

## Temporal-Spatial Unity Experience in Literature and Psychology / A experiência da unidade espaço-tempo na literatura e na psicologia

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### ABSTRACT

In this essay we defend the argument that chronotopic configuration enhances literary works providing metaphors for everyday life. This argument is embedded in statements in which Bakhtin emphasized that the organization of the characters' psychological processes in plots is related to the experience of temporal-spatial unity, conceptually called the chronotope. In order to address these issues, we developed an analysis of chronotopic configuration of author-character, in "The Book of Disquiet" by Fernando Pessoa. The difficulty met by the author-character in negotiating positions of figure and background in plots reflects a specific border experience, revealed in the common association of antagonistic terms and frequent use of neologisms. Considering properties of narrativity in the chronotopic analysis we can discuss the potential literature has of providing real life metaphors. Moreover, through these remarks, greater emphasis has been placed on the reader's participation in the constitution of the chronotope and on literary work.

Keywords: Psychological Processes; Chronotope; Narrativity

### RESUMO

*Neste ensaio defende-se o argumento de que a configuração cronotópica potencializa a obra literária como forma metafórica para experimentar a vida cotidiana. Esse argumento apoia-se nas declarações em que Bakhtin destacou que a organização de processos psicológicos de personagens no enredo está relacionada com a experiência da unidade tempo-espaço, conceitualmente denominada de cronotopo. Para exemplificar essas questões desenvolveu-se aqui uma análise da configuração cronotópica do autor-personagem no Livro do desassossego de Fernando Pessoa. A dificuldade do autor-personagem para negociar as posições de figura e fundo no seu pensamento refletiu uma experiência de fronteira específica, revelada na frequente associação de termos antagônicos e uso frequente de neologismos. Percebendo o funcionamento cronotópico da narrativa, discute-se o potencial da literatura na provisão de metáforas para vida real. Nessas considerações chamou-se a atenção para a participação do leitor na constituição do cronotopo e da obra.*

*Palavras-chave: Processos psicológicos; Cronotopo; Narratividade*

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## Introduction

In this essay we assume that literature and everyday narratives are interweaved in terms of importance and quality, the former for artistic appraisal and the latter for aesthetic and psychological organization of lived experiences. With this in mind, we address the ways in which literary narrative helps us understand discursive psychological phenomena. In other words, we try to explain the role played by studies of literary works composed of internalized social values in psychological processes, specifically, explanations that reveal the potential of literary works as forms of people's axiological attributes in everyday life (BAKHTIN, 1990, pp.180-186).<sup>1</sup>

This approach finds its relevance in its intention of dialoguing with content from various authors, in the attempt to explain the creative process as a movement that produces senses in culture. For that matter, the focus is on the author/work/narrative/reader relationship, conceiving art not only as an artistic attribute but also as reflection of people's social and psychological life. In this case, we do not defend that art reflects life, nor that life copies art, like mutually excluding metaphors, but a joint path that produces senses, either engendering conflicts or solutions for the history of cultures.

Deleuze (2003)<sup>2</sup> believes that the author's ultimate expression prevails in literary work; for that matter, the work's voice is the author's voice in contact with others, and not the relationship of all the possible voices among themselves. Thus, literary work would be an individualized aptitude that a gifted mind would be able to donate to society – paramount human transcendence to mankind. Nevertheless, Bakhtin (1990)<sup>3</sup> presents a counterargument to this thought. According to Bakhtin, there is semantic transformation in society along with books; societies have been transformed with semantic productions. Therefore, the reader's role is crucial in building senses in the work. The readers are the ones that build possible senses in literary work – opening and updating senses in the work. In this case, art is a privileged source that allows us to

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<sup>1</sup> Reference of the English version of this work: BAKHTIN, M. Author and Hero in Aesthetic Activity. In: HOLQUIST, M.; LIAPUNOV, V. (Eds.). *Art and Answerability: Early Philosophical Essays* by M.M. Bakhtin. Translated by Vadim Liapunov. Austin, TX: University of Texas Press, 1990. pp.4-256.

<sup>2</sup> Reference of the English version of this work: DELEUZE, G.; BACON, F. *Francis Bacon: The Logic of Sensation*. Minneapolis: University of Minnesota Press, 2003

<sup>3</sup> For reference, see footnote 1.

dwell in these processes. In other words, it is not the work that is timeless; it is the updated dilemma that allows us to ascertain the relevance of historical moments in literary works.

Within this framework, an artist does not “own” his/her work, but, through esthetic elements in his/her work, he/she is able to impel himself/herself (author) and the reader to experiment the text. Bakhtin (1990)<sup>4</sup> draws our attention to the artist overcoming the word level and reaching the semantic level of words (production of senses) and this is the great merit of the artist:

[...] the artist does work on language, but not on language as language. Language as language is something he surmounts. [...] (Words must cease to be palpable as words). It is not in the world of language that the poet creates; language is something he merely uses. In relation to the material, the artist’s task (based in fundamental artistic task) could be described as the *surmounting of material* (pp.192-193; italics in original).

Thus, he/she does not annul language and work historicity; it only highlights that the artist overcomes his/her language in its “material” quality and reaches another discursive sphere. That is to say, as language is used, it is no longer the closed system it appears to be and becomes living material of human psyche.

In this essay, we embrace Bakhtin’s perspective of understanding the relationships between literature and psyche. The premise postulated herein is that narrative organization of psychological processes is directly related to dialogical construction of the *self* in time and space. This implies in complex discursive functioning, of interdependencies and coordination of different aspects that justify, for example, that a work can be updated at each reading, in the sense that each reader is active in his/her relationship with the work, and a new temporal and spatial organization emerges from esthetic and moral elements inscribed discursively in the work. On this subject, Bakhtin (1981, pp.84-258) states that to understand the coexistence of time in a work, between characters, author and readers is of the utmost importance for methodological characterization, and for the analysis of moments of encounter and resignification, in literature and life.

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<sup>4</sup> For reference, see footnote 1.

Thus, ways that relate literature to real life (fiction that an author promotes and everyday narrative) emerge, which will be analyzed herein taking into account the ideas presented in Bakhtin's work about the chronotope. This essay helps in the construction of arguments that reveal the potential in literature to understand metaphors that build everyday experience. This work aims at discussing the potential of how the chronotope functions in literary works as a metaphor for the understanding of how psychological processes that sustain everyday human experience are formed. The analysis of literary work is used as an example of chronotopic formation in the work and construction of everyday temporal and spatial experience.

At the beginning, we present a selection of the bibliographical review focusing on the historical retrospective of chronotopic analysis in literature; we intend to make a conceptual appraisal and not an exhaustive review on the subject. Later on, we develop an analysis of the chronotopic experience in the work *The Book of Disquiet* (2010),<sup>5</sup> by the Portuguese writer Fernando Pessoa as an exploratory study.

The choice to use this literary work reflects characteristics described by Bakhtin (recovered and explored later on) about the literature of suffering and solitude, during intimate moments and in private. Thus, we encompass the challenge of capturing chronotopic experience in the discursive universe of intimate literature, which, according to Bakhtin, makes it harder to set boundaries to the temporal-spatial experience in literature, and, therefore, to understand this configuration as human psychological experience.

## **1 The Chronotope: Human Experience of Temporal-Spatial Unity in Literature**

Bakhtin (1990, p.33)<sup>6</sup> refers to the kind of relationship between the author and the reader as one of the most concrete organizations of human psyche; it is the materializing creation of human consciousness; it is the psychological formation through social signs. To seize this universe, it is necessary not only to cling to the textual content, but also to try to overcome it, reaching out to literature in its enlarged

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<sup>5</sup> Reference of the English version of this work: PESSOA, F. *The Book of Disquiet*. Translated by Richard Zenith. Great Britain: The Penguin Press, 2010.

<sup>6</sup> For reference, see footnote 1.

dimension. In this enlarged literary dimension, according to Bakhtin (1981, p.91-93), ways of organizing the esthetic and moral experience in time and space are revealed. To understand temporal and spatial relationships in literature also means trying to understand the organizational forms of psychological processes within their contextual and situational characteristics.

Bakhtin (1981, p.84) named *chronotope* the composition of historically built meanings that reflect the relationship between time and space. In fact, the chronotope concept already existed. As he himself states in the essay *Forms of Time and of the Chronotope in the Novel* (1981, pp.84-258), this concept had already been used in other sciences, especially in physics. The logic unity understood as an “event” would be exactly temporal analysis unity as spatial dimension for relativistic physicists. In several interpretations of culturalist approaches (VALSINER, 2007),<sup>7</sup> the imperative role of dialogic confrontation of positions as a form of symbolic structuring of psychological processes is discussed: Self-dialogue (JOSEPHS; VALSINER, 1998) or meaningful symbolic action (BOESCH, 2001) tries to establish how conflicts between meaning complexes form particular ways of experimenting reality, especially, time and space. The actual discussion follows the same direction: We investigate how the use of symbolic, historical and cultural forms help to solve everyday life tensions and the need to make sense about everyday experiences: the chronotope provides a discursive possibility of solving tensions of experiences in the world. Time and space would then be categories of human experiences, discursively interpreted through chronotopic materiality.

According to Bakhtin, the chronotope means the inseparable relationship between time and space in human life, and its use in Mathematics can be seen as a methaphor for the extreme inseparability of time and space – time as the fourth dimension of space. Under this perspective, he verifies that the chronotope is a formal constitutive dimension of narratives that defines the directions of plots in literature, which, can therefore be inferred as coming from people’s lives. One possible interpretation deriving from this thought, found in Holquist (1994), is the idea that the chronotope becomes a methodological contribution to understand the bond between the intratextual and the extratextual, the connection between the text and its time. We can

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<sup>7</sup> Full reference: VALSINER, J. *Culture in Minds and Societies: Foundations of Cultural Psychology*. New Delhi: Sage, 2007.

also move further along: from intermental to intramental (from the social experience of time to the internal and narrative one).

The ancient Greek novels are analyzed by Bakhtin in his path towards the meaning of the chronotope in the characterization of these literary genres. In these novels, plots are simple with a formula still used currently. An event interrupts an objective that is about to happen (a wedding, for example), and the plot revolves in the fiancé's obstinate attempt to recover his fiancée, having to battle against monsters and natural catastrophes until they can finally get married. Holquist (1994) remarks that the plot follows a simple rule: "boy meets girl, loses girl, finds girl." There is no time lapse (chronological), and distance is not a problem, i.e., the distance to the next kingdom is not at stake as well as the time that it would take to journey that distance – the experience in time and space is determined by the journey and not by the character's experience. In this literary genre, time does not age people nor does it make them more mature – time and space are not a mental state experience. The passing of time does not change the characters psychologically or physically speaking.

Thus, the markers to view time are dialogic conventions, not organic arbitrariness, i.e., the body feels the passing of time, but the experience of a time lapse is an act that produces discursive sense, built and lived discursively.

The autobiographical novel, addressed in this essay, was another genre analyzed by Bakhtin. According to him, this style emerged in another historical moment, with Saint Augustine's *Confessions*. For Holquist (1994), the autobiography launches the literature of the singular, of the differentiated identity. The plot in it is about intimacy (an experience that makes me different from another person) and self-narrative. In this interpretation, the difference between biography and autobiography exists mainly by conceiving a subject without "his/her self," without a condition for existence; the character becomes a "superficial me." In biographies, the character is "me" without being cognitively marked specifically; he/she does not define his/her precise differentiation of whom he/she is; the narrator and main character are not necessarily the same person (HOLQUIST, 1994). In this approach, the chronotopic operation defines the narrative difference between what is autobiographic (to talk about oneself) and biographic (to talk about the other). In this style, the subject takes the history of

others' lives as the object of his/her narrative (biography) and the subject as the object of his/her own narrative (autobiography).

It seems that the basic difference between a biography and an autobiography is that, in autobiography, the subject's public life gives rise to his/her private life; it refrains from being the narrative of what he/she does and how he/she does it to become the plot of where I am and what I am. For Bakhtin, this difference characterized the beginning of literature involving solitude and sadness. Thus, based on this reasoning, he mentions that the autobiography started as a possibility of literature of silence, of what is not said and of discursive social invisibility (non-verbalized social interactions). Hence, this style opens its doors to intimate literature in the private domain. The chronotope became even more fluid by using this manner of composing the text, because looking at the text not only gave information about time in the work of art, but it also translated the possibility of capturing a time experience in the text.

Bemong & Borghard (2010) deal with the chronotopic relationship of literary discourse and the relationship with the perceptive field of experience (psychology of discursive experience), characterizing the chronotope as a Neo-Kantian concept (a discursive aspect of perceptive competences to build reality). It legitimizes the idea that studies of discursive genres and chronotopes depend on understanding their cognitive function, i.e., understanding how the chronotopic form is linked to the ways in which we understand the world while thinking and acting.

Following this line of reasoning, we can state that there is no homogeneity in chronotopic configuration, once we always have to pay attention to the "laws" that define the temporal-spatial experience in the text. To think about this configuration implies pointing out historical and social marker possibilities within each context; it also implies thinking about the text in its time, with its language and as a discursive genre in the literary modality. Therefore, in chronotopic characterization, it is necessary to reflect upon the elements that surpass the formal literary universe, and it requires an analysis that takes into account intra and extratextual elements. The text, as cultural manifestation, is seen in its discursive, social, and historical totality.

Let us now proceed to our main objective in this essay. As pointed out initially, in the chronotope analysis as a concept that reflects the inseparable experience of time and space, we analyze the possibility that explanations about literary potential providing

real life metaphors are defined. We try to understand how the narrative structure of the chronotope can help us understand the daily experience of time and space.

## 2 Why did We Choose *The Book of Disquiet*?

We imagine that the reader is asking himself/herself this question. In trying to answer it, we should first acknowledge who Fernando Pessoa was. Born in Lisbon in 1888, Fernando Antônio Nogueira Pessoa moved to Durban (South Africa) when he was five years old. There, he finished his studies at the University of the Cape of Good Hope. He used to write poetry since the age of 13 and he is best known for writing poems. Bearing quite a unique style, he became famous with the heteronym Alberto Caeiro (The Keeper of Sheep). He also wrote using Ricardo Reis and Álvaro de Campos as heteronyms. It is said that, in Alberto Caeiro, all the power of dramatic depersonalization can be found; in Ricardo Reis, the mental discipline and, in Álvaro Campos, all the excitement that he gives neither to himself nor to life.

Bernardo Soares, character of *The Book of Disquiet*, the work which has been chosen, came to life one year before Fernando Pessoa's famous heteronym trio. Even so, he said it continued its development. *The Book of Disquiet* was not finished and it was published after Pessoa's death. Bernardo Soares was seen as a semi-heteronym, and we should not confuse Pessoa's autobiography with that of Soares, in spite of the fact that they interweave. Bernardo Soares was considered by Pessoa as an autonomous semi-heteronym, which means that he was neither a facet of his personality nor himself entirely. It was him, but mutilated, a part of his whole personality (PESSOA, 2010).<sup>8</sup> The book unravels through the non-exclusive narrator, Bernardo Soares, who presents his confessions, anxieties, affections, disenchantments, and especially, his experience of (non) existence to the world like a collage of daily life.

The genre novel in autobiographic prose, *The Book of Disquiet* renders characteristics of intimate texts. As pointed out by Bakhtin (1990, p.138),<sup>9</sup> in autobiographies (and in biographies) there is a differentiating dialogue: a Me tries to take a differentiating stand in the world through speech and dialogues with

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<sup>8</sup> For reference, see footnote 6.

<sup>9</sup> For reference, see footnote 1.



himself/herself (me to myself and me to me; the multiple and confessional experience of authorship and esthetic appreciation).

Fernando Pessoa writes a story without plots, but with manifestations of an encounter and strangeness with the “internal,” providing a more humane literature, or at least, of this human immersed in private intimacy. The plot is extremely psychologized. The question that it poses is not the wedding that will take place, nor the adventures and battles, nor even the incredible magic. It is work that approaches “intimate” suffering. Melancholy and solitude trigger literary motivations. Nevertheless, we can pose a relevant question: Does Fernando Pessoa write Bernardo Soares’ biography or autobiography? Considering this question, Fernando Pessoa describes his book as “factless autobiography” (2010, p.15).<sup>10</sup>

We should highlight that the whole of literary work does not depend on the coincidence between author and character, not even between the work’s author and the author as a person (BAKHTIN, 1990).<sup>11</sup> It is necessary to differentiate the chronotopic experience inscribed in the work, generally referenced as author-character experience, in the building of the whole work, from the chronotopically organized temporal-spatial daily life experience.

However, there is a coincidence, psychologically speaking, in relation to how this orientation is formed. The same psychological (cognitive-discursive) competence that allows the author-person to build senses in the work is also the one that operates the formation of the author-character in the work. Once we take the work as a basis to understand this (psychological) functioning, it is important to highlight that our objective is to understand how the chronotopic structuring of the temporal-spatial experience is an accomplishment in the three authoring dimensions designed here: author-person, author-character and reader (co-authoring). This would be characterized in the implementation of the conscience lived daily to build the literary work as a whole. The characteristics of a “factless autobiography” are reflected in the use of extraordinary language, thus making the boundaries between the author and the character even grayer.

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<sup>10</sup> For reference, see footnote 6.

<sup>11</sup> For reference, see footnote 1.

### 3 The Chronotope Configuration in *The Book of Disquiet*

In challenging the difficulties of a text which is intrinsically intimate, we were able to capture the chronotope configuration in some selected excerpts from *The Book of Disquiet*. Yet, we would like to point out that the text was used as a starting point for this capture. This assumption is based on Holquist (1994), who states that the analysis of the chronotope should “always be from the text and not simply by the readers’ psychology” (1994, p.121). Under this perspective, we thought about the relationship between textual and extratextual elements when capturing the chronotope configuration in this work.

In this essay, we do not intend to provide details about these Bakhtinian discussions, but, in sum, by using this framework, we discuss the literary analysis taking into account the dialogical relationships between authorship, text (in relation to plot and characters), and reader.

Bearing the esthetic element of the work in mind, we highlighted intertextual aspects in this work by Fernando Pessoa, identifying it as an autobiography. Then, we pointed out the high degree of abstraction that the “factless autobiography” intertext presents. Abstraction means that the words and sentences used by the author do not establish a defined reference relationship. That is to say, the meaning of its linguistic elements can hardly be explained by using dictionaries, for example. However, we verified that the experience of everyday conflict, which guided his life, could serve as a possible reference. In other words, the character’s conflict almost surpasses the book, reaching us directly. Excerpt 1 accounts for this dimension of the text:

“Rain, rain, rain. Groaning, *unrelenting* rain. My *body* makes even my soul shiver, not with a coldness that’s in the *air*, but with a coldness that comes from watching the rain” (PESSOA, 2010, p.820; our emphasis).<sup>12</sup>

The existing dialogical tension among complexes of meaning (JOSEPHS; VALSINER, 1998) are solved through an auto-dialogue which opposes feeling (internal agent) rain (external agent) among themselves; from this tension, emerges the chronotopic use of the word “body,” for example, which functions as spatial resolution of the agent that feels rain internally and externally, at the same time and through the

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<sup>12</sup> For reference, see footnote 6.

same space. The external space “body” is the metaphoric resolution of the conflict between the internal and external agents of the character’s experience; it is at the boundary of body experience that one can experience the soul (internal space).

The use of modalization expressed by the word “unrelenting” allows us to create a perceptive ambience for the character. We can infer that there is a relationship between the lexical choice of this word and how reality is experienced by it; thus, modalization is not only related to rain content, but also to the way we feel the event rain. It leads the way to what comes next, going from the external experience of the rain to the external image of feeling cold (or solitude). We believe that another use that characterizes a chronotopic construction of one’s own experience in time and space is through the tension that cold inflicts between the body shivering (object in space) and the soul shivering (space of internal experience). Thus, the chronotopic metaphor of the verb “to shiver” completes the emerging of tension between the body feeling cold and the subjective feeling of being alone.

In the parts in italics of excerpt 1 it is possible to note that the unity between time and space, in other words, the chronotope, is essential to the intertextuality between Fernando Pessoa, the character and us readers. In excerpt 1, to explicit his existential conflict, temporal modality is expressed by “unrelenting” rain, which complements the internal feeling (cold) of the external space. In this case, the internal experience is referred by using the external space as a psychological reason, not a physical cause.

#### **4 The Insufficiency of Linguistic Formalism**

Excerpt 1 also indicates the author’s experience with linguistic formalism constraints. The recurrence of neologisms used is an example *par excellence* (groaning, for example). Nevertheless, there is more proof of the singular characteristic of chronotopic configuration which is translated in the conflict experience with linguistic formalism, normally found in Fernando Pessoa’s intertextuality. This evidence relies on the use of antonyms as a claim for a totality ideal. This totality is a parameter not only for the text, but also for the experience of existing. We can highlight that chronotopic configuration, revealed in the selected excerpts, is a paramount condition to interpret

this totality as experiential and not descriptive. Hence, as stated before, the chronotope functions as a narrative planner of the places and times subjects exercise in their own history, as characters or real people.

Excerpt 2 will help us understand what can be explained as an appeal towards a totalitarian ideal through the use of antagonistic terms:

“What remains at the end of *this day* is what remained *yesterday* and will remain *tomorrow*: the boundless, insatiable longing *to be always the same and other*” (PESSOA, 2010, p.890; our emphasis).<sup>13</sup>

In this excerpt, the function of the chronotope is exerted in relationship between the time markers, “this day, yesterday and tomorrow” and the verb “to remain.” This is because the action of remaining implies in a stable location in space. Who or what remains can do it anywhere. We believe that the relationship between temporal markers and the indication of spatial thought by the use of the verb “to remain” is crucial for the association between antagonistic terms, “to be always the same and other,” not to make the meaning in intertextuality become unfeasible. The experience emerging from antagonistic relationships between the terms seems to materialize the character’s “psychological” type, a particular way that reflects on reality as an object of thought and affection – the conflict is constitutive of a subjective life and not by esthetic accident. In this case, to build subjective self-experience depends on accomplishing spatial-temporal antagonistic operations, on shaping tensions between the interior (be the same) and exterior (be another) in time. It also depends on the conflict between the urge to be the same and be another; in other words, the chronotopic function builds the scenery for borderline experience between being me and being another.

A similar position can be seen in excerpt 3:

“How did I *develop* into what I *already was*? How have I *come to know the I* that I *never knew back then*? And everything becomes a confusing *labyrinth* where I *stray*, in myself, *away from myself*” (PESSOA, 2010, p.598; our emphasis).<sup>14</sup>

In this excerpt, the word *advance*,<sup>15</sup> which is commonly defined in dictionaries as movement forward, is associated to an antonym, a movement backwards, “into what

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<sup>13</sup> For reference, see footnote 6.

<sup>14</sup> For reference, see footnote 6.

<sup>15</sup> Our analysis is based on the Portuguese version of this excerpt; therefore, we explain the meaning of the verb “to advance,” which has been translated as “to develop” in the English version.

already was”; the author uses “to know and “not know” in the same way. To organize his psychological experience, the author endorses this functioning, and uses words for a totality experience, in chronotopic configuration. In excerpt 3, this configuration is observed in the relationship of temporal markers, *today*<sup>16</sup> and *back then*, and the place where the author (or protagonist) strays in a “confusing labyrinth.” Dissatisfaction in having become who he/she is becomes explicit in the use of antonyms in meanings; i.e., the meaning that emerges from this artistically built relationship. This experience depends on the relationship established between yesterday and today, between the external and internal elements. In this excerpt, the chronotopic function of meaning is accomplished by realizing the separation between who we are today from who we were in the past.

Thus, in the temporal-spatial unity, the conflict experience that the author mentions finds a possibility of becoming meaningful. The use of the word labyrinth, a mythological place, used in this excerpt to set limits for personal conflict, is also meaningful; in this sense, the place labyrinth becomes a labyrinth experience for oneself. The socially known labyrinth becomes, thus, the labyrinth of human experience in itself.

Pursuing the characterization of the chronotope in *The Book of Disquiet* further, another effect of the boundaries of linguistic formalism related to the elements already mentioned stood out. In different moments, the author refers to the experience of living on the border: between the internal and the external, the physical and the immaterial, in the present, past and future, or recognizing oneself in a place, and, at the same time, being non-existent. In excerpt 2, for example, the author experiences the conflict between the transition of today and yesterday, in the identity inaccuracy between “the same” and a possible innovation, “the other.” Likewise, the experience of border lives can be seen in excerpt 3, when the author suggests the possibility of advancing backwards. What emerges from this part is the idea of subjective boundaries built as metaphors to inhabit a place and no place at the same time; in other words, the confrontation with the literary text, and the text’s spatial-temporal dimension, promotes a metaphor to deal with what is lived internally.

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<sup>16</sup> The word “today” is used in the Portuguese version.

## 5 Narrativity: Chronotopic Regulation in the Interdependence between Author, Character and Reader

Several authors state that narrativity comprises the experience of being alive (BRUNER, 1991; BAKHTIN, 1981; HOLQUIST, 1994). In this essay, we highlight that narrativity is guided by chronotopic configuration. In the movement to organize his/her experience, the narrator distinguishes himself/herself from the phenomena, preaching feelings and objects guided by his/her spatial-temporal context. Dialogicity in *self* constitution and its consequences for daily life, besides their appliance for Psychology are extensively discussed by Hermans & Dimaggio (2004). To this theoretical framework, we add that the spatial and temporal dimension comprises experience of the world and of oneself in the world.

The phenomena highlighted herein, more specifically, the high frequency of neologisms, association of antagonistic terms and experience in the border reflected in the insufficiency of linguistic formalism, influence narrativity, and as a result, they become more imprecise to separate the authorship dimension – authorship becomes *self* construction. As such, reading becomes an act of creation in this work. Nevertheless, this creation is made possible through chronotopic orientation of the text. Excerpt 4 provides elements that can support this interpretation. In this excerpt, the function of the theoretical construct of the dialogical *self* is to postulate self-identity formation, which is essentially dialogical (HERMANS, 2004). This functioning denotes the need of positioning the dialogical self as an element of narrativity. We present excerpt 4 to support this point of view:

I've never loved anyone. The most that I've loved are my sensations – states of *conscious seeing*, impressions gathered by intently hearing, and aromas through which the modesty of the *outer world speaks to me of things from the past* (so easily remembered by their smells), giving me a reality and an emotion that go beyond the simple fact of bread being baked *inside the bakery*, as on that *remote afternoon* when I was coming back *from the funeral* of my uncle who so loved me, and I felt a kind of sweet relief about I'm not sure what. This is my morality, or metaphysics, or me: passer-by of everything, even of my own soul, I belong to nothing, I desire nothing, I am nothing – just an abstract centre of impersonal sensations, a fallen sentient mirror

reflecting the world's diversity. I don't know if I'm happy this way. Nor do I care (PESSOA, 2010, p.589; our emphasis).<sup>17</sup>

Self-identity emerges, in this excerpt, and seems to be associated to the stimuli that reality imposes on the character. Current love is an accomplishment of the mental operations of “sensorial” self-awareness, through past memories. To this accomplishment, we can add the ideas that the dialogical self emerges from the construction, not from the external but from the experience of external space internally. The difference between loving others, self-love and loving sensations shows the construction of a fragmented identity in neighboring spaces. His internal experience, subjective and private, is linked to the communicative act that the external world brings about. The construction of organizing metaphors of the internal experience is vital to form one's own experience of the world; metaphors are their own experience implemented.

In excerpt 4, the recovery of a recollection which comprises temporal-spatial unity can be observed. This happens when the author-character expresses his/her feelings about a place, “inside the bakery,” and relates them to a certain time, “on that remote afternoon when I was coming back from the funeral of my uncle.” This composition supports the possibilities of senses about “loving sensations and not loving anyone.”

Besides, this association, which supports the reader, can be captured in the space of “external world manifestation,” which is linked to the temporal manifestation of “past things.” The difference between external and internal, which is subtle, is almost undone. Reality that expresses feelings, expresses its own feelings, i.e., those of the past. Thus, the external world, apparently separated from itself, is, in reality, an extension of self-experience in a particular way (the role of chronotopic accomplishment of extending internal reality is seen here). Reality lived in the character's words is an extension of dialogically built internal experience; the bakery and funeral memories are cultural ways of experiencing reality and expressing themselves internally in affective recollection.

The peculiar way in which the author-character expresses himself in order to highlight (state a position), thus becoming a *self* (actor), observed while reading the

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<sup>17</sup> For reference, see footnote 6.

excerpt, is shown through the way the linguistic elements are disposed in the narrative, which are a characteristic of his border experience. By using the expressions “passer-by of everything” and “reflecting the world’s diversity,” he embraces transitoriness and imprecise boundaries which define himself and his own experience. Although we should point out that a passer-by walks around the world, in the physical space, and in passing everything by, the character refers to being a passer-by of his own internal experiences as well, which, as stated previously, becomes confused narratively speaking. External and internal realities are mutual extensions, creating a material and immaterial passer-by of his/her own self. Under these circumstances, the positioning (axiological dimension) is narrativity property and expresses the narrator’s time characterization.

According to this point of view, the function of *self* reveals itself, as stated before, in the complex framework of the three dimensions: author, character and reader. We emphasize the implication of living on the borders, as being characteristic of Fernando Pessoa’s intimate text, for narrativity, which, as stated in this essay, does not belong solely to the speaker, or, ultimately, to anyone, belonging to everyone at the same time.

This observation draws attention to the crucial role played by chronotopic configuration so that a text with the singularities of the author’s privacy becomes meaningful to the reader’s life experiences. It is the chronotopic configuration that links the author’s world to the reader’s world (in other words, of an I-Other experience), and, within the work, the external world to the internal world. Enunciative operations accomplished through the chronotope create border sceneries, as well as their own experience of neighboring states.

## **Final Remarks**

We started this essay with the objective of discussing the reasons that make it possible for literature to enhance real life metaphors – providing ways of organizing everyday life experience. Throughout this discussion, the concept of the chronotope, examined in Bakhtin’s work, emerges as necessary guidance to dwell on these issues. Generally speaking, this can be explained by the fact that human beings organize their



experiences within time and space coordinates. In other words, the chronotope configuration, which comprises the unified temporal-spatial experience, supports the organization of psychological processes; or, better still, it guides the psychic materiality of element construction that organizes the experience (understood as the creation of metaphors here). This concept has been thoroughly discussed by Bakhtin in his work on literature.

Starting from these assumptions, we embraced the idea that this chronotopic configuration in narratives makes it possible for literature to provide metaphors for real life. In order to support this approach, we developed an analysis of the author-character intimacy, Fernando Pessoa/Bernardo Soares, in *The Book of Disquiet* and their implications for chronotopic configuration in this work. It was possible to notice that in this analysis the author Fernando Pessoa is supported by the use of neologisms, by the tension that comes from associating antagonistic terms and by the experience of linguistic formalism constraints.

The analysis presented in this essay states that the author-character's existential conflict would not be understood without his/her chronotopic experience. Through several examples, we tried to illustrate that the description of conflicting experiences, comprised in temporal-spatial unity was undertaken, on the one hand, to assure the meaning of the author-character's ideas, and on the other, to make it possible for the reader to promote analogies with his/her own life. These two dimensions are the artistic accomplishment of literary work and the narrative construction of everyday life.

Our analysis also pointed out, for example, that border experiences, incidental in the description of the author-character's feelings, enhanced narrativity properties, such as the emergence of a dialogical *self*. With this, we mean that the ambiguity of border living was constituted solely in narrativity. This ambiguity does not exist outside narrativity. Furthermore, the movement to take a position in ambiguity was translated as a discursive need for the constitution of a dialogical *self*. Thus, as narrativity property, we pointed out the interdependence between author, work and reader, and, therefore, the bond between literary work and real life was enhanced.

Taking into account this narrativity property, we assume that there is no homogeneity in chronotopic configuration, since, for this configuration, it is necessary, on the one hand, to notice the "laws" that rule temporal-spatial experience in the text,

and, on the other hand, to foresee possibilities of social and historical markers in each context (mainly when we look at everyday relationships). This implies acknowledging a text in its time, with its own language and as literary genre. Therefore, in chronotopic configuration, reflections about elements that surpass the formal literary universe are needed, as well as analyses considering intra and extratextual elements.

Finally, information gathered herein reveals the organization of experiences constituted in narrativity through the chronotope, a discursive instance of experiencing reality. Thus, the chronotope becomes essential for the understanding of people's everyday narratives. We believe that research in Human Sciences could be enhanced with this form of analysis unit.

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