Poetic Representation: Part II: Voices of Conservative Christian Mothers of Lesbigay Children

Shannon L. Williams\textsuperscript{a}, Rick A. Bruhn\textsuperscript{a}, Anthony J. Onwuegbuzie\textsuperscript{b}, and Amanda La Guardia\textsuperscript{c}

\textsuperscript{a}Department of Counselor Education, Sam Houston State University, TX, USA; \textsuperscript{b}Department of Educational Leadership, Sam Houston State University, TX, USA and Department of Educational Leadership and Management/Department of Educational Psychology, University of Johannesburg, Johannesburg, South Africa; \textsuperscript{c}Department of Counselor Education, Sam Houston State University, TX, USA

\textbf{ABSTRACT}

This is the second of 2 related articles, each of which presents poetic representations of research data that were collected for a prior mixed methods research study that examined conservative Christian parents’ experiences related to a child’s lesbigay identity disclosure. Unlike the research poems that are presented in \textit{Part I} of the series, the interpretive poems presented here in \textit{Part II} follow formal poetic structures (i.e., quatrain, blank verse) and include elements of formal poetic craft and praxis. These poems, along with those presented in \textit{Part I}, demonstrate the flexibility that poetic inquiry lends to qualitative research and mixed methods research and highlight the ways that researcher poets’ creative choices shape final data representations.

Since the inception of its use in qualitative social science research during the early 1980s, poetic inquiry generally has focused on the production of research poems (Butler-Kisber & Stewart, 2009), which contain only participants’ spoken words and phrases that are documented on interview transcripts and then are arranged and presented in compressed forms (Butler-Kisber & Stewart, 2009; Langer & Furman, 2004). Indeed, Miles and Huberman (1984) discussed poetry in the first edition of their classic qualitative data analysis textbook, and in their second edition, Miles and Huberman (1994) categorized poetry as representing a partially ordered within-case display (i.e., visual representation that uncovers and portrays what is occurring in a local setting or context by imposing minimal conceptual structure on the data). However, in recent years, many scholars (e.g., Faulkner, 2009; Lahman et al., 2011; Percer, 2002) have advocated for the incorporation of formal poetic structures and elements of poetic craft in reconstructions of qualitative research data—including during research synthesis (i.e., synthesis poems; Onwuegbuzie & Frels, 2016)—arguing that “Rhythm, repetition, and other formal [poetic] considerations offer researchers creative tools throughout the research process for identifying [participants’] salient themes and capturing them in imaginative ... ways” (Cahnmann-Taylor, 2009, p. 21). Not surprisingly, this call for the assimilation of \textit{ars poetica} (i.e., the art of poetry; Faulkner, 2009) into poetic representation of research data has elicited a surge of concern among a faction of social science researchers. Percer (2002), who acknowledged the value of poetic craft for “capturing nuances of understanding” (p. 1), articulated the concern succinctly when she stated, “... in learning to write research, one does not learn to write poetry, and vice versa” (p. 9).

Although the general consensus among qualitative researchers is that, indeed, poetry is a medium that can “present ... a window into the human experience” (McCulliss, 2013, p. 83), which is the ultimate goal of qualitative research methodologies, the argument that not everyone should be producing poetic representations of research data is a valid one. As Percer (2002) noted, there are stark distinctions between scholarly writing and creative writing, which are judged by different criteria. When researchers who are not trained in \textit{ars poetica} resort to poetic representations of data for the purpose of escaping the constraints of traditional scholarly writing, they risk producing what Faulkner (2009) has described as “lousy poetry that masquerades as research” (p. 221).
Notwithstanding, over time, debate on the topic of the use of poetry in qualitative research has evolved to include a new position that represents a place of common ground between the artistic and scholarly camps. With respect to mixed methods research, with few exceptions, poetry has neither been discussed (e.g., Onwuegbuzie & Frels, 2016) nor used (e.g., Onwuegbuzie, 2012). Recognizing that artistic criticisms might dissuade potential researcher poets from stretching (metaphorically) their creative legs, Lahman et al. (2011) proposed that both researchers and poets, alike, make room for a space where new researcher poets can feel at liberty to experiment with ars poetica in their research without fear of condemnation. As Lahman et al. explained, this space is necessary for creating opportunities for researcher poets to grow artistically and to refine their methods of poetic inquiry. Percer (2002) pragmatically emphasized that, within such a space, “the more attention [that we, as researcher poets,] pay to defining our expressive research writing ..., the greater our ability to communicate effectively and powerfully through it will be” (pp. 10-11).

Purpose Statement

This article represents the second of two related articles that present poetic representations of research data that were collected for purposes of a mixed methods research study that examined select conservative Christian mothers’ experiences related to a child’s homosexual identity disclosure. Like the poems that are presented in the first article, Part I, each of the poems presented here in Part II was based on the narrative of one participant in the study of origin. Yet, unlike the research poems (i.e., poems that comprise participants’ exact words and phrases that are documented in interview transcripts; Butler-Kisber & Stewart, 2009) that Part I presents, the poems that are presented in Part II are interpretive poems, or generated poems (i.e., research poems that convey the researcher’s interpretations of the data, as well as the participants’ self-understandings; Butler-Kisber & Stewart, 2009). Moreover, unlike the poems in Part I, each of the poems presented here was contrived to follow a formal poetic structure, with one taking the form of a quatrains and the other taking the form of blank verse. The presentation of the two poems included in Part II serve multiple purposes: (a) to provide examples of poetic representations of research data that incorporate elements of formal poetic craft and praxis; (b) to contrast the methods that were used to construct the research poems that were presented in Part I; (c) to highlight the flexibility that interpretive poetry lends to qualitative research and mixed methods research, (d) to elucidate a means for substantiating poetic interpretations of data; and (e) to demonstrate the effectiveness of poetic representation as an alternate means for conveying the essences of research participants’ experiences.

Participants

Eight conservative Christian mothers of lesbigay (i.e., lesbian or gay; Redding, 2008) children were chosen for participation in the study of origin via criterion and snowball sampling procedures. After scrutinizing the eight participants’ interview transcripts for evidence of poetic occasion (i.e., concreteness, lyric quality, tension, ambiguity, associative logic) (Sullivan, 2009), the first author chose two transcripts to use for the construction of the interpretive poems that are presented here, each of which was based on one participant’s narrative. Demographic characteristics of the two participants whose experiences are represented with the interpretive poems presented in this article are included in Table 1.

Table 1. Demographics of Participants

<table>
<thead>
<tr>
<th>Participant</th>
<th>Age</th>
<th>Marital status</th>
<th>Religion of origin</th>
<th>Ethnicity</th>
<th>Lesbigay child’s age/gender</th>
<th>Current geographic region/state</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laura</td>
<td>54</td>
<td>Re-married</td>
<td>Baptist</td>
<td>White</td>
<td>29/Female</td>
<td>Suburb/TX</td>
</tr>
<tr>
<td>Susie</td>
<td>71</td>
<td>Divorced</td>
<td>Church of Christ</td>
<td>White</td>
<td>53/Male 52/Female</td>
<td>Urban/CA</td>
</tr>
</tbody>
</table>

Quatrain: “A Death”

Laura (pseudonym), aged 54, was a participant in the mixed methods research study of origin who had struggled to accept her 29-year-old daughter’s lesbian identity, primarily due to dissatisfaction with her daughter’s gender-variant physical traits and behaviors. Laura’s interview transcript was saturated with tension that circulated...
her competing interests, including her desire to love her daughter, but also to reject her daughter’s masculinity; to accept God’s word, and also to question it; and to need support from others, but, simultaneously, to acknowledge the insufficiency of it. That tension is what provided the poetic occasion for the interpretive quatrain that the first author constructed with Laura’s research data.

A quatrain is defined as a poetic stanza of four lines, which may or may not rhyme, and which may constitute a poem in its entirety or only a poem’s stanzaic pattern (Chisholm, 2014). There is no limit to the number of quatrains, or four-line stanzas, that a poem can comprise. The number of feet (i.e., units of accented and unaccented syllables; Conrey, 2013) in each line, as well as the stanzaic rhyming scheme, determines the specific quatrain type (Sitter, 2011).

The type of quatrain that the first author devised to convey the essence of Laura’s experiences related to the topic of study is what La Grange (n.d.) informally has termed a trichain, or a poem that comprises at least four quatrains, with the first three lines of each quatrain being tetrameter (i.e., lines with four feet each) and the last line of each quatrain being trimeter (i.e., a line with three feet). Insofar as rhyming scheme, the stanzas are structured so that the first three lines of each stanza rhyme with each other, and the fourth lines of the stanzas rhyme to link all stanzas together (i.e., aaab cccb dddb eeeb). Metrically, all lines of the poem are iambic, meaning that the pattern of each foot includes an unaccented syllable followed by an accented syllable (Sitter, 2011). Because this quatrain is a generated poem, it contains a blending of Laura’s words and words that convey the first author’s interpretations of Laura’s experiences. The four stanzas that constitute the entirety of the interpretive poem are arranged thematically as follows: (a) Laura’s disconnection from her husband at the time of her daughter’s disclosure, (b) Laura’s internal reactions of shame and of anger toward God following her daughter’s disclosure, (c) Laura’s post-disclosure reflections related to her daughter’s gender-variant traits, and (d) Laura’s internal conflict related to her maternal need to protect her daughter and to the embarrassment that she felt about others’ judgments of her daughter’s identity.

To construct the quatrain, the first author referred to the within-case results of the interpretive phenomenological analysis (Smith & Osborn, 2008) that she had conducted as part of the mixed methods research study of origin. Then, after pondering the themes that had resulted from analysis of Laura’s interview transcript, the first author went back to Laura’s transcript, which she scrutinized for poignant words and phrases that Laura had used to describe the phenomenological themes during her interview. After compiling a list of words and phrases from Laura’s transcript, the first author read through it multiple times, feeling the rhythms of the words. During the process of reading and re-reading the documented words and phrases, the first author’s attention repeatedly returned to one line of text, which read, “I found a journal on her bed.” The researcher poet read that line over and over, feeling its iambic rhythm and demarcating its feet. Then, using that line as a starting point for the interpretive poem, the first author began a process of playing with words, rhythms, and rhyming patterns until she achieved a sense of completeness with her poetic description of the first theme. Before proceeding with poetic representations of the other themes, the first author analyzed the structure of the four-line stanza, or quatrain, that she created to depict Laura’s experience of being disconnected from her husband at the time that she had learned about her daughter’s lesbian identity. After identifying the quatrain’s internal structure and rhyming scheme, which established the internal structure for subsequent stanzas, then, she repeated the aforementioned process to complete the remaining stanzas. Throughout the creative process, the researcher poet devised the poetic lines by re-phrasing and re-framing Laura’s words, illustrating the fusion of the researcher’s interpretations with the participant’s expressions of her experiences.

During Laura’s interview for the mixed methods research study of origin, the first author had asked Laura to assign a title to the event of her daughter’s lesbian identity disclosure. The title that Laura had identified, A Death, is used as the title for the interpretive quatrain that is presented in Appendix A. Exemplars from Laura’s interview transcript are presented in Table B1 of Appendix B to substantiate the first author’s interpretations of Laura’s experiences.

Blank Verse: “At Last”

At the time of her interview for the study of origin, Susie (pseudonym) was a 71-year-old mother of a gay son and a lesbian daughter, both middle-age adults. Associative logic (e.g., “If I can accept one child, then I can accept them both.”) and concreteness (e.g., “When he was little, all he wanted for Christmas was a Barbie doll.”) imbued the pages of the interview transcript that the first author transcribed from Susie’s interview audio, providing fertile occasion for the development of an interpretive poem. In addition to the two aforementioned poetic qualities that it evidenced, Susie’s transcript depicted a narrative of her own evolutionary process of attaining
parental acceptance of her two lesbigay children, which the first author attempted to capture with the blank verse that she fashioned with Susie’s interview data.

Blank verse is a poetic form that is structured like pentameter, or poetry that comprises lines of five feet that typically conform to an iambic pattern (i.e., each foot comprising one unstressed syllable followed by one stressed syllable; Chisholm, 2014). Contrasting pentameter, which contains rhyming lines, blank verse does not rhyme. Yet, as is true for pentameter, iamb typically is the metrical pattern of blank verse (Chisholm, 2014).

The blank verse that the first author shaped to give voice to Susie’s interview narrative follows an anapestic rhythm (i.e., each foot including two unstressed syllables followed by one stressed syllable) (Literary Devices, n.d.), with iambic substitutions throughout the lines and a caesura (i.e., break or pause) preceding the last foot in each line. Six quatrains, each comprising four lines of five feet, constitute the entirety of the interpretive blank verse. The six four-line stanzas are arranged chronologically to narrate Susie’s evolution of parental acceptance, with Stanza 1 addressing aspects of Susie’s culture and religion of origin that molded her early development, and with the final stanza, Stanza 6, depicting Susie’s current experience of full parental acceptance.

The process that the first author underwent to create the blank verse with data from Susie’s interview transcript was much like the process that she used to create the interpretive quatrain, A Death. However, because the researcher poet’s goal was not poetic representation of themes from Susie’s data, she did not begin by referring to the results of the thematic analysis that she conducted for the study of origin. Instead, the first author returned to Susie’s interview transcript, which she scrutinized for evidence of Susie’s evolutionary process of acceptance. After identifying salient words and phrases in the transcript and documenting them on a separate piece of paper, the first author read through the list of exemplars and re-arranged them chronologically. Then, just as she did in the creation of the quatrain, the first author initiated a process of re-phrasing Susie’s spoken words as she played with rhythms, breaks, and line length. After creating the first stanza, she analyzed it to identify the internal structure, which set precedence for all subsequent stanzas. To complete the interpretive poem, the first author repeated the process of playing with words and lines until she had achieved a sense that Susie’s narrative was complete.

During Susie’s interview for the study of origin, when the first author asked Susie to assign a title to the event of her gay son’s identity disclosure, which succeeded her lesbian daughter’s identity disclosure, Susie titled it At Last. Therefore, At Last is the title of the interpretive blank verse that was constructed from Susie’s interview data and that is presented here in Appendix C. In addition to the poem, exemplars from Susie’s interview transcript are presented in Table D1 of Appendix D for scrutiny of the first author’s interpretations of Susie’s experiences.

**Discussion**

Each of the interpretive poems presented with this article—the first, a quatrain and the second, a blank verse—was devised to convey the essence of one conservative Christian mother’s experiences related to a child’s disclosure of a lesbigay identity. The two mothers whose voices were captured with the poems were participants in a mixed methods research study that was conducted to examine conservative Christian parents’ experiences of parental acceptance, religious coping, and religious development following a child’s disclosure event. The interview transcripts that resulted from the mothers’ participation in the earlier-conducted research study provided the data for the poems that are presented with this, Part II of a two-part series of articles that illustrate poetic reconstruction of qualitative research data.

Unlike the poetic representations of research data that are presented in Part I of the series, the poems that are presented in Part II are interpretive, or generated, poems (Butler-Kisber & Stewart, 2009). As Butler-Kisber and Stewart (2009) explained, interpretive poems are different from research poems in that they meld the researcher’s interpretations of data with words and phrases that participants utter in interviews. In processes of creating the two poems that are presented here, the researcher’s interpretations were infused via processes of re-phrasing and re-framing the participants’ words that were documented in interview transcripts. To substantiate the researcher poet’s interpretations, the authors include tables that contain exemplars from the interview transcripts for comparison with the lines of the poems, which is a proposed strategy for augmenting the credibility of researchers’ poetic representations of research data.

As Faulkner (2009) asserted, “[I]n poetic inquiry, poetic truth is not only some extraction of exact words and phrases from interview transcripts or our personal experience but rather requires a more focused attention to craft issues” (p. 221), or *ars poetica* (i.e., the art of poetry). With Faulkner’s words in mind, the researcher poet who constructed the interpretive poems presented here devised them with attention devoted to adherence of rules that govern poetic craft and praxis. Due to such, each of the interpretive poems presented in Part II follows
a formal poetic structure and illustrates consideration of poetic elements. This attention to ars poetica is another primary demarcation between the poems presented in Part I and those presented here in Part II.

Cumulatively, the four poetic representations of research data that are presented with this series of articles serve to illustrate the flexibility that poetic inquiry lends to qualitative research and mixed methods research. In addition, the poems exemplify primary differences between research poems and interpretive poems, as well as differences between within-category methodologies. Although each poem was fashioned via a unique method that was purposed to achieve a specific outcome, all of the poems demonstrate the use of poetic inquiry for the embodiment of lived experience, which is the ultimate goal in qualitative research and in the qualitative phase of mixed methods research.

Author Note

Although affiliated with Sam Houston State University at the time of the study, Amanda La Guardia now is at the University of Cincinnati in Cincinnati, Ohio.

References


Appendix A

“A Death”

1. I read the notebook on her bed,
2. With page after graphic page unsaid,
3. And bleeding tears, alone I fled,
4. While her daddy lay there sleeping.

5. Exposure stole naïveté,
6. The Truth keeping sustenance at bay,
7. Ashamed to tell, too mad to pray,
8. My scarlet letter keeping.

9. Sir Hind Sight, that old enemy,
10. His focused lens for me to see,
11. Still taunting the futility
12. Of a grieving mother’s weeping.

13. Now pressed between two jagged rocks,
14. Up high upon the widow’s walk,
15. My boy-girl with me while they gawk,
Appendix B

Table B1. Referenced Lines in Poem, Referenced Lines in Laura’s Interview Transcript, and Exemplars from Laura’s Interview That Support Poetic Interpretation of the Interpretive Quatrain “A Death”

<table>
<thead>
<tr>
<th>Referenced line in poem</th>
<th>Line(s) in interview transcript</th>
<th>Exemplar</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>308-309 “I found a journal on her bed ... like a notebook.”</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>310-311 “There was page after page after page after page.”</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>312 “… it was pretty graphic ...”</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>337-338 “I got in my car and I ran to my parents’ house ...”</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>333 “… just me. And her dad was sleeping.”</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>493, 617 “Nobody knew [she was gay]. But we kind of just knew she was different.” “I was shocked.”</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>485 “I think I felt embarrassed.”</td>
<td></td>
</tr>
<tr>
<td>7, 8</td>
<td>438, 441 “… you’re ... scared to tell friends ...” “... I kept it quiet from my friends.”</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>659 “I was mad at God at first.”</td>
<td></td>
</tr>
<tr>
<td>9-11</td>
<td>378-382 “… there were early inclinations early on ... but you just think, ‘She’s just gonna be a tomboy.’ You know ... I never put two and two together and thought ever she’d be gay. I just never thought that. But then ..., there [were] a lot of signs ...”</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>428-429 It’s like losing a child. That’s kind of how I felt, like I’ve lost my daughter.</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>734-736 “I always will pray for you and accept you. Now, does that mean I like it? No. Because this, to me, is not normal the way I know husband and wife should be together. But do I love you? Yes. Will I accept you? Yeah ...”</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>443-446 “… for her dad and I, that was kind of the start of our marriage ... coming to an end ...”</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>768-770 “More than her being gay, it’s hard the way she looks. The way we go walking down the mall and people stare at her.”</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>704-706 “I’m remarried with a wonderful Christian man. And the first day I met him ..., I said, ‘I have a gay daughter, and if you can’t accept that, then we cannot date.’”</td>
<td></td>
</tr>
</tbody>
</table>
Appendix C

“At Last”

1. Growing up with Andy in Mayberry… mind shuts.
2. The preacher defining our sins on Sunday… soul shrinks.
3. Ignoring the questions that test our Savior… face turns.
4. Padlocking the closet door without blinking… mom fakes.
5. Dressing baby in blue of every hue… smile beams.
6. Parent documenting steps and stages… pride soars.
7. Planning future with no surprises to hide… hope grows.
8. Peeping through the baby’s blue bedroom door… mom lauds.
11. “I always knew that you loved the dolls”… blame flares.
12. Succumbing to the pink door of disgrace… mom weeps.
13. Early twenties binding conventional roots… mind rests.
14. A marriage, the military binding his fate… Hope builds.
15. Alas, could the scathing odd phase be passing?… body sighs.
16. Now opening the door for the red, white, and blue… mom thanks!
17. Late twenties, the hidden secrets unraveling… faith stalls.
18. Then, “Mother, I have something I need to tell you”… heart stops.
19. Not one, but two to reveal their secrets… eyes open.
20. Beside the yellow door, sighing, “At last!”… mom breathes.
21. Days coming and going with memories unfolding… time teaches.
22. No longer repressing the unvarnished truth… thoughts shift.
23. A family growing with unwavering acceptance… heart bursts.
24. Embracing the multi-hued rainbow door… mom loves!
## Appendix D

### Table D1. Referenced Lines in Poem, Referenced Lines in Susie’s Interview Transcript, and Exemplars from Susie’s Interview That Support Poetic Interpretation of the Interpretive Blank Verse Poem “At Last”

<table>
<thead>
<tr>
<th>Referenced line in poem</th>
<th>Line(s) in interview transcript</th>
<th>Exemplar</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>415-416</td>
<td>“[I grew up] living on [a] farm ... [and was] very close-minded.”</td>
</tr>
<tr>
<td>2</td>
<td>277-278</td>
<td>“... the religion that I have known growing up ... has not helped me. At all.”</td>
</tr>
<tr>
<td>3</td>
<td>34-37</td>
<td>“I ran across a stack of letters in [the] ... closet ... one of those letters ... was describing ... [what had been going on] ... I just blew it off at first.”</td>
</tr>
<tr>
<td>4</td>
<td>56-57</td>
<td>“… I was putting up a wall and ... was rejecting the whole idea ...”</td>
</tr>
<tr>
<td>9</td>
<td>197</td>
<td>“… when he was about three he wanted to wear a dress ...”</td>
</tr>
<tr>
<td>10</td>
<td>90-91</td>
<td>“… I was crying, and I was upset, and I was ... looking for answers [from God].”</td>
</tr>
<tr>
<td>11</td>
<td>207-208</td>
<td>“I told him later, ‘... I always knew that you loved the dolls more than Chelsea did.’”</td>
</tr>
<tr>
<td>12</td>
<td>94</td>
<td>“I’ll never have that [child] that I had ... dreams for.”</td>
</tr>
<tr>
<td>14</td>
<td>180-181</td>
<td>“He had married, and he and his wife were living [on the west coast, and] ... he was in the military.”</td>
</tr>
<tr>
<td>15-16</td>
<td>368</td>
<td>“I [was] thankful.”</td>
</tr>
<tr>
<td>18</td>
<td>187-188</td>
<td>“… he said, ‘Mother, I’ve got something to tell you.’ And my heart just stopped ...”</td>
</tr>
<tr>
<td>19</td>
<td>188-189</td>
<td>“I still remember my words ... I said, ‘Oh no ... not the same thing as Chelsea.’ And ... he said, ‘Yeah.’ ... that he was gay.”</td>
</tr>
<tr>
<td>20</td>
<td>226</td>
<td>“At last!”</td>
</tr>
<tr>
<td>21</td>
<td>257-263</td>
<td>“I’m around gay couples all the time ... [and I go to] any kind of get-togethers or anything that they have ... I’ve known them all for many years, [and now] they’re [my] friends ...”</td>
</tr>
<tr>
<td>22</td>
<td>268-272</td>
<td>“… if I hadn’t ... had two gay children, I would have probably still been living in Texas, and ... be still very close-minded. And I guess you’d say conservative ... I would not be ... open-minded and ... seen as much of life.”</td>
</tr>
<tr>
<td>23</td>
<td>397-399</td>
<td>“... you got to open up and accept them for who they are. And be in their lives or you’re going to miss out on a lot ... there’s nothing like your children, whatever lifestyle they live.”</td>
</tr>
<tr>
<td>24</td>
<td>519-520</td>
<td>“I’ve got a solid ... relationship with ... all three of my kids.”</td>
</tr>
<tr>
<td>24</td>
<td>272</td>
<td>“… I think I’m happier than I would’ve been if ... it went the other way.”</td>
</tr>
</tbody>
</table>