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A Chronotopic Study of Ephemerality in Virginia Woolf's *To the Lighthouse*

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Dedication

With great honour, I dedicate this work to my family and to all the people who respect and love me.

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So much from others went into this dissertation that it is certainly not wholly my own. First of all, the greatest gratitude goes ahead to the generous Allah who helped me finish this study. Then, this project could not exist without Ms. SELT Djihad Afaf a wonderful teacher. Ms.SELT spent many hours reading through each chapter, writing comments and emails, and showing tremendous perseverance by working with me. I sincerely thank her for everything. Special thanks also go to the board of examiners for the constructive criticism they offered me and for examining my paper. Finally, I would like to express my sincere thanks to Mr.BELHADJ for his tips of guidance concerning methodology.

Abstract

The interplay of “Time and space” is thought to be one of the significant aspects in the analysis of modernist literary works. The Russian theorist Mikhail Bakhtin postulates that these two components have got equal prominence and he has accordingly coined the term “chronotope” which includes the combination of time and space along with their crucial role in apprehending time’s ephemerality. The act of reading and understanding a narrative is possible because of the recognition of the fact that any literary work’s plotline has duration in ‘real life’ and ascribes a sort of temporality to the narrative as a whole. This reading experience is made intricate in *To the Lighthouse* (1927), which concerns itself mostly with the thoughts and associations of the characters. In this research, the idea of an instinctive understanding of time is developed further in combination with the stream of consciousness that describes the flow of thoughts inside the mind of the characters. On this basis, the present dissertation examines the expansions and contractions of the narrated time in the novel and how they serve to illustrate the subjective human experience of time passing. Added to that, it investigates this visualisation of the narrative structure and the way it is aided by the central constitutive metaphors, relying on Bakhtin’s chronotope that is illustrated in the novel. Finally, this dissertation extends to extract these indicators from Virginia Woolf’s novel and analyzes them according to the literary technique of stream of consciousness.

الملخص

يعتقد أن التفاعل بين "الزمان والمكان" هو أحد الجوانب الهامة في تحليل الأعمال الأدبية الحديثة. يفترض النظري الروسي ميخائيل باختين أن هذين العنصرين لهما مكانة متساوية، وبالتالي فقد صاغ مصطلح "الاطار الزمني /المكاني" الذي يتضمن الجمع بين الزمان والمكان مع دورهما الحاسم في فهم سرعة زولان الوقت او الابدية . إن قراءة السرد وفهمه أصبح أمر ممكن بفضل التسليم بأن أي حبكة قصة لاي عمل أدبي لها مدة في "الحياة الحقيقية" وتنطوي على نوع من الزمانية في السرد ككل. جعلت هذه التجربة القراءة معقدة في رواية /الى المنارة (1927)، التي تتعلق في الغالب بأفكار وروابط الشخصيات. في هذا البحث، يتم تطوير فكرة الفهم الفطري للوقت أكثر في تركيبة مع تيار الوعي الذي يصف تدفق الأفكار داخل عقول الشخصيات. على هذا الأساس، فإن الاطروحة الحالية تدرس توسعات وانكماشات الوقت السردى في الرواية وكيف أنها تعمل على توضيح تجربة الإنسان الذاتية من مرور الوقت. إضافة إلى ذلك، فإن الدراسة الحالية تحقق هذا التصور للهيكل السردى والطريقة التي تساعد بها الاستعارات التأسيسية المركزية، بالاعتماد على الاطار الزمني/المكاني البختيني الموضح في الرواية. وأخيراً، فإن هذه الأطروحة تمتد لاستخراج هذه المؤشرات من رواية فيرجينيا وولف وتحليلها وفقاً للتقنية الأدبية تيار الوعي.

Résumé

L'interaction du "Temps et l'espace" est l'un des aspects importants de l'analyse des œuvres littéraires modernistes. Le théoricien russe Mikhaïl Bakhtin postule que ces deux composantes ont une importance égale et il a donc inventé le terme «chronotope» qui comprend la combinaison du temps et de l'espace ainsi que leur rôle crucial dans l'appréhension de l'éphémérité du temps. L'acte de lire et de comprendre un récit est possible en raison de la reconnaissance du fait que l'intrigue d'une œuvre littéraire a une durée dans la 'vie réelle' et attribue une sorte de temporalité au récit dans son ensemble. Cette expérience de lecture est complexe dans *To the Lighthouse* (1927), qui concerne principalement les pensées et les associations des caractères. Dans cette recherche, l'idée d'une compréhension instinctive du temps se développe plus loin en combinaison avec le flux de conscience qui décrit le flux de pensées dans l'esprit des personnages. Sur cette base, la présente dissertation examine les expansions et les contractions du temps narré dans le roman et comment elles servent à illustrer l'expérience humaine subjective du passage du temps. En plus de cela, le présent travail étudie cette visualisation de la structure narrative et de la manière dont elle est aidée par les métaphores constitutives centrales, en s'appuyant sur le chronotope de Bakhtin qui est illustré dans le roman. Enfin, cette dissertation s'étend pour extraire ces indicateurs du roman de Virginia Woolf et les analyser selon la technique littéraire du flux de conscience.

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General Introduction

General Introduction

Modernist literature was born in times where almost all paradigms, concerning every human product, were transforming. The grenade exploded and the splinters had an impact on almost every aspect of literature: characterization, themes, structure, time and temporality, among others. Modernism can be received as a response by artist and writers to several issues, including industrialization, urban society, war, technological change and new philosophical ideas. Modernist writers put emphasis on psychology, introspection and individual consciousness. The topic of time draws from the same idea that modernist writers have about introspection and individuality. In addition, modernist literature attempts to portray human consciousness; therefore, writers sought to draw in their lines other types of temporality apart from mere chronology. In recent times, partly as a result of increased speculation into the nature of states of consciousness, writers have become dissatisfied with these traditional methods. They have realized that a psychologically accurate account of what an individual is at any given moment can be given neither in terms of a static description of his character nor in terms of a groups of chronologically arranged reactions to a series of circumstances. Hence, it can be ascertained that there was certainly a change and a crisis concerning the portrayal of time in the modernist novel. Traces of this crisis can be found in the philosophical works of William James' book *The Principals of Psychology* (1891). He was the first to exploit with the term "Stream of Consciousness" to refer to the chaotic stream of impressions and feelings through an individual's consciousness wherein it associates the reader's world with the characters inner world.

The interaction between the world of the text and the world of the reader as a locus for interpreting the configuration of time in literature calls to mind Mikhail Bakhtin's essay "Forms of Time and of the Chronotope in the Novel" (1937) in which he proposes a new

critical and heuristic tool- the ‘chronotope’-to study the configuration of narrative temporality as it relates to our understanding of genre. Scholars who have worked with spatial studies in relation to Woolf have incorporated several areas such as spatial studies in terms of a political critique, or in terms of gender studies, in regard to national conceptions. The chronotope encompasses the intrinsic interconnectedness of time and space in literature, as well as the way in which specific temporal-spatial patterns characterize certain generic types; for example, the vast spaces and chance encounters of the chronotope in the novel typify the characters’ temporality.

The modernist writer Virginia Woolf is regarded as an important figure in Modern fiction. In this respect she wrote uncouth pieces of fiction wherein one can observe her employment of innovative techniques. She used the stream of consciousness and experimented with different points of views. Moreover, the treatment of time and space are important in her fiction as she broke with the traditional chronological order narration as well as dealt with new aspects related to the concept of time such as the theme of ephemerality.

Few novels capture the ephemeral nature of life as poignantly as Virginia Woolf’s *To the Lighthouse* (1927). In this work, Woolf is largely preoccupied with the concept of time in characterization, in the human relationships, and with a statement of the exact complexion of that intangible moment, a combination of past and future, of objective reality and subjective consciousness, which is referred to as the present. *To the Lighthouse* (1927) is a novel of childhood, a summerhouse, intellectual life and art. In which the passage of time is set through the consciousness of the characters rather than the clock time.

The importance of this project resides in the fact that time and space have become essential in literature wherein it became the centre of some scholars’ attention recently. This, conceivably, is due to the growing interest in the spatio-temporal and Modernist concepts and their effects on the individuals’ lives. Correspondingly, many studies concerned with the time

and narration in Virginia Woolf's novel did not fill the gap that exists in the embodiment of the spatial and temporal simultaneity by the intertextual novel. In addition, what motivated this research is the fact that Bakhtin's theories of Chronotope are nascent notions to be applied in literature. Also, being aware of the influential relationship between time and space, the novel *To the Lighthouse*, appears to be suitable to the research since one glance at Virginia Woolf's bibliography reveals that she was preoccupied with exploring the relationship between time and space.

Based on the background of the study defined above, this work seeks to answer the following Question: How to apprehend the consciousness of life's ephemerality through the lens of Bakhtin's chronotope in Woolf's *To the Lighthouse*? This main question triggers other sub-questions: How does Virginia Woolf depict the characters' thoughts in *To the Lighthouse* through her extensive use of stream of consciousness? How are temporal indicators and spatial references to be understood as Bakhtinian chronotopes in Virginia Woolf's *To the Lighthouse*? What do the miscellaneous everyday experiences mark in the presentation of the main characters consciousness in Virginia Woolf's novel *To the Lighthouse*? How does the employment of time and space concepts contribute to the depiction of time passing?

The main objective of this research study is to provide a lucid analysis of the ephemeral, transient, and fleeting nature of life and its meaning as perceived by the main characters in Virginia Woolf's novel *To the Lighthouse*. It endeavors to portray how the central characters in the novel quest the real meaning of life during their struggle in a world where time slips by. Thence, we might set as hypothesis the fact that the representation of time in the novel *To the Lighthouse* is mainly realized through spatial representation and characterization. The former is a renowned device used in literature in order to depict the passing of time. Bakhtin claims that meaning of life is obtained between two subjects, the novel and the reader, which means that meaning depends on the individual's experience of the

novel. Even though, this project does not cover all the aspects concerning narration and the analysis of the concept of time concerning the novel in question, this could not hinder the process of analyzing the major events relating to Bakhtin's chronotope and the spatio-temporal indicators. Moreover, this project tackles narration in relation to characterization.

In this work, we intend to prove that we might be able to give a different interpretation to the novel which is to be analyzed taking into account the works of the stream of consciousness technique and Bakhtin's approach Chronotope. In this sense, the objective is to verify if we can produce a literary interpretation, based on the issue of time, aided by the aforementioned philosophical texts. Besides, this work is to understand if literary theories, such as the psychological theory, help to enrich the literary analysis under the scope of another discipline, which in this case is philosophy. Henceforth, the objective is to scrutinize certain important topics inside the novel, i.e. death seen under the lens of temporality. Thus, taking into account the way in which these topics are portrayed by the leading characters; considering how concepts such as death, finitude and temporality help the literary analysis to attain a new interpretation of the meaning of life as an organic unity.

Another Hypothesis that appears to be relevant to answer the questions raised above can be accomplished on the light of one proposal. It is assumed that through the different temporalities of the characters, the section "Time Passes" may acquire a different meaning in the novel. This section is the one which brings to light the differences among the times lived by the characters; therefore, the present dissertation proposes that the temporalities exposed in this section surpass the boundaries given by the structure of the novel. In this way, the time of "Time Passes" outstrips the whole novel; thus gaining an organic relevance, changing our perception of the form of the literary work. From this study's point of view, "Time Passes" overcomes the structural level in order to gain relevance in giving the novel another way of interpreting it through the issue of time and temporality. Besides, the novel *To the Lighthouse*

is enriched by the relationship among the various kinds of temporalities which portray time throughout the novel. It is ruled by colliding temporalities of different characters, such as the ones of Mrs. Ramsay, Mr. Ramsay, and Lily. Thus, the interrelatedness between the temporalities of these characters can be analysed under the scope of Bakhtin's Chronotope.

This study intends to focus on the different understanding of the novel provided by the analysis of the characters temporalities and their mentioned interrelation through the lens of Chronotope and the analysis of the employment of time and space in the novel. *To the Lighthouse*, Woolf's fifth novel incorporates this vision enabling her to turn away from the traditional linear mode of writing and incorporate a more inclusive style and representation of the current modes of thinking. This dissertation will attempt to give adequate answers to the problematic questions formulated above and verify the relevance of the mentioned hypotheses, Bakhtin's approach of chronotope along with the descriptive analytical method and the psychoanalytic approach will be employed in order to see how the interrelation of these different temporalities help the reader to understand the novel as a holistic organism. Through the analysis of time related to the characters, the reader might arrive at another interpretation of the meaning of form in the novel. It is based on extracting some utterances from the indirect speech, free association, the spatial indicators and temporal references in *To the Lighthouse* to be analyzed and thus, exploring to what extent Woolf succeeds to reveal characters thoughts and feelings, also, to what extent does she manage to make the readers understand the characters experiences by using the stream of consciousness technique.

Indeed, as it is illustrated above, there is rapidly growing literature on the issues concerned with time and space, spatiality, and temporality. However, less works have set forth the relationship between the three concepts and characterization. Accordingly, this dissertation deals with the representation of the literal as well as the fictional concepts of time and space within the Modern novel. Therefore, this study research comes as a tentative

contribution that aims at bringing together these concepts through providing an overview of the main characters' historical struggle to reach their sought vision. In addition, it will attempt to propose a clear chronotopic analysis of these characters' temporality and how they seek to freeze time and defy the ephemeral nature of life despite their understanding that time will never stop.

Likewise, the present work is divided into three chapters. The first chapter deals with the contextual review and the theoretical background for this dissertation. It will provide an inductive study that aims at bringing together the different theories and approaches that have been chosen to work with in this project. It presents the difference between Modernism and the Modern period and deals with the general characteristics of it as a reaction against Realism. In Addition, it will attempt through the use of some quotes from different literary works to identify the new style of writing in this period "Stream of consciousness" and its sub-techniques such as the Interior Monologue and the Free association. Moreover, the study conducted in this chapter will provide an overview concerning the concepts of time and space, precisely Bakhtin's notion of Chronotope, which are considered different depending on the specific novel, the provided explanation and account is full to the extent of the work in question, *To the Lighthouse* by Virginia Woolf, and in relation to the problem formulation. This means that it is in no way extensive in covering the entire field of spatio-temporal studies in general.

The second chapter focuses on the analysis of *To the Lighthouse* novel by Virginia Woolf by referring to the analysis of its modernist concepts, the analysis of the concept of time, and Feminism. Moreover, Virginia Woolf's style of writing is reviewed in this chapter. In addition, it looks at the contribution of Virginia Woolf to the development the stream of consciousness technique. It emphasizes the use of stream of consciousness to depict the characters' flow of thoughts. This chapter looks at how Virginia's novel reflects the main

thoughts and musing of the intellectual modernist period. Woolf's literary genius enabled her to explore deep philosophical, psychological and scientific ruminations through the written word, creating a spider's web of many colours with a genuine perception of the literary texts like in her novel *To the Lighthouse*. Thereafter, it will shed light on William James notion of stream of consciousness and how is it applied to reveal for the readers the flow of thoughts.

The last chapter is the analytical study of the novel. It will be analysed with special regard to time. Points of discussion will be the influence of time on the structure of the novel, and the relationship of the past and present with the theme of ephemerality in the novel. This chapter, having the novel *To the Lighthouse* as its corpus of study, focuses on the different understanding of the novel provided by the analysis of the characters' temporalities and their mentioned interrelation. Specifically, it considers Bakhtin's notion of chronotope; thus, assigns each character a personal temporality, in order to see how the interrelation of these different temporalities help the reader to understand the novel as a holistic organism. Through the analysis of time related to the characters, the reader might arrive at another interpretation for the meaning of form in the novel.

In order to conduct this present research a number of books have been consulted and used as primary references. William James's master piece *The Principles of Psychology* (1891) is a two-volume introduction to the study of the human mind. The first volume of the book contains discussions of the methods for analyzing behavior, thought, consciousness, association, time, and memory. William James is one of the original creators of the science of psychology and is famous for the perspicacious account presented on the stream of consciousness. Regarding the concept of stream of consciousness, James's *Talks to Teachers on Psychology: And to Students on Some of Life's Ideals* (1899) encapsulates his concept. It describes the nature of mental life, seeing things from within one's mind. James asserts the mind as an always changing continuous flow, which cannot be divided up by bits; he

supported the idea that temporal separation can only distort the flow of mind. Thus, he views consciousness as a continuously flowing stream, which is always liable to change.

In tackling the concepts of space and time, theory of Mikhail Bakhtin is of a major significance here. Spatiality has recently risen to become a key concept in literary studies, with critical focus on the spatial turn presenting a new approach to the traditional literary analyses of time. Robert T. Tally Jr., in his book *Spatiality* (2013), explores different aspects of the spatiality in literary studies providing an overview of the spatial turn across literary theory. This clear and engaging study introduces readers with a thought provoking and illuminating guide to the literature and criticism of space. Tally summarizes some of the major theories and figures of the spatial turn, with a focus in literary studies and critical theory for he gives a clear and interesting introduction to, mostly, literary ideas about the concepts of space. He draws from many fields including theory of psychology, sociology and architecture and shows how these concepts can be applied to thinking about the processes of writing and reading of literature. He further points out possible ways through further readings as he eschews certain thinkers such as Mikhail Bakhtin and their works to discuss others. Bakhtin, in his *Forms of time and of the Chronotope* (1937), defines Chronotope as the combination of time and space into a joint concept, which infuses meaning to significant images within a novel. These images of time and space, to Bakhtin, are not just temporal indicators or just spatial references. When they are understood as inseparable concepts, they provide an alternative meaning that can be relevant in fiction as well as in reality, and can thereby create a consistency in world images across spheres. He illustrated how different literary genres are operated with different configurations of time and space, which gave each genre its particular narrative character.

Chapter One:
Modernism: The Notions of Stream of consciousness
and Bakhtin's Chronotope

Chapter One: Modernism: the Notions of Stream of Consciousness and

Bakhtin's Chronotope

Introduction

1. The general Characteristics of Modernity and Modernism.
 - 1.1. Apprehending the Stream of Consciousness within a Modernist Frame
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 - 1.2.1. Key Concepts of Mikhail Bakhtin
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 - 1.2.1.3. Heteroglossia
 - 1.2.2. Theory of Chronotope
 - 1.2.4. The Chronotope as an analytical tool

Conclusion

Introduction

The concepts of Modernity and Modernism assure that “Modern” is not just another era in history, but rather the result of a new type of change. This chapter displays a historical and social background of “Modernity” and an overview of the modern period in literature “Modernism”; and includes an inclusive explanation and account for the different techniques and theories on which this dissertation is based. As the modern period has many different styles of writing, the primary used is the stream of consciousness technique. The first section will first deal with the definition of stream of consciousness narrative technique and its components that include personal consciousness and its sub-techniques: interior monologue, free indirect style, and free association. Furthermore, since Bakhtin is considered to be one of the most fundamental pillars for the current study of time and space within narrative, the following section will be concerned with clarifying Bakhtin’s definition of the concept of time and space, and its significance in relation to literary studies. As the notion of time and space is considered diverse depending on the specific novel, the following explanation is full to the extent of the work in question.

1. The General Characteristics of Modernity and Modernism

Both “Modernity” and “Modernism” reveal a sense of novelty and renovation. Contrary to the antique, both terms convey a notion of progression. Recent criticism premises on the idea that both terms are ostensibly connected but not identical. The presentation of ‘two modernities’ was proposed by critics in the past: one referring to the modernity of technology and social life, and the other to the aesthetic modernity (Calinescu 41). Nevertheless, recently,

“Modernism” implies the idea of the aesthetic, while “Modernity” is used for the social and ideological context.

Modernity is a broad term that encompasses numerous concepts, however it particularly refers to a post-traditional and a post-medieval historical period; the period wherein several cultures around the world witnessed a shift from feudalist system towards a capitalist, a rationalized, a highly industrialized age and in many aspects secularist one. Though modernity is close in meaning to Modernism and all the modern aspects, but it is used mainly in terms of specific time period that is said to have started around the 15th century. In other words, Modernity came into existence with the renaissance. It implies, “the progressive economic and administrative rationalization and differentiation of the social world,” (Sarup 130). The representation of the term was made along with the development of the capitalist state. It has nothing to do with philosophy wherein it limits itself to social relations, especially among the capitalists and the working class. The concept of modernity wraps up most of the intellectual movements such as Marxism and Communism. The action of modernity implies being skeptic about the past knowledge. In philosophy, it was Nietzsche, for example, whom with aphorisms, which is a strong, short and precise way of argumentation, found a way of writing, of self expression; a characteristic that would connect to the modernist aesthetic practice. He, accompanied by other modernists, shared a dark look at society; for him the society was void and rotten because of the constraints imposed by the traditional values which were left unquestioned for a long time.

Modernism is an experiment that seeks to find the inner truths of a situation. It can be individuated by self-consciousness and reflexiveness. As the modern reflects mainly the break with tradition, it henceforth denotes a historical discontinuity. Generally, Modernism had the least of concern about reality in comparison to its interest in how the artist or the author could transform reality. It primarily elevates the individual and the inward over the social and the

outward, and it prefers the unconscious to the self-conscious. In this way, the artists created reality of their own. Modernists were fascinated by the bizarre, the mysterious, the surreal, the primitive and the formless.

Modernism also implies the philosophical point of view in connection to the Enlightenment. It is associated with particular tendencies in arts starting in the late 19th century, such as Symbolism and Impressionism, which put great emphasis on the subjective experience, psychology and non-mimetic, non-realistic representation of reality as manifested into the works of the avant-garde and other poetic trends like Dadaism, Futurism, Imagism, Vorticism, Cubism...etc; and the works of generally Europeans as well as American authors. The aforementioned writers offered an aesthetic and artistic experience as an alternative to the depressive and chaotic reality. In difference with the realistic literary works, which are based on mimetic principles, the new trend literary writers ceased to claim the world as objective and knowable. Contrary to the 18th century novel, a typical product of the Enlightenment, the late 19th C and early 20th rejected the rationalistic and objective vision of the world. A growing distrust in rationality occurred partly due to the W.W.1's aftermaths such as the misuse of technology and the massive killing of people. Besides that, the modernist choices have been affected deeply by the philosophical ideas that were rising at that time. First, Freud expressed the sceptical view on human being during the period of growing Industrialism, Commercialism and Consumerism. He saw Man as irrational, driven by unconscious forces, suppressed dreams and sexual desires. Second Nietzsche whom has theorized Man's will to power and the unreliability of language to represent the world. Ludwig Wittgenstein has dealt with philosophy of language and the unexpected meaning it produces through "the Language Games". Martin Heidegger¹ explained that language is not at all a reliable medium of

¹ **Martin Heidegger** was a German philosopher and a seminal thinker in the Continental tradition and philosophical hermeneutics. Heidegger is best known for his contributions to phenomenology and existentialism. His first and best known book, *Being and Time* (1927), though unfinished, is one of the central philosophical works of the 20th century.

referring to reality but emphasized its power to create the unexpected and uncontrolled meanings.

Moreover, the term Modernism has a salient characteristic which is the self-consciousness. The later often led to experiments with form and work that draws attention to the processes and materials used. Modernism is a special period in which the use of or symbolic landscape means to go inside the world against the realist representations of the exterior world as a physical, historical, and site of experience. Also, time is considered for it became the psychological rather than the historical time of Realism. The term modernity in particular exists as an alternative for whatever came earlier, seeking to reach at least a point that could be called a true present, an authentic point that marks a new departure. In the field of philosophy, the creation of certain new style of writing or new form which is self-expression that is related to the modernist aesthetic practice. This term is a reaction to the stream of consciousness technique in this period. (Al-Chazali 73)

Modernist fiction writers of the early 20th century such as Virginia Woolf, James Joyce; Edgar Morgan Forster; the American Lost Generation authors: Gertrude Stein, Ernest Hemingway, F. S. Fitzgerald and others, in order to keep with the aforementioned modern ideas implicated their literary works with a great emphasis on inner subjective experience as mostly expressed by a first person narrator and stream of consciousness narrative technique, a term overtaken from psychological theories of William James. Thus modernist writers subjectivized the human experience and presented the idea that the world can only be subjectively perceived by human mind but can never be objectively known. This subjectivity, as it was mentioned above, manifested mostly itself in the first person narrative and the use of the stream of consciousness narrative technique so as to phrase the subjective perception of reality through the human mind. In modernist literary works, chaotic reality was apparent in the authors' use of non-chronological, fragmentary composition. This latter signifies the use

of non-linear and non-chronological time expressed a new awareness of the chaotic world and the alienation as a product of the modern era. Alienation manifests itself in the characters' relationship to other characters, society, work, and the city which results in the feelings of Nihilism. Alienation is also closely related to Skepticism which manifests itself in the characters' attitudes towards the society.

1.1. Apprehending the Stream of Consciousness within a Modernist Frame

Stream of consciousness is a literary technique and a style of writing that was mainly introduced by several authors during the modernist period. It seeks to reflect an individual's point of view by inserting the characters' processes of thought and their feelings in the narrative. Modernists found authenticity in the internal world wherein a person's thoughts and feelings reside ("Literary devices" 1). They believed in the unique view of seeing the world through each individual's eyes. In other words, the narrator is a character in the story (first person perspective) and the readers have access to their thoughts. Through utilizing composed content inside of a linguistic system and recount a story, writers now can portray musings, sentiments or feelings, responses and to add new bits of knowledge to readers' experience.

Furthermore, it is identified in *Cuddens Penguin Dictionary of literary terms* as "that technique which seeks to depict the thoughts and feelings which pass through the mind. Consciousness has no beginning and no end because the thoughts flit quite randomly from one thing to another, from the present to past and vice versa". (115)

The stream of consciousness technique essentially seeks to portray an individual's point of view by presenting the written equivalent of the character's thought processes. This narrative technique is often connected to the Modernist Movement by some novelists like James Joyce and Virginia Woolf. This technique was characterized by nonstop streams of

thoughts, pictures, considerations, and emotions of the characters to move profoundly into the human minds with no halted markers in which such a variety of basic critical writers noticed. As argued by Chris Baldick (2005) said that:

Stream of consciousness, the continuous flow of sense-perception, thoughts, feelings, and memories in the human mind; or a literary method of representation such blending of mental processes in fictional characters usually in an unpunctuated or disjointed form of interior monologue. (212)

It mainly refers to the continuous flow of thoughts feelings and memories in the human minds that blends the mental processes of fictional characters in an unpunctuated or disconnected form of interior monologue.

This term was coined by the psychologist William James his book *The Principles of Psychology* (1891)². Robert Humphrey explains: “James was formulating the theory of psychology when he had discovered that memories, thoughts and feelings exist outside the primary consciousness [and] appear to one, not as a chain, but as a stream, a flow”(3).

William James used the term ‘Stream of Consciousness’ to refer to the chaotic stream of impressions and feelings through an individual’s consciousness. He said: “The stream of our thought is like a river. On the whole, easy simple flowing predominates [...] but at intervals and obstruction, a set-back, a log-jam occurs, stops the current, creates an eddy, and makes things move the other way” (427).

William James’ Theory of Mind (1890)³ is based on the assumption that our mental conscious of life flows constantly as a stream, where:

The transition between the thought of one object and the thought of another is no more a break in the thought than a joint in a bamboo or a break in the wood. It is a part of the consciousness as much as the joint is a part of the bamboo. (240)

² William James, *the Principles of psychology* (New York, NY: Henry Holt, 1891)

³ William James’ theory of mind is thoroughly explained in his masterpiece *the principles of psychology*.

In non dramatic fiction, Stream of consciousness is intended to represent the flow of myriad impressions-physical, visual, auditory, associative, and subliminal-that impinges on the consciousness of an individual and partly shapes their awareness along with the trend of his rational thoughts.

In grammar, stream of consciousness is a type of writing that portrays the thoughts of a person or a character as they occur.

It uses devices such as characters speaking to themselves, free association, and lists of words. In the twentieth century, writers attempting to capture the total flow of their characters' consciousness commonly used the technique of interior monologue, which represent a sequence of thought and feeling. (qtd. in Muslim 14)

Grammatically speaking, the stream of consciousness uses devices such as the characters speaking to themselves, lists of words, and the free association to represent the sequence of the characters' thought and feelings.

The Stream of Consciousness is mainly used to depict an individual's perspective through free association of thoughts or actions. It can take the form of a direct and indirect interior monologue, or free direct style.

1.1.1. Personal consciousness

William James (1891) said: "When I say every 'state' or 'thought' is part of personal consciousness, 'personal consciousness' is one of the terms in questions"(1:225). Personal consciousness has a meaning as much as we know and so long as no one asks us for its definition because giving an accurate definition for it is a hard philosophical task. However, it

can be identified as certain kinds of thoughts, feelings and ideas in the human mind. This literary technique is an included part of the Stream of consciousness as a whole. Therefore, it is more related to the person himself rather than his universality.

In the same human being's mind, we have numerous parts of thoughts wherein each one of those parts is connected and linked to the other thoughts so that it can be continuous.

For instance, William James (1891) observed that:

In this room - this lecture-room, say - there are a multitude of thoughts, yours and mine, some of which cohere mutually, and some not. They are as little each-for-itself and reciprocally independent as they are all-belonging-together. They are neither: no one of them is separate, but each belongs with certain others and with none beside. My thought belongs with my other thoughts, and you're thought with your other thoughts. Whether anywhere in the room there be a mere thought, which is nobody's thought, we have no means of ascertaining, and no experience of its like. The only states of consciousness that we naturally deal with are found in personal consciousness, minds, selves, concrete particular I's and you's. (225)

So, each of those minds own thoughts for themselves. There exists no thought that would come into *sight* of a thought in another personal consciousness than its own. In other words, everyone has thoughts that do not come to another person a unique; way of thinking. It seems as if the psychic facts were not '*this thought*,' or '*that thought*,' but '*my thought*' and '*your thought*,' i.e. every thought is being owned. Everyone will recognize the existence of *something* corresponding to the term 'personal mind' which is all that is insisted on, without any particular view of its nature being revealed. On these terms rather than the thought, the personal self might be considered as the immediate datum in psychology. The universal conscious fact is not 'feelings and thoughts exist', but 'I think' and 'I feel.' No psychology, in any case or at any rate, is able to question the *existence* of personal selves. Connected thoughts, as we feel them to be connected and linked, are '*what we mean*' by personal selves. Psychology is to interpret the nature of these selves as to rob them of their worth (James 2). Therefore, if the personal consciousness is a multitude of thoughts in each human being,

every thought of another is unknown to the other; they cannot know how each one of them thinks. (Bouzid 11)

1.1.2. Interior Monologue

Interior Monologue is a term that is mostly confused with the stream of consciousness. The former is used more accurately than the latter, since it is a rhetorical term and properly refers to a literary technique. The interior monologue is integral to the stream of consciousness novel. Edouard Dujardin, who claims to have used interior monologue first in his novel *Les Lauriers Sont Coupés* (1887)⁴, defines it as:

Speech of character in scene, having for its object to introduce directly into the interior life of that character without author-intervention through explanations or commentaries; [...] it differs from traditional monologues in that: in its matter, it is an expression of the most intimate thought that lies nearest the unconscious in its form, it is produced in direct phrases reduced to the minimum of syntax. (qtd. in Humphrey 24)

Interior Monologue is a narrative technique that records thoughts, feelings, and emotions of the human mind through the use of the pronoun “I”. Lodge affirms that: interior monologue is the use of “I” and “we” as the grammatical subject of discourse; as it was over here where the character is verbalizing his or her thoughts as they occur. (50)

Particularly, it is necessary to note that interior monologue is a technique of representing the psychic content; it processes at several levels of the conscious control, that is to say of representing consciousness. It should be emphasized that it may deal with consciousness as it is concerned with both the content and the process of the consciousness; not just one.

⁴ *Les Lauriers Sont coupés* “The laurels are cut” is an 1887 novel by French author Édouard Dujardin. He was an early user of the literary technique stream of consciousness, and *Les Lauriers* exemplifies the style. Dujardin claimed later, in a study of the technique and its application in Joyce's *Ulysses*, that he was the first to use it in *Les Lauriers*.

Robert Humphrey (1988) defines the interior monologue more simply and accurately:

Interior monologue is then, the technique used in fiction for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated for deliberate speech.(43)

Humphrey characterizes Interior Monologue as an expression of the intimate thought that lies nearest the unconscious and in its form. It is produced in direct phrases and reduced to the minimum of syntax. (Aidli and Ouddane 27)

1.1.2.1. Direct and Indirect Interior Monologue

There exist two fundamental types of interior monologues, which are properly referred to as “direct” and “indirect”. Direct interior monologue is that type of interior monologue which is represented with negligence of the author’s interference, and without assuming an auditor. An examination of its special methods reveals that it directly presents consciousness to the reader with negligible author interference, i.e. there is either near or complete disappearance of the author from the scene, together with his guiding such as “he thought” and “he said” and with his explanatory comments. It is important to emphasize that there is no auditor assumed; that is, the character does not speak to anyone within the fictional scene; nor does the character speak, to the reader (for example, as the speaker of a stage monologue is). In short, the monologue is represented as being completely candid, as if there were no reader. This distinction is not easy to grasp, but it is a real one. Every author is writing, eventually, for an audience. The interior monologue proceeds in spite of the reader’s expectations of diction and conventional syntax in order to, finally, represent the actual texture of consciousness to the reader.

Indirect interior monologue is that type of interior monologue wherein an omniscient author presents unuttered material as if it was directly from the character's consciousness and, with commentary and description, guides the readers through it. It basically differs from direct interior monologue wherein the author intervenes between the character's psyche and the reader. The author is simply an on-the-screen guide for the reader. It retains the fundamental quality of interior monologue in that it presents consciousness directly, i.e. it is in the idiom and with the peculiarities of the character's psychic processes.

In practice, indirect interior monologue is usually associated with one of other techniques of stream of consciousness especially with description of consciousness. Often, it is combined with direct monologue, which is described as the most natural and appropriate combination. The author who uses indirect monologue may appear legitimate to drop out of the scene for a period of time, after introducing the readers to the character's mind with sufficient additional remarks for them to proceed smoothly together.

Direct and indirect interior monologue techniques are greatly distinct. Both of them differ in the way they are manipulated and in their possible effects. The basic difference between the two techniques is that indirect monologue provides the reader with sense of the author's continuous presence; while direct monologue completely disregards it. This difference in turn conveys special variations; for instance, instead of the first person the third or second person point of view is used. The wider use of expository and descriptive methods to represent the monologue and the possibility of larger surface unity are of great coherence through selection of materials. Similarly, the fluidity as well as the sense of Realism in the depiction of the states of consciousness can be maintained. (Aidli and Ouddane 25-26)

1.1.3. Free Indirect Style

The free indirect speech or style is another technique wherein the stream of consciousness is represented. This narrative technique refers mainly to the utterances or the ideas of characters in literary fiction.

Free indirect style renders thoughts as reported speech (in the third person, using past tense), but keeps to the kind of vocabulary that is suitable to the character and deletes some of the tags, such as ‘she thought’, ‘she wondered’, ‘she asked herself’....etc. (Sang 176)

1.1.4. Free Association

The chief technique of controlling the movement of stream of consciousness in fiction has been an application of the psychological principles of free association. Among all the writing techniques in fiction, free association is the most confusing and difficult to follow, for the consciousness of the fictional characters has neither an order nor a regular pattern. However, there is much aesthetic significance in the application of the free association in the stream of consciousness novel. First, it expands the levels that the writing expresses and the scope that makes it possible for the writers to deal characters’ subjective experience within a completely narrow objective time-space scope. Second, the free association technique breaks out structure of the traditional narrative. By the use of such a technique, the characters may think about others upon seeing related things, recall old memories at familiar sights and think of another thing or person upon seeing one; the consciousness may wander freely among past, present and future, or from one place to another. During the association process, the psychic time and the objective time intermingle; the past memories, the present consciousness, and the future expectation exist alternately, resulting in a structure of disorder in sequence and confusion in space-time. Third, the free association technique may have the effect of contrast and satire when the writers bring together the instances happening at different times and

different places. Therefore this technique is fundamental for the writers to depict the true and real world of the consciousness. (Sang 176)

1.1.4.1.Factors that Control “the Free Association”

Most writers face the problem of determining the appropriate technical devices to represent consciousness convincingly and determining the controls by which the selection of material can be made. These essential problems of depicting consciousness in fiction are basically two and they both come from the nature of consciousness itself. First, a particular consciousness, It might be presumed, is a private thing; and second, consciousness is never static but is always in a state of motion. Writers who belong to the generation following William James and Henri Bergson consider consciousness in its movement fluid and unbound by arbitrary time concepts. “Fluid” does not mean a smooth flow necessarily. The flow of consciousness can be found on levels nearing the state of unconsciousness, but as the pre-speech levels nearer surface are the core subjects of most stream of consciousness fiction, the checks interferences to the flow from the outer world become a crucial consideration. In brief, the term “stream” is not completely descriptive. The notion of synthesis together with that of the flux indicate the quality of being sustained, of being able to pass freely from one level of consciousness towards another, and of being able to absorb interferences after the flow is momentarily broken. The other important characteristic of the movement is its ability to wander freely in time, i.e. its tendency to find its own time sense. It is premised that the psychic processes, before they are rationally controlled for purposes of communication, do not pursue calendar continuity. Everything that enters consciousness is there at the “present moment”; furthermore, the event of this “moment”, regardless of how much clock time it occupies, may be highly compressed into a flash of recognition, or it may be interminably

extended by being broken up into its parts. Free association basic facts are of the same even if they are suspended in the psychology of Freud-Jung or of Locke Hartley; and they are simple. The psyche, which is almost continuously active, cannot be concentrated for long in its processes, even if it is strongly determined; when little effort is exerted to concentrate it, its focus remains on any one thing but momentarily. Yet the activity of consciousness should have content, and this is provided for by power of one thing to suggest another through an association of qualities wholly or partially, in common or in contrast-even to the barest suggestion.

There exist three factors that control the association: first, the memory, which is its basis; second, the imagination, which determines its elasticity; and third, the senses, which guide it. These factors are dependent; they influence each other and compose of the main features of consciousness. The physiology, the rank of precedence and the subtlety of play of these factors are controversial issues among psychologists. None of the stream of consciousness writers, except to a limited extent Joyce in *Finnegans Wake* (1933) and Conrad Aiken, has been concerned with the psychological problems complexities; but all of the writers have acknowledged the free association primacy in determining the movement of the psychic processes of their characters. (Sang 177)

1.2. The concept of Space and Time in Modernism: Bakhtin's Chronotope

Due to the technological development and studies within geography and astronomy, the perception of time and space in real life has changed, which have altered the spatio-temporal experience. Nowadays, time is regarded as linear, while space as a part of a whole world that is round and not the center of the universe. It is a renowned fact that this has not always been

the perception, and therefore it is also understandable why the world of fiction can change so radically over time, setting new standards through each new genre and period. When the spatio-temporal perception boundaries were pushed in reality, it was only natural that the boundaries within the world of literature were pushed to the same extent. This major shift in our perception of time and space in terms of literature has been, according to scholars, so radical and remarkable that it has shaped a ground for a new era in literary culture. Robert T. Tally⁵ (2013) explains how this shift in perception is not solely restricted to a literary aspect, but it exceeds that into becoming a cultural aspect.

Tally uses a new concept named the ‘spatial turn’ that refers to a moment in time, though the date or time is not identified specifically, when literary and cultural studies witnessed an increase in geographical as well as spatial vocabulary (11-12). According to Tally before the spatial turn, the emphasis seemed to be mainly on discourses of time, history, and teleological development (12-13). Therefore, the spatial turn refers to the neoteric, or postmodern, interest and tentative exploration of space and time, along with their representations in fiction. Thus, these very recent spatial theories in fact represent a kind of revert to a more equal footing between space and time when analyzing fiction.

A novel describes places directly or indirectly, situating the readers in a kind of imaginary space, and provides them with points of references for they can orient themselves. After the illumination that the spatial turn brought, to deal with time and space means to analyze both of them equally in a novel. These two concepts are therefore considered to be equally valuable after the spatial turn, and as a text is analyzed one must relate to each of them on equal terms. The combination of spatial references and the identified temporal indicators is what serves as a map of words, or as a guide for the readers’ understanding.

⁵ Robert T. Tally Jr. is a major theoretician within the field of spatio-temporal research. He is an associate professor of English at Texas State University, where he teaches American and world literature, literary theory, and criticism.

According to Tally, the “you are here” (2) markers in a story are to refer to the spatial points used by the writer to enable the reader to reach the desired destination, and to help the reader to not get lost in the story. Tally describes the work of Mikhail Bakhtin as “the greatest study ever written on space and narrative, and it doesn’t even have a single map” (Tally 5).

Each literary movement treats the temporal and spatial concepts distinctively. The novel *To the Lighthouse* belongs to the modernist movement, which was an unconventional movement; therefore, the use of the temporal and spatial concepts in modernist fiction should be zealous to explore. The literary style in a novel is, conventionally, linear in its start and end points along with a progress towards a climax somewhere in between those two. However, in the modernist novel there exist no fixed rules. The world presented in a modernist novel was mostly uncertain in its atmosphere. Thus, the modernist writer wished to rebel against the aforementioned conventions and the style is described in such a manner in the Norton Anthology (2006):

The form defies prescriptions and limits. Yet its variety converges on persistent issues such as the construction of the self within society, the reproduction of the real world, and the temporality of human experience and of narrative. (Greenblatt & Abrams 1838)

The modernist writers chose to write about the individual experience due to the difficulty of regarding the human experience as neatly arranged series of events. In other words the experience was sensed through the mind and consciousness of one ‘man’, i.e. a subjective experience. The latter reveals an evident distinction in the ways the time is treated by both the modern and the traditional novel. Thus, the duration of time in the modern subjective novel is then determined only via the narrator’s or the protagonist’s consciousness.

Subsequently, it can be very hard to point accurately a specific time frame due to the appearance of the consciousness, which is presented in a novel, as a random or fake memory from a time beyond the narrative. Based on that reason, a central motif in the modern novel is

precisely *time*. As mentioned before, the experience of space in the modern novel is of similar importance, and is a concept that obtains its meaning through the protagonist's experience. Still, space identification in a modernist novel can be difficult as it can change in one instant from one reality to another. (Frederiksen 8-9)

1.2.1. The Key Concepts of Mikhail Bakhtin

It is important to explain first the presented key terms that Bakhtin published in order to comprehend the used concepts, and then determine their content since they might be presenting a new perspective of the notion of the chronotope which this dissertation deals with. These terms are *dialogism*, *polyphony*, and *heteroglossia*. They are regarded as Bakhtin's most important works, which refer to his central theories. Bakhtin could be considered a philosopher with focus on the method because of the classification of structure in his work. However, Michael Holquist, Bakhtin's scholar, states that "Bakhtin is a system-builder with a system that consists of open ended connections. There exists no closure in his methodology as he believes this is a form of isolation" (qtd. in Robinson 1).

1.2.1.1. Dialogism

Bakhtin explains, through this concept, that one cannot determine the meaning of a text or any other linguistic expression by a single subjective intention, but by using language in some form between the subject and their interlocutor. The interlocutor refers to his opposite be it a reader or a conversational partner of the written word (Robinson 1). Thence, he emphasizes specificity of history, culture, and society in both texts and practices, and that a

text should not be read with a blinkered view, but through its context. This approach of reading a text is primary to most new theories today. For instance, theory of Julia Kristeva about intertextuality⁶ is very relatively related to Bakhtin's views.

Bakhtin believed that human beings have dialogues both with one another and with everything in the world. He stated that "things don't exist 'in themselves', but only in their relations" (qtd. in Lübcke 63). According to him, dialogism indicates that a piece of literary work is always connected to other works, and is informed by them and other voices (Robinson 1). Thus, a meaning does not alter at every moment as each meaning draws on one another to build separate meanings. Bakhtin was of the conviction that instead of one single meaning in the world there exist several interconnected meanings, and that there are as many standpoints as there are meanings (Robinson 1). Therefore, the truth must always be in a state of change and requires a multitude of voices as well, which leads us to the concept *polyphony*. (Frederiksen 11)

1.2.1.2. Polyphony

It is a term of musical origins which simply mean 'several voices at once'. This concept of several voices is basic to Bakhtin's literary theories, because he believed that "a novel should contain several voices to convey a convincing meaning [...] and not only one single author's standpoint dictating a meaning" (Robinson 1). Thus, Bakhtin is regarded as one of those who changed the author's role completely within literary studies: In his opinion, interaction between different perspectives and ideologies created a more convincing fictional reality, and subsequently, the author is no longer viewed as a god like narrator. Bakhtin

⁶ Julia Kristeva is regarded as the inventor of the term "*intertextuality*." She has been influenced by both Saussurean and Bakhtinian models wherein she attempted to combine their major theories.

claimed that a novel featuring only the author's voice tends to be flat and featureless (Robinson 1).

1.2.1.3. Heteroglossia

It is the essence of Bakhtin's social theory of utterance and is the dominant condition of dialogism. He emphasized the combination of different statements as important in the construction of a text. In other words, a novel should feature a multitude of different voices, perspectives, and styles for the author to work within the field of heteroglossia. The latter refers to the free use of language, the changes of speech acts, and the language diversity that can be used in a text (Robinson 1). He was of the conviction that such use of language would always be dominant in the end, since language is essentially dialogical, and not just a simple means for communicating information. Thus, it cannot be restrained and conformed into a single and monological speech system.

In relation to the social world, Bakhtin believed that "a single mature subject should never fall under an authoritative discourse and only use and internalize those perspectives that fit with his/her values and experiences" (Robinson 1). Here, Bakhtin states that heteroglossia causes aesthetic and long-term linguistic changes, and suggests that the views of the entire world have been changed and framed by the impact of literature. (Frederiksen 12)

1.2.2. Theory of Chronotope

Within his work with the novel genre and the narrative, Bakhtin, in his work with the novel narrative and genre, came across what he believed to be his most significant work: the

dialogic interrelationship within a novel; which contains most of his concepts, including the notion of ‘chronotope’. The term is comprised of two Greek words: *cronos*, meaning time; and *topos*, meaning place. Moreover, the term ‘chronotope’ covers a fusion of the aforementioned concepts of time and space, and convey the importance of their inseparable connection within a novel. Therefore, Chronotopes are temporal and spatial indicators fused together and employed to create a distinctive characteristic for a piece of literature. Bakhtin described the chronotope as being very figurative in meaning as well as an abstract concept to use in a literary analysis. Nevertheless, his theory on ‘*Form of time and Chronotope in the novel*’ can be briefly described as a distinct method applicable to more than a historical literary analysis.

The succinct definition of the chronotope, which shows exactly why the term is considered to be so predominantly figurative in meaning, is presented in Bakhtin’s (2011) quote as he describes a concept as taking on flesh and blood:

Thus the chronotope, functioning as the primary means for materializing time in space, emerges as a center for concretizing representation, as a force giving body to the entire novel. All the novel’s abstract elements - philosophical and social generalizations, ideas, analyses of cause and effect - gravitate toward the chronotope and through it take on flesh and blood, permitting the imaging power of art to do its work. Such is the representational significance of the chronotope (250)

A chronotope refers to the construction of a particular fictional world at which a narrator is situated outside the protagonist and the other characters, and hence outside the story. Subsequently, the narrator instead of the ‘I’ becomes the ‘other’ in the story. According to Bakhtin, this ‘*outsideness*’ (qtd. in Vlasov 38) is crucial in order to create an objective and complete story, which is a true manifestation of reality. He regards this outsideness as an important creative tool for the author, for it allows a completely objective picture of the narrative that a subjective ‘I’ would never be able to provide: “only the presence of more than

one point of view permits the hero to become ‘an aesthetically consummated phenomenon’ ” (Vlasov 39). Bakhtin also believed in the consistency of the inner spatial forms with the outer spatial forms. This denotes that due to the outer body, the outer world, is “unalterable and necessarily given” (Vlasov 40), the inner spatial forms must be similar in order to produce a meaningful and believable narrative.

Bakhtin’s chronotope is another means for comprehending and producing literary indicators. Time and space are in essence categories wherein human beings perceive and structure the outer world, where both life and the work of art are unified as a whole. According to Bakhtin (2011), the concepts of time and space are inseparable, however emphasizing time as the primary, since parts of the meaning of the spatial reference are determined by time: “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” (85).

Bakhtin is generally grouped in the same field as other Russian formalists for he, similarly to them, has a specifically detailed and an empirical approach to literature (Seldan 29). However, the Bakhtinian approach should be viewed as a part of the later Russian formalism school of thought and not the early because Bakhtin did not intend to create a specific scientific method for literary theory like the field of formalism. The so-called ‘Bakhtin School’ emerged in the late Russian formalism period in 1926 after Bakhtin’s foundation of the “The Prague Linguistic Circle” (Seldan 36-37), which was the basic grounds for the early theory of Russian formalism. Therefore, Bakhtin must be included amongst the thinkers of the early movement for it provided the basis for his theories, but not his methods because they do not correspond with the Russian formalism school of thought.

As Bakhtin somehow shifted away from the formalist thought, we must, therefore, view his theory as a school of its own. Yet, this school is formalistic in its approach according to the following:

The school may be considered formalist in its concern for the linguistic structure of literary works... The Bakhtin School was not interested in abstract linguistics of the kind which later formed the basis of structuralism. They were concerned with language or discourse as a social phenomenon. The central insight was that 'words' are active, dynamic social signs, capable of taking on different meanings and connotations for different social classes in different social and historical situations. (Seldan 39-40)

This substantially implies that the word in a text exceeds the actual word's meaning; it also should be seen in a given context or as part of a whole. Furthermore, a spatial reference or temporal indicator also has numerous meanings within that one word or reference. Bakhtin denotes this in his term '*Heteroglossia*' (270), and refers to the way the context clarifies the meaning of utterances and other discourses. As a result, the temporal and/or spatial reference will be of multiple meanings for it will have both individual expression and numerous amounts of socio-cultural voices. According to Bakhtin, this diversity of voices can be either conscious or unconscious, but will always be present, whether intended or not. For instance, since an author and their characters do not necessarily hold a viewpoint in a novel, this heterogeneity, ultimately, becomes a choice for the author.

The '*outsideness*', as mentioned before, is regarded by Bakhtin as the most crucial creative element for it makes the narrative realistic in its representation (Vlasov 38). To be outside the character does not mean that the author is taking another character's viewpoint, as this again would limit the fictional world's experience. The author's should rather take the position of the '*other*'. In other words, the '*outsideness*' concept is not a fixed position, but more a writing style phenomenon of a specific author or the narrator.

The various forms of language in time and time in language can be identified as a suggestive phrase, i.e. a word or a phrase loaded with meaning. It is simply the existing distinction between the words 'now' and 'then'. These temporal indicators mark the change in time and the point of view of the narrator or the protagonist. Therefore, a chronotope is a chronotope only when it presents something; that is when it brings to mind an image with

meaning that the mind can perceive, and, to Bakhtin; the chronotope is a unit of the literary imagination or a literary image as mentioned above (250). Thus, it comprises of the temporal indicator, but more importantly, the spatial reference is what provides the chronotope with its meaning in a context; it gives it an image or a reference point. The combination of the temporal indicators, the spatial references, and the author, which situate the narrator ‘outside’ the story, creating a certain world image, which is, according to Bakhtin, what gives significance to the story. (Frederiksen 12-15)

1.2.3.The Chronotope as an Analytical Tool

Bakhtin, in his essay, did not include a clear protocol for general use of his theory, and we must thence extract one from his ideas. Although figurative, he did deliver several concrete statements, which can be used in a protocol. For instance, he states, with the short quote on following page that the chronotope emerges as a concrete representation in the novel, which implies that it is possible to structure a clear method for applying Bakhtin’s theory in an analysis of the primary meaning of a novel, in this case *To the Lighthouse*. Thus, the chronotope can not only be used to determine the figurative and symbolic meaning of the novel, but it can also be used to determine the specific spatial and temporal characteristics.

Bakhtin notes that the perceived knowledge of a novel’s chronotopes can create and determine the character’s image in the work of literature. In other words, it becomes possible, through chronotope, to identify what the character experiences in a certain time period and certain locations. These combined indicators give a meaning: Bakhtin describes it as: “The image of man is always intrinsically Chronotopic” (85). Bakhtin also describes the concepts

of time and space in the chronotope very poetically and comes closest to define it 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. (84)

Nevertheless, Bakhtin never defined clearly the concept. This means that, according to him, a narrative is not just a composite of events and some type of discourse, but it also consists of a particular world of fiction that is constructed with and by chronotopes. Bakhtin mentions two ways by which space is presented in literature:

The first way is to depict space from within the protagonist, through his inner point of observation. The presentation of space here is as the protagonist's immediate *horizon*. They observe space as it stands before them, and space does not emerge without having a relation to the protagonist. The objects do not simply surround the characters in their spatial and most valuable form, they also emerge in opposition to them (Vlasov 41).

The second way is the space that exists outside the character, i.e. the solid environment of the narrative; place is found to be "in the harmony of colors and line, in symmetry, and in other purely aesthetic combinations that are independent of meaning" (Vlasov 41), and is in connection with spatial formations from the outer real world. The perception of space, here, is integral in the story, as completed entities, and so solid for it can be perceived from various perspectives, or described as if viewed from different angles. (Frederiksen 15-17)

Conclusion

This chapter has investigated that Modernism as literary movement in the twentieth century has several characteristics including the use of the new style of writing “streams of consciousness”. The stream of consciousness technique is an important style of writing for it is used by great writers such as William James, James Joyce...etc. These writers developed this technique from the earliest of the nineteenth century and the beginning of the twentieth century. As Virginia Woolf was amongst them, she was well known by the use of this narrative technique within her works, especially in *To the Lighthouse* novel. In this novel, the structure of external objective events is diminished in scope and scale, or almost completely dissolved. It is composed of the continual activity of the characters’ consciousness and shower of impressions which will be demonstrated in the second chapter. In relation to the latter, the employments of the Chronotopic notion should hopefully show how it contributes to a more total analysis of temporal indicators and spatial references in the novel. These techniques and theories might be able to represent new concepts about Virginia Woolf’s approach to modern fiction. The literary theory of chronotope in itself supplies a collective understanding of this novel, such as an understanding on the level of the text, on a historical level and on for example a socio-cultural level. The different definitions of chronotopes that exist in literature have been specified in order to be applicable and useful in the upcoming analysis and to clarify that chronotopes exist on several levels in a novel, and not only in the ones that are specifically mentioned and obvious as clear spatial forms. Thus, Mikhail Bakhtin’s theory on the spatio-temporal chronotope will take center stage in a critical discussion in the up-coming third chapter.

Chapter Two:
Analysis of Stream of consciousness
in Virginia Woolf's To the lighthouse

Chapter Two: Analysis of Stream of Consciousness in Virginia Woolf's *To the Lighthouse*

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Conclusion

Introduction

Virginia Woolf is regarded as a major modern fiction writer. She wrote innovative pieces of fiction for she used the stream of consciousness and experimented with different modern concepts. In her novel *To the Lighthouse*, Woolf has employed two major modern concepts: time and feminism. This chapter aims at presenting the aforementioned modernist concepts of time and feminism occur repeatedly in the novel and bear a significant meaning in terms of understanding the novel. The treatment of time is an important issue in her fiction as she broke with the traditional chronological narration. The concept of time can be understood on two main levels, namely the chronological time, which measures the time by hours and days, and the psychological time which is measured by the characters' minds and their experience of the time. Woolf was largely inspired by her surroundings. In other words her works are essentially connected to her personal thoughts and intentions. Virginia Woolf lived in an era in which the traditional repression was intensive on women. Thus, she paid extra attention to this topic in her literature. Woolf's experimentation with the concept of feminism reveals her support to women rights against the social roles imposed on them. The latter was achieved via the experimental techniques of Stream of consciousness adopted by Woolf. Thus, the current chapter endeavors to portray Woolf's use of the indirect interior monologue and the free association which allows her to express the character's inner world in a great coherence and unity; as well as permits the narrator to reveal the characters' flow of thoughts and takes the reader into the consciousness of the characters in the novel.

2. The novel *To the Lighthouse*

2.1. Synopsis

The novel *To the Lighthouse* (1927) by Virginia Woolf is widely regarded as one of the major works in the twentieth century. With such a ravishing novel, Woolf proved herself as one of the leading writers of Modernism. The novel comprises several innovative literary techniques to portray women's experience and to provide an alternative to male-dominated views of reality. On the surface, the novel narrates the story of the Ramsay family and their guests who come to visit and stay with them at their vacation house on the Hebrides Islands in Scotland. At its heart, however, the novel is a meditation on time and how humans perceive its relentless passage.

The novel *To the Lighthouse* (1927) was written and published during one of the most dense and impressive periods of development in the history of English literature. The modernist period gave rise to many groundbreaking and enduring masterworks, such as T.S. Eliot's *The Waste Land* (1922), William Faulkner's *The Sound and the Fury* (1929), and James Joyce's *Ulysses* (1922). This period was also a period of rapid intellectual achievements, and Woolf's focus on consciousness and the characters' inner lives is harmonious with the scientific as well as the psychological ideas posited at the time. As Sigmund Freud explored with the theories of the consciousness and the sub-consciousness, Virginia Woolf wrote a novel that emphasizes not on the events of the external world but on the complexity and richness of mental interiority and how it functions in relation to the psychological theories.

Therefore, to convey this sense of human consciousness, Woolf's narrative technique departs from the traditional plot-driven structure which is often expressed through the use of an objective, third-party narrative. Woolf instead incorporates highly innovative literary devices to capture the process of thought, using in particular the technique of stream of consciousness and the free indirect discourse. Given that the novel is defined by subjectivity, its emphasis is mainly on the subjectivity of experience, reality, and time. The novel also

represents the interweaving of several different perspectives and individual trains of thought that, strung together, constitute a cohesive whole.

2.1.1. Style in *To the Lighthouse*

Woolf's writings mark her literary pedigree as well as her struggle to find meaning of life in her own unsteady existence. Written in a poised and elegant style, her work examines thoroughly the human life structures, from the nature of relationships to the experience of time. Yet her writings also address issues that are relevant to her era and literary circle. Throughout her work she analyzes the Bloomsbury⁷ values of aestheticism, feminism, and independence. Moreover, her stream of consciousness style responded to, and was influenced by, the works of the French thinker Henri Bergson and the novelist James Joyce.

This style permits the determination of the objective content of Woolf's narrative through the subjective mental processes of her characters. In *To the Lighthouse*, one of her most experimental works, the passage of time, for instance, is adjusted by the characters' consciousness rather than by the clock. The events of a single afternoon are comprised over half the book, while the events of the next ten years are compressed into a few dozen pages. Many readers of *To the Lighthouse*, mostly those who are not versed in the conventions of modernist fiction, find the novel strange and obscure. Its structure is amorphous with a dense language. In contrast to the plot-driven Victorian novels that preceded it, *To the Lighthouse* appears to have little in the way of action for almost all of the events happen in the characters' minds.

⁷ The Bloomsbury Group was an influential group of associated English writers, intellectuals, philosophers and artists, the best known members of which included Virginia Woolf, John Maynard Keynes, E. M. Forster and Lytton Strachey. This collective of friends and relatives lived, worked or studied together near Bloomsbury, London, during the first half of the 20th century. Their works deeply influenced literature, aesthetics, criticism, and economics as well as modern attitudes towards feminism, pacifism, and sexuality.

Although *To the Lighthouse* is a radical departure from the nineteenth-century novel, it is, like its traditional counterparts, intimately attentive in enhancing characters and developing both plot and themes. Woolf's experimentation is deeply related to the time in which she lived: the turn of the century was marked by various scientific developments. Charles Darwin's theory of evolution⁸ undermined the unquestioned faith in God that was, until that point, almost universal; and the rise of psychoanalysis, a movement led by Sigmund Freud, introduced the concept of an unconscious mind. Such innovation of scientific thinking influenced greatly the styles and concerns of contemporary artists and writers similar to those in the Bloomsbury Group. *To the Lighthouse* exemplifies Woolf's style and many of her interests as a novelist. With its characters based on her own family, it is undoubtedly her major autobiographical fictional statement, and in the characters of Mr. Ramsay, Mrs. Ramsay, and Lily Briscoe, Woolf presents some of her penetrating explorations of the functionalities of the human consciousness as it perceives and analyzes, feels and interacts.

2.1.2. Setting

Setting is one of the most innovative aspects of *To the Lighthouse*. Most of the novel's actions take place before and after World War I, which places the characters in a pretty specific time frame. In a summer house that looks out to sea and has a view of a lighthouse at the Isle of Skye in the Hebrides⁹, 1920s. Well, there are brief jaunts elsewhere: walks around the lawn, walks to town, and the primary to lighthouse journey, but the house is where it mostly happen. Such a specific locale creates a particular enclosure around the Ramsay family

⁸ Theory of evolution or Darwinism is a theory of biological evolution developed by the English naturalist Charles Darwin (1809–1882) and others, stating that all species of organisms arise and develop through the natural selection of small, inherited variations that increase the individual's ability to compete, survive, and reproduce.

⁹ A group of islands west of Scotland.

and their assorted friends, colleagues and guests, allowing Woolf to run in and out of their minds at will and create a true sense of background for each of them, as well as a sense of unity during the dinner party scene.

Perhaps the most important setting in the novel is its historical setting. Taking place just after World War I in part two; the latter compresses ten years into about twenty pages. All the traditionally essential information in a story is briefly imparted in brackets. We learn that Mrs. Ramsay, Prue Ramsay, and Andrew Ramsay have died. Mrs. Ramsay died at night; Prue died in childbirth; and Andrew died when a shell exploded in France. Then Part Three takes place at the summer house again. It starts with Mr. Ramsay and two of his children, Cam and James, finally going on a trip to the Lighthouse; and Lily working on Mrs. Ramsay's painting which she never finished.

2.1.3. Plot Analysis

The novel *To the Lighthouse* is divided mainly into three sections: "The Window," "Time Passes," and "The Lighthouse;" with a tremendous focus on the first and the third sections. Each section is fragmented into stream of consciousness contributions from several narrators.

"The Window" unfolds just before the start of World War I. Mr. Ramsay and Mrs. Ramsay bring their eight children to their summerhouse in the Hebrides. Across the bay from their summerhouse there stands a large lighthouse. Six-year-old James Ramsay desperately wishes to go to the lighthouse, and Mrs. Ramsay tells him that they will go the following day if the weather permits. James reacts joyfully, but Mr. Ramsay tells him coldly that the weather seems to be foul. James resents his father and believes that he enjoys being cruel to James and his siblings.

The Ramsays host a number of guests; the dour Charles Tansley, who admires Mr. Ramsay's work as a metaphysical philosopher, and Lily Briscoe, a young painter who launches a portrait of Mrs. Ramsay. Mrs. Ramsay asks Lily to marry William Bankes, an old friend of the Ramsays, but Lily settles for remaining single. Mrs. Ramsay manages to arrange another marriage between Paul Rayley and Minta Doyle, two of their acquaintances. During the course of the afternoon, Paul proposes to Minta, Lily starts her painting, Mrs. Ramsay soothes the indignant James, and Mr. Ramsay frets over his flaws as a philosopher, periodically seeking Mrs. Ramsay's comfort. That evening, the Ramsays host an apparently ominous dinner party. Paul and Minta are late in coming back from their walk on the beach with two of the Ramsays' children. Their return is delayed by Minta's lost brooch, which Paul chivalrously determines to find. Lily halts at Charles Tansley's outspoken comments, which suggests that women can neither write nor paint. Mr. Ramsay reacts rudely when Augustus Carmichael, a poet, demands a second plate of soup. As the night draws on the guests come together to make an unforgettable evening.

However, the joy, like the party itself, cannot last, and as Mrs. Ramsay leaves her guests in the dining room, she contemplates that the event has already slipped into the past. Later, she joins her husband in the hall. The couple sits quietly together, until Mr. Ramsay's characteristic insecurities interrupt their peace. He wants his wife to tell him that she loves him. Yet Mrs. Ramsay is not one to make such declarations, but Mr. Ramsay confirms that Mrs. Ramsay loves him when she cedes to the point which he made earlier that day that the weather will be too foul for a journey to the lighthouse the following day. Night falls, and one night fast becomes another as the time passes.

Time passes faster as the novel enters the "Time Passes" section. War breaks out across Europe. Mrs. Ramsay dies suddenly one night. Prue Ramsay, her daughter, dies in childbirth; Andrew, her oldest son, is killed in battle. Mr. Carmichael becomes famous. The family no

longer vacations at its summerhouse, which falls into a state of disrepair. Ten years pass before the family returns. Mrs. McNab, the housekeeper, receives a word to prepare the house and laboriously does so. Lily and Mr. Carmichael return to the house.

In “The Lighthouse” section, time changes back to the slow detail of shifting points of view like in section one. Mr. Ramsay professes that he and children, James and Cam, will go on trip to the lighthouse. On the morning of the journey, delays throw him into a bout of temper. He pleads Lily for sympathy, but, unlike Mrs. Ramsay, she is unable to provide him with comfort. The Ramsays set off, and Lily sets herself on the lawn, determined to complete the unfinished painting which she started on her last visit. James and Cam halt at their father’s blustery behavior and are embarrassed by his constant self-pity. Still, as the boat reaches its destination, Cam feels spontaneously joyous and fond of Mr. Ramsay. Even James, experiences a moment of connection with his father, though he so willfully resents him. Across the bay, Lily puts the finishing touch on her painting. She makes a definitive hit on the canvas and puts the brush down, finally having achieved her vision.

2.1.4. Point of View

The novel is written in stream of consciousness, following the course of the characters’ minds. Thus, time flows back and forth from the present to the past. The stream of consciousness is expressed from a third person omniscient point of view. There are brief forays into third person narrative, most notably during Part Two, but for the most part Woolf runs in and out of everyone’s brains at will. Her narrative style is intensely free-flowing, which was pretty ground-breaking back at that time.

The notion of narrator is mainly related to the concept of the person or persona (Latin for ‘character’ or ‘mask’). In the light of this, perhaps it would be instructive and undoubtedly

of interest to think of the ‘narrator’ not as a means of revelation but rather as a veiling, a confounder of truth and a masking of identity.

2.1.5. Characters

Mrs. Ramsay: Mr. Ramsay’s wife. She is a charming, loving and nurturing woman and wonderful hostess for she is proud of making memorable experiences for her guests at the family’s summerhouse on the Isle of Skye. Genuinely affirming the traditional gender roles, she bestows an exceptional attention on her male guests, who she believes have brittle egos and need constant support and sympathy. For her own part, Mrs. Ramsay extols in the beauty of the world and, frequently contemplates in the nature of time and human experience. Without fail, however, she triumphs through these times and demonstrates an ability to create something valuable and permanent from the ephemeral of moments and circumstances, such as the dinner party.

Mr. Ramsay is Mrs. Ramsay’s husband and a distinguished metaphysical philosopher. Though he loves his family, he often treats them tyrannically. Due to his persistent personal and professional anxieties he tends to be harsh and selfish. His biggest fear is to have his work as insignificant in the grand scheme of things and that he will be forgotten by future generations. Despite his aware of how blessed he is for having such a splendid family; he tends to punish his wife, children, and guests through his constant demand of their sympathy, attention, and support.

Lily Briscoe is a young, observant, single and independent painter who befriends the Ramsays on the Isle of Skye. Like Mr. Ramsay, Lily is feeling anxious about the worth of her works. She starts a portrait of Mrs. Ramsay at the beginning of the novel but has problems

finishing it. The viewpoints of men like Charles Tansley, who are persistent that women cannot write or paint, threaten to make her waver and shake her confidence.

James Ramsay is the Ramsays' youngest son. James loves his mother deeply and resents his father as a six-year old child. At the beginning of the novel, Mr. Ramsay refuses James's request to go to the lighthouse, saying that the weather will not permit it; ten years later, James finally goes on the journey with his father and his sister Cam. By this time, he has grown into a sixteen-year old Youngman who can distinguish between his father's imperious moods and identify some of his own similarities to his Mr. Ramsay.

Cam Ramsay is one of the Ramsays' children. She is a wild-seven year old girl then turns to a dreamy seventeen-year old that imagines fantastic adventures and secretly admires her father despite his imperiousness. She accompanies her father and James to the lighthouse at the end.

Paul Rayley is a young friend of the Ramsays who visits them in their summerhouse. Paul is an impressionable and kind man. He follows Mrs. Ramsay's advice in marrying Minta Doyle. The loves-truck Paul's utter indifference to Lily defines her life lifelong understanding of romantic love.

Minta Doyle is voluptuous tomboy woman who visits the Ramsays at their summerhouse. She marries Paul Rayley at Mrs. Ramsay's wishes, though the marriage turns out to be a failure.

Charles Tansley is a young philosopher and a charmless student of Mr. Ramsay who stays with the Ramsays on the Isle of Skye. He is an impoverished, priggish, and unpleasant man who harbors deep insecurities regarding his humble background. He often offends other people, especially women such as Lily, whose talent and achievement he constantly questions. Despised by everyone, he tries desperately to assert himself and he is self-righteous about his parsimoniousness.

Mr. Carmichael is a dreamy opium addict and unknown poet. His poetry lives up to unexpected success during World War I and makes him a famous person.

Andrew, Prue, Rose, Jasper, and Roger Ramsay are all the children of Mr. and Mrs. Ramsay. Andrew is the most intelligent and he dies in world war I. Prue is the most beautiful among the Ramsays' Children; yet she dies before entering motherhood in childbirth. Rose has a sophisticated aesthetic sense despite being young. Jasper likes to shoot birds with little remorse as a young child. Roger is a wild and adventurous child.

Mrs. Bast is a local citizen of the Isle of Sky. She aids Mrs. McNub prepare the summerhouse for the Ramsays' return after ten years of absence.

Mrs. McNub is the caretaker and housekeeper of the Ramsays' summerhouse.

The Swiss Maid is a young maid in the summerhouse; her grief about her father dying in the mountains affects Mrs. Ramsay deeply.

Mildred is the cook at the Ramsays' summerhouse.

Macalister is a Scottish fisherman and a native of the Isle of Sky. He accompanies Mr. Ramsay, Cam, and James in their trip to the lighthouse.

Macalister's Boy is an assistant of Macalister.

2.2. The Modernist Concepts in *To the Lighthouse*

Virginia Woolf's *To the Lighthouse* is considered to be one of the most influential modernism works. The novel is exceptionally very ambitious, as because of this Woolf was able to establish herself as a leading modernist writer. In *To the Lighthouse*, Woolf narrates the novel through multiple perspectives, each of which fosters a different view of how to live and in its understanding of what is real. This interest in subjective realities is the center of focus in the content of the work with the philosophical discourses regarding the ephemerality

of time and also in the style of the work. Woolf experiments with her literary techniques to portray women's experience and provide an alternative view to the male-dominated perspectives of reality that were present at the time.

2.2.1. Exploring the Concept of Time in *To the Lighthouse*

The concept of time in this novel can be divided into two levels. First level being the chronological time which is presented via physical objects or in this case via events, the second one being the psychological time which is conveyed throughout the characters' minds. The concept of time in *To the Lighthouse* is less concerned about the past, and emphasizes more on the present time and future. Moreover, the chronological time in this novel is mostly conveyed through the second part of the novel named "Time Passes", while psychological time which is conveyed through the ideas and thoughts of characters is dominant in the other two parts; first and third.

Taking the novel chronologically the first level of time is psychological and is conveyed through the characters' minds and thoughts. In the novel, there are many occurrences where characters think about the present or future and their thoughts correspond to the roles imposed by gender, occupation or age. For instance Mrs. Ramsay as a mother is terrified by the thought of her children growing old. "Oh, but she never wanted James to grow a day older! Or Cam either. These two she would have liked to keep for ever just as they were" (Woolf 49). By doing so, Woolf possibly expresses her dread of aging as she was afraid of growing old and not accomplishing her goals in life. (Hamilton 1)

This idea is further proposed by Mr. Ramsay who reflects about his achievements as a philosopher. He creates an alphabetical metaphor by which he measures a person's success in life and he asks "How many men in a thousand million [...] reach Z after all? [...] And his

fame lasts how long? It is permissible even for a dying hero to think before he dies how men will speak of him hereafter” (Woolf 30). By this train of thoughts What Mr. Ramsay is seeking is some sort of legacy he would leave after he dies. He is trying to find something, by which he could transcend from the mortality and ‘live’ in the world even after his death.

As is presented, the concept of time in the first part of the novel is rather static with great emphasis on the prospect of future. The critical moment of realizing the change of time in the second part of the novel is connected with the death of Mrs. Ramsay. S.H. Derbyshire in his essay named “An Analysis of Mrs. Woolf’s *To the Lighthouse*” (1942) argues that “After Mrs. Ramsay’s death time begins to run together into lumps and finally has become one conglobate mass with no part of it distinguishable from any other” (357). If the singular element of time cannot be differentiated one from another then both the characters and the reader cannot perceive time through his personal experience, thus the notion of the sameness of the time is created. The meaning of time is conveyed throughout the personal experience of characters, yet there will be no such experience if the character is dead.. (Luhrig 1)

This is probably why Woolf decided to represent the death in a rather strange way. Mrs. Ramsay, who dominated the first twenty chapters of the story, is dying in a following manner: “Mr. Ramsay stumbling along a passage stretched his arms out one dark morning, but, Mrs. Ramsay having died rather suddenly the night before, he stretched his arms out. They remained empty” (Woolf 105). Woolf relinquishes one of her main characters in less than three sentences, probably due to the fact that her death was more connected with the chronological time, as she died “rather suddenly” thus no character had a chance at the time to create some sort of experience with this event as it was sudden and unexpected. Similarly, as Andrew died in a war due to shrapnel and Prue dying in childbirth. All of these deaths are unexpected and none of the characters has therefore attached any kind of experience to them before they happened and hence they are described so briefly. Furthermore, by doing so

Woolf shows the reader that the passage of time is ruthless and that this kind of time results in nothing but destruction.

Moreover, Derbyshire suggests that because time is “[...]a purely artificial concept imposed by Man on Nature, one not naturally inherent in things” and thus the life is “[...]not limited by extremities, and Death, as one of those limits, no longer exists as a limit, rather as a name for another form of life” (Derbyshire 358). In other words, Derbyshire states that after death characters accept another sort of life, probably related to the legacy of characters as their deeds while they were alive must have affected other characters and their legacy therefore rests within the minds of the others such as Mrs. Ramsay in Lily Briscoe’s mind.

To conclude, the concept of time in *To the Lighthouse* can be understood on the two levels, namely the chronological time which is described as brief and ruthless and psychological time which is naturally more static. What is different is the fact that in this novel Woolf does not seem to recall the past, yet she is more concerned about the present and future as she seeks timelessness. In this timelessness, there is a connection with the motif of death as she expresses the fright of growing old and not realizing success in life.

2.2.2. Exploring the Concept of Feminism in *To the Lighthouse*

In her novel *To the Lighthouse*, Woolf reflected on her parents' oppressive Victorian marriage and some of her own childhood events, as well as to explore several feminist issues such as the necessity of marriage for women and the hardships for women in pursuing a career in the arts. In her book “A Literature of Their Own” Elaine Showalter writes about English women writers. She discusses some patterns and phases in the evolution of a female tradition. Showalter has divided the evolution period into three main stages: The feminine, the feminist, and, the female stages.

The feminine phase is the first phase dates from about 1840-1880. During that period women produced literature in an effort to equalize the intellectual achievements of the male culture. This period can be identified by the male pseudonym. The latter was introduced in England in the 1840's. It turned to be a national characteristic of English women writers. During this phase the feminist content of feminine art is typically oblique, due to the inferiority complex experienced by female writers.

The feminist phase lasted about 38 years (1882-1920). The New Women movement gained strength wherein women acquired the right to vote. Women writers started using literature to dramatize the ordeals of wrong womanhood.

The third and latest phase is called the female phase ongoing since 1920 to the present day. In this phase women are rejecting both protest and imitation. Showalter considers that both are signs of dependency. Women show more independent attitudes. They give the female experience a place in the process of art and literature. She considers that there is what she named an autonomous art that which of women because their experiences are typical and individualistic. Women began to focus on the forms and techniques of art and literature. The representatives of the female phase such as Dorothy Richardson and Virginia Woolf even lunched to think of male and female sentences. They wrote about feminine fiction and masculine journalism. They redefined and sexualized the external and internal experiences.

Readers, after reading Woolf's *To the Lighthouse*, are left with the perplexing reality of the role of a woman during this time period. The characters of Mrs. Ramsay and Lily Briscoe depict these demeaning roles. Both are giving different polar areas of the woman in the novel. They are portrayed using the stream of consciousness technique. There are other minor female characters too. However, instead of completely conceding to the domination of men, they are launching a movement of resistance at the beginning of World War I period. (Bhatt 1)

2.2.2.1. Exploring Mrs.Ramsay V. Lily Briscoe Thoughts in a temporal length

In Virginia Woolf's *To the Lighthouse*, the struggle to maintain and assert female autonomy is continuously undermined by a society built upon patriarchal foundations. The collision of gender ideologies pervades much of the novel and Woolf emphasizes a subversion of traditional female gender roles through the Conformist Mrs.Ramsay and the Non-Conformist character Lily Briscoe.

Mrs. Ramsay, on one hand, is a character that is constantly present worldly and in the mind of the other characters. Beautiful, kind, and nurturing, Mrs. Ramsey retains the unity of the Ramsays as she holds together every social context she enters with her charisma and her sense of putting people at ease. She also holds the novel *To the Lighthouse* together, for the novel's form is structured around her: Part One is dominated by her perspective and, even after her death in Part Two; Mrs. Ramsay sustains a focal part in Part Three. For her own part, Mrs. Ramsay extols in the world's beauty and, though she insists she is no thinker, often thinks about the nature of time and human experience. An ardent matchmaker, Mrs. Ramsay is also, as Lily sees an artist who can turn the fleeting moment into "something permanent". She is the character who used to bear full responsibility for her family. She was carefree, calm, and graceful lady; simply the perfect housewife. Constantly she is moderating the situation between Mr.Ramsay and their children. Mrs. Ramsay is a great wife & the comfort creator for everyone. Mr. Ramsay failed to treat her with magnanimity. She was more of a means to satisfy his male ego, physical needs as well as demands of the family. On the other hand family means everything for Mrs. Ramsay. Her continuous solicitude about small and basic demands of the family keeps her alive even after her death. For in Mrs. Ramsay's impulse to call to her husband is the essence of her life, the sensitive and idiosyncratic alchemy of

feminine intuition, along with the dreadful notion that the very fact of being a woman, a mother, a wife, debilitates, and worse, may even kill.

The character of Mrs. Ramsay is an idealized Conformist kind of women according to the Victorian values. She has masterfully adopted the roles entrusted to her by the traditions. Aside from being a splendid hostess to serve, especially men; she skillfully deals with her husband's selfishness. Nevertheless, she feels that it is necessary to deal with all male egos. Indeed, she had the whole other sex under her protection and dependency. Her determination to keep men under her protection is in itself a sarcastic situation. The physically weak ones support and protect the strong ones. All the necessary power to control the society, chivalry; valour; negotiation of treaties; rolling and controlling the treaties, belongs to men. In this respected actually the ones needed to be protected are women. Yet Mrs. Ramsay is a very sensitive woman who feels socially responsible especially to men for she would feel sympathy and give total support.

According to Lily Briscoe, Mrs. Ramsay was great at holding together her family. But by doing so, she smoothed over and softened all of the hardships and individual interests of her husband, her children, and her friends in favour of a greater whole.

Lily, on the other hand, portrays an idealized feminist woman who challenges male hegemony to accomplish a sense of individuality. Her finished painting and epiphany at the end of the novel avails as an established role for her being a truly liberated female artist.

The desire to depart from conventional female cultural norms and stereotypes in order to realize total autonomy can only be fully achieved when she experiences the "vision" as she completes her painting at the end of the novel. Woolf is keen to stress Lily's role as an outsider attempting to analyze and comprehend her precarious social predicament giving her a role of the female observer. Her status as a middle-aged woman, who values artistic achievement over the prospects of marriage becomes increasingly hard to maintain against the

constricted conventions and expectations of society. The pressure to adopt to specific female gender roles weighs heavily upon her conscious: “Even while she looked at the mass, at the line, at the color, at Mrs. Ramsay sitting in the window with James, she kept a feeler on her surroundings lest someone should creep up, and suddenly she would find her picture looked at” (Woolf 16).

Lily suffers from a moral crisis over her wish to pursue art as a profession due to the gender inequality and male prejudices placed upon women. As if committing a heinous crime she challenges the status quo by picking up a paintbrush and experiencing a prevalent sense of guilt. Lily is completely aware of the gender stereotypes and impediments of circumstance that society imposed on women, which explains her astute disposition to remain inconspicuous. Considering that she is adamant to hide her painting divulges that her art is substantially metaphorical: a radical political declaration of feminist ideals. Yet, she is not confident enough in her potential to exhibit this controversial work to a judgmental public. Her personal independence from the negative influences of male hegemony is directly connected to the aesthetic development as an artist; thus, it is only after attaining a satisfactory level of artistic expression that the submerged metaphor becomes most graphic.

Since Lily is unable to obtain the sense of female liberation until she has completed her painting at the end of the novel, the first section asserts the juxtaposition between her destabilized sense of self as a woman living in a world ruled by patriarchy and as an artist. The tenuous relationship between the subjective and the objective self is a cause of significant psychological distress because of the shifting attitudes towards female gender roles. (Bhatt 1)

2.3. The Use of Stream of consciousness in *To the Lighthouse*

Virginia Woolf, one of the prominent representatives of modernist novelist, has contributed significantly to the development of modern novel in both theory and practice. She departed from the traditional fictional devices and formulated her own distinctive techniques. Her masterpiece *To the Lighthouse* serves as an excellent sample in analyzing Woolf's literary theory and her experimental techniques. In this novel, the structure of external objective events is diminished in scope and scale, or almost completely dissolved. It is composed of the continual activity of characters' consciousness and shower of impressions. The novel does not progress on "what-happens-next" basis, but rather moves forward through a series of scenes arranged according to a sequence of selected moments of consciousness. And the techniques to which Mrs. Woolf mainly employs are indirect interior monologue and free association.

2.3.1. Indirect Interior Monologue in *To the Lighthouse*

Virginia Woolf, among the stream of consciousness writers, relies mostly on the indirect interior monologue for she uses it with great skill. In *To the Lighthouse* Virginia Woolf through the use of this technique succeeds in producing a much subtle effect. This novel consists of an abundance of straight, conventional narration and description, but the interior monologue is used often enough to give the novel its special character of seeming to constantly be within the consciousness of the chief characters. Virginia Woolf says in her essay "Modern Fiction": "Let us record the atom as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearances, which each sight or incident scores upon the consciousness" (104). The following passage in the first chapter of part one is the best description in her method:

She would ask; and to have no letters and newspapers, and to see nobody; if you were married, not to see your wife, not to know how your children were, if they were ill, if they had fallen down and broken their legs or arms; to see the same dreary waves breaking week after week, and then a dreadful storm coming, and the windows covered with spray, and birds dashed against the lamp, and the whole place rocking, and not be able to put your nose out of doors for fear of being swept into the sea? How would you like that? She asked. (Woolf 5)

The passage above is represented in the straight narration manner by the author, for what the character feels and thinks is clear, and it reflects the character's consciousness and inner thought. In this passage, Woolf simplifies the indirect interior monologue with her unique skills. Firstly, she uses the conjunction "for" as an indication of the inception of this monologue and produces a smooth and natural shift from objective description to the character's interior monologue. Secondly, she presents the consciousness of Mrs. Ramsay by the guiding phrases "she would ask" and "she asked" (Woolf 5) to make the reader wonder about deliberately in Mrs. Ramsay's consciousness. Thirdly, here to indicate the continuation of the consciousness she employs semicolons. The use of semicolons characterizes Woolf's skill in managing the indirect interior monologue, as also expressed in the following excerpt: "Yes, he did say disagreeable things, Mrs. Ramsay admitted; it was odious of him to rub this in, and make James still more disappointed; but at the same time, she would not let them laugh at him. 'The atheist', they called him." (Woolf 5). This passage illustrates the typically baffling similarities between a narrator's utterance and omniscient-narrator commentary. It represents, however, how punctuation can wonderfully signal the continuation of consciousness. The extraordinary subtlety of Woolf's skill here is in the use of the semicolons after "they called him" (Woolf 5). Had she not placed a semicolon there, the reader might easily be misled to think the sentence "but at the same time, she would not let them laugh at him" as an omniscient-narrator commentary. So in this passage, along with the help of semicolons, the reader can easily discern what the character's interior monologue is and when

it begins and ends. In the case of indirect interior monologue, the omniscient author's continuous intervention is crucial to guide the reader in reading the character's mind. The frequent use of parentheses elucidates Virginia Woolf's intervention in her novels which exerts numerous functions. Parentheses can be indicators of digression and of simultaneity; for example, "Teaching and preaching human power, Lily suspected. (She was putting is beyond away things)" (Woolf 38). Parentheses can also be little asides, pointers, explanations to what is happening. In this passage Lily is thinking about Mr. Bankes:

I respect you (she addressed him silently) in every atom; you are not vain; you are entirely impersonal [...] you are the finest human being that I know; you have neither wife nor child (without any sexual feeling, she longed to cherish that loneliness), you live for science (involuntarily, sections of potatoes rose before her eyes); praise would be an insult to you; generous, pure-hearted, heroic man! (Woolf 21)

Here the parentheses indicate sudden and momentary shifts in perspective. The narrative is thrown backwards and forwards between Lily's voices, with its intonation mimicked precisely. Lily's dwelling on the austerity of Bankes' life indicates not only Bankes' desire for solitude, but also hers, and at the same time shows her struggle to her own loneliness. She wants at once to expand and to limit, to see more of Bankes and less of herself. This conflict is represented in the simultaneous development of two registers: the successive main clauses inscribing Lily's voice, and the few interruptions of the parentheses, at the corner of Lily's eye. The last set of brackets describes a sudden obstruction of her vision: the rising of potatoes before her eyes. Yet this obstruction is also part of the movement of her thought: it is habitual for her to conceptualize intellectual disciplines into material objects ("She always saw, when she thought of Mr. Ramsay's work, a scrubbed kitchen table.") (Woolf 20). Obviously the parentheses help render the inner world of Lily into an evident one and help provide the readers with the precise condition of consciousness. However, it should be

pointed that her presentation of the characters' interior monologue is not only coherent in meaning, but also conventional in appearance. It is really surprising to discern that what is usually considered the most extreme form of the experimental novel is usually worked out with the basic method of using conventional description by an omniscient author, i.e. without any attempt to disguise the fact on the part of the author. The only thing unusual about it is the subject of this description, which, in the stream of consciousness novel is the consciousness or the psychic life of the characters. (Sang 174-175)

2.3.2. Free Association in *To the Lighthouse*

In *To the Lighthouse*, Woolf generally encloses the free association technique into the indirect interior monologue to represent the psychic processes of the characters. We may take the 7-10th chapters of the first part of *To the Lighthouse* as an example:

The section continuity is established through an exterior occurrence involving Mrs. Ramsay and James: Mrs. Ramsay tells James the story of the Fisherman's Wife. Mrs. Ramsay started to read the story to James, after consoling her despair-stricken husband. Several lines later, she carries on with the story, "'The man's heart grew heavy,' she read aloud, 'and he would not go[...]" (Woolf 36), then she assigned to her daughter to ask Mildred if Andrew, Mr. Rayley, And Miss Doyle had come back. A few lines later she read, "Next morning the wife awoke first[...]" (Woolf 47) A little later, she continues, "Ah, wife" (Woolf 47). Four pages later, she read, "And that's the end," (Woolf 51) at that time, the stroke of the lighthouse meet her eyes. Then Mildred enters to fetch them. And here chapter 10 ends.

The story-telling process is constantly interspersed with other elements which, although they do not interfere with its progress, occupy far more time in the narration than the whole

scene can possibly have continued. Most of these elements represent inner processes, i.e. movements within the consciousness of individual personages.

In skeleton outline the movements of Mrs. Ramsay's stream of consciousness is crystal clear, as the principle of free association control it through the use of memory, the imagination, and the senses. Seeing Augustus Carmichael shuffling past: - Thinking of his wife's iniquity towards him. - Thinking why he shrank from her.- Thinking that she has no difficulty in making people like her. - Thinking that all this desire of hers to give, to help, was vanity. - Thinking how flawed human relations are even at their best. - Thinking whether Minta accepted Paul going on with the story. - Recalling the scene of Minta, Paul, and Mrs. Ramsay standing at the hall door after lunch. - Thinking of Minta's parents and Mrs. Doyle's accusation.

The outlined pattern of dashes in itself depicts the direction of Mrs. Ramsay's free association. The passing of Augustus, the story-telling, the passing of Cam, and the news, that Minta and Paul had not returned; suggest places where the outer world impinges on the inner life of Mrs. Ramsay. The outer world and the actual occurrences serve only as stimuli of the characters' inner world. Often even the preceding thoughts create the successive following associations.

The essential characteristic of the technique represented here by Virginia Woolf is that we are given not solely one person whose consciousness (the impression it receives) is rendered, but many persons, with frequent shifts from one to the other-in our text, Mrs. Ramsay, Mr. Ramsay, Lily and Mr. Bankes. The multiplicity of persons indicates that we are here after all challenged by an endeavor to inspect an objective reality, that is, specifically, the "real" Mrs. Ramsay. She is, to be sure, an enigma which she essentially sustains, but she is, as it were, enclosed by the content of all the various consciousness directed upon her (including

her own), and there is an attempt to approach her from various directions as closely as human possibilities of perception and expression can realize.

In the twelfth chapter, particularly the last part of *To the Lighthouse* another prominent example perches. In this chapter, the artist Lily Briscoe, while watching the sea, feels her mind ebb and flow with it. When she paints the portrait by the seaside, her mind displays an exuberance of vivid images and sights: She seems to see Mrs. Ramsay then she sees someone in the drawing room set a peculiar triangular shadow over the step. From the triangular shadow over the step to the shadow on her canvas moving to the meadow under the canvas and finally to the faraway in the sea, all the fragments of life are joined together and reflected. We may trace her free association as follows: Looking at the sea: -Thinking about Mr. Ramsay and his children she laughed, hearing Mr. Carmichael suddenly grunted, and looking at the house. -Thinking of her picture sitting down and examining with her brush a little colony of plantains, seeing Mr. Carmichael. -Thinking of Mr. Carmichael and his poems the squeak of a hinge drawing her attention.- Thinking of Charles Tansley raising a little mountain for the ants to climb over. - Thinking of Mr. and Mrs. Ramsay screwing up her eyes and standing back. - Thinking of Mrs. Ramsay seeing an odd-shaped triangular shadow over the step, dipping her brush.- Thinking of Mrs. Ramsay and Crying Mrs. Ramsay! Mrs. Ramsay!

Though the above outline only displays a bird's-eye view and does not produce a detailed description of the flow of Lily's consciousness, it does not imperil a full appreciation of the free association technique. The actual occurrence is too narrow for being a plot: Lily drawing by the sea. The information offered here by Woolf makes the traditional narration seem too inferior to bear comparison at this point. Wherever Lily's eyes cast a look, there sprung some bygone memories, present meditation or future expectations about what she sees. Her consciousness simply flows freely and naturally between past, present and future, or from

one person or thing to another. Thus, the time-space limitation vanishes here and the readers enjoy such free conscious activities. (Sang 176)

Conclusion

The modernist concepts of time and feminism occur repeatedly in the work of Virginia Woolf and bear a significant meaning in terms of understanding Woolf's novels. The majority of Woolf's novels are supposedly connected to her personal thoughts and intentions. The concept of time can be understood on two main levels, the chronological time and the psychological time; that is, in their experience of the time. In *To the Lighthouse*, each part has a different concept of time. The first and the third part are concerned about the thoughts of the characters thus about the psychological time. The second part named "Time Passes" as its title suggests deals with the chronological aspect of time and is evidently different from the other two. These memories help to develop the plot and characters. While the memories are important later in the story of *To the Lighthouse* as well, its narrative is more concerned about the present and the future time. The connection of time and death is shown by many deaths in "Time Passes" part of *To the Lighthouse*. What is more, the fear of death is reflected also by the characters, as they are concerned about their future and not leaving any sort of legacy after death. By analyzing the typical stream-of-consciousness techniques, we find that the indirect interior monologue used by Woolf expresses the character's inner world in such great coherence and unity. Her presentation of the characters' interior monologue is not only coherent in meaning, but also conventional in appearance. Her use of indirect interior monologue permits the narrator to disclose the characters' flow of thoughts leading the reader to become aware of the characters' consciousness. Moreover, the use of free association makes the readers step into the inner worlds of her characters via their feelings, thoughts,

memories, etc. So there is no doubt that Virginia Woolf is at her best when she is using the stream of consciousness novels which deal with the conscious, subconscious and even unconscious parts of her characters. She masterfully individualized the experimental art of fiction and has offered significance not only in the studying the stream of consciousness fiction but also in literary creation.

Chapter Three:
A Chronotopic Study of Ephemeral Moments
in To the Lighthouse

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Introduction

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Introduction

Few Modernist novels intrigue the readers about the ephemeral nature of life as brilliantly as Virginia Woolf's *To the Lighthouse*. Despite their understanding of how the experience of life is transient, each of the main characters grasps for symbols of permanence and stability. Mr.Ramsay and Mrs.Ramsay take completely different approaches to life. He relies on his intellect, while she depends on her emotions; while Lily Briscoe gasps for that kind of permanence in her artistic way. Yet they all share the knowledge that nothing lasts for eternity. The collection and combination of all chronotopes from *To the Lighthouse* is a means for finding meaning in the narrative as the chronotopes organize the fundamental and important temporal and spatial events in the narration. Bakhtin found that the concepts of time and space are the primary categories of perception, and cannot be separated. He expounded with his concept of the chronotope that the two are closely interconnected. The chronotopes make the essential spatio-temporal events step forth and become concrete, and enhance the importance of these spatio-temporal events, but without belittling the remaining events as they are considered supplementary information. This chapter examines the novel through the lens of chronotope. Within the plot-space chronotope there exist the dialogical chronotope and the chronotopic characters. Depending on the reader, *To the Lighthouse* falls under each of these chronotopes since the novel contains a lot of dialogism, according to Bakhtin's definition of the term. He claims that meaning is obtained between two subjects, the novel and the reader, which means that meaning depends on the individual's experience of the novel. The readers might experience the novel as having a determination from the start; they might find it clear from the beginning that the main characters, Mr.Ramsay, Mrs.Ramsay, and Lily Briscoe are predetermined to reach a vision of permanence and transcend the ephemeral nature of life in their quest to find its real meaning.

3. Tracing Ephemerality in *To the Lighthouse*

Not many novels capture the ephemeral and temporal nature of life as poignantly as Virginia Woolf's novel *To the Lighthouse*. Reality, when conceived as a collection of fleeting moments, seems as fluid and chaotic as the waves of the ocean. Each one of the main characters, Mrs. Ramsay; Mr. Ramsay; and Lily Briscoe, struggles with this realization, and they all grasp for symbols of stability and permanence despite the fact that they perfectly understand how transience is the experience of life. Mrs. Ramsay, consumed by a desire to connect herself to a lasting experience, looks to the pulsating glow of the Lighthouse to blend her life experience with a sense of endurance. For her, the steady stroke of the Lighthouse glow represents the stability and permanence she seeks. For this reason, she bonds herself to it, unites herself with it, in the hope of obtaining a similar sense of connection both to her present and to the lasting eternity. In fact, she seeks not only to connect herself with the permanent objects in the outer physical world, but also to unite her friends, family, and guests in the creation of lasting beauty of the external world.

Whereas Mrs. Ramsay's search for permanence and stability resides in the emotional realm of experience and senses, her husband's is based completely on the intellectual sphere. He longs to transcend his own lifetime with a significant philosophical contribution, yet feels practically assured that this objective is unachievable. Lily Briscoe struggles with a similar terror that her paintings will be thrown into the attic, never to be entirely appreciated and never to create a lasting impression.

By the culmination of the novel, however, Lily is able to surrender this need for permanence and meaning, and she is thus finally capable of achieving her artistic vision. This final scene of epiphany implies that Lily can only realize a sense of fulfillment because she is able to relinquish her necessity for a permanently significant existence. She ultimately

embraces the ephemeral nature of the numerous experiences that represent a lifetime.
 (“Gradesaver” 1)

3.1. Exploring Time’s “Ephemerality” in *To the lighthouse*

Woolf instructs readers to take every beautiful, flawless, and fleeting moment to heart as it fades and make out of the temporary something permanent:

Just now (but this cannot last, she thought, dissociating herself from the moment while they were all talking about boots) just now she had reached security; she hovered like a hawk suspended; like a flag floated in an element of joy which filled every nerve of her body [...] in the face of the flowing, the fleeting, the spectral, like a ruby; so that again tonight she had the feeling she had had once today, already, of peace, of rest. Of such moments, she thought, the thing is made that endures. (Woolf 104-105)

Virginia Woolf’s *To the Lighthouse* is sorted among the Literature Humanities syllabus at Columbia; meaning, it is recognized and acknowledged as one of the brilliant literary works of the Western Canon. The fact that Woolf’s work and life story are appealing immediately intrigued the readers for she was one of the only women on the recognized syllabus. She is one of the prominent Modernist writers and has truly shaped the genre of Modernism and the Modernist techniques, along with T.S. Eliot and Ernest Hemingway. The novel *To the Lighthouse* is believed to be a tribute to Woolf’s recently deceased mother, Julia Stephen. May 5th of 1895 is held to be date of “the death of Julia Stephen and the birth of *To the Lighthouse*” because as Woolf’s mother died, she transposed her mother’s being into the character of Mrs. Ramsay, the female protagonist of *To the Lighthouse*.

Woolf’s mother, or her fictional reincarnation Mrs. Ramsay, dies suddenly in second part “Time Passes” within a pair of parentheses. These parentheses are used skillfully and brilliantly by Woolf, yet intertwined seamlessly along with anger, heartbreak, and fright for

the reader. Furthermore, these parentheses allow us to comprehend, quite deliberately, the ephemeral melt of time.

We are bound to fall in love with and admire Mrs. Ramsay due to her definite ability to hold everything around her together and her ability to handle herself and her family with effortless ease, kindness, and ceaseless support, yet an obligation for her presence of silent power. Mrs. Ramsay desires to help everyone and at all times. She is, indeed, self-aware of how she wants to act towards others and the reasoning behind her deeds. She desires to elevate the flawed nature of human interactions. She conveys her ability to enjoy and experience the daily life, with a beacon of strength, like the lighthouse itself, which she views as a valid symbol of permanence. Her love shines and glows on even after her death through Lily Briscoe's work, the painting of her portrait.

Furthermore, Lily Briscoe provides us with whom Woolf desires to be, and the beauty of the fleeting melt of time. The reason why Briscoe completes the painting is to restore and reinforce her own beauty of life as well as reflect her physical beauty through her painting. Her vision for her painting has strange relations to Woolf's literary pursuits. Her painting is meant to sort out her daily life and the lived experiences through painting the lighthouse in itself along with Mrs. Ramsay.

The first part of the novel entitled 'The Window' occurs in seven hours; yet expands over half of the book. The vivid descriptions of Virginia Woolf and the use of stream of consciousness narrative structure permit us to delve deeply into the characters' minds and realize everything that could happen in the span of seven measly, constantly fleeting hours. Woolf teaches us that time in our lives is constantly fleeting and ephemeral, and we should take every beautiful, flawless moment to heart while it fades and slips by.

3.2. Quest for the Meaning of life in *To the Lighthouse*

The British writer Virginia Woolf is considered to be the embodiment of Modernism in English literature for her craftsmanship at constructing stories by innovative techniques and her emphasis on the psychological lives of her characters. Although she was not formally educated, Woolf dwelt most of her life among literate groups, in her family house as a child and, later in adulthood life, among the Bloomsbury Group. The constant opposition with the intellectual of her times provided her with the necessary tools to elevate her own personal style in writing as well it contributed –along with her traumatic childhood experiences- to the analysis of the reflection of the modern life in her oeuvre. In her novel *To the Lighthouse*, Woolf set her characters, especially female characters, to search for the true meaning of life via their own means, and to reflect on their psychological deviations to achieve the quest. Through the use of the stream of consciousness techniques-in which the flow of thought of the different characters is put in its crude form, without the editorial intromission of the author or the narrator- the author effortlessly demonstrates the mental undergoing of the female characters Mrs.Ramsay and Lily Briscoe in their own special ways to achieve their “vision” of what life it all about.

The novel *To the Lighthouse* comprises of three main parts which in turn consist of a numbered sub-sections or chapters within them. In the first part “The Window”, the author recites what happens at the Ramsays’ summer house during one afternoon, and what the characters, the family and its guests and friends, happen to be thinking about during that time. In the second part ‘Time Passes”, the emphasis shifts from the inner lives of the characters to what happens in duration of ten-year period to the decaying summerhouse and the tragedies that affect the Ramsay family as well as their mentioned guests in the first part “The Window”. Finally, in the last part “The Lighthouse”, the author retells about the return of the remaining members of the Ramsay family and two of their guests to the location of the first

part, i.e., the summerhouse, and how they have, in various ways, ultimately achieve their visions.

The aforementioned Mr. Ramsay's search for the answer of life's meaning can be said to be a marked path wherein he pursues his personal philosophical empiricism which is acquired through his works as a philosopher. He is constantly and persistently searching the elusive "Z" in the continuum of thinking that he sees as an alphabet running from "A" through "Z". He bluntly admits that thanks to his thinking process he has made it so far as to reach "Q", but even reaching to "R" seems to him a task that he is not yet prepared to accomplish. At the end of the novel, while travelling onboard the boat towards the lighthouse he realizes that probably the path he followed by his late wife, that of feelings, was a more convenient way to reach the "Z", that at that time has become his way to represent the ultimate knowledge about the meaning of life. This realization is supposedly the main reason he praises James, when arriving at the Lighthouse, for his skills and the job he has done at sailing the boat.

Mrs. Ramsay on the other hand takes a different path in finding the meaning of life. In Contrast to her husband, she decides to be guided by her own feelings to achieve the underlying comprehension of the existence. All of the guests at the summerhouse tend to agree to certain degrees, though different, that the lady of the house is a being that thrives in the human emotions and senses. She finds herself during most of the first part playing the role of a matchmaker while arranging marriages among her guests, and most importantly soothing her husband's ego, as well as encouraging her offspring aspirations, and finally comforting James's, her little son, emotions and rages. Although she seemingly attains the sought answer to the meaning of life during the first part "Time Passes", the reader comes to realize that her effect on the others was rather of a negative result, with marriages resulting in poor relationships, and also within the death of two of her children.

Likewise, the second and crucial female character that most evidently looks for her vision of life and the meaning behind it is the young independent artist Lily Briscoe. As a painter, Lily, in her personal way, synthesizes both the looks of life of the Ramsay couple. On the one hand she deals with her own emotions and attempts to comprehend the feelings of the others, and at the same time she intends to reflect the empiric reality in her art. Her quest for the meaning of life is postponed in the first part “The Window” as she is not able to finish her painting of the joyous landscaping of the summerhouse with the Ramsay family and all their guests. In the last part “The Lighthouse”, Lily starts afresh with a new bright painting and while doing so, she starts reflecting in various paths followed by the Ramsay family, and how each of them affected not only their own lives, but also hers. Towards the end she realizes that there exists no one correct and true answer awaiting at the end of either roads, that of reason or the one of feelings, but rather the answer can be found in the synthesizing effect of art in reflecting reality and the feelings of the artist in their creations, and then she finally she achieves her “vision”. To conclude, Virginia Woolf’s *To the Lighthouse* can be seen through the eyes of the main characters as constant quest to obtain the answer to the primordial question that afflicted several philosophers throughout the long history. The use of the stream of consciousness technique permits the author to give the readers the pure thinking processes of the characters and what really happens in their minds; therefore underlying the significance of the subjective search for the meaning of life.

3.3. Life’s True meaning amidst the Flux

In *To the Lighthouse*, Virginia Woolf presents a clear statement about the meaning of life through her use of Mrs. Ramsay and Lily Briscoe, who both seek permanence in an attempt to avoid the chaos of life. Mrs. Ramsay embarks on to create stability and order,

amidst the “flux” of life, by bringing people together; for instance when she played the role of a matchmaker. Lily, on the other hand, grapples at permanence through art, which she reckons outlives the human relationships that Mrs. Ramsay believes to be sacred.

The theme of time and its transience is vital in the novel. All of the main characters including Mrs. Ramsay and Lily Briscoe long to make sense of this chaotic life wherein everything appears to be meaningless and empty. At the dinner party, William Bankes looks around the table and ponders over Mr. Ramsay’s fear of his work being forgotten “who could tell what was going to last-in literature or indeed in anything else?” (Woolf 87) Bankes seems to comprehend that permanence is evidently unattainable. Yet, either of Mrs. Ramsay and Lily venture so that life standstill throughout the novel.

For the most part, Mrs. Ramsay deems that it is her duty as a woman to create stability and order for those around her. She gladly embraces this “burden” for it aids her to cope with the roaming fear inside her that the disorder of the world will one day cause relationships and social experiences to fade out. “The measure of life, made one think of the destruction of the island and its engulfment in the sea, and warned her whose day had slipped past in one quick doing after another that it was all ephemeral as a rainbow”(Woolf 14-15).

Mrs. Ramsay recognizes life as “ephemeral as a rainbow”, conjuring up its beauty and color as well as its transience. This idea that nothing in life is naturally permanent frightens Mrs. Ramsay as it may reduce all of her attempts, experiences and accomplishments to useless debris that will ultimately vanish. Woolf portrays a picture of life's disintegration through the use of the setting in which Mrs. Ramsay lives. She juxtaposes life to an island that will be “destroyed” and then forgotten, “engulfed” in the sea. Although, Mrs. Ramsay attempts to fight the fleeting characteristic of life, she seems to understand that she will never make life halt. This is clearly visible after the successful dinner party she hosts: “It had become, she knew, giving one last look at it over her shoulder, already the past” (Woolf 90).

She is thus in a state of perpetual anxiety and rejects the idea of living with the concept that everything in life is transient and thus meaningless.

In this, Mrs. Ramsay ascribes importance to human relationships and especially to marriage. She relentlessly seeks to match up, for marriage, those people around her for she believes that the relationships that people develop the experiences that they partake with one another and are mostly everlasting. This is her approach of creating structure, stability and achieving the peace that she so deeply craves. “They all sat separate and the whole effort of merging and flowing and creating rested on her”. Mrs. Ramsay, thus, appreciates our cohesion as human beings as a means to fight the chaotic nature of the world.

The faces on both sides of the table were brought nearer by the candle light, and composed as they had not been in the twilight, into a party round a table, for the night was now shut off by panes of glass, which, far from giving any accurate view of the outside world, rippled it so strangely that here, inside the room seemed to be order and dry land; there, a reflection, in which things waved and vanished, waterily. (Woolf 80)

Once the candles are lit, Mrs. Ramsay feels that the dinner party is turning the way she had expected it to. Everyone is surrounding the table, engaging in a conversation and forming a community. She simply has achieved the cohesion that she had been seeking all along wherein her guests appear to be taking pleasure in each other’s company. They appear to be secure within the walls of the house and protected from the world’s chaos and the impermanence of the outside “in which things waved and vanished”. In contrast, Mrs. Ramsay is delighted by the idea that “here, inside the room, seemed to be order”. Woolf’s use of the term “seemed” is important. She wants to put emphasis on the idea that the order which Mrs. Ramsay senses is not actually that of the present. However, Mrs. Ramsay’s successful dinner party alleviates her from the fear of life’s transient temporarily by providing her by an illusion of stability.

Mr. Bankes to a specially tender piece, of eternity[...] there is a coherence in things, a stability; something, she meant, is immune from change, and shines out [...] in the face of the flowing, the fleeting, the spectral, like a ruby, so that again tonight she had the feeling. (Woolf 86)

Thence, Mrs. Ramsay enjoys the dinner party and gets pleasure in the fact that all the guests do seem to be enjoying themselves also. She senses the existence of a connection with Mr. Bankes after the latter tells her that he likes her beef, and describes it as a “tender piece of eternity”. At this successful dinner party, Mrs. Ramsay is relieved of her perpetual anxiety. She perceives a coherence in things, a stability, suggesting that she has found meaning in her life “in the face of [...] the fleeting” (Woolf 86). She is reassured and satisfied with a job well accomplished, feeling peace, relief and most of all permanence. She has succeeded in making sense of life by creating structure and making life stand still. However, Woolf reminds us that Mrs. Ramsay’s sentiment is temporary and that this stability will only last for a moment, a fleeting, temporal, and ephemeral moment.

Moreover, Woolf gives us another perspective on the issue through the character of Lily Briscoe. On certain occasions, Lily becomes conscious of Mrs. Ramsay’s success at achieving permanence and stability. For instance, in one afternoon, Mrs. Ramsay smoothly states the differences and hostilities between Lily and Charles and enduringly alters Lily’s memory of Charles. Lily sympathizes with Mrs. Ramsay and understands her fear of transience and her efforts to make “life stand still”. Towards the end of the novel, Lily even states that “she owed it all to her” (Woolf 186).

She brought together this and that and than this, and so made out of that miserable silliness and spite [...] this scene on the beach for example, this moment of friendship and liking-which survived, after all these years complete, [...] and there it stayed in the mind affecting one almost like a work of art. (Woolf 135)

Thus, Lily is inspired to take a go at this quest for permanence and meaning of life by

pursuing a different approach. She views art, and more specifically her paintings, as a provider of stability “how “you” and “I” and “she” pass and vanish; nothing stays; all changes; but not words, not paint” (Woolf 149). For Lily, relationships and human experiences are transient and fade in the face of the ephemeral time.

Nevertheless, she believes that art does not “vanish”; despite her fear that one day her paintings will be forgotten. The work that one has created throughout his life outlives the life of the creator, i.e. the painter. An investment in art, in "words' or 'paint', is thus more significant and holds a greater meaningful than an investment in the human kind relationships and its cohesion. As she sees that Mrs.Ramsay, symbol of marriage and social cohesion and source of her inspiration “recedes further and further” away, Lily chooses to elevate Mrs. Ramsay’s efforts to the next level and “improve away her limited [...] ideas” (Woolf 146).

Lily is enthralled by her painting and the power that it offers her. She will be able to capture and make life stand still in a way more radiant, significant and permanent than that of Mrs. Ramsay. Even in the midst of the dinner party and in a room full of people, she daydreams of her painting, and contemplates about the only thing that brings significance to her life. She is fully engaged in her work and brainstorms as to how to achieve her vision. “For at any rate, she said to herself, catching sight of the salt cellar on the pattern, she need not marry, she need not undergo the degradation [...] she would move the tree more to the middle”(Woolf 84,147). Lily chooses art as a means to solve this existential problem instead of marriage and social relationships. Once her vision is completely realized, she believes that she will have permanently made life halt; a feat that Mrs. Ramsay had not fully been able to accomplish.

However, Lily quickly comes to realize that although art is less fleeting than human relationships, it is not fixed and permanent. “Why then did she do it? [...] It would be hung in the servants’ bedrooms. It would be rolled up and stuffed under a sofa. What was the good of

doing it then?”(Woolf 133). She, thus, ponders and questions the real meaning and relevance of art if there is no one to admire it. If a work of art is to be rolled up and hidden from view in the store, then it is hardly more durable than a meaningful relationship. Therefore, Woolf makes a statement about our lives and the world in which we live.

Woolf speaks through Mr. Ramsay: “His fame lasts perhaps two thousand years. And what are two thousand years? [...] What, indeed, if you look from a mountain top down the long wastes of the ages? The very stone one kicks with one’s boot will outlast Shakespeare.” (Woolf 31). Hence, the permanence that Mrs. Ramsay and Lily seek is unattainable, not by experiences and relationships, nor by art. Everything vanishes in the face of time and nature. Even a “stone [...] will outlast Shakespeare”. Woolf pushes her point about the concept of the ephemerality of time even farther, with Lily’s realization, at the end of the novel, that it is not because we are transient and our experiences are ephemeral that our lives lack meaning. One does not necessarily need permanence in order to attain value and find purpose. “There it was - her picture [...] It would be hung in the attics, she thought; it would be destroyed. But what did that matter? [...] I have had my vision” (Woolf 175). Lily knows she will never attain the permanence that she and Mrs. Ramsay sought and deeply desired. However, she has accomplished her vision and has been contented regardless.

Woolf puts forward the idea that the meaning of this ephemeral and fleeting life is whatever one makes it. Mrs. Ramsay made sense of life by forming lasting relationships and Lily gave meaning to her existence by creating beautiful piece of art; a great painting. For Woolf, permanence is never attainable in our chaotic world in which everything fades away. Therefore, humans should do what they can to cope with the idea that on the scale of the universe, in the face of time and Nature, everything is indeed meaningless and will eventually vanish.

3.4. Examining *To the Lighthouse* through the Lens of Chronotope

Woolf's *To the Lighthouse* represents an evident example of the embodiment of the spatial and temporal simultaneity by the intertextual novel. As a means of demonstrating the concept of "otherness," the novel *To the Lighthouse* involves the reader in the minds of several characters and displays their various projected roaming viewpoints. The story smoothly unfolds proceeding from one perspective to another reflecting the polyphonic quality of Bakhtin's novelness. At first, for readers, the novel may appear to project solely an individualistic view of the world, but the inner dialogue of the several characters reveals reactions and self reflections dependent upon the inter-subjective encounters with other characters. Collectively, the individual viewpoints in Woolf's novel interconnect to reflect Bakhtin's beloved oxymoron¹⁰ of "autonomous communion" (Emerson 34).

The reader enters the mind of Mrs. Ramsay, whose dialogic consciousness is mainly focused on the "alt" of creating order and stability in all things starting from the dinner party discussion to marital alliances and then it shifts to the mind of her husband, Mr. Ramsay, who is an aging philosopher preoccupied with struggle in a battle against the threat of personal failure. The readers also find themselves meandering hence and forth between the perspectives of the single and independent artist, Lily Briscoe, who with every brushstroke asserts a fresh and vivid voice, something striving beyond the annihilation of former painters, and that of the ambitious and enthusiastic student, Charles Tansley. The Ramsays' children, friends, and guests also display multiple viewpoints from which to observe life at the Ramsays' summerhouse in the Hebrides. Dialogic simultaneity abides as an inalienable quality of the text; wherein readers are situated at different points in time ensuing to the

¹⁰ Oxymoron is a figure of speech in which two opposite ideas are joined to create an effect. The common oxymoron phrase is a combination of an adjective proceeded by a noun with contrasting meanings, e.g. "cruel kindness" or "living death". "Oxymoron". *Literary Devices*. n.d.

< <https://literarydevices.net/oxymoron/> >

publication of the novel. They enter the “communion” animating the various viewpoints through imposing their own matrix of experience on what will for eternity remain an “incomplete” text.

In addition to the presentation of the individual viewpoints through the novel's characters along with the animation for the readers, the novel continuously points to texts outside and beyond itself; for example, Mr. Ramsay satisfies his deficiency for self-affirmation and his desire to be read about long after his death through proving the young Tansley wrong about Sir Walter Scott's works, Tansley contemptuously and scornfully brushes aside Sir Walter Scott as no longer being read. Ramsay responds to the twinge of Tansley's claim, in which he undoubtedly feels the potential obsolescence of his own work, “and picks up, one of Sir Walter's” (Woolf 158) to reaffirm its contemporary relevance. Continually recounting verse, Mr. Ramsay quotes from the famous works of Shakespeare, Tennyson, and Shelley as well cites from lesser-known poets, Elton and Cowper. The Scottish coast offers a suitable backdrop for Mrs. Ramsay's intertextual representation of a fabled sea in the work “The Fisherman and His Wife,” that of the Brothers Grimm, which she is reading aloud and clear to her youngest son, James. And traces of Freud's Oedipus complex might be heard in six year-old James, a strong desire to strike his father dead with a poker or an axe (Woolf 6). These are some of the overt examples in Virginia Woolf's novel that display the simultaneity of a text wherein it constantly refers to texts outside of itself.

However, a particular text's simultaneity is also displayed in the intertextual connections that expand to the extra-literary context. Tansley's haunting remark to Lily “women can't paint, women can't write” (Woolf 67) has a massive effect and is more than a mere echo of the male criticism once leveled at Woolf, which described her in person as a writer who “can't create a character, can't create a story” (qtd. in Drabble xxi). Through lectures and the subsequent work, the novel *To the Lighthouse*, Woolf advanced an

understanding of the exclusion of women from reverting because of the economic and the social conditions. Lily Briscoe's determination and desire for artistic self-expression in the face of Tansley's male egotism and arrogance endures in the ongoing feminist struggle against the institutionalized “silencing” (Cameron 1998) of women.

To the Lighthouse is the fundamental autobiography of Woolf's novels mainly with the Ramsays playing the role of Woolf's parents, Sir Leslie Stephen and Julia Duckworth. Similarly to Mr. Ramsay, Stephen was a well-known philosopher and Mrs. Ramsay is so identical to Woolf's mother that Virginia's older sister Vanessa was encouraged to write to her “you have given me a portrait of mother which is more like her to me than anything I could ever have conceived of as possible” (Drabble xiii). Woolf's autobiography accounts for yet another level of the text's semantic existence. The receptiveness associated with the spatial and temporal simultaneity displayed in Woolf's novel has established it, at one time or another, as a significant work by New Feminists, Critics, Modernists and Postmodernists analogically. The historical relativity of a text as enduring Woolf's novel *To the Lighthouse* parallels the Bakhtinian legacy that “has been claimed by all sides”, (Emerson 34).

3.5. Chronotopic Characters in *To the Lighthouse*

The representation of time in the second part entitled “Time Passes” is mainly realized through spatial representation and characterization. The former is a renowned device used in literature in order to depict the passing of time; whereas the latter appears to be fairly controversial. First of all, it can be stated that there are few main female characters; therefore, few instances of characterization, inside the second part “Time Passes”. We can only find Mrs. McNab along with other servants, but almost all the female characters that we met in “The Window” do not appear. Secondly, the use of characters in order to represent the passing

of time is what seems to produce the dual interpretation concerning temporality inside the part “Time Passes”. The use of female characters to depict time generates different and various interpretations of temporality based on the notion of chronotope as appreciated by Michael Bakhtin.

“The chronotope as formally constitutive category determines to a significant degree the image of man in literature as well. The image of man is always intrinsically Chronotopic” (Bakhtin 85). From the aforementioned ideas, we can come to a conclusion that the female characters themselves in specific and the other characters in general are chronotopic. The notion of enclosing in literature the existence of a chronotopic character guides the readers to think that there are different forms of temporality within a novel based on the ground that the characters themselves may be living under their own personal chronotope; thus, they might be experiencing their own, individual, time.

Taking Bakhtin’s concepts and ideas into consideration, the employment of characterization in order to depict the time inside the second part “Time Passes” is what grants the section the indeterminacy and indefiniteness related to how much time had already passed. Temporality inside the above mentioned section, “Time Passes”, is not only represented through space, but also through characters, especially female characters, whose own temporalities vary from one another. Hence, in my opinion, there is a clash of individual temporalities inside “Time Passes” that appear to surpass the section; thus, having impinge on the whole structure of the novel. “Time Passes” seems to be composed of two rather distinct temporalities, one that can be represented via the flowing characteristic of time and another represented by a pause or a halt. The construction of the concept of time in “Time Passes”, apart from the use of space, mainly relies on the use of different temporalities in the sphere of the experiences of female characters. Furthermore, those characters that died are of a lucid representation of the flowing characteristic of time. Time passes for the dead characters, Mrs.

Ramsay, Prue and Andrew; while time pauses for the surviving characters, James, Mr. Ramsay and Cam.

Conclusion

The demand for meaning of life is fundamental to all of the main characters, Mrs. Ramsay, Mr. Ramsay, and Lily Briscoe, in *To the Lighthouse* (1927). But the meaning, in turn, is fundamentally construed in relation to the nature of time. Indeed, the question of meaning in life is posed in terms of time. The latter is constituted by different temporalities which act as the realization of time within a literary work. When reading a novel, readers may have to interact with various realizations of time inside a novel. For instance, it is not compulsory for the characters to live the same temporality; therefore we may find different temporalities inside the realization of different characters. Furthermore, in the process of characterization each character is attached to his or her own personal temporality. This idea relates to Bakhtin's concept of chronotope, which basically means time and space. In *To the Lighthouse*, the focus is on the different understanding of the novel provided by the analysis of the characters' temporalities and their mentioned interrelation. Considering Bakhtin's notion of chronotope; each character is assigning a personal temporality, in order to see how the interrelations of these different temporalities help the readers to understand the novel as a holistic organism. Through the analysis of time related to the characters, the reader might arrive at another interpretation of the meaning of form in the novel. Consequently the suspense of the story only lies in the 'how' and 'when' they will realize their purposes and achieves the sought vision. In addition, indicators throughout the novel might point to Mr. Ramsay, Mrs. Ramsay, and Lily Briscoe's desire for permanence which can influence the reader; for instance, the main characters' attempts to

make time standstill, or because of the main characters clear fascination with words and phrases from the beginning of the novel to the point where it ends.

General Conclusion

General Conclusion

Modernist literature came into existence in times where many changes occurred in different domains. The most obvious of these changes is the transformation of the political system into a bureaucratic system, and the economical system was replaced by a capitalistic one. However, everything had changed in Europe due to explosion of the Great War in 1914; the situation was very tragic and so far from the old way of thinking. In fact, the war was an absolute cause of change which had a large impact on literature. Thus, modernist writers put emphasis on psychology, introspection and individual consciousness. The idea of time and space relates to the same idea that modernist writers had about introspection and individuality, which conceives time as a duration that brings together events, situations, objects, and experiences belonging to different temporal moments, all of them felt and perceived by the individual consciousness at the same time. The modernist technique of the stream of consciousness draws upon Bakhtin's notion of chronotope; as do many modernist experimental concepts try to combine inner and outer perceptions.

The representation of the modernist concept of time inside Virginia Woolf's novel *To the Lighthouse* (1927) cannot be defined as "holistic"; therefore, it has not a clear cut definition. As it was presented through the analysis, time is not only something that refers to the chronological time of the story (temporality of the narrated) and to the characters. Bakhtin's ideas that each character can live its own time coincides with Woolf's characterization, which in turn, seems to respond to the philosophical trends of the time represented in the novel. The inclusion of certain philosophical concepts broadens our understanding of the use of time within a literary work. Furthermore, the inclusion of the stream of consciousness and Bakhtin's Chronotope responding to the methodology used has helped us to actualize, in a way, the meaning of this novel. The chronotope encompasses the

intrinsic interconnectedness of time and space in literature, as well as the way in which specific temporal-spatial patterns characterize certain generic types.

The representation of time in the novel *To the Lighthouse* is mainly realized through spatial depiction and via the characters stream of thoughts. The former is a renowned device used in literature in order to depict the passing of time. Bakhtin claims that meaning of life is obtained between two subjects, the novel and the reader, which means that meaning depends on the individual's experience of the novel. Even though, this project does not cover all the aspects concerning narration and the analysis of the concept of time concerning the novel in question, the process of analyzing the major events relating to Bakhtin's chronotope and the spatio-temporal indicators wherein narration was tackled in relation to characters was mainly achieved and the hypotheses formulated to the problem statement were partially confirmed.

Virginia Woolf, one of the prominent representatives of modernist novelist, has contributed significantly to the development of modern novel in both theory and practice. She departed from the traditional fictional devices and formulated her own distinctive techniques. Her masterpiece *To the Lighthouse* serves as an excellent sample in analyzing Woolf's literary theory and her experimental techniques. In this novel, the structure of external objective events is diminished in scope and scale, or almost completely dissolved. It is composed of the continual activity of characters' consciousness and shower of impressions. The novel does not progress on "what-happens-next" basis, but rather moves forward through a series of scenes arranged according to a sequence of selected moments of consciousness. And the techniques to which Mrs. Woolf mainly employs are indirect interior monologue and free association.

Through the different temporalities of the characters, the section "Time Passes" may acquire a different meaning in the novel. This study is the one which brings to light the differences among the times lived by the characters; therefore, the temporalities exposed in this section surpass the boundaries given by the structure of the novel. In this way, the time of

“Time Passes” outstrips the whole novel; thus gaining an organic relevance, changing our perception of the form of the literary work. From this study’s point of view, “Time Passes” overcomes the structural level in order to gain relevance in giving the novel another way of interpreting it through the issue of time and temporality. Besides, the novel *To the Lighthouse* is enriched by the relationship among the various kinds of temporalities which portray time throughout the novel. It is ruled by colliding temporalities of different characters, such as the ones of Mrs. Ramsay, Mr. Ramsay, and Lily. Thus, the interrelatedness between the temporalities of these characters was analysed under the scope of Bakhtin’s Chronotope.

This dissertation has examined the meaning that the combination of temporal indicators and spatial references offers. The examination concludes the presence of several chronotopes within a modernist novel such as Woolf’s. Also, it reveals that a literary study could benefit from an analysis focusing on a text’s chronotopes, since it provides a better comprehension of the literary work than a normal plot-driven analysis would. The understanding is better as it gathers all aspects of a novel and, as a result, is more complete, and quicker as this approach gives a clearer overview of the novel structure. Furthermore, a chronotopic study enables the reader to better understand the significance of direct and indirect, spatial and temporal references.

In addition, it is worth to mention that the accomplishment of this research was not as manageable as it was first expected. Aside from the difficulty in purchasing the required documents to conduct this research, their availability in a compatible way to the title of this project was humbly present. Furthermore, the fact of being novice meant that there were not enough resources in this subject. Indeed, the study of time and space in fiction did not attain the deserved attention from scholars. Besides, what was considered a difficulty too was dealing with the emergence of other problematic questions that sprung out amidst the process

of this research. These problematic issues, if to be included in this project, they could take it to another direction as far as the topic of this research is concerned.

Finally, Future analyses might consider different insights concerning certain topics such as the paradoxical relations found in Virginia Woolf's novel and how do these relations affect temporality, the use of symbols such as the lighthouse, the use of colors, and the role of the weather in "Time Passes". Actually, answering them could be an interesting topic for another research. The fact that it combines modern concepts, psychology and Bakhtin's theory of Chronotope makes it an essential contribution to the academic studies that deal with time-space and temporality.

Glossary

The Avant- Guard: is traditionally used to describe any artist, group or style, which is considered to be significantly ahead of the majority in its technique, subject matter, or application. The term was reportedly first applied to visual art in the early 19th century by the French political writer Henri de Saint-Simon, who declared that artists served as the avant-garde in the general movement of social progress, ahead of scientists and other classes.

The Bloomsbury Group: is a name given to a collection of writers, artists, and intellectuals who came together during the period 1905-06 at the home of Virginia Woolf and her sister Vanessa Bell in Gordon Square, Bloomsbury, in central London, close to the British Museum. The group included Virginia Woolf (writer) and her husband-to-be Leonard Woolf (writer and later political figure); her sister Vanessa Bell (artist) and her husband Clive Bell; the artist and critic Roger Fry; the novelist E.M. Forster and poet T.S. Eliot; economist John Maynard Keynes and philosopher Bertrand Russell; the writers Gerald Brenan, Lytton Strachey, and Vita Sackville-West; artists Duncan Grant and Dora Carrington.

Intertextuality: is a sophisticated literary device used in writing. In fact, it is a textual reference within some text that reflects the text used as a reference. Instead of employing referential phrases from different literary works, intertextuality draws upon the concept, rhetoric or ideology from other texts to be merged in the new text. It may be the retelling of an old story, or you may rewrite the popular stories in modern context for instance, James Joyce retells *The Odyssey* in his very famous novel *Ulysses*.

Appendices

Appendices

Appendix 1:92

Appendix 2:94

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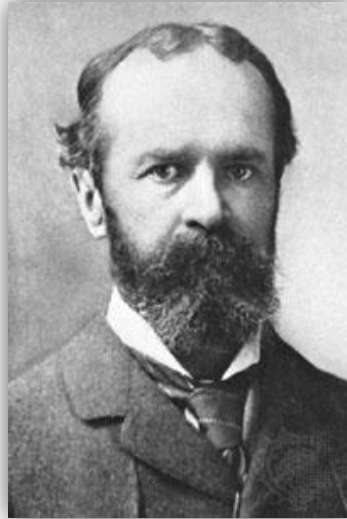


APPENDIX 1: Adeline Virginia Stephen born on 25 January 1882

Virginia Woolf, original name in full Adeline Virginia Stephen was an English author, feminist, essayist, publisher, and critic, considered as one of the foremost modernists of the twentieth century. Her parents were Sir Leslie Stephen (1832–1904), who was a notable historian, author, critic and mountaineer, and Julia Prinsep Duckworth (1846–1895), a renowned beauty. According to Woolf's memoirs, her most vivid childhood memories were not of London but of St. Ives in Cornwall, where the family spent every summer until 1895. This place inspired her to write one of her masterpieces, *To the Lighthouse*. The sudden death of her mother in 1895, when Virginia was 13, and that of her half-sister Stella two years later, led to the first of Virginia's several nervous breakdowns. but it was the death of her father in 1904 provoked her most alarming collapse and she was briefly institutionalised. Some scholars have suggested that her mental instability was also due to the sexual abuse to which she and her sister Vanessa were subjected by their half-brothers George and Gerald Duckworth. Woolf came to know the founders of the the Bloomsbury Group. She became an active member of this literary circle. Later, Virginia Stephen married writer Leonard Woolf

on 10 August 1912. Despite his low material status (Woolf referring to Leonard during their engagement as a "penniless Jew") the couple shared a close bond. Virginia's most famous works include the novels *Mrs Dalloway* (1925), *To the Lighthouse* (1927) and *Orlando* (1928), and the book-length essay *A Room of One's Own* (1929), with its famous dictum, "A woman must have money and a room of her own if she is to write fiction." In some of her novels she moves away from the use of plot and structure to employ stream-of-consciousness to emphasise the psychological aspects of her characters. After completing the manuscript of her last (posthumously published) novel, *Between the Acts*, Woolf fell into a depression similar to that which she had earlier experienced. On 28 March 1941, Woolf put on her overcoat, filled its pockets with stones, and walked into the River Ouse near her home and drowned herself. Woolf's body was not found until 18 April 1941. Her husband buried her cremated remains under an elm in the garden of Monk's House, their home in Rodmell, Sussex.¹¹

¹¹ http://www.myenglishpages.com/site_php_files/reading-virginia-woolf.php. Retrived on: 22-05-2017



APPENDIX 2: William James born on 11 January 1842.

William James is an American philosopher and psychologist, a leader of the philosophical movement of Pragmatism and of the psychological movement of functionalism. He was the eldest son of Henry James, an idiosyncratic and voluble man whose philosophical interests attracted him to the theology of Emanuel Swedenborg. Both his physical and his spiritual life were marked by restlessness and wanderings, largely in Europe. Building upon the works of Swedenborg, which had been proffered as a revelation from God for a new age of truth and reason in religion, the elder James had constructed a system of his own. This philosophy provided the permanent intellectual atmosphere of William's home life, to some degree compensating for the undisciplined irregularity of his schooling. When James was 18 years of age he tried his hand at studying art, under the tutelage of William M. Hunt, an American painter of religious subjects. But he soon tired of it and the following year entered the Lawrence Scientific School of Harvard University. From courses in chemistry, anatomy, and similar subjects there, he went to the study of medicine in the Harvard Medical School; but he interrupted this study in order to accompany the eminent naturalist Louis Agassiz, in the capacity of assistant, on an expedition to the Amazon. There

James's health failed, and his duties irked him. He returned to the medical school for a term and then during 1867–1868 went to Germany for courses with the physicist and physiologist Hermann von Helmholtz, who formulated the law of the conservation of energy. At the same time he read widely in the psychology and philosophy then current, especially the writings of Charles Renouvier, a Kantian Idealist and relativist. The acquaintance with Renouvier was a focal point in James's personal and intellectual history. He seems from adolescence to have been a delicate boy, always ailing, and at this period of his stay in Germany he suffered a breakdown, with thoughts of suicide. Though he took the degree of M.D. at the Harvard Medical School in June 1869, he was unable to begin practice. Between that date and 1872 he lived in a state of semi-invalidism in his father's house, doing nothing but reading and writing an occasional review. Early in this period he experienced a sort of phobic panic, which persisted until the end of April 1870. His revolutionary discoveries in psychology and philosophy, his views concerning the methods of science, the qualities of men, and the nature of reality all seem to have received definite propulsion from this resolution of his poignant personal problem. In 1872, James was appointed instructor in physiology at Harvard College and served until 1876. But he could not be diverted from his ruling passion, and the step from teaching physiology to teaching psychology—not the traditional “mental science” but physiological psychology—was as inevitable as it was revolutionary. Psychology ceased to be mental philosophy and became a laboratory science. Philosophy ceased to be an exercise in the grammar of assent and became an adventure in methodological invention and metaphysical discovery. With his marriage in 1878, to Alice H. Gibbens of Cambridge, Mass., a new life began for James. The old neurasthenia practically disappeared. He went at his tasks with a zest and an energy of which his earlier record had given no hint. It was as if some deeper level of his being had been tapped. He contracted to produce a textbook of psychology by 1880. But the work grew under his hand, and when it finally appeared in 1890, as *The*

Principles of Psychology, it was not a textbook but a monumental work in two great volumes, from which the textbook was condensed two years later. The *Principles*, which was recognized at once as both definitive and innovating in its field, established the functional point of view in psychology. It assimilated mental science to the biological disciplines and treated thinking and knowledge as instruments in the struggle to live. At one and the same time it made the fullest use of principles of psychophysics (the study of the effect of physical processes upon the mental processes of an organism) and defended, without embracing, free will.¹²

¹² For more information visit : <https://www.britannica.com/biography/William-James>



APPENDIX 3: Mikhail Mikhailovich Bakhtin born on 17 November [5 Nov., Old Style] 1895.

Mikhail Mikhailovich Bakhtin is a Russian literary theorist and philosopher of language whose wide-ranging ideas significantly influenced Western thinking in cultural history, linguistics, literary theory, and aesthetics. After graduating from the University of St. Petersburg (now St. Petersburg State University) in 1918, Bakhtin taught high school in western Russia before moving to Vitebsk (now Vitsyebsk, Belarus), a cultural centre of the region, where he and other intellectuals organized lectures, debates, and concerts. There Bakhtin began to write and develop his critical theories. Because of Stalinist censorship, he often published works under the names of friends, including P.N. Medvedev and V.N. Voloshinov. These early works include *Freydizm* (1927; *Freudianism*); *Formalny metod v literaturovedeni* (1928; *The Formal Method in Literary Scholarship*), an attack on the Formalists' view of history; and *Marksizm i filosofiya yazyka* (1929; *Marxism and the Philosophy of Language*). Despite his precautions, Bakhtin was arrested in 1929 and exiled to the Kazakh Autonomous Soviet Socialist Republic. From 1945 to 1961 he taught at the Mordovian Teachers Training College. He is especially known for his work on the Russian writer Fyodor Dostoyevsky, *Problemy tvorchestva Dostoyevskogo* (1929; 2nd ed., 1963,

retitled *Problemy poetiki Dostoyevskogo; Problems of Dostoevsky's Poetics*), which he published under his own name just before he was arrested. It is considered one of the finest critical works on Dostoyevsky. In the book Bakhtin expressed his belief in a mutual relation between meaning and context involving the author, the work, and the reader, each constantly affecting and influencing the others, and the whole influenced by existing political and social forces. Bakhtin further developed this theory of polyphony, or “dialogics,” in *Voprosy literatury i estetiki* (1975; *The Dialogic Imagination*), in which he postulated that, rather than being static, language evolves dynamically and is affected by and affects the culture that produces and uses it. Bakhtin also wrote *Tvorchestvo Fransua Rable i narodnaya kultura srednevekovya i Renessansa* (1965; *Rabelais and His World*).¹³

¹³ <https://www.britannica.com/biography/Mikhail-Bakhtin>. Retrived on: 22-05-2017

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