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Chronotope as a Narrative Technique in Virginia Woolf's

Mrs. Dalloway

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Abstract

Time and place are thought to be two important concepts in the analysis of literary works. These concepts form the background and they have a direct influence on the other components of the literary work such as plot, themes, etc. Michael Bakhtin (1981) thought that these two components have got equal significance and found out the term “chronotope”, which includes the combination of time and place. The aim of this study is to analyse and use the concept of chronotope as a narrative technique in Virginia Woolf’s *Mrs Dalloway*, which is considered to be one of the most important works of British modern literature. Because of the inevitable range of change, the perception of time and space completely changed in modern times. Chronotopic reading of Mrs Dalloway became fundamental to understand the spatial and temporal connections in the novel.

Content:

General Introduction.	1
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Chapter One: Theoretical Background

A. Introduction.	9
B. Space and Time as Forms of Intuition.	9
C. Mikhail Bakhtin: The Theory of the Chronotope and Its Key Elements.	11
C.1 The Theory of the Chronotope	11
C.2 The Key Elements of the Chronotope	14
D. The Chronotope as an Analytical Tool.	15
D.1 Types of the Chronotope	16
E. Paul Ricoeur: Time and Narrative in the Novel.	18
F. Conclusion	20

Chapter Two: Narrative Techniques in *Mrs Dalloway* under the Chronotopic Examination

A. Introduction.	22
B. Introduction to Virginia Woolf's <i>Mrs Dalloway</i>	22
C. Stream of Consciousness and the Chronotope as Narrative Techniques in <i>Mrs Dalloway</i>	23
D. Chronotope and the Nonlinear Narrative in <i>Mrs Dalloway</i>	27
E. The Woolfian Space and Time and its Affiliation to the Chronotope.	30
F. Conclusion	31

Chapter Three: Application of the Chronotope as a Narrative Technique on the Main Characters and Events in *Mrs Dalloway*

A. Introduction.	33
B. The Connection between the Main Characters and the Chronotope.	33
B.1 Clarissa Dalloway.	33
B.2 Septimus Smith.	35
C. Setting and Events in <i>Mrs Dalloway</i> under the Chronotope.	36
D. Conclusion.	39
General Conclusion.	40
Appendices	43
Appendix 1	44
Appendix 2	45
Bibliography.	46

General Introduction:

For decades, space and time were taken into account as two different modes of critical inquiry. Both of the terms were only associated with symbolic reading, and empty containers of a given piece of literature. However, with the emergence of positivism during the Enlightenment, and also with the rise of the Einsteinian Revolution, where everything became relative, space and time took a different new form in this modern world, to eventually be tightly interwoven.

The nineteenth century had been dominated by a modernist touch that idolized time over space, especially with regard to the individual psychology. However after the Second World War, modernism rose and flourished as a radical response to the traditional ways of perceiving and interacting with the world, space began to reassert itself, gaining equal significance and importance as time. Time, in works of literature, might be analysed within different categories such as the time of the events in the novel, the time of narration, and the time the author wrote the work and the time the readers read it. The second element is “space”. It refers to the location where the events take place and where the characters live and become aware of their existence.

In the works of fiction, place constitutes the background of the events taking place in relation with the characters and all these elements exist within a specific period of time. Milford Jeremia, in his remarkable article *The Use of Place in Literature*, explained the concept of place in relation with the other elements, like time and events and suggested that: “place is usually combined with time and events to establish what is known as the social setting or the social context of a literary work” (23).

The concepts of time and place are dwelled upon differently in different works of literature in accordance with the literary movement which the work belongs to. Modernism came into existence in the early twentieth century, presenting time and space very differently. These two concepts turned into entities which gained meaning

through personal experience. Therefore, they were more subjective. This emphasis on the individual in modern novels gave the literary works a new direction.

With developments related to scientific, political and social life, the authors felt the need to elaborate on their technique and their style on account of the inadequacy of the traditional technique in displaying the reality and experiences of man. As an important literary movement, modernism made significant contributions to the world of literature with its extraordinary narration and time line. In her book, *Time and Reality*, Margaret Church stated that in the treatment of time, the difference between the modern novel and the traditional novel became quite evident. Man's consciousness became the only criterion for determining the duration of time (86). Margaret stated as an example the prominent works of Marcel Proust and Henri Bergson where memory is a very important component to express man's experiences (86).

In addition to the concept of "time" which is considerably related to the individual experience and consciousness, the explanation of place in the novel is also of significant importance. Similar to the use of time by the authors of modern fiction, place is also used as a concept which gains meaning with the help of the experience of the characters. Milford Jeremias suggests in his article that a character might be standing at a specific place physically but his/her mind and his/her thoughts might be in some other places depending on what s/he thinks. In the characters' endless flow of thoughts, every single thought might be located in different places (25).

These two concepts namely, time and place gain new meanings depending on the characters, the type of the novel and the author's style. Mikhail Bakhtin uses the term "chronotope" to express the important connection and fuse of these two terms. He indicates that "Chronotope" is a formally constitutive category of literature. This term is composed of two words namely, cronos (time) and topos (place). Indicators of space and time are fused in a concrete whole. Bakhtin points out in his essay *Forms of Time and the Chronotope*, that "Time, as it were, thickens, takes on flesh, and becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope."(84).

As Bakhtin stated, these two important components of literature have a very close relationship, which positively contributes to the construction of meaning of the novel. The interrelationship between these two concepts, in fact, expresses the inseparability of them in any kind of novel. In addition to this inseparability, Bakhtin points out that “man” is the main concern and chronotope determines the image of man in literature with the possibility of defining what a character experiences in certain time periods and certain locations specified in the literary works.

Apart from being inextricably interwoven in all aspects of life, when it comes to literature, the temporal and spatial parameters of human experience move beyond their familiar dualism and are merged into space-time, inherent in every narrative work (azaryahu 13)

The activity of narrating a story correlates with the temporal character of human experience. Thus, time is articulated through a narrative mode, while narrative acquires its full meaning when embedded in temporal existence (Ricoeur 78). On the other hand, a literary text always testifies of a certain space. The text itself occupies a place, it is a presence. Because a character experiences something in the plot of a literary work, Michael Bakhtin claims that it must be represented in a space-time relationship on the narrative level of a novelistic text (15). The space is important for human existence as well because “space can be the meaning of a character’s will” implies Bakhtin. He also adds that the concept of space is of a heavy importance as it can be the power that affects the character (15).

The fragmentation of subjective experience of space, time and human experience in modern times was subject to the analysis in fiction. Virginia Woolf has been recognized as an important figure in modernist fiction and one of the most brilliant twentieth-century novelists. Her fiction is characterised by a series of experiments which reflect the shifts in the perception of modernist life, in her search for a new way to represent the relationship between the temporal connection between the characters and space where they belong to, which is under the pressure of society.

Considered as one of Woolf's most accomplished novel, *Mrs Dalloway* focuses on the lives of the characters and their psychological exploration. The story takes place in only one day, and what the reader grasps in a set of incidents that happen throughout one day. The way in which Woolf manages to give such importance to the protagonist, Clarissa Dalloway, and the spaces she dwells in is by no other means than by a narrative technique known as stream of consciousness.

Through the stream of consciousness, the reader mostly gets progression of one character as seen or thought through the mind of another character. For, Woolf represents these thoughts in a fragmented and impressionistic way, and this is the reason why both time and space are mixed up in the character's consciousness.

In accordance with what have been stated, in connection to temporal and spatial parameters of narrative analysis in *Mrs Dalloway*, Bakhtinian chronotope takes the lead in merging the two in an intersection of time and space. Considering Virginia Woolf's *Mrs Dalloway* as a modern fictional novel, that displayed a troubled and uncertain atmosphere, the events experienced by the protagonist Clarissa Dalloway were revealed in detail through a moving succession in space and in time separately. *Mrs Dalloway* is a novel in which the progression of the events, in accordance with the characters, is explored in space and time independently through the narrative technique streams of consciousness. Stream of consciousness technique as a defining feature of modernist fictional or narrative art has been examined a great deal. By contrast, the chronotope has been less often explored. Thus, the modern novel was not investigated under the realm of chronotope, the latter accounts for the whole development of a piece of literary work.

This research work aims to demonstrate how the concept of the chronotope can be applied on literary works and how it can be used as an analytical tool to illustrate the general scope of a modern novel. More specifically, in *Mrs Dalloway*

On the same track, this research will attempt to address the following questions:

- How is the chronotope used as a narrative technique in Virginia Woolf's *Mrs Dalloway*?
- Can the chronotope be used as an analytical tool?
- Are the narrative techniques in *Mrs Dalloway* correlated with the chronotope?
- Are the spatial and temporal connections between the characters of *Mrs Dalloway* guided by the chronotope?

In conducting the present study, what can be hypothesised is that through the narrative technique, the concept of the chronotope can be used as an analytical tool, as it positively contributes to the construction of meaning of the novel. Additionally, the chronotope can define what a character experiences in certain time periods and certain locations.

The main objective that lies behind this research is to show the importance that the chronotope carries in understanding a modern novel, in this case, Virginia Woolf's *Mrs Dalloway*. The reason behind choosing this particular novel is because the events take place in a one day sequence. The novel is not separated into chapters mainly because Woolf wanted to shed the light on the narrative that is centred on the relationship between the characters in *Mrs Dalloway* who are unified by their occupation of the same space and time.

This research paper highlights the importance of the Bakhtinian chronotope in the field of literature. The chronotope stresses the importance of the connectedness of temporal and spatial relationships that are artistically expressed in literary works, because prior to Bakhtin's work, space and time in narratives were frequently regarded distant from one another. He writes in *Forms of Time and the Chronotope* that time and space are not separable; events are always correlated to a chronology, and each narrative, thus, has an "intrinsic connectedness of temporal and spatial relationships" (Bakhtin 84). The curiosity to use this concept as a narrative technique in a modern literary work is what fuelled this research. Furthermore, dealing with the chronotope helps to understand the temporal and spatial connection within the events of any piece of literature. This research paper is based entirely on Bakhtin's theory of the literary chronotope.

The Russian scholar, Mikhail Bakhtin delved into Einstein's Theory of Relativity, to come up with a term which combines the use of both time and space in literary works. He changed the perception of both time and space in the novel in his remarkable collection of four essays entitled *The Dialogic Imagination*. The essays are classified from the approachable to much more dense in terms of context. The third essay, entitled *Time and Forms of the Chronotope* which contains a term coined by Bakhtin himself, introduces the chronotope as a concept to separate between the novel and its history.

Chronotope has been described by Mikhail Bakhtin as a concept that denotes the inseparability and connectedness of time and space in a literary work, which means, literally, 'time-space'. Mikhail Bakhtin borrowed the term, which means space-time, from Einstein's Theory of Relativity for literary criticism (84). He declares: ". . . spatial and temporal indicators are fused into one carefully thought out, concrete whole Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history"(84). Bakhtin contributes with his chronotope, to understand how transformations of time and spatial representations mirror the radical changes of the cultural history, and thus, the human experience. In addition, as reported by Nele Bemong, Pieter Borghart, Michel de Dobbeleer, Kristoffel Demoen, Koen de Temmerman and Bart Keunen in *Bakhtin's Theory of the Literary Chronotope*, chronotope can be considered and linked with matters that are basic in literary criticism such as narratology (9).

Furthermore, Mikhail Bakhtin built his theory of the literary chronotope based on Emmanuel Kant's conclusions on the origins of space and time. Bakhtin borrowed the idea that time and space are in essence categories through which human beings perceive and structure the surrounding world. (Bermong and Borghart 10)

Mikhail Bakhtin's basic assumption is to understand, through the chronotope, the reflections of fictional world constructions, in which narratology plays a crucial role, and to grasp "that literary mimesis is grounded in a valuated and emotionally experienced fictional world" (Bemong and Borghart 15). Besides, chronotope addresses the temporal and spatial sequences of a fictional world aimed to show "how

literature mediates in human actions in a profound way” (Bakhtin 132). Considering the chronotope as a major element in understanding the fictional world, the former had a major portion in the modern novel. Fiction was a sort of a tool used in the modern novel to capture the beauty, excitement, mystery and horror of the ultimate human experience of the modern age.

One of the remarkable modern writers of the twentieth century who did not follow a chronological pattern in writing a piece of work, was Virginia Woolf. She opposed the traditionalists, who thought about time is only measurable by the clock, favouring time as being deeply personal and subjective. In fact, Virginia Woolf rebelled against time imposed upon human beings, and she expressed her genuine interest of interpreting time as a flux in one particular novel: *Mrs Dalloway*. The latter follows the story of a lady in one particular day; on this one day, several events take place in space and time. In a novel where events take place in just one day, is called circadian novel. In agreement with Paul Riceour, “spatiotemporal intersection was behind a number of modern novels” (25) and Virginia Woolf’s *Mrs Dalloway* is no exception. The narrative technique tackled in *Mrs Dalloway* follows the passage of time as it is experienced within the minds of its characters. However, considering chronotope as a narrative technique in Virginia Woolf’s *Mrs Dalloway*, it would help understanding and figuring out the whole image of the characters, and not only on the inner level. Thus, the novel creates the sensational experience of historical time perceivable through the chronotope (Bakhtin 87).

Relying on a historical approach and an analytical and descriptive methodology, this dissertation will analyse the theory of the literary chronotope and attempt to use it as a narrative technique in a modern work, which is in this case, *Mrs Dalloway* and using the Russian scholar Mikhail Bakhtin as the main reference to the chronotope.

This piece of research is divided to three chapters. The first chapter will serve as the backbone of this research as it contains the theoretical background of the study. It includes the nature of space and time as the philosopher Emmanuel Kant perceived them, since Bakhtin built his chronotope upon the conclusion of Emmanuel Kant. It also includes the Bakhtinian theory of the literary chronotope and how it serves as an

analytical tool, its basic components and the types of the chronotope that are going to be used later on in chapter two. It also includes Paul Ricoeur's introduction which is the relation of time to narrative techniques.

The second chapter introduces the modern novel of Virginia Woolf, *Mrs Dalloway*, focusing on the characters and events of the story. It shows how the connection between the Woolfian time and space, and the Bakhtinian chronotope is established. The second chapter will focus on analysing and comparing the theory of the literary chronotope to the existing narrative techniques in *Mrs Dalloway*. In addition, by introducing the non-linear narrative, the second chapter will delve into Ricoeur's ideologies on time and narrative to demonstrate the function of the chronotope in a literary work.

The third chapter will attempt to apply the chronotope as a narrative technique mainly on the characters and events of the novel. The focus will be on two dominant characters: Clarrissa Dalloway and Septimus Warren Smith. Both of the characters carry a different story within the same novel, yet the connection between the two is illustrated by the chronotope.

A. Introduction:

This chapter provides the theoretical background of this study. It introduces the Bakhtinian theory of literary chronotope that this research is built upon. Mikhail Bakhtin developed the concept of the chronotope on the basis of Emmanuel Kant's philosophy and Albert Einstein's Theory of Relativity. In *The Influence of Kant in the Works of M. M. Bakhtin*, Michael Holquist and Katarina Clark affirm that Mikhail Bakhtin was highly influenced by the philosophy of Kant. They focus on the the idea that time and space are both pure forms of intuition, and are indispensable to the human being to perceive and structure the surrounding world (367).

The chronotope shares a common ground with the principles of Einstein's Theory of Relativity. Bakhtin took from Einstein the idea of the interconnectedness of time-space (time as the fourth dimension of space). This chapter will investigate in Bakhtin's chronotope, as it will delve in the types and different component of this concept. It will also have some insights of other scholars such as Holquist, Bart Keunen who confirmed the application of the chronotope in literary works.

Since this research deals with the chronotope as the narrative technique, thoughts and ideologies on the narrative techniques employed in the modernist fiction are needed. In this vein, Paul Ricoeur's insights on time and narrative, which implies the relation between the human experience and time, are widely used in this research to fulfil the understanding of the chronotope as being a great part of the narration.

B. Time and Space as Forms of Intuition:

Discussions on the nature of space and time have always triggered and captured the interest of philosophers. Emmanuel Kant was one of the devoted philosophers who tackled the issue of time and space and offered a range of several philosophical arguments on the nature of space and time.

Kant summarizes his ideas concerning space and time in his famous *book Critique of Pure Reason*. Under the section entitled *Transcendental Aesthetic*, Kant ultimately holds that both space and time do not exist beyond the human experience. He writes in the *Transcendental Aesthetic*:

we shall first isolate sensibility, by separating everything which the understanding adds by means of its concepts, so that nothing will remain but empirical intuition We shall separate from this all that belongs to sensation, so that nothing will remain but pure intuition or the mere form of the phenomena, which is the only thing which sensibility a priori can supply. In the course of this investigation it will appear that there are, as principles of priori knowledge, two pure forms of sensuous intuition, namely, Space and Time (17).

In this quotation, Kant's basic goal is to demonstrate that space and time are presupposed in all human experience. According to Michael Holquist, one of Bakhtin devote scholars, in his essay, *The Fugue of the Chronotope*, Kant boldly claims that space and time are both a priori forms of inner sense which structures and make possible the cognition of objects and appearances (24). With regards to Kant's opinions, space and time are representations in our mind. This particular argument is the backbone of Bakhtin's chronotope.

Since the concept of the chronotope is characterized by the connectedness of space and time, the Russian formalist Mikhail Bakhtin built his conception of the chronotope on Emmanuel Kant's philosophy. The idea that time and space are in essence categories through which human beings perceive and structure the world is what makes up the theory of the literary chronotope.

C. Mikhail Bakhtin: The Theory of the Literary Chronotope and its

Key Elements:

In this section, the term 'chronotope' will be explored for later use in chapter two and three. Since Bakhtin is considered to be one of the most fundamental pillars for the current study of space within narratives, the following section will be concerned with clarifying his definition of the concept of time and space, and its significance in relation to literary studies.

C.1.The Theory of the Literary Chronotope:

Within his work with the novel genre and narrative, Bakhtin discovered what he believed to be his most significant work: the dialogic interrelationship within a novel. Through his work, he established several of his concepts, including the chronotope. Previous to Bakhtin, space and time in narratives were frequently regarded distinct from one another. In his *essay Forms of Time and the Chronotope*, Bakhtin writes that time and space are not separable, events are always correlated to a chronology, and each narrative, thus, has an "intrinsic connectedness of temporal and spatial relationships" (84). The chronotope is, therefore, characterized by intersections of spatial and temporal indicators that make up the whole novel. (Bakhtin 84)

Bakhtin described the interrelationship of time and space as inseparable in any kind of novel, and if regarded as such, the chronotope will contribute to a greater and complete understanding of the meaning of the novel. Bakhtin also

notes in his essay *Forms of Time and the Chronotope* that the gained knowledge of a novel's chronotope creates and determines "the image" (88) of the character in the work of literature.

Through the chronotope, it becomes possible to define what the character experiences in a certain time period and certain locations, which are specified in the literary work. From these combined indicators a meaning is given: Bakhtin for one thing describes it like this: "The image of man is always intrinsically Chronotopic" (85). The Russian formalist describes time and space in the chronotope very poetically and comes closest to a form of definition in the following quote:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time as it were thickens, takes on flesh, [and] becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope (Bakhtin84).

Even with the above-mentioned quote, he never gave a clear and definitive definition of the concept. This means that, according to Bakhtin, a narrative is not only made up of events and some kind of discourse, but would also primarily consist of a particular fictional world that is constructed with and by chronotope.

Michael Holquist, a professor of comparative literature at Yale University, endeavored into Bakhtin's theory, in so far as possible, to give the complete work of the Russian formalist. In his essay, *The Fugue of Chronotope*, Holquist

comments that Bakhtin describes the chronotope as a metaphor, but not quite, and this is often the sense when a concept is asked to do more work than the individual example can bear.(36) Furthermore, Holquist argues in the same essay:

Bakhtin's basic assumption is the idea that narrative texts are not only composed of a sequence of diegetic events and speech acts, but also – and perhaps even primarily – of the construction of a particular fictional world or chronotope”(37-38).

Holquist asserts in the above quote that events are always in a correlation in fictional novels, and something happens only when something else triggers it and changes are revealed in space and time. Holquist contribution lies in his attempts to clarify the process of reading a narrative piece of work in terms of Bakhtinian conceptual framework.

Another scholar examined the theory of the Russian formalist Mikhail Bakhtin by comparing this theory of the chronotope to another philosopher's ideologies. In his careful analysis of the implications of Bakhtin's concept, Bart Keunen emphasizes its usefulness in unifying the temporal and spatial aspects of narrative that have been sundered by classic narratology. He writes:

A chronotope is an imaginable construct or entity representing a temporal process that occurs in a spatial situation. It is exactly because of the fact that every action, every development of time is expressed through spatial changes that we should

consider chronotope to be the essence of narratives.

(13)

Bart Keunen examined the way in which Bakhtin lays the foundations for a theory of literary imagination. He compared in his *Time and Imagination: Chronotopes in Western Narrative Culture* the chronotope to what the French philosopher Henri Bergson called “pure duration”. He commented that Bergson targets the spatialization of time, while Bakhtin targets the narrative forms in which idealistic representations dominate temporal and spatial development. However both of the philosophers believed that abstract time creates the illusion that the past always determines the present (65).

As a great example, in Virginia Woolf’s *Mrs Dalloway*, the protagonist, Clarissa Dalloway is overwhelmed by her past, and during some specific moments, she thinks that her past mistakes affect her present. This will be analysed in depth in chapter three.

C.2 Key Elements of the Chronotope: Heteroglossia, Polyphony, and Dialogism:

In order to understand the chronotope, it is important to firstly examine the key elements of this concept which are: Dialogism, heteroglossia, and polyphony. First of all, dialogics or dialogism according to Bakhtin means the process by which meaning is evolved out of interaction among the author, the characters, and reader (45). A dialogical work constantly engages with and is informed by other works and voices, and seeks to alter or inform it. It draws on the history of past use and meanings associated with each word, phrase or genre. A great example of dialogism is seen in the works of Virginia Woolf, which will be illustrated in chapter two. Secondly, heteroglossia is an extension of dialogism. Everything is said in response to other statements and in anticipation of future statements. This style of language-use is, according to Bakhtin, typical

of everyday language-use. Its use in novels accurately represents the reality of language-use (46-47). Thirdly, polyphony is originally taken from music and simply means several voices at once. This element became central to Bakhtin's theories about literature, because he believed that "a novel should contain several voices to convey a convincing meaning" (115). As a perfect match to this entry, *Mrs Dalloway* depicts the multi-voices within each character. Polyphony will later be exemplified in chapter three.

D. Chronotope as an Analytical Tool:

Bakhtin's chronotope is a tool for both comprehending, and producing literary markers or indicators. Time and space are in essence categories in which human beings perceive and structure the surrounding world, where life itself and the work of art are unified in one whole and are not regarded separately. According to Bakhtin, it is crucial to note that time and space are inseparable, however emphasizing time as the primary, since time determines parts of the meaning of the spatial reference:

It can even be said that it is precisely the chronotope that defines genre and generic distinctions, for in literature the primary category in the chronotope is time. (Bakhtin 85)

In his essay *Forms of Time and the Chronotope*, Bakhtin did not mention a specific way in applying the concept on literary works. However, he stated that the chronotope emerges as a concrete representation in the novel, which means that it should be possible to structure a clear method for applying Bakhtin's theory in an analysis of a novel, in this case, *Mrs Dalloway*. So not only can the chronotope be used to determine the symbolic and figurative meaning of the

novel, it can also be used to determine the specific spatial and temporal characteristics, and the narrative thereof in the novel. (Holquist 45)

On the same idea, a chronotope only becomes a chronotope when it shows something i.e. when it brings to mind an image with meaning that can be perceived within the mind. For Bakhtin, the chronotope is therefore a unit of the literary imagination or a “literary image” (Bakhtin 250).

The term chronotope is used as an analytical category describing “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” (Bakhtin 84). As an analytical category chronotope is *only* used to describe the imagined time-space relationships that are constructed together with the fictional worlds in order to sustain them. Without a time-space system of some kind, our conceptual perceptions and constructions would have no ground to stand on and no time to exist in. Thus, chronotope as an analytical category directs our attention towards a basic and intrinsic foundation for our imagination.

D.1. Types of the Chronotope:

In *Forms of Time and the Chronotope*, Bakhtin described four different basic chronotopes in a very vague and broad way. However, the Russian scholar Eduard Vlasov reduced and defined them in accordance with the modern world and in a clear manner. It is important to mention that Bakhtin, according to Vlasov, states that art, including literature, “cannot exist separately from life; they must make up an organic whole” (38). This means that the inner meaning and value of the piece of art must be integrated into a unity with life.

There are three types of chronotopes within a novel according to Eduard Vlasov:

1. Chronotopes on the level of the relationship between the protagonist/the narrator and the spatial forms in the novel, again consisting of two variations: Alien chronotope and native chronotope. Alien chronotope means that every

spatial form in the novel seems strange, unknown and even dangerous. This kind of chronotope will be applied on a specific character in Mrs Dalloway: Septimus Smith later in chapter three. Native chronotope means that every spatial and temporal forms are familiar to the protagonist, which is applicable on the protagonist of Mrs Dalloway: Clarissa Dalloway. According to Vlasov, the protagonist is most likely born and brought up in this locality and is often the author's protagonist's "own real homeland" (Vlasov, 45).

2. Chronotopes on the level of self-transformation and further development or non-development, meaning from the inside of space and according to its own logic. The space represented here cannot be changed. It is according to Bakhtin "complete, locked and closed off for any kind of development or change" (qtd. In Vlasov 46).
3. Chronotopes on an objective level or one that has a geographical or historical truth to it.

As mentioned earlier, Bakhtin and his theory on the chronotope are often very vague in its definition, and, thus, it can be necessary to employ the work of other scholars who have worked with his theory in order to clarify the definition and compose a more simple and structured outline of it. This purpose is what the scholar mentioned above has served to meet, but even if Bakhtin's theory now seems more tangible, it must be mentioned as a final note that Bakhtin lastly in his essay on *Forms of Time and the Chronotope* makes room for one more obscurity: He explains that the author of a novel represents a fictional temporal-spatial world, and, no matter how truthful and confessional the depiction is, the author remains outside the world he/she has created, and the work persists to be fictional. He explains this in the following quote:

But even in the last instance he can represent the temporal-spatial world and its events only as if he had seen and observed them himself, only as if he were an omnipresent witness to them. Even had he created an autobiography or a confession of the most astonishing truthfulness, all the same he, as its creator, remains outside the world he has represented in his work (Bakhtin 256).

As the author, to some degree, enters the fictional world, the fictional world necessarily likewise enters the real world, since this is where the author exists. This exchange also has an effect on the reader/listener of the created work of fiction. This means that the reader's perception of the spatial-temporal chronotope, the fictional world and the author/, can be ever changing as what is exchanged between the created and the reader is also ever changing in the real world.

Bakhtin refers to this possibility of ever changing perceptions of a certain fictional creation as "the zone of dialogical contact" (Bakhtin 257). This means that today's perception of *Mrs. Dalloway* may not be the same as it were five decades ago, as both our cultural perception of time and space has changed as well as our understanding of Virginia Woolf as an author. Moreover, the history and geography of the real space represented in the fictional world have changed, which means that we do not have the same basis for understanding the novel. This change in our perception might not be for the worse, however; it is only different, thus making the chronotope a fluid phenomenon.

E. Paul Ricoeur: Time and Narrative in the Novel:

The choice fell on the French philosopher Paul Ricoeur because some of his ideologies are similar to Bakhtin's. Another reason is he actually analyzed Virginia Woolf's *Mrs Dalloway*, focusing on time of the events and the stream of

consciousness only. His book *Time and Narrative* is considered as one of his masterpieces, which is widely translated and discussed across the globe.

Central to Ricoeur's defence of narrative is his capacity to represent the human experience of time. Such a capacity is an essential requisite for a reflective philosophy. Ricoeur sets out his account of 'human time' in *Time and Narrative*. He points out that we experience time in two different ways. We experience time as linear succession, we experience the passing hours and days and the progression of our lives from birth to death in a chronological order. The other is phenomenological time, time experienced in terms of the past, present and future. As self-aware embodied beings, we not only experience time as linear succession, but we are also oriented to the succession of time in terms of what has been, what is, and what will be. (48)

Ricoeur's concept of human time is expressive of a complex experience in which phenomenological time and chronological time are integrated. For example, we understand the full meaning of "yesterday" or "today" by reference to their order in a succession of dated time. (50)

In *Time and Narrative*, Paul Ricoeur confirms the relationship between time and experience and how it is epitomized in a narrative by investigating historiography and fiction. Regarding fiction, he explores temporality in three "novels of time": *Mrs. Dalloway* by Virginia Woolf, *The Magic Mountain* by Thomas Mann, and *À la recherche du temps perdu* by Marcel Proust. Paul Ricoeur tried to solve the problem of time slipping away by refusing to identify time exclusively with the movement of the hands on the dial of the clock. He thinks that time is configured as a narrative.

In his three-volume opus *Temps et récit (Time and Narrative)*, Ricoeur substantiates the relationship between time and how it is epitomized in a narrative by investigating historiography (volume I) and fiction. In volume II, he explores temporality in three "novels of time": *Mrs. Dalloway*, by Virginia Woolf, *The Magic Mountain*, by Thomas Mann, and *À la recherche du temps*

perdu, by Marcel Proust. In *Mrs. Dalloway*, Ricoeur juxtaposes the clock time of Big Ben to long sequences of silent thoughts, underlining how Woolf mixes the sense of everyday time with the time of the inner self.

On Virginia Woolf's novel, Ricoeur poses the crucial question: "Overall, may we speak of a single experience of time in *Mrs Dalloway*?"(147) He gives a two-sided answer: "No, in so far as the destinies of the characters and their worldviews remain juxtaposed; yes, insofar as the proximity between the 'caves' . . . visited constitutes a sort of underground network that is the experience of time in *Mrs Dalloway*." Ricoeur's "yes" remains a bit vague:

The experience of time is neither that of Clarissa nor that of Septimus; it is neither that of Peter nor that of any other character. Instead, it is suggested to the reader by the reverberation . . . of one solitary experience in another solitary experience. It is this network, taken as a whole, that is the experience of time in *Mrs Dalloway* (148).

Here again Ricoeur tends to synthesize the heterogeneous. His main purpose in discussing the novel of Virginia Woolf is to show that a temporality has been configured in deviating from clock time and chronological time. What is depicted as the "past" and the "present" within the plot does not necessarily correspond to the "before" and "after" of its linear, episodic structure. For example, a narrative may begin with a culminating event, or it may devote long passages to events depicted as occurring within relatively short periods of time. Dates and times can be disconnected from their denotative function; grammatical tenses can be changed, and changes in the tempo and duration of scenes create a temporality that is "lived" in the story that does not coincide with either the time of the world in which the story is read, nor the time that the unfolding events are said to depict.

F. Conclusion:

This chapter introduced the backbone of this research. The theoretical background will guide this research in order to meet the hypothesis. The origins of the nature of space and time were based on the philosophy of Emmanuel Kant as he conceived them as *'pure forms of intuitions'* (Kant 16).

This philosophical entry will later on lay the groundwork for the Russian Formalist Michel Bakhtin to formulate the idea that space and time are in essence categories through which human being perceive and structure the surrounding world. In his Dialogic Imagination, Michael Bakhtin has shown how literature can help to appreciate the fact that, in the course of cultural history, transformations of time concepts and spatial representations reflect radical changes in cultural attitudes and lived experience by presenting the term chronotope.

The literary theory of the chronotope is the meeting place of multiple voices. In light of the principle of chronotopicity, Bakhtin addressed in his essay Forms of Time and of the Chronotope the term "chronotope" to relate to the complex intertwining of temporal and spatial relationships. The word "chronotope" literally means "time-space". This concept is "the place where the knots of narrative are tied and untied" (Bakhtin 85). The chronotope shapes the narrative structures by employing the key narrative events presented by the text.

Bakhtin's chronotope is all about the relations and implications of space-time. If we can think Bakhtin with Bergson, the chronotope can be considered a material assemblage of images with a duration that contracts them into a volume. Analysing the various forms of chronotope leads to producing a problematic of narrative types.

At last, Paul Ricoeur argued that narrative configuration has at hand a rich array of strategies for temporal signification. In the second chapter, the contribution of Paul Ricoeur's theory and Michael Bakhtin's chronotope are

highly used in explaining how space-time functions as a narrative technique in Virginia Woolf's *Mrs Dalloway*.

A. Introduction:

This chapter will attempt to analyze and describe the narrative techniques already employed in *Mrs Dalloway* then find a connecting line between these narrative techniques and the chronotope. It will investigate in the stream of consciousness employed by Virginia Woolf and discovers the main aspect of the nonlinear narrative. This chapter also delves in the Woolfian space and time, as it is dominating concept in *Mrs Dalloway*, and compares it to the concept of the chronotope.

B. An Introduction to Virginia Woolf's *Mrs. Dalloway*:

The 20th century represents one of the most flourishing period in the English and European Literature. Woolf's *Mrs Dalloway*, a modernist masterpiece that tells the story of Clarissa Dalloway in a single day in London in 1923. With the modern world, cars and planes provide new modes of transport and advertising is merging with the latest technology as a means of mass communication. In short, the 1920's is a rapidly changing society. Adina Ciuguranu implies in her *Modernism and the Idea of Modernity* that the novel *Mrs Dalloway* uses "the art of modernism" to tap into the minds of the characters as they look for their own identities (11). This means that modernism made individuals move away from traditions and realism into enlightenment period which allowed individuals to separate from normal customs and explore their own minds.

The plot revolves around Clarissa Dalloway's day preparation for an important dinner party. The party will include very important people such as England's Prime Minister. Throughout the story, she remembers her younger self and a young lover whom she rejected, and she meets an old friend who will be attending the party and who flatters her and makes her feel young again. This causes more musing about her youthful suitor, Peter Walsh. Her thoughts are fragmented as she walks; they include what she is now and what she might have been, anxiety about her young daughter and her future. Dr. Bradshaw appears late to Clarissa's party because of Septimus's death, she is torn between pity for a young dead man and rage that his action casts a pall on her happiness. In solitary spatiotemporal connections, we can sense her responses to both the terror and beauty of life.

Mrs Dalloway is a modern novel for it has no action in the traditional sense of building up a crisis and its resolution, just a presentation of images in time and space progressing through the passage of a single day; it has an open form, the ending being inconclusive, no linearity of the story, characters feeling, experiencing and thinking, rather than acting. Unlike the traditional works, this novel has also no story to tell. It is a coherent collection of 'impressions' according to Bernard Blackstone. He holds also that these impressions are all brought together by Woolf to have her say about what she thinks about all these things through the medium of her characters, though they appear alive and thinking in their own rights (17).

There is also no conclusive ending to the novel. Bernard adds in his *Virginia Woolf: A commentary*. The ending is such that it could be taken as a beginning to another such collection of thoughts. Each character is revealed not by actual description by the author as used to be the case before, but by giving voice to thoughts of that character as well as what others think of him or her. Each character is thus revealed from various view-points and the reader is free to conclude about those characters from these varied thoughts (17-18). This will be later explored in depth in chapter three.

Woolf makes use of the stream of consciousness technique in the novel to unfold her characters. The technique involves recording the thought processes as they arise in the mind of the various individuals, without any apparent connecting links. This

modern technique is examined and compared to another modern technique which is the chronotope in the next section.

C. Stream of Consciousness and Chronotope as Modern Narrative Techniques in *Mrs. Dalloway*:

Mrs Dalloway covers one day in June 1922. Time and place keep us aware of the position or the physical reality of the characters, as, simultaneously, the emotional content of their consciousness is unfolding. The story starts off in the perspective of Clarissa Dalloway. therefore the narration becomes what she is thinking and what she observes, like when she opens her French window and “feels the still air”(Woolf 15). The narration jumps from one thought to the next and seems much more realistic because it is told how a person would actually think this is what is known as stream of consciousness.

In the *Art of Fiction*, David Lodge thinks that in the Stream of Consciousness novels everything is presented an apparently unorganised succession of images and ideas connected by association rather than by narrative sequences. Furthermore, the action takes place and the plot develops through the mind of the principal character (44). The stream of consciousness, thus, describes or suggests the states of mind. Virginia Woolf helped to pioneer the writing style known as stream of consciousness, and this technique is prevalent in the wondering sentences of *Mrs Dalloway*. Stream of consciousness is characterized by the thoughts of the main character and the dialogue taking place weaving seamlessly together to give the narrative a rambling, dream-like quality. Bernard Blackstone writes that Woolf uses dialogues to contribute the stream of consciousness effect: the actual spoken dialogue and what the various characters are thinking help to formulate what is known as the flow of thoughts (77).

Similarly, the Russian philosopher, Michael Bakhtin introduced the term ‘dialogism’ which represent the thoughts of characters, and their ability to formulate a response, in a precise time and space, to a non-existing reader. Also, there are very

frequent shifts of points of view between the characters, giving readers insight into what each character is thinking.

Together, these elements blur what is actually happening and what is happening in the minds of the characters, creating a more visceral and realistic mood of the novel. Bakhtin called this aspect 'polyphony'. The multi-voices of characters echo through the novel, to give a much more complex perception.

John Mepham states in *Virginia Woolf: A literary Life* that Woolf's novel *Mrs Dalloway* most certainly does have an almost overwhelming obsession with the notion of time. He also confirmed that Woolf had a strong sense of the importance of the role of time on this circadian piece because the novel originally was called *the Hours* (55). As stated before, narrative in the modernist novel usually follows the passage of time as it is experienced within the inner self of individuals, rather than the straight forward moving plot of standard realism. David Lodge comments in *the Art of Fiction* that "time is conceptualized as an ordered arrangement of defined events, rather than as an endless flow of experience in an indivisible continuity" (65). In *Mrs Dalloway*, the characters are related to one another not only in time and space, but also psychologically and spiritually. For example, when the narrator suddenly breaks away from Septimus Warren Smith's thoughts and jumps to those of Elizabeth Dalloway, she creates a common bond between these characters, although they don't know each other. John Mepham holds in his *Virginia Woolf, a Literary Life*:

It is the most puzzling aspect of Mrs. Dalloway ... it tells two unconnected stories. These interweave with each other but they never mesh in the ways we expect. It is as if characters from two different stories have become jumbled up by mistake... She [Woolf] invents a plot that instead of manoeuvring the characters into a single story... [She] concocts

a series of coincidences that never create connection. (97)

In addition, the plot runs a non-chronological narrative bound to the memories of the characters. In *Mrs Dalloway*, Septimus is the one affected most by his past experiences, for he often cannot leave them behind and regard them as something finished in the past. His history is haunting him in the present. Additionally, it is mentioned in the first chapter, that serves as the theoretical background of this study, that Paul Ricoeur focuses the importance of the hours in *Time and Narrative*, called “monumental time”(106).

Ricoeur links this with the symbolic force of the figure of royalty passing in anonymous majesty through London during Clarissa's shopping expedition, or with the advertising slogan, eagerly deciphered by the crowd whom it equally draws together. Bakhtin on the other hand, emphasized on the inseparability of time and space, which created the chronotope, for, through the chronotope, it becomes possible to define what the character experiences in a certain time period and certain locations (Holquist 35). *Mrs Dalloway* occupies a concrete space, which is the post-war London Woolf lived in. Details are given to provide verisimilitude, like describing particular places like St. James Park and including symbols like Big Ben.

The time-space relationship is compressed, and the narrative centers around the relationships of the characters in the novel who are unified by their occupation of the same space and time. From these combined indicators a meaning is given as mentioned in the first chapter: “The image of man is always intrinsically Chronotopic” (Bakhtin, 85). Thus, this can thus be understood as a native chronotope, as mentioned in the first chapter.

Relationships between characters and the motion of the narrative are founded upon objects sharing a space-time position. One example is Septimus, sitting in Regent's Park, “sees images of the dead and of Evans” (Woolf, 69). Peter Walsh, passing the same location at the time Septimus and Rezia (his wife) are there, sees the

couple and understands that Rezia “looks desperate”, though neither notice him (69). Moreover, Woolf ignores conventional notions of chronology and narrative progression, allowing her characters to indulge in their past which make the hours of “this June day” entirely escapable (Lodge 68).

As her characters escape the ‘moment’ in which they are caught, so too does the reader. In *Time and Free Will*, Bergson targets the spatialization of time: he dealt with two different concepts of time. Historical time, which is external and linear, was measured in terms of the spatial distance travelled by a pendulum or the hands of a clock. Just as Bergson, Bakhtin believes that abstract concepts of time create the illusion that the past always determines the present. (Keunen 44)

In Virginia Woolf's *Mrs Dalloway* handling with time lies a key to her literary technique. The life of the mind in which psychological time exists, is freely moving and it is untamed, resistant to conscious will. This means that, according to Bakhtin, a narrative is not only made up of events and some kind of discourse, but would also primarily consist of a particular fictional world that is constructed with and by chronotope (Keunen, 44). In spite of this fact, Woolf tried to control what seemed uncontrollable by using time itself as one of her major devices. That is why Ricoeur juxtaposes the clock time of Big Ben to long sequences of silent thoughts, to underline how Woolf mixes the sense of everyday time with the time of the inner self (87).

Virginia Woolf replaced the outlines of the traditional well-made novel with the frames of a temporal and spatial nature (Briggs 141). Within them, the inner life was given full swing, receiving its only direction by its underlying emotional structure. In *Virginia Woolf: an Inner Life*, Julia Briggs holds in this very way Virginia Woolf did the most unusual thing. She transformed the man-made concepts of reality, time and space into her own artistic device in order to express both an inability to escape completely from the tickings of the chronological clock, but at the same time to merge successfully the inner reality and timelessness (143).

This vision corresponds exactly to what Bakhtin viewed on the chronotope: “A chronotope only becomes a chronotope when it shows something, when it brings to

mind an image that can be observed by the mind's eye" (Bakhtin, 198). It would be fair to say that, in Bakhtin's view, a chronotope is the elementary unit of literary imagination.

D. Chronotope and the Nonlinear Narrative in *Mrs Dalloway*:

Virginia Woolf was somehow preoccupied with exploring the relationship between time and space. For example, in the same year as *Mrs Dalloway* was published Woolf wrote an essay titled '*Modern Fiction*' which challenged the traditional linear Edwardian style of writing and describes her alternative route:

Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impression, trivial, fantastic, evanescent, or engraved with the sharpest of steel. From all sides they come, an incessant shower of innumerable atoms, and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old. . . . Life is not a series of gig lamps symmetrically arranged, life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. (1)

Mrs Dalloway incorporates this vision enabling Virginia Woolf to turn away from the traditional linear mode of writing and incorporate a more inclusive style and representation of the current modes of thinking. Bearing this in mind, that the understanding that everything is interconnected, this section will focus on the

nonlinear narrative in *Mrs Dalloway* to see how Woolf explores her ideas of time and space within the realm of the novel.

To understand what the non-linear narrative means, one must delve into Paul Ricoeur's philosophy of time. As mentioned before in the first chapter, Paul Ricoeur's goal was to reflect the capacity of narrative in shaping the human experience. In the third volume of *Time and Narrative*, Ricoeur point out that time is experienced in two different ways. Time as a linear succession, for example, the passing of hours and days. And the non-linear flow of events as experienced in the past, present and future. This is known as phenomenological time (112).

Ricoeur argues that to understand the human existence, a temporal framework must be employed. The only suitable candidate here is the narrative model. Ricoeur links the temporal complexity in the novel with the nonlinear narrative. This nonlinear narrative, according to Ricoeur can express different experiences in time. What is depicted as the "past" and the "present" within the plot does not necessarily correspond to the "before" and "after" of its linear, episodic structure. For example, a narrative may begin with a culminating event, or it may devote long passages to events depicted as occurring within relatively short periods of time (112-116).

In *Time and Narrative*, Dates and times can be disconnected from their denotative function; grammatical tenses can be changed, and changes in the time and duration of scenes create a temporality that is "lived" in the story that does not coincide with either the time of the world in which the story is read, nor the time that the unfolding events are said to depict. Consequently, nonlinear narrative does not follow rules of space and time. It can start and end at any time in the trajectory of the plotline (Ricoeur 115).

When it comes to the chronotope, its structure is infinite to the character that chooses to enter, leave or interact in the story lines. The possibilities of the nonlinear narrative are thus, endless.

In Mrs Dalloway, when the protagonist Clarissa Dalloway thinks about her party, this indicates the near future. Sometimes, when she thinks of how beautiful the morning is, this shows the present, and when she remembers the nice days spent in Bourton, this demonstrates the past. Clarissa thus, in her thinking, arbitrarily and incoherently moves in time and escapes the moments in her own mind, yet being at one specific place. Moreover, Woolf unites her characters through repetition. Clarissa, Septimus and Peter Walsh all recite lines from Shakespeare's *Cymbeline*, which celebrates death after a difficult life, at some point within their own narrative creating a tunnel with each other which connects through time and space. This technique enables Woolf to merge into interior and exterior time. For example, the surfacing of events throughout the day occurs through memories and recollections which are involuntarily triggered. On leaving the house to buy flowers for the party Clarissa experiences a memory of Bourton through the "squeak of the hinges which she could hear now" (Woolf, 3). Here we have a clear example of how Woolf weaves memory with the present reality, providing an intimate window into Clarissa's interior life.

The narration shifts to Septimus and his wife's perspective for the next page before switching back again to Clarissa. This interlinking of characters through the technique of non-linearity and her detailed use of narration connects Woolf's character's lives through their individual yet shared experience.

E.The Woolfian Space and Time and its Affiliation to the Chronotope:

In her fictional works, Virginia Woolf made use of the modern concepts of time and space much in the light of what has just been analysed. Like most of modernist fiction writers, Woolf was fascinated with the disjunction between internal and external time, which was inherently tied to the disjunction between internal and external space (Lodge 46). This means that, being a modern artist, Woolf occupied her life experimenting with the concepts of time and space as her contemporaries did, but in many reflections and methodologies she diverged from them. As Michael Whitworth points out in his essay *Virginia Woolf and Modernism*, Woolf described her formal innovations "in her own particular language" (154).

Although one could trace out many interconnections between Woolf's treatment of space in her different novels, each one was created under different spatial referents. Inasmuch as this work concerns, Woolf's refusal of conventional plot, which, like her, most modernist writers rejected, delimited the spatial dimensions of the novel as a text, and the spatial and temporal dimensions in which the novel is developed.

Mrs. Dalloway takes place in only one day, and what the reader grasps is a set of incidents that happen throughout that day, often simultaneously. The way in which Woolf manages to give such importance to the main character in the novel, Clarissa Dalloway, and the spaces she dwells in is by no other means than by her narrative technique. Woolf's fascination about ordinary things in everyday life, like walking in the city, introduced her artistic struggle to portray those things and experiences as suffused with a significance that was not immediately evident, and also to portray them via the subjective consciousness of her characters. Woolf's fluid language reflects the ease with which mental and physic borders can be crossed: she made of language her means to convey the true subjective nature of reality (Whitworth 148).

As it has been the subject of discussion in our previous analysis, for Michael Bakhtin, narration is characterised by what he labelled as time-space compression, or the chronotope. He noted three main concepts within the novel. First, a focus on *the nonlinear narrative* known as heteroglossia; second, a concentration on dialogism, hence the Woolfian 'free indirect discourse'; and third, a concentration on different spaces and voices (polyphony), for that reason, Woolf's concentration on London. Woolf was fascinated by geography, by the idea of the city of the mind, by forms of transport. Taxis, buses, trains and by the contrast created between the life in the city and the quietness in the countryside and the seaside: public transport symbolised freedom, democracy and sociality; whilst private vehicles rather seemed to reflect social fragmentation.

In *Mrs. Dalloway*, Virginia Woolf uses geographical terms to explain characters. Clarissa experiences the city as a wave of ecstasy and excitement, in Clarissa's own terms, as "waves of that divine vitality" (Woolf 5). Virginia Woolf expressed the idea that time exists only within the individual, therefore she often chose experimental

patterns of time for writing her novels, as it is the case of *Mrs. Dalloway*. Virginia Woolf's characters are revealed through the stream of consciousness technique, as it has been detailed and exemplified in the previous section.

F. Conclusion:

As a closure to this chapter, one might say that in *Mrs Dalloway*, time and space treatment determines the structure of the novel. Virginia Woolf defeated the traditional structure which is based on a chronological pattern, divided into a beginning, a middle, and an end. In the light of what have been discussed, Virginia Woolf's modernist experiments in fiction sought to reflect in union the ways in which her characters see, feel, think, and experience space, time, and change, and she succeeded doing so by representing her characters as formed by multiple units.

The temporal indicators and the spatial references combined with the plot of the story, creates a certain world image, which is, according to Bakhtin, what gives a story its significance. The combined meaning of the world image for a chronotope is what gives a story its body/flesh and blood that completes a story. Bakhtin's chronotope is another tool for both comprehending, and producing literary markers or indicators. Time and space are in essence categories in which human beings perceive and structure the surrounding world, where life itself and the work of art are unified in one whole and are not regarded separately. Instead of narrating the story in a chronological order, Woolf makes use of the stream of consciousness technique in the novel, to unfold her characters. The technique involves recording the thought processes as they arise in the mind of the various individuals, without any apparent connecting links.

The temporal heterogeneity highlighted in the modern narrative finds its theoretical complement in the work of Mikhail Bakhtin. Conceptions of time and space, or chronotopes, Bakhtin emphasizes, are representative of literature; they not only define generic distinctions, but also determine the image of a person in literature as well (90). *Mrs Dalloway* makes the experience of real historical time perceivable through the chronotope embodied in its characters, forms and languages.

In her novels, consciousness is seen as the perceptual consciousness of the characters in the present moment, in a world where time is divisible into a series of isolated parts. For Virginia Woolf, consciousness represents a complex mixture between memory and perception, while time is expressed as the mixture between past and present. Virginia Woolf views time as highly personal, subjective and variable, in contrast to the one measured by the clock, which represented the main concern of the traditionalist writers. She rebels against the natural time being imposed upon human beings since, for them, time based on observations of physical science is not natural.

A. Introduction:

This final chapter will attempt to apply the concept of the chronotope on the narrative of *Mrs Dalloway*, more specifically; a Chronotopic reading is going to be applied on the main characters, which are Clarissa Dalloway, and Septimus Smith, respectively. Also, the main events of the novel are going to be analysed under a space-time connection to see whether the chronotope can be utilized in further researches as a narrative technique.

B. The Connection Between the Main Characters and the Chronotope:

Mrs Dalloway is a novel that focuses on the lives of the characters and their psychological exploration. A psychological exploration is not possible without the outer space according to what have been mentioned earlier in the research.

B.1 Chronotopic Reading of Clarissa Dalloway:

By organising a party, Clarissa longs to create a space of her own which brings together the social and the private at the very end of the novel, and, therefore, her multiple selves. The purpose of this section is to show how the interaction between Clarissa's outer and inner space is connected to time. The chronotope is crucial to demonstrate this connection.

Clarissa's perspective in London is essentially defined by her previous experiences in Bourton, hence her reality is not only the sum of her actual experience of the city but also a recollection of past data triggered by her interaction with the spaces at hand, which she manages to link by associating stimuli and projecting her memories from adolescence (Ricoeur 15-16). On even terms, it might be useful to explain in a more general way why Clarissa is seen as a complex unity comprising different selves.

In *Mrs Dalloway*, Clarissa's consciousness takes her back and forth in time, enabling the reader to see two different identities of her: her present, Clarissa as a married woman in her early fifties, and her past self, Clarissa as a teenager. In the very first line of the novel, Clarissa is referred to as a married woman, but, some lines below, the reader is told her memories of adolescence: "Mrs. Dalloway said she would but the flowers herself . . ." (Woolf 1). Evidently, while Clarissa's stream of consciousness travels in time while experiencing reality, it also does in space (she recalls her adolescence in Bourton being an adult in London). This is what has been referred to before as the time-space of reality, the reason why a spatial method is particularly relevant to understand the way in which Clarissa's time/memory selves work.

We get to know the reasons for Clarissa to host a party in an ordinary June evening when she is at Harchards' bookstore: "It was silly to have other reasons for doing things . . . Richard . . . did things for themselves" (Woolf 7-8). Clarissa does not have a conventional or 'properly formal' reason to celebrate her party, it is not her birthday, neither Richard's nor Elizabeth's; neither is she celebrating any kind of special accomplishment in the eyes of society or hosting an institutional ceremony: she is simply throwing her party because she seeks to create a bond between the private space occupied by her intimates from Bourton (her past) and the social relationships she has been "forced" to establish in London (her present). Clarissa makes a

connection between the time she lived, and she is living and her space, which denotes a chronotopic technique to reveal the events and the image of Clarissa.

The party is her pretence as a high-society woman to make of her house a room essentially of her own that defines her, that ties together the relationships that throughout her life have been determined by the boundaries of private and social spaces, which now she wishes to reunite. In the same way Bakhtin defines space as not being “a thing but rather a set of relations between things” that “subsumes things produced, and encompasses their interrelationships in their coexistence and simultaneity” (83), Clarissa’s party conforms her creation of a new space in which all of her parts which are spread among and defined by her relationships.

B.2. Chronotopic Reading of Septimus Smith:

The man, intended by the author to be Clarissa's "double", is the "shell-shocked" war veteran Septimus Warren Smith who suffers delayed flashbacks over the wartime death of a comrade.

The novel follows parallel stories of Clarissa and her "double," whom she has never met. Their lives are connected through chronotopic interaction of external events in time and space, such as Clarissa's evening party, a motor car passing both, an airplane overhead. Septimus and Clarissa also parallels and contrasts in many aspects of characterization, as in their emotional problems, their marriage, their pasts, their suicidal impulses and their homosexual relationships. The chronotope here is used to make use of time and space to join the apparently disconnected journeys of Clarissa and Septimus.

Virginia Woolf’s first description of Septimus denotes immediately to the reader that he is not mentally well: “pale-faced, beak-nosed . . . with hazel eyes which had that look of apprehension in them which makes complete strangers apprehensive too” (Woolf 45). He is like Clarissa, fragmented and torn between his thoughts. He is considered as a hero who fought for his country and happily married and content with

his life. However, this is far from being true. He became depressed, confused, and mentally unstable.

Clarissa's and Septimus' stories take place in a single June day in 1923, within the city of London. The day culminates with the party to be held in the evening. The party is not only looked forward to as a great event for Clarissa and her guests. More significantly, the party also foreshadows the only direct connection we could find between Clarissa and Septimus, with a doctor who, having treated Septimus, shows up at the party to report his fate. Again, Clarissa and Septimus are joined in time and space as Clarissa is shopping on Bond Street. Among the London traffic, Clarissa is pondering how to make sense of her life in relation to other people.

C. Setting and Events in *Mrs Dalloway* under the Chronotope:

Just in the 'simple' process of leaving her house in Westminster to buy the flowers, the reader gets to know the manner in which spaces are intertwined in *Mrs. Dalloway*. But why is it that such an emphasis is put from the beginning to simply go out and purchase fresh flowers? What is all that preparation for? Soon after starting her delightful experience in the streets of London, seeing herself disintegrate in the geography of the city, with the Big Ben "leaden circles dissolved in the air", just when she is "entering the Park," we are told the purpose of her little journey through the streets of London: she is "going that very night . . . to give her party" (Woolf 2-3).

Clarissa's walk in London is the vehicle through which the reader gets to know that she is preparing a party for the evening, and, at the same time, the preparation of her party is the reason why she leaves home, as if she was up to start an expedition. Her movement in the city creates a communion between the spatial form of her consciousness and her physical experience. Woolf makes of London a reflecting surface both for the specific emotions of Clarissa and for the emotional atmosphere of the scene, and that is why the places she crosses, which encompass people, and the objects in the city, act as mirrors which reflect the many aspects of herself. When she tells us that she has lived in Westminster for over twenty years, we immediately know

that the geography of the city is a physical space she dominates, since she is able to map London life in her mental space and reconstruct in a different manner every time she dwells in the city:

For Heaven only knows when loves it so, how one sees it so, making it up, building it round one, tumbling it, creating every moment afresh . . . In the people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June . . . 'I love walking in London,' said Mrs Dalloway. 'Really, it's better than walking in the country. (Woolf 2)

Nevertheless, the experience of the city that the reader gets through Clarissa differs much from the one s/he may get from Septimus Warren Smith or from his wife Lucrezia, and to a greater extent, from Peter. Although they all move through London, the areas they experience are not the same, and that is why they identify themselves with or despise different things in the city.

The different ways in which the characters in *Mrs Dalloway* perceive time and space explain that the nature of their interection is made by dialogism. Relationship between Clarissa and the space is existing only because the temporal connections are there. And as it have been stated, chronotope denotes the interconnectedness of space and time. Clarissa is defined by the spaces she moves to the same degree that the spaces in which she moves are constructed by Clarissa's subjective perception and individual experience of them.

It is because Clarissa's personal interest is placed upon the passing of the physical surface of things to penetrate the private sphere which actually represents and

individualises the subjectivity of humanity that her concerns overlook all the allusions to the traditional forms of aristocratic prestige, power and influence. All connections to the nationalist and imperial side of society, the “symbol of the state” (Woolf 13), and the “immortal presence” (Woolf 15), which most of Londoners seem to care about, as they try to decipher what is happening with the motor car backfiring and the aeroplane drawing messages in the sky, are unconsciously rejected by Clarissa, and that is why her perception of spaces, society and human relationships differs completely from others’ and remains unique. The reader can discern so when she gets back home from her walk, and she asks the maid who opens the door ““What are they looking at?”” (Woolf 25). The scene in which we see Clarissa back home shows how the warm vitality that her unconventional experience of the city bestows seems to vanish as she crosses the threshold:

The hall of the house was cool as a vault. Mrs. Dalloway raised her hand to her eyes, and, as the maid shut the door to, and she heard the swish of Lucy’s skirts, she felt like a nun who has left the world and feels fold around her the familiar veils and the response to old devotions. The cook whistled in the kitchen. She heard the click of the typewriter. It was her life, and, bending her head over the hall table, she bowed beneath the influence, felt blessed and purified, saying to herself how moments like this are buds on the tree of life . . . she thought; but all more, she thought . . . must one repay in daily life to servants, yes, to dogs and canaries, above all to Richard her husband, who was the foundation of it, of the gay sounds, of the green lights . . . one must pay back from this secret deposit of exquisite moments, she thought. . . (Woolf 25- 26)

Mrs. Dalloway's identity is ultimately defined by the spaces she inhabits and by the time that takes her back to her present sometimes, then moves forward to the near future. This is what was meant by the full image of the character. The chronotope gives the ultimate picture of the character from the space the surrounds them, from the space inside them, and from time that allows them to travel backwards and forwards. Since the very nature of her personality is fragmented and transparent, she is able to transcend the physical to attach herself to the people, space and time that complete her, and that were Woolf's concerns when she conceived the penetrable life of her heroine in *Mrs. Dalloway*.

D. Conclusion:

Chronotope in *Mrs Dalloway* is native chronotope. Bakhtin identifies two prerequisites to define it. The first prerequisite is that the course of the protagonist's life is presented to the readers mind as mentioned in chapter one. Clarissa Dalloway, a high-society woman walking in the city of London as she prepares herself to host a party in the evening. But beyond the surface, Clarissa's thought processes are also explored as her momentary experiences with social life in London evoke an emotional reflection on her past acquaintances in Bourton.

Clarissa and Septimus thereby, instinctively mediate two main spatial constructions in *Mrs. Dalloway*: on the one hand, her physical experiences in London define her social and public space (outer); and, on the other hand, all the relations of her past in Bourton delimitate her private space (inner), upon which she reflects as she dwells at home and walks the London streets. The transformation in temporal sequence is portrayed in a line with knots: a series of moments. In this nonlinear type narration, the individual has disjointed images re-joined through time and space. The second prerequisite, as Ricoeur explained, is that the individual's life at moments of crisis fuses with the actual spatial course of this life. While social space allows

existing in everyday life, the individual and the events at the turning points are presented outside everyday life. The unity of the temporal events and everyday life is regulated by chronotope to convey the development of the plot in *Mrs Dalloway*.

General Conclusion:

This research has aimed to show how the concept of the chronotope is used as a narrative technique in *Mrs Dalloway*. In the light of Bakhtin's theory, Virginia Woolf's techniques' employed in *Mrs Dalloway* were illustrated from the aspect of space-time relationships. Virginia Woolf's concept of time had a formative impact on her novels, influencing both characterization and structural development. Bakhtin's chronotope in this research paper shows, through the narrative, the connection between the temporal parameters of the events and the spatial atmosphere prevailing in the novel.

The first chapter is a descriptive chapter that introduces the theory employed by Mikhail Bakhtin which was fundamental to understand the representation of time and space both in modern terms and in the modern novel, the key elements of the chronotope were represented to understand the spatial and temporal reading of the main characters in *Mrs Dalloway*. Paul Ricoeur seeks to give a description of human experience as perceived and reflected in time, and this is why his thoughts remain

primal to grasp the significance of time for Clarissa, for her society and for the world she inhabits.

The second chapter is an analytical and descriptive chapter that explains the temporal heterogeneity highlighted in the modern narrative which finds its theoretical complement in the work of Mikhail Bakhtin. The technique was represented and explained in order to compare it with the chronotope. Conceptions of time and space, or chronotopes, Bakhtin emphasizes, are representative of literature; they not only define generic distinctions, but also determine the image of a person in literature as well (96). *Mrs Dalloway* makes the experience of real historical time perceivable through the chronotopes embodied in its characters, forms, and languages.

The Woolfian treatment of space and time denotes the focus on only one concept. However, the chronotope treats both space and time equally. Thus, when approaching Mrs Dalloway from a Chronotopic angle, all the aspects that are in time and in space are considered equal.

Time, as it is lived freely by the consciousness, is very different from time as the main figure of the clock and the calendar. Through subjective consciousness, time transforms into a continuum in which past and present melt into each other. Bergson calls this *la durée* or duration. Duration involves the experience of continuous pure memory from an awareness of the present moment. The rational mind, however, can only comprehend time by organizing it into a linear sequence of measurable units, spatialising the real time of duration into clock-time (Keunen 36). For Bergson duration and clock time are not separate phenomena, because time only exists as duration.

The main modern subject revealed in the modernist novels concerns the nature of man and the growth of human consciousness. Consciousness is a person measurement for the nature and duration of time, as memory and history are its accumulation. The modern novelist is alert to that time sense which runs through all, giving awareness of the relations between fact and meaning, objects and ideas, outward appearance and inner reality; and he tries to make the form of the novel in order to correspond to his

perception of reality. Virginia Woolf is concerned with the immediacy of experience in time, with the complete experience of moment by moment and the change from one moment to another and with the relative action of time on diverse personalities. Her art is in the first place impressionistic; its aim is a vivid sense of present reality.

The shift of temporal and spatial perspective in *Mrs Dalloway* suggests the representatives of the chronotope. Clarissa Dalloway develops a non-linear sense of time that is her past, her present and her projection of the future. The on-going of the time as it is passing by increases her fear of getting old. Through the use of polyphony, the narrator reports the thoughts from the past and transposes them into present moments of the characters' minds, as the basic form of narration. A relevant example is the section of the novel describing Peter Walsh's walk from Clarissa's house towards Regent's Park: ". . . Where there is nothing, Peter Walsh said to himself; feeling hollowed out, utterly empty within. Clarissa refused me, he thought. He stood there thinking, Clarissa refused me." (Woolf 44-45)

It has been hypothesised in this dissertation that the chronotope can be used as a narrative technique in *Mrs Dalloway*, for it illustrates the interconnectedness between the events and characters. With the enough backup presented on the theory of the chronotope, and by comparing this concept to other great philosophers ideologies, such as moment of duration of Henri Bergson

To conclude, Mikhail Bakhtin put forth the theory of the literary chronotope as referring to the unity of time and space inherent to a narrative. Bakhtin introduces chronotopes based on novelistic time with different types of space related to historical verisimilitude and on the level of relationships between the hero and spatial forms in the novel. Virginia Woolf's *Mrs Dalloway* was the novel that the chronotope has been applied on. The time-space relationship is compressed, and the narrative centers around the relationships of the characters in the novel who are unified by their occupation of the same space and time. Therefore, it is safe to say that the chronotope is very crucial in understanding and analyzing any piece of literature as it delves into its spatial and temporal indicators to transmit a full picture of the story.

Appendices

Appendix 1: short biography: Mikhail Bakhtin

Appendix 2: short biography: Virginia Woolf

Appendix1: Mikhail Bakhtin (1895-1975)



Mikhail Mikhailovich Bakhtin, a Russian literary theorist and philosopher of [language](#) whose wide-ranging ideas significantly influenced Western thinking in

cultural history. He wrote influential works such as *The Dialogic Imagination* in which he made significant contributions to the vocabulary of literary criticism, such as chronotope dialogism, polyphony and carnivalization. These ideas and this new critical language allowed him to investigate the artistic style of the novel.

Appendix2: Virginia Woolf (1882-1941)



Born into a privileged English household in 1882, author Virginia Woolf was raised by free-thinking parents. She began writing as a young girl and published her first

novel, *The Voyage Out*, in 1915. She wrote modernist classics including *Mrs. Dalloway* and *To the Lighthouse*, as well as pioneering feminist texts, *A Room of One's Own* and *Three Guineas*. Because of the trauma she endured in her childhood, she suffered from mental illnesses for most of her life. Unable to bear it anymore, she committed suicide by filling her pockets with stones and drowning herself in a river.

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