

Time after time; how did Pessoa-Soares and Hesse-Haller architect time-dimension aesthetically to form modern readers and liminal authors?

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ABSTRACT: With the help of Fernando Pessoa's (featured by his heteronym Bernardo Soares) this article reader is summoned to understand the value of artistic sensations and emotions within an aesthetical speech wherein imagination, according to J. Luis Borges, play a distinctive role while configuring a modern literary artwork in order to resist every typical adversity of Man's existence under every contingency. In *Der Steppenwolf* H. Hesse's one sees how such artistic sensations and feelings are delivered to awaken every modern reader's sensitivity and to build deeply a narratee's conscience to prove how valuable the aesthetical emotionality is thus proving that without emotions and no literary word would be configured as well as without a consequent slow time-dimension any human being would not be resilient enough to fight against the frenetic rhythm of our civilization which should be counterbalanced by literary art. Moreover, life within such a literary artwork is to be the true example not only of a temporality consciousness but also of the true typical silence of modernity.

Keywords: Inner temporality, Model-author, Model-reader, Text-anti-commonsensitivity

Eduardo Lourenço
In memoriam

Walking by/ the green Green-bank/ Watching
the club waving/In the air//And singing/ Along
the ball curved air/Against the player's despair//
Led by the wind//I'm still swinging...

Arnaldo Brigue: golplayer's swing 10th
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Do we understand Fernando Pessoa when, in the words of his semi-heteronym Bernardo Soares, he describes himself as one who appreciates reading theater plays? (1982, II: frag. 374, p. 119) Does B. Soares share with his creator the peculiar love for drama, a drama-within-everyone (drama-em-gente) too, or it's simply the creator who likes to read aloud as he defends what should be done when reading poetry (1982, I: frag. 192; p.219)? Soares-Pessoa will consider literature a form adopted by those who read to "speak out loud" (1982, I: frag. 192 p.218), thus attending, by means of the dramatic genre, to the proximity of truth between reality and dream (1982, II: frag. 374, pp. 117-21). Will he consider such a literary form truth as a never-ending succession of paintings, through which the world attracts every

modern creator (1982, I: frag. 279, p. 313), giving birth to a bigger amazement/astonishment in his mind? Truth seen as a way to give voice to the manifestations of the soul sailing from person to person? (1982, I: frag. 279, p. 313). Awaken by some sort of dreamlike discourse present in everyone's life, gestures, behaviors, and voices in drama will simply project mysteries which will be literally perceived as an act of speech and simultaneously an epiphany of whatever enigmas are part of life itself (1982, I: frag.155, p. 174). May such a way of rediscovering theater turn into a key to accessing the world and soul labyrinths (1982, I: frag. 67, pp. 72-4) of a modern individual's existence whose sequence of scenes occurs inside himself and whose voice expresses the plurality (1982, I: frag. 89; pp. 94; I: frag.125, p.131) every modern man feels when interrogating himself. Whenever asking about his current situation, every modern writer cast obvious doubts on every illusion that facts subtly defined may conceal (1982, I: frag. 283, pp. 318-20; II, frag. 319, pp. 51-2), then the basis of his modern literary discourse turns out to be a sort of a written reviewing of pictures under several and various light gradients focusing on phantom-like characters or objects or scenes (1982, I: frag. 225, pp. 249-50; I: frag. 235, p. 261)! How will such a modern creative process develop itself? May

Soares-Pessoa's contributions be considered; under the disguising of so many interruptions, illusions (1982, I: frag. 87, p. 93) and camouflages, life itself arises "misrepresented," although every modern creator remains conscious of such a reality-matrix. Attentively and randomly, a modern creator searches in everyman's speech the modernity waving out his words, because although taken as a stupid, beaten by life and a «fameless» creator (1982, I: frags.132, pp. 141-2), those words might be taken as «signs» of everyone's normal way of putatively feel life (1982, I: frags. 124-5, pp. 129-34). Is there any better target and way to concentrate on giving expression to mysteries and upgrading enigmas the primeval life is so full of? (1982, I: frag. 87, pp. 92-3; frag. 92, p.97). The modern literary creator makes use of day-to-day real things, everyday happenings and people to create a wondrous reality (1982, I: 279, p. 313-4; 1982 II, frags .313-4, pp. 47; I: frag. 56, pp. 61-4; frag. 62, p.67) which might at first be literally perceived; although such wondrous images – under a sequence of reality frames – may, once attracting the receiver's attention, lead him to a sui generis grammar of emotions; the creator will then lead the receiver almost simultaneously to understand the structuring of such sequences of images (1982, I: frag. 191, p. 216) by which the former will end by making the latter aware of his forgotten range of emotions; literariness will take the lead because the receiver stops understanding the literary discourse literally and because images are loaded by emotions carrying an otherness (outridade) which a modern creator as driven out of day-to-day current life; such a re-configuration makes them a key space for fruition and understanding of the existence of enigmas. How come? Is not imagination thus summoned to help the discourse comprehension (1982, I: frag. 230, pp. 254-6; I: frag. 255, p. 291)? Words spoken out loud get then a new status: key to the «how of the how» literary space (1982, I: frag. 283, p. 319; II frag. 319, pp. 51-2) – the essential condition of every modern literary creation because they:

- 1 - translate mind processes (1982, II: frag. 374, pp.117-21) derived from;
- 2 - frame pictures gathered under sequences (1982, I: frag. 130, p. 139) assumed to be;
- 3 - projections of emotional facts comparable to the discourse of the unconscious, therefore dreamlike reality (1982, I: frag. 192, p. 218) and also;
- 4 - condensed in minimal things, which happen to magnetize long-forgotten emotions (1982, I: frag. 129, p. 138);
- 5 - only by means of chosen words, because new brand invented metaphors are an outcome of and a stimulus to the imagination (Borges, 2000, p. 41).

Words whose organization aims to give form to a discourse wherein current reality appears mediately represented, offering a lively story considered the content of a larger one (1982, I: frag. 200, p. 230)

that turns out to be a meta-story of another story yet to come are a crucial element. The same also happens with characters who come out of proto characters whose characterization becomes literary when they take over their metaphysical content giving voice to the mystery of all existence (1982, I: frag. 212, pp. 129-40). Each story, each character, appears as a continent of an immediate content and vice versa. Modern literary creation, according to Soares-Pessoa, brings up every soul by configuring a mediate discourse-through-images (Fromm, 1982, p. 104; 99) through a dreamlike speech (1982, II: frag. 374, pp. 117-9) to accede to truth, to life too (1982, II: frag. 382, p. 128). A modern literary creator illustrates the peculiarity of practical situations within his whole vision, whose roots lie *mutatis mutandis* in the common world (1982, II: frag. 467, p. 202); his *Weltanschauung* whose unity comes to life by projecting itself in the multiplicity of things and people (1982, II: frag. 447, p. 191) comes reinforced to light. Ubiquity! It will be the condition to be observed by every modern literary creator; especially those who respect the so-called soul-landscape paintings whose action, characters, scenes, acts, and dramas are but parasitized impressions (1982, I: frag. 25, pp. 28-9): obsessions of the creator while assimilating and adapting his «play» to the states of mind perceived in others. He realizes thus the singularity of being another (outrando-se). By analyzing the mind (psyche) (1982, II: frag. 389, p. 135), he makes life alive (1982, II: frag. 505, p. 251) – notwithstanding he simulates everyday life vividly at the same time as he fosters the way to an enriched sensitivity by distinguishing it from the one raised by empirical impressions (II: frag. 389, p. 135). Instead, imagination and spirituality get along with this creation process (1982, II: frag. 430, p. 171) so that the modern literary artist might never seek to externalize his own soul (1982, II: frag. 453, p. 194). His praxis shall lie in the search for the intellectual expression of emotions (II: frag. 514; p. 259) – he organizes his own experience, moving away from subjectivity (1982, II: frag. 453, p. 194) and concentrates on how to give expression to a factitious confession and also lies, though only to himself (1982, II: frag. 450, p. 193) because he only aims to persuade the receiver, that by his mode-of-expression, may get a more solid consciousness with the help of such an act of communication wherein irony is simultaneously summoned and used fully (1982, II: frag. 479, p. 218). This way, the receiver may be feeling only what his feeling competencies allow him to feel - and never what he or whoever else has ever already felt – whenever he is conscious of the value of what he might only feel, especially according to the syntactic rhythms achieved along the literary discourse with the help of perennial emotions driven along the written speech (1982, I: frags. 14-5, p. 15) as the result of rationality upon emotions

appeared as an imagination's outcome (1982, I: frag. 30, p. 32). Seeing more closely, one must refer that nothing is yet to be seen, for nothing is to be described. Nothing can be truly matched to reality because it only gets nearer to a dreamlike dimension (1982, II: frag. 384, pp. 128-30). Therefore, it is expected that the receiver of a modern artwork created by the typical imagination competence of the species may, under a sequence of living situations, experience distinctly every subtlety, which will help every individual stay away from all ordinary everyday situations.

Such a modern artwork refers itself to a wisdom condition that, by instinct and primary emotions (1982, II: frag. 402, p. 149), occur more frequently along the speech of uncultivated and poor of mind individuals using simple metaphors to express themselves quite naturally. Every single human feels how every object is a projection of his unconscious, as well as every object is introjected into the individual, who makes it a feature of his psychic domain: animal or herbal elements like every human being have to share either the spirit or the divinity of the universe (Jung, 1979, p. 63). Every modern literary creator, making use of his ubiquity competence, externalizing himself, parasitizing all others, and summoning all his sensations, generates the artistic ones - both sensations and emotions; sensations are to be converted into objects (Pessoa, 1966, p. 168) and emotions into «artistic emotions» (Pessoa, 1966, p. 192) by means of consciousness, so says Pessoa: first by getting conscious about a sensation and then by upgrading this operation while getting conscious about the consciousness of the former degree. By doing so, the modern artist makes every modern receiver conscious of the artwork's performance. A free speech where words configuration offers a full range of endless sense possibilities emerges naturally; as much as its dreamlike universe richness allows it to enrich them to make every speech expression independent of any external support (1982, I: frag. 25, p. 9). The creator and receiver will configure thoughts and wishes under the influence of emotions while slowly removing every expected natural sensation. The imagination performance becomes then responsible for the birth of every plausible moment in his own and in the mind/psyche of others according to the peculiar rhythm of creativity: «Be plural like the universe,» stated F. Pessoa (1966, p. 64) who, according to E. Lourenço, knew that the imagination victory over the world was the world victory over the imagination (Pessoa, 1982 I: frag. 30, p. 32). All was about the multiplicity over the unity - though Pessoa, according to Lourenço, only discovered the emptiness of such a necessity - the crucial question about which Pessoa was aware of and that he turned into a drama. A vital matter of whose consciousness made Pessoa a paradigm of the true modern literary artwork creator (Lourenço, 2016, p. 290).

What type of space will be the one to be built wherein emotions play such a decisive role within a plausible existence? Pessoa himself was never ambiguous about it: both gods and Man are submitted to *Fatum's* dictatorship: gods are men who differentiate themselves from Man as long as they are more perfect and bigger. The relationship between gods and Man is commanded not by a moral one but by Absolute Arbitrariness (Pessoa 1966, p. 263). Man is not the result of his choices but Contingency (*Zufälligkeit*). Contingencies impose themselves, and Man is to gather what fate will display without being given any other solution than to accept it (Marquard, 2003, p. 160). Our individual course is undoubtedly conditioned by greater "casualties" such as mortality (Marquard, 2003, p. 160). Absolute contingencies will be - among others, birth, death and/or illness - the imponderable laws of nature whose contingencies everyone is taught to accept (Marquard, 2003, p. 157-8). Has not Man, although, enough competencies to face the remnant contingencies so that he can make arbitrariness as much arbitrary as possible to make it the proper realm of potentialities to envision adequate unexpected resolutions as equivalent to the unexpected epiphany moment of the imponderable? Competence-by-experience will respond to the moment-of-contingency because Man is competent enough the make use of his experience to resist the arbitrariness of Destiny. Dignity in Man stands out according to its capability of compassion, as well as his freedom stands out according to his capability of tolerance (Marquard, 2003, p. 161). Both are aspects of his resilience, e.g., competencies to be raised under the direct proportion of his maturity (*Alterserfahrung*).

Man is then given the capacity to interpret the reality woven by Destiny whenever he will be able to build narratives following the needed detachment. What is religion but the consistent response against the inexorability of humankind's existence? Is art anything else but the consequent solution against everyday life imponderables? (Marquard 2003, p. 159-160). Thus, Man recognizes the capacity of his competence to assimilate the variety of options in *presentiae* in the same proportion of the multiple situations real-life presents him - a space *par excellence* of the contingency which pervades Man's existence (Marquard, 2003, p. 162). And if it is Man's characteristic to perceive how exchangeable situations are and how possible it is to establish correspondences, cross readings, and analogies between the facts of life, it will be then also appropriate to declare how such facts improve one's awareness of the wealth inside life's plurality.

Moreover, Man will not cease to become aware of his freedom to assess and ponder whatever situation he must go through; his option will naturally be to choose the most appropriate discourse, which will be

sorted out of the several responses stimulated by the putative imponderability accompanying such a contingency. Man is to accept the siege mounted by overwhelming determinants, whose consistent insistence on his daily life will only strengthen his due freedom – which cannot appear by the hour of his death or during the void of every crossroad of his existence (Marquard, 2003, p. 163). Man's freedom always happens along every *mise-en-scène*, along with his life whose time dynamics – the one of the durations of every action - always becomes a brand new image of his performance (Marquard, 2003, p. 163). The more the management of these determinants will be successful, the more the respective plurality will play a relevant role in his existence. This bond will then be strengthened by basic emotions such as crying and laughter (Marquard, 2003, p. 164). Elementary pathways of Man's existence are these because they are but entrance doors to the realization of Tolerance and Compassion, without which neither Humor nor Melancholy – proper to Man – would look for their expression. Art turns out to be a major configuration of Man's emotions who knows how to resist adversity with the help of freedom and dignity, thus respecting at the same time the cult of humility which is inherent to the undeniable acceptance of his existence (Marquard, 2003, p. 164).

Modern literary artwork is thus defined by the translation of temporality. Moreover, it expresses such competence: configuration of acts under sequential form and every character's existence (Eco, 1989, p. 140-4). Elementary temporality is first to be highlighted as a sequence of facts that are kept within the time-of-the-utterance dimension, in which plausibility will offer the artwork discourse its real existence. Temporality-by-conversion will be the dimension in which facts are presented under a peculiar organization to get to the point of realizing time- of-enunciation that will emerge afterward. In the first case, the receiver remarks the facts building up the story; in the second, he is challenged to welcome a diegesis along which several or various types of narrator's voice, with its specific capacities of expression, make the receiver a dynamic one as a peculiar artwork player. It becomes clear that a literary narrator, a musical performer, a poetry reciter, a theatre director, a film director, or any piece of art does not fail to consider the typical third dimension of every modern artwork - may an artwork be either dynamic or static.

Moreover, it will finally require the respective dialogism between the duration of temporalities from its receiver. The time along which the artwork was conceived, mounted, executed, recited, enjoyed, and the one during which its echoes, reverberations, associations, and understandings were to be thereafter also heard and felt, making the artwork forever a living creation. The third temporal dimension is necessarily one that has to do with the psychic depth

(Eco, 1989, p. 139), i.e., the voice emerging from its silence. Let the extreme example of sculpture be taken: fixed to the pedestal, it will make the receiver turn around it to discover and rediscover what by a single angle – or time – of observation and study could never be fully seen or felt thoroughly. The time of the narration itself will be the more enjoyable the more the narrator will challenge the recipient to decipher the enigmas within such an artwork. Through an exclusive and intentional dialogism present in the literary artwork, the receiver will be pleased to «conquer» his own signification trends and make them part of his realm of emotionality gathered during his literary relationship with the artwork. The degree of fruition of such a modern artwork (Eco, 1989, p. 139) gets higher and higher as far as both historical-cultural macro-dimension and psychological micro-dimension are looked for - though such information might be taken as external, it contributes no less to a better comprehension of it (Eco 1989, p. 144).

Notwithstanding, a modern literary artwork requires a more engaged participation from its recipient both as an active-writing and a passive-hearing player, without which the artwork will fail its idiosyncrasy (Eco, 1989, p. 142-4). Time dimension will not be exhaustively evaluated if it only considers the number of units necessary for its execution on stage, cinema, radio stations, and auditorium. It depends quite a lot on being a conditioning expression of a dynamic perception and will always result from the syntactic conjugation of the presented sequence of factitious facts. Thus, the proto dimension of time within the artwork turns into the potentiation of the value of temporality shown through the sequences of facts that build the whole story. Such a sequence will lead the recipient, on account of its configuration and meta-value, to cause the fruition of the wealth of the literariness measured by its ability to propose the analysis of the tiniest details and subtleties - putative unintentional ambiguities, thus causing the birth of a new artwork aesthetic form. Due to the emerging emotionality, the degree of fruition of any literary artwork itself will be available according to its capacity to trigger an experience-based work-in-progress dimension patent in the aesthetic reception of the work. Plausibility present in a modern literary artwork depends on its capacity to challenge the receiver to seek and develop his curiosity incessantly during the relationship with the work (Eco, 1989, p. 136). The modern literary artwork does not obey a whatever predefined program. On the contrary, every act of creation is committed to the imagination, and its practice (Todorov, 2015, pp. 104-6), rendering allegiance only to the idea of beauty, which in turn attends to the complexity (Todorov 2015, p. 128) proper to Man's existence under a generous, unselfish and mediate way of approaching the aesthetical value of

the whole artwork (Todorov, 2015, pp. 124-8; 98; 101). Such a modern literary artwork aims to assimilate the multiple plausible and live significations found along Man's existence to develop its inner beauty autonomously so that the ethically most important principle might remain:

Mais si l'on aime de cette manière le monde et les êtres qui l'habitent, peut-on encore dire que cet acte est entièrement étranger à l'idée du bien? (Todorov, 2015, p. 107).

Feeling so well-beloved, every receiver may naturally feel challenged to practice the power of his imagination – will it be needed a strict allegiance to pre-determined ethical, aesthetic, and historical principles so that historical veracity, ethical respect, and aesthetic perfection will be required may prove every ideological-formal presupposition along the work? Will it be, although so essentially, decisive to attend to such bias in meaning to attend to the full comprehension of the modern artwork? In order to uncover the emerging meaning of the modern artwork itself, it will be rather necessary to aim to detect the cognitive, aesthetic, and ethical features intrinsically conceived by the imagination of its creator according to a sort of act of love dealing with the search for real-life secrets while looking for more knowledge, truth and beauty under a full singular act of unselfishness, common to the one displayed by every actor during the performance of his character (Todorov, 2015, pp. 127; 131).

Artistic creation has nothing to do with any subjective manifestation: its obsession deals instead with respect for the world, devoid of any possessive egoism (Todorov, 2015, p. 110). Modern artwork looks for its scope: building the constant amazement/astonishment (*pasmo*) before the selected whole human world, whose representation puts forward its dedication to knowledge and wisdom (Todorov, 2015, p. 11).

Modern art creation deals with a major obsession: achieving the best form to recreate real-life under the representation of a fragment of the real world, making it a condensed epiphany of a sensitivity to be upgraded along the recipient's artwork comprehension-exercise. The spirit of the beloved gets higher whenever the spirit of his lover acts under a brighter and brighter and exuberant expression-gesture (Todorov, 2015, p. 111). Words come out easily from the syntax of such a modern artwork: out of those emerges a discrete and/or exuberant meaning as a response to the potentialities essential to whatever detail putatively and randomly selected. Such summoned details will also have meaning, either intentionally or non-intentionally proposed and formed no matter what silence will be provoked about its true meaning. The receiver will be thus compelled to re-read, re-decipher, and re-write (Rancière, 2001, p. 35-6) the whole artwork attracted by the configuration of the plot wherein a peculiar and particular net

of clues will always be heading to the aesthetic truth. The strength of language charged with fortuitousness and contingencies - similar to those seen in real life - is then evaluated: every subliminal detail gains another status by making description, narration, and stylistic configuration of features, only apparently usual and not so important (Rancière, 2001, p. 37). Will then every detail that is not immediately rationally intelligible be dispensable? Should any detail subsume to illogical discourse, expressing though contingencies, be so lightly discarded because one never knows how pertinent they are to interrogate the absurdity of one's existence and way of living seen in every civilization and, above all, in the present European one? Is not such a *Weltanschauung* to be seen in so many modern literary artworks of the 20th century? (Rancière, 2001, p. 38).

Such aesthetic representation depicts our modern way of interrogating reality and showing how any aside word formation configures an alternative to the accepted consciousness and expected signification. Such word configurations are essential to strengthen modern Man's consciousness: "la parole sourde d'une puissance sans nom qui se tient derrière toute conscience et toute signification, (...)" (Rancière, 2001, p. 41).

Der Steppenwolf (1927), a novel written by the Nobel prize laureate (1946) H. Hesse (1877-1962), offers its reader both a *Vorwort* and Harry Hallers' *Aufzeichnungen* refreshing a narrative strategy so that the modern reader may follow the various speeds by which the temporality summons him to recognize the respective paradigm of literary modernity. On the one hand, the anonymous *Vorwort* author appears as a third person/omniscient narrator – proper to any extradiegetic narrative -while on the other hand, Harry Hallers' *Aufzeichnungen* is presented as the work of a first-person narrator typical of an intradiegetic narrative. The reader is thus confronted throughout the first thirty pages of the *Vorwort* with an authoritative, reliable representation of a misanthrope, shy, self-described Steppenwolf (Hesse, 1970, VII, p. 198) named Harry Haller, whose suicide tendencies (p. 201) caused a natural and initial distancing for ca. a ten months' time lapse during which the narrator and the novel protagonist shared the same house (p. 188). The reader is first introduced to a genial artist full of imagination (201-202) - a bitter and desperate intellectual who despises the superficiality of his civilized world (pp. 183-191). A character constantly hesitating between the love of his neighbor and his hatred of himself, both appreciating and rejecting the bourgeois life of that time and representing the vivid enigma lived by every bourgeois employee (and possibly by the *Vorwort* the *Aufzeichnungen* – an autobiographical notebook – addressees). These are two different literary perspectives acquainted with Haller's

existence: a man almost fifty-year-old undulating between depression and euphoria, enjoying pleasure or suffering (pp. 190; 202).

Was it a coincidence that such an autobiographical notebook came to the hands of such a fortuitous *Vorwort* author? Did he decide to publish the *Aufzeichnungen* because of the narrative peculiarity wherein he glimpsed the resilience fostered by the protagonist against life's contingencies? Did not euphoria and melancholy felt by Harry, and thus represented in the narrative, attract the notebook editor? Did this happen due to the amazement/astonishment raised by Harry's strategies to defend freedom in a personal existence so full of subliminal experiences whose protagonist also liked to dialogue with his non-logical discourse matrix and wherein emotionality and his unconscious stream played a decisive role? The *Vorwort* author preferred, above all, to present some aspects and personality features of the protagonist so that the reader could autonomously infer any psychological conclusion and, last but not least, take such *Aufzeichnungen* as a document of that time wherein neurosis could be confirmed as the collective evil lived by his generation (p. 203). Curiosity rises of such a narrative as an essential key tool to understand its meaning since its complexity (Fragwürdigkeit), sophistication, and richness of issues related to every modern human life make such a literary artwork a paradigm of modern man's existence (p. 204).

In fact, such an autobiographical narrative is described as an accurate representation of the fantastic experiences lived by the *Aufzeichnungen* autodiegetic narrator on account of the author's strategy to depict the narrative truth to make the reader recognize the sociological value of the psychological wealth of Haller's personality - a lonely and restless individual without any practical sense who was always fleeing and feeling constantly harassed by himself as much as he felt he was haunted by his bad feelings (Hesse, 1970, VII, pp. 192-199).

In such a narrative, the receiver is urged to see both the truth pervading the protagonist's existence and his radical and liberating option - represented in its discourse and adopted to overcome such a collective and personal oppression- to commit suicide.

This modern literary artwork represents Haller's experiences lived through different sceneries, spaces in which the selected moments happen, though according to an elementary time-lapse and under a time sequence without precise chronological boundaries. The receiver is thus asked to accomplish the narrator's discourse while gathering the important features to infer the value and opportunity of Haller's exquisite experiences. The narrative's underlying temporality gradually gets its aimed outline so far as it contributes to uncovering the final enigma resolution (Eco, 1990, p. 155). By

pretending to follow a realistic way of literary representation, the first person-narrator leads the recipient to share the emotions disclosed along the hero's course. From this moment on, the receiver becomes the fruition manager of all emotional dynamics depicted by the respective metaphor: the underlying struggle for survival between the wolf and the human features of Haller's personality.

The author counts on two strategies: 1 – to feel and -see emotions; 2 – to feel and feel through emotions in order to awaken the receiver to be simultaneously conscious of the value of images, metaphors, and comparisons to dynamically reinforce the aesthetic reception he wants to provoke, making his addressee acquainted with an original literary speech fostering the discrete dialogism between the reader and the narrative discourse while giving form to such a modern literary artwork.

Moreover, the narrator challenges his reader concomitantly to solve the mystery of the hero's existence by revealing an action in which several complex questions make part of a compact succession. Why did Haller intend to commit suicide? Why did he feel appropriate to his critical condition the *mise-en-scène* metaphor: the struggle between two reciprocally destructive tendencies: wolf and man? Why did Haller intend to postpone the final coup-de-grâce? Finally, what was the basis for the connection between his case and the real civilization?

The receiver is summoned to ponder, judge, and infer before getting amazed and astonished by following step by step the protagonist's course recorded in an auto-diegetic narration so that he can better feel the influence of contingency in everyone's existence. That would not be the case if, under a *deus ex machina* strategy, a heterodiegetic narrator would serve him an already formatted fiction.

Instead, the modern literary artwork turns out to be a real challenge by functioning as a putatively mere representation of a putatively innocuous and naïve real life because the recipient will then be defied to acquire the pleasure by the construction of a preliminary discourse underlying the succession of narrative facts launched by fate itself. Such a modern addressee is then challenged to ponder the best narrative ending: would a "happy end" be suited that would make such a narrative an established compensation and comfort for every modern recipient? Nevertheless, a greater modern literary artwork investment consists simply of forming a new co-creator out of the reader.

The richer the artwork, the more the latter is considered a creative, active, and engaged narratee (Eco, 1990, pp. 156-7). Such a modern literary artwork will then be taken as a game wherein conjectures, inferences, and silences are essential. Every detail, whether or not taken as obviously essential for the hero's development, will be systematically noted

down since it figures as a representation of every aspect needed to assess the specific value of the temporality as well as the value of emotionality, which ought to reveal the power of the underlying fate discourse immediately or mediately caught by the hero's intuition.

Let then be underlined paradigmatic scenes such as *Zum Schwarzen Adler* (pp. 275-7) and in the Nightclub of Pablo-Mozart (pp. 321-323). The relationship between the hero and his new social milieu stands for a practical way of representing the emotionality he felt and its respective importance to his mental balance. Notwithstanding, such experience-scenes are also to be shared with the recipient to develop his sensitivity more deeply. The narrator opens up the value of the consciousness of the inner time dimension. A natural inference of the deductive kind – which began with representing the protagonist's life in the *Vorwort* and posterior verification along the succession of facts presented in the *Aufzeichnungen* – gets the leadership to depict the paradoxical dimension of Haller's existence. The receiver starts to understand that the rehabilitation through women and art, together with the awakening of the three-way dormant verve - sensitivity, imagination, and sexuality - could be and will be the solution for Haller's middle-age crisis. He begins to perceive how important it is to ponder putative similarities between Haller's and the receiver's own case and how decisive it is to benefit from such an analysis to re-build a new *Zeitgeist*. The dream held in *Zum Schwarzer Adler* and the night lived with Mary are episodes that will clarify the fairness of the interpretation of such an attentive receiver, as well as the fairness within the assumption of a natural induction suggested by such a narrative discourse while reinforcing the active and recreative role imputed to the novel's addressee. Above all, let's underline how well plausibility is detached as the greatest value of such a modern literary artwork (Eco, 1990, pp. 156-7). By underlining such features, the real dimension of the modern literary artwork strategy is sorted out whenever a crucial role is assigned to its addressee. To come to the inference concerning Haller's particular case as similar to his contemporaries' very paradigm.

Notwithstanding, the whole narrative allows to be asked in what dimension is Haller's case to be exhaustively and exclusively seen under the disjunctive «metaphorization»: wolf-human? The enigma will always present: how will Haller's phase – that he went through - be then overcome? What strategical importance will it have for the economy of the narrative? And above all, for the definition of the concept of temporality? What special role will the consciousness of the protagonist's inner time dimension play in the resolution of his paradigmatic existence enigma? Are then any more steps to be undertaken towards a never-

ending succession of the experiences lived along his ten months stay within which he wrote his notes?

Plausibility comes out whenever representing real life along the diegesis of the modern literary artwork. It may appear closely related to the recipient's live existence and whenever the latter's equivalent interest in the way the modern literary creator equates it too. It is raised especially when both narrative entities agree on perceiving and solving the enigmas represented in the hero's life. Let the bridge between the *Vorwort* and the *Aufzeichnungen* be highlighted through a deductive inference and a fortiori its upgrading through induction. The addressee starts to interrogate himself about the value of the enigmatic structuring of the whole work. The main challenge remains: modern literary artwork should appeal to the reader's capability to potentiate an initial inference, leaving behind a rational or logical perspective based on a trivial interpretation leading obviously to a «commonsensicality» whose destination should be naturally rejected (Eco, 1992, p. 42). All is about developing the reader's sensitivity, without which any original interpretation will not occur. Without paying attention to some details related to the hero's existence and the subtle way they are used to foretell his following steps and the subsequent structuring of the diegesis, the value of such a modern artwork will not be fully understood. Therefore, a modern sensitivity will be useful enough to unveil the resolution of the whole interpretation process.

May a modern sensitivity be a sign of the awareness of the subtleties of existence itself, whose details should already foreshadow the interpretation - only apparently unexpected - of the main enigma; the *Vorwort* stands for the first step of observation; the *Aufzeichnungen*, in turn, will stand for both the second step of observation, the first step of the deduction and the first step of induction too, without which any further and more decisive critical literary assessment could not be accepted.

The *Aufzeichnungen* includes a capital subpart illustrating the value of a hypodiegetic text, along which the narrator provides a specular view of himself and a foretelling of what will happen to him afterward. Let not be forgotten how much Haller is a paradigm of the XX century European bourgeois and how the narrative can therefore be taken as one of the most appropriate ways to make modern man a critical citizen who, like Haller, follows a ravaging posture rejecting the way of living his civilization imposes him.

The *Tractat* takes the reader aside and, above all, warns him about how: 1 -creation by art is a way of overcoming the division in one's psyche; 2 - adopting humor and laughter, e.g., the clever distancing, are facilities any man should be equipped with to cultivate his superiority over the dimension of time and conjuncture. One should instead adopt a timeless

dimension of existence by assimilating the perception led by inner time, waving in his psyche: the dimension of divinity symbolized by the immortals.

These issues related to the hero's life experience have then been submitted to observation promoting the respective assessment by deduction-induction just like it goes under a scientific method dealing with any investigation procedure and following the pertinent hints offered by analogy relating every form and methodic procedures driven out of other fields of everyman's live-experience. The reader is consequently facing another kind of an emerging added value. By the ending of the *Aufzeichnungen*, deception also arises in the addressee's mind. Just from the very first sentence of the *Tractat*, the recipient is led to imagine a happy end. As a matter of fact, it begins like a fairy-tale: *Es war einmal* (p. 222). In the final scenes of the *Aufzeichnungen* diegesis, such an appeal is again reinforced, and the reader's fantasy gets aware of the forthcoming fantastic experiences to be lived within the Magisches Theater. Out of real-life time, but completely flooded by the inner dimension of time - without any present, future, and past limitations - the receiver's enthusiasm, led by such a magical environment and behavior, becomes a kind of disappointment according to both the hero and any ordinary reader. As the receiver carries on, his time dimension sounds more and more like an inner harmony respecting the psychic balance. The addressee begins to «conquer» a very different time dimension from the action represented in the *Vorwort* and the *Aufzeichnungen*. Instead of a comprehensive sociological dimension suitable to the rhythm imprinted in a day-to-day individual's or community's life, another one dealing with time duration sorts out. Hermine's homicide, caused by Haller's unexpected jealousy within the Magisches Theater facilities, makes the reader soon perceive the change of the scenario where a radical diegetic interpretation of the whole novel is about to begin. Reality represented in the latter was to be understood not as a sociological one but, instead, as an imaginary one. The detachment joined to the astonishment/amazement finally conquered its respective place. The recipient realizes how much the protagonist was unaware of this peculiarity - as every impressionist reader - e.g., Haller was never conscious of the distinction between sociological and psychological time and reality dimensions. In this scene, the narrator provokes the reader's strangeness, reinforcing irony's power along the diegesis. The narrator is led to re-interpret everything past while assuming the need to find out the archy-narrative itself.

The narratee feels the appeal the narrator had always made to represent facts, details of the action, and several scene-episodes as evidence to assume the interpretation of the narrative as if it were a life-

game, to make the diegesis a challenge both to reader and author, to be re-read re-lived re-played during each respective existence.

The recipient feels then that he is up to the final and definite comprehension of the novel and every living experience - Haller's and his too. Back to the beginning, he restarts to collect naturally the decisive features and details, which will enable him to reassess the novel under a new posture: abduction (Eco, 1990, pp. 158-9). He had ingeniously followed Haller's deceptive perspective of the sociological and psychological reality.

Only by the end of the novel does he feel that he has to stop that former operative method. Instead, he faces a desperate emptiness, which was engendered by Hesse's literary mastery, giving birth to a narrator whose main and discrete intention was to lead any addressee to follow him impressionistically and thus project himself in his hero's behavior without paying attention to unsound subtleties that proved vigorously indispensable to concede special meaning, reinforced using irony.

The *Tractat* detaches art as a solution; Hermine represents not just any woman but a priestess whose warnings always pointed out the perception of the symbolic value of reality inclusive of that double individuality: Pablo-Mozart. These are to be taken only as personifications of a creator whose sudden prestidigitation, with or without the help of hallucinogens, appealed to a magical vision that music, senses, and modern art, in general, stimulate in a needed modern to overcome life contingency. Would not a desperate modern man be the one whose type Haller is a paradigm? And is that the reason why there is even enough room for Haller's confusion between sociological and psychological reality? Should not the addressee accept this new time dimension: an inner one derived from the psychological balance? And is it not fair to interpret the narrative as a combination of discourses loaded with symbolic values essential to understanding it as a narrative of the narrative?

The novel cannot do without the representation of Haller's contemporary existence. However, the narrator's scope exemplifies how much the latter cares to give a picture of such elected facts and scenes underlining its epiphany of another "world" of peculiarities. H. Hesse invested in modernizing the reader with such a big challenge carried out by his narrative. It is not up to the addressee to draw the narrative matrix underlying the literary discourse, which comes out now and then in scenes along the *Vorwort*, *Aufzeichnungen*, and the *Tractat*?

«On stage,» Haller gets Pablo-Mozart's last remark about how Haller should lead his life and behave himself following the judges' verdict. Haller, the reader, the narrator, and the narratee begin to understand such a trial whose signal was to condemn

the ordinary bourgeois moral and truth conceptions, which Haller stands for too. *Harrys Hinrichtung* (Hesse, 1970, VII, pp. 410-13) denounces Haller's and every modern citizen's neurosis, shifting focus to his inability to understand one's existence as a *mise-en-scène* with or without the influence of the Magic Theatre device ever to be displayed.

The novel literary discourse, criticizing bourgeois and philistine morals - of which the immature Haller is a paradigm - stimulates more than ever the reader to understand how his part is indispensable and how his challenge is to be fulfilled not as a reader anymore but rather as a co-author since Hesse admits having taken profit of the novel as a stage (*Schauplatz*) to represent a genial personality (Hesse, 1972, p. 147) aesthetically. Attending to Haller's conviction, the reader feels himself not only as a narratee but also as part of the novel authorship. He must then: 1 - return to the beginning of the work; 2 - resume the respective interpretation by observation, deduction, and induction; 3 - welcome subtle singularities of the narrative; 4 - conquer the beauty of the artwork truth only through rapture, abduction and, 5 - incorporate the value of analogy and realize the way how Haller's "life" in the *Vorwort* author's document: *Aufzeichnungen* is not but a stage-performance offered to let everyone's existence be perceived as a *mise-en-scène* in which reality-within-reality appears to be a reading-clue, not only offered by the author but for sure as a key-of-the-key to be conquered by the reader too. And suppose the reader ponders on the hypodiegetic feature of the narrative literary discourse within the *Aufzeichnungen*. In that case, he will easily realize that the episodes in *Magisches Theater* and *Zum Schwarzer Adler* (dream) fulfill the scope of magnetizing his interest and curiosity, making him a direct addressee assuming the temporality dimension hosted by the hero's soul. In the latter - and *mutatis mutandis* more than just only in the hero's soul but also in the reader's soul too - facts come to the surface with a configured stream of plausible feelings and emotions felt by the hero in his living experiences, which are but the epiphany of a complex and connected stream of episodes forming an enigmatic discourse (Fromm, 1982, p. 112), giving voice to a collective psychic dimension: a space. However, from 19 hundred on, more systematically recognized as the epiphany space of an inner time device, every normal mind is provided with: the Unconscious. A box-within-a-box is the methodology followed by Hesse to highlight the influence of the internal over the external features because each box is always container and content simultaneously of the next one.

The *Vorwort* contains narrative facts, which, in turn, are illustrated along the *Aufzeichnungen* diegesis. *Vorwort* is the big container wherein the *Aufzeichnungen* fits. On the other hand, the *Aufzeichnungen* is a container wherein the *Tractat*

fits as special content. Notwithstanding, the *Tractat* stands for a container wherein the facts belonging to Haller's existence shown along the *Aufzeichnungen* are true examples of the existent frame systematized in such *hors-série* document. A smaller space dimension is always inside a bigger space dimension. Nevertheless, a space wherein existence facts or life experiences shown are a sequence of time lapses (happened during only ten months of an almost half of a century individual life) are effectively the content. A box-within-a-box? A space within a space? Or a space-time-lapse within a space-time-lapse - e.g., time within time? Life experiences represent how much the inner time is foretold and confirmed along the narrative representing facts of the life of a protagonist who narrates it. This is the game to be played between narrator and narratee, who configures the structured rhythm of Hesse's novel and allows conceding then its modern dimension according to whose literariness he pays homage to the richness of language; as well as to the source of the Unconscious present in the singular *mise-en-scène* illustrated by the *Magisches Theater* scene sequence.

Hesse's reluctance to sign his authorship reveals another feature of his conception of modernity. The Swiss author wanted to direct major importance to the novel itself and to show how unimportant it was to keep the focus on the authorship or rather on his way to create objectively fictional facts - though near but never equal to some subjective and personal ones taken out of his personal life - which the traditional literary criticism appreciated so much to unveil. This is by no means the case: the *Aufzeichnungen*, although written under an auto-diegetic discourse - first-hand narrator - is a literary, fictitious document showing how literature is more than a single and specular personal document. Hesse's literary splendor shown in this modern artwork draws attention to the value of both intuition and analogy weapons: modern literary artwork beauty cannot do without them to be enjoyed.

Getting free from the traditional three-time dimension - past, present, and future-imposes itself by recalling synchronicity as a sign of the symbolic richness of every life experience lived during the most bizarre moments and subjected to an immediate analysis, which seems only absurd under a rational perspective. This is the typical brand of Hesse's craft, demanding thinner and deeper scrutiny because it appeals *in extremis* to an original comprehension (Eco, 1990, p.159).

The reality represented along the diegesis is magnificent in its various signification layers. The joy thus triggered by the modern literary artwork magnetizes the reader's attention to an interpretation pattern awesome enough to discard trivial and reductive interpretations of Haller's actions. The overcoming of his tragic existence could not be viewed according to a trivial happy ending perspective as it is expected to happen in an ordinary love story.

Abduction clears the way by making the narrative strategy more accurate through constant use of the detachment needed in a diegesis wherein the reader is to play a more active role during this *mise-en-scène* carried out by the narrator. The former's sensitivity and aesthetical cleverness should always be summoned to share the common good: emotionality (Esselborn-Krummbiegel, 2004, p. 271).

The pathway stands for a feature whose upgrading modernity takes the lead as an original way to live actively real life according to the development of the potentialities inside man (Fromm, 2020). Psycho-sociological-symbolic reality will never cease to be evidence of the plausibility, which narrator and narratee accept as an important literary target to make interactive the way to live real time dimension to make the civilized community more self-confident. Let's remembered that the challenge launched by the *Vorwort* anonymous author ought to be interpreted as the first step to make imagination come on stage.

Strengthening this novel patrimony: 1 - a vast world of potentialities by; 2 - summoning all competencies of the modern literature reader to; 3- highlight the value of time, e.g., temporality, 4 - in what regards to its interaction with emotion to; 5 - underline the aesthetical emotionality as a modern literary feature every modern aesthetic discourse is to develop.

Haller's *Aufzeichnungen* was almost by chance published, so is the novel reader to believe. Its authorship and style show its value, not exactly the empirical author's (Hesse, 1972, p. 106) but the narratee's sensitivity. Most important was to understand what narrative strategies were to make him aware of his competencies to interpret the text richness so that it would put forward «artificially» its own truth and beauty. And how it was, therefore, necessary to draw, using narrative procedures and figures of speech, among others, a network of intertextualities and interactions as some mentioned above (Eco, 1992, p. 67).

According to Eco, referring to an author as an instance in his proto state would also be important. The *liminal author* (1992, pp. 70-1) is a narrative entity who uncovers such strategies to show how essential it is to emphasize the weight put on the literary discourse itself. Such a liminal author would remain the backstage to observe the best ways the whole *mise-en-scène* of the narrative action together with the receiver or/the narratee (Esselborn-Krummbiegel, 2004, p. 272) in order to watch every single detail so that all potential narrative meaning might be well understood and registered in order to come gradually nearer to a hypothetic interpretation of the whole artwork. We have already shown how the *Vorwort* author highlighted the major characteristic of such an artwork by defining it as a document vital to understanding the *Zeitgeist* (Delabar, 2004, pp. 269-270; Hesse, 1972, p. 127). Therefore, its

literariness will not be undermined using colloquial language level or the use of such a narrative strategy as the *mise en abyme* to persuade the narratee better of the value of the work within the work.

Moreover, every moment of the action of such a narrative constitutes *mutatis mutandis*, a way to multiply the several senses driven out of each branch belonging to the meaning stem, just as a synapse is the natural result of its respective neural ramification following the brain stem maturity. Every receiver becomes conscious of the “underground” energy of the meaning stream, whose manifestation will come to the surface in due time. Under the security of an omniscient narrator, the diegesis of the *Aufzeichnungen* would be a sort of confirmation needed by the receiver to prove that his hints and intuitions were the right ones. Thus, confirming those premonitions served by little details that make the difference in viewing the comprehension of the textual dynamics.

Hesse preferred to offer the reader the opportunity to attend so decisively to the generated emotionality and its importance in order to provoke a new interpretative trend and to let such a liminal author unveil thus the variety of hidden meanings lying within a configuration of mysteries and enigmas around which the diegesis is structured.

Let be recorded the joy such a literary discourse can provoke by Haller's recordings and the *Vorwort* author's report. Is the symbolic wealth within 1 - Haller's dream of Goethe-Pablo-Mozart; 2 - Hermine androgyny; 3 - hunting automobiles scene; 4 - Mozart-Haller dialog scenes to be seen otherwise?

More than pointing out the poetic moments of this narrative, it is preferable to emphasize how much they contribute to a network of associations to be woven between the souls of the protagonist of the literary text and the whole text rediscovered by the liminal author, which is all in all synthesized in the poem «Ich Steppenwolf trabe und trabe» (p. 250) written several weeks before Haller's reading of the *Tractat*. The addressee now clearly sees how not only Haller's unconscious stream (*Trage dem Teufel zu meiner Seele*) was already coming to the surface but also how traditional time-dimensioning is but the epiphany of a wider inner dimension which came about to be highlighted by such serendipity-moment. It shows modern literature's abstract and real features, pointing out a language whose wealth lies inside the panoramic and critical view formed in the living dimensioning of time. Every modern artist who creates beauty from his inner life experiences creatively influences his civilization way of living (Pessoa, 1973, pp.: 37; 36; 32; 31; 29; 27).

It will be crucial to stick to the assumptions of the model-text and its textual strategy - wherein the core of literature lies and has nothing to do with the intentions of the empirical author (Eco, 1992, pp. 79; 84-5).

Both the *Model Author* (Eco, 1992, p. 69) and the *Model Reader* as Eco proposes (p. 85) are naturally woven by such textual strategies wherein the differentiating features of modern literature also lie and whose signification heads towards the strengthening of a narrative within and for the world. Haller, who is almost fifty years old, living in the early twentieth century, undergoes an identity crisis and nonetheless does want to play an active role as the paradigm of a bourgeois citizen struggling for his new way of living. What aims such a narrative the most? To be accepted as model-text and not a projection of empirical facts of Hesse's life (Eco, 1992, pp. 84-5). Let be annotated a connection complex put into a stage performance that resumes what is presented and theorized in the *Tractat: the coincidentia oppositorum*. The liminal author perceives immediately where the core of the question lies: how could everyone accede to the reconciliation of the opposites (Ribeiro, 2007, pp. 183-4)? Such a meaning complex would be better understood with the help of a metaphor every addressee will be challenged to perceive whenever a plurality of meanings is to be understood. Perceiving this new perspective, the addressees will feel the aesthetic weight, e.g., thus overcoming the literal meaning (Ribeiro, 2011, pp. 343).

Language is thus at the service of an immanent value every literary speech contains by creating enigmas. Animal and Human nature appear in their full symbolic and paradoxical range to which sociological-rational understanding does not fit in. The model-reader then faces a peculiar reality whose strangeness and bizarre traits will foster the comprehension of such an aesthetic pattern, which he can respond to only with the help of imagination and sensitivity. Such a model-reader approaches a type of understanding whose putative meaning never stops emerging. No matter what form the enigmatic and mysterious character of the ways of expression used by the model author will be, the attention is drawn to the absence of a sort of specific justification. Only if the model-reader is aware of the time inner dimension can he be able to understand the whole of this new literary reality illustrated both by the *Tractat* and Haller's unique pathway: his interior journey to overcome such a struggle between opposite personality features (Jung, 1971, p. 30). The *Tractat* author defines «soul» by quoting the ancient oriental wisdom and uses another rhetorical figure: the onion-metaphor - after peeling an onion layer after layer, only its emptiness is found. Where should be lying the onion wealth? In anything material? The literary artwork always deals with an obsession: to find the right expression to achieve the clearest way to engender several answers to multiple questioning gestures; therein should lie its literariness, which, according to the *Tractat* theorizing gesture, is also to be compared with the nature-garden-

metaphor wherein both useful and useless herbal species are welcome. What would then be the mediate solution proposed by such a model-reader with the help of the narrative diegesis? A Man's interpretation according to which irrational (unconscious) and rational (conscious) dimensions could exhaust his whole wealth would fit. Besides, in his soul, the whole stream of signification can flow and a myriad of not yet imagined metaphors whose comprehension depends on the individual's pathway to maturity and whose duration will always be unpredictable. Therefore, the richness of both form and content present in the diegesis will always depend on the experience of time and its profoundness in the protagonist's existence. Every single interpretation act will then be triggered by the literary speech, its rhetorical codes, and its respective stage-performance using word configuration, as well as by the accurate observation of and ponderation of every use of prosody to be shared by the reader, too (Ribeiro, 2020, p. 386). From such an emptiness pattern feasible in this translated literary form, the addressee's imagination will be constantly challenged, thus generating the latter's greater and greater sensitivity (Eco, 1992, pp.39-41).

The modern literary artwork will then be building a fortress against the ordinary «commonsensicality» (Eco, 1992, pp.42-3), recovering its primeval mission: poetry always meant the expression of the absent side of every human experience (Lourenço, 2016, p. 289). By doing so, such artwork will naturally oppose itself against old and current metaphors and logical comparisons. At the same time, it will host a new stylistic performance directed to any model-reader's competence, which may make him ready to attend the benefits of *otium*.

The modern literary artwork will fight back against every empirical author and his approved tacit or expressed interpretations and every external morality. Haller's verdict makes him: 1 - the subject of patronizing public laughter; 2- aware of the immortality of every inner experience; 3 - aware of not being regulated by sociological morality; 4 - aware of not submitting himself again to immaturity. Would both the liminal-author and the model-reader answer the same way supported by a model- a text whose strength would be worked out towards the text plausibility? Above all, every modern literary artwork has to make use of its transitivity (Oster, 1997, pp. 57-9; Karalaszewski, 1993, pp. 163), may be it either confessional or not; it must count on its reader's aesthetic competence; otherwise, no aesthetic performance takes place (Ribeiro, 2003, p. 81).

Modern literary artwork discourse arises from the constant dynamics between *intentio operis* and *intentio lectoris* (Eco, 1992, p. 64). Its beauty is to be supported by its literary and moral weight, which depends upon a persistent study whose renewal

results from the fact that it should constantly be the object of a systematically remarking and analyzing posture defending the respect for its internal coherence while unveiling its specific truth. The *Vorwort* presents a sociological reality to immediately attract every unaware reader, led by a primary and logical inference confirming the protagonist's situation presented by the handwritten *Aufzeichnungen* speech, which illustrates facts previously presented in it. The initially shown mysteries, truth, morality, lesson, and usefulness would immediately be completely and exhaustively illustrated. The same would happen to the kind of elementary plausibility: everything would sound so nice and objectively verified that no more would be left to be unveiled. The *Aufzeichnungen* would come out as an extended confirmation of what would have been said in the *Vorwort*. Would these characteristics be enough to explain the literariness of such modern artwork? Would it be enough to learn only how to overcome the life crisis represented by a hero like Haller, almost fifty years old, going through an identity crisis whose identity was constantly harassed by suicidal tendencies? Let then be at least learned through such literary artwork how cleverly useful all this *mise-en-scène* performance and subsequent lesson be applied to every citizen. It would be an interesting hypothesis.

Let this judgment by induction prevail over the initial and only putative deduction - all the same common to those attained by any scientist. Would it fit the whole of Hesse's strategy? Would it not be acceptable if emptiness and plausibility were not to be associated with the beauty worked out in Hesse's literary artwork? Had it not ever since provided an interpretation concerning the psychic dynamics metaphorized and configurated through the quoted *mise-en-scène* in order to develop a model-reader and his analysis to succeed in multiplying creatively every potentiality this artwork is a paradigm of? Had it not ever since provided the possibility of giving birth to a model-author - as long as his investigation makes him nearer the archy-text as the real proof of its anti-commonsense plausibility? What will then be the point of such an archy-text? A new kind of sense (Hesse, 1970, XI, p. 53), whose meaning is to be gained, would testify to the real method of this new way of understanding through abduction.

The psyche's dynamics will continue to be the surplus-value of all kinds of human existence whenever its temporality is regarded as the epiphany of the contradiction between opposites and its respective overcoming. This artwork begins to be revealed when the model-reader, while observing such a methodological posture, starts to get more conscious of the unquestionable vigor of such a psychic process: the hero's and his own. Does the diegesis suggest how will be Haller's future? From the last line of the *Aufzeichnungen* on, no one knows what will happen to the hero. The *Vorwort* author has not

revealed much. Probably, Haller gathered sufficient elements during his ten months stay that were essential to comprehending his day-to-day real future life. He had probably (re)gained his aimed splendor since he learned the lesson: let life's natural paradoxes be accepted as long as man will accept existence in whose form a modern literary artwork wants sub-condition to bestow beauty and mystery altogether.

Modern literary artwork discourse cannot do without words-by-speech, one reliable way of converting thought into pleasure, because words are not only tools for hearing and translating concrete reality into the abstract form of man's twofold structure of speech. We perceive sounds produced and/or spoken by hearing as we perceive an image by visioning the description of the concrete reality. Such a physiological process depends on all types of sensations - the first essential dimension allowing every elementary survival behavior. The impressions left in the hearing and seeing organs are to be followed by the individual consciousness making them simultaneously rise to the respective regions of the brain cortex: the "center of the highest cognitive functions," with ca 17 million neurons (Maffei, 2014, p. 26-7). Thus, allowing the consciousness of such a cortical image whose recording allows due knowledge and recognition inside a memory thesaurus activated when needed (Maffei, 2018, p. 116-7). Such patrimony increases with the interaction between the environment and 86 billion neurons and the respective ca. hundreds or thousands of synapses that form the human brain cells (Maffei, 2014, pp. 16-7; 26-33). This act of recognition and knowledge illustrates the cortical operation - which ceases to have something in common with every memory act needed during the survival process - because a vivid experience generating a peculiar emotionality leads to such an act of consciousness. Such a physiological process gets richer and richer as long as a new temporality dimension updates its relevance. From a universal act of hearing and/or - of seeing, the individual becomes now conscious of a personal process wherein the same data is imprinted in his personal memory managed by the psychological dimension of time - which value depends on every man's maturity. Is not every singular interpretation summarized in the maxim: *tot capita tot sententia* a peculiar example of this?

Moreover, will it be necessary to exemplify how many responses retina or superior linguistic systems give astonishingly birth, during sleep, to a surprisingly dream speech while processing its respective electrical activity? (Maffei, 2018, pp. 121-122). Aesthetic pleasure or displeasure are generated cortically - although also under the hormonal influence (Maffei, 2018, pp. 120-30). They are generated by a process of association whose upgrading goes along the emerging synapses

ramification (Maffei, 2018, pp. 116-7). This translational process shows how an elementary and immediate sensation and emotion will be replaced by a more developed one filled with more complex and mediated emotions. In turn, emotions generated in and assembled out of every personally felt and experienced reality will give birth to other more profound and complex since they reflect the several layers of emotions forming an emotionality thesaurus wherein imagination plays an important role while strengthening this sensitivity to temporality recognized by both the model-author and the model-reader. The emptiness found along the narrator's speech appears out of the configured enigmas; these occupy the receiver's memory, although identified through a prosaic image, but soon coming up as a powerful metaphor. In the *Tractat*, the garden metaphor will help Haller imagine what will be the type of the remnant left after peeling the onion layers. By understanding the association between the human soul and the garden image, wherein useful and useless herbal species live in harmony, the narrator represents equally the power of the wealth displayed by an interactive psyche whose indispensable creative center manages the originality of its speech through original naming as a result of an interactive communication language flowing in the individual's mind and originating a deep and dynamic *mise-en-scène*, where a new and unheard-of meaning comes ahead (Maffei, 2018, p. 39-40), thus giving form to an adjustable paradigm of modern aesthetic creation.

Words - or even images - are always photographs whose angle or other represented reality features are unique - becoming particular aspects of an archytext. Now we can understand Bernardo Soares' statement when he defended the *Zeitgeist* as long as it would be represented using photographing-through-words - Mallarmé, too (Maffei, 2018, pp. 115-6). This can thus physiologically be confirmed since the interaction between hemispheres is a recognized process wherein words played a role for about 100,000 years and the language structure for about two million years ago (Maffei, 2014, pp. 48-50). Injuries in the front side of the right hemisphere of our brain confirm our disability to express ourselves with intonation and utter without prosody, which cause the loss of the power to communicate successfully and express any emotion (Maffei, 2014, pp. 40-50). Every usual act of communication is normally identified as the expression of the interaction between thought and language. The meaning is organized as the outcome of neural activity across the cortex (2014, pp. 53-55), wherein all is about specialized neural centers. The right hemisphere (for right-handed) is responsible for the treatment of visual images, which another neural area will afterward assimilate: corpus callosum (ca 200-300 million neural cells) that intercommunicates with the left

hemisphere, whose competence lies in the constitution of the articulated speech (2014, pp. 53-5).

Normally the left hemisphere is a brain area responsible for such a communication of serial events dynamically structured under a time-lapse streaming: the basis of all reasoning (Maffei, 2014, pp. 53-5) and allowing the potentiation *ad infinitum* of all kinds of meanings (2014, pp. 39-42) Even the original ones which shall never be taken as irrational because they are only the expression of a «translational» reality giving response through images which, in turn, may represent a partly universally known reality.

Some of these weird contents might usually be against any logic determined by reason, thus an unprecedented symbolic or abstract, or metaphysical value. In fact, no neural cells generate any irrational meaning (Maffei, 2014, pp. 99-106). Moreover, our brain never ceases to put forward a resilience to the activities of a globalized "brain" and its unambiguous discourse, full of certainties and univocal comprehension (Maffei, 2014, pp. 106-110), also under the form of an aesthetically engaged discourse displayed by every literary artwork whenever its mysteries are gathered in the space of its questioning strategy.

The reader's fantasy may then come to a stage-performance-like expression and enter the scene by creating a single silence capable of challenging the collectively acclaimed loquacity (Maffei, 2018, pp. 106-110) - which every modern artwork wants to fight back in order to make its addressee more and more interactive.

Through the peculiar case of the word, every modern literary artwork will translate such a creative attitude the better, the more it will always transform thought under an interactive language, introducing itself as an epiphany of the Broca's area performance (Maffei, 2018, pp. 39-43; 26-8).

The brain area responsible for the double articulation of language is situated in Brodmann area 44 (*pars opercularis*) and Brodmann area 45 (*pars triangularis*). A part of the front lobe of the left hemisphere of the brain; together with the Wernicke's area - the cerebral cortex area responsible for the reception and analysis of written or spoken language - in the Brodmann area 22 located in the temporal lobe of the left hemisphere too and near the auditory cortex on the lateral sulcus are the centers of language which are in turn connected by the arcuate fasciculus (Maffei, 2018, pp. 26-8).

Without these, man would not produce any kind of language, not to mention a literary discourse only to come about - after the existence of language, a proto-language, and later on - under the form of an aesthetic expression since words are but symbols to call only on poetry, e.g., the poetic speech behind them. The words are but actors to be put on the stage of language (Borges, 2000, pp. 3; 8; 10; 18).

According to Maffei, such centers are the so-called centers of language, more accurately of articulated language, without which human word-speech would not have helped distinguish Man for about three million years now. A mammal whose brain weights ca. of 1,500 kg and wherein its left hemisphere (Maffei, 2018, pp. 26-8), according to Maffei, should be able «the hemisphere of time» (2014, pp. 43;47-8) And why? As the center of rationality, the left hemisphere (for the right-handed) affords every act of producing and receiving communication. During such moments it is accepted and proved that more time is needed for word than image communication (2018, pp. 27-30; 34-41). Therefore, it is for sure accepted that the speech-through-words is born out of the neural processes within the left hemisphere since the reality thus invented is formed, explained, interpreted by re-inventing and correlating several commonly recognized aspects in order to configure a first instance plausibility which will be overcome to differentiate itself from every primeval form of the communication process practiced during every survival strategy (2018, pp. 26-32; 34-41).

For the nowadays globalized society, cultivating the slow pace, the slow time through an aesthetic form belongs to its core mission. It is its must since it provides, above all, better functioning and structuring of brain maturity. It becomes a vital and aesthetic survival process naturally to fight against the speed with which the civilization pressures humankind and tends to weaken the superior cognition of modern man discretely (2014, pp. 58-61). Cultivating patience by hosting such literary modern art strategy is not but a reinforcement of the human slow-paced dimension via an aesthetic device by calling emotionality onto the stage performance by offering a more conscious art spectator a major role.

If the aesthetic discourse reinforces the sparkle of beauty, causing the search for the sensitivity lightness among every creator and receiver of the modern literary artwork, the slowness praised by Maffei will immediately show itself (2014; pp. 81 -83) under the form of astonishing/amazement (pasmó) which Pessoa mentioned throughout his both poetic (orthonymous or heteronymous) and essayistic writings.

Only artistic creation can generate such amazement recovering lost values essential to an everyday decision-taking during a globalized era whose major need is to ponder on the consequences caused by each of its pre-formatted responses and proposing the best way to resist the escape-reflex reaction before immediately or mediately perceived aggression in a hostile riff-raff modern lifestyle (Maffei, 2014, pp. 56-60; 91; 96-8; 100).

Nowadays, artists cultivate fantasy, thus improving their creativity like any scientist hyper-develops at the same time their brain cortex activity by undergoing a process of association wherein every pre-existing

element. In what measure? By offering a Tempo to, under preparation, incubation, lighting, and verification, carry out a single idea born out of a sparkle (Maffei, 2014, pp. 115-19). Man does not have a time sensor as he has others to access space dimensions. He has circadian regulators (epiphysis) (Maffei, 2014, pp. 45). Though he cannot measure the duration of the events, he has live experiences. Waiting generates despair or ecstasy, and during these situations, every man loses time/duration consciousness because it is only possible to measure the speed of information passing through neural fibers, which vary though according to the structure of its tissues, either with or without myelin (Maffei, 2014, pp.45-8).

The longevity of the individual brain is peculiar, too. The speed of content transmission will vary from individual to individual. It will not be necessary to ask whether the succession of events will have the same value from individual to individual (Maffei, 2014, pp. 45-8). However, let's admit: will not emotions determine how long they will persist on and on account of their impact on man's mind? On account of the imprint, impregnation resulting from the way such were life experiences deeply felt?

The depth of emotion will for sure be defined according to the individual's sensitivity, which in turn will be led by its maturity too. The resonance of such living experiences will for sure also contribute to developing a modern temporality consciousness in which every singular artistic expression will feel worked out by a speech performing the silence born before every word (Lourenço, 1973, p. 43) while giving form to an archy-language playing the melody lying in humankind's soul (Brenot, 1997, p. 198-9).

Just like Pessoa, Hesse wanted man to be conscious of his condition akin to every god's status; just like a realist writer, he too counted on the reader to be the co-writer of his novel post-ending. (Hesse, 1972, p. 123; Karalaszwilli, 1993, p. 188).

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