

Bakhtin's Chronotope in the (Auto)Biography Novel: From Antiquity to Contemporaneity / *O cronotopo bakhtiniano do romance (auto)biográfico: da Antiguidade à contemporaneidade*

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ABSTRACT

We retrieve Bakhtin's reflections on Forms of Time and the Chronotope in the Novel present in *The Dialogic Imagination: Four Essays* by M. M. Bakhtin in order to verify the variations of the 'Ancient Biography and Autobiography Chronotope' in contemporary autobiography novel. We thus analyze the chronotope in the autobiography novels *A Moveable Feast*, by Ernest Hemingway, and *Chá das cinco com o vampire* [Afternoon Tea with the Vampire], by the Brazilian writer Miguel Sanches Neto. Our reading of Bakhtin's notion of chronotope in these narratives leads us to relate the form of public and private space configuration with different strategies of representation.

KEYWORDS: Autobiography Novel; Mikhail Bakhtin; Representation; Space; Time

RESUMO

Neste artigo, retomamos as reflexões sobre 'As formas de tempo e de cronotopo no romance' feitas por Mikhail Bakhtin e apresentadas em Questões de literatura e de estética: a teoria do romance, a fim de verificar as variações do cronotopo de 'Biografias e autobiografias antigas' no romance autobiográfico contemporâneo. Para isso, analisamos os cronotopos nos romances autobiográficos Paris é uma festa, de Ernest Hemingway, e Chá das cinco com o vampiro, de Miguel Sanches Neto. Nossa leitura do cronotopo bakhtiniano nessas narrativas nos leva a relacionar as formas de configuração entre espaço público e espaço privado e diferentes estratégias de representação.

PALAVRAS-CHAVE: Romance autobiográfico; Mikhail Bakhtin; Espaço; Tempo; Representação

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In the essay collection *The Dialogic Imagination: Four Essays* by M. M. Bakhtin (BAKHTIN, 1981), we find *Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics*, in which Mikhail Bakhtin (1981)¹ studies the problem of time and space in the novel, showing the most important approaches that emerged since the novel rise in Europe. This Bakhtin's essay, written between 1937 and 1938, is current and may help us understand the fusion among the several classic chronotopes which form the contemporary novel. This "intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (BAKHTIN, 1981, p.84),² which Bakhtin nominates Chronotope, will be studied in this essay in relation to the autobiographical novel, which beside "Greek and *sophist* novel" and "adventure novel and novel of ordeal" compose what the Russian theorist named "major chronotopes, those that are most fundamental and wide-ranging." Besides, "each chronotope can include within it an unlimited number of minor chronotopes" (BAKHTIN, 1981, p.252).³

Reviewing the path of chronotope in biographical and autobiographical novel – that hereafter will be called (auto)biographical chronotope –, we traced its path to the contemporary (auto)biographical novel. Thus, we analyzed the narratives of an (auto)biographical novel of literary tradition, *A Moveable Feast*, by Ernest Hemingway (1964),⁴ and a contemporary Brazilian autobiographical novel, *Chá das cinco com o vampiro* [Afternoon Tea with the Vampire] (2010)⁵ by Miguel Sanches Neto.

At the beginning of the section Ancient biography and autobiography, Bakhtin explains how the ancient forms of (auto)biographical novels were based on "a new type of *biographical time* and a human image constructed to new specifications, that of an individual who passes through the course of a whole life" (1981, p.130; emphasis in original).⁶ As from this observation, the theorist starts to draw a parallel between the

¹ BAKHTIN, M. M. *Forms of Time and of the Chronotope in the Novel*. In: BAKHTIN, M. M. *The Dialogic Imagination: Four Essays* by M. M. Bakhtin. Translated by Caryl Emerson and Michael Holquist. Edited by Michael Holquist. Austin, TX: University of Texas Press, 1981. pp.84-258.

² For reference, see footnote 1.

³ For reference, see footnote 1.

⁴ "Written between 1957 and 1960, *A Moveable Feast* was only published three years after Hemingway's death. It is one of the seven works of 'non-fiction' written by the author. Although posthumous, this work talks about the period (1921-1926) when Hemingway lived in Paris" (MARTINS, 2012, no page). Text in original: "Escrito entre 1957 e 1960, Paris é uma Festa só foi publicado após três anos da morte de Hemingway, sendo uma das sete obras de 'não-ficção' escritas pelo autor. Apesar de póstuma, a obra cobre o período de 1921 a 1926, quando Hemingway morou em Paris."

⁵ The book was written at the beginning of 2000s and published in 2010 (see more in: SANCHES NETO, 2010b). About the novel and the polemic over it, there is a lot of material on the internet.

⁶ For reference, see footnote 1.

forms of social organization in the Greco-Roman society and the (auto)biographical narrative forms of this period.

Luís Alberto Brandão, in *Teorias do espaço literário* [Theories of literary space] (2013), explains that in Bakhtin's analysis of the different types of Novel Chronotope

[...] what is found is the search to recognize, at the level of the plot and the fictional elements represented in fiction situations, absence or presence and the scale of *human transformation*, which is taken as an index of historicity (BRANDÃO, 2013, p.95).⁷

Thus, the historicity of chronotope is “on the plane of the ‘content’ of works” (BRANDÃO, 2013, p.95).⁸ It is Bakhtin's search for *human transformations* that allows us to see, in the creation and transformation of public and private spaces, the demand for different strategies of representation in the (auto)biographical novel chronotope.

1 Ancient Man and Antique (Auto)Biographies

In Greek classicism, according to Bakhtin, there are two main (auto)biographical forms. The *platonian*, based on dialogue, is the chronotope of “the life course of one seeking true knowledge” (1981, p.130).⁹ In the *platonian* (auto)biography, as in the adventure novel of everyday life, there is an affinity with the “metamorphosis stories.” This particularity is such that “[r]eal biographical time is here almost entirely dissolved in the ideal (and even abstract) time of metamorphosis” (BAKHTIN, 1981, p.131), in which man is transformed through acquired knowledge. The second form of main (auto)biography in the Greek classicism is that one which Bakhtin classifies as *rhetorical autobiography and biography*. Defined by public character, “such forms were completely determined by events: either verbal praise of civic and political acts, or real human beings giving a public account of themselves [...] This real-life chronotope is constituted by the public square (the *agora*)” (BAKHTIN, 1981, p.131). “And in this concrete and as it were all-encompassing chronotope, the laying bare and examination of a citizen's whole

⁷ Text in original: “[...] o que se verifica é a busca de reconhecer, no plano do enredo e dos elementos representados nas situações ficcionais, a ausência ou a presença e o grau do fator *transformação humana*, o qual é tomado como índice de historicidade.”

⁸ Text in original: “no plano do ‘conteúdo’ das obras.”

⁹ For reference, see footnote 1.

life was accomplished, and received its public and civic stamp of approval” (BAKHTIN, 1981, p.132).¹⁰

In these early biographical and autobiographical manifestations we see the germ of the distinction between public and private space in man’s life that will appear only a few centuries later. In ancient times, the prevalence of certain biographical form is fixed by the blurring of these spaces. In Greek classicism, for instance, “there could not in principle be any difference between the approach one took to another’s life and to one’s own, that is, between the biographical and autobiographical points of view” (BAKHTIN, 1981, p.132).¹¹ We can see here that not just the historical discourse, but the biographical, refers to a particular place of enunciation. The Roman family (patrician) will be the real chronotope in which Roman autobiographies are built. Surely such family is not a bourgeois family, “the symbol for all that can be private and intimate” (BAKHTIN, 1981, p.137),¹² but a family subordinated to the Roman state that made the autobiographical practice a “public and historical, national” consciousness (BAKHTIN, 1981, p.138).¹³

Michel Foucault, in *Self writing* (1997),^{14 15} exemplifies this writing process oriented to *the care of the self* in ancient culture, using *hypomnematas* and correspondences. *Hypomnematas* were popular books at the time of Seneca, Plutarch and Marcus Aurelius, in which compendium of multifarious information was written, adding subjects as varied as accounting and philosophical reflections, always focused on “self-awareness.” These forms of self-writing, according to Foucault, were widely circulated in the first and second centuries in Greco-Roman culture.

According to Bakhtin, Isocrates made the first autobiography in the form of defense speech in which the “individual’s consciousness of himself [...] relies exclusively upon those aspects of his personality and his life that are turned outward, that exist for others in the same way they exist of the individual himself” (1981, p.137),¹⁶ which gives it a “normative and pedagogical character of this earliest autobiography” (1981, p.137).¹⁷

¹⁰ For reference, see footnote 1.

¹¹ For reference, see footnote 1.

¹² For reference, see footnote 1.

¹³ For reference, see footnote 1.

¹⁴ Originally published in 1983.

¹⁵ FOUCAULT, Michel. *Self-writing*. In: FOUCAULT, M. *Ethics: Subjectivity and Truth: Essential Works of Foucault 1954-1984*. New York: The New Press, 1997, pp.207-222. vol. 1.

¹⁶ For reference, see footnote 1.

¹⁷ For reference, see footnote 1.

In the Hellenistic and Roman period, the biographical practices show the possibility of self-glorification. Bakhtin explains thus, that here

[...] lurks beneath the specific question of the propriety of glorifying oneself a more general question, namely, the legitimacy of taking the same approach to one's own life as to another's life, to one's own sell as to another sell. The very posing of such a question is evidence that the classical *public wholeness* of an individual had broken down, and a differentiation between biographical and autobiographical forms had begun (1981, p.133; emphasis in original).¹⁸

Before following these changes between the biographical and autobiographical forms, leveraged by the fall of the popular public square chronotope, we will consider the case of Plutarch, which is in the early days of such transition:

Biographical time in Plutarch is specific. It is a time that discloses character, but is not at all the time of a man's "becoming" or growth. [...] Historical reality itself, in which disclosure of character takes place, serves merely as a means for the disclosure [...] [H]istorical reality is deprived of any determining influence on character as such (BAKHTIN, 1981, p.141).¹⁹

Plutarch's biography exemplifies the first type of ancient biographical structure, called *energetic*, based on Aristotelian concept of energy founded in the idea that "the full existence, the essence of a man is realized not by his condition, but by his activity" (BAKHTIN, 1981, p.140).²⁰ Bakhtin called *analytical* the second type of structure of ancient biography. In ancient autobiography of analytical type, "the temporal progression of the biographical sequence is broken up: one and the same rubric subsumes moments selected from widely separate periods of a life" (1981, p.142).²¹ The main representative name of this type of biography would be Suetonius.

If in the world of classical antiquity the interior life was manifested predominantly at the public space, we can think that the (auto)biographical practice in contemporaneity dialogues with the logic imposed by a media society, where the private space exhibition

¹⁸ For reference, see footnote 1.

¹⁹ For reference, see footnote 1.

²⁰ For reference, see footnote 1.

²¹ For reference, see footnote 1

can become a performative act. Bakhtin also points out that it is still in antiquity we find the “the beginning of the process by which a man and his life become private” (1981, p.143).

The Autobiography of a *solitary consciousness* is possible by three existing modifications of public-rhetorical forms of classical antiquity. They are:

- The possibility of satirico-ironic or humorous representation of one’s self and one’s life;
- The trivialization of hero glorification, glorification and self-glorification that resulted in the appreciation of the *intimate* rhetorical forms, especially in the epistolary narrative;
- The promotion of a *stoic* type of biography, the spread of conversations with oneself that make up the St. Augustine's soliloquy in his *Confessions*.

Bakhtin makes an exception, stating that “this third modification remains to a significant extent public and rhetorical. There is, as yet, nothing of that authentically solitary individual who makes his appearance only in the Middle Ages” (BAKHTIN, 1981, p.145).²²

2 Notes from *Art and Answerability: Early Philosophical Essays on the (Auto)Biographical Novel Chronotope*

Introducing his main ideas about the relationship between the author and the hero, in Author and the hero in aesthetic activity,²³ an essay in *Art and Answerability: Early Philosophical Essays*,²⁴ Bakhtin states that an enunciator can only become aware of a considerable part of “[his] own biography from what is said by others” (BAKHTIN, 1990, p.154),²⁵ and without these stories, “[his] life would not only lack fullness and clarity in

²² For reference, see footnote 1.

²³ BAKHTIN, M. M. Author and Hero in Aesthetic Activity. In: BAKHTIN, M. M. *Art and Answerability: Early Philosophical Essays*. Translated by Vadim Liapunov. Edited by Michael Holquist and Vadim Liapunov. Austin, TX: University of Texas Press, 1990. pp.4-256.

²⁴ TN. In Brazil, this essay was published in the essay collection *Estética da criação verbal* [Aesthetics of Verbal Creation], which also brings the essay *The Bildungsroman* and its Significance in the History of Realism (Toward a Historical Typology of the Novel). In the US, the latter was published in another essay collection entitled *Speech Genres & Other Late Essays*. For reference, see footnote 33.

²⁵ For reference, see footnote 23.

its content, but would also remain internally dispersed, divested of any value-related *biographical unit*” (1990, p.154; emphasis in original).²⁶

Thus, even if the plot refers to an event experienced by the author-creator, he will always see himself as another one possible, as an object susceptible of aesthetic creation. This unfolding movement of the self in the other is at the root of the impossibility of aesthetic object representing the real. Apart from the name, the author’s figure will never match with the character or the narrator. Since this coincidence between universes of values is both in biography and autobiography, Bakhtin states that “[t]here is no clear-cut, essentially necessary dividing line between autobiography and biography” (1990, p.150).²⁷

In the section The whole of the hero as a Whole of Meaning (BAKHTIN, 1990, pp.138-187),²⁸ the reflection on the author and the hero in biography, and especially in autobiography, is developed from the observation of transgredient levels of author self-consciousness in relation to his hero. Bakhtin concludes that the author of a biography is always another possible and there are two basic types of biographical consciousness: the *adventurous-heroic* (The Renaissance) and the *social-quotidian* (Romanticism and, in part, Realism). Bakhtin says that the

[a]dventurous-heroic biographical value is grounded in the will or drive to be a hero – to have significance in the world of others; in the will to be loved; and, finally, in the will to live life’s “fabular” possibilities (1990, p.155).²⁹

In the *social-quotidian* biographical type,

[...] the manner of narrating is usually more individualized, but the activity of main hero – the narrator – is confined to loving and observing: for the most part, he does not act at all (does not have a character appropriate to a *fabula*); he lives experiences “every day,” and his self-activity is absorbed in observing and narrating (1990, p.161).³⁰

²⁶ For reference, see footnote 23.

²⁷ For reference, see footnote 23.

²⁸ For reference, see footnote 23.

²⁹ For reference, see footnote 23.

³⁰ For reference, see footnote 23.

Bakhtin also differentiates the plane of the hero-narrator, in this second type of biography, from the plane of other characters. The theorist closes the section, making it clear that biography does not present us with the whole hero, who “is incapable of being consummated within the bounds of biographical values” (BAKHTIN, 1990, p.166).³¹

Another essay that helps us think of how Bakhtin understands (auto)biographies is *The Bildungsroman and its Significance in the History of Realism (Toward a Historical Typology of the Novel)*,^{32 33} more precisely the third topic, *The biographical Novel*” (BAKHTIN, 1986, pp.16-19).³⁴ It keeps a close dialogue with the aforementioned essay *Forms of Time and Chronotope in the Novel* (BAKHTIN, 1981).³⁵

Not limited to the forms of ancient (auto)biography, in this topic Bakhtin addresses the formation of biography – which in its genesis is indistinguishable from autobiography – until the eighteenth century, when what he calls the “family-biographical novel” emerges. Further on, he exemplifies this type of novel with *Tom Jones*, by Fielding. Bakhtin also compares the “biographical novel” with “travel and ordeal novels.” Some of the peculiarities shared between the biographical forms of the novel are:

1) The *plot*, which

is constructed not on deviations from the normal and typical course of life but precisely on the basic and typical aspects of any life course; birth, childhood, school years, marriage, the fate that life brings, works and deeds, death, and so forth (BAKHTIN, 1986, p.17).³⁶

2) The representation of the *hero’s life course doesn’t include changes throughout his life* (as it happens in the “novel of education/formation”):

In a biographical novel (especially autobiographical and confessional), the only essential change in the hero himself is his crisis and rebirth (the

³¹ For reference, see footnote 23.

³² Genette uses the term Apprenticeship novel in *Narrative Discourse Revisited*. The full reference is: GENETTE, Gérard. *Narrative Discourse Revisited*. Cornell University Press, 1988.

³³ As mentioned in footnote 24, this essay is found in *Speech Genres & Other Late Essays*. The full reference is: BAKHTIN, M. M. *The Bildungsroman and its Significance in the History of Realism (Toward a Historical Typology of the Novel)*. In: BAKHTIN, M. M. *Speech Genres & Other Late Essays*. Translated by Vern W. McGee. Edited by Caryl Emerson and Michael Holquist. Austin, TX: University of Texas Press, 1986. pp.10-59.

³⁴ For reference, see footnote 33.

³⁵ For reference, see footnote 1.

³⁶ For reference, see footnote 33.

biographical hagiographies of the crisis type, Augustine's *Confessions*, and so on) (BAKHTIN, 1986, p.17).³⁷

3) The *biographical time*, is “quite realistic, [because] [a]ll of its moments are included in the total life process”; the biographical novel “works with extended periods,” and “[a]rranged against the background of this basic time in the biographical novel is, of course, the depiction of individual events and adventures on a large plane” (BAKHTIN, 1986, p.18).³⁸

Anticipating the understanding of contemporary historians such as François Dosse,³⁹ Bakhtin points out that biographical time incorporates a little of historical time:

Biographical life is impossible outside a larger epoch, which goes beyond the limits of a single life, whose duration is represented primarily by *generations*. There is no place for generations in the novel of travel or the novel of ordeal (1986, p.18; emphasis in original).⁴⁰

In the narrative *A Moveable Feast*, in order to relive some years of his life, Ernest Hemingway also ends up weaving the scene of a generation called *Lost Generation* by Gertrude Stein: a generation composed of artists who sought a space to create their art in the interwar Paris. In the novel *Chá das cinco com o vampiro* [*Afternoon Tea with the Vampire*] the word *generation* gets a plural sense in this narrative, focused on the conflict between a master and his pupil. It shows a clash of generations starting from these two characters.

4) For Bakhtin this prevalence of what we might call the historical spirit of a generation makes the biographical novel “no longer the background for the hero [...] Secondary characters, countries, cities, things, and so on enter into biographical novel in

³⁷ For reference, see footnote 33.

³⁸ For reference, see footnote 33.

³⁹ “Since 1980s [...] the moment has been for the rapprochement between history and biography” (DOSSE, 2009, p.405). Text in original: “Desde meados dos anos 1980 [...] o momento é da reaproximação entre a história e a biografia.”

“Overtly linked to the need to build its identity in time and space, [the biographical genre] followed the evolution of a society that has given an increasing share of the natural logic of individuals” (DOSSE, 2009, p.406). Text in original: “Manifestadamente ligado à necessidade de construir sua identidade no tempo e espaço, [o gênero biográfico] seguiu as evoluções de uma sociedade que concedeu uma parte crescente às lógicas singulares dos indivíduos.”

⁴⁰ For reference, see footnote 33.

significant ways and acquire a significant relationship to the whole life of the main hero” (1986, p.18).⁴¹

5) The last peculiarity of the biographical novel – until the 17th century – is that in this kind of romance the hero glorification disappears almost entirely because the “hero is characterized by both positive and negative features.” However, as these features are given from the beginning, “[t]he events shape not the man, but his destiny (though it may be a creative destiny)” (BAKHTIN, 1986, p.19).⁴²

Bakhtin shows that “[a]ll these principles for the formulation of the hero paved the way for the development of synthetic forms of the novel in the nineteenth century, and above all for the realistic novel (Stendhal, Balzac, Flaubert, Dickens, and Thackeray)” (1986, p.19).⁴³

What we realize when analyzing the contemporary (auto)biographical novels is a natural approximation between their forms and the forms of education/formation novels (*Erziehungsroman* or *Bildungsroman*). Bakhtin shows us five types of *Bildungsroman*⁴⁴ according to the “degree of assimilation of real historical time” (1986, p.21).⁴⁵

Bakhtin helps us to conceive of novels as a literary genre, since they dialogue with tradition and seek to be renewed at same time. He states that “[a] genre is always the same and yet not the same, always old and new simultaneously. Genre is reborn and renewed at every new stage in the development of literature and in every individual work of a given genre.” For that reason, “[a] genre lives in the present, but always *remembers* its past, its beginning” (BAKHTIN, 1984, p.106; emphasis in original).⁴⁶ From this play of permanence and innovation, the (auto)biographical novel does not escape. It seems to change often in order to blur the boundaries between the linear time and space (chronological) of life in favor of narratives that privilege psychological space/time, such as the novel *The Eternal Son* (2005)⁴⁷ by the Brazilian writer Cristovão Tezza. In this

⁴¹ For reference, see footnote 33.

⁴² For reference, see footnote 33.

⁴³ For reference, see footnote 33.

⁴⁴ The five types are explained in the section two Posing the problem of the *Bildungsroman* (BAKHTIN, 1986, p.19-25). The reference is found in footnote 33.

⁴⁵ For reference, see footnote 33.

⁴⁶ BAKHTIN, M. M. *Problems of Dostoevsky's Poetics*. Edited and Translated by Caryl Emerson. Minneapolis: University of Minnesota Press, 1984.

⁴⁷ TEZZA, Cristovão. *The Eternal Son*. Translated by Alison Entrekin. North Dartmouth, MA: Tagus Press, 2013. (Brazilian Literature in Translation Series).

novel, the narrator's voice (third person) is permeated by the hero's voice (first person) several times.

3 The Chronotope in the Contemporary (Auto)Biographical Novel

The relationship between the world as source of representation and the represented world – to use the terminology employed by Bakhtin – transcends the sphere of (auto)biographical novel and concerns the very meaning of artistic creation. Bakhtin explains that “[h]owever forcefully the real and the represented world resist fusion, however immutable the presence of that categorical boundary line between them, they are [...] in continual mutual interaction” (1981, p.254).⁴⁸ This distinction is essential to Bakhtin, who establishes the concept of “author-creator,” by means of which we can think about the relationship between man and work in autobiographical novels, avoiding the primary mistake of understanding the “author-creator” as a synonym for “author as a human being.” This goes with what Bakhtin calls *naive biographism*. “We find the author *outside* the work as a human being living his own biographical life. But we also meet him as the creator of the work itself” (1981, p.254; emphasis in original).⁴⁹

The difference between the chronotope of the “author as a human being” and the chronotope of the “author-creator” and the difference between the actual and the represented world is part of the discussion on the paradigm of realistic representation. It has been under discussion since Aristotle's *Poetics*, a work in which the Greek thinker considered that pure imitation is impossible, for one cannot even determine the individual's unity. Therefore, here we are only interested in discussing the formation of chronotope within the literary aesthetic object, more specifically in the autobiographical novels *A Moveable Feast* and *Chá das cinco com o vampire* [*Afternoon Tea with the Vampire*].

a. The Formation of the Chronotope in the (Auto)Biographical Novel *A Moveable Feast: Approximation to Künstlerroman and the Novel of Generation*

⁴⁸ For reference, see footnote 1.

⁴⁹ For reference, see footnote 1.

When talking about the novelistic heteroglossia, that is, the several voices in the novel in which dialogic interrelations are established, Bakhtin explains that “[e]very language in the novel is a point of view, a socio-ideological conceptual system of real social groups and their embodied representatives” (1981, p.411).⁵⁰ We will think about how Hemingway gives shape to his experience in the 1920s Paris from an analysis of the space-time in the narrative of *A Moveable Feast*, in which cross so many different types of (auto)biographical novels, such as the novel of artist’s formation (*Künstlerroman*) and the novel of generation. According to Massaud Moises, the *Künstlerroman* is a “novel or a short-story that revolves around the evolution of a writer, an artist, or a musician, and his struggle against the difficulties offered by his work and the environment” (2004, p.255).⁵¹

The plot of Hemingway’s novel can be divided in two parts: one centered in the writer’s formation and another in the history of complicity between the narrator and his wife Hadley in a time of countless hardships. About the first theme, it is noteworthy that in this narrative the founding bases of a unique aesthetic based on simplicity were already launched, marking, thus, all the work of Hemingway. Marks of an artist’s formation can be seen in the chapter Hunger was good discipline⁵² when the narrator talks about the writing process of the short story *Out of season*:

[...] I had omitted the real end of it which was that the old man hanged himself. This was omitted on my new theory that you could omit anything if you knew that you omitted and the omitted part would strengthen the story and make people feel something more than they understood (HEMINGWAY, 2010, pp.83-84).⁵³

In the chapter Miss Stein instructs, we see Hemingway counseling himself: “All you have to do is write one true sentence. Write the truest sentence that you know” (2010, p.19). In the voice of the young writer who says: “I decided that I would write one story

⁵⁰ BAKHTIN, M. M. Discourse in the Novel. In: BAKHTIN, M. M. *The Dialogic Imagination: Four Essays* by M. M. Bakhtin. Translated by Caryl Emerson and Michael Holquist. Edited by Michael Holquist. Austin, TX: University of Texas Press, 1981. pp.259-422.

⁵¹ “romance ou novela que gira em torno da evolução de um escritor, um artista plástico ou um musicista, e da sua luta contra as dificuldades oferecidas pela arte e o meio ambiente.”

⁵² HEMINGWAY, Ernest. *A Moveable Feast*. New York: Scribner, 2010 (reprint edition).

⁵³ The date of publication is not indicated in this digital version, but the copyright date of original version.

about each thing that I knew about” (HEMINGWAY, 2010, p.19) echo the words of a writer already mature, who says in an interview that “true fiction must come from everything you’ve ever known, ever seen, ever felt, ever learned” (HEMINGWAY, 1966, p.112).⁵⁴

If a biography can nourish the ambition (but never achieve it) of containing a life in a story,⁵⁵ an autobiography will always be a time frame in the memory of its narrator. Unlike what was seen in Plutarch’s *Parallel Lives*, the space does not serve only as a background for the development of an exemplary action; it is no longer an accessory item, but an integral and fundamental part of the plot itself. Hemingway’s Paris is a city of interwar, dated, full of historical personalities, which makes both space and time historically measurable units. Therefore, the return to the intimate experience of the narrator usually accompanies the recovering of certain significant political and social space and carries with itself the portrait of a generation.

For some critics such as Fábio Lucas, the form of the novel of generation is characterized by a chronicle of generation, presenting clear marks of time:

The generational chronicle is an aspect of customs chronicle. It is characterized by contemptuous warp, assembly and production effects to each chapter, as in the sequence or in the adventure novel. But *it seems like the novel of formation, in which sometimes the pedagogical side shines* (LUCAS, 1991, 193, our emphasis).⁵⁶

Fábio Lucas also notes that the novel of generation⁵⁷ gained prominence in Brazil in the period after World War II, when a literature influenced by two philosophical trends, Existentialism and Marxism, rose.

⁵⁴ HEMINGWAY, Ernest. *Papa Hemingway: A Personal Memoir*. Edited by A. E. Hotchner, New York: Randon House, 1966.

⁵⁵ We refer to biography in the strict sense, not to the biographical novel. In this sense, it is a biography trying to realize a lifetime, such as the case of the monumental *The family idiot* (1983), Flaubert’s biography written by Jean-Paul Sartre.

⁵⁶ Text in original: “A crônica geracional constitui um aspecto da crônica de costumes. Caracteriza-se pelo desprezo da urdidura, da montagem e da produção de efeitos a cada capítulo, como no folhetim ou nos romances de aventuras. Mas *parece o romance de formação, em que às vezes transparece o lado pedagógico.*”

⁵⁷ Fábio Lucas gives, as examples of novel of generation, among others, the novels *Curral dos cruxificados* (1971) by Rui Mourão, *Os novos* (1971) by Luiz Vilela and *Encontro marcado* (1956) by Fernando Sabino.

The construction and qualification of spaces through which the autodiegetic⁵⁸ narrator (in first person) of *A Moveable Feast* circulates is made in oppositional ways: on the one hand we have the *private space* (the poor apartment where Ernest and Hadley live) in which a frank companionship reigns; on the other hand, there is the *public space*, the city of Paris in all its exuberance and difficulties.

The Cafés frequented by Hemingway's character through the novel can be characterized as both private and public space. It is remarkable that in *The Sun Also Rises* (1926), a novel written by Hemingway during his stay in Paris, the cafés (both those of Paris as those of Pamplona) are mainly constituted as spaces marked by a social function (it is always the meeting place of friends who lead in the novel). Instead, the cafés of Paris in *A Moveable Feast*⁵⁹ are characterized either as a social space or as introspection space, which allows the exercise of literary creation.

If the time of the (auto)biographical novel retrieves a logic of “vital process,” reflecting the cycle of life, one of first paragraphs of *A Moveable Feast* begins with an indication of marked time: “All of the sadness of the city came suddenly with the *first cold rains of winter*” (HEMINGWAY, 2010, p.11, our emphasis). Similarly, at the end of the narrative, while reminding his last days with his wife Hadley, the narrator says, “I worked well and we made great trips, and I thought we were invulnerable again, and it wasn't until we were out of the mountains in *late spring*, and back in Paris, that the other thing⁶⁰ started again” (HEMINGWAY, 2010, p.239, our emphasis). This temporal movement also creates a metaphor in which the end of *late spring*, the time of heat and light, coincides with the end of the relationship between the hero and Hadley. The ratings reinforce the cyclical trend of the time in the (auto)biographical novel chronotope. At this cyclic trajectory, the qualification of space is summed up by the way the narrator feels these temporal changes.

Besides, intimate and private spaces reflect a larger space, forming a kind of microcosm. It is interesting to note that some spaces emerge as deceptively close, being a good metaphor for the intimate truth that is hidden under a social mask. An extremely symbolic example of this play is Gertrude Stein's home studio. Another significant space

⁵⁸ This term was coined by Gérard Genette. The full reference is: GENETTE, Gérard. *Narrative Discourse Revisited*. Translated by Jane E. Lewin. Ithaca, NY: Cornell University Press, 1988.

⁵⁹ Especially the *Closerie des Lilas* (HEMINGWAY, 2010, p.86-88).

⁶⁰ The narrator seems to refer here to the betrayals made to his wife Hadley.

in the intellectual formation of the artist is the bookstore *Shakespeare and Company*, which also housed Silvia Beach's library. It was in Paris that the young Hemingway had his first contact with the literature of Tolstoy, Dostoevsky, Stendhal, and other writers still unfamiliar to Americans readers.

The way that chapters are articulated also contributes to the construction of this novel, for they "will be juxtaposed, with no clear markings of temporal or affective causality, series of episodes, producing real effect and presentification of experience" (FRANCHETTI, 2012, no page number).⁶¹ This option is helped by the publicity of the characters to which a minimally clever reader can evoke associations. According to Paulo Franchetti (2012), this makes the narrator economize in the construction of the characters and their mentality.

The nostalgia that marks the whole narrative of *A Moveable Feast* is found in the last chapter of the book: There is never any end to Paris. Here we realize that the hero, to relive the Paris of the 1920s, also relives his relationship with Hadley and remembers their happy time together. The narrative in each chapter takes on a more intimate tone, leaving in the background the question of the formation of the artist and his/her intellectual relations, which would bring it closer to the *Künstlerroman* chronotope.

The image to which converges the narrative makes Hadley and Paris an amalgam: "I loved her and I loved no one else and we had a lovely magic time while we were alone [...] Paris was never to be the same again [...] "this is how Paris was in the early days when we were very poor and very happy" (HEMINGWAY, 2010, pp.239-240).

The inability to frame Ernest Hemingway's novel in the biographical chronotope of *roman à clef* is given almost exclusively by the absence of necessary keys in this type of the (auto)biographical novel. However, the narrative structure of the second novel analyzed in this work allows us to read it as a *roman à clef* that, like the first novel by Hemingway, *The Sun Also Rises*, features keys that let us see marks of real people in the characters.

b. The Chronotope Constitution in the (Auto)Biographic Novel *Chá das cinco com o vampire* [*Afternoon Tea with the Vampire*]: Approximation to *Künstlerroman* and *Roman à Clef*.

⁶¹ Text in original: "vão se justapondo, sem claras marcações temporais ou de causalidade afetiva, uma série de episódios, produz um efeito de verdade e de presentificação da experiência."

Thinking about the possible interplay between several chronotopes,⁶² we propose a reading of the *roman à clef* chronotope from the broad and fundamental (auto)biographical novel chronotope. The *roman à clef* constitutes an aspect of the (auto)biographical novel when bringing characters based on real people and real events to the fictional world. One of current definitions of *roman à clef* is “a novel or short story with a key, which means that real people and events are fictionalized” (MOISES, 2004, p.399).⁶³ The *roman à clef* emerged in France in the 17th century, when writers like Madeleine de Scudéry created fictional representations of people known of the court of Louis XIV to spice up her stories.

As a contemporary example of *roman à clef*, *Chá das cinco com o vampiro* [*Afternoon Tea with the Vampire*] (2010) by Miguel Sanches Neto, is an ironic portrait of the literary scene in the city of Curitiba, in whose epicenter is Geraldo Trentini, a character inspired by the well-known Brazilian writer Dalton Trevisan. In this novel, we follow the steps of Beto – autodiegetic narrator – who leaves the town of Peabiru and moves to Curitiba. He is driven by the dream of becoming a writer and meeting Trentini, his idol.

The trajectory of *alter ego* Beto refers to the very trajectory of the writer Sanches Neto, who left Peabiru, a small town in Paraná, to become a prestigious writer and literary critic. This experience was also portrayed in the autobiographical novel *Chove sobre minha infância* [*Rains on my Childhood*] (2000), with the difference that the characters of this novel were inspired by the family of the writer, not by well-known names from Curitiba’s intellectual scene. According to Sanches Neto, the controversy caused at the launch of *Chá das cinco com o vampiro* [*Afternoon Tea with the Vampire*] started mainly because of this difference.⁶⁴

⁶² Bakhtin states that “[c]hronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex interrelationships. [...] The general characteristic of these interactions is that they are dialogical (in the broadest use of the word)” (1981, p.252). For reference, see footnote 1.

⁶³ Text in original: “romance ou novela com uma chave, ou seja, em que personagens e acontecimentos reais aparecem sob nomes fictícios.”

⁶⁴ In several interviews, Miguel Sanches Neto also talks about the autobiography nature of his fiction, including *Chá das cinco com o vampiro* [*Afternoon Tea with the Vampire*] and *Chove sobre minha infância* [*Rains on my Childhood*]. He testifies about the topic in Ponto de Partida [*Starting Point*] (SANCHES NETO, 2010[c]).

The keys of this *roman à clef* are not hard to detect throughout the narrative of *Chá das cinco com o vampire* [*Afternoon Tea with the Vampire*]. This makes the search a secondary issue in the novel. Let us mention just a few points in common between the trajectory of the character Beto Nunes Filho and the writer Miguel Sanches Neto: both lived part of their lives in Peabiru, a small town in Paraná – a Southern state of Brazil; just as the vampire Geraldo Trentini, Dalton Trevisan is also known as the “vampire of Curitiba”; Beto wrote *Trentini Library* (SANCHES NETO, 2010, p.194.) while Miguel Sanches Neto wrote *Trevisan Library* (SANCHES NETO, 1996); similar to what happened to Beto and Trentini in fiction, Trevisan and Sanches Neto moved apart after the manuscript of *Chá das cinco com o vampire* [*Afternoon Tea with the Vampire*], entrusted to a mutual friend, got into Dalton Trevisan’s hands. Feeling attacked by the novel, Trevisan made his retribution through the sardonic poem entitled *Hiena papuda* [*Chatty Hyena*] (TREVISAN, 2010).

Analyzing the chronotope in the novel *Chá das cinco com o vampire* [*Afternoon Tea with the Vampire*], we can notice a structure built from two contrasting spaces: Peabiru and Curitiba. Just as the character Hadley overlaps the city of Paris in the Hemingway’s novel, the character Geraldo Trentini represents the city of Curitiba in Sanches Neto’s novel. However, the Curitiba of Trentitni is a city that belongs to the past. Anachronistic, the “vampire” is isolated in his “haunted” house and only frequents places that refer to the old Curitiba, as Schaffer Café and Chain Bookstore. The trajectory of the narrative follows Beto’s ripening from his life in Peabiru, when he discovered the pleasure of literature through Aunt Esther, until the breakup with the master Trentini. In this sequence of events, we can see traces of a learning movement that refers to the path of a *Künstlerroman*.

As he becomes mature as a man and an intellectual, the character of Beto gets rid of everything that he considers retrograde: first Peabiru, and then Trentini. The end of the narrative, in which Beto returns to Peabiru, marks the cyclical trend of the protagonist, which is also seen in other *romans à clef*, such as *Recordações do escrivão Isaías Caminha* [*Memoirs of Scrivener Isaías Caminha*] (1909) by Lima Barreto, and *O inferno é aqui mesmo* [*Hell is Right Here*] (1979), by Luiz Vilela.

The layout of the chapters in *Chá das cinco com o vampire* [*Afternoon Tea with the Vampire*], entitled by dates, marks the cyclical time of narration of this novel. They

are accompanied by larger chapters entitled with the names of the cities where the narrative takes place: Curitiba/Peabiru, Curitiba” and “Peabiru, respectively. We can notice the author’s concern to set the exact time and space of the narrative. These spatial and chronological directions allow the reader to make connections between the past and the present of the protagonist, drawing a vertical view of his learning process over twenty years (1982-2002). The importance that the learning years of hero have to the plot also is shown by the discrepancy between the sizes of the chapters.

Another possibility to read Bakhtin’s notion of chronotope in *Chá das cinco com o vampiro* [*Afternoon Tea with the Vampire*] emerges from the division of the novel’s narration in two parts: the first one deals with the early adolescence and the first intellectual discoveries of the narrator in Peabiru and the second one shows the trajectory of Beto’s intellectual emancipation in Curitiba. From this division, we see that the *roman à clef* arises only in the narrative that goes in Curitiba, while the part that goes into Peabiru brings elements of *Bildungsroman*.

Conclusion

We have seen how the chronotope of the (auto)biographical novel is the basis for the development of all kinds of narrative, which can be combined with other classic chronotopes. These narratives can acquire the features of *roman à clef* if the characters are portrayed in an ironic way and are inspired by people known to the reading public, of *Bildungsroman* if they show the process of formation of the main character, and of *Künstlerroman* if they portray the process of formation of a man as an artist.

In the genesis of the definition of what is an (auto)biographical novel is the discussion concerning the difference between reality and fiction. It dates back to Aristotle and is still fundamental for us to think about this particular chronotope. Bakhtin helps us reflect on this issue when he shows that, in order to produce a literary work, the ‘author as a human being’ automatically becomes part of another sphere, along with his other self, who lives in the literary aesthetic object: the ‘author-creator.’ Even though the name on the cover of a book refers ultimately to a man of flesh and blood, the critic’s only concern is the analysis of the aesthetic object. Thus, in this aesthetic object (literary, in

our case), we will only find the manifestation of the author- creator, the narrator and the characters who live in a narrative.

When he becomes another (the author-creator), the author as a human being comes out of the private sphere and begins to live in the public sphere of literature, a space in which no questions about the personal lives of those who inspired certain characters are important. Even in the case of the Hemingway's novel, in which the names of the characters correspond to names of famous writers of world literature, we can see that kind of dissociation. When viewed through the hero's eyes, these characters (which are not people anymore) become autonomous in the literary text.

In the autobiographical *roman à clef*, the chronotope seems to correspond to the unveiling of the true nature of people with social awareness, through the exhibition of inconsistency between the attitudes of those from the public to the private space. This social unmasking is an exercise that goes back to the possibility of "a satirico-ironic or humorous treatment [...] of one's self and one's life" (BAKHTIN, 1981, p.143)⁶⁵ as well as of the trivialization of hero glorification, ideas bought by Bakhtin when he discusses the emergence of a "*singular self-consciousness*" (1981, p.143; emphasis in original)⁶⁶ in (auto)biographical writing.

In the autobiographical novel that reveals traces of *Künstlerroman*, the time of life path highlights the years of learning that shaped the artist, leading him to reach maturity and independence before his masters. This movement refers to the chronotope of Greek biography of the Platonic type, in which the way of functioning accompanied his search for true knowledge, and only concluded after its complete metamorphosis.

The contemporary novel, in turn, is characterized by the endless possibilities of combining several chronotopes. Bakhtin's studies allow us to think that these various gradations of chronotopes can be brought together under the heading of the main chronotope of the (auto)biographic novel. That is possible because in the narrative the narrated events follow the logic of *bios*, of life, and point to the self-consciousness of a man who casts a critical eye on important episodes of his life. Therefore, the biographical novel is close to the novel of formation both in the history of literature and in its purpose,

⁶⁵ For reference, see footnote 1.

⁶⁶ For reference, see footnote 1.

which is to reflect on the formation of man throughout his lifetime. This reflection ends up encompassing the spirit of a time, a generation.

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