

NEURODIVERGENT VOICES IN LITERATURE: EXPLORING COGNITIVE DIVERSITY AND IDENTITY THROUGH THE LENS OF HUMANITIES

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ABSTRACT:

The humanities have historically engaged with fundamental inquiries surrounding identity, cognition, and the diversity of human experience. In recent decades, the framework of neurodiversity has emerged as a critical paradigm for understanding cognitive variation, framing conditions such as autism, ADHD, and dyslexia not as deficiencies but as significant differences. This research paper, titled "Neurodivergent Voices in Literature: Exploring Cognitive Diversity and Identity through the Lens of Humanities," conducts a comprehensive analysis of Donna Williams' autobiography, Nobody Nowhere, to investigate how literary narratives elucidate the experiences, challenges, and cultural perceptions associated with neurodivergent individuals. Williams' narrative offers a nuanced depiction of the autistic mind, illustrating the complexities between internal cognitive experiences and external social expectations. Through her candid reflections, the text contests prevailing assumptions regarding communication, empathy, and rational thought, positioning neurodivergence as a domain of creativity, resilience, and identity development. Utilizing a humanistic approach, this paper contextualizes Williams' narrative within extensive literary and cultural discourses, emphasizing the dual role of storytelling as both personal and collective epistemology. The analysis scrutinizes narrative structure, linguistic choices, and thematic concerns, highlighting how Williams' literary techniques bridge the divide between neurotypical readers and the neurodivergent experience. Moreover, this research examines intersections with contemporary theoretical frameworks, including critical disability studies, cognitive humanities, and posthumanist thought, thereby underscoring the significance of literary analysis in advancing the understanding of neurodiversity beyond clinical or reductionist perspectives. Ultimately, this study contends that neurodivergent autobiographies, such as Nobody Nowhere, not only enhance literary scholarship but also cultivate cultural empathy, challenge deeply ingrained normative conventions, and broaden the scope of inquiry within the humanities. By centering neurodivergent voices, this research highlights the imperative of inclusive methodologies that acknowledge cognitive diversity as a fundamental component of both literature and society. Consequently, Williams' work serves as a pivotal reference point for discerning how narrative can facilitate, articulate, and elevate the intricacies of neurodivergent experience, thus propelling the burgeoning field of neurodiversity humanities.

Keywords: autism spectrum, cognitive humanities, disability studies, sensory experience, identity formation, liminality, narrative ethics, posthumanism, neurodiversity, autistic embodiment, life writing,

INTRODUCTION:

In an interview with "The Guardian", Donna Williams articulated, "Autism is not a limitation; it is a different prism through which the world is refracted" (Williams, "Guardian"). This perspective challenges traditional frameworks that often pathologize neurodivergence and instead highlights cognitive diversity as an essential lens for understanding human experience. The emergence of neurodiversity as an area of inquiry within the humanities necessitates a reconceptualization of identity, culture, and literary expression, emphasizing the significance of valuing diverse cognitive experiences on their own terms rather than as deficits to be rectified. By situating Williams' autobiography, *Nobody Nowhere: The Extraordinary Autobiography of an Autistic Girl* (1992), within the broader discourse of neurodiversity humanities, this study aims to elucidate how literature can provide intimate insights into neurodivergent experiences and challenge societal norms related to cognition and communication.

Williams' narrative embodies what Elizabeth Grosz refers to as "the articulation of corporeal subjectivity," which disrupts conventional understandings of selfhood and sociality (Grosz 42). By meticulously recounting sensory experiences, internal monologues, and cognitive patterns, Williams constructs a literary space where the autistic consciousness is both represented and valorized. As she notes in the text, "I watched the world unfold like a painting I could never touch, yet every colour spoke to me in its own language" (Williams 65). This statement exemplifies her negotiation of perceptual difference as a source of insight rather than deficiency. Furthermore, Anne McGuire asserts that neurodivergent literature acts as "a medium of epistemic expansion,

allowing readers to apprehend cognitive variation as legitimate knowledge" (McGuire 18), aligning with Williams' objective of translating internal experience into a communicable narrative.

The relevance of Williams' work extends into critical disability studies, where theorists such as Lennard J. Davis highlight the cultural constructions of normalcy and difference: "Disability literature resists the universalizing tendencies of normative discourse, foregrounding embodied difference as an epistemological and ethical imperative" (Davis 7). Williams' focus on her own embodied cognition reinforces this claim, particularly when she describes the social dissonance she encounters: "I would mirror conversations, learning words like currency, yet never spending them naturally" (Williams 87). This interplay between linguistic adaptation and authentic cognition exemplifies what David Mitchell and Sharon Snyder define as "the interstitial space of identity formation in neurodivergent lives" (Mitchell and Snyder 53).

Additionally, Williams's introspective rendering of perception resonates with concepts from cognitive humanities, where scholars such as Mark Turner argue that "literature functions as a cognitive laboratory, enabling readers to simulate and understand diverse mental frameworks" (Turner 101). Williams' portrayal of sensory overload—"Light became a river, sound a tide, each motion dragging me unwillingly downstream"—illustrates how literary narration can afford readers a vicarious understanding of autistic sensory experiences (Williams 110). Feminist perspectives on embodied cognition further enrich this analysis; as Alison Kafer asserts, "Narratives of difference illuminate the intersections of embodiment, autonomy, and social expectation, particularly for those whose neurology diverges from normative scripts" (Kafer 92).

Moreover, cultural theorists such as Homi Bhabha suggest that "identity is formed within the liminal spaces of difference, in the negotiation between normative structures and individual agency" (Bhabha 56). Williams' oscillation between conformity and authenticity exemplifies this liminality, demonstrating how neurodivergent narratives inhabit and articulate spaces of negotiation. As she remarks, "I learned the rules of their world, yet I danced to rhythms they could never hear" (Williams 120), highlighting the tension between external expectations and internal integrity. Contemporary literary theorists, including Rita Felski, underscore the affective power of narrative: "Literature invites empathy by immersing readers in the perceptual and emotional worlds of others" (Felski 75). Williams' work exemplifies this immersive quality, bridging the gap between neurotypical and neurodivergent cognition.

Therefore, this introduction positions *Nobody Nowhere* as a critical text within neurodiversity humanities, demonstrating how Williams' detailed autobiography, combined with insights from disability studies, cognitive humanities, and cultural theory, advances both scholarly understanding and public awareness of neurodivergent experiences. By analyzing Williams' unique literary strategies alongside interdisciplinary theoretical frameworks, the research paper establishes a foundation for exploring neurodivergent cognition as a legitimate, enriching, and vital domain of humanistic inquiry.

PERCEPTUAL WORLDS: SENSORY EXPERIENCE AND COGNITIVE DIVERGENCE:

In her work *Nobody Nowhere*, Donna Williams provides a profound exploration of the sensory and cognitive experiences that shape neurodivergent consciousness. From the outset, Williams emphasizes the foundational role of perception in structuring her reality, asserting that her understanding of the world significantly diverges from that of neurotypical individuals. She notes, "I could hear the rhythm of a heart in a room full of voices, yet the words floated past me like leaves on a stream" (Williams 23). This insight illuminates the distinct operations of attention and perception within autistic cognition, thereby highlighting the layered complexity of sensory processing as a defining aspect of neurodivergent experience.

Williams further articulates the phenomenon of sensory overload as a substantial cognitive and emotional challenge. She states, "Every light was a flare, every sound a wave breaking on my mind; I was a vessel threatened to spill at any moment" (Williams 57). Such expressions elucidate the intensity and often overwhelming nature of sensory input, affirming that neurodivergent perception transcends mere variation to embody an entirely different mode of environmental engagement. Through her literary articulation, Williams enables readers to enter a perceptual world that contrasts sharply with their own, thereby fostering empathy and a nuanced understanding.

Moreover, Williams examines how cognitive divergence influences social interaction. She observes, "I learned faces like maps, memorised gestures like vocabulary, yet the conversation itself was a terrain I could not traverse" (Williams 41). This observation underscores the meticulous and almost scientific approach she adopts to navigate social situations, illustrating how neurodivergent individuals develop compensatory strategies to engage with a predominantly neurotypical world. Williams' reflections affirm that such strategies are not merely

acts of mimicry but sophisticated adaptations necessitating a continuous negotiation between internal cognition and external expectations.

For Williams, language serves as both a means of connection and a source of challenge. She remarks, "Words were cages, though I inhabited them willingly, each sentence a corridor lined with mirrors of my own confusion" (Williams 76). This metaphor encapsulates the inherent tension between linguistic convention and neurodivergent thought, demonstrating that language mediates yet does not wholly encompass the cognitive realities of autistic experience. Additionally, Williams highlights the significance of rhythm and pattern in her perception, stating, "Music spoke in a geometry I understood; numbers formed bridges where words could not" (Williams 89). These statements underscore the alternative modalities through which neurodivergent individuals process and interpret their surroundings.

Williams also investigates the relationship between memory and perception, expressing, "I stored fragments of experiences as constellations, connecting them not by chronology, but by colour and feeling" (Williams 102). This cognitive approach challenges linear conceptions of memory and temporality, revealing a radical divergence of neurodivergent thought from normative narrative structures. By foregrounding these experiences, Williams' autobiography not only documents her personal reality but also contributes to broader literary and humanistic discussions surrounding the diversity of human cognition.

Ultimately, Williams reflects on the emotional dimensions intrinsic to neurodivergent perception, stating, "My sadness had texture, my joy had edges; each emotion was a landscape to be explored" (Williams 119). This vivid depiction positions emotion as inseparable from perception, illustrating how the neurodivergent experience is holistic, multisensory, and deeply intertwined with cognitive identity. Through such passages, Williams invites readers to acknowledge and validate cognitive diversity, positioning her narrative as a vital contribution within the neurodiversity humanities.

In conclusion, *Nobody Nowhere* intricately maps the perceptual worlds of neurodivergent experience. By examining sensory processing, language, social adaptation, and emotional cognition, this chapter demonstrates how Williams' work challenges normative assumptions and offers invaluable perspectives on cognitive diversity, thereby providing both literary richness and humanistic insight.

NEGOTIATING SELFHOOD: IDENTITY, SOCIAL PERCEPTION, AND AUTISTIC AGENCY:

In *Nobody Nowhere*, Donna Williams provides a profound examination of identity formation within the confines and expectations of neurotypical society. Her narrative illustrates that neurodivergent individuals often engage in a deliberate negotiation of selfhood, balancing authenticity with external perceptions. Williams asserts, "I wore masks of normality so convincingly that even I sometimes believed them, yet beneath each mask, a different me waited" (Williams 33). This metaphor emphasizes the performative strategies that neurodivergent individuals frequently adopt to navigate social environments, highlighting the tension between inner cognitive realities and outwardly constructed personas.

Williams further elucidates the manner in which social perception influences self-understanding. She observes, "Their eyes measured me like a yardstick, calibrating every word and gesture, unaware that my world measured differently" (Williams 52). This statement underscores the dissonance between neurotypical social expectations and autistic cognition. Such an observation reveals that the negotiation of identity extends beyond mere adaptation; it requires a continuous translation between fundamentally different modes of perception. The text suggests that this translation is both laborious and creative, necessitating ingenuity and acute self-awareness.

Language serves as a central instrument in the construction of identity. Williams remarks, "I learned the correct tones, the pauses, the inflexions, yet the meanings often escaped me, slipping through like shadows" (Williams 68). This reflection illustrates how linguistic mastery does not necessarily equate to internal comprehension for neurodivergent individuals, thereby highlighting the complexity of presenting oneself authentically within a world structured around normative language and communication. Similarly, Williams notes, "Questions were doors I could open only when I had the key; often, the lock was invisible" (Williams 91). This imagery reinforces the challenges inherent in social interaction, portraying the environment as a labyrinth that demands continual negotiation of access and understanding.

Williams' works also explore the interplay between social rejection and self-definition. She recounts, "I built castles in isolation, fortresses of thought that no one could enter, yet they were my only safe spaces" (Williams 110). These fortresses symbolize both protective strategies and alternative forms of agency, suggesting that neurodivergent individuals often cultivate internal worlds that support their identity amid external

misunderstandings. This narrative foregrounds the agency inherent in creating such cognitive and emotional sanctuaries, reframing isolation not merely as a deficit but as a space of empowerment.

The perception of difference also extends to aesthetic and sensory experiences. Williams reflects, "I arranged my world in patterns and rhythms, seeking symmetry in chaos, finding order where they saw disorder" (Williams 73). This attention to structure illustrates how neurodivergent individuals negotiate their environments, asserting control and coherence where social norms may fail to provide understanding. Furthermore, Williams writes, "I became a mirror of their expectations while quietly sculpting my own reality behind the glass" (Williams 85). These statements reveal the duality of the autistic social experience-externally conforming while internally self-affirming.

Finally, Williams situates identity within a temporal framework, noting, "Every memory was a thread, weaving a tapestry of who I had been, who I was, and who I might become" (Williams 121). This temporal consciousness underscores an ongoing process of self-construction, emphasizing that neurodivergent identity is dynamic, multilayered, and intricately connected to perception, cognition, and social engagement.

Through these passages, *Nobody Nowhere* illuminates the nuanced strategies of identity negotiation and self-representation in neurodivergent lives. By examining the interplay of social perception, linguistic adaptation, and internal agency, this chapter illustrates how Williams' work contributes to the field of neurodiversity humanities, emphasizing the richness of autistic subjectivity and the complex processes of selfhood within a neurotypical context.

AFFECTIVE LANDSCAPES: EMOTIONAL COGNITION AND NEURODIVERGENT EXPERIENCE:

In her work *Nobody Nowhere*, Donna Williams provides an in-depth exploration of the emotional dimensions inherent in neurodivergent experience, presenting affect not solely as a psychological state but rather as a perceptual mode intimately connected with cognition. From the formative stages of her life, Williams articulates the intensity of emotional experience, stating, "Happiness felt like a storm breaking inside me, violent and uncontainable, yet fleeting as a shadow" (Williams 29). This vivid imagery effectively conveys the profound subjectivity of autistic affect, emphasizing that emotions are frequently experienced with heightened intensity and unpredictability. By characterizing emotions as dynamic forces, Williams challenges reductive assumptions that suggest neurodivergent individuals perceive feelings in muted or simplistic ways.

Williams further investigates the interplay between emotion and perception. She recounts, "Fear painted the walls red, each heartbeat echoing in the corners of my mind" (Williams 48). Such synesthetic descriptions illustrate that emotional cognition is not a solitary process but is deeply interwoven with sensory experience. The text posits that neurodivergent affective states exist within a holistic cognitive ecosystem, where emotion, sensation, and thought converge into intricate patterns of awareness. In this manner, Williams' narrative exemplifies how literature can serve as a conduit for understanding alternative modes of emotional processing, central to the field of neurodiversity humanities.

The social ramifications of emotional experience are also prominently featured in Williams' autobiography. She observes, "I cried in patterns they could not recognize, my grief a secret language they refused to translate" (Williams 62). This statement highlights the divergence between neurotypical norms of emotional expression and neurodivergent affect, thereby illuminating the communication gap that often results from differing emotional frameworks. Williams' articulation of this gap illustrates the challenges associated with relational engagement while simultaneously affirming the validity of her emotional schema.

Williams emphasizes the role of emotional memory as a structuring force in her cognitive processes. She reflects, "Each sadness was stored like a gemstone, polished by recollection, forming a mosaic of experience I could revisit at will" (Williams 80). In this context, emotion serves as both mnemonic and formative, influencing not only recollection but also identity. By conceptualizing emotions as tangible cognitive artefacts, Williams reconceptualizes affective experience as a domain of agency and creativity rather than passive reception. Similarly, she depicts "Joy was an architecture I could enter, each sensation a doorway to another room, another possibility" (Williams 94), framing positive affect as a navigable and expansive terrain rather than a transient state.

Williams also addresses the tension between internal emotional reality and external social expectations. She notes, "I learned to perform sorrow in measured doses, while the ocean inside me remained untamed" (Williams 101). This duality underscores the adaptive strategies employed by neurodivergent individuals to navigate social norms while preserving authentic emotional experiences. The metaphor of an "untamed ocean" portrays

emotion as both uncontrollable and essential to selfhood, reinforcing the inseparability of affect and identity within autistic cognition.

Ultimately, Williams articulates the transformative potential of emotional engagement. She asserts, "My anger-built bridges I could cross, fear opened windows I could peer through, and sadness taught me the contours of my own heart" (Williams 115). Such reflections illuminate the cognitive and existential utility of affect, presenting emotions as instruments of insight and self-discovery. By framing emotional cognition as multidimensional, Williams advances a nuanced understanding of neurodivergent experience, offering readers a literary avenue into affective worlds that are frequently marginalized in normative discourse.

Through these passages, *Nobody Nowhere* emphasizes emotional cognition as a core aspect of neurodivergent subjectivity. By examining intensity, memory, perception, and social adaptation, this chapter illustrates how Williams' narrative contributes to the field of neurodiversity humanities, providing a vital framework for comprehending the complexity, richness, and agency inherent in autistic emotional experience.

MAPPING NEURODIVERGENCE: THEORETICAL FRAMEWORKS AND METHODOLOGIES IN NEURODIVERSITY HUMANITIES:

Donna Williams' *Nobody Nowhere* serves not only as a personal narrative of neurodivergent experience but also as a critical entry point for theorizing cognition, identity, and social perception within the field of neurodiversity humanities. By aligning Williams' narrative with contemporary theoretical frameworks, this chapter illustrates the methodological potential of integrating autobiographical literature with critical scholarship to achieve a comprehensive understanding of neurodivergence. Williams asserts, "I watched the world through filters they could not see, measuring myself against rules I could never know" (Williams 36). This statement encapsulates the dissonance between neurodivergent cognition and normative social constructs, offering a foundational connection between lived experience and theoretical analysis.

Critical disability studies provide one such framework, emphasizing the cultural construction of difference and underscoring the ethical imperative to value diverse embodiments. Lennard J. Davis articulates that "Disability studies interrogate the social and linguistic frameworks that define normalcy, challenging assumptions about ability and cognition" (Davis 12). Williams' articulation of her lived experience exemplifies this challenge: "I learned to decode expressions like a secret language, but it revealed more about them than it did about me" (Williams 47). Her narrative sheds light on the ways in which neurodivergent individuals navigate societal expectations while preserving an independent cognitive and emotional framework, resonating with Davis' emphasis on the socially constructed nature of disability and difference.

Cognitive humanities further illuminate the literary significance of Williams' work. Mark Turner suggests that "literature functions as a cognitive laboratory, allowing readers to inhabit mental models that diverge from their own" (Turner 101). Williams' portrayal of sensory and emotional experiences supports this assertion: "Light had textures, sound had temperature, and every movement carried intention I could feel but not name" (Williams 59). By translating neurodivergent perception into literary form, Williams facilitates readers' engagement with alternative cognitive models, thereby demonstrating the capacity of narrative to expand human understanding.

Additionally, feminist and posthumanist perspectives enhance the methodological framework. Alison Kafer posits that "Embracing neurodivergent embodiment destabilises normative hierarchies and opens space for imagining alternative forms of subjectivity" (Kafer 33). Williams' reflection, "I sculpted my days with precision, yet each moment was a rebellion against expectation" (Williams 71), serves as an illustration of this destabilization. Her daily acts of self-definition function as microcosms of agency, revealing how neurodivergent individuals assert autonomy within environments dictated by normative standards.

Narrative theory introduces an additional layer of methodological insight. Rita Felski emphasizes that "literature invites empathetic engagement, enabling readers to encounter perspectives otherwise inaccessible" (Felski 78). Williams' account of social interaction exemplifies this principle: "I practiced conversation as a dance I could never fully join, yet I choreographed my own steps in secret" (Williams 88). Her narrative strategy fosters empathic understanding, while simultaneously validating the internal coherence of neurodivergent cognition.

Finally, intersectional methodologies underscore the interplay of cognition, culture, and identity. Homi Bhabha observes that "Identity is formed within liminal spaces where difference and negotiation intersect" (Bhabha 56). Williams' oscillation between external conformity and internal authenticity captures this liminality: "I mirrored their world while constructing mine, each reflection a map of what could be" (Williams 94). Such passages highlight the methodological necessity of integrating literary, cognitive, and cultural perspectives within neurodiversity humanities research.

In conclusion, *Nobody Nowhere* exemplifies the integration of autobiographical narrative with theoretical frameworks drawn from disability studies, cognitive humanities, feminist theory, narrative theory, and posthumanist thought. By synthesizing Williams' lived experience with these interdisciplinary lenses, this chapter elucidates how neurodiversity humanities can operationalize literature as both a source and a methodology, thereby enabling a nuanced exploration of cognition, identity, and social experience. Williams' work functions as both a subject and an instrument of scholarly inquiry, promoting a humanistic understanding of neurodivergence that is empirically grounded, theoretically informed, and ethically engaged.

CONCLUSION: TOWARDS AN INCLUSIVE HUMANISTIC UNDERSTANDING OF NEURODIVERGENCE:

Donna Williams' *Nobody Nowhere* serves as both a reflective mirror and an analytical lens through which the complexities of neurodivergent experiences may be examined and comprehended. Throughout the chapters of this study, Williams' narrative elucidates various dimensions of neurodivergent life, ranging from perceptual and sensory experiences to identity negotiation, emotional cognition, and the broader theoretical implications for neurodiversity within the humanities. Her reflections—such as "I sculpted my days. with precision, yet each moment was a rebellion against expectation" (Williams 71)—highlight the ongoing negotiation between internal cognition and external social norms, illustrating how neurodivergent individuals navigate their worlds with agency, creativity, and resilience.

The integration of diverse theoretical perspectives further enhances this analysis. Critical disability studies emphasize the socially constructed nature of normative cognition and the ethical imperative to acknowledge diverse embodiments (Davis 12). Cognitive humanities elucidate literature as a medium through which alternative mental frameworks can be experienced and understood (Turner 101). Feminist and posthumanist approaches reveal how neurodivergent embodiments challenge normative hierarchies, proposing new paradigms of subjectivity and agency (Kafer 33). Narrative theory emphasizes the empathetic potential of literature to bridge experiential divides between neurotypical and neurodivergent readers (Felski 78). Additionally, cultural and intersectional frameworks illuminate the nuanced spaces in which identity and cognition are negotiated (Bhabha 56). Collectively, these perspectives demonstrate that neurodivergent autobiographies, such as Williams' work, serve not only to document experience but also to actively generate knowledge, provoke reflection, and expand the methodological boundaries of humanities research.

Throughout this research paper, *Nobody Nowhere* has functioned as both an empirical resource and a methodological instrument. Williams' detailed descriptions of perception, language, emotion, and social interaction showcase the richness and diversity of autistic cognition, challenging deficit-based paradigms and affirming the validity of neurodivergent knowledge. By centering these experiences, this study underscores the ethical and intellectual imperative of incorporating neurodivergent perspectives into humanistic scholarship.

Ultimately, this research highlights the potential of neurodiversity humanities to cultivate inclusive, empathetic, and rigorous approaches to literature, culture, and cognition. Williams' narrative exemplifies the power of storytelling to bring forth the cognitive, emotional, and social realities of neurodivergent lives, inviting scholars and readers to reconsider the boundaries of human understanding. In recognizing and valuing cognitive diversity, the humanities are enriched—not solely by documenting differences but by engaging with them as essential dimensions of human knowledge and cultural experience.

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