Cultural Processes from the Inside: What Happens During and After a Movement?

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1 Introduction

In this paper, I take part in Valsiner's theoretical adventure by overcoming the static assumptions on human experience and in order to shed light on undetermined processes (movement) in irreversible time (Valsiner, 2002, 2003, 2006, 2014a, 2014b). This entails recognizing the flexible nature of forms as they unfold (Valsiner, 2010). Forms are in constant movement and movement unfolds in-between: between infinities—inside and outside—between reality and virtuality (the not-yet and the imagined), between flexibility and stability, and between the past and the future *in* the present (Valsiner, 2003). There lies novelty.

As simple as these claims may appear, they resist our commonsensical way to conceive of our world:

> Novelty has been a major conceptual puzzle for developmental science. As something that has not yet been encountered it defies our habits of classification of phenomena into the established categories […] So it needs to gain conceptualization. (Valsiner, 2010, p. 2)

The trajectory equifinality model (TEM) (Valsiner and Sato, 2006) contributes to forming a language that captures the emergence of forms in motion (Valsiner, 2005, 2010).

In this paper, I try to contribute to such a language by developing Bastos' (2017) concept of shadow trajectory that is anchored in the TEM model. I try to understand how a shadow trajectory emerges in irreversible time by delving into its qualitative and virtual aspect alongside its quantitative and "real" nature. I propose some avenues for a model of shadow trajectory in irreversible time. In an idiographic perspective (Valsiner, 2014b), I am interested in the unique experience of people. In this same logic, this reframing of the concept of shadow trajectory is a single and

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specific case that reflects a more general ("universal") attempt at developing a cultural psychology of human movements. I do this by trying to respect and reflect the directions of cultural psychology (Valsiner, 2010):

- "advancing in qualitative methodologies to provide an understanding to complex and process-based phenomena;
- oriented toward single-case analysis;
- that focus[es] on the developmental processes and analyses of trajectories of psychological progression that include both real and imaginary components" (Valsiner, 2010, p. 1).

I particularly emphasize the third component by trying to creatively (Valsiner, 2012) re-imagine the concept of shadow trajectory with regard to its process (movement) dimension. First, I present Bastos' (2017) concept of shadow trajectory by pointing out the fact that it refers to spatialization or, in terms of process, reterritorialization. Second, I contrast it with what happens in irreversible time—the flow of qualitative state with no spatial referent (deterritorialization). Third, I present some theoretical avenues in reference to aesthetics, particularly dance and photodynamism as well as tale narration, in order to provide a hint at what happens in irreversible time. Fourth, I move to the process of reterritorialization in relation to Bastos' (2017) analysis.

2   The Concept of Shadow Trajectory

General Presentation

Fig. 1 schematizes the concept of shadow trajectory in relation to dominant trajectories.

For Bastos (2017), a non-actualized or partially actualized (interrupted) trajectory (being an active politician and worker) (*e* in Fig. 1) pushes our dominant trajectory. This pushing dynamic is very coherent with Bergson's (1888) concept of duration Bastos refers to. The process of becoming a mother (the move from xy to yy^1 in Fig. 1) is oriented by the woman's possibilities, the shadow trajectory *e* (active politician and worker) providing her with some resources—becoming an independent mother taking her own decision like she would have done in work or did before interrupting it. In this process, *e* creates a new synthesis. In Fig. 1, yx refers to the state of not being a mother yet and yy^1 to achieving motherhood. The move from xy to yy^1 signals the transition to motherhood, which is the dominant (actualized) trajectory. E, as a latent resource, mediates this move from xy to yy^1. It gives yy^1 a certain orientation, that of the mother being an independent mother. So, a new whole is created. I think that it captures the analysis Bastos is making.
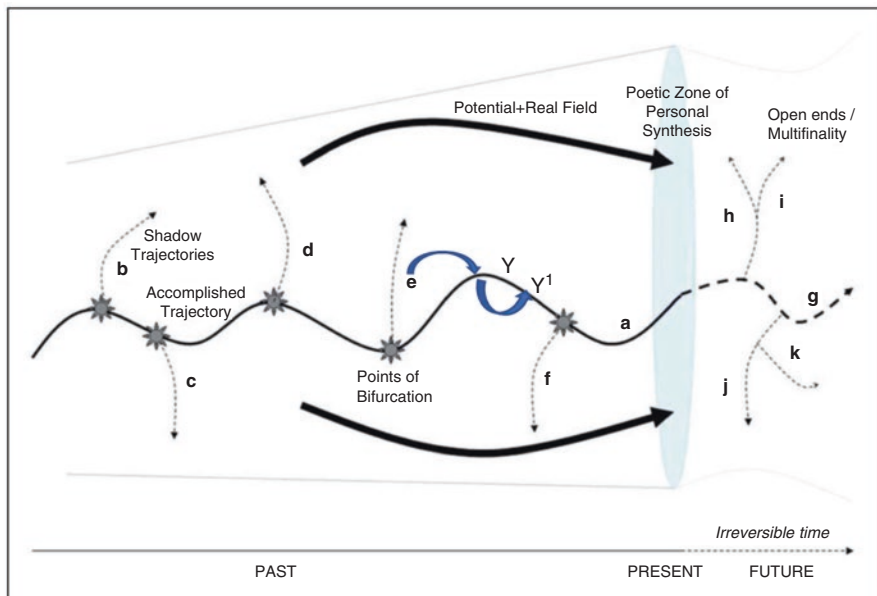
Fig. 1 Shadow trajectory. (Adapted from Bastos, 2017, p. 418, with permission)

Shadow Trajectory as Spatialization: Retrospective Construction

As dynamic as the perspective of Bastos is, I claim that she delves into what happens afterward when the person retrospectively intellectualized his or her trajectory and therefore spatializes it. This is what exactly enables Bastos to schematize this dynamic in references to possibilities as being (spatially) contained in people trajectories, lying *somewhere* in people's life and to presents *parallel* trajectories (Fig. 1). Bastos points out an important dynamic pertaining to the constructive nature of memory, but in Bergson's (1939) sense, it refers to spatializing life afterward through a narrative process in the course of an interview. The schema Bastos ends up with also expresses her own analysis in terms of spatialization.

Spatialization—creating lines and points—pertains to the socialized part of the Self (Bergson, 1888).

Cutting our flow of experience implies creating an ecosystem out of it (Asendorph & Valsiner, 1992). The latter is made of social limits, points, as coordinates between lines, and domains (work, family, motherhood).

Domains are multidimensional coordinates—as schematized in Fig. 2, domains (D1 for domain 1 and D2 for domain 2) are situated amidst different points (coordinates). So, being a mother could be situated amidst institutional (worker, mother) and political domains (politician). The second domain (D2 in Fig. 2) is generally established beforehand or afterward—so outside the flow of experience—as a goal that fits into a segmented territory.

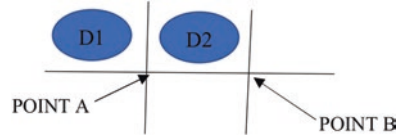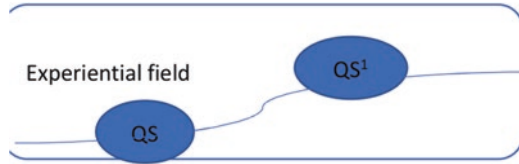**Fig. 2** Reversible time: lines and domains

Fig. 3 Qualitative states in the flow

In this perspective, trajectories are segmented and differentiated as they fit into ecological theoretical models (c.f., Bronfrenbrenner, 1979) and social expectations—guiding the person toward specific goals—that contribute to segmenting personal experiences. Referring to our trajectories as differentiated segments is basically an intellectual operation (Bergson, 1888, 1907; Deleuze, 1968, 1979; Deleuze & Guattari, 1972/2000). *Constructing a shadow trajectory as a contrast with a dominant trajectory is an INTELLECTUAL, SPATIAL, and SOCIAL process.* People retrospectively construct such lines out of what happened in the course of movement, by spatializing what pertains to the flow. Bastos' (2017) analysis is very dynamic, but it displays one side of the coin—the process of spatialization that happens afterward. The other side indicates what happens before such a retrospective construction, that is, how experience is flowing and getting organized in motion, in irreversible time.

3   Irreversible Time: The Organization of Qualitative States in the Flow of Motion

For Bergson (1888, 1907), irreversible time pertains to a succession of qualitative, subjective, and affective states rather than the simultaneous presence of (parallel) spatialized and objectified states.

Figure 3 schematizes such a dynamic (QS symbolizes qualitative state). A qualitative state could evolve by becoming either another version (a variant) of itself (QS^1 in Fig. 1) or another state (QS2). The move from QS to QS^1 or QS2 implies that the field of experience organizes itself and expands so that QS^1 or QS2 forms a more complex qualitative unit than QS (Bergson, 1907). Using Bergson's example of a bell, each new ring already has built into it previous rings.

I propose that, in the narrative that Bastos analyses, the qualitative states are for a large extent transversal to the different social domains (being a mother or a worker) she is largely focusing upon. The fact that qualitative states are

transversal to these domains explain precisely why they are constructed and why one domain (shadow trajectory) constitutes a virtual resource—pertaining to the subjective and qualitative world of the person—for another one (dominant trajectory). What is this resource made of? It is made of qualitative states that are transversal to the domains.

For example, Bastos (2017) illustrates one of the woman's "initial transition between family and medical control over delivery" (p. 8, the emphasis is mine) as follows:

> She used to *positively valued* being prepared for marriage and motherhood and this sign had a promoter function in her *coping* with childbearing. Through her experience, she has also shown *strength and initiative* –for instance, she decided to have her second baby at home, against her husband-doctor's opinion. (Bastos, 2017, p. 8, the emphasis is mine)

Beneath the domains (family and medical control over delivery) lies a more tacit and experiential articulation (organization) between qualitative and affective states—being prepared (qualitative state 1) and opposing herself to her husband (qualitative state 2)—that constitutes hidden "stuff" guiding the move from one domain to another. In Bastos' analysis, this "stuff" is present in the shadow trajectory, and it reorients people life (see the circular arrows that I added in Fig. 1). I propose to go further than Bastos by highlighting that, in the flow, qualitative states are not distinguished as shadow versus dominant trajectories. Qualitative states are moreover affective and intuitive rather than intellectual.

Yet, in this example, social domains are still there—therefore I can't neglect them by creating an exclusive separation (Valsiner, 1998) between the person (qualitative states) and his or her social environment (social domains). I have to consider the dialectical relationship between the person's (infinite) insideness (from the spatial domains to the qualitative states) and outsideness (from the qualitative state to the spatial domains) (Valsiner, 2014b).

The first step for such an integration is to delve into a transition that Bergson considers as an interval. This will furnish me with the "material" to go further in my theoretical elaboration. This integration will progressively enable me to theorize on the organization of qualitative states in irreversible time and on the retrospective construction of a shadow trajectory out of this organization.

4 Transition as an Undetermined Interval Between Social Domains

The interval between a domain A and a domain B—B takes the form of a goal— "lays *open* to activity an unlimited field into which it is driven further and further, and made more and more free" (Bergson, 1998/1911, p. 148). So, the person may be sure that he or she is reaching a well-established goal (domain B), but as he or she moves, their relation to this goal is changing without them necessarily noticing

it. It happens thanks to a margin of freedom when progressing toward this goal—it is like a point in a horizon that is constantly changing. This margin of freedom corresponds to the undetermined nature of the interval in which qualitative states unfold and organizing themselves to change the social domain B (the synthesis the I indicated with the circular arrows that I added in Fig. 1). Valsiner (2014b) presents this very idea in reference to the infinite nature of human experience situate in-between different zones.

Fig. 4 schematizes this process in which the person experiences qualitative states in the interval between domains A and B. This interval is a field of experience that organizes itself to guide the retrospective process I referred to previously in reference to Bastos' analysis. During this interval, the person is on the move and is in a state of suspension with no clear spatial referents (deterritorialization; more on this later). What unfolds in-between may be invisible to us, but *it is the "stuff" out of which a shadow trajectory is constructed afterward* (reterritorialization; more on this later).

In Fig. 4, the oblique line corresponds to a shadow trajectory that is constructed afterward at the crossroad between the personal experience—as it is getting organized—and a social domain. The exact position of the lines in Fig. 4 is not important—I insist rather on the general schematic presentation of a shadow trajectory line at the crossing of personal (insideness) and social (outsideness) experiences.

To develop Bastos' dynamic conception of trajectory, I precisely propose to delve into how a shadow trajectory is constructed in the first place—instead of analyzing it as already constructed as Bastos does—in the tension between, first, the visible (social domains) and, second, the invisible and the virtual (what happens in the flow). This angle fits well with Valsiner's insistence on analyzing human form on the move amidst reality and virtuality (the non-real, the imagination).
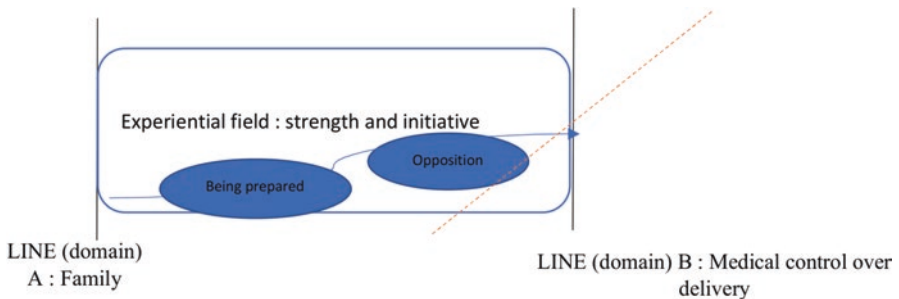

Fig. 4 Example of an interval as transition

5   Widening the Horizon on the Concept of Shadow Trajectory

I propose to summarize my main points on Bastos' concept and then present the general aspects I want to develop. Bastos' analysis proceeds like this:

- Starting from narration (interview) in which the past is retrospectively reconstructed.
- Out if this narration, identifying past events and analyzing, in very dynamic terms (in relation to Bergson's (1888) concept of duration), how they were interrelated (how shadow trajectories seem to have provided orientations to dominant trajectories).
- More precisely, narrowing down *this past horizon* by focusing on how, in this past, a past trajectory did influence a dominant one. For example, Bastos emphasizes the moment (in the past, as narrated in the interview) in which a woman became a mother and the influence of her past (the fact that this woman had interrupted her career) on motherhood.

Elsewhere (Boulanger, 2020a), I tried to develop Bastos' (2017) analysis by shedding light on how the memory of shadow trajectories guides the dominant trajectories as the latter unfold in irreversible time. Yet, overall, I kept the same angle as Bastos—how a shadow trajectory that is *already* constituted as such guides an emerging dominant trajectory.

Here, I explore ways to *analyze* shadow trajectories by keeping with Bastos' dynamic *conception* of it. To do this, I change the angle: I analyze *how a shadow trajectory emerges in the first place* in its interrelation with a dominant trajectory. More precisely, I make the following points:

- When we are *on the move*—experiencing motherhood as it unfolds in irreversible time—we don't have a shadow trajectory "in mind" because we do not relate to the world in a distanced and intellectual stance.
- A shadow trajectory is constructed afterward when we distance ourselves from what happened in irreversible time; we do this through reflection entailing spatialization.
- Through this reflexive process, we schematize our experience by contrasting and superposing SPATIAL LINES (shadow versus dominant trajectories) on our experiential flow in reference to SOCIAL DOMAINS (motherhood versus worker).
- We construct a shadow trajectory afterward out of the virtual and immaterial "stuff"—qualitative states—that are formed during the flow of the movement.
- In the flow of movement, our relation to the world is deterritorialized so that we don't have lines, points (bifurcation points in Bastos' model), and social domains "in mind." We rather experience qualitative states that organize themselves to form the (immaterial and virtual) "stuff" out of which a shadow trajectory is constructed, afterward, through a reflexive process.

In relation to these points, I propose to analyze, first, what unfolds in the flow of a movement—during an interval of time—in reference to a process of *deterritorialization* and the formation of virtual qualitative states and, second, how a shadow trajectory is constructed afterward through a process of reterritorialization implying reflection and narration. My analysis of the flow implies referring to aesthetic phenomena in order to grasp processes pertaining to virtuality. I refer to dance and provide illustrations on a tale. My analysis of *reterritorialization* will take on one illustration from Bastos' own analysis. I conclude with some avenues to deepen these theoretical ideas.

6 Deterritorialization and Virtuality

In the course of a movement, a process of deterritorialization (Deleuze & Guattari, 1972/2000) happens. Human experiences are not located in a segmented environment but in a smooth (in French, lisse) (Deleuze, 1972/2000)—without segmented like desert and ocean—and suspended (felt as such) zone (Deleuze & Guattari, 1972/2000). Deterritorialization is what happens in the interval, in irreversible time.

To push further the aesthetic dimension of shadow trajectory and delve into virtuality (Bastos' reference to poetic motion), I propose referring to photography and dance as well as tale. This will help make visible what happens virtually during an interval (what happens qualitatively in the flow between domains A and B as presented in Fig. 4). In Bergson's (1888, 1907) perspective, narrations are very limited in providing cues to what happens qualitatively in irreversible time, hence my need for aesthetic phenomena (photography and dance) that capture indeterminacy, virtuality, and emergence.

Bragaglia's (1911/2008) photodynamism—that takes part in the futurist Italian movement—enables representing interval as multiplicity. The readers could look for Bragaglia's photodynamism on Google Image, and they will find the image of a horse with many legs when jumping. The evolutive of an image—pertaining both to sense and affectivity—of the body in movement could be likened to the evolution of qualitative states (Fig. 6). Fig. 5 situates Fig. 3 in the aesthetic realm.

Bragaglia's (1911/2008) method can "trace in a face not only the expression of passing states of mind (for example), as photography and cinematography have been able to, but also the immediate shifting of volumes discernible in the immediate transformation of expression" (p. 371). He calls this the inter-movement stages of motion and is interested in an aesthetic synthesis that lyrically distorted, dematerialized, and augmented what would have otherwise been presented as a static state. He is thus interested in the virtual move from one qualitative state to another and how they are organized through a synthesis—this is precisely what is schematized in Fig. 5. The synthesis is not reductive but multiplicative—as the image is multiplied (Fig. 5) and enhancing. In this virtual realm, reality is getting augmented and accentuated—in Fig. 5, the movement is larger; the head goes higher, for example.
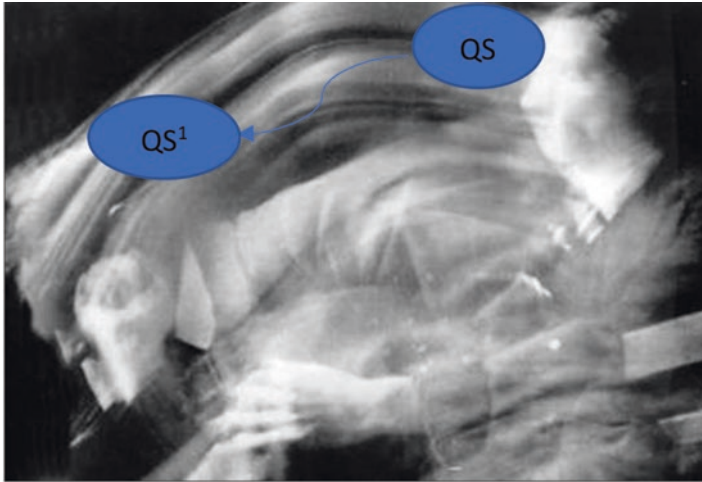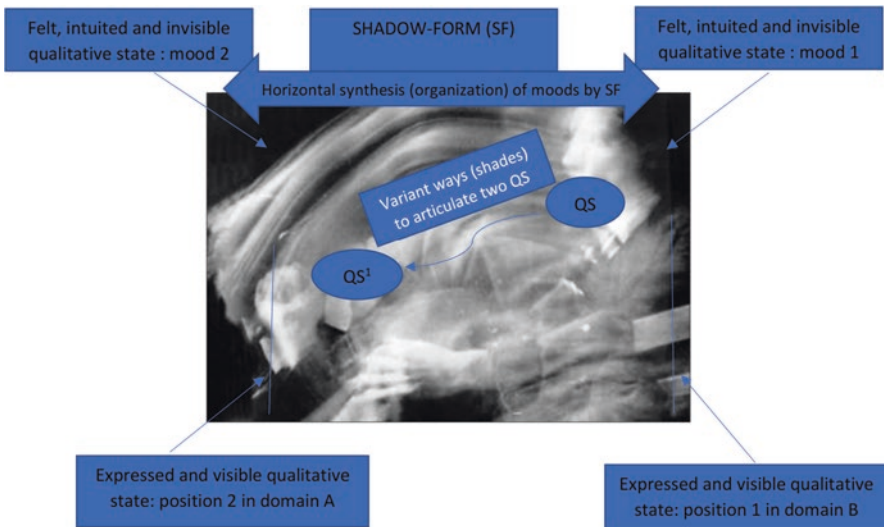
Fig. 5 Bragaglia's photodynamic

Fig. 6 Organization of qualitative states (moods) as the qualitative tones of (spatial) positions

Laban's (1976/1966) choreutic theory of movement in dance provides many cues that fit into this approach to movement. He recognizes the fact that movements augment reality by accentuating it. In his perspective, what we see (visible) in the picture of a human movement are multiple positions, but what we don't see—what is INVISIBLE yet present—is that they represent a succession of moods, that affective and invisible aspect of positions in dance, that are organizing themselves as a SHADOW FORM (Laban, 1976/1966). Moods are the affective expression of

visible positions—we can think of the sensation of pressing, winging, or floating. They are the dynamic and virtual tonalities of visual positions—what gives them a certain color and expression.

We cannot visualize in spatial terms the move from one qualitative state or sensation to another like we do with visible positions in space. The movements between those movements (inter-movement for Bragaglia, 1911/2008) as they are affectively and felt and intuited in a virtual world and take many variants. There are many *POSSIBLE ways to link these qualitative states* and organize them. These ways are intuited and felt, but are hard to clearly identify (in a spatial sense). They pertain to accentuation of how positions spatially relate to one another. The link and organization between moods is called a shadow form—the possible articulation between moods or the ways that we can switch, as felt, from one mood to another. This entails the possibilities of organizing our experiential life as it unfolds. For example, moving from the sensation of pressing to that of winding mainly happens virtually, as an intuited and felt process. There is no corresponding positions or footsteps in space.

This illustrates, through aesthetic phenomena, the organization of qualitative state during an interval (Fig. 6 integrating Figs. 3 and 5). To go further with dance, I would have to present a rather complex schema based on the whole theory of Laban, but this would not add anything to my argument. I rather propose to provide another illustration based on an aesthetic phenomenon, that of a tale that I presented in more details elsewhere (Boulanger, 2020b).

The following is an excerpt on the life of Fred Pellerin, the author of the story:

> On April 2011, we learned that Pellerin had a fourth children named Marie-Poulet, a imagined girl. She is in fact the protagonist of the tales that he narrates each night to his children. As opposed to what we could have expected, the storyteller gains a lot from this *privileged relationship* with his daughters. Indeed, he both stay *in touch with the magic of imagination* thanks to them—«the snow is pink, *fairies exist, I know, they call me daddy*»--and discover as well as get *astonished by the everyday life* that is at first sight banal: « We discover our own shadow, we walk backward, we create songs… My daughters enable me to rediscover being astonished by a strand of lawn and the *vertigo of having the foot on the ground*. (Morneau, 2012, p. 38, my translation and emphasis)

The qualitative movement in the interval is symbolized by Fred Pellerin developing his affective relation—moving from the affective and qualitative state A to B—with his daughters. The qualitative states could also correspond to being in touch with magic and astonished by concrete reality. The two quotes from Fred Pellerin (in the excerpt above) indicate poetic sequences (motions) from one state to another. Behind each of the quotes from Fred Pellerin, we can feel a realm of endless (infinity) possible ways to link and organize the qualitative states, of different *shades of* fantasy. Fred Pellerin's process of story construction implies accentuation like dance: "The storyteller has understood that his grandmother [from whom he takes his inspiration] has put society into dream, accentuated its limits and made more beautiful its forces" (Morneau, 2012, p. 57).

7 Expansion and Synthetic Condensation

When we feel ourselves ON THE MOVE, we are moved by the current (Bragaglia, 2018/1911). It happens when we live movement like people play music—the stream (of dance or melody) *moves us* as we experience an *elan vital* (vital momentum) that is a kind of intrinsic current (Bergson, 1932). This qualitative state (feeling on the move) can be exemplified by Fred Pellerin speaking about his intention to sustain solidary through his tales:

> We are searching / THE thing that could interest all of us / To give us again acting / And we take again the oar / We don't find the exact thing, no, / But we know that we are searching / And we push further toward the front of us / To believe that we will soon decide to stand put. (Morneau, 2012, p. 107, my translation)

This poetic passage expresses the idea of being on the move and the expanding aspect of it as we gain in momentum (*elan vital*). This is the expansive aspect of moving from one state to another. This is in this process that a qualitative state A expands—from A to A^1 and A^2.

The following quote from Pellerin is an illustration:

> We will wake up the wind, / The one that brings hope and destination. / On the words then the air, / In the big shaking handle / With four centuries of feeling on the move…/ *Tell me that we charge at it*/ At the limit, if we have to fall, / We would fall together. (Morneau, 2012, p. 105, my emphasis)

The wind is progressively taking a momentum (elan vital) as it is getting power (hope, handle), destination, and time (century). The wind (A) is becoming a forceful (A_1) one. The expression "Tell me that we charge at it" is poetically situated amidst the first and the second poetic wave; it is the intermediary step leading toward the second part of this poem. This is a culminating "point" (the circle in Fig. 7) that is preparing the second wave.

Fig. 7 synthesizes such waves in which the person gets a momentum. We can feel this momentum in Bragaglia's picture (Fig. 5) as the image is accentuating. The culminating point in Pellerin's Tale is schematized by a circle in Fig. 7. In fact, this is *not a point* but a condense and synthetic zone—synthesizing multiplicity (the multiple images as accentuation in Fig. 5). It could be likened to condensation in dance:

> Condensation in space gives us the impression of a single peak, or *selected part*, within the infinite flux of time, which is in fact disappearing space. It gives us the capacity to produce new positions, encounters and percussions, new contacts and *possibilities* of tactile experiences both within the body itself and in relation to its surroundings. (Laban, 1976/1966, p. 29-30)

Fig. 7 Expansion and synthetic condensation

This zone condenses the first sentence—in its wholeness—and prepares the next one. This process of condensation happens between the end of a wave (elan) and the beginning of a new one. Bergson (1888) specifically gives the example of a dancer anticipating the next step in the course of a movement. In the quote from Pellerin, "tell me the we charge at it" is condensing the idea of momentum from the first sentence and leads the idea of action that is to be developed in the second sentence. There is *no (spatial) bifurcation here*, but a sense of *continuity* between qualitative states A and B with a lot of variants (A^1, A^2) as resources.

8 Reterritorialization: Two Ways to Construct a Shadow Trajectory

Shadow trajectories are constructed afterward through reflection out of a shadow form which is a potential for constructing a shadow trajectory, the virtual stuff out of which it is constructed. Laban (1976/1966) specifies that "[w]e can perform these dynamic trace-forms by *enlarging* and transferring them into the kinesphere [the sphere of the body in action] where they appear as visible swings and oscillations of the body and limbs. In doing this we transform the shadow-forms of action-moods into real trace-forms [visible configuration of movement] whose *emotional content* can then be seen to *change*" (p. 60, the emphasis is mine). It is thus an EXPANDING dynamic.

The Fig. 8 displays the second part of the process—that of reterritorialization (spatializing the flow). The shadow form—which is the synthetical organization of qualitative states—is the basis for the intellectual reconstruction of trajectories as
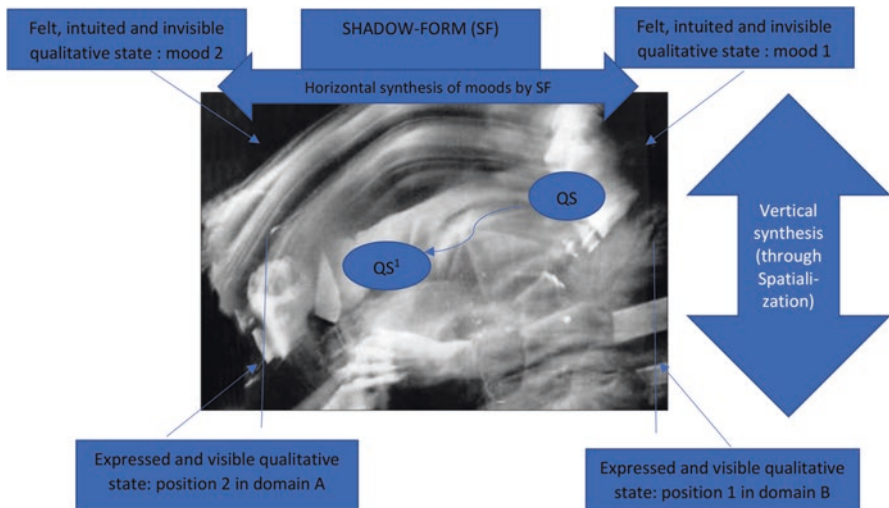

Fig. 8 Horizontal and vertical synthesis between qualitative states (moods) and positions

spatial and parallel paths. To me, Laban (2008/1911) is unclear as far as how the vertical synthesis between qualitative states and spatial positions—that could be likened to the position someone is taking vis-à-vis a certain domain—occurs and the role of shadow form. These aspects seem to constitute theoretical potentials to be elaborated. In this section, I make a general proposition around the process of reterritorialization and illustrate it in reference to one of Bastos analysis.

Deterritorialization implies creating a surplus of meaning (Deleuze and Guattari, 1972/2000). Indeed, a lot of potential meanings (A^1, A^2, B^1, etc.) have been produced. More have been produced than what is needed to take a certain position in space (dance) or vis-à-vis a domain (people's social positioning). In Bragaglia's (2008/1911) and Laban's (1976/1966) approaches, what happens in the virtual realm is a distortion and an AUGMENTATION of reality. Reterritorialization entails the investment of this surplus (Deleuze and Guattari, 1972/2000) into territories.

I propose two ways—out of the many possibilities—to construct a shadow trajectory out of the shadow form through reterritorialization:

- 1) Synthetic disjunction from shadow form to territory leading to an enhancing shadow trajectory
- 2) Line inversion at an intersection through the projection of territoriality into a shadow form: inhibiting (regret) shadow trajectory.

When the person thinks, afterward, about his or her experience, they can take as a point of reference either their qualitative experience as intuited or the social domains and expectations. In the first case, the person is more like a free thinker that let his or her thought emerge in relation to their feeling as they affectively re-experience the intuited qualitative phenomenon (Deleuze and Guattari, 1972/2000). Then, he or she situates their experience in a social territory to reconstruct this very territory. In doing so, they can construct potentialities—what I *could* do or could have done in terms of possibilities. In the second case, the person disconnects himself or herself from their personal experience and starts from social domains by focalizing on what they *should have done*, in terms of regret. They do as if social expectations stand for their experience—they project the former into the later. I provide some detail on these two options, by insisting on the first one.

The first process implies having what happened in the smooth environment as the main referent (Fig. 3) and contrasting it with a segment (Fig. 4) in the social territory. It is an enhancing process in the sense that it develops the experience. It amplifies it.

A disjunctive synthesis is created out of disjunctions (Deleuze and Guattari, 1972/2000.

Figure 9 is an adaptation of Figs. 4 and 7. It schematizes the disjunctive synthesis and illustrates it in reference to one of the cases analyzed by Bastos (2017). One of the women Bastos (2017) refers to highlights her choice, which is the first qualitative state. She mentions that she "persisted in her choice for normal delivery, even going against the doctor" (Bastos, 2017, p. 417). This is one variant (A^1) of the theme of choice. Another one is the fact that she has been forced to quit a job (A^2). This woman also manifested the qualitative state of not having planned motherhood
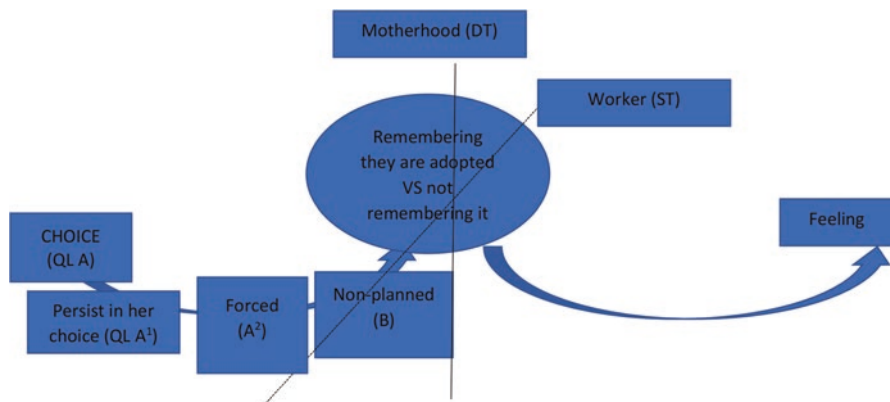
Fig. 9 Disjunctive synthesis: example from Bastos (2017)

(B)—planning is the theme of the second qualitative state. Later in the interview—as presented by Bastos—she refers to her feeling about her children.

I can therefore see two thematic movements (waves) and a transition from the state of choice to the state of feeling (about her children) like with dance (from pressing to floating). This transition is condensed in this quotation: "I don't remember they are adopted" (p. 417). This indicates a synthesis of the qualitative states: not remembering having adopted her children synthesizes the fact of making a choice (A^1 and A^2): she does not remember it because it is quite natural for her as she was forced to do it by circumstances (the child was let alone in the hospital where she worked) (A^2) and as she persisted in her choice (A^1).

This quote also suggests that she had in fact made a choice (A) out of something not planned (B). The condensed zone thus also synthesizes A and B. This happens thanks to the feeling she is developing toward the child (C). She precisely said: "I don't remember they are adopted only when I'm introducing them to someone. What I feel is not different from what I feel toward my biological children" (Bastos, 2017, p. 17). The fact of remembering it (only) when introduced to someone reinforces the fact that she does not have to remember because it is natural for her, thanks to her orientations to choice (A) and planning (B) as well as because she develops an affective relation with her child (C). This is a theme that she is developing after mentioning not remembering them being adopted. This sentence therefore indicates the theme to be developed in the second wave. The condensed zone—which is associated with the theme of memory—therefore points in the direction of C. For a more detailed analysis of the role of memory in shadow trajectory, the reader can refer to Boulanger (2020a).

What interests me the most here lies in the fact that the woman is referring to social domains—motherhood as contrasted with worker—to develop her narration and therefore make sense of her personal movements. All that unfolds in her personal experience is superimposed on domains, but it is the asset—the former is

the material for the latter. Through reterritorialization, the mother creates a shadow trajectory in relation to a dominant trajectory—therefore a unit is created.

Motherhood stands for the dominant trajectory that implied certain choices (A) along the road. The fact of being forced to quit a job (A^2) and not planning to adopt (B)—but to do it in the course of her interrupted profession (as a nurse, she saw a baby to adopt)—indicates the absence of choice (being forced; A^2) that fits with the shadow trajectory "being a professional" (as the woman was forced to quit this job). A^2 and B seem to have been projected into motherhood (the dominant trajectory line as a domain) as the woman speaks about motherhood in these terms (A2 and B), both as resources (A2 and B enable motherhood) and contrasts—A2 and B as what has not been invested precisely in working because of the interruption of her job. So, she creates a shadow trajectory as a contrast with a dominant trajectory out of her qualitative states—A and B as they are getting organized, particularly through condensation. The later indicates a horizontal synthesis of moods leading to a vertical synthesis when projected into positions standing for social domains (Fig. 8). The second domain (worker) now takes the form of a shadow trajectory that expands the sense of her experience.

The second dynamic—line inversion—will remain more theoretical because I don't find an illustration of it from Bastos. I take as a starting point Deleuze's (1979) (1972/2000) reference to the inversion of lines when they meet a point of convergence. It implies starting from a territory to make sense of human process in a defensive way. As presented in Fig. 4, a point is situated amidst a vertical and a horizontal line. This is symbolized by the triangle in Fig. 9. Imagine a woman contrasting her not having a job—shadow trajectory associated with a social domain—with her not having planned to adopt children. Taking a domain and the related social expectations as the reference for her reflexive process, she would develop regret. Not being a worker would therefore be mentalized as an inversion of motherhood, as a contrast to it, as what it is not, as what she could and SHOULD have been. She would therefore develop regret that is an inhibiting and reductive experience. This spatialized process is projected into her experiential field as if what she is experiencing is what she should have done—she experiences the obligation by evacuating the potential emanating from her personal experience as it occurs in the flow.

9 Conclusion

In this paper, I tried to contribute to the field of cultural psychology by situating myself in Valsiner's perspective and the ongoing efforts of researchers in this field. Particularly, I tried to develop some avenues for a model of human movements that "focus[es] on the developmental processes and analyses of trajectories of psychological progression that include both real and imaginary components" (Valsiner, 2010, p. 1).

For Valsiner, the TEM constitutes a methodological tool that captures a "range of variation [that is] qualitatively different from one another" (Valsiner, 2010, p. 14) and that implies "the inclusion of the hypothetical (not-real—or not yet real—or not to be real)" (Idem). It captures "the process of construction of a trajectory of movement of a system as it is happening" (Valsiner, 2010, p. 22). For this reason, this model—which considers what could or should happen—is a pre-factum-focused method. It is oriented toward the future instead of being based on a retrospective reconstruction of the past. For Valsiner, this kind of method is based on creativity. It also entails indeterminacy (Boulanger and Valsiner, 2017).

I extended Bastos' concept of shadow trajectory by situating it in this pre-factum perspective. I propose some ways to look at emerging flexible forms that are fuzzy (Valsiner and Connolly, 2003; Valsiner, 2005, 2014a, b, 2016)—having a temporary character. Heterogeneity and polarization—I referred to as the construction of a contrast—appeared to be important components of a form in movement (Valsiner, 2005).

I deviate from TEM in that I propose that bifurcation happens only afterward. It is a spatial aspect that does not express the unfolding of the experience in irreversible time (Bergson, 1907). Yet, I did not evacuate spatiality. I tried to capture the whole and its relational dimension—the tension between its components. Here, reterritorialization is a necessary complement to deterritorialization. One of the limits of my elaboration is the rather vague presentation of synthesis. Laban's model I referred to seems to suffer from the same limit. Yet, I do have to propose something innovative in a next paper. Using Valsiner's hierarchical and semiotic approach would be certainly helpful. Deepening the avenues in reference to nothingness and emptiness (Boulanger, 2021) would help deepen the understanding of virtuality. Here, mobility of the sign and the concept of zero signifier as well as floating signifier could be helpful. Above all, I will mainly stay with aesthetic to delve into movement as Jaan personally suggested to me. In this perspective, I am trying to push further the concept of zone of proximal development. I am developing the concept of dialogical co-zone of proximal development (Boulanger et al., 2020) that I am situating in the aesthetic realm using Vygotsky's earlier work on aesthetics and crossing it with Goethe's early romantic perspective.

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