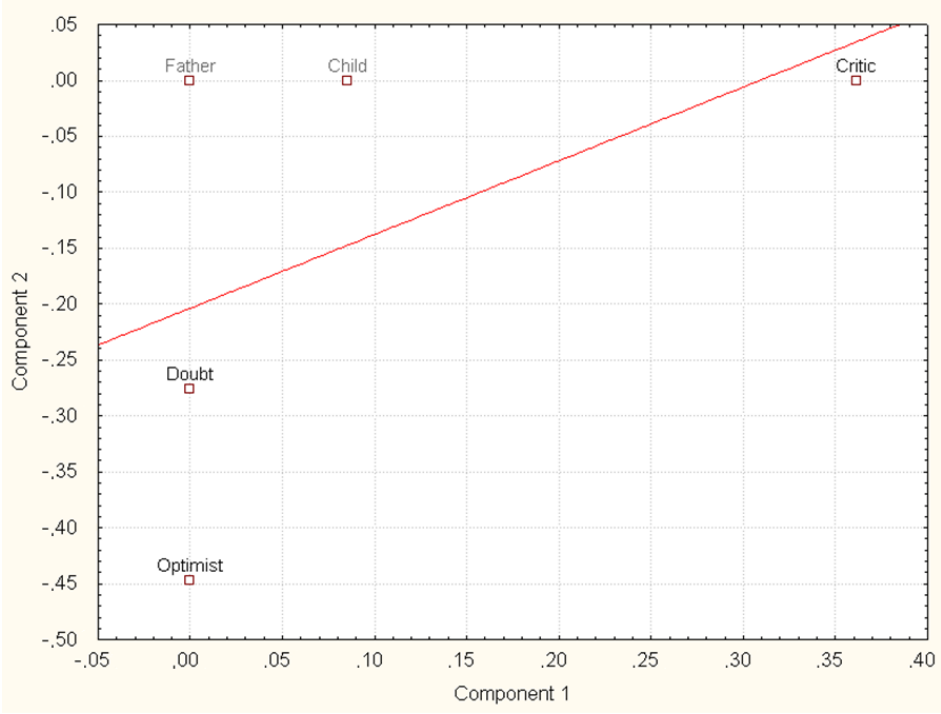

Figure 5. Results of the text mining algorithm. Analysis of the main components and the weight of voices the subjects seated three places from the narrator I.

Four places away from the host I (directly opposite)

The subjects seated the I-positions REASON and CHILD opposite themselves (see Figure 6). Critical voices were much more rare. The most important voice for the first component was CHILD (external voice), and for the second component it was REASON (internal voice). Both these voices were mentioned directly opposite the narrator I the same number of times.

It is interesting to note that the REASON voices were the most frequent both closest to (see Figure 3) and directly opposite the narrator I. It turned out that the voices of REASON heard from the neighboring place took the form “It would be most sensible if x” (followed by a solution specific to the decision in question). Meanwhile, the voices of REASON from the place opposite the narrator I were internal commands: "Think or act reasonably!", which are

a more general imperative (regardless of the specific nature of the decision). Next to the voice of REASON in the fourth (furthest) place, one subject wrote in the margin: "You can see better from far away, you can look more carefully at the problem, and then you might be illuminated by pure reason." The CHILD voices were also seated opposite. One subject wrote of this placement of the CHILD voice as follows: "One of the most important voices is the voice of my child, always positive, with a favorable attitude. The voice of the child is a carefree, joyful voice, it is the one that does not disappoint, the child brings me joy of living, faith that for that child I can move mountains…" Such voices could serve as a signpost (REASON) on one hand, and on the other, as a motivating force (CHILD) that builds the self's driving force. These special I-positions (one internal, the other external) are good to have directly opposite.

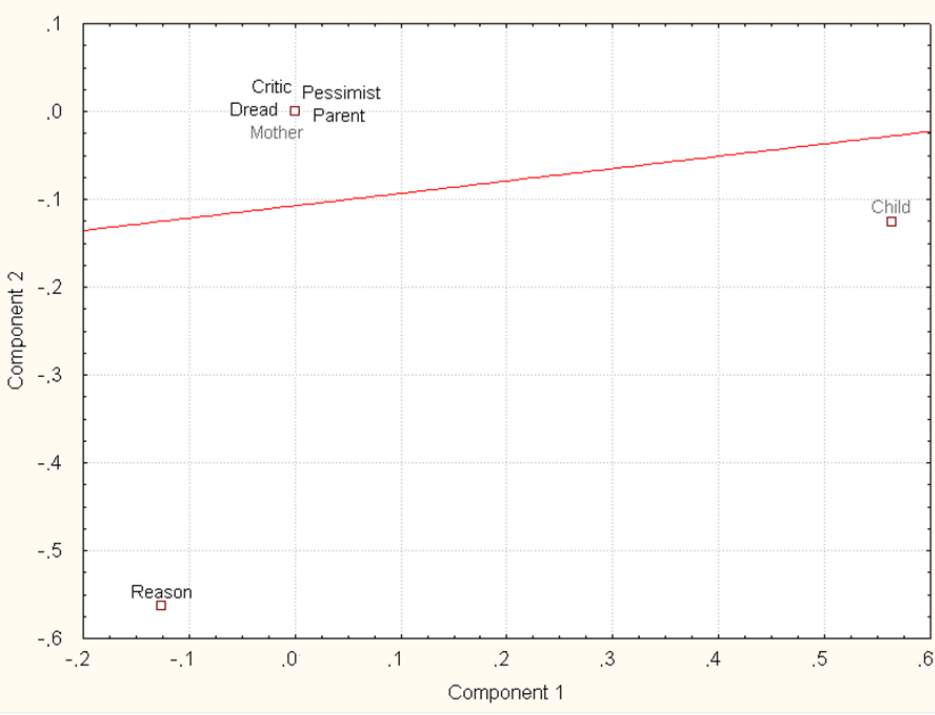

Figure 6. Results of the text mining algorithm. Analysis of the main components and the weight of voices the subjects seated the furthest from (but also directly opposite) the narrator I.

Voices the subjects considered especially important in their internal dialogue

The subjects not only quoted the internal dialogues they conducted when making major life decisions, not only named the voices taking part in the dialogue and found places at the round table for those voices, but also indicated the voices they considered to be especially important, often calling them the most important in their internal dialogues. The task for the subjects was as follows: "Among

the voices you have listed, is there any voice that is especially important to you? If so, whose voice is it? Please give a brief description of this figure."

Responding to this task, some of the subjects described these voices as "empathic", "understanding", "supportive", "kind". However, not all the subjects offered a description of such particularly important voices; some only provided names for them. This raised the question of the emotional model of those important voices: outlined by some and left unsaid by others.

From which place at the round table did the most important voices speak?

The radar graph (Figure 7) shows a tendency to assign those especially important voices the closest places at the round table (positions 1R and 1L) or, less often, the places directly opposite the subject. Due to the small number of important voices in the individual places on the left and right side of the table[8], we are only considering a tendency for the most important voices to occupy places near the narrator I.

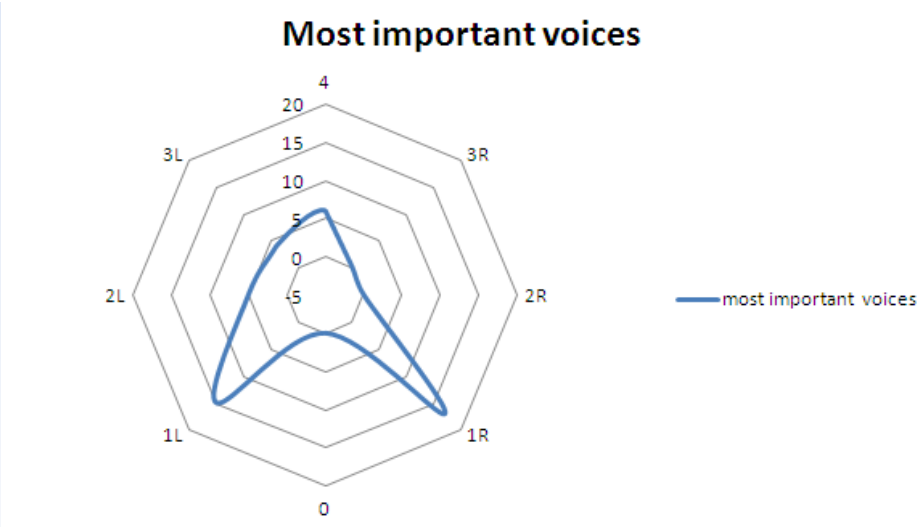

Figure 7. Tendency of the most important voices to occupy positions at the dialogical table. 1R = one position right, 1L = one position left, 2R = two positions right, etc. the narrator I.

Summary of Study 1

The results of the DSRT task revealed diversification in the placement of skeptical and non-skeptical voices in relation to the special voice of the narrator I (here: the host I of a party at a round table). An analysis with the text mining algorithm showed that subjects usually do not place skeptical or critical voices right next to the narrator I. These places are reserved for voices that in some way

[8] Number of important voices in the individual places on the left and right side of the table: 14 (1L), 4 (2L), 4 (3L), 14 (1R), 0 (2R), 0 (3R). 1R = one position right, 1L = one position left, 2R = two positions right, etc. the narrator I.

support the attitude represented by the narrator I's voice or the attitude chosen as REASON (Ważyńska et al., 2015). It is only three places along from the narrator I that a seat is reserved for skeptical or even critical voices with which the narrator I or other I-voices have to contend, with which they undertake a dialogue to add new information or present their earlier attitude in more precise terms. Between the first place (supporting the attitude of the narrator I) and the third place (with critical voices) is a place that is not unequivocally assigned to any of these voice types, that is charged neither with optimistic affirmation nor with skepticism. The voice farthest away is also the voice sitting exactly opposite. And this face-to-face relation in a way "shortens" the distance calculated according to the criterion of how many guests at the table separate (on one side or the other) a given I-position from the narrator I. One of the subjects had an interesting way of putting it. Let us quote it again: "You can see better from far away, you can look more carefully at the problem, and then you might be illuminated by pure reason." From the place opposite you can hear not only the inner REASON voice (i.e., I-REASON) but also the CHILD voice (the voice of my CHILD), full of faith in the omnipotence of the self (the I-PARENT).

Study 1 also showed that the subjects give the status of especially important voices to certain voices that we have called the most important voices. They more often place them closest to the narrator I or, less often, opposite the narrator I. Some of the subjects assign a positive emotional model to these voices, others do not elaborate.

The question of the emotional type(s) of especially important voices in internal dialogues was the starting point for Study 2.

Study 2

Whereas in Study 1 the topics of the internal dialogues were not predefined, in Study 2 (see Chronowska, 2016) the internal dialogues of adults concerned a single theme.

The subjects were parents who had to decide whether to get a diagnosis/ treatment for their children manifesting worrying behaviors. The study included 41 parents (aged 28-41, $M_{age} = 32.29$, $Me = 30$; 35 mothers, 6 fathers) taking their children to a counseling service to obtain a diagnosis and treatment (the most frequent issues were hyperactivity, concentration difficulties, trouble with falling asleep).

Analysis method

Here, we will concentrate first on analyzing all the voices in the internal dialogues reported by the parents, and then on analyzing the voices chosen as being especially important or, as the subjects called them, the most important voices. We did not use the text mining algorithm this time. All the voices from the subjects' internal dialogues were analyzed by three competent judges

(psychologists) and assigned to four emotional types from the categorization of Małgorzata Puchalska-Wasyl (2012, 2015).

Emotional types of internal voices according to Puchalska-Wasyl's categorization

1. HELPLESS CHILD is a figure always in search of assistance, filled with a sense of loneliness and hopelessness. Its presence in internal dialogue enables an analysis of mistakes made, thus allowing a person to learn how not to repeat them in future. This figure initially awaits help from outside but stops counting on it with time.
   An example of a typical utterance of the HELPLESS CHILD is: *I don't know what to do. You don't listen to me or you moralize and act like a know-it-all, but you certainly don't understand, just like most people.*
2. PROUD RIVAL is a self-confident figure with a strong sense of autonomy and success, often convinced of his/her own superiority. The presence of this figure in internal dialogue is sometimes the only way to reveal deeper-lying critical attitudes. Talking to this figure enables a person to prepare proper argumentation in the discussion, for example:
   - What can I do?
   PROUD RIVAL: *Nothing, it's just how you are. Or confess everything you're guilty of ... to someone who's an authority to you. Only then will you see how much you've done wrong.*
3. FAITHFUL FRIEND is a figure full of warmth, concern, and love. He/she and the author of the imaginary dialogue have a bond: a sense of connecting with someone close and a source of certainty that they are understood. The other role of this figure is to give support that ensures a sense of hope, security, and meaningfulness. An example of typical conversation with FAITHFUL FRIEND:
   - I might have done the wrong thing that time.
   FAITHFUL FRIEND: *Yes, that's probably true. You can't do anything about it now.*
   - But I don't know if I hurt her on purpose or accidentally. It bothers me.
   FAITHFUL FRIEND: *It was more by accident, don't worry about things over which you have no control.*
4. AMBIVALENT PARENT is a figure that is loving though often critical towards the figure with which he/she conducts imaginary conversations. It shows significant ambivalence of feelings. As a partner in dialogue, he/she is able to give the dialogue's author a sense of connection as well as being able to offer advice. The role of this figure is insight, i.e., discovering new points of view and maintaining a distant attitude to the matters in hand.
   AMBIVALENT PARENT might say, for example:

And look at your friends, you should get a proper job, you don't know how to do anything, how do you want to impress anyone, you're wasting your best years, you could take a course in public tenders or accounting, or a legal course, and not just sit on the Internet …, because you're a smart guy.

5. The fifth type was non-classified voices (OTHER VOICES), for instance:
   - I don't know what to do, whether to ask a specialist for help.
   Non-classified voice: *You won't get away with it, Bruner!* (several other quotes from the same popular TV series)

To assess whether the voice type classification according to Puchalska-Wasyl's (2012, 2015) model could be used, the distribution of values of the classified voice variable in the set of all voices was analyzed. The χ^2 test was used to check the compatibility of the observed distribution of values of this variable with the assumed theoretical distribution of 25:75 to the advantage of classified voices: $\chi^2(1, N = 156) = 6.70, p < .05$. Additional tests (see Appendix B) showed that the observed distribution of the classified voice variable is not statistically convergent with any theoretical distribution in which the share of classified voices is less than or equal to 77%, or greater than or equal to 89%. The level found in the study was 84%, that is, 131 classified voices in the set of 156 observed voices.

Results: Types of voices in all the internal dialogues

Table 1 presents the frequency of voice types in all the internal dialogues.

Table 1. The frequency of voice types in all the internal dialogues

Types of voices in all the internal dialogues	***N***	**%**
HELPLESS CHILD	27	17.31
FAITHFUL FRIEND	47	30.13
AMBIVALENT PARENT	18	11.54
PROUD RIVAL	39	25.00
Non-classified	25	16.03
Total	**156**	**100.00**

Further in the study, based on the χ^2 test of the distribution of values of the voice type variable, it was found that the frequencies of the voices at the table differ significantly for the different types: $\chi^2(3, N = 131) = 15.05, p < .01$. Voices of the FAITHFUL FRIEND type appear in the dialogues significantly more often than others, and voices of the AMBIVALENT PARENT type appear significantly less often. Moreover, the test showed that the other two voice types (HELPLESS CHILD and PROUD RIVAL) appear in the internal dialogues with the same statistical frequency: $\chi^2(1, N = 66) = 2.18, p > .05$.

From which places are the voices of the dialogue's most important figure types heard?

Forty people (out of 41) in the study distinguished especially important voices (or, as they put it: the most important voices) and assigned them places at the round table.

In order to check whether any emotional type of voice of an important figure in a dialogue stood out significantly among the types of all the voices appearing in the internal dialogues, the χ^2 test was performed. In this test, we used the weights of expected values resulting from the observed frequency distribution of the voice type variable.

Table 2. Frequency distribution of the voice types of an important figure in the dialogue

Voice type of an important figure in the dialogue	**Observed *N***	**Expected *N***	**Remainders**
Other types	6	6.4	-0.4
HELPLESS CHILD	5	6.9	-1.9
FAITHFUL FRIEND	19	12.1	6.9
AMBIVALENT PARENT	3	4.6	-1.6
PROUD RIVAL	7	10.0	-3.0
Total	**40**		

Table 2a shows the convergence of the frequency distribution of the voice types of an important figure in the dialogue with the frequency distribution of all the voice types in the internal dialogues.

Table 2a. Types of the important voice and types of all the voices in the internal dialogues: Convergence of the frequency distribution

Tested value	**Voice type of an important figure in the dialogue**
Chi-squared	6.032[a]
df	4
Asymptotic significance	**.197**

[a]One cell (20.0%) has an expected frequency lower than 5. The minimum expected frequency in the cell is 4.6.

The test result was not statistically significant, but an analysis of the remainders (see Table 2) indicates that the FAITHFUL FRIEND voice type can appear more often for voices of important figures in the dialogue at the level of a slight tendency.

Table 3 shows the frequencies of observed different distances of the voice of an important figure in the dialogue from the voice of the narrator I at the round table. The expected values used in the test were based on the observed frequency distribution of the distance of different I-positions at the table from the narrator I in all the dialogues variable (see Appendix C).

Table 3. Frequency of different distances of the voice of an important figure in the dialogue from the voice of the narrator I.

Distance of the voice of an important figure from the voice of the narrator I in the dialogue	**Observed *N***	**Expected *N***	**Remainders**
0	5	10.5	-5.5
1	23	13.1	9.9
2	8	7.2	0.8
3	4	5.6	-1.6
4	0	3.6	-3.6
Total	**40**		

Table 3a shows the result of the test for the convergence of the frequency distribution of the distances of the voice of an important figure in the dialogue from the narrator I's voice with the frequency distribution of the distances of all the voices from the narrator I at the round table.

Table 3a. Distances of the important voice and distances of all the voices from the narrator I: Convergence of the frequency distribution.

Tested value	**Distance of the voice of an important figure from the voice of the narrator I**
Chi-squared	14.582[a]
df	4
Asymptotic significance	**.006**

[a] One cell (20.0%) has an expected frequency lower than 5. The minimum expected frequency in the cell is 3.6.

Regarding the location of the voice of an important figure in the dialogue, the research material showed that the voices of important figures are significantly more often (23 out of 40 voices) situated one place from the position of the narrator I, that is, right next to the narrator I, $\chi^2(4, N = 40) = 14.58$, $p < .01$. This confirms the conclusion from Study 1. However, due to the insufficient sample size, the material did not allow us to determine the preferred position at the table (on the left or the right) of a given voice type of an important figure in the internal

dialogue. The analyses only point to the possibility of a tendency for the voices of important figures in the dialogue to prefer the right side of the table (21 especially important voices, i.e., 52.5% from among 40, were located on the right side).

The radar graphs below (Figures 8.1-8.3) present the observed tendencies of the most important figures of different emotional types to occupy certain places around the dialogical table.

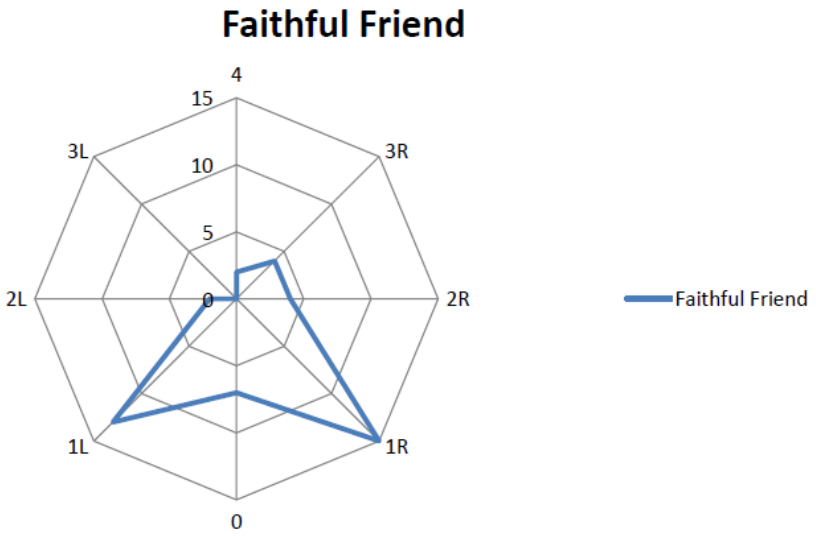

Figure 8.1. Tendency of especially important voices of the FAITHFUL FRIEND type to occupy positions at the dialogical table. 1R = one position right, 1L = one position left, 2R = two positions right, etc. the narrator I.

An analysis of the radar graphs with the frequency of occupation of places at the dialogical table by the different emotional types of important voices revealed the following interesting tendencies:

1. Voices of the FAITHFUL FRIEND type most often are placed in the 1R and 1L positions: right next to the narrator I's voice, with a slight predominance of the right side.
2. Voices of the AMBIVALENT PARENT type were not numerous enough in the research material to allow for any conclusions, even at the level of observing a tendency.
3. Voices of the PROUD RIVAL type avoid the 1R position at the dialogical table, most often occupying positions as far away as possible from the narrator I's voice (the 3R position is especially popular, but it can also be position 4).

Summary of Study 2

Study 2 showed that voices the subjects considered to be especially important in their internal dialogues can be classified as belonging to four emotional

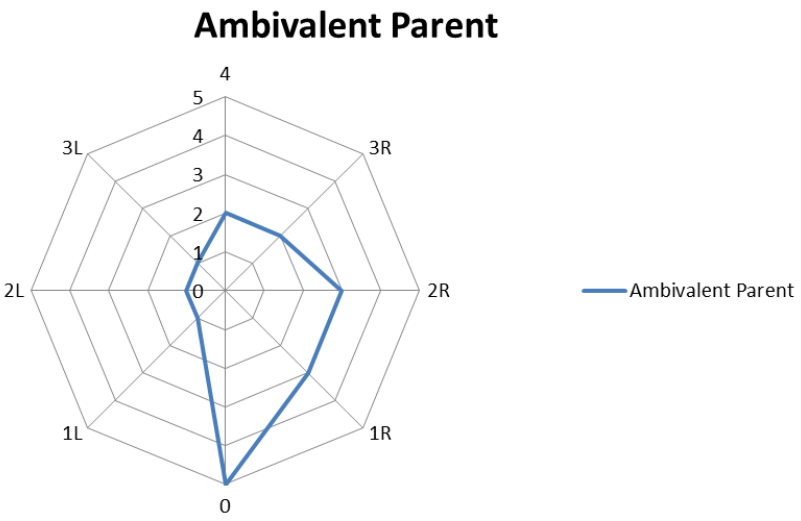

Figure 8.2. Tendency of especially important voices of the AMBIVALENT PARENT type to occupy positions at the dialogical table. 1R = one position right, 1L = one position left, 2R = two positions right, etc. the narrator I.

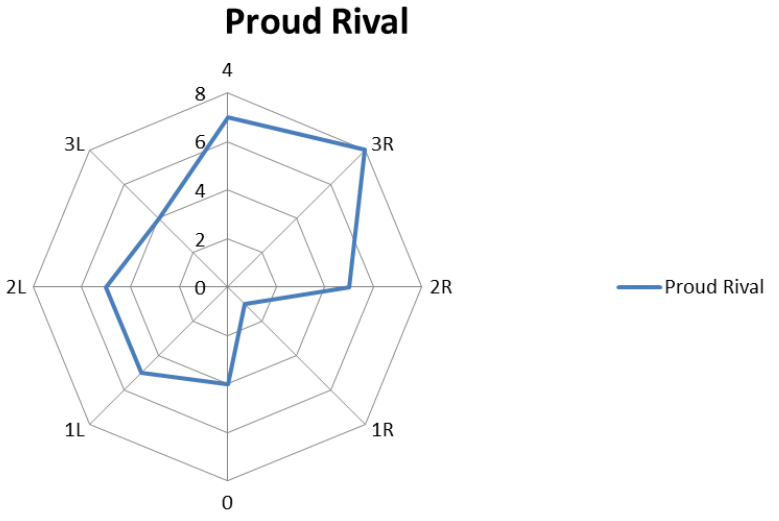

Figure 8.3. Tendency of especially important voices of the PROUD RIVAL type to occupy positions at the dialogical table. 1R = one position right, 1L = one position left, 2R = two positions right, etc. the narrator I.

types of imaginary interlocutors, according to the categorization of Puchalska-Wasyl (2015). Study 2 also confirmed (as we had observed in Study 1) that the especially important voices, which were even called the most important voices, have privileged places at the dialogical self's round table. They are statistically significantly more often located right next to the narrator I. We also observed a tendency for this place to be occupied by voices of the FAITHFUL FRIEND type.

Final remarks

We introduced here a method of analyzing I-positions at the Dialogical Self's Round Table (DSRT). The method offers yet another way of exploring the spatially diverse representation of the dialogical self. It has its source in the Semantic Distance Task (SDT; Bartczak & Bokus, 2013, 2017). The SDT can be considered as a special version of the semantic distance latency test used in research on cognitive representations of different categories and notions. It was originally used in a study on the semantic distances between ME and five metaphorically conceptualized notions: PAST, FUTURE, JOY, SADNESS, and HAPPINESS in three Polish-speaking groups: depressive subjects, patients in remission, and non-depressed individuals (Bartczak & Bokus, 2013, 2017). Data mining algorithms indicated the distances ME–SADNESS, ME–PAST, and ME–FUTURE as the three strongest predictors of group membership.

Encouraged by the results of the Semantic Distance Task, we decided to use its modified form to show the spatially organized dialogical self. In the concept of Hermans (1999), the self is not a uniform being but a structure, and a dynamic one at that. Every I-position that the agentive self assumes constitutes a separate perspective for the perception and interpretation of experience (Hermans, 1999). The agentive self (narrator I) can move between the different I-positions, here: positions occupied by personified metaphorical notions—guests at a round table (Bartczak & Bokus, 2017). These positions, having not only a certain vision of the world but also a voice (as they do in Bakhtin, 1984), are active participants in internal dialogues. The I-positions, having not only a specific vision of the world but also having a voice, can exchange information, compare the meanings given to individual experiences, and, finally, modify one another (Hermans, Kempen, & Van Loon, 1992).

A human being is never predefined; a person is a dynamic being-in-the-world that is constantly exceeding itself. This is especially prominent in the concept of the dialogical self. One could say: I am always not someone, I have just stopped being someone, though at the same time I am not yet someone, I will become someone (cf. the discussion in Rymkiewicz, 2002). As in Heidegger (2005), *Man-Dasein* is no longer an agent as a lasting and defined identity with himself, but an existence, a possibility of change.

This dynamic, pulsating dialogical self not only has a structure organized in a time dimension (we know more about the time dimension of the dialogical self), it also has a structure organized in a spatial dimension, about which we know less. The DSRT test described in the present paper brings knowledge about the spatially diverse representation of the dialogical self. It is not true that the places around the dialogical self's round table are occupied randomly by different I-positions. The study shows which voices can be heard the most often from different locations at the round table. Study 2 reveals that especially important

voices in internal dialogues (belonging to different emotional types of imaginary interlocutors) also have their preferred places at the round table.

The DSRT is based on the assumption that proxemics (human use of space) is an important variable in internal dialogues, just as it is in discourse with external interlocutors. We maintain a distance from some interlocutors (keeping away, also in the sense of physical distance), overstepping the boundaries of different zones of interpersonal distance with others. We feel close to some opinions, and firmly push away others. It is the same in the DSRT, where some voices in internal dialogues are placed closer to the narrator I while others are placed farther away.

The structure of the DSRT task enables the distances between I-positions to be presented in the form of numerical values. Based on the way the "guests" were seated at the table, numerical values are assigned to the distances between the different I-positions. This offers a chance for interindividual as well as intergroup comparisons of the distances between a given type of I-position and the narrator I. Though we have not presented such analyses in the present text, the DSRT task (like the original Semantic Distance Task, see Bartczak & Bokus, 2013, 2017) enables us to identify the relations between different I-positions (and not just between them and the narrator I). We can see which places are occupied by those who are responsible for what Hermans called the *centrifugal force of dialogues* and the *centripetal force of dialogues*. The *centrifugal force* controls internal dialogues by reinforcing the autonomy of the individual voices, defining the differences between I-positions. The centripetal force strives for a compromise between the I-positions and tries to determine shared meanings, in an effort to integrate those positions (Hermans & Kempen, 1993). Which places at the round table will be occupied by the I-position voices especially strongly involved in integrating dialogues? Will the placement of voices conducting dialogues of divergent I-positions be different? Where is the place of the main player in the dialogue of divergent selves?

The DSRT task can also serve as an interesting illustration of the architecture of the self, considered from the perspective of the self-discrepancy theory of Edward Tory Higgins (1987). We can look at the architecture of the self either in terms of the relation between the actual self and the ideal self or in terms of the relation between the actual self and the ought self. In the DSRT task, we can show the shortening distance between the positions of the ideal self and the narrator I (the actual self) as a result of internal (integrating) dialogues. We can also show that the mind more often pushes away thoughts on the unfulfilled requirements of the ought self, which in the DSRT task can be seen as a greater distance between the positions of the ought self and the narrator I.

Considering that a new approach to stereotypes and prejudice has been drawn from the theory of the dialogical self (Stemplewska-Żakowicz, Zalewski, Suszek, Kobylińska, & Szymczyk, 2012), the DSRT task could also help identify those places at the round table that are occupied by I-positions prejudiced against a certain social group and the places occupied by I-positions free of such

prejudice. How far from each other are those places? When will the prejudiced I-positions lose their privileged places in the architecture of the dialogical self?

The authors of research referencing Hermans' theory ask themselves whether groups of people with certain characteristics also differ in the features of their dialogical self, such as the number of I-positions, their type or relative strength compared to other positions (Stemplewska-Żakowicz et al., 2012, pp. 190-191). Due to its simplicity (which definitely sets it apart from earlier methods of dialogical self), the DSRT task could be very valuable here. It can be used successfully in intergroup studies, illustrating the special relational networks between (the voices of) I-positions in the internal dialogues of members of different social groups. The DSRT task could also be quite easily used in intraindividual studies, for example to show the dynamic of changes within the dialogical self as a result of different forms of therapy. What new I-positions emerged in the patient's internal dialogues? Where were they placed? Which voices were given most important voice status? What emotional type of imaginary interlocutor did they represent? Data from the DSRT task provide answers to such questions. We can trace changes in the network of relations between (the voices of) I-positions in the internal dialogues of the subjects (before and after therapy).

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Appendix A

Frequency and Importance of Words in all the Places

Word	Frequency	Importance
Citric	18	100.0000
Reason	14	88.1917
Optimist	13	84.9837
Child	12	81.6497
Parent	10	74.5356
Father	7	62.3610
Mother	7	62.3610
Pessimist	6	57.7350
Rationalist	6	57.7350
Male friend	5	62.3610
Wife	5	52.7046
Adult	4	47.1405
Female friend	4	57.7350
Fear	4	47.1405
Egoist	4	47.1405
Realist	3	40.8248
Heart	3	40.8248
Controller	2	33.3333
Dread	2	33.3333
Husband	2	33.3333
Anxiety	2	33.3333
Apprehension	2	33.3333
Responsible person	2	33.3333
Skeptic	2	33.3333
Boss	2	33.3333
Doubt	2	33.3333
Slacker	2	33.3333

Appendix B

Tests of the distribution of values of the classified voice variable

Classified voice	Observed *N*	Theoretical distribution 25:75		Theoretical distribution 23:77		Theoretical distribution 11:89	
		Expected *N*	Remainders	Expected *N*	Remainders	Expected *N*	Remainders
No	25	39.0	-14.0	35.9	-10.9	17.2	7.8
Yes	131	117.0	14.0	120.1	10.9	138.8	-7.8
Statistics	**Chi-squared**		6.701[a]		4.285[b]		4.025[c]
	df		1		1		1
	Asymptotic significance		**.010**		**.038**		**.045**

[a.] No cells (0.0%) have an expected frequency lower than 5. The minimum expected frequency in the cell is 39.0.

[b.] No cells (0.0%) have an expected frequency lower than 5. The minimum expected frequency in the cell is 35.9.

[c.] No cells (0.0%) have an expected frequency lower than 5. The minimum expected frequency in the cell is 17.2.

Appendix C

Frequency distribution of the distance of different I-positions at the table from the narrator I in all the dialogues variable

Distance of a voice at the table from the voice of the narrator I	*N*	%
0	41	26.28
1	51	32.69
2	28	17.95
3	22	14.10
4	14	8.97
Total	**156**	**100.00**