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**THE TRAJECTORY OF
BEING AND LANGUAGE
IN *SLEEPING EARTH* BY
MIA COUTO BASED ON
MARTIN HEIDEGGER**

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Abstract: The aim of this article is to analyze, through a phenomenological hermeneutic approach, the work *Sleepwalking Land*, de Mia Couto, from the perspective of language theory as an aesthetic phenomenon and as a process of “essentialization” of being, under the concepts, mainly, of Martin Heidegger who defined: “*Language is the abode of being*”. It aims to understand the dynamics of the writing-writing of the work, divided into two metonymic nuclei that dialogue and intercommunicate in the dynamics of the artistic process: the macrocosm and the microcosm. The first part of the fictional language related to the human universe; the second refers to the fictional itself, to language as an artistic product.

Keywords: Aesthetic Phenomenon, Language, Essentialization, Literary Criticism.

THE TRAJECTORY OF BEING AND LANGUAGE IN LITERARY DISCOURSE

Man shows himself as a being that he is in speech. This does not mean that the possibility of sound articulation is unique to man, but that man realizes himself in the way of discovering the world and his own presence.

MARTIN HEIDEGGER

The study of the literary work presupposes not losing sight of the fact that the “reality” that is suggested in it is contained in the work itself, because no work of art seeks to represent the real world in which we live, but the artistic “real”.

Within this line, our objective is to unravel the trajectory of the characters in the universe of the novel, as beings of and in language, treating them as aesthetically real and analyzing the phenomena that can clarify their existence.

Creating his own terminology, Heidegger

called the “way of being” of the human being, our existence, with the word DASEIN, whose meaning is being-there, being-there. Analyzing human life, the philosopher described three stages that mark the inauthentic existence of being:

1 - Fact of existence – the human being is thrown into the world, without knowing why. Upon awakening to the consciousness of life, he is already there, without having asked to be born;

2 - Development of existence - the human being establishes relationships with the world. In order to exist, it projects its life and seeks to act in the field of its possibilities. It moves a permanent search to realize what it is not yet.

3 - Destruction of the self - trying to carry out his project, the human being suffers the interference of a series of adverse factors that deviate him from his existential path. Your self dissolves into everyday life. Instead of becoming yourself, you become what others are.

From this state of anguish, an alternative opens up for man, according to Heidegger: to flee again to the oblivion of his deep dimension, that is, to forget about being and return to everyday life, or to overcome his own anguish, manifesting his power of transcendence over the world and over himself. Here, one of Heidegger’s key themes emerges: man can transcend, which means that he is able to attribute a meaning to being.

In the presence, the anguish reveals the being for the most own power-being, that is, the being free for the freedom to assume and choose oneself. Anguish drags the presence towards the being-free to ...(propensio in...), towards the property of its being as the possibility of being what it already is. Presence as being-in-the-world surrenders itself, at the same time, to the responsibility of this being. (HEIDEGGER, 1997, p. 252).

The characters in *Sleepwalking land* subsystem, they are always in contact with

suffering, fear, myths, fears, misery, hunger and death. They worry about survival, how to stay alive. All this suggests that they are de-essentialized beings, that is, beings that do not dwell in language.

Presence always understands itself from its existence, from its own possibility of being or not being itself. These possibilities are either chosen by the presence itself or an environment in which it has fallen or has always been born and raised. (HEIDEGGER, 1997, p. 39).

Heidegger's philosophy seeks to think not the social man and science, but the man given over to himself, given over to his individuality, to his existential conflicts, which has a relationship with phenomenology, that is, who follows the phenomenon as the man puts himself into his existence in the world. His essence is existence itself (man is not, he exists), marked by a set of possibilities of becoming.

BEING AND LANGUAGE ARE ONE

Literature is made of words and man is the being of the word, in this sense, understanding one is, at the same time, understanding the other. Fictional creation becomes the language of the world's language, of man and of artistic making itself. Therefore, it is a literary and philosophical creation.

MARIA APARECIDA RODRIGUES

At first, it must be noted that language is fundamental to life. It is through language that it is possible for man to know the world and himself, demonstrate his thinking, be aware of his condition and finitude. Language is the end for reaching a certain knowledge of man, as a subject, and of the world, as a phenomenon.

The alienated entity gets involved in his daily life, always "pre-occupied" with other

entities, instead of having a commitment to the question of being. This character who lives in inauthentic existence has a possibility of arriving at authentic existence, when he assumes that his existence is a nothingness, in the sense of what he "is", at that moment. Therefore, it is necessary to listen within your "being" the call in order to be.

In its beginning, *Sleepwalking land* it shows that the characters are in the condition of being-there, an existential state, in their finite reality and given over to destiny, still without the language that allows them to understand what they are and how to relate to the world.

Thus, in the opening of understanding to the dynamics of human existence, the senses allow beings to signify what they are and being understood as beings. Being in the world, with its tools, allows beings to share and signify something so that this something can appear. The man who always remains alone with nature, that is, with the mediate, never immediately finds "his own being". But the individual knows that being gives every being the "guarantee of being". Without it, all beings would remain in nothingness, in the absolute deprivation of being.

Presence always understands itself from its existence, from its own possibility of being or not being itself. These possibilities are either chosen by the presence itself or an environment in which it has fallen or has always been born and raised. In the way of assuming or losing oneself, existence is only decided on the basis of each presence in itself. The question of existence can always only be clarified by existing itself. (HEIDEGGER, 1997, p. 39).

Upon coming into contact with Kindzu's notebooks, Muidinga discovers that he knows how to read, stammering the words, putting together the pieces of letters with difficulty, as he does with his own existence, reconstituting it, little by little, as he seems to become conscious by the revelations. of another's

life. Thus begins the search to find out, as the following excerpt denotes:

The young man runs his hand over the notebook, as if palpating the letters. Even now he wonders: after all, did he know how to read? What other skills could he do that he didn't yet know about?

-Tuahir, don't get angry if you call him uncle...

- What do you want, tell me?

- Tell me about my life. Who was I before you caught me?

(COUTO, 2007, p. 34).

The trajectory of Muidinga, throughout history, shows how this character builds a conscience. His interaction with the other - Tuahir, physically, and Kindzu, through the notebooks - allows him to read the world, himself and the other, which can result in his essentialization, his transformation, a possibility of becoming

Tuahir is a storyteller, who cannot read, who is based on oral tradition and his daily and spontaneous experiences. He helps Muidinga with his life lessons and makes it possible to recover his previously lost memory. Metonymically, the narrator presents this character as an analogy to primitive society, without access to writing, restricted to practical knowledge received from previous generations and the colonizer.

Kindzu, character-narrator, will be the object of our analysis, in which we will try to show the dichotomy existing in his being. From the beginning, it is clear from the language that this character may be a "sleepwalker" as portrayed in several of his dreams. In a simplistic analysis, one can see a difference between the dreamer and the sleepwalker: the latter accomplishes everything in his dreams, while the former can fulfill his dreams in his existence.

In this aspect, the language of the Kindzu character shows that he only relates to other beings, that is, all the characters that appear in his diaries are depersonalized, de-essentialized or zoomorphized. His life goals only appear in his dreams, only in them he fulfills them, although, through his diaries, he can contribute to the essentialization of Muidinga. How he defines himself.

Tuahir, on the other hand, also ends up being influenced by Kindzu's writings that are being read aloud by Muidinga.

In the chapter entitled *The Lesson of Siqueletus*, the following is presented:

The old man and the boy, still prisoners of Siqueleto, "smoke with the pleasure of being the incense themselves, smoke as if time was smothering in their fingers, as if there were no net imprisoning them" (COUTO, 2007, p. 68). There is, in this passage, a clear reference to the essentialization of man. The net "holds" the entity. Consciousness frees being. The narrator uses this ambiguity in the text (prison-freedom), probably to show the existential dichotomy, that is, the individual can be physically imprisoned and, even so, be free, by reaching the consciousness of his being.

When Muidinga manages to remove an arm through a hole in the net, he picks up a stick and writes the word "SIQUELETO" on the ground.

What drawings are these? Question Siquelet.

-It's your name, replies Tuahir

-This is my name?

The toothless old man gets up and circles the word. He's wide-eyed.

He kneels, cleaning around the scribbles. He lay there for a while, kitten, smiling at the floor with his mouth devoid of whites. (COUTO, 2007, p. 69).

It can be said that the understanding of

Siqueleto is more through feeling, through the original language that Heidegger speaks of, than through the written word. He feels, so to speak, his place in the world, a reason for his existence. As he had no one to share his origins and stories with (he was the last inhabitant of the village), Siqueleto can see the possibility of not being forgotten.

Language and communication are manifestations of speaking. While language is seen by Heidegger as the extension of speaking, communication is presented as the meaning accumulated by the very experience of speaking. In the everyday of understanding, Dasein is not necessarily aware that it is understanding. It projects itself towards its possibilities without, at all times, knowing that it is projecting this way. However, sometimes he acquires this awareness. (ROCHA, 2005, p. 60)

Immediately Siqueleto looks for a knife and cuts the net freeing the prisoners and they accompany him. At this moment, the character seems to understand, through language and reflection, his place in the world and, in some way, he intends to indicate that he becomes aware of his role in the world and that the relationship with the other and with himself has become important for him.

Release Tuahir and Muidinga from the nets. They are led through the bush, far away. Then, in front of a large tree, Siqueletus orders something that the young man does not understand..

- He's telling you to write his name.

Hand him the dagger. On the trunk Muidinga engraves the old man's name letter by letter. He wanted that tree as a midwife for other Sikeletians, in self-fertilization. Enraptured, the old man ran his fingers over the bark of the tree. And he says:

- Now you can leave. The village will continue, my name is already in the tree's blood. (COUTO, 2007, p. 69).

THE (DE)ESSENTIALIZATION OF BEING

They were dirty colors, so dirty that they had lost all lightness, forgetting the daring to lift wings across the blue. Here, heaven had become impossible. And the living got used to the ground, in resigned learning of death.

The road that now opens to our eyes does not intersect with any other. She is more laid-back than the centuries, bearing all the distance alone..

MIA COUTO

The narrator seems to want to suggest that most of the characters are stuck in their material life, they are de-essentialized. Kindzu's mother, whose name is not even known, is an example of this state of depersonalization and de-essentialization of the characters. To repeat a passage already quoted before: "My mother shook her head. She taught us to be shadows, with no other hope than to go from the body to the earth. It was a wordless lesson, just her sitting, legs bent, one knee on the other knee." (COUTO, 2007, p.17).

Farida tries to help her mother, buried in a hole full of water, but she refuses, saying she must pay her debt to the world. Fleeing the village, she is taken in by a Portuguese couple, learns to read and write and has a new mother in his wife, D. Virginia, but ends up raped by D. Virginia's husband, Romão Pinto. From this relationship, Gaspar was born, delivered by her to a Catholic mission. The character appears as a de-essentialized character. Her speech is totally dissonant, as hatred and guilt walk together along the paths of her self, lost in the darkness she herself unleashed. She is the daughter of the traditions of her people, generating the son of the colonizer, of the miscegenation (Gaspar-Muidinga), then abandoning him. She isolates herself on an abandoned ship, looking at an island that only she could see, where there was a lighthouse

that was out.

He pointed in the dark and said: Do you see those shadows over there? It's a tiny island. There is a lighthouse on this little island. He doesn't work anymore, he got tired. When this lighthouse lights up the night again, the owners of this boat will be able to find their way back. The light of this lighthouse is my hope, turning off and on, just like my will to live. [...]

[...] Listen, Kindzu: do you know who guided you here? You don't believe in xipocos? Well, I'm from the Xipoco family. I was taught to erase this part of myself, beliefs that fed our ancient races. (COUTO, 2007, p. 83).

It is deduced from Farida's language that she is trapped between two worlds – of ancestry and colonization – not adapting to either of them. On the other hand, she does not seek her being either, she waits for a beacon that will one day lighten her inner world.

In this regard Heidegger says:

Being-with-the-others belongs to the being of the pre-sence that being, its own being is at stake. As being-with, the presence "is", essentially, in terms of others. This must be understood, in its essence, as an existential proposition. Even when each presence doesn't really turn to the others, when it believes it doesn't need them, or when it dismisses them, it is still in the way of being with. (HEIDEGGER, 1997, p. 175).

Kindzu seems to conceive a project: to be a naparama too. And did the naparamas really exist? Kindzu himself is not sure of this, as the elders doubted: "Did I want to join the naparamas? These fighters I dreamed of certainly didn't exist in reality. The old people were suspicious: these warriors were not natives of our land". (COUTO, 2007, p. 30-31). In another passage, Kindzu questions Assane about the existence of these warriors. But, in his own words, he cannot pursue any future goal, since he cannot get rid of the past, in addition to "assuming" the responsibility of

others: "If one day take a chance somewhere else, I will take with me the road that does not let me get out of myself." (COUTO, 2007, p. 23).

The impersonal takes the burden of each presence in its daily life. And not only that; with this disengagement, the impersonal comes to meet the presence in the tendency of superficiality and facilitation. Since it always comes to meet each presence, dispensing it from being, the impersonal preserves and solidifies its strong hold. (HEIDEGGER, 1997, p. 180).

This account, through the mouth of the character KINDZU himself, suggests that his being is lost, a being divided between so many beings: his father, his land, his friends, his goals and, in the end, his passion. Even with regard to the sentimental part, it appears that he is also divided. He has a relationship with Carolinda, Farida's own sister, and, in the refugee camp, also with another woman, Jotinha.

He follows, like the leaves moved by the wind, carried by his instincts, at the mercy of events, not taking the reins of his existence.

As seen in the excerpt below:

What he really wanted was to go out to sea, like Assma, pushed in a little boat with no destination. Or do as my mother taught me: be the most delicate shadow. That's what I want: to erase myself, to lose my voice, to de-exist. I'm glad I wrote, step by step, my journey. Written this way, these memories are stuck on the paper, far away from me. (COUTO, 2007, p. 200).

From his language, what can be inferred from the character's interior is that he is governed by ancestral beliefs and myths, and that, even having reasonable knowledge of the world of letters, he chose to speak instead of "listening", not being able to discover the your true being. Quoting Heidegger:

Listening, thought speaks. Listening is the deepest dimension and the simplest way of

speaking. The noise of silence constitutes the original way of saying. In silence, the meaning of being arrives at a saying, without discourse or speech, without origin or term, without thickness or gravity, but which is always felt, both in presence and absence of any accomplishment or thing. (HEIDEGGER, 1997, p.15).

Kindzu's language, in her final dream, seems to suggest a change: perhaps an understanding that her diaries would contribute to someone (Muidinga) having a more comprehensive understanding of the world and of their own being. But even in his last dream, a hint of his death, he cannot free himself from the past.

The trajectory of Muidinga, throughout history, shows how this character builds a conscience. His interaction with the other - Tuahir, physically, and Kindzu, through the notebooks - allows him to read the world, himself and the other, which can result in his essentialization, his transformation, a possibility of becoming.

Muidinga notices that the landscape around him is changing its features. The land is still dry but there are already residues of cacimbo in the drains. Those little drops are, for Muidinga, an almost harbinger of green. It was as if the earth was waiting for villages, dwellings to shelter futures and happiness. (COUTO, 2007, p. 49).

The narrator reveals, with this metaphor, the personalization of Muidinga, "an almost harbinger of green", a hope.

In fact, the only thing that happens is the consecutive change of the landscape. But only Muidinga sees these changes. Tuahir says they are mirages, the fruit of his companion's desire. Perhaps these visions were the result of being so confined to the same refuge. (COUTO, 2007, p. 63).

Thus, throughout the narrative, Muidinga's "landscape" changes, as he meets himself, as his being is constituted and constructed, showing his various stages, his growth as a

human. It is observed that up to this point, Tuahir still does not perceive "the landscape that changes", he is still in another stage of its essentialization. He says that what Muidinga sees are mirages. However, with the coexistence with Muidinga, when listening to the reports of Kindzu's notebooks, his being is showing, his essence is emerging, including feeling again a "father" to the boy.

Further on, a boy follows, with a slow step. In his hands are papers that look familiar to me. I approach and, with a start, confirm: it's my notebooks. Then, with my chest suffocating, I call out: Gaspar! And the boy shudders as if he were born a second time. His notebooks fall from his hand. Moved by a wind that was born not from the air but from the ground itself, the leaves spread across the road. Then, one by one, the letters turn into grains of sand and, little by little, all my writings turn into pages of the earth. (COUTO, 2007, p. 204).

DISCOVERY THROUGH LANGUAGE – BOOK-READING

The dereification of being in Terra Sonâmbula begins with reading Kindzu's notebooks. She awakens Muidinga and Tuahir, through the various episodes and characters introduced by their diaries, to a new perspective on their lives and actions.

The being is linked to its ability to be an agent of discourse and history, both its own and that of humanity: language is a fundamental resource of life. It is through language that it is possible for man to know the world and himself, to represent his thought, to be aware of his condition and his finitude. It is the only means available to arrive at a certain knowledge of man, as a subject, and of the world, as a phenomenon. Without it, all access to the world would be doomed to the incommunicability of the closed and unknown universe.

Words speak because things speak to us,

and it is in the same movement that they speak to us and that they name themselves. Originally, when the thing makes a sign, the sign that names it is motivated. It is not the speaking man, for whom language is always already there, who creates the sign. (DUFRENNE, 1972, p. 147).

It is what allows man the ordering and representation of thought. It is impossible to speak of man without speaking before language, because language precedes man.

For Hanna Arendt (1987, p.192) “in discourse, men show who they are, actively reveal their personal and unique identities and thus present themselves to the human world, while their physical identities are revealed, without any activity of their own, in the conformation singular of the body and in the singular sound of the voice. This revelation of “who” as opposed to “what” someone is implicit in everything that is said or done.

Thuair, through the contact he has with Kindzu’s diaries, through the readings that Muidinga gives him, also seems to be gradually transforming. While teaching Muidinga by practice, he also learns from diaries.

In keeping with his tradition, Tuahir is gradually transformed, both through contact with Muidinga and through what he receives from reading Kindzu’s notebooks. In fact, the “river” under construction by Nhamataca can be understood as a shortest way to reach an objective, to shorten the journey towards understanding, towards meeting consciousness.

The world is language and the world itself and man become subjects, through and from it, in a profound metamorphosis of being.

This way, Muidinga starts to question who would be the author of the writings? “Was the man in the bloody shirt, lying beside the suitcase, that Kindzu?” (COUTO, 2007, p.34). It begins to fill the voids inside you. A sensitivity capable of capturing and registering something that was dormant emerges, and

that, little by little, is revealed in the silence of Kindzu’s language.

While Kindzu recounts his saga to take refuge in a quiet place and leaves his village as a traveler, according to the sorcerer’s definition, Muidinga uses the notebooks to ask questions about himself, a journey into his interior. Kindzu’s narrative about Gaspar illuminates in Muidinga the “light”, the knowledge of his past, of the time before the loss of memory. It is a process of transformation, causing Muidinga to assume new ways of behaving, as in the passage in which the boy sees the old Tuahir as his father.

Muidinga fears that his uncle wants to break that pretense, tired of the illusion. But no, the old man continues to play. And he starts clowning around, somersaulting, to make you laugh. Every nephew’s laugh gives him the joy of feeling like a father. Each of Tuahir’s nonsense brings Muidinga the sweetness of being a son. (COUTO, 2007, p. 156).

LIBERATION – THE AWAKENING

Every inquiry is a search. Every search takes from the wanted its previous direction. To question is to consciously seek the entity in what it is and how it is. The conscious search can turn into “investigation” if what is being questioned is determined in a liberating way.

MARTIN HEIDEGGER

Here is an observation: we can look for it in two ways, outside or inside ourselves. Or even looking outside and looking inside, establishing a comparative relationship between being in the world and being in the world. The questioning must be made to its own interior, where the understanding of being is formed.

It belongs to the presence, however, in an essential way, the fact that, with the opening of its world, it is open to itself, in such a way that it always already understands itself. The clamor reaches the presence in

this movement of always having already understood itself in the average daily life of occupations. The very-impersonality of being-with others in occupations is also reached by clamor. (HEIDEGGER, 1997, Part II, page 58).

This cry (of conscience) makes the individual turn to himself, leave the “impersonal and talkative” mentioned by Heidegger, seek to understand himself, not by talking, but by “listening to the silence”, opening up to himself. itself, to question itself, opening possibilities for its transcendence.

It is clear that Kindzu does not take the initiative on its own, it is always following advice and opinions from others, its speech is one and its actions are another. He cannot access his true language. Muidinga, as a “reborn”, is open to questions and wants to learn about the world and about himself. He has the possibility of becoming

Then he with a small stick scribbles in the dust on the floor: “Blue”. She looks at the drawing with her head leaning over her muster. After all, did he also know how to write? He searched his hands almost in fear. What person was in you and was coming to you with time? Would that other like him? Would it be called Muidinga? Or would he have another name, one of those assimilated ones, to use in a document? [...]

[...] Another word comes to him, without taking care of his choice: “Light”. Take a step back and examine the work. [...]

[...] Suddenly, sounds distant in time reach him, resembling the screams of children at recess. The boy shudders: that was a first memory. (COUTO, 2007, p. 37).

He looks at the drawing with his head bowed as a sign of reverence, as if something has awakened him to life. He continues to be shaped as if he were looking at a screen that was projecting a great scene from a movie, in which he was the protagonist. He realizes that he has a big difference in relation to the vast

majority.

It is possible to make an analogy with the mythological Phoenix: it was physically reborn, saved by Tuahir, and as a being of language, by Kindzu’s diaries. He now goes to the inner road of his being, which opens to his eyes, which intersects with his desires and dreams, resulting in a questioning, seeking, assimilating and, above all, realizing himself by interacting with his deep self.

That is why silence is the way of articulating the discourse that belongs to wanting-to-have-awareness. Silence was characterized as an essential possibility of discourse. He who, by silencing, wants to make it understood, must “have something to say”. In the acclamation, the presence gives an understanding of its own power-being. Therefore, the cry is a silence. The discourse of conscience is never articulated. Consciousness only cries out in silence, that is, the cry comes from silence, from strangeness and demands the presence called to be still in the stillness of itself. (HEIDEGGER, 1997, part II, page 86).

According to Heidegger (1997, p. 16): “Man is the being who speaks even when he does not speak and is silent, withdrawing into the silence of meaning” [...].

Baudelaire says: “In the darkness a rose appears. The obscurity derives from the fact of protecting oneself from the outside world. I close my eyes and see the light and the inner world opens up, freed from the deadly character of life. It transforms the darkness, the absence of reality, into light and becomes the birth of a rose that only blooms in the light of darkness. So its obscurity is an excess of spiritual light” (Friedrich, 1978, p. 179).

Here, an analogy can be made between the “nothingness” expressed by Heidegger and the “darkness” mentioned by Baudelaire, both of which can designate language, or even the interior of the being, which, when accessed by the intellect, becomes “light”. or the understanding of their inner

world, “blossoming” from there language (understanding), that is, from nothing is that the Being develops through language, which awakens it to its strength and allows the fullness of its authentic existence

The awakening of the being to life is also the awakening to death, the finitude of existence, the space and time that the being has to seek its essentialization and transcendence. During life, transcendence can be sought by beings, who depend on their capacity and projects. For Heidegger there can be no transcendence for being after death, it can only take place during existence, which, when it ends with death, does not allow for more possibilities. However, the being can apprehend the meaning of death, as he lives and witnesses the death of others, making contact with the temporality of existence.

To achieve the totality of presence in death is, at the same time, to lose the being of the pre. The transition to no longer being present removes presence from the possibility of experiencing this transition and understanding it as having had this experience. Indeed, the same can be refused to each presence, as far as itself is concerned. The death of others, however, becomes all the more penetrating, since the ending of the presence is “objectively” accessible. Being essentially being-with others, the presence can gain an experience of death. This “objective” data of death must also allow an ontological delimitation of the totality of presence. (HEIDEGGER, Part II, 1997, p. 17).

Although he has already witnessed the death of others, it seems that the character Muidinga, although he feels fear, does not move away from his friend, perhaps because of the acquired consciousness, but mainly because he understands the real meaning of human existence. In the words of Heidegger (Part II, 1997, p. 36) “Basically, this tranquility is valid not only for the “dying”, but, above all, for those who “consol””.

Death emerges as loss and, more than that, as the loss experienced by those who remain. When suffering the loss, one does not have access to the ontological loss as such, “suffered” by the person who dies. In a genuine sense, we do not experience the death of others. At most we are just “together”. (HEIDEGGER, 1997, part II, p. 19).

The suggestion of Tuahir’s death, in a way, refers to another possible stage of Muidinga’s existence, who continues his walk, despite all the losses, now by himself, owner of his own project. Overcoming anguish and fear is necessary for the being to find its conscience and its true meaning in the world. Certainly, through listening and reading, more than through speaking, through the original language of which Heidegger speaks, his consciousness was opened up and his possibilities of “can-be” were expanded.

It seems that the character Muidinga acquired the understanding of the “conjuncture” of his world, as well as the possibility of transcending, assuming an “occupation”, that is, he understood that temporality itself is a stimulus to transform himself into a being-for, a be with project of the future.

The last words of the novel are also the last account of Kindzu, who, still in her premonitory dream, sees herself accomplishing what she could not physically achieve. It is the account of the dream of finding Farida’s missing son, her “concern” in life. But reporting the symbolic “encounter” of the past, present and future, the narrative performs, through language, this encounter of art with life, of beings with themselves and their own “beings”. The “pages of the earth”, in addition to all the poetic content expressed by the narrative style, seems to be proof that only language can provide the transformation of beings into beings and that Muidinga can, from that point on, be the diffuser that

“spreads” knowledge and language itself. “Language is the obligatory passage of all paths of thought” (HEIDEGGER, 1997, p. 21).

FINAL CONSIDERATIONS

Discourse is constitutive of the existence of presence, since it makes up the existential constitution of its opening. Listening and silence belong to discursive language as intrinsic possibilities. It is only in these phenomena that the constitutive function of discourse for the existentiality of existence becomes fully clear.

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We tried to understand a little how each character presents himself and, through his language, if he has the possibility of essentializing himself and, if not, what may be preventing that entity from seeking the BEING. Of course, it is not possible to analyze all the characters and, therefore, we sought to focus on those who stand out the most in the plot, especially the protagonists. Even so, it is believed to have managed to reach a wide spectrum of situations that are presented in this work.

Indeed, it can be seen that, through the language of the characters, none of them gave us the impression of having managed to achieve the “consciousness of being”. In fact, as in life, few can boast that they have reached fulfillment in their existence. Two of them, Tuahir and Muidinga (the latter to a greater degree), present a greater possibility, they are at a different stage from the others.

Kindzu, the other protagonist, also narrator, although he leaves his story in his notebooks that, in a way, contributes to the growth of Tuahir and Muidinga, does not seem to have achieved his self-realization. His language reveals his weaknesses, his non-occupation, his imprisonment in tradition and mysticism. Like other characters, although the protagonist, he demonstrates that he does

not have the necessary determination to find his own path and carry out his project towards an authentic existence. As Heidegger (1997, part II, p. 111) says, “It was shown that, at the beginning and most of the time, the presence is not itself, but lost in the impersonal itself”.

The character Muidinga (in the past Gaspar) demonstrates a “strength”, a determination that is not found in the other characters, and his language, especially his questions, seems to show that he has many possibilities to “essentialize” himself as a being. Metonymically, it can mean a hope, a country that is “reborn” from the chaos or “nothingness” in which it found itself.

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