

Chronotopes in writing

Excerpts from a case study

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This contribution presents and analyses excerpts from a case study on writing with early-career journalist Elli. The study relies on a dialogical and cultural-historical tradition of psycholinguistic theory. It starts from concepts by Jakubinskij, Vygotsky, Bakhtin and Voloshinov with special focus on Bakhtin's notion of chronotope. In the Concluding Remarks to the 1937-38 essay on the chronotope written in 1973, Bakhtin extends his originally literary concept of space-time and gives it a language-philosophical basis. The distinction between the chronotope of writer and reader – the real or creating world – and the fictive chronotope of the text – the represented world – is taken up and elaborated in this study. The research design – a variation of autoconfrontation method – supports the 'becoming-visible' of various chronotopes in writing. Transcripts of the autoconfrontation dialogue and the writing episode of Elli under scrutiny give insights into the formation of chronotopes in writing and their complex relationships. Among other things, the transcripts refract spatial and timely figurations of the writing episode, Elli's inner speech during writing, the remembered and imagined events and situations to be written about, the content of the text as it is presented and past and future episodes of writing and reading. The data-based analysis shows the complex interaction of chronotopes in writing and the role of language in their formation and identification.

1. Introduction

Bakhtin's notion of chronotope is one of the less used concepts by the author when it comes to research other than literature studies. However, the concept offers links to other core notions from Soviet linguistics and psychology of the 1920s and 1930s like inner speech (Vygotsky, Voloshinov), written speech (Jakubinskij, Vygotsky), speech genre (Jakubinskij, Bakhtin, Voloshinov) and, of course,

voice, position and the dialogic utterance (Voloshinov, Bakhtin). If conceived in the light of its original context, this primarily literary concept can be applied fruitfully to psycholinguistic research on writing.

The notion of chronotope originally was developed in relation to the problem of the “process of assimilating real historical time and space in literature” (Bakhtin 1937-38/ 1981, p. 84). Bakhtin consequently defines the concept as follows: “We will give the name chronotope (literally, ‘time space’) to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” (Bakhtin 1937-38/1981, p. 84). Thus, the chronotope of an artistic utterance is the specific way, real temporal and spatial phenomena are given an altered shape and new relationship in the linguistic representation. This represented time-space complex is still connected to but differing from the experienced time and space of the real world.

This article presents excerpts from a case study with an early-career journalist called Elli.¹ The analysis presented here starts with a contextualization of the study and a reflection on Bakhtin’s notion of chronotope undertaken from the viewpoint of the *Concluding Remarks* Bakhtin added to the text in 1973. Succinctly, the concept forms the means to explore the complexities and dynamics of time and space on various layers of utterances involved in Elli’s writing process. Since writing, seen from a cultural-historical psycholinguistic perspective, is understood as a dialogic becoming of a specifically formed written utterance, it is not directly accessible by looking at the visible activity or the product alone. In order to methodologically address this problem, the dialogic processes involved are refracted with the help of an autoconfrontation dialogue. The aim of this approach is to shed light on the “volume” of the activity under scrutiny (cf. Clot 2008; Clot et al. 2001; Vygotsky 1925/ 1999), which in the present case is Elli’s writing process.

¹ The case study from which the excerpts are taken is itself part of a psycholinguistic PhD research project on writing conceptualized from a dialogical and cultural-historical perspective (Karsten in prep.). ‘Elli’ is a pseudonym.

2. Theoretical context of the study

As indicated, the approach presented here draws on an understanding of language as it was developed in Soviet psychology and linguistics of the 1920s and 1930s. It takes up a specific way of treating psycholinguistic questions especially prominent in four researchers of that time: L.P. Jakubinskij, L.S. Vygotsky, M.M. Bakhtin and V.N. Voloshinov. With differing focal points, these researchers formulated a special type of approach towards questions of thinking and speech, where the sociality of language and dialogue stand out as paradigmatic. Although they do not form a common 'school', their theories and ideas share some central characteristics, which draw a largely consistent picture of language, speech and thinking. In the works of all four authors, language is seen as a dialogic and social activity even when it is used in other contexts than primarily communicative ones. They all assign a central role to speech for thinking and therefore start from a genuinely psycholinguistic perspective, decades before the discipline itself was founded. Bertau (2011) has recently not only historically and philologically reconstructed this dialogical and cultural-historical tradition of psycholinguistic theory,² but also theoretically elaborated central language-related concepts in order to show their value for psycholinguistic research. Two such concepts must be briefly introduced, because they are also central to the present analysis: position/positioning and voice.

Bakhtin and Voloshinov state in several of their texts, that utterances are not neutral, but evaluative (e.g. Bakhtin 1953-54/1986; Voloshinov 1929/1986). Thus, every utterance is formed from a specific position:

“Every utterance in this sense has its author, whom we hear in the very utterance as its creator. [...] we hear a unified creative will, a definite position, to which it is possible to react dialogically. A dialogic reaction personifies every utterance to which it responds” (Bakhtin 1929/ 1984, p. 184, underlined added).

² For reconstructions with regard to the closeness of these authors in their thinking of language and with regard to their shared intellectual milieu in addition to Bertau (e.g. this volume, 2011, 2007) see also the work of Friedrich (e.g. 2005, 1993).

Further, all forms of speech take shape in correspondence with the quality of the other's bodily presence (Jakubinskij 1923/ 1979; Vygotsky 1934/ 1986) That is, it makes a difference to the form of the utterance, whether the other is for example co-present or distant, liked or disliked, a familiar person, a stranger, someone merely imagined, a typicalized position etc. All positions are relational, for every utterance of a person is not only shaped from a certain stance but also involves a vis-à-vis, another position.

In recent research the process of positioning has become an object of study. This process is conceptualized somewhat differently by mainly two theories: Positioning Theory (Harré & van Langenhove 1999a) and Dialogical Self Theory (Hermans 2001; Hermans & Kempen 1993). Despite their differences, both approaches are compatible and lend themselves well for developing concepts for analysis (cf. e.g. Raggatt 2007; Karsten 2009). Research done in the former paradigm draws attention to the positioning process in discursive activities and thus can provide the general analytic lenses, such as for example regarding the positioning effect of pronoun use (Mühlhäusler & Harré, 1990) or of evaluative expressions (Harré & van Langenhove 1999b; van Langenhove & Harré 1999). Researchers working in the latter paradigm focus on the multiplicity of positions a single person, a self, can take and on the dialogic creation of relations between these positions.

One central claim, following Bakhtin (1929/ 1984), is that every position is endowed with a voice. The concept is closely linked to the notions of position and of the dialogic utterance.

[...] a dialogic approach is possible toward any signifying part of an utterance, even toward an individual word, if that word is perceived not as the impersonal word of language but as a sign of someone else's semantic position, as the representative of another person's utterance; that is, if we hear in it someone else's voice. Thus dialogic relationships can permeate inside the utterance, even inside the individual word, as long as two voices collide within it dialogically (Bakhtin 1929/ 1984, p. 184; underlined added).

According to the language conceptualization favored here, linguistic forms exist only positioned and pre-used, as voices of others (Bakhtin 1929/1984), but they can be used, cited and variegated in different ways by others in their utterances (Voloshinov 1929/ 1986; Bakhtin 1929/ 1984). As Bertau (2011, 2007) points out,

the concept of voice is more than a metaphorical notion. Because of the migration and variation of forms from speech event to speech event, a person can change positions while speaking and utterances can even be multivoiced, conveying several different positions at once.

Following the sketched cultural-historical and dialogical perspective informed by Jakubinskij, Bakhtin, Voloshinov and Vygotsky results in some central claims about writing. Importantly, dialogic relations between different positions and the wandering of voices are found in every kind of linguistic activity. Consequently, solitary and interactional forms of speaking and writing in this perspective are without sharp distinction but rather form a continuum of various possible forms of utterances (Jakubinskij, 1923/ 1979). Another consequence is, that even in a monologic and written form, utterances are responsive, addressed and themselves call for responses (Jakubinskij 1923/ 1979; Voloshinov 1929/ 1986; Bakhtin 1953-54/ 1986). Since in writing there usually is no co-present dialogue partner and the material characteristics of the written product allow to extended communicative situations, more or less concrete “pre-speakers” and addressees must be remembered or imagined and possible responses have to be anticipated (Vygotsky 1934/ 1986; Bakhtin 1953-54/ 1986). Thus, inner speech – or inner dialogue, if one follows Voloshinov’s argument (1929/ 1986) – is a prerequisite for writing (Vygotsky 1934/ 1986).

3. The notion of chronotope

From this conjunction of ideas emerges Bakhtin’s notion of chronotope. It is formulated for the first time in 1937-38 in an essay called *Forms of Time and of the Chronotope in the Novel* and extended by *Concluding Remarks* to this essay in 1973. These *Concluding Remarks* embed the literary notion in Bakhtin’s more general linguistic and philosophical thinking. Crucial to the concept is the distinction between a representing or creating world on the one hand and a represented or created world on the other hand. Already the chronotope of the representing world is complexly structured, and this complexity affects the textual utterance.

“We may call this world the world that creates the text, for all its aspects – the reality reflected in the text, the authors creating the text, the performers of the text (if they exist) and finally the listeners or readers who recreate and in so

doing renew the text – participate equally in the creation of the represented world in the text” (Bakhtin 1937-38/ 1981, p. 253, underlined added).

Because of the dialogical tensions between representing worlds and represented worlds, representation cannot mean a one-to-one mapping or a re-presentation in the literal sense of the world. Change and interaction between what is “there” and what is represented is a key feature of Bakhtin’s use of chronotope. Also in other texts by Bakhtin and by Voloshinov, it becomes clear that language has to be understood as evaluative, concrete and dialogic activity (e.g. Bakhtin 1953-54/ 1986; Voloshinov 1929/ 1986). In Voloshinov’s examination of the sign (1929/ 1986, p. 9ff.), the subject matter of representation and evaluation is captured by the notion of refraction.

“A sign does not simply exist as a part of a reality – it reflects and refracts another reality. Therefore, it may distort that reality or be true to it, or may perceive it from a special point of view, and so forth. Every sign is subject to the criteria of ideological evaluation (i.e., whether it is true, false, correct, fair, good, etc.)” (Voloshinov, 1929/1986, p. 10, underlined added).

Disaccord and variation between utterances is just as important as approval and continuity. Since every utterance is formed from a specific position, there are no neutral linguistic forms and identity of two utterances is never possible, as Bakhtin points out:

“‘Life is good.’ ‘Life is good.’ Here are two absolutely identical judgments, or in fact one singular judgment written (or pronounced) by us twice; but this ‘twice’ refers only to its verbal embodiment and not to the judgment itself. [...] if this judgment is expressed in two utterances by two different subjects, then dialogic relationships arise between them (agreement, affirmation)” (Bakhtin 1929/ 1984, p. 183f.)

There is another feature of the notion of chronotope in the Concluding Remarks, which is of special importance for the present approach: the possibility of hierarchically nested chronotopes. In the main body of the essay, Bakhtin focused on an elaboration of a typology of chronotopes. This approach has a close relationship to the identification of literary genres. In fact, “it is precisely the chronotope that defines genre and generic distinctions” (Bakhtin 1937-38/ 1981, p. 85). In this case,

the chronotopes under study are all on the same level of imagination or, put differently, of parallel distance to physical reality. They do each have an individually special relationship to the real world, their typical way of shaping the “process of assimilating real historical time and space in literature” (Bakhtin 1937-38/ 1981, p. 84). Still, these literary chronotopes are all literary chronotopes, and as such they are compared.³ However, the real world is also chronotopically structured:

“Out of the actual chronotopes of our world (which serve as the source of representation) emerge the reflected and created chronotopes of the world represented in the work (in the text)” (Bakhtin, 1937-38/ 1981, p. 253).

This permits to compare the time and space of the representing world and the represented world and, on further levels of representation, the world(s) represented in the represented world. Through various constellations of dialogically related utterances, not only a dynamics of alternating chronotopes is possible, but also a complex hierarchy of chronotopes can emerge. Such is the case of the excerpts from Elli’s case study to be presented.

Since the focus on hierarchically nested chronotopes is not elaborated but merely implied in the *Concluding Remarks* of the *Chronotope* essay, it is useful to go beyond Bakhtin’s writing in order to concretize the idea. What could a nesting of hierarchically different chronotopes look like? Erving Goffman’s famous examples in his essay *Frame Analysis* of what he calls “embedded replayings” (1974/ 1986, p. 506) may serve as an illustration:

“John wrote (saw, hinted, felt, dreamed) that Mary wrote (saw, hinted, felt, dreamed) that the boat had been carried away.

John wrote that Mary said that Harry felt that the boat would be carried away.

John told me that Mary wrote that the boat was there one moment and got carried away the next” (Goffman 1974/ 1986, p. 505f.).

³ This idea of hierarchically parallel chronotopes following each other and building upon each other in a kind of diachronic sequence is not restricted to literary analysis. It has been fruitfully applied to study the dynamics of dialogic semiotic activities in the ‘real’ world (Ligorio & Ritella 2010).

These examples remind of Voloshinov's analysis of reported speech in *Marxism and the Philosophy of Language* (1929/ 1986). Whereas Goffman's examples point to the multiplicity of layers in reported speech, Voloshinov's work shows the subtle differences in the way an utterance is refracted in another utterance in terms of mutual positioning.

Both approaches go together. A chronotope on either level of representation is never indifferent to its representing world and more precisely, to its author's and addressee's position towards it. This position results in a certain way the utterance is shaped.

"How are the chronotopes of the author and the listener or reader presented to us? First and foremost, we experience them in the external material being of the work and its purely external composition. But this material of the work is not dead, it is speaking, signifying (it involves signs); we not only see and perceive it but in it we can hear voices (even while reading silently to ourselves)" (Bakhtin 1937-38/ 1981, p. 252).

Hierarchical chronotopes do not merge, but they enter in complex dialogical relationships. This is even more so, because representing chronotopes are not neutral, they are always formed as a voice from a unique position from which the represented chronotope is created in a certain way and not in another.

"As we have already said, the author-creator, finding himself outside the chronotopes of the world he represents in his work, is nevertheless not simply outside but as it were tangential to these chronotopes. He represents the world either from the point of view of [...] or from the point of view of [...]" (Bakhtin 1937-38/ 1981, p. 256).

Positions, points of view and "participation frameworks" – the social constellations of the representing world – thus play a central role and influence the created chronotopes (Agha 2007). The represented chronotopes in this line of thought are always depictions from a certain stance or position. This involves the diversification of the author's self as it has been described above. Bakhtin's essay shows that

the position of “I as the teller” is different from the position “I as subject of my stories”.⁴

“Even had [the author-creator] created an autobiography of a confession of the most astonishing truthfulness, all the same he, as its creator, remains outside the world he has represented in his work. If I relate (or write about) an event that has just happened to me, then I as the teller (or writer) of this event am already outside the time and space in which the event occurred. It is just as impossible to forge an identity between myself, my own “I,” and that “I” that is the subject of my stories as it is to lift myself up by my own hair” (Bakhtin 1937-38/ 1981, p. 256).

So, the concept of chronotope serves as an analytical category to highlight competing and contrasting representations and evaluations of one and the same event, person or fact. “[E]very utterance projects a deictically configured possible world” (Agha 2007, p. 322). As it is argued, the various chronotopes from which an imagined world is linguistically created are not equal in the sense that they are evaluated equally. This involves another aspect related to the typicality of the space and time of creation and the ‘usualness’ with regard to structure and style of the created chronotopes. Clot & Faïta (2000), drawing on Bakhtin, elaborate that every individual utterance and every individual style of performing an activity is in contrast (or in line) with generic forms of utterances and styles. How a chronotope is shaped, from a more generic or a more individual position and in a more or less generic form, is not without significance. Like this, there is always a tension between several voices or positions in a representation that are more or less in line with the socially habituated and accepted generic form.

In sum, there are three central aspects about the Bakhtinian concept of chronotope that enter the analysis presented here: (1) Bakhtin’s distinction between a representing world on the one hand and a represented world on the other hand; (2) the resulting possibility to embed or nest chronotopes with the re-presenting capacity of language so that they enter in complex dialogical relationships; (3) the non-neutrality of chronotopes in that they always are formed from a certain posi-

⁴ Cf. Hermans’ theory of the Dialogical Self, where Bakhtin’s formulation of “I as X” is mirrored prominently (e.g. Hermans 2001; Hermans & Kempen 1993).

tion, refract and not directly mirror the represented, and take their shape in relation to certain generic or more personally styled forms.

4. The case study of Elli and autoconfrontation method

Elli is an early-career journalist who in addition to attend a journalism school works freelance as reporter. The activity from which the materials for the case study were generated is a videotaped writing episode in her home bureau. Elli wrote a draft of an article on her computer about a regional layman theatre group of visually impaired actors, some of them also being disabled otherwise. Few days before the writing episode took place, she visited the theatre group at their rehearsal for an important stage play and did research for her reportage. Elli's article about the group was to appear both in print and online.

The method used to investigate Elli's writing activity is a version of autoconfrontation method, which stems from work psychology in a cultural-historical and dialogical tradition (Clot 2008, 2005; Clot et al., 2001; Clot & Faïta 2000). The methodological approach was designed in order to understand Elli's writing process by setting it into another context where it became refracted in dialogue (cf. Voloshinov 1929/ 1986). The excerpt of the study presented here looks at the interaction of different kinds of chronotopes. These chronotopes partly emerge through the specificity of the research design.

In a first step, Elli's writing process during an everyday working sequence was recorded. Two cameras were used. One camera captured Elli from the side; the other camera was set at the text from over Elli's shoulder (figure 1). While the profile camera was stable, the text camera was conducted by the researcher. One feature of autoconfrontation is the exploitation of the observer's effect often viewed in empiric studies as a factor of interference. For the purpose of the recording session is not only to gain data, but also to make the observed person turn the observing activity of the researcher towards herself in a reversing gesture. The latter process is a microgenetic one, supposed to function in line with Vygotsky's genetic law of cultural development, originally formulated for ontogenetic development. "The means of acting on oneself is initially a means of acting on others or a means of action of others on the individual" (Vygotsky 1931/1997, p. 105). Thus, the presence of researcher and cameras was supposed to elicit a new observer

perspective in Elli, in order for it to enter into a dialogic relationship with the usual intrinsic perspective Elli holds when writing (cf. Clot 2008).

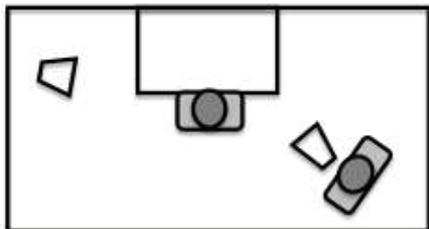


Figure 1: Recording of a writing sequence

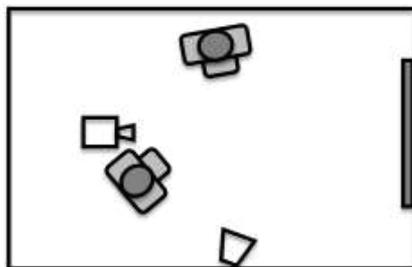


Figure 1: Autoconfrontation

After the first session, the two videos from profile and text camera were synchronized and edited picture-in-picture. In a second session, Elli and the researcher met in order to co-analyze the video. Elli was confronted with the recordings in presence of the researcher, who presented sequences from the video and asked questions in the form of an unstructured interview (figure 2). Elli was asked to intervene at any moment in the researcher's playing of the video to relate her thoughts and interpretations. The purpose of this second session was to create a new chronotope where all types of utterances from various positions involved in the writing processes become exteriorized, explained, questioned, in short: refracted by the actual dialogues of the second session (cf. Clot 2008, Voloshinov 1929/ 1986).

The interaction during the autoconfrontation session was also videotaped and transcribed. This transcript together with the video and the corresponding section in the first recording (i.e. the video of the writing episode) serve as material for a qualitative analysis. Figures 4 to 9 on the following pages present six excerpts from the German transcript in chronological order.⁵ The six excerpts were chosen from

⁵ In line with the concept of language favored here, all transcripts are given in their original German form, complemented by an approximated translation in the text. This choice was made in order to preserve the material as a *specifically formed* linguistic material. The autoconfrontation dialogue was transcribed in accordance with the GAT 2 transcription conventions (Selting et al. 2009).

the transcript deliberately, since they form the most significant situations for illustrating the chronotopical dynamics of Elli's writing activity.

5. Analysis

5.1 Overview: reconstructions of representing a scene from the theater group's rehearsal

Before entering the chronotopical analysis of the excerpts per se, it is useful to give an overview of what part of the writing episode Elli was confronted with and to translate and describe what Elli and the researcher were talking about in the six excerpts.

5.1.1 Writing about the rehearsal scene

Susi ist verliebt in einen Arzt. Doch der Arzt will sie nicht, er hängt einer ~~einer~~ selbst einer hoffnungsvollen Liebe.
 (markiert „hängt“) ~~hängt~~ hat
 (markiert „einer“) ~~einer~~ eine
 (markiert „volle“) ~~volle~~ lose
 (Setzt Cursor an Satzende) (4 sek)
 „ (4 sek) Ich bin abgestumpft“, schreit der Arzt Susi an. „Ich bin klein und fett“, schreit Susi. „Er will mich nicht.“
 (5 sek, Hand am Mund)

English translation:

*Susi is in love with a doctor. But the doctor does not want her; he himself has got a hopeless love. “ (4 sec) I'm callous“, the doctor yells at Susi. “I'm short and fat“, cries Susi. “He doesn't want me.“
 (5 sec, hand at mouth)*

Figure 3: Sequence of the writing episode

Figure 3 shows the small part of the writing episode to which all transcripts of the autoconfrontation session given here refer. It is Elli's introduction to her text – starting in the midst of a situation on stage with the characters “Susi” and “the doctor” performed by the visually impaired actors Bettina and Michael.

5.1.2 Remembering the rehearsal situation in order to write it down

Prior to the situation rendered in the first excerpt (figure 4), the researcher asks Elli, how she remembers the situations she writes about.

457	E:	manchmal auch also wenns jetzt wirklich nur n interview ist
458		dann als erinner ich mich jetzt natürlich nicht äh an die <<gestikulierend>m> (.)
459		°hh an die umstände
460	A:	aha (-)
461		ja
462	E:	aber in dem fall dann schon weil des war ja jetzt nicht was sie <<zeigt auf sich>mit MIR gesprochen> haben
463		<<kreisende geste>sondern das was sie untereinander gesprochen [haben>]
464	A:	[mhm]
465	E:	=was ich beobachtet hab

Figure 4: Excerpt 1

Elli states that when people speak with her, for example in an interview situation, she remembers what they said to her, that is, the content of their conversation. However, when people talk with each other, she remembers the situation as a whole. She visualizes the second alternative with a circular gesture: “<<circular gesture>but what they spoke among themselves> / <<kreisende geste>sondern das was sie untereinander gesprochen haben>” (l. 463). She adds that in this latter case, she holds an observer position: “what I observed / was ich beobachtet hab” (l. 465).

5.1.3 Describing the process of remembering

In excerpt 2 (figure 5), Elli is asked what it is that happens in her mind when she writes down a citation taken from a situation where she is an uninvolved observer while others talk and interact: “what exactly is it that happens there in your head / was genau passiert da in deinem kopf” (l. 476). She answers that it feels like the whole scene happens once again: “the scene kind of runs once again / die scene spielt sich eigentlich nochmal ab” (l. 478). Elli tries to see the scene once again in her imagination: “in a way, it is that I try to exactly see again before my eyes how it was / eigentlich ist es so dass ich das genau nochmal v versuche vor mir zu sehen wies war” (l. 480). She describes this process of trying to experience the scene

once again as “rummaging around / kramen” (l. 482) for the “picture / bild” (l. 482) of that scene.

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475 A: wenn du da sitzt und son zitat schreibst
476 was genau passiert da in deinem kopf
477 E: naja=also
478 die szene spielt sich eigentlich nochmal ab
479 A: mhm
480 E: eigentlich ist es so dass ich das genau nochmal v versuche
    vor mir zu sehen wies war
481 A: mhm
482 E: also ich versuch des schon nochmal sos des BILD nochmal son
    bisschen hervorzu: (-) äh (.) kramen

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Figure 5: Excerpt 2

5.1.4 Evaluating the textual representation of the rehearsal scene

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488 A: und ähm wie wie wie kommt des dann in den TEXT
489 wa [wa ((unverständlich)) ] ((geht
    über in lachen))
490 E: [ <<gespielt "überfragter" gesichtsausdruck>fh">]
491 <<lächelnd>ja>
492 (---)
493 ((wendet sich film zu))
494 naja d?
495 (2.0)
496 A: allo ich geh mal noch n stückchen
497 [kleines stückchen] zurück
498 E: [ja: ja_a ]
499 A: dann kannst du dich vielleicht besser in dich rein::
    versetzen nochmal
500 =vielleicht hilfts'

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Figure 6: Excerpt 3

In excerpt 3 (figure 6), Elli is asked how the scene gets into the text: “and how does that enter the TEXT then / und ähm wie wie wie kommt des dann in den TEXT” (l. 488). With a facial expression implying that this question is over her head (l. 490), she does not answer verbally. The researcher plays the scene in question one more time to help her put herself in the position of herself during writing: “then you can maybe put yourself better in your position again; maybe it helps / dann kannst du dich vielleicht besser in dich rein:: versetzen nochmal; =vielleicht hilfts” (l. 499f.).

Instead of responding to the question still unanswered of what happens when the scene enters the text, in excerpt 4 (figure 7), after some hesitation (“°hh ((clicks her tongue)) °hhh; mh;; ((looks at video for 4 sec)) / °hh ((schnalzendes geräusch)) °hhh; mh;; ((schaut film für 4.0 sek))” (l. 504ff.)), Elli acknowledges she thinks in that case she did not succeed: “((clicks her tongue)) well, I find I didn’t succeed much there / ((schnalzendes geräusch)) also ich find des is mir auch nicht so gelungen” (l. 507). She leaves open in what exactly she did not succeed.

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503      ((film läuft 18 sek))
504  E:  °hh ((schnalzendes geräusch)) °hhh
505      mh:
506      (4.0)
507      ((schnalzendes geräusch)) also ich find des is mir auch
        nicht so gelungen jetzt=also
508      [des is jetzt nicht so de:r] ((schnalzendes geräusch)) das
        paradebeispiel[=weiste]
509      [((wendet sich A zu))      ]
510  A:      [mhm      ]
511  E:  normalerweise muss ich schon auch sagen dass die szene so
        wie sie sich bei mir im kopf abspielt und so wie sie
        nachher aufm papier steht
512      is nich unbedingt identisch
513  A:  mhm'
514  E:  also:
515      es kann schon sein dass das nochmal so dran gefeilt wird
516      damit sie dann halt auch einfach WIRKT
517  A:  mhm
518      ja
519  E:  =also nicht dass ich jetzt wirklich was verändern also: mh
        was umstellen würde=aber
520      °hh mh
521      ich kann sie nicht ganz hundertprozentig so schreiben wie
        sie wirklich vielleicht passiert ist oder wie ich sie
        erlebt hab
522      sondern es muss schon noch schauen KRÄMEN (und dann)
523      was äh:m (-)
524      was beSONders war und des vielleicht so n bisschen
        rausarbeiten

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Figure 7: Excerpt 4

Her next statement is, turning towards her communication partner, that this case is not a prime example: “now this is not much the ((clicks her tongue)) the prime

example=you know / des is jetzt nicht so de:r ((schnalzendes geräusch)) das paradeispiel=weiste" (l. 508).

Elli argues that "usually / normalerweise" (l. 511) the scene how it actually took place and the scene in her text are not the same: "that the scene how it runs in my head and how it stands written on the paper afterwards; is not necessarily identical / dass die scene so wie sie sich bei mir im kopf abspielt und so wie sie nachher aufm papier steht is nich unbedingt identisch" (l. 511f.). Elli introduces this statement with the concession "I have to say / muss ich schon auch sagen" (l. 511). Then, she goes on with describing the process of adapting the scene to her text. Using passive voice, she explains that it is possible that the scene is tweaked in order to take effect: "it can happen that it is tweaked; for it to simply take EFFECT then / es kann schon sein dass das nochmal so dran gefeilt wird; damit sie dann halt auch einfach WIRKT" (515f.).

She clarifies: it is not that she would really change something: "well, not that I would really change that is move around something=but / also nicht dass ich jetzt wirklich was verändern also: mh (was) umstellen würde=aber" (l. 519). But she cannot write the scene a hundred percent alike to how it really happened or to how she experienced it: "I cannot write it a hundred percent like it really may have happened or like I experienced it / ich kann sie nicht ganz hundertprozentig so schreiben wie sie wirklich vielleicht passiert ist oder wie ich sie erlebt hab" (l. 521).

Again, she uses the metaphor of rummaging and narrates she has to look for what was special about that scene and then to elaborate this specialness: "but it has to, look, RUMMAGE, and then; what ahm (-); what was SPECIAL and maybe elaborate that a little / sondern es muss schon noch schau'n KRamen (und dann); was äh:m (-); was beSONders war und des vielleicht so n bisschen rausarbeiten" (l. 522ff.).

5.1.5 Explaining the difficulties in representing the scene

After a while, in excerpt 5 (figure 8) Elli explains that "usually / normalerweise" (l. 532) one has seldom the chance to stay long enough with a person or situation to get hold of the most interesting scene. Often, she says, one has to switch to what people relate: "you know, usually mh you have seldom the chance ah to stay as long with a with a person; or to stay with a situation; until you really get THE most thrilling scene; often you have to switch to what they TOLD you / weißt du norma-

erweise mh hast du selten ne chance ah so lange bei nem eben bei ner person zu bleiben; oder bei ner situation zu bleiben; bis du wirklich DIE spannend(st) scene hast; oft musst du halt dann auch darauf ausweichen was sie dir erzÄHLT haben" (l. 532ff.).

She turns to the example of her own text, where she says she tried to write down what she had seen: "I have tried there to ah write what I have seen / ich hab da versucht eben des zu äh schreiben was ich gesehen habe" (l. 541).

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532 E: wei weißt du normalerweise mh hast du selten ne chance ah
      so lange bei nem eben bei ner person zu bleiben
533      oder bei ner situation zu bleiben
534      bis du wirklich DIE spannend(st) scene hast
535 A: mhm
536 E: oft musst du halt dann auch darauf ausweichen was sie dir
      erzÄHLT haben
537 A: mhm
538      °h und dann: ist es natürlich schwieriger
539      dann (-) musst du halt dann äh
540      {(wendet sich film zu)}
541      ich hab da versucht eben des zu äh schreiben was ich
      gesehen habe'
542 A: mhm
543 E: °hh (--){(schnalzendes geräusch)}
544      ich mein im endeffekt hab ichs dann auch so geschrieben was
      ich gesehen habe=aber:
545      mh {(schnalzendes geräusch)} äh:=ja
546      aber ich hab dann schon auch nochmal was die mir erzählt
      haben einfach als hintergrundinfo genommen
547 A: [mhm ]
548 E: [und des] war dann einfach WICHTig
549      das dann [auch] so: die information reinzu[bringen]
550 A: [ja ] [ja ]
551 E: was die andern erzählt hatten
552      <<knarrende stimme, "schuldbewusster" gesichtsausdruck>>ja.>
553      {(schulterzucken)}

```

Figure 8: Excerpt 5

She confirms that "the bottom line is / im endeffekt" (l. 544) actually that she wrote what she had seen: "I mean, the bottom line is that I wrote like what I saw=but / ich mein im endeffekt hab ichs dann auch so geschrieben was ich gesehen habe=aber:" (l. 544). But after some hesitation she adds that she used what the actors Bettina and Michael had told her as a background information: "mh

((clicks her tongue)) ah:=yeah; but I did also take what they told me simply as background info / mh ((schnalzendes geräusch)) äh:=ja.; aber ich hab dann schon auch nochmal was die mir erzählt haben einfach als hintergrundinfo genommen" (l. 545f.).

In her next utterance, Elli dubs it "important / wichtig" to include such related information: "and then it was simply IMPORTANT; to also like to include the information; what the others had narrated / und des war dann einfach WICHTig; das dann auch so: die information reinzubringen; was die andern erzählt hatten" (549ff.). She concludes her words with a shrug and a facial expression (l. 552f.) that can be interpreted as not knowing how to explain things better or not having a better interpretation of what happened in the video of her writing episode.

5.1.6 Revising the text about the rehearsal scene

About an hour later, when Elli is confronted with her revision process, she refers to that same introductory section of her text once again (figure 9). During the revision, Elli first highlights and then deletes the sentence "*'I'm callous', says the doctor. / 'Ich bin abgestumpft', sagt der Arzt*" (writing episode).

The sentence "*'I'm callous', the doctor yells at Susi. / 'Ich bin abgestumpft', schreit der Arzt Susi an.*" has in the meantime been changed to "*'I'm callous', says the doctor. / 'Ich bin abgestumpft', sagt der Arzt.*" While Elli watches herself highlighting this sentence she relates in the autoconfrontation dialogue that during her revision she noticed that the formulation "*'I'm callous' / Ich bin abgestumpft*" (l. 4205) does not go with writing about the doctor's love. It is, however, a description of the actor's autism, she says, and Michael uttered this sentence like that. Still, Elli thinks "*callous' / abgestumpft*" is not adequate to describe his feelings for his hopeless love: "now I notice somehow that this I'm callous °h doesn't FIT; because it would be a description of his autism; and he in fact SAID it like this; but ((clicks her tongue)) somehow that doesn't fit at all; if I talk about his love; because this does not mean; that's not callous / jetzt merk ich irgendwie dass dieses ich bin abgestumpft °h gar nicht PASST; weil das wär ja (.) ne beschreibung auf seinen autismus; und (.) hat er zwar so geSAGT; aber ((schnalzendes geräusch)) irgendwie PASST das eigentlich gar nicht; wenn ich da von seiner liebe spreche; weil das heißt ja nicht; das ist ja dann nicht abgestumpft" (l. 4205ff.).

Video: Autoconfrontation	Video: Writing
4205 E: jetzt merk ich irgendwie dass dieses ich bin abgestumpft "h gar nicht PASST	(markiert „Ich bin abgestumpft“) (6 sek)
4206 weil das wär ja (.) ne beschreibung auf seinen autismus	(markiert „Ich bin abgestumpft“, sagt der Arzt.)
4207 A: [mhm]	
4208 E: [und] (.) hat er zwar so geSAGT	
4209 aber ((schnalzendes geräusch))	
4210 irgendwie PASST das eigentlich [gar nicht]	
4211 A: [mhm]	
4212 E: wenn ich da von seiner liebe spreche	
4213 weil das heißt ja nicht	
4214 das ist ja dann nicht abgestumpft	
4215 A: mhm	
4216 E: ich glaub da bin ich jetzt auch grade	
4217 deswegen <<andere stimmqualität>WEG>	} „Ich bin abgestumpft“, sagt der Arzt.
4218 ((beide lachen))	
4219 E: ja	} (...) (setzt Cursor an Textanfang)
4220 ((film läuft 45 sek))	
4221 E: weg weg	} Dies ist die Geschichte einer großen Liebe.
4222 ((beide lachen))	
4223 E: das war auch so ein gedanke um das nochmal einzuleiten=aber	
4224 (--) das is auch eigentlich alles neu	
4225 ich habs auch wirklich von anfang is nochmal GANZ anders eigentlich geworden	
4226 A: mhm	
4227 E: ja.	
4228 ((film läuft 7 sek))	
4229 E: also da bin ich nicht zufrieden da	
4230 A: mhm	
4231 ((beide lachen))	

Figure 9: Excerpt 6 and parallel sequence of writing episode

So, when Elli in the writing episode pushes a key and deletes the sentence, Elli in autoconfrontation says with a changed quality of voice: “away / weg” (l. 4217). Both Elli and the researcher immediately start to laugh (l. 4218). Something similar happens little time later. Elli is confronted with the next seconds of the video where she tries out a new introductory sentence to her text: “*This is the story of a true love. / Das ist die Geschichte einer großen Liebe*” (writing episode). While she watches herself writing the sentence in autoconfrontation, she takes up her last utterance and says: “away away / weg weg” (l. 4221). Again, both Elli and the researcher laugh at Elli’s refracted reaction (l. 4222).

5.2 Chronotopical analysis: time and space relations in writing about the rehearsal scene

The analysis of the six excerpts presented draws on the notion of chronotope as it has been elaborated above. Special emphasis lies on the interaction of chronotopes on various hierarchical levels with regard to distance from the representing world(s) and on Elli’s evaluation of those nested chronotopes. There are at least six chronotopic levels identifiable, partly hierarchically nested, that interact in the scenes rendered:

1. Elli visiting the theater group, talking to the people and watching them rehearse: *the chronotope of the rehearsal*
2. Elli sitting at her home desk writing about her visit of the theater groups’ rehearsal and especially her writing about a scene she observed at the rehearsal: *the chronotope of writing*
3. The rehearsal scene as it is described in the developing text: the created world, i.e. the *fictive chronotope*
4. Elli and the researcher watching the video of her writing episode and co-analyzing it: *the chronotope of autoconfrontation*

5.2.1 The chronotope of the rehearsal

The chronotope of the rehearsal (1) is the time and space of Elli visiting the theater group while they rehearsed for an important show. According to Elli’s narrative in the autoconfrontation conversation, the rehearsal chronotope contains two basic participant constellations with Elli being in two crucially different positions. One is Elli talking with the people there and interviewing them. The other is Elli’s position

as a special kind of audience, watching the rehearsal and not intervening actively. As the majority of the excerpts shows, these two formats are crucial to Elli as she later writes to represent the rehearsal scene in her text. One could, in fact, argue that there are two hierarchically parallel chronotopes at work: one where Elli is actively involved in interactions (1a) and one where Elli is an outside observer (1b). Things become even more complex, because in the interview constellation, one can find the actors' stories and narratives about their lives and the theater project, the play itself and the characters 'Susi' and 'the doctor'. These narratives construct chronotopes-in-the-chronotope⁶, since they are nested into the chronotope of the rehearsal in the constellations where Elli holds an inside position (1a). Elli calls these self-narratives "background info / hintergrundinfo" (l. 546). In contrast, the scene she observed (1b) is remembered as a "picture / bild" (l. 482), something dynamic that one can play and replay in one's mind (l. 578).

Further, the two positions of Elli – 'Elli as observer' and 'Elli as interview partner' – are not just two different participant roles leading to different memory qualities, but they come along with two different spatial positions in relation to the others in the setting. This is taken up and visualized by the gestures Elli performs, when she contrasts "with me / mit mir" (pointing to herself) and "among themselves / untereinander" (circular gesture) (l. 462f.). Like this, she links her self during the rehearsal (1) with her self and her physical body during the autoconfrontation conversation (4) and she links the others that form part of the rehearsal chronotope (1) with an imagined 'them' created by her gesture.

5.2.2 The chronotope of writing

Elli's chronotope of writing (2) is a good example of what Bakhtin (e.g. 1937-38/1981, p. 252) calls "the world of the author". A closer examination shows that this chronotope at real-world level is highly complex. It is far from being a simple basic chronotope from which represented chronotopes are created. To the contrary, this chronotope is itself embedded in other chronotopes and involves relationships to parallel as well as to nested chronotopes.

⁶ For the sake of clarity and because Elli does not specify these narratives much with regard to their content and form, these chronotopes-in-the-chronotope were not included into the analytic numbering.

Firstly, the chronotope of writing (2), just as the chronotope of Elli watching the rehearsal (1b) identified above, is characterized by a special feature: there is a passive observer at the borders of that chronotope. In the case of Elli at her desk it is the researcher with her two cameras that enters the otherwise habitual scenery. Like this, the chronotope of writing and Elli's usual writing activity are embedded in a chronotopic constellation consisting of the 'researcher as observer' and the cameras. This setting makes it possible to later use the recordings and embed the chronotope of writing in the chronotope of autoconfrontation (4).

Secondly, there is a relation of the chronotope of writing to an assumed hierarchically parallel chronotope: the one of the reader (which could be numbered 2'). This becomes clear when Elli wants the scene "as it is written on the paper / so wie sie nachher aufm papier steht" (l. 511) to be in such a way as to "simply having EFFECT / damit sie dann halt auch einfach WIRKT" (l. 516). She implies the chronotope of a distant reader who is reachable and can be affected via the transportability of the text. Wandering of the text from one chronotope to the other is possible because of its material form. Note that Elli is writing a digital text, but talking about paper here. She uses the familiar materiality of paper texts as a kind of link between her own time and space (2) and that of a distant reader (2'). Elli's recourse to the paper metaphor builds an imagined bridge between the two chronotopes. Elli wants the text to have effect, that is, psychological influence, on the reader.

The chronotope of writing (2), finally, is connected with an assumed time and space that is constructed as hierarchically depending on it. During the autoconfrontation, the researcher directs the analytical focus towards Elli's thoughts while she sits and writes: "when you sit there and write such a citation; what exactly happens there in your head / wenn du da sitzt und son zitat schreibst; was genau passiert da in deinem kopf" (l. 475f.). A new referential world is created as if it was a chronotope-in-the-chronotope: 'in Elli's head', that is, in her imagination.⁷ Elli takes up this nested chronotope proposed by the researcher when she relates that she is 'replaying' the rehearsal scene in her mind. She uses a cinema metaphor to

⁷ Again, this chronotope is not included into the analytic numbering system (cf. note 6). It's status as hypothetical time and space deserves further analysis, which, however, is beyond the scope of this paper.

characterize this embedded chronotope, which is a memory of the rehearsal scene (1a) and serves as basis for representing the scene in the text (3).⁸ In order to be able to ‘replay’ the event she wants to put in words, Elli searches for the scene itself and for special features of the scene. In a part of the transcript not cited here, Elli characterizes such processes as conscious. This evaluation strengthens the impression one gets when she uses the word “rummage / kramen”: she is actively looking for the scene.

The expression ‘rummaging’ implies another metaphor for memory: the memory as a container. According to this metaphor, experienced scenes are stored and can later be selected to form the basis for representation. Both metaphors, cinema and container, specify memory with regard to time and to space. The cinema metaphor characterizes remembered scenes as processual events that ‘run’ and can be ‘replayed’. The container metaphor explains the location of these scenes: stored somewhere ‘in memory’ at a specific location, which has to be looked for and found.

5.2.3 The fictive chronotope

Another aspect that deserves analysis is the relationship between the fictive chronotope (3) and its representational basis, that is, the chronotope of the rehearsal (1). In the fictive chronotope of the text the two chronotopes of the experienced rehearsal scene with ‘Elli as interviewer’ (1a) ‘Elli as observer’ (1b) are merged into one. The textual representation differs from the remembered scenes and information in that they are represented with different chronotopic qualities. Whereas in Elli’s recall there is the processually observed rehearsal scene on the one hand (1b) and the more static and less ‘lived’ background information stemming from interview situations on the other hand (1a), the textual world (3) combines both chronotopes. What the reader (2’) is presented with, is an introductory sentence from an authorial author’s position: *“Susi is in love with a doctor. But the doctor does*

⁸ Noteworthy, this metaphor of staging for speaking or writing is quite prominent in scientific approaches to language. Cognitive linguistics draws heavily on such cinema or theater metaphors in their conceptualization of the cognitive processes involved in speech (e.g. Langacker 2004, 1999, 1990 and Schulze 2000a, 2000b, 1998). Also Goffman (1974/ 1986, pp. 496ff.), as cited above, uses this kind of metaphor in his *Frame Analysis of Talk* and speaks about “replaying” scenes in talk.

not want her; he himself has got a hopeless love / Susi ist verliebt in einen Arzt. Doch der Arzt will sie nicht, er hat selbst eine hoffnungslose Liebe” (writing episode). This authorial voice bears resemblances with Elli’s observer position in one of the participant constellations of the rehearsal situation (1a), but it uses information from the narratives Elli obtained when actively interacting with the persons at the rehearsal (1b): *“he himself has got a hopeless love / er hat selbst eine hoffnungslose Liebe*” (writing episode).

The next sentences in the text are direct speeches of the characters “Susi” and “the doctor”. Especially the doctor’s utterance, *“‘I’m callous’ / ‘Ich bin abgestumpft’*” (writing episode), represents what the actor Michael actually exclaimed during the stage scene: *“and he in fact SAID it like this / und (.) hat er zwar so GESAGT”* (l. 4208). Like this, Elli’s observer position – what she saw and heard during the rehearsal – is mirrored almost directly. However, Elli deletes this representation in the text (3) stemming from the rehearsal situation (1a), because of her knowledge of Michael’s autism she obtained in the interviews (1b): *“because that would be a description of his autism /weil das wär ja (.) ne beschreibung auf seinen autismus”* (l. 4206).

So, instead of directly representing what she saw resp. what she was told from a corresponding position (observer -> direct speech, no visible author’s position resp. ‘omniscient’ -> authorial author’s position), Elli combines the two represented chronotopes and the related positions in her text. She tries to give this combined representation a specific quality – she wants her story to be thrilling and special:

look, RUMMAGE and then; what ahm (-); what was SPECIAL and maybe elaborate that a little / „schauen KRamen (und dann); was äh:m (-); was beSONders war und des vielleicht so n bisschen rausarbeiten (l. 522ff.)

until you really get THE most thrilling scene / bis du wirklich DIE spannend(st) scene hast (l. 534)

5.2.4 The chronotope of autoconfrontation

During their autoconfrontation conversation, Elli and researcher reflect upon this process of combining, changing and adapting the remembered scenes in writing. The chronotope of autoconfrontation (4) lies on the outmost level of embedded-

ness. It is designed to provide insights about the other chronotopes and their relationships. Analytical accessibility to the chronotopes is provided in a twofold way. On the one hand, the chronotopes are reconstructed by means of narrated memory of the rehearsal scene (1), of the writing situation (2), and of the text as it is remembered (3). On the other hand, the video provides access to the fictive chronotope (3) through a projected video image of the text and to the chronotope of writing (2) through the image of Elli in profile. The video images are supposed to help Elli take her own position during writing and elicit new perspectives on the writing activity and the evolving text.

The other chronotopes identified so far serve as topics of the autoconfrontation conversation as can be seen throughout the excerpts. A crucial feature is that in autoconfrontation these chronotopes and their dynamics are not just represented neutrally, but refracted from various positions. Strengthened by the presence of the researcher and by the format of the collected video-recordings, evaluation plays a central role. Clot and colleagues (Clot 2008; 2005; Clot et al. 2001; Clot & Faïta 2000) argue that in autoconfrontation the videotaped persons judge their recorded activity against conventional generic forms of carrying out an activity of this kind. How 'one' does this activity is contrasted with how 'I' perform an instance of this activity. In Elli's case, exactly this tension can be identified in the transcripts and becomes crucial when Elli explains an instant where she is not happy with her performance in excerpt 4 (figure 7).

To understand this scene, it is important to first take a look at how Elli re-experiences her writing activity during autoconfrontation. In a part of the transcript not given here, Elli states that she mostly watches the picture in the picture, which shows the evolving text shot by the over-the-shoulder camera. She says she gets better access to her writing activity by focusing on that picture instead of the profile camera one's. As I have argued elsewhere (Karsten, 2010), the camera that catches the text from over Elli's shoulder can evoke a critical, third position because of its specific monitoring perspective. Following Clot (2008, p. 204ff.), there is always such a "sur-destinataire" involved in autoconfrontation dialogues, a "superaddressee" in Bakhtin's (1959-61/ 1986) terminology. It represents the profession – journalism in Elli's case. The superaddressee stands for understanding and evaluation of an utterance or action that is valid beyond the scope of the actual

dialogue with a concrete addressee. Such a third generic position is voiced several times in Elli's reconstruction of her writing activity. One such case can be seen in excerpt 4 (figure 7). The transcript shows how the second time a certain passage from the video is played, Elli's responds with discontentment to her own writing process. She finds she did not succeed and did not match her own standards (l. 507ff.). This evaluation of her own writing activity points towards a position that emerged or became prominent in autoconfrontation: Elli critically evaluates her activity performed in the chronotope of writing. This evaluation comes along with the voicing of standard generic forms of journalistic writing and of Elli's position in relation to these generic forms: "now this is not much the ((clicks her tongue)) the prime example=you know / des is jetzt nicht so de:r ((schnalzendes geräusch)) das paradebeispiel=weiste" (l. 508)

In addition to the discussed example taken from excerpt 4, a closer look at the transcripts shows how on the one hand, there are formulations that indicate the generic form of carrying out the activity. They are often introduced by generalizing expressions like "usually" or "often":

usually, I have to say, that the scene how it runs in my head and how it stands written on the paper afterwards; is not necessarily identical / normalerweise muss ich schon auch sagen dass die scene so wie sie sich bei mir im kopf abspielt und so wie sie nachher aufm papier steht; is nich unbedingt identisch (l. 511f.)

you know, usually mh you have seldom the chance ah to stay as long with a, with a person; or to stay with a situation; until you really get THE most thrilling scene / weißt du normalerweise mh hast du selten ne chance ah so lange bei nem eben bei ner person zu bleiben; oder bei ner situation zu bleiben; bis du wirklich DIE spannend(st) scene hast (l. 532ff.)

often you have to switch to what they TOLD you / oft musst du halt dann auch darauf ausweichen was sie dir erZÄHLT haben (l. 536)

it can happen that it is tweaked; in order for it to simply take EFFECT then / es kann schon sein dass das nochmal so dran gefeilt wird; damit sie dann halt auch einfach WIRKT (l. 511f.)

On the other hand, there are formulations pointing to Elli's personal style of trying to represent the rehearsal scene in her text. These statements often involve an expression of contrast to the generic form like "but" or "also":

well not that I would really change that is move around something=but / also nicht dass ich jetzt wirklich was verändern also: mh was umstellen würde=aber (l. 519)

I mean the bottom line is that I wrote like what I saw=but / ich mein im endeffekt hab ichs dann auch so geschrieben was ich gesehen habe=aber: (l. 544)

mh ((clicks her tongue)) ah:=yeah; but I did also take what they told me simply as background info / mh ((schnalzendes geräusch)) äh:=ja; aber ich hab dann schon auch nochmal was die mir erzählt haben einfach als hintergrundinfo genommen (l. 545f.)

These examples show how the method of embedding chronotopes (here: of the rehearsal (1), of writing (2), and fictive (3)) into a new chronotope (here: autoconfrontation (4)) makes it possible to voice contrasting positions and evaluations with regard to these chronotopes: Elli judges her instance of representing the rehearsal scene in the text against the generic way to represent a scene in a reportage. In doing so, Elli calls on the researcher to witness the tension between what 'one' does and what she sees herself doing with the expression "you know / weißte" (l. 508, 532). This discourse marker can serve various interactional functions of building or asserting shared interpretation, such as referring to shared knowledge, appealing for understanding and claiming to acknowledge that the speaker is right (Müller 2005, pp. 147ff.). In a similar vein, Östman defines the prototypical meaning of 'you know' as following: "The speaker strives towards getting the addressee to cooperate and/or to accept the propositional content of his utterance as mutual background knowledge" (1981, p. 17).

Another point illustrating the tension between personal style and generic form is Elli's hesitations in her narrative. When it gets more complex to interpret and explain her activity, that is, when there are two competing voices concerning what she is doing in the sequence, there is more hesitation (l. 504f., 520, 545). This results in changes in tempo of the autoconfrontation chronotope in situations where

the represented chronotopes (fictive (3), of writing (2) and of the rehearsal (1)) can be depicted in more than one way.

5.2.5 Synchronizing chronotopes

Another instance where the temporal dimension of the chronotopes is most crucial is the almost direct refractions of Elli's inner speech during writing happening in the scene described in excerpt 6 (figure 9 and 10). In fact two times in the sequence, the two chronotopes of writing (2) and of autoconfrontation (4) are almost exactly synchronic here for one moment.

Just the moment Elli in the video of the writing episode presses a key to delete the sentence "*'I'm callous', says the doctor. / 'Ich bin abgestumpft', sagt der Arzt*" (first curly bracket), Elli in autoconfrontation mirrors her inner speech during writing: "away / weg" (l. 4217). This refraction is indicated not only by the synchrony of the two events, but also by the changed quality of voice between "therefore / deswegen" and "away / weg" (l. 4217). The impression this scene gives of the two chronotopes meeting in that very instant, is strengthened by Elli's next utterance. Again she says "away away / weg weg" (l. 4221) exactly during her writing the sentence "*This is the story of a true love. / Dies ist die Geschichte einer großen Liebe*" (second curly bracket) to be deleted again right away. Also in this second case, the two forms of space and time of the writing episode and of autoconfrontation meet and Elli performs a pivotal utterance valid and significant in either of the chronotopes. In both occasions, Elli and the researcher immediately start to laugh as a response to the refraction (l. 4218, 4222). This can be read as a sign that they both notice the closeness and interaction between what Elli does in the video and what Elli utters during autoconfrontation almost simultaneously.

Video: Autoconfrontation			Video: Writing	
4217	deswegen <<andere stimmqualität>WEG>	}	„Ich bin abgestumpft“, sagt der Arzt.	
4218	((beide lachen))		(...)	
4219	E: ja		(setzt Cursor an Textanfang)	
4220	((film läuft 45 sek))		<i>Dies ist die Geschichte einer großen Liebe.</i>	
4221	E: weg weg	}		
4222	((beide lachen))			

Figure 10: Meeting of chronotopes

5.3 Summary of the analytic results

To sum up, I want to first briefly recapitulate the most prevalent patterns of nesting for the chronotopes identified in Elli's writing activity and the autoconfrontation dialogue. On the outmost level lies the autoconfrontation chronotope itself (4). It represents both the chronotope of writing (2) (image of the profile camera) and the fictive chronotope (3) (image of the text camera). Further it represents the chronotope of reading (2') and Elli's recall of the rehearsal scene (1) and of the self-narratives of the theater group as she describes them to the researcher.

The chronotope of writing (2) contains Elli's memory of rehearsal (1) and of the persons' narratives therein. This nesting is different from the one in autoconfrontation, because Elli remembers the situation for herself, not for the researcher, while at the same time being observed by the researcher. It is here, the different qualities of the two participation formats in the rehearsal scene with Elli as active participant (1a) and Elli as observer (1b) are most important, because they result in two memory qualities (static and processual).

The fictive chronotope of the text (3) is created in the chronotope of writing (2). It also represents the rehearsal scene (1) and the nested self-narratives, but in yet another way. Here the addressee is positioned in the assumed chronotope of reading (2') and therefore the chronotopical features of the text differ from the ones of Elli's memory during writing (2) and during autoconfrontation (4). In the text, the two memory qualities (static and processual) are combined to one textual time and space. Correspondingly Elli's two separate positions (outside observer and

addressee of narratives) are combined to an alternation of an authorial author's voice and figures' speech.

As for nodes where several chronotopes meet, especially the text in its quality as both material object and utterance, the video images and Elli's pivotal utterance ("away / weg" (l. 4217, 4221)) have been identified as links. This shows, that semi-otic activities, especially speech, and the resulting artifacts are crucial not only in the construction of a chronotope. They are also the means to create dialogical relations between two or more chronotopes. It is by their specific form, that positions from one chronotope are refracted in another one.

6. Concluding remarks

The chronotopical analysis of Elli's case study shows some of the dialogical interactions between various chronotopes that are involved in the psycholinguistic activity of writing. The analysis focused especially on the process of creation of various chronotopically specified worlds and on the meeting points of those worlds. This creation of the chronotopes is done through activities where speech and thinking meet, such as imagining and remembering, writing, videotaping, and collaboratively analyzing videotaped sequences by verbal dialogues. A nested structure of real and linguistically created worlds was identified, which points to a complex interaction of various hierarchical chronotopic levels. It is interesting to see how deep the dialogical interrelations of these worlds run, especially because moments of convergence between nested chronotopes were identified. Writing proved to be a highly dialogical process involving a variety of different voices and positions stemming from chronotopes at various hierarchical or parallel levels. Further, the relationship between what actually was done and genre conventions for these kinds of activities became apparent in Elli's judgments of her performance. The specific research design presented here facilitated analytical access to dialogically interrelated chronotopes and the evaluative tensions they carry along.

In sum, the shifting of voices, positions and events from one chronotope to another in the case study of Elli always happened in the form of dialogical refraction, not as direct mirroring in the sense of a one-to-one repetition. The form of evaluation, citation and reflection of one chronotopic level was shown to affect the time and space of the corresponding representing level. All this points to Bakhtin's primal

diagnosis: “Language, as a treasure-house of images, is fundamentally chronotopic” (1937-38/ 1981, p. 251).

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Keywords

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