



Universidad de Chile  
Facultad de Filosofía y Humanidades  
Departamento de Lingüística

“Time Passes, Time Pauses: an analysis of two colliding  
temporalities in Virginia Woolf’s *To the Lighthouse*”

Informe final de Seminario de Grado para optar al grado de Licenciado en  
Lengua y Literatura Inglesas

Alumna

Verónica Cáceres Oyarzo

Profesor Patrocinante

Andrés Ferrada Aguilar

Santiago-Chile

2013

## Agradecimientos

Creo que es imposible resumir estos años en la Universidad, en otra ciudad, en una página de agradecimientos. Sé que desde hace mucho tiempo soñé con escribir estas palabras y ahora que el tiempo llegó trato de sacar de mi mente el recuerdo de las personas que marcaron mi estadía por Santiago y por la Universidad de Chile. Agradezco el haberme encontrado con profesores que me enseñaron que a pesar de estar en Santiago, en una Universidad de muchos alumnos, uno no solo era un número más. Por el contrario, profesoras como Miss Pascuala Infante, me enseñaron que un profesor universitario no solo se aprende el nombre del alumno; sino que se preocupa por él y más que profesor se transforma en un apoyo. Miss, gracias por todo el cariño y por todo lo enseñado. Mil gracias por estar siempre ahí.

Agradezco también haberme encontrado con segundas oportunidades, tan importantes, que fueron capaces de cambiar mi 2012. Segundas oportunidades que me enseñaron que debo seguir mi corazón siempre. Mis más sinceros agradecimientos a mi profesor guía, Andrés Ferrada, que hizo posible mi hermosa segunda oportunidad.

También quiero agradecer a mi familia. A mis sobrinos Juan Ignacio y Javi que me alegraron la vida desde el 2008, que hicieron crecer cada día más mis ganas de volver a Puerto Montt para verlos crecer. Mis agradecimientos también a mi hermana y a mi cuñado por estar siempre presentes.

Y finalmente, quiero agradecer a la persona que hizo esto posible. Gracias mamá por caminar estos años conmigo. Gracias por permitirme estudiar en “La Chile”. Gracias por confiar en mí siempre. Gracias, porque sin ti jamás hubiese podido estudiar a más de mil kilómetros de mi casa. Gracias por ser mi mamá y por ser un gran papá también. Jamás dejaré de agradecerte, porque admiro la capacidad que tuviste para sacar a tus tres hijos adelante siendo el “palo central de la carpa”; porque, a pesar de las tormentas del pasado, gracias a ti todos nos mantuvimos en pie.

***“It’s where we go, and what we do when we get there, that tells us who we are”*** Joyce Carol Oates

## Index

1. Introduction
2. Theoretical Framework
3. Analysis
  - 3.1 The problem of uncertainty: does time passes or pauses?
  - 3.2 Time Passes
    - 3.2.1 Mrs. Ramsay and the existential temporality.
    - 3.2.2 It will end, it will come.
  - 3.3 Time pauses.
    - 3.3.1 The underlying symbolic role of space.
    - 3.3.2 James and the factual temporality.
    - 3.3.3 The redemptive lighthouse.
4. Conclusion
5. References

## 1. Introduction

**“Concepts, according to him, ‘break up the continuous flow of reality... they give us nothing of the life and movement of reality, rather, by substituting for this an artificial reconstruction, a patchwork of dead fragments’, they give us only the corpse of it.” (Kumar 172)** When trying to explain or interpret segments of a literary work, we might, as readers, fall into conceptualization. In my opinion, it is possible to define certain literary phenomena with the help of concepts. However, this possibility depends on the nature and essence of the phenomenon that we are trying to analyze. According to Bergson, there are certain concepts which exist within the flow of reality; therefore, they cannot be conceptualized. This clearly happens when trying to analyze and define the “concept” of time or temporality in a literary work. Is it possible to find a definition for the literary concept of time? Is this concept or definition of time holistic?

In my view, Bergson is correct when ascertaining that trying to define the life and movement of reality is impossible; time and temporality represent this indefinable movement. In the following pages, and concerning the object of study, I am going to focus on time and temporality within the narrative scope given by the work of Virginia Woolf.

**“The novel has been assaulted also from without, for it has felt the impact of every intellectual development of the last hundred years. After Newton, Bergson, and Einstein it could no longer evade the scientific necessity of a new concept of time and space” (Kohler 331)** For the modernists, the concept of time changed dramatically. Kohler proposes that modern writers have followed the course of science to transform and change their own concept of time. According to David Daiches, the new idea of time is what helped to produce the modern novel; time became **“a continuous flow rather than a series of separate points”** (1: 7). In spite of the change in the treatment of time in the modern novel, we must recognize the fact that time as a phenomenon is composed by a series of different types of temporalities. The “concept” of time encompasses the temporality of the narration, the temporality of the narrated as well as the different types of temporalities lived by each character.

In my opinion, time is constituted by different temporalities which act as the realization of time within a literary work. When reading a novel, as readers we 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. In this case, as readers, we might ask ourselves what do these temporalities convey? Most importantly, what is the reason for the writer to play with differing temporalities inside one text? Furthermore, based on the readings done in the seminar, I strongly believe that 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. "The image of man is always intrinsically chronotopic" (Bakhtin 85)

During the seminar, I had the opportunity to analyze the work of Virginia Woolf aided by the philosophical work of Martin Heidegger and Paul Ricoeur. My analysis of the issue of time within Woolf's novels was enriched by these authors. Through their contributions, I realized that the use of different temporalities in one text may have a much important signification than I imagined. Taking into account the contributions of these philosophers to my reading of Virginia Woolf's novels, I intend to answer the following questions. Do the different temporalities within one novel provide the reader a new interpretation of the analyzed text? And if this happens, in what way it is conveyed to the reader? Furthermore, if I can arrive at another interpretation through the analysis of time, does this vision of the novel contradict previous interpretations, or does it complements them in a certain way?

Basically, I am going to answer these questions on the light of one proposal that came up during the seminar sessions. I believe 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, I propose 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 my 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.

For the purposes of answering these questions, my idea is to work with Virginia Woolf's *To the Lighthouse*. My decision to use *To the Lighthouse* as the corpus of my analysis lies on the fact that this novel is enriched by the relationship among the various kinds of temporalities which portray time throughout the novel. In my opinion, *To the Lighthouse* is ruled by the colliding temporalities of different characters, such as the ones of Mrs. Ramsay and James Ramsay. From what I have read during the seminar, I believe that the interrelatedness between the temporalities of these two characters can be analyzed under the scope of Martin Heidegger's work "Being and Time".

I chose *To the Lighthouse* as my corpus because I intend to focus my work on the different understanding of the novel provided by the analysis of the characters' temporalities and their mentioned interrelation. Specifically, in order to answer the questions formulated above, I would like to consider Bakhtin's notion of chronotope; thus, assigning 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 of the meaning of form in the novel.

In order to carry out the analysis of *To the Lighthouse*, I will include certain proposals of Martin Heidegger and Paul Ricoeur. My intention is not to give a philosophical reading of the novel mentioned above. Instead, I intend to depict the issue portrayed by the literary problem of time concerning the characters borrowing certain philosophical concepts. Through this borrowings from the field of Hermeneutics, for the purpose of literary criticism; we will become aware of the fact that, as readers, we can get a new insight into the novel through the different temporalities lived by the leading characters of the novel. Basically, I believe that Hermeneutics will enrich the literary analysis because it is centered on the interpretation and understanding of a text. Furthermore, the work of Heidegger in his book "Being and Time" focuses on the issue of existence inserted on the temporality of a subject; and in what ways phenomena such as death play an important role in the time lived by each "Dasein". I also chose to work with Paul Ricoeur, because, even though he belongs

to the tradition of Hermeneutics as well as Heidegger, he addresses the issue of time from a different perspective. Ricoeur focuses on the different temporalities inside a novel; thus, distinguishing a temporality of the narration from a temporality of the narrated. I strongly believe that these differentiations aid the analysis of time to get to a different interpretation of the novel based on these grounds.

“All literary works of art are actualized when they are read” (Gadamer 192)

Concerning the methodology that I am going to be using for the analysis, I decided to continue on the line of the Hermeneutic tradition. Therefore, I chose to analyze *To the Lighthouse* taking into account what has been proposed by the reader-response theory. Specifically, and in order to complement the bibliography mentioned above, I will focus on hermeneutics applied to literary analysis as proposed by Hans Georg Gadamer. Basically, the role of the reader in literature is strongly related to understanding and interpretation. What I intend to prove with my analysis is based on the fact that, as readers, we might be able to actualize the meaning of a novel (as a whole) aided by different perspectives about a certain literary issue (in this case, time).

Selden says that “Gadamer argued that a literary work does not pop into the world as a finished and neatly parceled bundle of meaning, rather meaning depends on the historical situation of the interpreter” (Selden, 62) Therefore, as readers, we should be able to give a different meaning to a novel from the point of view of our historical position. For this, I understand that, it is not the same interpreting a novel of Virginia Woolf now (when we have the works of Heidegger and Ricoeur to aid our literary analysis) than to interpret it before these works were written. Certainly, our historical position gives us other insights that are useful to construct our own understanding of a novel. Furthermore, reader-response theories propose that a work of literature should be seen as an organic unity. In my opinion, the literary analysis of the chosen corpus aided by the bibliography mentioned makes the novel gain a different interpretation. Taking these notions into consideration, I will also use the notion of hermeneutic circle as proposed by Gadamer in his work “Truth and Method”.

Finally, the objectives of this work are the following. First of all, I intend to prove that we might be able to give a different interpretation to the novel to be analyzed taking into

account the works of Heidegger and Ricoeur. In this sense, the objective is to demonstrate if we can produce a literary interpretation, based on the issue of time, aided by the aforementioned philosophical texts. Secondly, another aim of this work is to understand if literary theories, such as reader-response theories, help to enrich the literary analysis under the scope of another discipline, which in this case is philosophy. In this sense, 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 novel as an organic unity.

## 2. Theoretical Framework

Considering the theoretical framework which will aid and enrich the subsequent analysis, I will work taking into account three authors: Martin Heidegger, Paul Ricoeur and Hans-Georg Gadamer. Basically, these three authors represent two axes; Heidegger proposals will be taken into consideration regarding his ideas on the object of study, i.e. time. On the other hand, Ricoeur and Gadamer's ideas will help us to get a clearer insight in order to understand the concepts of hermeneutics and literary hermeneutics, under the scope of literary theory. In spite of this arrangement, I consider necessary, in the first place, to situate ourselves as readers in the modernist context in which my analysis is based upon.

“Modernist writing is most particularly noted for its experimentation, its complexity, its formalism, and for its attempt to create a ‘tradition of the new’. Its historical and social background includes the emergence of the New Woman, the peak and downturn of the British Empire, unprecedented technological change, the rise of the Labour party, the appearance of factory-line mass production, war in Africa, Europe and elsewhere. Modernism has therefore almost universally been considered a literature of not just change but crisis” (Childs 15) I strongly believe that the changes that literature experienced, in modernist times, metaphorically, were due to the explosion of a grenade. Let us imagine that the grenade itself represents the historical context of modernism; or according to Calinescu's proposals<sup>1</sup>, the grenade would stand for the historical branch of modernism

---

<sup>1</sup> Calinescu's proposals concerning the division of modernism into modernism and modernity can be found in “Cinco Caras de la Modernidad” page 50.



(modernity). Inside this grenade we will find the World Wars, and the subsequent post-war historical context; the economic crisis, and different events that changed society, such as the industrial revolution.

Modernist literature was born in times where almost all paradigms (concerning every human product) were changing. The grenade exploded and the splinters had an impact on every aspect of literature: characterization, themes, structure, time and temporality, among others. According to Childs, “modernism can be taken as a response by artist and writers to several things, including industrialization, urban society, war, technological change and new philosophical ideas” (Childs 19) Therefore, if we continue in the path of the metaphor presented above; modernist philosophical ideas would be one of the splinters that impacted on literature. In this theoretical framework, I intend to introduce you to those concepts, coming from the philosophical splinter, which I believe will help us to enrich the analysis of time and temporality in *To the Lighthouse*.

“Modernist writers focused on psychology, introspection and individual consciousness” (Childs 26) My interest in the topic of time comes from the same idea that modernist writers had about individuality and introspection. One of the most important issues in modernist literature was 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 a man is at any given moment can be given neither in terms of a static description of his characters nor in terms of a groups of chronologically arranged reactions to a series of circumstances” (Daiches 2:15) From this quote, we can ascertain that there was certainly a change and a crisis concerning the portrayal of time in the modernist novel. In my opinion, we can find traces of this crisis in the philosophical works that are going to be used throughout the analysis.

First of all, I am going to consider some of the proposals made by Martin Heidegger in his work “Being and Time”. If I had to define Heidegger’s most important work, I would say that it stands for the unification of three key concepts: existence, temporality, and finitude (death). I believe that these three concepts are strongly interrelated; therefore, I think that

when analyzing time within a literary work the idea of paying attention to topics such as existence and death turns out to be very useful.

I was introduced to Heidegger's work when reading an article entitled "Mrs. Dalloway and the existential temporality" by Jason Wakefield. In spite of the fact that I have not had read as much philosophical works as literary works; I decided to see what were the similarities between Woolf's and Heidegger's ideas (taking into consideration that both of them belong to the same historical context). By similarities, I refer to the fact that before reading Heidegger, I imagined that Virginia Woolf's concept of time had to be a sort of response to what was happening in her own historical context. Of course, in my opinion, one of the components of that context was the current philosophical trends of the time.

After reading "Being and Time", I realized that most of Heidegger's concepts could be applied to Woolf's work. Moreover, most of these concepts allowed me as a reader to have another insight into Virginia Woolf's concept and construction of time within her novels. Regarding *To the Lighthouse*, I intend to borrow the following Heideggerian concepts for the literary analysis<sup>2</sup>: *dasein*, being in the world, inauthenticity and authenticity; being towards death, no longer being there, perishing, exitus, demise and factuality. Concerning the term *Dasein*, Heidegger uses it to refer to the existence of a being in the world. A *Dasein* is somebody who exists; however, Heidegger does not understand existence as one single word. A *Dasein* exists being aware of his or her time; thus, being aware of the possibility of dying. The concept of *Dasein* can be defined as a being in the world which lacks something. In turn, a being in the world is basically somebody who exists alongside the world. The world would be our environment, our houses, our physical possessions; basically, the physical context in which we are situated.

According to Heidegger, a *Dasein* is in itself a potentiality for being; and this potentiality can either be inauthentic or authentic. Inauthentic *Daseins* are those who decided not to live their existential temporality. Basically, by existential temporality I refer to the different time lived by each individual concerning his or her eventual and inevitable death. Inauthentic *Daseins* seem not to care about their potentialities for being. They seem to

---

<sup>2</sup> The concepts named here do not appear specifically defined in Heidegger's work; however, their definitions correspond to the result of the process of reading "Being and Time".

choose being entities within the world and outside the world of completion granted by authenticity. Furthermore, as inauthentic beings deny in a way their end (thus, temporality), they seem to live in an empty chronological time. As proposed by Heidegger, temporality is only experienced by those beings which are authentic. Heidegger proposes that authentic beings in the world have concern as their kind of being. "Concern to carry out something, to get something done, to straighten something or to provide oneself with something." (Heidegger 83) "Concern is the temporal meaning which Being-in-the-world has for human beings and it is the time configuration of human life which is the identical concern which human beings have for the world. If human beings had no concept of time they would have no reason to be engaged or implicated in the world in a human way. It is the awareness of temporality which establishes that the relationship that human beings have with the world is through concern (Warnock 1970)" (Hornsby)

The most important characteristic of an authentic being in the world is movement. An authentic Dasein is always experiencing time, because he or she is in a constant movement towards death; authentic Daseins can also be called beings towards death. "Living is moving, even though all movement is, as for all of us, towards death as end point and underlying motivation" (Miller 93) A being towards death can be defined as an authentic Dasein who has embraced his or her utmost potentiality for being: dying. A being that undergoes anticipation is a being that becomes free for his or her own death. A being towards death is aware of his or her own temporality; therefore he or she lives it. And the experience of existential temporality leads Dasein to its finitude.

Both authenticity and being towards death lead to anticipatory resoluteness. Anticipation separates those beings towards death from other beings; in a certain way, this phenomenon isolates these beings towards death from the world in order for them to be able to turn into beings as a whole. "In Dasein there is undeniably a constant 'lack of totality' which finds an end with death" (Heidegger 320) According to Heidegger, our existence comes to be complete once we die. "The end of being in the world is death. This end, which belongs to the potentiality for being which limits and determines in every case whatever totality is possible for Dasein" (Heidegger 275)

“Dasein has never reached its wholeness. But if it gains such wholeness this gain becomes the utter loss of being in the world” (Heidegger 280) “When Dasein reaches its wholeness in death, it simultaneously loses the being of its there” (Heidegger 280) Therefore, if Dasein becomes a being as a whole (having completed his or her existence through ending), it becomes a no longer being there. “But as soon as Dasein exists in such a way that absolutely nothing more is still outstanding in it, then it has already for this very reason become no-longer-being-there” (Heidegger 280) The concept of no longer being there refers to the alienation lived by somebody when reaching his or her wholeness through accepting to live the existential temporality.

In order to understand the quotes presented above, we have to know what Heidegger means by ending and finitude. In this respect, there are three key concepts which are perishing, demise and exitus. “In our terminology the ending of anything that is alive, is denoted as “perishing” [Verenden]. We can see the difference only if the kind of ending which Dasein can have is distinguished from the end of a life. Of course “dying” may also be taken physiologically and biologically. But the medical concept of the ‘exitus’ does not coincide with that of “perishing”” (Heidegger 284) Hence, we might understand that perishing means the end of existence. In turn, Dasein comes to accept his or her existential temporality through the process of perishing. “It’s being is annihilated when what is still outstanding in its being has been liquidated” (Heidegger 282) When Dasein perishes, there is nothing still outstanding in the world, i.e. the world has no longer meaning. Then, Dasein transforms into a no longer being there which is alienated from the world. The word demise refers to a type of perishing that also involves the end of existence. Both concepts will be used as synonyms throughout the analysis.

Regarding the concept of exitus, Heidegger himself defines it as something “medical”. From what I have read, I would define this concept as the physical and biological ending of a life. Exitus would be the actual death of a being. The importance of this term relies on the fact that Dasein can only reach wholeness through exitus. Death in itself, biological death, stands as the utmost potentiality for a being. However, in the process of reaching wholeness, perishing seems to be a prerequisite. Finally, the last key concept to explain is the one of factuality. “The concept of facticity implies that an entity within-the-world has

been a being-in-the-world in such a way that it can understand itself as bound up in its destiny with the being of those entities which it encounters within its own world” (Heidegger 82) According to Heidegger, being a factual Dasein means that, instead of being bound to your destiny through time, Dasein is bound up to his destiny through an entity in his own world. This concept will gain importance throughout the analysis of *To the Lighthouse* due to the fact that I believe that there is one character whose temporality could be defined as factual. “Factically, Dasein is constantly ahead of itself, but inconstantly anticipatory with regard to its existential possibility” (Heidegger 386) From my point of view, a factual temporality would be futuristic but not in the sense of an existential temporality. Factual beings are not authentic beings towards death; instead, they are ahead of themselves in search for a physical object or a physical experience.

Regarding the second axis, the first author that I will mention is Paul Ricoeur. In spite of the given arrangement, the three authors are interrelated. As Ricoeur and Gadamer, Heidegger’s proposals are also based on Hermeneutics. For us to understand the proposals made by Ricoeur, first of all we need to define the concept of Hermeneutics. According to Terry Eagleton, Hermeneutics might be defined as “the science or art of interpretation” (Eagleton 67) “The word Hermeneutics was originally confined to the interpretation of sacred scripture; but during the nineteenth century it broadened its scope to encompass the problem of textual interpretation as a whole” (Eagleton 67) Therefore, the hermeneutical proposals made by philosophers can be used to enrich a literary analysis within the field of interpretation. Inside the field of Hermeneutics, I will consider the following key concepts proposed by Ricoeur in his work “Tiempo y Narración”: time of narration (*erzählzeit*) and time of the narrated (*erzählte zeit*).

According to Ricoeur, when narrating, there are two different types temporalities: the temporality of narration (*erzählzeit*) and the temporality of the narrated (*erzählte zeit*). Basically, both temporalities stand for the representation of two different types of time inside a novel. The temporality of narration refers to the number of pages used to narrate. “Lo que se mide, bajo el nombre de *Erzählzeit*, es, por convención, un tiempo cronológico que tiene como equivalente el número de páginas y de líneas de la obra publicada, en virtud de la equivalencia previa y entre el tiempo transcurrido y el espacio recorrido en la esfera

de los relojes” (Ricoeur 496) On the other hand, the temporality of the narrated makes reference to how time has been passing inside the story. Both concepts are always related when narrating something and their importance relies on the purpose of the writer in the use of the relation between these two concepts. According to Ricoeur, the narration requires a determined chronological time expressed by means of clocks. Therefore, inside a novel we can find a comparison between *erzählzeit* and *erzählte zeit*; both instances of temporality can be measured.

Throughout the analysis, I am going to be using these different concepts in order to portray and build Virginia Woolf’s own conceptualization of time. Regarding Ricoeur’s proposals, he presents us the idea that an author can play with time within a novel. “Sí se puede llamar, en expresión de Goethe, “juego con el tiempo” a la relación entre tiempo de narración y tiempo narrado en la propia narración, este juego tiene un reto: la vivencia temporal buscada por la narración” (Ricoeur 497) Basically, this game aims to portray a more vivid reality to the reader.

Finally, and concerning the literary theory that I am going to use to support my analysis; I will take into account the proposals made by Hans-Georg Gadamer. My interest on Gadamer can be traced to my reading of two books: “Literary Theory” by Terry Eagleton and “A Reader’s Guide to Contemporary Literary Theory” by Raman Selden. When reading about reader-response theories I understood that what I intended with my analysis was to somehow create a dialogic work in which all its merging parts would finally give birth another interpretation on the matter of temporality inside *To the Lighthouse*. “It is the reader who applies the code in which the message is written and in this way actualizes what would otherwise remain only potentially meaningful” (Selden 58) Hence, reader response theories gave me the possibility to write the analysis in a way in which my presence as a reader might be able to develop another insight regarding the object of study.

Inside reader-response theories I decided to focus on reader reception theory which is defined by Eagleton as follows: “Reception theory examines the reader’s role in literature” (Eagleton 74) “Literary texts do not exist on bookshelves: they are processes of signification materialized only in the practice of reading” (Eagleton 75) Then, when looking for a way to connect this part of my work with the main part of the theoretical

framework (Heidegger's proposals) I read the following excerpt of Selden's book: "It was Hans-Georg Gadamer who, in *Truth and Method* (1975), applied Heidegger's situational approach to literary theory. Gadamer argued that a literary work does not pop into the world as a finished and neatly parceled bundle of meaning; rather meaning depends on the historical situation of the interpreter. Gadamer influenced 'reception theory' (Selden 62) Hence, I decided to take into account Gadamer's proposals concerning literary interpretation and temporality. What he wrote in his book "Truth and Method" has been considered as being on the verge between reader-reception theory and hermeneutics applied to literary analysis.

In relation to the key concepts that I might use through the analysis concerning Gadamer's work, I must clarify that there are no such key concepts. This is basically due to the reason of the differentiation between Heidegger and Gadamer. In "Truth and Method" Gadamer sought to somehow get Heidegger's message across without the highly technical Heideggerian terminology. Therefore, there are no key words to understand Gadamer's point of view. In spite of this fact, the analysis will consider two major proposals made by this philosopher. The first one has to do with what we have discussed about reception theory. In "Truth and Method" Gadamer states the following: "All works of art are actualized when they are read" (Gadamer 192) This philosopher truly believes in a dialogic communication between the text and the reader. In Eagleton's words "Reading is not a straightforward linear movement, a merely cumulative affair: our initial speculations generate a frame of reference with which to interpret what comes next, but what comes next may retrospectively transform our original understanding" (Eagleton 77) Taking into consideration this point of view, I am going to suggest that it is indeed possible, as readers, to communicate with the text; thus, trying to come up with a different approach to a literary analysis.

Finally, after presenting all of the ideas on which the analysis will be supported; I need to consider the current state of the literary criticism regarding my data Woolf's *To the Lighthouse*. I decided that for the purpose of my analysis I should look up essays concerning the three important axes that go across my proposals. These axes are: the

relation of the object of study with philosophy, the interpretation of the section called “Time Passes”, and the relevance of the structure of the novel.

In the first place, concerning the relation of the object of study with philosophy I chose two essays: Jason Wakefield’s “Mrs. Dalloway’s existential temporality” and J. Hillis Miller’s “Time in literature”. The first essay is about a new way of looking to the issue of temporality within Virginia Woolf’s novels. The author mentions that a common ground for critics has been the role given to the influence of Henri Bergson in the matters of temporality within a modernist novel. However, he proposes that we can experience temporality in *Mrs. Dalloway* in a Heideggerian way; thus borrowing certain concepts of the work of Martin Heidegger. Then the author draws a distinction between Clarissa and Septimus based on certain proposals on temporality given by Martin Heidegger. In spite of the fact that this essay is not about *To the Lighthouse*, I chose it because this study became the first step to structure my work. Here, the object of study is treated as something belonging to each character in the form of temporality. Also, the author proposes that it is not necessary for the characters to live within the same time, or within the same existential temporality. Finally, the philosophical work of Heidegger helps Wakefield to distinguish among the characters’ different temporalities.

The second essay takes into account two different perspectives within the issue of time in literary studies. J. Hillis Miller proposes visions of both philosophical and literary sides in order to try to grasp the idea of what is time, and how it can be portrayed in a literary work. Concerning the philosophical vision, Miller considers the proposals of Heidegger, Ricoeur and Sartre. However, he emphasizes the vision that Heidegger has about time. This vision is closely attached to the concept of space, and also to what has been called “ecstasy” (moving forward into the future to come back to the past). From the literary field, Miller takes into account the proposals made by Faulkner and Paul De Man. The literary vision of time can be summarized in the author’s own words: “the word trope means etymologically turn. The word time is a trope. To be more exact, it is a catachresis or abusive transfer, for something that remains unknown and therefore has no literal name. The word time is posited without authority or possibility of verification, as a figurative expression for



something unknowable". (Miller 89) These two essays present us a literary idea of the object of study in relation to Hermeneutics.

Regarding the interpretation of the section "Time Passes" I chose an essay entitled "Time, Tense, Weather in three "flood novels", *Bleak House*, *The Mill on the Floss*, *To the Lighthouse* by Anne Sadrin. "Nothing, it seemed could survive the flood" (Woolf 143) Sadrin proposes that the flood does not only give us an idea of chaos and destruction, but it also makes the reader wonder how much time has passed. Finally, Sadrin also says that within the section "Time Passes", there are allusions to the weather which give us the idea that time is being killed, or time is indeed passing. In spite of the fact, this section seems to be inserted in an atemporal world, a world of perpetuity where nothing seems to happen. Basically, I chose this essay because it conveys the idea that "Time Passes" can be interpreted in different ways concerning the actual passing of time. We all know that "Time Passes" situates the characters ten years later than in "The Window"; but, how can we be so sure that time has indeed passed? If space is the means occupied to depict the passing of time, how does Virginia Woolf uses space for this purpose?

The final axis refers to the role that structure plays inside the novel. What is the reason for having three different sections? What do "The Window", "Time Passes", and "The Lighthouse" mean? In this case I chose two essays. The first one, by Francesco Mulas, is entitled "Virginia Woolf's *To the Lighthouse*: A Work in Progress from Vision to Reality". Mulas proposes that "the overall time pattern is established by the three sections" (Mulas 7) Furthermore, he states that the progression of the clock merges with the progression of the temporality of the characters. Regarding the structure of the novel, Mulas proposes the following: "There is a difference in tonal stress in each section. In "The Window" the emphasis is upon the present, in "Time Passes" the emphasis is upon the future, and in "The Lighthouse" he emphasis is upon the past" (Mulas 7) Taking into consideration what Mulas proposes, I must say that I will not consider form as a straightforward characteristic; since I believe that the structure of the novel is subjected to constant changes given by the different interpretation that readers may have.

The final essay that I chose is entitled "To Want and not to Have": Desire and Form in Virginia Woolf's *To the Lighthouse* by Eric Sandberg. Sandberg states that form, indeed, is

not a secondary characteristic to worry about. Instead, form is important to understand the overall meaning of the novel. “For Woolf, it seems, emotion leads to form and form in turn leads to emotion” (Sandberg 5) Sandberg takes into account Woolf’s proposals concerning the importance of form in the novel. In my opinion the following quote summarizes the entire essay: “Form begins with emotion, but then develops as the novel progresses through the interactions between different characters. This is because the form of a novel is not, like the form of a building, a stable and unchanging system based on “the relation of stone to stone” but a more fluid and unstable structure based on “the relation of human being to human being” (Sandberg 5)

Finally, taking the current literary criticism into account I must say that I propose the following. My idea is to consider the three mentioned axes in order to show that through the different temporalities of the characters, the section “Time Passes” may acquire a different meaning in the novel. And that the time of “Time Passes” outstrips the whole novel; thus gaining an organic relevance, giving us another insight concerning the form and meaning of the literary work. My proposal merges certain characteristics of the current literary criticism. First of all, my literary analysis will be supported by some borrowed philosophical ideas as well as the essay presented as part of the first axis. Regarding the interpretation of section called “Time Passes” I intend to portray different factors which in my opinion lead us as readers to actualize the meaning given to the section when read for the first time. Finally, I believe that my proposal concerning form is closer to Sandberg’s essay than from the one made by Mulas. By basing my ideas on reception theory and Gadamer’s Hermeneutics, I propose that the meaning of form in *To the Lighthouse* might differ when considering the different temporalities of the characters. Thus, there would be a kind of conversation and negotiation concerning the temporality lived by the characters and form in order to get to a result that might be under wing of what has been already said, or it might take another path into a new forest yet to be discovered.

### 3. Analysis

“One can hardly tell which is the sea and which is the land, said Prue” (Woolf 121)<sup>3</sup>

The first time that I read *To the Lighthouse*, “Time Passes” became rapidly the object of my interest concerning the analysis of time. This was due to the fact that, in the beginning, it was impossible for me to ascertain what amount of time had passed since “The Window”. The quote above depicts and introduces the lack of certainty within the mentioned section. I strongly believe that as geographical boundaries became fuzzy, the same happened with temporality. When reading the first passages of “Time Passes”, we can hardly tell whether we are a fortnight away of “The Window” or if years have passed. In my opinion, the mere fact of being unable to decipher at first glance the temporality of the section allows the reader to enter into a dialogue with the novel. In this way, the reader is enabled by the novel itself (in this case by “Time Passes”) to actualize the meaning of the section through the understanding of temporality; thus, giving a new sense to the meaning of the novel as an organic unity. Therefore, uncertainty becomes a key concept in the analysis of “Time Passes”, because it acts as a door, wide open for us as readers, to enter into a house where we have been enabled to rearrange the objects at will, in order to portray the meaning of the changes that resulted from the conversation with the literary text.

“Nothing it seemed could survive the flood, the profusion of darkness which, creeping in at keyholes and crevices, stole round window blinds, came into bedrooms, swallowed up here a jug and basin, there a bowl of red and yellow dahlias, there the sharp edges and firm bulk of a chest of drawers. Not only was furniture confounded; there was scarcely anything left of body or mind by which one could say “This is he” or This is she””. (Woolf 121) When I first read “Time Passes”, I expected to find crystal clear markers of temporality indicating or giving a hint of the actual passing of time. Instead, I encountered just space: a deserted house somehow enveloped in the image of darkness and uncertainty that floods the environment in the first pages of the section. However, the quote above seems to be rather similar to the images of the sun reflected upon objects; i.e. as the sun moves and the day

---

<sup>3</sup> A very similar image is presented in the beginning of *The Waves*: “The sun had not yet risen. The sea was indistinguishable from the sky, except that the sea was slightly creased as if a cloth had wrinkles in it” (Woolf 1931; 5)

passes the light begins to cover all of the objects in a room<sup>4</sup>. In the case of “Time Passes”, we have this rather similar image, but represented through darkness. “Creeping in at keyholes and crevices, stole round window blinds, came into bedrooms, swallowed up here a jug and basin” (Woolf 121) Darkness becomes a flood that portrays the passing of time, but in a different sense.

The house and all the physical space seems to be entering into a zone of uncertainty. Darkness<sup>5</sup> is what confounds not only the furniture, as Woolf says, but also existence. “There was scarcely anything left of body or mind by which one could say “This is he” or “This is she”” (Woolf 121) Taking into account this confusion, it is necessary to point out the fact that the philosophical ideas of Heidegger see existence as an entity composed by time and death. As a result, we can say that if existence in itself is confounded within “Time Passes” so it is time and temporality; since we will look at existence considering Heidegger’s proposals. From these confounded concepts two important questions arise: how does darkness or uncertainty affect the description of temporality inside “Time Passes”? and how the actual passing of time is portrayed from the beginning of the section by the deserted house flooded in darkness?

### 3.1 The problem of uncertainty: does time passes or pauses?

The uncertainty which I referred to in the last section not only envelops space and furniture, but also confounds existence. As I said above, if we understand existence as a threefold entity (following Heidegger’s proposals); then not only existence and space are subjected to uncertainty but also time. From this point of view, “Time Passes” seems to represent uncertainty in itself.

How does darkness or uncertainty affect the description of temporality inside “Time Passes”?

---

<sup>4</sup> Another similar image can be found in Woolf’s short story entitled *Blue and Green*: “The light slides down the glass, and drops a pool of green. All day long the ten fingers of the lustre drop green upon the marble” (Woolf 1921)

<sup>5</sup> The figure of the omniscient narrator in “Time Passes” also aids darkness to make uncertainty more obvious. Through the narration we start to question whether time has passed or not, or whether the narrator refers to people in the house or not.

“Andrew, she called back, just put out the light in the hall. One by one the lamps were all extinguished” (...) (Woolf 121) This quote is taken from the beginning of “Time Passes”. It seems that from the beginning of the section imagery concerning light and darkness has a leading role in the realization and explanation of uncertainty to the reader. There was light before “Time Passes”, light that can be easily represented by the lamps that were put out by Andrew. Once the light was gone uncertainty and darkness took over the scene. “So with the lamps all put out, the moon sunk and a thin rain drumming on the roof a downpouring of immense darkness began” (Woolf 122) Basically, the importance of these quotes and the importance of these symbols is based on the ground that darkness is what leads the reader to the confusion of existence and temporality. As I said in the previous section, for someone reading “Time Passes” for the first time; it is impossible to ascertain straightaway whether a fortnight or years have gone away. Taking this into consideration, uncertainty plays a major role in my analysis. Uncertainty realized by the symbol of darkness in the novel is what led me to ask myself: how much time had passed since “The Window? And how much time passed during “Time Passes”? Hence, aided by the possible markers that I could find in the novel I arrived to the idea that temporality inside “Time Passes”, led by confusion and uncertainty, might have two different interpretations.

But what after all is one night? A short space, especially when the darkness dims so soon, and so soon a bird sings, a cock crows, or a faint green quickens, like a turning leaf, in the hollow of the wave. Night, however, succeeds to night. (Woolf 124)

“Time Passes” seems to be composed of two rather different temporalities, one that can be represented by the flowing characteristic of time and another than can be explained in one sentence: “we remain”. “Paradoxes pullulate in Virginia Woolf’s work on both the thematic and formal levels and between them: sexes meet in their differences, one person can be two, structure and spontaneity in Lily’s painting, command and inspiration in the books themselves, unity and fragmentation. The list is far from exhaustive” (Cygan 2010). Considering what Cygan proposes, “Time Passes” would represent another paradox in the writings of Virginia Woolf. The paradoxical feature of “Time Passes” would be the existence of two colliding temporalities represented by different characters.

In my opinion, the construction of the concept of time in “Time Passes” relies on Virginia Woolf’s own concept and realization of time within her novels. Therefore, and in order to overcome uncertainty and darkness we should ask ourselves: how is the actual passing of time portrayed from the beginning of the section by the deserted house flooded in darkness? I strongly believe that the answer to this question can be found in Woolf’s own construction of time. Hence, we arrive at a question that has played a major role in literary studies: how time can be represented in novels?

“The problem Heidegger long ago recognized in *Sein und Zeit* (1927) is that the words and figures for temporality are primarily spatial. They transform time into space. Time thereby escapes direct representation” (Miller 87) If we decide to analyze how Virginia Woolf conveys the idea of the passing of time in “Time Passes”, we must look beyond. Indeed, one of the most important issues inside literature concerns the representation of time. Most critics, as the one quoted above, see this problem from the perspective that the representation of time cannot be separated from space. “Wood that creaked, the bare legs of tables, saucepans and china already furred, tarnished, cracked” (Woolf 126) “Time Passes” is not an exception; therefore, temporality is portrayed through the erosion of physical things caused by time. However, I believe that the construction of time in “Time Passes” goes beyond the mere use of space as a means to represent time. “Time Passes” seems to go beyond the conventional representation of time due to uncertainty. The confusion that I have mentioned before, concerning how much time had passed, is what led me to think that the presentation of temporality in “Time Passes” surpasses chronological and spatial representation. Therefore, the importance of uncertainty, in my analysis, relies on the fact that it acts as a hint to the readers. The hint, basically, tells us that spatial representation is just the tip of the iceberg. This tip of the iceberg seems to be one part among other ones used by Woolf to construct time in her novels.

I believe that the representation of time in “Time Passes” is mainly realized through spatial representation and characterization. The former is a well-known device used in literature in order to depict the passing of time; while the latter seems to be quite controversial. First of

all, we can say that there are few characters (therefore, few instances of characterization) inside “Time Passes”. We only find Mrs. McNab plus other servants, but almost all the characters that we met in “The Window” do not appear. Secondly, the use of characters in order to depict the passing of time is what seems to generate the dual interpretation concerning temporality inside “Time Passes”. I believe that the use of characters to depict time generates different interpretations of temporality based on the notion of chronotope as understood by 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 these ideas, we can conclude that characters themselves are chronotopic. The idea of having in literature the existence of a chronotopic character led me to think that there are different kinds of temporality within a novel based on the ground that the characters themselves may be living under their own chronotope; therefore, they might be experiencing their own, individual, time.

Taking Bakhtin’s ideas into consideration, the use of characterization in order to depict time inside “Time Passes” is what, I believe, grants the section the indeterminacy related to how much time had passed. Temporality inside the mentioned section is not only represented through space, but also through characters whose own temporalities differ from one another. Hence, in my opinion, there is a clash of individual temporalities inside “Time Passes” that seem to outstrip the section; thus, affecting the entire structure of the novel. “Time Passes” seems to be composed of two rather different temporalities, one that can be represented by the flowing characteristic of time and another represented by a pause. In my opinion, the construction of the concept of time in “Time Passes”, apart from the use of space, relies on the use of different temporalities in the sphere of the characters’ experiences. In my opinion, those characters that died seem to represent the flowing characteristic of Time. Time passes for Mrs. Ramsay, Prue and Andrew; while time pauses for James, Mr. Ramsay and Cam. In the following sections, I am going to focus my analysis on the temporality of two characters: Mrs. Ramsay and James.

### 3.2 Time Passes

“Moreover, softened and acquiescent, the spring with her bees humming and gnats dancing threw her cloak about her, veiled her eyes, averted her head” (...) (Woolf 130) “Through the short summer nights and the long summer days, when the empty rooms seemed to murmur with the echoes of the fields and the hum of the flies” (Woolf 131)

The quotes above represent two of the few instances where we can find markers of the passing of time. The different seasons named through “Time Passes” give us an idea that time is indeed passing. However, as I have stated above, “Time Passes” seems to be imbued with two different temporalities that correspond in a certain way to the temporalities lived by two characters: Mrs. Ramsay and James. In the present section, I intend to show the devices used by Virginia Woolf in order to depict the passing of time. Nonetheless, I am going to focus on the passing of time as depicted by the characterization of Mrs. Ramsay.

“Temporality gets experienced in a phenomenally primordial way in Dasein’s authentic Being-a-whole, in the phenomenon of anticipatory resoluteness” (Heidegger 351)

Up to this point, one of the key questions of my analysis has been: how is it possible for the writer to give us the idea that ten years had passed? We would first think that this might be easily done through spatial description. Time might be depicted in the erosion of landscapes, the shabbiness of houses or furniture, etc. In spite of the fact that this happens throughout “Time Passes”, the temporality of this section is also conveyed through the temporality of the characters. Taking into account what Heidegger proposes, the only beings that can experience temporality (understood as a “moving forwards”) are authentic beings-as-a-whole. In the case of “Time Passes”, we can say that temporality, moving forwards, is conveyed by the death of Mrs. Ramsay. I believe that this character meet the criteria for being an authentic being as a whole. Hence, this character is the one that depicts the passing flow of time through its own existential temporality. But why death would be a marker of the passing of time? What does it mean to live an existential temporality? And what does it mean to be an authentic being as a whole



### 3.2.1 Mrs. Ramsay and the existential temporality.

“[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 125) “Being towards death is the only way Dasein’s totality can be revealed and thus authenticated. Death completes one’s identity by totalizing and individualizing Dasein” (Wakefield) The quote above narrates the death of Mrs. Ramsay within brackets; as if the events were unimportant. I consider this event to be the metaphorical marker of the passing of time within “Time Passes”. This consideration comes from what Heidegger proposed regarding authentic beings, and temporality towards death.

First of all, temporality towards death or existential temporality can be defined as a merge between external and psychological temporality. External temporality or chronology is usually the time frame given by certain symbols: the chiming of the clock in *Mrs. Dalloway*, the machine in *Between the Acts*, etc<sup>6</sup>. While the latter makes reference to the concept defined by Henri Bergson; psychological time refers to the different experience of temporality in the mind<sup>7</sup>. This different temporality is non-linear, it is not subjected to chronology, and it is immeasurable. (Marlies de Vos 10)

The temporality towards death includes the previous two temporalities, but under the scope of what Martin Heidegger proposed in his book “Being and Time”. I can define temporality towards death as the differentiation of the passing of time in each character. The concept of time is clearly related to existence and death; chronologically, every hour that passes is lost and we will never live it again. Psychologically, each character lives throughout the book a different temporality concerning death. “Temporality gets experienced in a phenomenally

---

<sup>6</sup> Chronology is marked in *Between the Acts* through the ticking of the machine: “Chuff, chuff, chuff, the machine ticked” (Woolf 1941; 42) “Tick, tick, tick the machine continued. Marking time, said old Oliver beneath his breath. Which don’t exist for us, Lucy murmured. We’ve only the present” (Woolf 1941; 43). Something similar happens in *The Waves* through the image of the waves. Temporality starts with: “(...) the sea was slightly creased as if a cloth had wrinkles in it” (Woolf 1931; 5) and finishes with: “The waves broke on the shore” (Woolf 1931; 173) It seems as if the cycle of formation of the waves portrays the entire temporality of the narrated of the novel.

<sup>7</sup> Bergson’s definition of psychological temporality resembles Bakhtin’s idea concerning the fact that characters live their own time in a certain space.

primordial way in Dasein's authentic being a whole (...)" (Heidegger 351) From what I have read, I can say that authentic characters experience the existential temporality; which means that they embrace chronology since external time is what leads these characters to their death (which is their utmost possibility of being; death represents wholeness).

"Living is moving, even though all movement is, as for all of us, towards death as endpoint and underlying motivation" (Miller 93) As death becomes a kind of goal, only reached by characters that experience chronology; death might become a marker of the amount of external time lived by one character. Therefore, I propose that if a character reaches death it means that a considerable amount of external time has passed. Hence, I think that the death of Mrs. Ramsay constitutes an important device to get the temporality of the narrated across. I strongly believe that in "Time Passes", the death of Mrs. Ramsay is the event that gives to the reader the idea that time has indeed passed. However, considering Heidegger's proposals, there are certain characteristics necessary to say that a character is an authentically being towards death. These characteristics are shared by different characters among certain novels written by Virginia Woolf. For the purposes of this analysis, I am going to focus on Mrs. Ramsay.

"And, what was even more exciting, she felt, too, as she saw Mr. Ramsay bearing down and retreating, and Mrs. Ramsay sitting with James in the window and the cloud moving and the tree bending, how life, from being made up of little separate incidents which one lived one by one, became curled and whole like a wave which bore one up and threw one down with it, there, with a dash on the beach". (Woolf 50) By uttering these words, Lily Briscoe depicts what I intend to do with my analysis on the basis of the hermeneutic circle<sup>8</sup>. The little separate incidents that will be analyzed in this section will turn into a wave which will turn into a flooding that will affect the three sections of the novel. "We recall the hermeneutical rule that we must understand the whole in terms of the detail and the detail in terms of the whole." (Gadamer 326) The first flooding takes place from "The Window" to "Time Passes". In the following pages, you will see how the development of Mrs. Ramsay

---

<sup>8</sup> The hermeutic circle is a concept borrowed from Heidegger. In spite of this, I take it into account basing my understanding of the concept on the definition given by Gadamer in "Truth and Method".

as an authentic being towards death ends up in “Time Passes” with the realization of her utmost potentiality of being: her death; which in turn will mark time within the mentioned section.

Mrs. Ramsay starts the road towards death aided by one symbol: the waves. “(...) so that the monotonous fall of the waves on the beach, which for the most part beat a measured and soothing tattoo to her thoughts and seemed consolingly to repeat over and over again as she sat with the children the words of some old cradle song, murmured by nature, “I am guarding you- I am your support”, but at other times suddenly and unexpectedly, especially when her mind raised itself slightly from the task actually in hand, had no such kindly meaning, but like a ghostly roll of drums remorselessly beat 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 17) The purpose, in the use of the waves at the beginning of the novel, can be equaled to the task fulfilled by the Big Ben in *Mrs. Dalloway* “(...) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable.” (Woolf 1925; 6). Let us remember that the purpose of the chiming of the clock through the novel was the marking of chronological time. However, the Big Ben marked the moving forwards of conventional time, which left us unable to live the hour that has just passed.

The chiming of the clock also, as the quote states, constituted a warning. In that case, we can say that through the chiming of the clock *Mrs. Dalloway* started to become aware of her existential temporality; the clock was what put her on the road towards death. “Something fumbling, something scratching at the door. Who at this hour? Three, good heavens! Three already! For with overpowering directness and dignity the clock struck three”. (Woolf 1925; 130) The chiming of the clock was what awakened Clarissa from her immersion into her psychological temporality in which, in a sense, she was able to flee from death. The Big Ben was what brought her back from her stream of consciousness which was represented by interior monologue. Thus, the clock became a warning, emphasizing, with every sound of the bells, the amount of hours that she had wasted; hours that she would live no more.

If we draw a parallel between Mrs. Ramsay and Mrs. Dalloway, what we will notice first would be that the waves were the ones that awakened Mrs. Ramsay at the beginning of the novel; just as the clock did its work with Mrs. Dalloway. The iterative sound of the waves was something usual to Mrs. Ramsay, but suddenly the sound began to measure life and with this the waves began make obvious the hours that slipped away from Mrs. Ramsay's hands. Nonetheless, considering the previous analyses, done during the seminar, regarding Mrs. Dalloway's and Septimus' existential temporality; I must say that the road walked by Mrs. Ramsay also sorts of corresponds to the image of the waves presented above. Mrs. Ramsay does not walk a road where kilometers and places have been already signaled. In the case of Mrs. Dalloway and Septimus, we can clearly see certain stages in their journey towards the end. On the contrary, the waves at the beginning of the novel make Mrs. Ramsay to get on a boat; thus, reaching the end through sailing in a sea flooded by uncertainty. Stages have mixed up in the water; however, we still can decipher certain characteristics that make me believe that Mrs. Ramsay is an authentic being towards death.

### 3.2.2 It will end, it will come.

“Temporality gets experienced in a phenomenally primordial way in Dasein's authentic Being-a-whole, in the phenomenon of anticipatory resoluteness” (Heidegger 351)

The phenomenon of being an authentic being as a whole, i.e. the experience of temporality, is closely connected with living an existential temporality. In spite of the fact that Mrs. Ramsay's journey towards death is a bit blurry; it still retains certain characteristics that are inherent in the experience of an existential temporality. In my opinion, isolation, death and freedom constitute the last three kilometers in the road towards death. Nonetheless, Mrs. Ramsay's different mode of transportation makes difficult for me to distinguish clearly each aforementioned stage.

“Not that she herself was “pessimistic”, as he accused her of being. Only she thought life—and a little strip of time presented itself to her eyes—her fifty years. There it was before her—life. (...) She took a look at life, for she had a clear sense of it there, something real, something private, which she shared neither with her children nor with her husband” (Woolf 61) After Mrs. Ramsay becomes aware of her existential temporality, through the

sound of the waves, her boat sails through the seas of isolation. The quote depicts the collision between Mrs. Ramsay and her existence (her life), which under Heideggerian terms we cannot understand without the word finitude. “The authentic coming-towards oneself of anticipatory resoluteness is at the same time a coming back to one’s own most self, which has been thrown into its individualization” (Heidegger 388) The collision between Mrs. Ramsay and life, as something private and unable of being shared with anyone, leads me to believe this to be the first characteristic of Mrs. Ramsay that corresponds to an authentic being towards death. Hence, Mrs. Ramsay’s isolation and individualization would be the first feature that makes her experience temporality.

“Anxiety exposes Dasein to the fundamental nature of its Being-in-the-world by bringing it before the great void of existence, and is therefore crucial to Dasein's authentic existential understanding of such phenomena as "death," "nothingness," and "thrownness." (Magrini 78) “However, anxiety is not a fear of a particular entity in the world. Rather, anxiety is a generalized, highly disturbing dread arising from Dasein, which induces a crisis of meaning.” (Magrini 78) “At the moment anxiety swells, Dasein no longer feels at home within the comfort and safety of its inauthentic Being-in-the-world, as the thoughts and interpretations of the "they-self" lose meaning, force, and significance.” (Magrini 79)

Basically, what leads Mrs. Ramsay to be an authentic being towards death; i.e. what leads Mrs. Ramsay to experience temporality, is anxiety. According to Magrini based on Heidegger’s proposals, we can say that anxiety is what exposes Mrs. Ramsay to a crisis of meaning which can no longer be solved by the “they self”. The “they self” basically means the rest of the world. This is the reason why, the character falls into isolation. “She wanted only to be like other people, insignificant” (Woolf 32) “Why is it then that one wants people to marry? What was the value, the meaning of things?” (Woolf 118) Here, the crisis of meaning becomes evident. It seems as for Mrs. Ramsay, the people surrounding her have lost their meaning in the world. She wanted to be like them in order not to face reality; thus, getting away from the void of meaning represented by her existential temporality (finitude)

“Why, she asked, pressing her chin on James’s head, should they grow up so fast? Why should they go to school? She would have liked always to have had a baby. She was happiest carrying one in her arms. Then people might say she was tyrannical, domineering, masterful, if they chose; she did not mind” (Woolf 60) However, during the process of sailing towards the end; it seems as if Mrs. Ramsay were a bit hesitant to accept her new temporality. Having a baby would represent the future which was no longer available for Mrs. Ramsay. However, from this quote I might dare say that her children and her desire to have a baby again might turn out to be a symbolic representation regarding her temporality. According to Chevalier, the symbol of children stands for the representation of a state previous to the acquisition of knowledge. “Why must they grow up and lose it all?” (Woolf 62) In this case, Mrs. Ramsay did not want her children to grow up, because she did not want them to experience or acquire the knowledge of anxiety. “Anxiety discloses an insignificance of the world” (Heidegger 396) Also, according to Chevalier, the symbol of children might represent the victory over anxiety and complexity. Hence, growing up would mean the inevitable fall into the pit of anxiety and into the void of meaning brought by becoming aware of the existential temporality.

“A sort of transaction went on between them, in which she was on one side, and life was on another, and she was always trying to get the better of it, as it was of her; and sometimes they parleyed (when she sat alone); there were, she remembered, great reconciliation scenes; but for the most part, oddly enough, she must admit that she felt this thing that she called life terrible, hostile and quick to pounce on you if you gave it a chance” (Woolf 61) The boat towards death sails gently through the ocean that will lead Mrs. Ramsay to her end. “Everyday Dasein is towards the end, i.e. is constantly coming to grips with its death, though in a ‘fugitive’ manner” (Heidegger 303) Through “The Window”, it seems that Mrs. Ramsay’s antagonist is existence. By existence I refer to life, and Mrs. Ramsay’s temporality towards the end. As time went by, anxiety took over Mrs. Ramsay and the world lost its meaning. The quote was retrieved from the time in which Mrs. Ramsay’s encounter with the final steps, in the sailing towards the end, were close. Life was about to pounce on her...

“For now she need not think about anybody. She could be herself, by herself. And that was what now she often felt the need of—to think; well, not even to think. To be silent; to be alone. All the being and the doing, expansive, glittering, vocal, evaporated; and one shrunk, with a sense of solemnity, to being oneself, a wedge-shaped core of darkness, something invisible to others” (Woolf 64) Finally, life pounces on Mrs. Ramsay. Taking a first glimpse, we can say that the isolation suffered by the character is clearly depicted in the quote. Mrs. Ramsay suffers a sort of transformation, which leads her to be a wedge-shaped core of darkness. “If the light which falls on a body is completely absorbed by that body,” says Chevreul, “so that it disappears from sight, as in falling into a perfectly dark cavity, then the body appears to us black....” Mrs. Ramsay's absorptive powers are seen in her withdrawal into darkness” (Stewart 2) What Stewart proposes, is that the color black might represent Mrs. Ramsay's absorption of light. Maybe we can relate the fact that Mrs. Ramsay started to live her temporality towards death alongside the symbol of light based on Woolf's image of life as a luminous halo. “Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end.” (Woolf 1948; 189) Taking into account Stewart's ideas, being a wedged shaped core of darkness would mean that light was completely absorbed by Mrs. Ramsay's existence. Mrs. Ramsay was finally into her life, her luminous halo that provided her consciousness of her own existential temporality. “Only Mrs. Ramsay, as she identifies with the light, or enters the "wedge-shaped core of darkness," transcends colorific diffraction and becomes pure being. After "burning and illuminating," she sinks back through the violet end of the spectrum (Lily's "purple shadow") to achromatic invisibility” (Stewart 2)

“But as soon as Dasein ‘exists’ in such a way that absolutely nothing more is still outstanding in it, then it has already for this very reason become ‘no longer being there’” (Heidegger 280) “(...) and one shrunk, with a sense of solemnity, to being oneself, a wedge-shaped core of darkness, something invisible to others” (Woolf 64) Mrs. Ramsay had turned into a no longer being there. Throughout “The Window” we are able to see the transformation that Mrs. Ramsay suffered from being a being in the world, to being somebody towards death. During the mentioned section, I could also see certain

characteristics which, taking into account what Heidegger proposes, made her an authentic being; a true experiencer of temporality.

“How could any Lord have made this world? She asked. With her mind she had always seized the fact that there is no reason, order, justice: but suffering, death, the poor” (Woolf 66) Heidegger proposes that authentic beings have concern as their kind of being. “Concern to carry out something, to get something done, to straighten something or to provide oneself with something.” (Heidegger 83) When analyzing Mrs. Ramsay, we will easily notice that she has concern as her kind of being. “Concern is the temporal meaning which Being-in-the-world has for human beings and it is the time configuration of human life which is the identical concern which human beings have for the world. If human beings had no concept of time they would have no reason to be engaged or implicated in the world in a human way. It is the awareness of temporality which establishes that the relationship that human beings have with the world is through concern (Warnock 1970)” (Hornsby) Therefore, taking Hornsby’s ideas into consideration, in the passage quoted above Mrs. Ramsay is demonstrating that her essence is concern; and thus she is an authentic being. These demonstrations of concern for the world show that this character has her own concept of time. Mrs. Ramsay is aware of her own existential temporality, which is the one that establishes her relationship with the world, thus making her an authentic being enabled to experience temporality. Through Mrs. Ramsay’s concern throughout the section “The Window”, we can see that she meets the criteria for being an authentic Dasein.

“Its being is annihilated when what is still outstanding in its being has been liquidated” (Heidegger 280) The being of someone who is towards death is annihilated when anxiety produces the void of meaning. Thus, the character is led to a crisis in which she ends up embracing her temporality towards the end. The annihilation of a being refers to what I call the penultimate stage in the sea we are sailing alongside Mrs. Ramsay: death. However, death does not refer to the biological process in which a person ceases to exist. “In our terminology the ending of anything that is alive, is denoted as “perishing”, different from the medical concept of the exitus.” (Heidegger 240)



We can distinguish three important concepts within the Heideggerian terminology that refer to death: perishing, exitus, and demise. According to White, exitus refers to the “medical conception of death as the end of biological life processes, for example, respiration, blood circulation, and so forth (...)” (White 70) This concept differs from “perishing” in the following sense: “(...) when people perish, they go ‘out of the world’ in the sense that they lose ‘life’ (...) they might do that either by ‘exiting’ or by lapsing into a permanently unconscious state” (White 70) Finally, the concept of demise is rather similar to perish “Demise is perishing understood in particular ways, for example, as the gateway to heaven or hell, the beginning of the next cycle of karma or the cessation of consciousness. However, and more importantly, it is perishing understood as having a fundamental and global impact on the totality of our self-interpretation” (White 70)

“She had a sense of being past everything, through everything, out of everything, as she helped the soup (...)” (Woolf 86) Mrs. Ramsay began to wonder the seas of death as soon as the crisis of meaning became unavoidable. By death, I do not refer to the already explained concept exitus. Instead, taking into account the transformation suffered by Mrs. Ramsay during the process of acceptance of her temporality towards death, death refers to both perishing and demise (as understood under the concept of perishing). Even though, some might say that perishing occurs at the same time as the exitus (both our existence as souls and as bodies ceases once we die); I have found a common pattern in the small sample of novels of Virginia Woolf under the proposals of Martin Heidegger that differ from this view.

Certain characters such as Clarissa Dalloway and Septimus Warren Smith in *Mrs. Dalloway*, and Bernard in *The Waves* demonstrate that the processes of perishing might be separated from the exitus in the road towards death. In the three mentioned cases, the death of another character is what triggers the event of perishing. “A young man (that is what Sir Williams is telling Mrs. Dalloway) had killed himself. He had been in the army. Oh! thought Clarissa, in the middle of my party here’s death, she thought. (Woolf 1925; 201) Clarissa Dalloway perished when death knocked at her door through Septimus’ suicide. The existence of Clarissa had ended; thus, she remained in a world where she was a no

longer being there. “Death was defiance. Death was an attempt to communicate, people feeling the impossibility of reaching the centre which; mystically, evaded them; closeness drew apart; rapture faded, one was alone. There was an embrace in death”. (Woolf 1925; 202)

In the case of Septimus, the process cannot be seen as clearly as in the case of Clarissa; since as characters live their own time Septimus’ temporality seems to be quite advanced from the very beginning of the novel<sup>9</sup>. “But he himself remained high on his rock, like a drowned sailor (already dead) on a rock. I leant over the edge of the boat and fell down, he thought. I went under the sea. I have been dead, and yet am now alive” (Woolf 1925; 77) The image represents all those beings towards death who have perished. In the case of Septimus, the rock is the place in which he is left after the war, isolated and alone, but still alive. Septimus changed during the war, there he discovered the reality of human nature which he ended dreading. He was dead, reality had killed him, but he was still biologically alive. The character that triggered Septimus’ perishing was Evans, his war comrade.

We can see almost the same pattern in the case of Bernard in *The Waves*. “I went into the Strand, and evoked to serve as opposite to myself the figure of Rhoda, always so furtive, always with fear in her eyes, always seeking some pillar in the desert, to find which she had gone; she had killed herself” (Woolf 1931; 163) After the death of Rhoda, Bernard’s self perished. “Nothing came, nothing. I cried then with a sudden conviction of complete desertion. Now there is nothing (...) Life has destroyed me. No echo comes when I speak, no varied words. This is more truly death than the death of friends, than the death of youth” (Woolf 1931; 165)

Finally, we can draw a parallel between these characters’ perishing and Mrs. Ramsay’s<sup>10</sup>. “(...) and so, giving herself a little shake that one gives a watch that has stopped, the old familiar pulse began beating, as the watch begins ticking—one, two, three, one, two, three. And so on and so on, she repeated, listening to it (...)” (Woolf 86) The difference between

---

<sup>9</sup> If we draw a parallel between Heidegger’s and Bakhtin’s ideas about temporality; we will notice that under both types of analysis the characters have their own types of temporalities. This clearly correlates to Bakhtin’s idea that literary characters were portrayed under an individual chronotope.

Mrs. Ramsay's and the perishing of the other characters mentioned above is that Mrs. Ramsay's perishing is not triggered by the death of another character<sup>11</sup>. Instead, the event can be traced back to the character's authenticity shown through concern. "There were eternal problems: suffering; death; the poor. There was always a woman dying of cancer even here. And yet she had said to all these children, You shall go through it all." (Woolf 62) Concern is what brings anxiety; and in turn, anxiety produces a crisis in meaning where the character perishes being a no longer being there (an isolated entity; alive but not existentially out of the world). Anxiety is about death and guilt, awakening Dasein to the inherent instability and indefiniteness of its finite existence. (Magrin 78)

" (...) it had become, she knew, giving one last look at it over her shoulder, already the past" (Woolf 108) To conclude the sailing towards death, Mrs. Ramsay says goodbye to "The Window" accepting that time had passed. "Time Passes" turns out to be the result from the journey started by Mrs. Ramsay in "The Window". "The Window" might stand for a symbol representing the process of inner transformation lived by Mrs. Ramsay. When looking at the window is where she encounters concern in the first place. "The Window" was a kind of reflection of the outer world, of life, seen through her own eyes.

We have accompanied Mrs. Ramsay during her circular shaped journey in her boat. Thus, we have come back to where we started. "[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 120) Death, or using Heideggerian terms, *exitus* represents the last stage freedom. "The end of being in the world is death. This end, which belongs to the potentiality for being-i.e to existence- limits and determines in every case whatever totality is possible for Dasein" (Heidegger 275) Through death, Mrs. Ramsay reached her potentiality; she finally became a "being as a whole".

---

<sup>11</sup> In spite of the differentiation between these characters, three of them (Bernard, Mrs. Dalloway and Mrs. Ramsay) have in common what Cygan named "the principle of unification". "She (Mrs. Ramsay) is the active centre; she holds it together (...)" (Cygan 98) Mrs. Dalloway shares the same characteristics as she is described through the book as the perfect hostess. In turn, Bernard unifies the whole novel in a such a way that at the end his own identity was confounded: "Who am I? I have been talking of Bernard, Neville, Jinny, Susan, Rhoda and Louis. Am I all of them?" (Woolf 1931; 168)

I believe that the realization of Mrs. Ramsay's potentiality for being conveys the temporality of the narrated in "Time Passes". The death of Mrs. Ramsay is narrated in brackets demonstrating, at a first glance, that this event happened in the past and outside the current spatial location. This relates to what has been defined as a Heideggerian ecstasy. An ecstasy, as understood by Heidegger is "a moving forward into the future, a movement beyond the moment of one's death, to come back to the past" (Miller 93) In "Time Passes", the writer has already moved into the future, beyond these events. The death of Mrs. Ramsay, narrated in brackets, is our journey back to the past again. This movement to the past is what conveys and represents the temporality of the narrated.

"El lapso de una vida humana, comparado con la amplitud de las duraciones cósmicas, parece insignificante" (Ricoeur 766) The event above is narrated in brackets not only to give the idea that they happened in the past. Basing my ideas on what Ricoeur has written, I believe that the bracketing stands for making the contrast, between the two temporalities present in "Time Passes", obvious. The death of Mrs. Ramsay is narrated in such a subtle way in order to depict the insignificance of our lives in contrast to time. The idea portrayed in the section "Time Passes" is basically a dichotomy. Time is infinite; time never runs out of itself. However, time becomes finite when a being-in-the-world faces its existential temporality towards death. Now, time pauses...

### 3.3 Time pauses.

"Heidegger described the circle (hermeneutic circle) in such a way that the understanding of the text remains permanently determined by the anticipatory movement of foreunderstanding. (...) the circular movement of understanding runs backward and forward along the text, and eases when the text is perfectly understood (...) (the circle) describes understanding as the interplay of the movement of tradition and the movement of the interpreter" (Gadamer 328)

Following the hermeneutic circle, in this section we will continue to wander inside "Time Passes". However, we will take a different means of transportation; now, we will join James in his quest towards the encounter of his own chronotopic self. James as a chronotopic self is the result of the borrowing of Bakhtin's term suited for the purpose of

my current analysis<sup>12</sup>. James' temporality constitutes the second, and in my opinion, most important temporality within "Time Passes". It differs from Mrs. Ramsay's temporality due to the reasons soon to be exposed.

"Well, we must wait for the future to show" (Woolf 122)

The second part of the dichotomy which gives us the idea that somehow time is paused, brought by the darkness of uncertainty, is represented through space and through James' temporality. Regarding the former, in the following pages I will try to give another interpretation to the use of space within "Time Passes" based on Heidegger's and Ricoeur's proposals. While concerning the latter, I will eventually analyze Mrs. Ramsay's temporal counterpart aided by Heidegger and his concept of factuality.

### 3.3.1 The underlying symbolic role of space.

"Nothing it seemed could survive the flood, the profusion of darkness which, creeping in at keyholes and crevices, stole round window blinds, came into bedrooms, swallowed up here a jug and basin, there a bowl of red and yellow dahlias, there the sharp edges and firm bulk of a chest of drawers. Not only was furniture confounded (...)" (Woolf 121)

Uncertainty does not only swallow up characters, but also space within "Time Passes". The result of darkness is not clearly seen at first, due to the blurry environment in which we are left when reading the mentioned section. My aim is to go deeper into this wonderland called "Time Passes"; where we can find clocks colliding with each other as well as the erosion of space which does not only mark one temporality; but two.

"Sometimes a hand was raised as if to clutch something or ward off something, or somebody groaned, or somebody laughed aloud as if sharing a joke with nothingness" (Woolf 122) Uncertainty is what introduces us to "Time Passes"; we do not know to what "sometimes-something-somebody" refer to. Neither do we know if there are still people living in the house, nor if nothingness makes reference to the actual state of it. This clearly

---

<sup>12</sup> The idea of describing James as a "chronotopic individual" makes reference to the fact that James realization of temporality is highly dependent on space. This relates to the concept of factual temporality which was explained in the Theoretical Framework.

relates to the paradoxical state presented in “Time Passes” regarding temporality, a state which is also part of different novels as Cygan proposes.

A clear example of Woolf’s paradoxes can be seen in *Between the Acts*. “In *The Waves* (1937) and *Between the Acts* (1941), Woolf describes selves that are fractured and incomplete, but who seek to find communion with another. In this version of community, which comes unexpectedly, characters experience a feeling of wholeness, that stands in opposition to the well-known —orts, scraps, and fragments (188) of the audience in *Between the Acts*.”(Bufter 33) The communion and fragmentation found in *Between the Acts* form a paradoxical relation; just as the one formed by the two colliding temporalities in “Time Passes”. This paradoxical relation can also be seen in one character in particular: Isa; and her relationship with Giles. “The father of my children, whom I love and hate. Love and hate—how they tore her asunder!”(Woolf 1941; 107) “Alone, enmity was bared; also love. Before they slept, they must fight; after they had fought, they would embrace” (Woolf 1941; 109)

“We remain sited—We are the audience” (Woolf 1941; 33)<sup>13</sup>

When paying attention to the second part of the paradoxical “Time Passes”, I realized that space might fulfill a different role from the one of giving the reader the sensation that ten years had gone away. (...) here you can neither touch nor destroy (Woolf 123) According to J. Hillis Miller in his work “Time in literature”, Heidegger recognized that the problem of representing time is that it relies on spatial representation. Thus, Miller proposes that time escapes from direct representation; therefore, writers rely on things and space in order to portray the passing of time. I have already proposed, in the previous section, that the passing of time in “Time Passes” is mainly realized through the process lived by Mrs. Ramsay towards encountering and accepting her temporality towards death. The idea of the passing of time would be emphasized by the narration of her death in “Time Passes”. Being that so, what is the role that space has throughout the section? Does the use and emphasis on spatial representation in “Time Passes” restate the idea that time had gone away? Or

---

<sup>13</sup> This quote makes reference can be used to make an analogy between the idea presented on the following pages and the audience at the pageant in *Between the Acts*. As happened with the people who went to see the play, spatial representation was a mere audience of “Time Passes” remaining sited ten years watching how nature intended to win the fight of endurance.

could it be that spatial representation would have an underlying role affecting the realization of temporality?

“So with the house empty and the doors locked and the mattresses rolled round, those stray airs, advance guards of great armies, blustered in, brushed bare boards, nibbled and fanned, met nothing in bedroom or drawing-room that wholly resisted them but only hangings that flapped, wood that creaked, the bare legs of tables, saucepans and china already furred, tarnished, cracked” (Woolf 120) In my opinion, when analyzing the role of space in “Time Passes” we have to face, what seems to be, another paradoxical situation as readers. The house is empty and things have cracked, others have tarnished, etc. At first, we might think that those images are trying to convey the passing of time through the description of erosion. “(...) the rain-pipe had blocked over the study window and let the water in; the carpet was ruined quite (...)” (Woolf 134) However, I believe that the role of spatial representation in “Time Passes” is confounded with that of the natural phenomenon of erosion.

“For there were clothes in the cupboards; they had left clothes in all the bedrooms. What was she to do with them? They had the moth in them—Mrs. Ramsay’s things. Poor lady! She would never want them again” (Woolf 134) In my opinion, the shabbiness of the house, and the “erosion” of the things fulfill an underlying symbolic role. “El carácter pasado no está escrito en el rostro de un rostro incluso deteriorado; al contrario por transitorio que sea, aún no ha pasado”(Ricoeur 745) If we take into account what Ricoeur proposes, we might realize that the symbolic underlying role of things in “Time Passes” is the physical representation of a sudden stop, or pause. In the quote above, the narrator seems to forget the fact that Mrs. Ramsay is dead, just for a while, giving us the idea of a sudden stop in the temporality of the narrated.

The underlying role of space does not include the representation of the passing of time. Instead, what conveys the passing of time is the phenomenon of erosion, which we understand that is only possible in an environment where time has gone away. “Whatever else may perish and disappear what lies here is steadfast” (Woolf 113) “At length , desisting, all ceased together, gathered together, all sighed together, all together gave off an aimless gust of lamentation to which some door in the kitchen replied, swung wide;

admitted nothing; and slammed to” (Woolf 113) The house in itself and the objects have remained. As Ricoeur says, the objects and the house are still there, they have not passed; they are just eroded by time. In a way, what I propose is that the space in “Time Passes” is a symbolic representation of a world that is no more. “Lo que ya no es, es el mundo al que estos restos han pertenecido” (Ricoeur 775) The underlying symbolic role of space would be that of representing a world that has been both lost and paused. The world lost is the one of “The Window”; while the world paused belongs to James and his temporality.

“Time Passes” portrays a house deprived from its worldhood; there is no longer life in it. “Space becomes accessible only if the environment is deprived of its worldhood” (Heidegger 148) Then, space became the big picture, displayed throughout “Time Passes, showing the things that remained. “(...) rubbing, snuffling, iterating, and reiterating their questions—“Will you fade? Will you perish?—scarcely disturbed the peace, the indifference, the air of pure integrity, as if the question they asked scarcely needed that they should answer: we remain” (Woolf 126)

“(…) so confuses them that it seems impossible that their clam should ever return or that we should ever compose from their fragments a perfect whole or read in the littered pieces the clear words of truth.” (Woolf 124) Time paused in the house; in spite of the erosion of things, these things remained. Time paused in space allowing items to be there until worldhood came back. “There were boots and shoes; and a brush and comb left on the dressing-table, for all the world as if she expected to come back tomorrow” (Woolf 126) When people did come back, it seemed as if everything (making reference to the space) was just as before, because temporality had been paused.

Basically, space and erosion represent a paradoxical relationship that, in a way, depicts (though to a much lesser extent) the collision of temporalities represented by Mrs. Ramsay and James. “More strikingly, in “Time Passes”, she (Virginia Woolf) is more interested in two contrasting forms of temporality: human time and natural time.”(Liu) Liu restates what I have said before; I believe that space represents human time. According to Heidegger’s proposals, a being in the world cannot be understood or deprived from space. On the other hand, erosion would represent the time of nature. “What power could now prevent the fertility, the insensibility of nature?” (Woolf 137) The time of nature has formed part of *To*



*the Lighthouse* since “The Window” “(...) things got shabbier and shabbier summer after summer. The mat was fading; the wall-paper was flapping.”(Woolf 29) The important fact is that in “Time Passes”, the power of erosion (or the power of natural time) encountered a dead world where only physical objects remained, as a sort of painting in a deserted museum<sup>14</sup> “El lapso de una vida humana, comparado con la amplitud de las duraciones cósmicas, parece insignificante” (Ricoeur 766) Nature erodes the space once belonging to humans, in a sort of fight for endurance.

“Let the broken glass and the china lie out on the lawn and be tangled over with grass and wild berries. For now had come that moment, that hesitation when dawn trembles and night pauses (...)” (Woolf 138) Finally, I can say that neither nature nor space won the fight. The two became entangled in a sort of ball of yarn, where if we try to untangle it we will notice that time passed; ten years had gone away in the temporality of the narrated. However, time also paused: the house was indeed in the same state as before when the characters arrived again at it, after ten years. “Here she was again, she thought, sitting bold upright in bed. Awake.” (Woolf 143) Not only Lily, but the house had awakened after her ten-year nap. Time had paused waiting for something, for someone, for the realization of a long-held dream. The one who pressed stop was James...

### 3.3.2 James and the factual temporality.

But what after all is one night? A short space, especially when the darkness dims so soon, and so soon a bird sings, a cock crows, or a faint green quickens, like a turning leaf, in the hollow of the wave. Night, however, succeeds to night. (Woolf 124) Time Pauses and the objects remain in the house as a remainder of a world that suddenly died. Night succeeds to night because “Time Passes” seems to be just one night on the whole; darkness envelops the environment in the beginning until people come back. In spite of the fact that the sudden pause in the mentioned section gets to be physically represented by the objects; the idea of stagnation corresponds to the temporal process lived by James throughout the novel.

---

<sup>14</sup> The different world perceived in “Time Passes” has a counterpart in *Between the Acts*. “The room was tidy as a pin, not slept in for months, a spare room” (Woolf 37) Even though both worlds have been deprived from human existence, the world in *Between the Acts* does not meet the power of erosion since there is no trace of a chaos drawn from a character becoming a being as a whole.

“So loveliness reigned and stillness (...)” (Woolf 126)

In my opinion, the pausing of time is mainly marked by James’ temporality as an inauthentic factual Dasein which happens to be absent from scene, during “Time Passes”. When reading “To the Lighthouse” for the first time, I realized that in the aforementioned section some characters, for instance James, were not included at all; however, he reappeared in the “The Lighthouse”. It seemed to me, as if Woolf would have kept certain characters apart for a reason. Then, I came to the conclusion that temporality had not have a clear cut definition within “Time Passes”. When reading the novel for the first time, the mentioned section seemed to be an interval; the long-held pause of a character waiting for something. As James is not present during “Time Passes”, we have to go and look for the past; let’s take a glimpse at “The Window”.

“¿No nos hallamos ante un tipo de retorno de lo inhibido a través del cual nuestra huida frente a la muerte se disfraza de huida del tiempo? ¿Y por qué decimos que el tiempo no puede parar? ¿No es porque nuestra huida frente a la muerte nos hace desear suspender su curso, por una comprensible perversión de nuestra esfera en su forma menos auténtica? “El ser-ahí saca su conocimiento de huir del tiempo a partir del conocimiento fugitivo que tiene de la muerte” [425]” (Ricoeur 760) I strongly believe that the emptiness of the house corresponds to the idea that a group of characters are running away from time. On the one hand, we have Mrs. Ramsay for which “Time Passes” constitutes the realization of their utmost potentiality for being. On the other hand, we have James, to whom “Time Passes” becomes a pause; an environment in which he cannot exist if he wants to escape from time. Thus, we can immediately ascertain that James’ temporality does not correspond to the existential temporality. James is not a being towards death as Mrs. Ramsay; James is an inauthentic factual Dasein.

“Yes, of course, if it’s fine tomorrow, said Mrs. Ramsay(...) To her son these words conveyed an extraordinary joy, as if it were settled, the expedition were bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after night’s darkness and a day’s sail, within touch.”(Woolf 6) According to Heidegger, being a factual Dasein means that, instead of being bound up in your destiny to time, Dasein is bound up in his destiny to an entity in the world. In the case of James, this is clear

from the very beginning: James' destiny is bound up to the lighthouse. The quote above, at demonstrates the child's unusual enthusiasm. "(...) and the wonder to which he had looked forward, for years and years it seemed (...)" (Woolf 6) This quote also emphasizes the idea that James' temporality is different from the beginning. Just one day seemed to be years and years in his factual universe.

"The concept of facticity implies that an entity within-the-world has being-in-the-world in such a way that it can understand itself as bound up in its destiny with the being of those entities which it encounters within its own world" (Heidegger 82) This quote restates what was mentioned above; furthermore, since "The Window" we can say that James' temporality differs from Mrs. Ramsay's.

"They were so critical, her children. They talked such nonsense. She went from the dining room, holding James by the hand, since he would not go with the others." (Woolf 10) From the very beginning, James seemed to be different from the other kids. Here, the fact that the other children were critical demonstrates that they care for the world in which they live. James' siblings show what I may describe as a premature concern for the world. Instead, James spends most of the first section just thinking about getting to the lighthouse. "This going to the Lighthouse was a passion of his, she saw, and then, as if her husband had not said enough, with his caustic saying that it would not be fine tomorrow (...)" (Woolf 17) James' temporality was not towards the end, as Mrs. Ramsay's. James' utmost potentiality for being is not death because he is not an authentic being towards death. Instead, his underlying motivation, his potentiality for being, is bound up to the lighthouse and to his father.

"But, said his father, stopping in front of the drawing-room window, it won't be fine" (Woolf 6) "The Window" seems to be quite blurry when it comes to grasp a definition of the temporality lived by James. In spite of this fact, the words from the quote above will function as a tool in order to understand James' temporality when reading the final section of the novel. "And even if it isn't fine tomorrow, said Mrs. Ramsay, raising her eyes to glance at Williams Banks and Lily Briscoe as they passed, it will be another day" (Woolf 28) What I noticed when I read "The Lighthouse" was that Mr. Ramsay fulfilled a similar role to the one fulfilled by Evans, Septimus and Rhoda in *Mrs. Dalloway* and *The Waves*,

respectively. However, Mr. Ramsay was not the character who helped James become aware of his existential temporality. Instead, Mr. Ramsay triggered James' factual temporality.

“Ser-delante-de-sí no implica ningún cierre, sino que deja siempre algo aplazado, en suspenso, y permanente constantemente incompleta, en virtud del carácter de poder-ser. Si el presente no es la modalidad apropiada para esta búsqueda de totalidad, no queda más que encontrar en el carácter de ser-delante-de-sí el secreto de su propia plenitud”(Ricoeur 724) As Mr. Ramsay denied James' desire to go to the lighthouse, James started his journey as a factual, inauthentic being ahead of himself. “The inauthentic future has the character of awaiting” (Heidegger 386) And certainly, eventually James would go to the lighthouse as Mrs. Ramsay says in the quote above “(...) it will be another day.” (Woolf 28) James turns into an inauthentic Dasein because he ends up waiting for the day of the journey to come. However, this does not mean that he will become a being as a whole when arriving to the lighthouse. Instead, his life is bound up to this physical object; and the arrival there becomes significant on the basis of his relation to her father.

“Had there been an axe handy, a poker, or any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it.” (Woolf 6) James' feelings towards his father when rejecting the possibility to go to the lighthouse become a stain during the novel. The role of this was to leave the future open for the reader. By this, I mean that through James' feelings we also turn into factual readers; and our future becomes James' inauthentic future that has the character of “awaiting”. When reading “The Window”, I just waited and read to know what James' words meant. “She was certain that he was thinking, we are not going to the Lighthouse tomorrow; and she thought, he will remember that all his life”. (Woolf 63) Words abounded in my mind when reading these words. Was it James really the ruthless? Was it Mr. Ramsay's denial unforgettable? What were the consequences?

### 3.3.3 The redemptive lighthouse.

Our badly drawn hermeneutic circle has brought into the third and final section of the novel. After beginning in the middle and making a stop in the past, we have arrived to the future which seems to explain the things that, as readers, we were not able to understand in

“The Window”. That is the reason why our trip has had an uncommon route. “They should have gone already—they had to catch the tide or something. And Cam was not ready and James was not ready”. (Woolf 145) The fact that James was not ready to go to the lighthouse, demonstrates, that as I said above his temporality is not bound up to the fact of arriving there. The puzzle seems to be much more complex than this; and as I could foretell, Mr. Ramsay plays an important role when trying to solve the riddle of the reason why James’ temporality waits through “Time Passes”.

“Death, for Heidegger, is certain but indefinite and it is this duality that causes anxiety as the authentic experience of nothingness: one that is solitary, or “non-relational” as Heidegger expresses it. Fear, the “falling” away from death and anxiety, is always collective because it is into the “they” that the fearful run. For the “they” it is not you or I who die but “one” who dies, the “nobody”(ibid. p.297) dies in “the sometime” (ibid. p. 299 ), only that is certain.” (Peters 2) The third section of the novel describes and draws James’ time since he starts his journey towards encountering his world. By world, I understand what Heidegger refers to “as an ontical concept, and signifies the totality of those entities which can be present at hand within the world”. (Heidegger 93) James starts the journey to the lighthouse as the ruthless, unable to forget (as Mrs. Ramsay once predicted) his father’s denial. “Fear is occasioned by entities with which we concern ourselves environmentally. Anxiety, however, springs from Dasein itself. When fear assail us, it does so from what is within the world. Anxiety arises out of being in the world as thrown being towards death.”(Heidegger 395)

“They came, lagging, side by side, a serious, melancholy couple. (Woolf 154)” “They looked, she thought, as if fate had devoted them to some stern enterprise, and they went to it, still young enough to be drawn acquiescent in their father’s wake, obediently, but with a pallor in their eyes which made her feel that they suffered something beyond their years in silence.” (Woolf 155) In “The Lighthouse”, I encountered another paradoxical instance. “A transformation is also apparent in James. He leaves the island reluctantly, forced by his father to take this trip. It might seem surprising, since, we remember, the novel opens with James dreaming to go there, but the context is quite different.” (Cygan 105) The fact that James does not want to go to the Lighthouse not only depicts another paradox inside

Woolf's novel, but also emphasizes the fact that even though his being is bound up to the lighthouse; this does not mean that his being is bound up to his arrival there. In spite of this fact, in order to understand what might seem as a quite contradictory turn, we must remember who triggered James' temporality.

"He had made them come. He had forced them to come. In their anger they hoped that the breeze would never rise, that he might be thwarted in every possible way, since he had forced them to come against their wills. (Woolf 163)" "There was the compact; to resist tyranny to the death. (Woolf 165)" As I continued my journey exploring "The Lighthouse" I noticed that in order to understand James' contradiction I had to go back to "The Window". Mr. Ramsay is the one that triggers James' temporality by means of denying the possibility of going to the lighthouse. Mrs. Ramsay's sort of omen comes true; James did not forget his father's "act of tyranny". I believe this is the reason why he rejects his father's will; James does not want to go to the lighthouse because his father asked him to.

"They had been forced; they had been bidden. He had borne them down once more with his gloom and his authority, making them do his bidding, on this fine morning, come, because he wished it, carrying these parcels, to the Lighthouse; take part in these rites he went through for his own pleasure in memory of dead people, which they hated, so that they lagged after him, all the pleasure of the day was spoilt. (Woolf 165)" Indeed, going to the lighthouse was Mr. Ramsay's rite. The fact that James and Cam are said to hate those dead people whose mourning was a part of the trip constitutes another instance of paradox. If we understand that the expression refers to Mrs. Ramsay; then, it would certainly be an instance similar to the love and hate felt by Isa for Giles in *Between the Acts*. James suddenly turned from being "the ruthless" to being "the lawgiver". From "The Window" to "The lighthouse" we see the process of transformation from a James determined to get what he wants; to a James empowered to avenge what was denied for him in the past. "(...) was that crass blindness and tyranny of his which had poisoned her childhood and raised bitter storms (...)" (Woolf 169)

"He had always kept this old symbol of taking a knife and striking his father to the heart. (Woolf 184)" "(...) that fierce sudden black winged harpy, with its talons and its beak all cold and hard, that struck and struck at you (he could feel the beak on his bare legs, where

it had struck when he was a child) and then made off (...)" (Woolf 184) When I read these two passages from "The Lighthouse" I realized that James was making an allusion to the past. "(...) the circular movement of understanding runs backward and forward along the text, and ceases when the text is perfectly understood." (Gadamer 328) Now, due to the image of the knife as well as to the image of the harpy, we go backwards to "The Window".

"Suppose then that as a child sitting helpless in a perambulator, or on some one's knee, he had seen a wagon crush ignorantly and innocently, some one's foot? Suppose he had seen the foot first, in the grass, smooth, and whole; then the wheel; and the same foot, purple, crushed. (Woolf 185)" "But whose foot was he thinking of, and in what garden did all this happen? (Woolf 185)" Certainly, this leads us to start our journey back to "The Window" in order to understand James' reaction against his father and against going to the lighthouse. The metaphor of the child and the foot seems to be quite clear. The child was James, and the foot he was thinking of was his mother's. "Something, he remembered, stayed flourished up in the air, something arid and sharp descended even there, like a blade, a scimitar, smiting through the leaves and flowers even of that happy world and making it shrivel and fail. It will rain, he remembered his father saying. You won't be able to go to the Lighthouse. (Woolf 185)"

"(...) and if there had been an axe handy, a knife, or anything with a sharp point he would have seized it and struck his father through the heart. She had gone stiff all over, and then, her arm slackening, so that he felt she listened to him no longer, she had risen somehow and gone away and left him there, impotent, ridiculous, sitting on the floor grasping a pair of scissors. (Woolf 186)" Time pauses and we still have not been able to arrive at the lighthouse. James' temporality keeps waiting for something to happen; and the lighthouse seems to be the symbol of his father tyranny. At first, I thought that James' factual temporality was bound to the lighthouse. However, close reading made me understand that the lighthouse is just what symbolizes the beginning of it all. James' factuality is bound up to the lighthouse because it represents his father's running over "the foot" of his beloved mother. The trip to the lighthouse represents both an instance of redemption from the part of Mr. Ramsay and a way of moving on for James.

“There he sat with his hand on the tiller in the sun, staring at the Lighthouse, powerless to move, powerless to flick off these grains of misery which settled on his mind one after another. A rope seemed to bind him there, and his father had knotted it and he could only escape by taking a knife and plunging it... (Woolf 187)” James’ father had knotted the rope the day he denied him the visit the lighthouse. The knotted rope represents James’ factual temporality; and his inauthentic being waited for the day he could free himself from his father. James’ factual temporality and his disappearance from “Time Passes” made him a character waiting to solve and untangle the conflict with his father shown in “The Window”. However, this conflict does not only involve James and Mr. Ramsay, but also Mrs. Ramsay; her foot was the one ran over by Mr. Ramsay when James was a child.

The fact that in “The Window” there is a two way unsolved issue leads me to the understanding of the clash of temporalities inside “Time Passes”. On the one hand, Mrs. Ramsay’s death marks the passing of time and at the same time emphasizes Mr. Ramsay’s tyranny. They never get to the lighthouse together, when this was certainly something that Mrs. Ramsay looked forward to. “And even if it isn’t fine tomorrow, said Mrs. Ramsay, raising her eyes to glance at Williams Bankes and Lily Briscoe as they passed, it will be another day” (Woolf 28) On the other hand, James’ out of scene marks the factual temporality of waiting; being an inauthentic dasein, he could not experience temporality. “Time Passes” marks a transition from “The Window” to “The Lighthouse”, which enables James to solve his conflict and Mr. Ramsay to redeem himself. Mr. Ramsay’s act of redemption did not only involved his son, but also his wife; hence, Mr. Ramsay’s initiative of going to the place where his wife wanted to go once.

“He was reading very quickly, as if he were eager to get to the end. Indeed they were very close to the Lighthouse now. (Woolf 202)” Eventually, the lighthouse becomes a symbol of Mr. Ramsay’s act of redemption involving his wife; he finally left his tyranny aside and accepted going to the lighthouse. His redemption towards James also came once he got to the lighthouse. “Well done! James had steered them like a born sailor. There! Cam thought, addressing herself silently to James. You’ve got it at last. For she knew that this was what James had been wanting, and she knew that now he had got it he was so pleased that he would not look at her or at his father or at anyone.” (Woolf 205) Mr. Ramsay’s praise



towards James is what seems to cut James' rope; James does not have to keep waiting. The arrival to the lighthouse and Mr. Ramsay's communication with James seem to mark the end of a cycle that started off in "The Window".

"Chapter three is about an excursion to the lighthouse undertaken by Mr. Ramsay and his two youngest children, Cam and James, which has all the features of a successful mourning process, enabling them to leave the past behind and go on in life. If this is so, the paradoxical tension I claim to be central to Virginia Woolf's work would be resolved. To the Lighthouse would go further than Mrs. Dalloway and overcome the paradox. Unity would have the last word (...)" (Cygan 98) I believe that unity does have the last word; however, on the basis of the conflict that we have been discussing. The arrival to the lighthouse does not only represent a successful mourning process, but it also stands for the end of what was unresolved in the first section; "The Lighthouse" for me represents the end of a cycle and its subsequent unifying process to the beginning. "He sat and looked at the island and he might be thinking. We perished, each alone, or he might be thinking, I have reached it. I have found it; but he said nothing. (Woolf 206)"

## Conclusion

**Do the different temporalities within one novel provide the reader a new interpretation of the analyzed text? And if this happens, in what way it is conveyed to the reader? Furthermore, if I can arrive at another interpretation through the analysis of time, does this vision of the novel contradict previous interpretations, or does it complements them in a certain way?**

I formulated these questions at the beginning the work, in the introduction; and I believe that I might be in the position to answer those questions here. First of all, I think that from the analysis of the different temporalities of Mrs. Ramsay and James I can conclude that it is not possible to say whether a new interpretation was born or not; since I am in no position to give account of every interpretation made about the novel. Instead, through the analysis of the temporality of these characters inside “Time Passes” I arrived at a new understanding of the novel based on the hermeneutic circle. “The anticipation of meaning in which the whole is envisaged becomes actual understanding when the parts that are determined by the whole themselves also determine this whole” (Gadamer 326) The role of structure in *To the Lighthouse* differs from what Mulas proposes in his essay "Virginia Woolf's *To the Lighthouse*: A Work in Progress from Vision to Reality". I strongly believe that, even though there are three sections in the novel, boundaries become fuzzy when analyzing temporality. Moreover, the temporality of each of the three sections surpasses the structural boundaries to give the reader a sense of completion or a sense of ending a cycle once the novel is read.

“Thus the movement of understanding is constantly from the whole to the part and back to the whole”. This is clearly how my personal process of understanding the temporality of *To the Lighthouse* was. First of all, “The Window” can only be understood taking into account Mrs. Ramsay’s death in “Time Passes” and the conflict in “The Lighthouse”. The time of “The Window” surpasses the section itself due to the fact that Mrs. Ramsay’s death is not portrayed until the other section. Furthermore, James paused factual temporality continues to remember his father’s denial of permission to go to the lighthouse which was presented to the reader in the first section. The understanding of *To the Lighthouse* cannot only be

perceived as a circular process; but also it can be perceived as a constant dialogue among the three sections.

“Gradually as the sky whitened a dark line lay on the horizon dividing the sea from the sky (...)” (Woolf 1931; 5) This image brought from *The Waves* coincides with the role of “Time Passes” in the novel; “Time Passes” seems to be a dark era inside the lives of the Ramsays. The abrupt change in this section, the absence of certain characters from scene, and the sense of chaos and destruction leads the reader to wonder about certain features of this part. Why is James absent from scene? Why the death of the characters is written in square brackets? In my opinion, the most important feature of “Time Passes” is the collision of temporalities portrayed in the death of Mrs. Ramsay and in James’ factual temporality. “Understanding always includes historical mediation” (Gadamer 193) Understanding does not only include historical mediation, but also a mediation concerning the structure of the novel. The collision of temporality is what surpasses the boundaries of “Time Passes” flooding “The Window” and “The Lighthouse”. The line drawn by this section seems to be a sort of cliff where we have fallen to a void of temporal sense that can only be solved by understanding the other sections.

“Wolfgang Iser argues that literary texts always contain ‘blanks’ which only the reader can fill. (...) The act of interpretation requires us to fill this blank.” (Selden 59) By using “The Window” and to “The Lighthouse” we can get a complete image of James’ and Mrs. Ramsay’s temporality. In the case of James, as we saw throughout the analysis, going back from “Time Passes” to “The Window” gave us a clear insight into James’ type of temporality: factual inauthenticity. In turn, “Time Passes” sorts of connects with “The Lighthouse” in the sense that the reappearance of James make us wonder the reason why he was on scene again. Hence, there is also a connection of “The Lighthouse” with “The Window”. “The Lighthouse” is not a straightforward end of a story; instead, this section is the one which completes the puzzle presented in “The Window”. Through James’ facticity and through his troubled relationship with his father we end up looking for answers in the first section.

“And as she dipped into the blue paint, she dipped too into the past there. (Woolf 171)”

Finally, a similar phenomenon happens with Mrs. Ramsay. “(...) the only token of her errand a basket on her arm, she went off to the town, to the poor (...)” (Woolf 195) Mrs. Ramsay may have asked (it seemed to have happened so often, this silence by her side) by saying them aren't we more expressive thus? (Woolf 171) In “The Lighthouse”, Lily Briscoe's reminiscences do nothing more than complete the picture that we had of Mrs. Ramsay's temporality. The things that were not said in “The Window” about Mrs. Ramsay's existential temporality were finally said in “The Lighthouse” through Lily's memories. This connects both sections; instead of drawing a clear cut end for the novel.

**Is it possible to find a definition for the literary concept of time? Is this concept or definition of time holistic?**

We come back again to the first questions presented in the introduction. In my opinion, the representation of time inside this novel cannot be defined as “holistic”; therefore, it has not a clear cut definition. As we have seen through the analysis, time is not only something that refers to what Ricoeur named temporality of narration, but it also 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 by Heidegger. The inclusion of certain philosophical concepts broadens our understanding of the use of time within a literary work. Furthermore, the inclusion of Heidegger, Gadamer and Ricoeur responds to the methodology used by the hermeneutic understanding, which has helped us to actualize, in a way, the meaning of this novel. “Understanding must be conceived as a part of the event in which meaning occurs, the event in which the meaning of all statements—those of art and all other kinds of tradition—is formed and actualized” (Gadamer 192)

Finally, I must acknowledge the fact that I would have liked to take into account other factors within the analysis of time in “Time Passes”. Future analyses might consider different insights concerning certain topics such as the paradoxical relations found in

Virginia Woolf's novels 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".

**"All literary works of art are actualized only when they are read" (Gadamer 192)**

Reading *To the Lighthouse* for the first time meant an encounter with an unknown world, in which I, as a reader, was left in a foggy London park trying to figure out in what time I was immersed. Reading *To the Lighthouse* for a second time, meant being in that same park aided by Heidegger, Ricoeur and Gadamer which represented my glasses which let me have a clearer insight of my time and space. Hence, I could get to a boat that led me to a journey that carried me through the *To the Lighthouse* in a circular motion. First stop: "The Window", where the factual temporality of James lived. Population: a hundred of pages lived just in a single day. Second stop: "Time Passes", where Mrs. Ramsay's existential temporality ended. Population: twenty pages lived in ten years, desolation. Third Stop: "The Lighthouse", where the conflicts of "The Window" were solved, and where "The Window" started to make full sense. Population: surprises, James relationship with his father and redemption.

***"The Waves broke on the shore" (Woolf 1931; 173)***

## References

### Works cited

Bakhtin, Mikhail. "Forms of Time and Chronotope in the Novel" *The Dialogic Imagination: Four Essays*. University of Texas Press, 1981. 84-171. Web. September 2012.

Calinescu, Matei. *Cinco Caras de la Modernidad*. España: Editorial Tecnos, 1987. Print.

Childs, Peter. *Modernism*. London New York: Routledge, 2000. Web. May 2012

College of DuPage "'Anxiety" in Heidegger's Being and Time: The Harbinger of Authenticity" 2006. *Philosophy Scholarship. Paper 15*. James Magrini. Web. December 2012 <http://dc.cod.edu/philosophypub/15>

Daiches, David. *The Novel and the Modern World*. Chicago and London: The University of Chicago Press, 1960. Print.

Eagleton, Terry. *Literary Theory: An Introduction*. 2<sup>nd</sup> edition. Oxford: Blackwell, 1996. Print.

Gadamer, Hans-Georg. *Truth and Method*. 2nd ed London New York: Continuum, 1975. Web. July 2012

Heidegger, Martin. *Being and Time*. New York: Harper and Row, 1962. Print.

Hornsby, Roy. "What Heidegger means by Being-in-the-World". 2012: n. pag. Web. 27 August 2012.

Modern Humanities Research Association. "Bergson's Theory of the Novel". Shiv K. Kumar. Web. 11 July 2012. <http://www.jstor.org/stable/3721899>

Modern Humanities Research Association. "Time, Tense, Weather in three 'flood novels', 'Bleak House', 'The Mill on the Floss', 'To the Lighthouse'". Anny Sadrin. Web. 11 July 2012. <http://www.jstor.org/stable/3509245>

Mulas, Francesco. "Virginia Woolf's To the Lighthouse: A Work in Progress from Vision to Reality" 2005 Web. September 2012.

NC. Digital Online Collection of Knowledge and Scholarship. *Four Essays on Excess and Fragmentation in Modernism*. David Bufter, 2011. Web. December 2012. [http://libres.uncg.edu/ir/uncg/f/Bufter\\_uncg\\_0154M\\_10765.pdf](http://libres.uncg.edu/ir/uncg/f/Bufter_uncg_0154M_10765.pdf)

Newcastle University eTheses. *Unity and Fragmentation in four novels by Virginia Woolf*. Newcastle University. Philippe Cygan, 2010. Web. December 2012. <https://theses.ncl.ac.uk/dspace/bitstream/10443/988/1/Cygan%2010.pdf>

Liu, Chen-Ou. "Disrupting Imperial Linear Time: Virginia Woolf's Temporal Perception in *To the Lighthouse*". n. pag. Web. December 2012.

Peters, Gary. "The Fear of Fear: The Phenomenology of Death in Heidegger and Levinas". Web. December 2012.

Ricoeur, Paul. *Tiempo y Narración*. "Los Juegos con el Tiempo". 2 vol. Siglo Veintiuno editores, 1996. 469-533. Print.

Ricoeur, Paul. *Tiempo y Narración*. "Temporalidad, Historicidad, Intratemporalidad: Heidegger y el concepto ordinario de Tiempo". 3 vol. Siglo Veintiuno editores, 1996. 718-

Sandberg, Erick. "'To Want and not to Have': Desire and Form in Virginia Woolf's *To the Lighthouse*". 2012. Web. September 2012.

Selden, Raman, Peter Widdowson, and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory*. 5<sup>th</sup> ed. London: Pearson Longman, 2005. Print.

Stewart, Jack "Color in *To the Lighthouse*" *Twentieth Century Literature*, Vol. 31, No. 4, 1985. Web. December 2012.

The English Journal. "Time in the Modern Novel". Dayton Kohler. Web. 23 May 2012. <http://www.jstor.org/stable/808182>

The Mit Press. "Time in Literature". J. Hillis Miller. Web. 11 July 2012. <http://www.jstor.org/stable/20027843>

University of Utrecht library. *There are still the Hours*. University of Utrecht. Marlies de Vos, 2005. Web. 27 May 2012. <http://igitur-archive.library.uu.nl/student-theses/2006-0324-080833/UUindex.html>

Wakefield, Jason. "Mrs. Dalloway's existential temporality". 15 Sept. 2011: n. pag. Web. 27 May 2012.

White, Carol. *Time and Death: Heidegger's Analysis of Finitude*. Ashgate Publishing Company, 2005. Web. December 2012.

Woolf, Virginia. *Between the Acts*. Feedbook Books, 1941. Web. December 2012

Woolf, Virginia. *Mrs. Dalloway*. London: Penguin Books, 1996. Print.

Woolf, Virginia. "Modern Fiction" *The Common Reader*. London: The Hogarth Press, 1948. Print

Woolf, Virginia. *Monday or Tuesday*. New York: Harcourt, Brace and Company, 1921. Bartleby.com, 1999. Web. December 2012 [www.bartleby.com/85/](http://www.bartleby.com/85/).

Woolf, Virginia. *The Waves*. Feedbook Books, 1931. Web. October 2012

Woolf, Virginia. *To the Lighthouse*. Feedbook Books, 1927. Web. June 2012

#### Dictionary Entries Cited:

"Children." Def. Diccionario de los Símbolos de Jean Chevalier. 1986. Print

#### Works Consulted.

Haugeland, John. "Truth and Finitude: Heidegger's Transcendental Existentialism" *Heidegger, Authenticity and Modernity: Essays in honor of Hubert L. Dreyfus Volume 1*. Massachusetts Institute of Technology, 200 . 43-79. Web. December 2012.

Marsh, Nicolas. "Mental Processes in Virginia Woolf" *Virginia Woolf, The Novels*. Palgrave Macmillan, 2011. 19-47 Print.

Lehigh University Library Services. "Life and Death in Virginia Woolf's Mrs. Dalloway and To the Lighthouse". University of Lehigh. Sarah Benefiel, 2003. Web. 31 July 2012. <http://www.google.cl/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0CB8QFjAA&url=http%>



[3A%2F%2Fisawarchives.lib.lehigh.edu%2Finclude%2Fgetdoc.php%3Fid%3D113%26article%3D128%26mode%3Dpdf&ei=7Ps8ULq3L-P46QGGuYG4Cg&usg=AFQjCNEKEOpsrEHqNfQzD1ur\\_QnzawWBw&sig2=ueediGtml1sJQ8m\\_eyFceg](http://www.lehigh.edu/~faw3/lehigh.edu%2Finclude%2Fgetdoc.php%3Fid%3D113%26article%3D128%26mode%3Dpdf&ei=7Ps8ULq3L-P46QGGuYG4Cg&usg=AFQjCNEKEOpsrEHqNfQzD1ur_QnzawWBw&sig2=ueediGtml1sJQ8m_eyFceg)

University of California Prized Writings. "The Significance of Time in Mrs. Dalloway". University of California. Lisa Armentrout, 1991-1992. Web. 27 May 2012. <http://prizedwriting.ucdavis.edu/past/1991-1992>