

NARRATIVE INQUIRY, BETWEEN DETAIL AND DURATION¹

INVESTIGAÇÃO NARRATIVA, ENTRE DETALHE E DURAÇÃO

INVESTIGACIÓN NARRATIVA, ENTRE DETALLE Y DURACIÓN

ENQUETE NARRATIVE, ENTRE DETAIL ET DURÉE

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ABSTRACT

The specificity of narrative inquiry is to seek to understand the lived experience by collecting first-person narratives. The principles on which its relevance is based are as follows: the apprehension and understanding of the processes of edification of the “points of view” from which the situations experienced by the people involved in the inquiry are thought to be constructed from two phases: that of the experience in language - either the putting into words of the lived experience - then that of the configuration of the words into texts, or the putting into narratives. The asserted need to support these processes stems from the following postulate: starting the investigation implies that one must carry out the work of grasping one’s own experience according to different time scales from which the narration of the experience can be accomplished. Thus, by aiming at the expression of the experience “in first person”, the “inquirer” (who may be a researcher, a trainer, a career guidance counsellor) does not take information on the experience of others. He or she uses guidance procedures whose effect is to encourage the “entry into the investigation” of the persons with whom he or she is seeking and working. This leads us to consider that narrative inquiry is a form of inquiry “necessarily in the first person” since only the person who has experienced a phenomenon is able to say, from his or her point of view and in his or her own words, what he or she has experienced, the effects he or she has felt, and the resulting experiential and biographical repercussions.

KEYWORDS: LIFE STORIES. MICRO-PHENOMENOLOGY. NARRATION. NARRATIVE RESEARCH.

RESUMO

A investigação narrativa tem por especificidade buscar compreender o vivido, mobilizando as narrativas da experiência “em primeira pessoa”. Os princípios que fundamentam sua pertinência são os seguintes: apreensão e compreensão

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dos processos de edificação dos “pontos de vista” que emergem das situações experimentadas pelas pessoas implicadas na investigação, supondo acompanhar duas passagens: da experiência à linguagem – ou a expressão pelas palavras do vivido – e a configuração das palavras em textos – ou a narração. A afirmação da necessidade de um acompanhamento desses processos provém do seguinte postulado: o início da pesquisa supõe conduzir a si mesmo em direção a um trabalho de apreensão do vivido segundo diferentes escalas temporais a partir das quais pode se chegar à narração da experiência. Assim, buscando a expressão do vivido “em primeira pessoa”, o investigador (que pode ser um pesquisador, um formador, um conselheiro de orientação profissional) não solicita ao outro a informação sobre o que foi vivido. Ele mobiliza os procedimentos de orientação, cujo o efeito é o de favorecer “a entrada na investigação” dos sujeitos com os quais ele pesquisa e trabalha, o que leva a considerar que a investigação narrativa é uma forma de pesquisa “necessariamente em primeira pessoa”, pois somente a pessoa que vive a experiência de um fenômeno encontra-se capaz de dizer, a partir do seu ponto de vista e com as suas próprias palavras, sobre o que ela viveu, os efeitos que ela experienciou e os impactos experienciais e biográficos sofridos.

PALAVRAS-CHAVE: HISTÓRIADE VIDA; MICRO-FENOMENOLOGIA; NARRAÇÃO; PESQUISA NARRATIVA.

RESUMEN

La especificidad de la investigación narrativa es tratar de comprender la experiencia movilizandorelatos de la experiencia "en primera persona". Los principios en los que se basa su relevancia son los siguientes: la comprensión y comprensión de los procesos de construcción de los "puntos de vista" a partir de los cuales se cree que las situaciones experimentadas por las personas involucradas en la encuesta involucran dos pasajes: el de la experiencia en el lenguaje, ya sea poner palabras en palabras, luego el de configurar palabras en textos o poner historias. La afirmada necesidad de apoyo para estos procesos proviene del siguiente postulado: ingresar a la encuesta implica llevar a cabo el propio trabajo de capturar la experiencia de acuerdo con diferentes escalas de tiempo desde las cuales se puede lograr la narración de la historia. experiencia Por lo tanto, al apuntar a la expresión de la experiencia "en primera persona", "el investigador" (que puede ser un investigador, un entrenador, un consejero vocacional) no toma información de la experiencia de otros. Moviliza procedimientos de orientación, cuyo efecto es alentar la "entrada en la investigación" de los sujetos con los que busca y trabaja. Esto nos lleva a considerar que la investigación narrativa es una forma de investigación "necesariamente en primera persona", ya que solo la persona que ha experimentado un fenómeno puede decir, desde su punto de vista, y con su palabras, lo que experimentó, los efectos que experimentó, las repercusiones experienciales y biográficas que resultaron.

PALABRAS CLAVE: HISTORIAS DE VIDA; MICROFENOMENOLOGÍA; NARRACION INVESTIGACIÓN NARRATIVA.

RÉSUMÉ

L'enquête narrative a pour spécificité de chercher à comprendre le vécu en mobilisant des récits d'expérience " en première personne ". Les principes qui fondent sa pertinence sont les suivants : l'appréhension et la compréhension des processus d'édification des " points de vue " à partir desquels se pensent les situations éprouvées par les personnes impliquées dans l'enquête supposent d'accompagner deux passages : celui de l'expérience au langage – soit la mise en mots du vécu – puis celui de la configuration des mots en textes, soit la mise en récits. La nécessité affirmée d'un accompagnement de ces processus provient du postulat suivant : l'entrée dans l'enquête suppose de conduire soi-même un travail de saisie du vécu selon différentes échelles temporelles à partir desquelles peut s'accomplir la narration de l'expérience. Ainsi, en visant l'expression du vécu " en première personne ", " l'enquêteur " (qui peut être un chercheur, un formateur, un conseiller en orientation professionnelle) ne prélève pas de l'information sur le vécu d'autrui. Il mobilise des procédés de guidance dont l'effet est de favoriser " l'entrée dans l'enquête " des sujets avec lesquels il cherche et travaille. Cela conduit à considérer que l'enquête narrative est une forme d'enquête " nécessairement en première personne " puisque seule la personne ayant fait l'expérience d'un phénomène se trouve en capacité de dire, de son point de vue, et avec ses mots, ce qu'elle a vécu, les effets qu'elle a éprouvés, les retentissements expérimentiels et biographiques qui en ont résulté.

MOTS-CLES: RECITS DE VIE; MICRO-PHENOMENOLOGIE; NARRATION; RECHERCHE NARRATIVE.

THE SPECIFICITY OF NARRATIVE INQUIRY

In the end, the man wondered whether his interest in such minute details was due to an inability to get to the point.
(COHEN, 2018, p. 22)

The specificity of narrative inquiry is that it seeks to understand the lived experience by mobilizing stories of experience "in first person". The principles on which its relevance is based are as follows: the apprehension and understanding of the process of constructing the "points of view" from which the situations experienced by the people involved in the research are thought to emerge presupposes accompanying two passages: that of the experience in language - either the putting into words of the lived experience - then that of the configuration of the words into texts, or the putting into narratives. The asserted need to accompany these processes stems from the following postulate: entering the survey implies carrying out one's own work of grasping the experience according to different temporal scales from which the narration of the experience can be accomplished. Thus, by aiming at the expression of the experience

"in first person", the "investigator" (who may be a researcher, a trainer, a career guidance counsellor) does not take information on the experience of others. He or she uses guidance procedures whose effect is to encourage the "entry into the inquiry" of the adult with whom he or she search and works. This leads us to consider that narrative inquiry is a form of inquiry "necessarily in first person" since only the person who has experienced a phenomenon is able to say, from his or her point of view and in his or her own words, what he or she has experienced, the effects he or she has felt, and the resulting experiential and biographical repercussions.

This point makes it necessary to define precisely the expression "first-person narrative". Thus, when Depraz defines first-person expression as "the attitude of the person telling or writing, his or her mode, his or her way, in such a way that the language is as close as possible to, and in contact with, the lived experience" (2011, p. 59), it distinguishes between the postures of speaking "at the first person" and "in the first person": if "speaking at the first person means saying I (or We), in any case, it means speaking in one's own name, that is, claiming what one says as one's own and adhering to what one says" (DEPRAZ, 2011, p. 60). To speak in the first person, "is to adopt, according to Pierre Vermersch's expression, an 'embodied speaking', that is, to enter into a regime of expression that fully manifests the concrete reality of a contact with what one is experiencing at the moment I am formulating it" (DEPRAZ, 2011, p. 62).

The narrative activity through which this form of inquiry proceeds is the subject of particular examination in the course of this article. Indeed, whether it is initiated by the subject himself, as is the case in autobiographical narrative (LEJEUNE, 1996), or whether it is accompanied by others, in the context of biographical interviews (BERTAUX, 2005), the entry and conduct of inquiry presupposes acts that make it possible to carry it out. Two of these are examined in depth in this article, which looks at the processes of reciprocity between the acts of temporalization of experience and those that accomplish the configuration of the narrative. On the basis of the thesis asserting the reciprocity between the "temporalization of experience" and the "configuration of the narrative" developed by Paul Ricœur (1983, 1984, 1985), we distinguish two "narrative regimes" - the biographical regime that allows us to apprehend the experience lived over time (longitudinal dimension of the life course) and the micro-phenomenological regime that proceeds by exploring and describing short sequences of experience -, thus the modes of apprehension of the phenomena and the effects of understanding generated vary.

The aim of this paper is to characterize these narrative regimes, to formalize their processes, and to specify the types of effects generated on the processes of self-formation, formalization of experiential knowledge and the constitution of knowledge

from the narration of experience. In order to do this, a work of definition is produced, and three narratives are then proposed to characterize the "data" from which these narrative regimes can be formalized. Between the exploration of experience over time and the examination of experience in detail, the effects and contributions of narrative inquiry are thus questioned, based on the hermeneutic and experiential paradigms that underlie it and the methods that give it concrete form.

NARRATIVE INQUIRY: WHICH PARADIGMS?

The beginnings of inquiry begin when a person, an adult in training, a professional in a work situation, "turns to" his or her experience in order to welcome and express it. This act - which combines two gestures: that of welcoming the experience and that of putting it into words - characterizes the first phase of the narrative inquiry, the second being that of putting it into narrative form. Whether conducted in first person or in second person, as is the case in what Penef (1990) calls the "biographical method", which is in line with the work of qualitative sociology (GUTH, 2014; DUBAR and NICOURT, 2017), narrative inquiry proceeds from the same movement: the narrator turns to his or her experience, welcomes what is given during the evocation, and then looks for the words to say, that is, to describe in detail and narrate over time. This dynamic during which the person becomes attentive to his or her experience in order to express, describe, narrate, express it orally or in writing is the beginning of the inquiry, which is in some ways a form of hermeneutic-type quest. Turning to one's own experience is, potentially, to bring to light dimensions of the experience which, when experienced in the living present, have been lived without being reflected upon or thematized. To put it plainly, the modes of giving of experience (MARION, 1997) are characterized from the point of view of the subject by perceptions of immediacy and obviousness - Zahavi's proposal (2015): experiential data are presentational - and by the constitution of memories proceeding by sedimentation and passive synthesis (HUSSERL, 1918-1926/1998). In this way, the subject experiences effects resulting from the contents of the experience experienced in the present and "retains" these effects in the form of memories. In both cases, the experience is lived before it is reflected, dictated and "narrated". This is the sense of the "passive" character of synthesis and Husserl's memory: the experience is lived, integrated and retained without these processes being intentional and voluntary.

This pre-reflexive dimension of experience (PETITMENGIN, 2010) thus implies that acts must be performed in order to accomplish the narrative inquiry. One of them has already been defined: that of a conversion of the person's gaze which, by making itself available to remembrance, offers itself the possibility of accessing its

experience in order to receive it (BRETON, 2016). Two others deserve a very thorough examination in order to grasp their specific characteristics, their dynamic reciprocity and their contribution to the narrative inquiry: temporalization and the narration of the experience. This perspective anchors narrative inquiry in the hermeneutic traditions of Dilthey and Ricoeur's experience. For Dilthey (1910/1988), experience has a pre-linguistic dimension in that it is meant to be expressed. This perspective is continued by Ricoeur when he states: "Experience can be said, it asks to be said. To bring it to language is not to change it into something else, but, by articulating and developing it, to make it become itself" (RICOEUR, 1985, p. 62). And, again according to Ricoeur, the passage from experience to language depends on the work of temporalizing the experience: to be narratable, the experience must be able to be thought out in time.

NARRATIVE REGIMES: AN ATTEMPT AT CHARACTERISATION

Having defined "narrative inquiry" in the previous section, it is now possible to specify its objects. Various processes can be used to tell the story of the experience. The selection of these processes depends, however, on the stakes of the inquiry and the anticipated objects of knowledge. The work differs, in fact, according to whether the inquiry seeks to examine the modes of donation of the experience during a singular moment (VERMERSCH, 2000), or the forms of repercussion of this moment in the history of the person (PINEAU, 1991). The examination of the modes of donation presupposes the capture of a moment of short duration in order to make a detailed description of its different dimensions (agentivity, perceptions, impressions, inferences...). Conversely, examining the effects experienced during one or more events in the life course and their repercussions in the person's history involves questioning the lived experience based on the biographical narrative. Thus, between capturing the details of the lived experience and apprehending the dynamics of its repercussions over time, the narrative inquiry is composed of phenomenological description (DEPRAZ, 2012) and biographical narration (BAUDOIN, 2010).

In order to illustrate and concretize these different points, we propose in the following pages a short study whose purpose is to illustrate these proposals. Three first-person narratives are thus proposed. For each of these narratives, whose "experiential background" is common (a period of life marked by a long journey), the experience is captured in order to put it into words and then put it into narrative form. Thus, what differentiates these narratives is not the content of the experience, but the length of the experience from which the putting into words and narrative is built. It is therefore through the variation of the temporal scales of the experiences captured that we will attempt to characterize the narrative regimes mentioned above.

THE NARRATION OF EXPERIENCES DURING THE COURSE OF THE INQUIRY: CASE STUDY

During this short narrative research, three stories are presented in succession. The first concerns a one-hour-long moment during the first of my trips to India (which took place in 1994). The second story concerns the same trip to India but deals with the first three months of this trip. The third story deals with the period of life during which this six-month trip happens, is accomplished and is reflected upon. In other words, are presented successively: the narrative of a moment of travel (1), the narrative of the period of travel during which this moment occurs (2), the narrative of the period of life during which this period of travel is lived (3). The research approach therefore proceeds by "progressive extension of the reference experience", from which the putting into words is carried out and the self-story is shaped. These three narratives will then be the subject of a comparative examination in order to characterize the effects generated on the processes of understanding and knowledge building of the variation in narrative processes resulting from the gradual extension of the reference experiences. Last (important) clarification: the time required to write each of these three texts was identical, as was the format dedicated to expression (which for this study is calculated in number of signs).

Example 1: first-person description of a short lived experience on a trip to India

My first trip to India took place between December 1993 and May 1994. When I arrived at the airport in New Delhi, I was struck by the strange light at the airport. The slightly yellowish light diffused by the lamps, combined with the furniture, which seemed old-fashioned to me, created an atmosphere that was unfamiliar to me. The clammy heat that reigned reinforced this feeling of sudden change, even a break with the world that I had left behind in France when I got on the plane. After picking up my luggage, I headed for the exit. As I approached the line signalling entry into the airport on the visitor's side, I saw a compact crowd in front of me. I felt a strong apprehension that almost stunned me. A hundred eyes seemed to be focused on me. I could hear the noise of the crowd, of the street, of the works. The light was now almost blinding. My heartbeat seemed to have accelerated while the rhythm of my steps had slowed down completely. The crossing of the line that separated the "transit zone" from the "travellers' reception zone" marked my entry into India. I knew that I could not go back then. I would then have to move forward, leave the airport, and go deeper into the city. After a few seconds of hesitation, I understood that I had to continue. So I resumed walking and immersed myself in the crowd.

This first text puts into words an experience that took place twenty-four years before its written narration. This "reference experience" (the experience from which the words are built) lasts about sixty minutes. The time allotted for writing the experience is about ten minutes. If it were to be read, it would take no more than two minutes. The text consists of 1,426 characters, including spaces. As a final piece of information,

the description of this moment combined two types of acts: the temporalization of the sequences of the experience (granular description), the identification of the aspects (atmosphere, light, noise...) and the adjustment of the level of detail in the putting into words of each of these aspects.

Example 2: first-person narration of the first part of a six-month trip to India

My first trip to India took place between December 1993 and May 1994. I started by staying a few days in New Delhi, at the Ringo Guesthouse, which is now closed. This place served as a refuge during the first week. I was indeed very disoriented by the incessant solicitations, attempts at all kinds of scams. It took me several days to be able to walk down the street, to orient myself, to understand what I could eat while limiting the risk of food poisoning. I then made a passage through Rajasthan, then went down to Bombay. The first few weeks were very trying. I experienced illness, isolation. My travels alternated between bus and train, without much comfort. I learned to be vigilant, staying alert to watch my luggage, to choose food, to keep myself in shape. The arrival in the south of India, then a three-week stay in Sri Lanka, before returning to Madras, Tamil Nadu, was more restful. I remember feeling an almost physical form of relaxation on a sunny morning in Mahabalipuram. I was beginning to understand India, and I felt as if I had learned to travel and live there. After three months, I returned north, arriving in Varanasi... The second period of this six-month journey then began.

The reference experience of this second story lasts about ninety days. Like the first text, the time required for the written narrative was about ten minutes. It consists of 1,394 signs, including spaces. The experience of writing, the experience associated with putting it into words, is radically different from the first narrative. Indeed, the effort produced for this second narrative is the result of a work of "temporal compression" to arrive at a narrative setting of a three-month period of travel that was lived in an intense way. The test was: to put into words ninety days of living in less than 1,500 signs.

Example 3: Biographical narration of a period of life travel-friendly

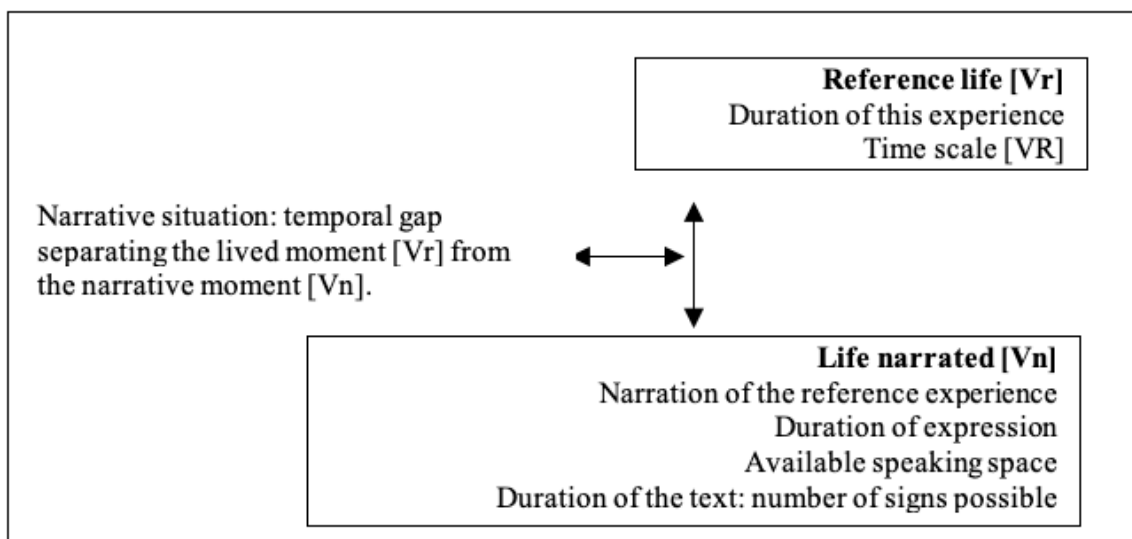
During the last year of the diploma I was preparing at the time, in 1993, I had the opportunity to live for six months on Reunion Island for my graduation internship. It was my first long experience of living far from the metropolis. I was then hosted by a Mauritian family who introduced me to the art of Indian tea. It was then that the project of a long trip to Asia came up. After six months of preparation, I left for India. This six-month trip caused a real breach in the course of my life: a break in the rhythms, a change of scenery, a danger, decisive encounters... I came back transformed, struggling during the first months to reintegrate myself into a daily life governed by sedentariness. During the first few months, I was torn between the pleasure of rediscovering forms of comfort that I had almost forgotten and the regular desire to leave again. I missed the movement and the change of scenery. However, I had learnt new ways of leading my life during this phase of immersion in the Indian worlds. With time, I learned to recognize and dailyize these learnings, to say them and mobilize them in work contexts. Gradually, a continuity to this life of travel emerged, between professional registration and entry into married life.

This third text recounts an experience that took place during a period that corresponds, for the narrator, to the age of entry into adult life (HOUDE, 1999). At that time, I was finishing my graduate studies and wanted to travel before entering professional life. The storytelling experience lasts almost ten years. The time required for narration and the expression of the narrative is identical to the two texts previously presented (the text consists of 1,331 signs, including spaces). Concerning the writing experience, the work has the following characteristics: composing a narrative that "covers" a ten-year period of life in 1,500 signs, which made it necessary to remove the concern of describing an aspect or a moment in detail.

TEMPORAL DIALECTICS AND NARRATIVE REGIMES IN THE COURSE OF THE INQUIRY

The successive presentation of the three previous narratives aims at showing the singularity of narrative regimes and their reciprocal support for the manifestation of experiential phenomena experienced. The hypothesis made here is that the level of detail of the description generates effects of understanding and makes possible the manifestation of processes that biographical narrative cannot generate (and vice versa). A relationship can thus be formalized between the duration of the "reference experience" (the experience that has been lived and that serves as a reference for the activity of putting into words) and the "narrated experience" that is concretized in the speeches or texts. These hypotheses have been the subject of pioneering work by Genette (2007) and Baudouin (2010), among others.

Diagram 1: Temporal dialectics between reference experience [Vr] and narrated experience [Vn].



The diagram presented above seeks to formalize the dialectical relationships between three poles of the narration of lived experience: the "lived experience of reference" [Vr], the "narrated lived experience" [Vn], the "narrative situation" [Sr] of the subject at the moment of the narration. Thus, if Vr appears to be situated in time in a non-evolutive way (because it can be dated and contextualized), the other two poles are in constant evolution. Indeed, the distance separating the Vr from the narrative situation is constantly expanding (a past experience is every day older from the point of view of the narrator). It is therefore possible for the same Vr to produce several successive narratives (or several Vn). Thus, the narrative activity allows for different forms of putting into words the same experience, by including variations in time scales (which we have proposed for this example of an inquiry involving three narratives) or, conversely, by keeping the time scale of the reference experience identical and only changing the narrative situation. These choices concerning the conduct of the narrative activity are part of the strategy. For example, it is a matter of determining the contrast effects generated by the variation in the time scales of the same experience for the manifestation of phenomena and processes that are part of a training and/or professionalization dynamic. Similarly, what strategy should be adopted to question the causal relationships that can be inferred (or taken for granted) between different moments in the course of life? Different scenarios are therefore possible in the context of research on narrative strategies and processes in the field of adult education: numbers of reference experiences put into words, variations in time scales, successive writings of the same experience...

Thus, in the previous section, we adopted the following strategy: maintaining attention on a Vr (the experience of the trip during a period of life characteristic of the "entry into adult life"), but successively extending the duration of this reference experience without varying the time allocated for the Vn (because of the format of this article and the very limited space it offers). Technically, the narrative activity is built on the same experience grasped three times, with a gradual extension of its duration: sixty minutes, then three months, then ten years. Because a fixed duration is maintained for Vn (1,500 signs), the extension of the temporal perimeter of Vr reciprocally generates a process of temporal compression during Vn.

NARRATIVE INQUIRY, BETWEEN MICRO-PHENOMENOLOGICAL DESCRIPTION AND BIOGRAPHICAL NARRATION

Different elements can then be intergated in order to consider the relevance of narrative inquiry strategies from the perspective of research, self-training or the formalization of experiential knowledge: reducing the duration of the reference

experience potentially makes it possible to apprehend aspects of the experience in a detailed manner and, thus, to access the sensitive "qualias" (ZAHAVI, 2015) of the lived experience. In contrast to this descriptive perspective, the extension of the duration of the experience grasped, which makes it possible to apprehend what causes the intensification of temporal compression rates, produces smoothing effects making it possible to apprehend regularities (QUÉRÉ, 2000) in history and to design the survey from a longitudinal perspective.

Thus, different "results" can be observed from the short study presented in this article :

- concerning the first narrative, the "time scale" used allows the experiential qualities of the experience to be put into words, which makes it possible to apprehend the sensitive dimensions (Laplantine, 2018) of the experience experienced and the ways in which the situation is given. The deliberative processes associated with emotional and bodily feelings are also put into words. This regime thus makes it possible to apprehend in concrete terms the factors that support agility, contribute to feelings of trust, generate experiences of fear or doubt... ;
- concerning the second narrative, the effort to compress the time made necessary by the format allocated for the narrative has massive smoothing effects and hinders access to details. It nevertheless makes it possible to express the learning resulting from this thirty-day experience phase, which gradually makes it possible to define a course of action for travelling in India. Thus, this "intermediate" narrative modality ensures the transition between the detailed description of the first narrative and the historicized narration of the third narrative and characterizes phenomena (the feeling of familiarity with India) that seem to have taken three months to reach the first thresholds of accomplishment;
- narrative number three carries to language a period of ten years. Because of the rate of temporal compression achieved, the 'smoothing effects' are massive. The temporalization activity is carried out on the basis of long-lasting sequences of experience: the periods of view. For this type of extremely condensed narrative (the duration of the reference experience is ten years, the time allowed for its expression is three half minutes or 1,500 signs), the longitudinal is imposed at the expense of the granular, the story being built up at the expense of a detailed vision of the succession processes that are diachronic and chronological.

Uncovering the different narrative regimes of the inquiry would merit a discussion that the format of this article does not allow for a complete deployment. Among the elements that fall within the scope of the discussion, one of them deserves to be addressed now, however. The proposal has in fact been made to place the regime of description within the framework of narrative inquiry, which leads us to think of phenomenological description as a particular form of narration of lived experience. This proposal departs from the classical definitions of description in narratology (Adam, 2015). Classically, description is concerned with describing aspects of an object by freezing time. However, since narrative activity in the course of inquiry of first-person experience, we put forward the idea that all putting into words is temporalized, and that this is true of biographical narration, but also of phenomenological description.

RESEARCH PERSPECTIVES: EXPERIENTIAL EPISTEMOLOGY AND NARRATIVE STRATEGIES

In this article, we have attempted to define "narrative inquiry", based on the dialectical relationships at work between two "narrative regimes": that of phenomenological description and that of biographical narration. This work is part of a process aimed at formalizing a Manual of Narrative Inquiry in Research and Training (BRETON, 2020), the purpose of which is to characterize this approach to inquiry at the epistemological, methodological and practical levels. On the epistemological level, the differentiation of narrative regimes questions the forms of knowledge produced by the exploration of experience between detail and duration. If biographical narration makes it possible to grasp lived experience by aggregating events according to a logic that makes it possible to manifest the deployment of phenomena over time, the power of detailed description lies in its effects of elucidating the dynamics and logical associations that participate in the configuration of the narrative, the construction of narrative structures, and the habits of interpretation that form the basis of the "natural evidence of the world of life" (SCHÜTZ, 1971/1987). Depending on the fieldworks and the issues at stake, the narrative strategy has to be invented. Its relevance and power depend on the logic of compositions between the descriptive and the biographical, between extension and compression of time, between detail and duration. The contexts in which it can be mobilized are vast: social science research, self-training, adult education. It deserves special attention in the contexts of recognition and validation of prior learning. The formalization of experiential knowledge in fact presupposes the acquisition of narrative knowledge (BRETON, 2019), which directly concerns the narrative strategies and regimes studied in this article.

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