

# Pace, Space and the Other in the Making of Fiction

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## *Abstract*

*The turn toward an embodied understanding of human thought in the cognitive sciences and other disciplines has reconfigured the idea that narrative is a purely linguistic phenomenon. I am convinced that human narrative ability is rooted in the pre-linguistic, motor-sensory, emotionally charged dialogical experiences of timing in infancy and that late term pre-natal experience may also be involved, particularly the rhythmic sounds and motions of the maternal body, but I argue against researchers who treat the fetus in isolation from the fetal environment. I argue that the narrative imagination depends on the movement from the co-constructed patterns of timing in real space with a real other to the represented time and space of imaginary others in fiction, a development that depends on the emergence of autobiographical memory. Analysis of Virginia Woolf's comments on rhythm and writing and her drawing of the form of *To the Lighthouse* provide a door to thinking through the many unanswered questions about how fictional stories are generated.*

**Keywords:** narrative; rhythm; intentionality; sensory-motor synchronization.