CSCanada
Studies in Literature and Language
Vol. 23, No. 1, 2021, pp. 84-92
DOI:10.3968/12264

ISSN 1923-1555[Print]
ISSN 1923-1563[Online]
www.cscanada.net
www.cscanada.org

On the "Duration" of Psychological Time in *To the Lighthouse*

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Received 21 June 2021; accepted 2 August 2021
Published online 26 August 2021

Abstract
Employing Henry Bergson's theory of "duration" in the analysis of "psychological time" in *To the Lighthouse*, this article seeks to reveal the temporal scheme of the novel, in which embodied the distinctive aesthetic of "psychological time", the motif of the essence of life, and the secret of Woolf's creation of art. In the novel, Mrs. Ramsay found solace and hope for the future when she was immersed in her flowing of consciousness featured by heterogeneous and continuous "duration" of psychological time, while Lily Briscoe, as Woolf's "artist alter ego," struggled against the anguish in her duration of psychological time, transforming memory into the art of eternity. With the virtuoso representation of "stream of consciousness," Woolf amplifies psychological-time narration within the structure of the external "clock time", uncovering the truth of human consciousness, revealing the connection between the spiritual and the objective world, and exploring the essence of life.

Key words: *To the Lighthouse*; Stream of consciousness; "Duration"; Psychological time

Lu, Q., & Yu, M. (2021). On the "Duration" of Psychological Time in *To the Lighthouse*. *Studies in Literature and Language, 23*(1), 84-92. Available from: http://www.cscanada.net/index.php/sll/article/view/12264 DOI: http://dx.doi.org/10.3968/12264

INTRODUCTION
During the late nineteenth and early twentieth centuries, the literary field was profoundly influenced by American psychologist William James's psychological theory, Austrian psychologist Sigmund Freud's psychoanalysis, and French philosopher Henri Bergson's philosophy of intuition and immediate experience. Stream-of-consciousness novels formed, while the traditional conception of time (clock time) was disputed.

Virginia Woolf's *To the Lighthouse* was published in 1927 and was extolled as a landmark achievement in modernist fiction. Paul Sheehan argues that "Woolf effectively launches a new temporal regime, bolstering and advancing modernist resistance to the hegemony of clock-time" in the stream-of-consciousness novel *To the Lighthouse* (Sheehan, 2015, p.47). Scholars have analyzed the historical context of this "new temporal regime" by considering both literary and philosophical theories of time (p.47). Among the multitudinous studies, emphasis upon the influence of Henri Bergson's philosophy is incontestable.

According to Paul Sheehan, there is the possibility that Marcel Proust and Walter Pater have influenced Woolf on literary theories of time. When coming to the philosophical theories of time, it was Bertrand Russell who "mediated for Woolf the three modern philosophies of time that most influenced her writing", while Henri Bergson is "one of Woolf's favored explicators" (p.49). In *Bergson and the Stream of Consciousness Novel*, Shiv Kumar argues that "Bergson's philosophical theories of time, memory and consciousness provide a more useful clue to the understanding of the new technique" (Kumar, 1963, p.4). Moreover, Ann Banfield points out that "Woolf thought out the question of time within a philosophical framework. The philosophical cast of her work was also early recognized; invariably the philosopher named as its source of inspiration was Henri Bergson" (Banfield, 2003, p.473).

"Duration (la durée)" was introduced by Bergson as a theory of time and consciousness in his doctoral thesis *Time and Free Will: An Essay on the Immediate Data of Consciousness*. Bergson points out two conceptions of

time, "the one free from all alloy, the other surreptitiously bringing the idea of space" (Bergson, 1889, p. 100). The former one is duration, the latter one is physical time (or clock time). He suggests that only when we "get back into pure duration" can we grasp "the fundamental self" and "act freely" (pp.231-32). Nevertheless, Bergson does not give a precise definition of "duration"; instead, he presents descriptions of its characteristics – "being essentially heterogeneous, continuous, and with no analogy to number" (p.120).

Firstly, "duration" is "the form which the succession of our conscious states assumes when our ego lets itself live…forms both the past and the present states into an organic whole" (p.100). The central characteristic of "duration," suggested in the above quotation, is its continuity. G. Watts. Cunningham elucidates that "duration is the stuff out of which conscious existence is made" (Cunningham, 1914, p.526). To conclude, "duration" is linked with the state of consciousness; it is the state of existence of conscious activities; it is a continuous flow of consciousness.

Secondly, "duration" is "a succession of qualitative changes, which melt into and permeate one another…it would be pure heterogeneity" (Bergson, 1889:104), and "the heterogeneous moments of which permeate one another" (p.110). The essential characteristic of duration, suggested in the above quotations, is its heterogeneity. In addition, each moment of it "can be brought into relation with a state of the external world which is contemporaneous with it" (p.110). In conclusion, "duration" is the unity of continuity and heterogeneity, "a wholly qualitative multiplicity" (p.229), and "the 'interpenetration' of past, present, and future" (Banfield, p.480).

"Psychological time" mentioned in this dissertation refers to the narrative technique that is contrary to the traditional clock-time narration. By introducing "duration" into "psychological time," this dissertation seeks the philosophical meaning of this technique and the meaning of life conveyed in *To the Lighthouse*.

DISCUSSION AND ANALYSIS

The novel is divided into three sections, as Woolf conceived as "two blocks joined by a corridor" (Dick, 1982, p.44). The opening section, "The Window," is linked through the middle section, "Time Passes," to the final section, "The Lighthouse." In particular, Woolf employed "psychological time" which is different from traditional "clock time" to construct the frame of the plots. The "clock time" in the opening and the final section is merely a two-day span, yet these two sections occupy the most length of the novel. The middle section takes up about only 8 percent of the novel, yet it creates a ten-year interval of "clock time." Nevertheless, the apparent contrast between clock-time narration and psychological-time narration is harmonious in both content and form of the novel, because the content of "psychological time" and the length of "clock time" form an opposite quantitative contrast in different sections.

In elaborating the frame of the plots, Ann Banfield argues that "To the Lighthouse's three parts can represent past, present, and future, but only from the point of view of the characters" (Banfield, p.502). On the contrary, from the point of view of the time, as Paul Sheehan points out, "time is figured as an operational force, an agent of drama, a kind of protagonist" (Sheehan, p.47), the three parts will represent comprehensively opposite time orientations: "The Window" is "future-pointing" (p.51), "the present itself vanishes" (p.53) in "Time Passes," "The Lighthouse" looks backward in time and attempts to "recover the lost time of the ten-year interregnum" (p.55).

"THE WINDOW"

The opening section of *To the Lighthouse*, "The Window," depicts the joys and subtle dejection of the Ramsays together with their guests on an unspecified day in September several years before World War I, at their summer house on the Isle of Skye. They were planning to go to the lighthouse. The opening line, uttered by Mrs. Ramsay, is an answer to the temporal scheme – "Yes, of course, if it's fine tomorrow" (Woolf, 1927, p.5). The reader looks at the world mainly through Mrs. Ramsay's eyes as she consistently imagined what tomorrow and the future would be. Accounting for more than half of the entire narration, Virginia Woolf portrays a continuous human experience along with an intense inner experience from six o'clock to supper time in the following passages, which "possess an insistently future-pointing, proleptic quality" (Sheehan, p.51).

What scattered throughout this section are noticeable transitional points that bridge the clock-time narration with the psychological-time narration. It usually happens when the character looks at someone or an object, for at this point, the character remains motionless (the objective event pauses) while the narration continues with the gradual exploration of the character's inner world. Consequently, the transitional points erode the "boundaries between inward and outward" (Levenson, p.23), which indicates the pause of the character's movement and the transition into the character's inner experience.

One example to illustrate this is Segment Five, in which Mrs. Ramsay measured her son James' leg in order to knit a pair of stockings for the Lighthouse keeper's son, "'My dear, stand still,' she said…She looked up – what demon possessed him, her youngest, her cherished? – and saw the room, saw the chairs, thought them fearfully shabby" (Woolf, 1927, p.30). As Mrs. Ramsay looked up, the narration of her movement pauses, while the narration shifts to her psychological experience of things around

her – the rent of the room, the shabby furniture, the books that she never had time to read, her children's different gifts and their carelessness, the Swiss maid Marie's dying father. The motion of looking up itself is brief; nevertheless, the narration's transition to "psychological time" creates an impression that the time slows down, even stops. Instead of directly portraying these objects or people, Woolf presents the combination of Mrs. Ramsay's inner experience and the objective things, which lends credence to the reader's perception of Mrs. Ramsay's meticulousness and tenderness. Nevertheless, this directionless flow of inner experience does not expand into an unrestricted state; it ceases as Mrs. Ramsay said to James, "Stand still. Don't be tiresome" (p.32). These two utterances of Mrs. Ramsay are the beginning and the end of Mrs. Ramsay's "psychological time" and symbolize two points in "clock time."

The transitional points can also be found in Segment Ten, in which Mrs. Ramsay was reading aloud "The Fisherman and His Wife" for James. Between the narration of the progress that Mrs. Ramsay was reading the tale sentence by sentence is her inner experience. "But she read, 'Next morning the wife awoke first'…" (p.62), then the narration continues with Mrs. Ramsay's worrying about Andrew, Minta Doyle, and Paul Rayley who came out to play and had not come back yet – "And where were they now? Mrs Ramsay wondered, reading and thinking, quite easily, both at the same time" (p.63). Then the following narration gradually explores Mrs. Ramsay's acquaintance with Minta's parents; her worries about the future life of her children – "…she never wanted James to grow a day older or Cam either. These two she would have liked to keep for ever just as they were, demons of wickedness, angels of delight, never to see them grow into long-legged monsters…why should they grow up, and lose all that?" (p.65) Daily joys with her children – "They were happier now than they would ever be again…They had all their little treasures"; her subtle gloomy view of life – "the eternal problems: suffering; death; the poor"; and her hope towards the future – "They will be perfectly happy" (pp.66-67). The narration of Mrs. Ramsay's inner experience pauses as the narration of her movement goes along – she continued reading, turned the page, and discovered that "there were only a few lines more" (p.68). Then, as Mrs. Ramsay noticed from the light in the garden that it was getting late, her "psychological time" steers the narration again and leads back to the beginning state of worrying – she imagined what Minta, Paul and Andrew would do outside and the dangers that might happen to them —— "He would be cut off…one of them might slip. He would roll and then crash. It was growing quite dark" (p.68). Next, the narration of Mrs. Ramsay's movement continues ——"shutting the book, and speaking the last words as if she had made them up herself, looking into James's eyes…Turning, she looked across the bay…". At last, the narration ends with Mrs. Ramsay's reply to James that "No: not tomorrow; your father says not" and her worry towards James's dejection – "he will remember that all his life" (p.68). These transitional points, the pauses or continuations of "psychological time" or "clock time", follows one by one, like notes on the stave, composing a harmonious melody of intense experience.

In the analysis of Mrs. Ramsay's "psychological time" above, the conception of "duration" has been gradually employed. Whereas the "clock time" takes up only a few moments, "it is only through la durée that we are enabled to participate in the inner experience of various characters" (Kumar, p.77). According to Bergson, "duration" can be handled only by "intuition," a concept which is contrary to "intelligence" – the static way of cognizing objects; it is the way to cognize life itself. In this situation, Mrs. Ramsay's inner experience indicates "intuition," the narration of "psychological time" indicates "duration," and the transitional points (mentioned in the analysis above) indicate the moments when "duration" is handled by "intuition." In short, Mrs. Ramsay entered "duration" in her flow of consciousness, and there she sought her solace and perceived the essence of life. The analysis of Segment Ten above has verified this conclusion to a certain extent; nevertheless, passages in Segment Eleven present a more convincing proof.

As Bergson suggested, people generally live themselves in the "clock time," and that is the reason why they can hardly perceive themselves – "our life unfolds in space rather than in time; we live for the external world rather than for ourselves; we speak rather than think; we 'are acted' rather than act ourselves" (Bergson, 1889, p.231), which is the same idea that Mrs. Ramsay possessed. "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. To be silent; to be alone…When life sank down for a moment, the range of experience seemed limitless" (Woolf, 1927, p.70). As a hostess and the mother of eight children, Mrs. Ramsay always tried her best to provide love and care for her children as well her husband, Mr. Ramsay, who "wanted sympathy" (p.43). Meanwhile, Mrs. Ramsay felt the need to be alone, isolated from the hustle and bustle, and to slow down the progress of life. She realized that she should occasionally escape from the external world and enter her inner world where time is not passing but is expanding to eternity (it indicates "duration"), in which case, "intuition" takes control of cognition instead of "intelligence." In doing so, "one lost the fret, the hurry, the stir; and there rose to her lips always some exclamation of triumph over life when things came together in this peace, this rest, this eternity" (p.71), for she had the chance to think, to be herself, and to experience the endless exploration of the essence of life. Furthermore, the following quotation presents how Mrs. Ramsay entered "duration":

> …and pausing there she looked out to meet that stroke of the Lighthouse, the long steady stroke, the last of the three, which was her stroke, for watching them in this mood always at this hour one could not help attaching oneself to one thing especially of the things one saw; and this thing, the long steady stroke, was her stroke. Often she found herself sitting and looking, sitting and looking, with her work in her hands until she became the thing she looked at – that light for example. (p.71)

As Mrs. Ramsay gazed at "the long steady stroke" of the lighthouse, she felt that stroke "was her stroke", and "it seemed to her like her own eyes meeting her own eyes" (p.71). It indicates Mrs. Ramsay's way of cognizing had been transferred into "intuition." In this case, the lighthouse is no longer the object that stands on the rocks year after year but the hope of the future that mingles with both the past and the present. In Mrs. Ramsay, time is no longer the ticking of a clock, but "duration" – "an organic whole" (Bergson, 1889, p.100), and it "becomes a symbol of inner expansion" because Mrs. Ramsay has filled it with love (Kumar, p.77). Moreover, by frequently entering "duration," Mrs. Ramsay sought solace in it. Though she knew that "no happiness lasted" (Woolf, 1927, p.72), she had found hope, "speaking to Prue in her own mind, you will be as happy as she is one of these days. You will be much happier" (p.121). Mrs. Ramsay knew that "things got shabbier and got shabbier summer after summer" (p.31); nevertheless, she held the hope that her children would "going on again, however long they lived, come back to this night; this moon; this wind; this house: and to her too", and "Paul and Minta would carry it on when she was dead" (pp.125-26). Despite in the final passage that she admitted her husband was right and "It's going to be wet tomorrow" (p.136), which is an answer to the opening line "Yes, of course, if it's fine tomorrow" (5), Mrs. Ramsay did not disappoint James's hope; she said to James that "No, not tomorrow" and soon promised him "the next fine day" (p.127). It is a solace to not just James, but also Mrs. Ramsay herself.

Though the narration of Mrs. Ramsay's "psychological time" is dispersed throughout this section, it is not an assemblage of discrete moments of Mrs. Ramsay's inner experience; it is "duration" in which "every present of consciousness is both past and future, past in so far as it is an expression of dynamic memory, and future in so far as it incorporates in itself the propulsion of anticipatory purposes and aims" (Cunningham, p.535). In further elaboration, one of Mrs. Ramsay's remarks displays the continuity and heterogeneity of "duration": "…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 with it and threw one down with it, there, with a dash on the beach" (Woolf, 1927, p.53). In this case, "a wave" indicates the continuity while "little separate incidents…became curled and whole" indicates the heterogeneity (p.53).

"TIME PASSES"

Mr. Bankes's remark – "Well, we must wait for the future to show" at the beginning of "Time Passes" marks the cessation of the future-pointing temporal scheme in "The Window" and is an answer to the presentiments in "The Window" (Woolf, 1927, p.139). As the middle section, "Time Passes" forms a corridor of ten years between two days, "equivalent to the cross-stroke of the H" (Gabler, p.147). It connects the evening of "The Window" with the morning of "The Lighthouse" while focuses on the slow decay of the summer house and endeavors to portray what fades and what remains when the Ramsays has suffered significant loss.

In "Time Passes," the clock-time narration is minimal, while the portrayal of the objects and nature takes up most of the narrative. In Paul Sheehan's words, "there are events in this section, both implied and actual, but no story" (Sheehan, p.51). Taking Segment Two of this section to exemplify, it depicts how the night descended, its darkness gradually crept in "at keyholes and crevices, stole round window blinds, came into bedrooms", and how some random light slid into this house "with its pale footfall upon stair and mat" (Woolf, 1927, pp.140-41). What the reader can perceive from this depiction is that the house seems uninhabited, while the only event that happens is the gradual permeation of the darkness and "Nothing, it seemed, could survive the flood, the profusion of darkness" (p.140). At last, it is the last paragraph (which is placed in a pair of square brackets) – "Here, Mr. Carmichael, who was reading Virgil, blew out his candle. It was past midnight" that indicates the transition into "clock time" and from which the reader is aware of the existence of time and the character (p.141).

After Mr. Carmichael extinguished the last burning candle, this unspecified day in September ended, and the summer house seemed to fall into the abysmal darkness and gloom of the eternal nights (as described in Segment Three) – "Night, however, succeeds to night", the nights that are "full of wind and destruction" (pp.142-43). Though time passes, the light of morning seems never to come. The only thing that comes is the death of Mrs. Ramsay – "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 arm out. They remained empty" (p.143). Here is where the harmony achieved at the end of "The Window" ultimately crushes – the summer house is left to decay (as described in Segment Four), and "the characters' lives go on elsewhere" (Dick, 2000, p.61):

> So with the house empty and the doors locked and the mattresses rolled down those stray airs, advance guards of great armies, blustered in…What people had shed and left… coats in wardrobes – those alone kept the human shape and in the emptiness indicated how once they were filled and animated…days after day…week after week…Then again peace descended; and the shadow wavered; light bent to its own image

> in adoration on the bedroom wall; when Mrs McNab, tearing the veil of silence with hands…came as directed to open all windows, and dust the bedrooms. (Woolf, 1927, pp.144-45)

As shown above, both Segment Three and Segment Four convey the passage of ten years by portraying the empty, slowly decaying summer house and the unrestrained nature. The distinct and dramatic contrast amidst the brief narration and the ten-year length demonstrates this narration as psychological-time narration. In addition, the return of Mrs. McNab is a transitional point from which the psychological-time narration turns again into the clock-time narration. In this situation, the transition prevents the psychological-time narration from developing excessively to an uncontrollable extent while orienting the clock-time narration in Segment Five, in order to make Mrs. McNab participate in the recalling of a previous life in this summer house (which indicates Mrs. McNab's "psychological time"). With Mrs. McNab's participation, the dust is rubbed from the glass and furniture, as well as the loneliness and stillness that have been veiling the summer house. Then the narration focuses on the significant changes again, after temporarily withdraws itself from the passing of ten years and the enduring of decaying.

In Segment Six, the other characters' lives elsewhere are gradually revealed – Prue Ramsay, "was given marriage that May", but "died that summer in some illness connected with childbirth"; Andrew Ramsay, was killed by a shell explosion in France, "whose death, mercifully, was instantaneous" (pp.148-50). These messages of death are supplemented with square brackets and engulfed in the impressionistic depictions of the seasons and natural scene, which indicates an atmosphere of emotionlessness. The death of characters fails to preclude the passing of time, as if a wisp of cloud that vanishes in the catastrophic storm of time. In Michael Levenson's words, these depictions "enact the process of time as remorseless," and are "indifferent to the meager span of human life" (Levenson, p.26).

As suggested above, some of the clock-time narration in this section is placed in square brackets, like a kind of message hidden or excluded from the entire narration, or a reminder guiding the orientation of psychological-time narration. In other words, unlike that in "The Window," most of the psychological-time narration in "Time Passes" excludes the participation of the characters (excluding Segment Five and Segment Eight, which involve Mrs. McNab's psychological time), which demonstrates it as the narrator's "psychological time." To conclude, in "Time Passes," the narrator's "psychological time" refers to the psychological-time narration that involves the passage of years and the portrayal of the natural scene while excluding the characters' participation; and the psychological-time narration that involves Mrs. McNab's recollection and consolations is Mrs. McNab's "psychological time."

Amidst the multitudinous impressionistic depiction in this section, the most distinct feature is the unspecified temporal scheme – there are no specified date or time, only ambiguous phrases– "day after day", "week after week" (Woolf, 1927, pp.144-45), "night and night, summer and winter" (p.152). It is noteworthy that these phrases do not constitute the clock time in the external world; instead, they are the narrator's perception, for they appear in the impressionistic depiction that is the narrator's "psychological time." Furthermore, the lack of a specified date indicates that there seems to be no concept of "time" in the narrator's "psychological time" and perhaps "time" itself has lost its meaning of existing. Nevertheless, it precisely displays the characteristic of continuity, making the narrator's psychological time "an organic whole" (Bergson, 1889, p.100). In this continuity, "night and day, month and year ran shapelessly together" (Woolf, 1927, p.152). In this heterogeneity, the numerous incidents that marked by the points of "clock time" no longer have affiliation with number; instead, they "melt into and permeate one another, without precise outlines" (Bergson, 1889, p.104). Nevertheless, the continuity and heterogeneity alone are not enough to support considering the narrator's "psychological time" as "duration" because "duration" is not only about "time" but also about consciousness. Therefore, the question lies in the "consciousness" of the narrator. If delving into this question, it is essential to explore to what extent Woolf's voice overlapped with that of the narrator.

Most scholars (including Anne E. Fernald, Hans Walter Gabler, Susan Dick) regard To the Lighthouse as Virginia Woolf's most autobiographical novel as direct parallels between the Ramsays and Woolf's family can be found from the diaries: "This is going to be fairly short; to have father's character done complete in it; and mother's; and St. Ives; and childhood; and all the usual things I try to put in – life, death, etc. But the centre is father's character" (Woolf, 1953, pp.76-7). Therefore, Woolf's writing process of To the Lighthouse began with the transformation from memory to art. Moreover, Woolf herself, "after years of suffering from the oppressive presence of her parents in her also, daily thoughts" (Gabler, p.147), is allowed to lay them in her mind, and to feel them and the passage of years again, as a witness – "I have to give an empty house, no people's characters, the passage of time, all eyeless & featureless with nothing to cling to" (Woolf, 1953, p.88). By focusing on an empty house and presenting the impressionistic portrayals of the persistence of objects, Woolf precluded the novel from being sentimental and profoundly intensified the shock of death. Based on this, the connection between the voice of Woolf and the voice of the narrator becomes clear: Woolf tried not to become the narrator of "Time Passes" (if so, the writings would be sentimental), but to give part of her consciousness to the narrator, in other words, to give the

narrator a kind of "life," a base for unconcealed emotions. In this case, what the narrator conveys is not only the great changes that happened to the Ramsays, but also the traumatic experience of Woolf; what that empty house endures is more than just the passage of ten years, but also Woolf's memories that have immersed in gloom.

Therefore, the narrator's "psychological time" indicates "duration." If taken to an extreme extent, it would indicate Woolf's "duration," which creates a link between the narrator's world and the writer's world. As Woolf indirectly suggests, it is "a mode of perception with its own aesthetic values" (Kumar, p.77). Looking back to the opening line of this section, "Well, we must wait for the future to show" (Woolf, 1927, p.139), it is evident that this section is the future that Mr. Bankes mentioned; nevertheless, it is only from the characters' perspective. According to Paul Sheehan, this section actually "is not a future that is waiting for the present to catch up with it," but one that has "already happened and is now trying to insinuate itself into the present" (Sheehan, p.52). In further elucidation, the future that has "already happened" is "the ravaging wrought by time" (p.53), and it gradually permeates into the flowing state of time in the form of haunting memory. In this case, the empty house becomes "a durational link between the past and future" (Kumar, p.78); and this section contains the temporal dimension of heterogeneous moments, forming "an organic whole" (Bergson, 1889, p.100).

In conclusion, "Time Passes" presents the contrast between the inner "duration" and the passage of ten years of external time (clock time). What it reveals is not only the reconstruction of traditional time structure within "an extensive temporal dimension" of the aftermath but also the traumatic effects of memory underneath the emotionless depiction of decaying (Levenson, p.21). Furthermore, it is not only a "corridor" that links "The Window" and "The Lighthouse," but also the symbol of "duration."

"THE LIGHTHOUSE"

In "The Lighthouse," the family returned after ten years to the dilapidated summer house where Lily Briscoe delved into the past and immersed herself in the remembrance of Mrs. Ramsay; and Mr. Ramsay, together with James and Cam, took the long-postponed expedition to the lighthouse.

While Virginia Woolf was constructing this novel, she had an idea to subtitle it "Elegy" – "I will invent a new name for my books to supplant 'novel'. A new, by Virginia Woolf. But what? Elegy?" (Woolf, 1953, p.80). Concerning that an elegy is commonly reflective and expressed in recollection, while "The Window," as Paul Sheehan points out, is "future-pointing", therefore, "The Window" is more like "a counterelegy"; and "Time Passes," as analyzed in the former chapter, is the symbol of "duration" and it "has no outlet for dolorous introspection" (Sheehan, pp.51-5). By contrast, "The Lighthouse," the final section, according to Paul Sheehan, is "elegiac through and through" (p.55), which indicates the temporal scheme of this section is looking backward into the past.

The clock-time narration about Lily Briscoe in this section begins from her consistent recollection of this house and Mrs. Ramsay to her accomplishment of her picture. The transitional points in "The Window" are indicated by Mrs. Ramsay's consciously gazing at an object or a person and subsequently lead an expansion of the inner world. By contrast, the transitional points in "The Lighthouse" are placed when the character is unconsciously submerged in a memorable scene.

When Lily Briscoe returned to this place full of memories, she found that she was incapable of expressing her feelings – "Nothing, nothing – nothing that she could express at all", since everything had been changed after such lengthy and unbearable years – "The house, the place, the morning, all seemed strangers to her", and her beloved Mrs. Ramsay had died – "She was dead. The step where she used to sit was empty. She was dead" (Woolf, 1927, pp.165-69). The flood of grief was so overwhelming that she was almost drowned in it, numbed by it, and could not feel anything else. After all, it is not the death itself that overwhelms a person, but the objects, that no longer belong to, which relentlessly reminds the living ones of the lingering memories they conveyed and the complete emptiness death has left. In this situation, Lily Briscoe was unable to contemplate independently in reality, only able to let her eyes do the guiding, to search randomly for a place or an object, then waited for it to arouse her memories, to open the door of her "psychological time":

> And we all get together in a house like this on a morning like this…Yes, it must have been precisely here that she had stood ten years ago. There was the wall; the hedge; the tree…Then, being tired, her mind still rising and falling with the sea, the taste and smell that places have after long absence possessing her, the candles wavering in her eyes, she had lost herself and gone under. (pp.166-69)

These objects as well reminded Lily Briscoe that she had an incomplete picture that depicts Mrs. Ramsay and James, which "had been knocking about in her mind all these years" (p.167). The process of accomplishing this picture is more of a process of healing, an attempt to "recover the lost time of the ten-year interregnum" (Sheehan, p.55). She felt the need to recall the past, as if the past was the paint for her picture, an artistic resource – "Lily stepped back to get her canvas – so – into perspective…And as she dipped into the blue paint, she dipped too into the past there…She went on tunnelling her way into her picture, into the past" (Woolf, 1927, pp.194-95). By consistently diving into the past, she painted her picture stroke by stroke. Besieged by the memories

of Mrs. Ramsay, firstly, she silently called out Mrs. Ramsay's name, then cried out, hoping that she "shouted loud enough Mrs. Ramsay would return," but only to find that her frail exclaims foundered in nothingness, her pain increased, and the anguish reduced her to "such a pitch of imbecility" (pp.201-03). Until Mrs. Ramsay "recedes further and further" from her mind (p.196), in a sudden revelation, Lily Briscoe ultimately had her picture accomplished.

In addition, Lily Briscoe's "psychological time" is not only about the past but also includes a prospect of the expedition that Mr. Ramsay, James, and Cam took to the lighthouse and the imaginings of a potential future for Minta and Paul Rayley, whose lives "appeared to her in a series of scenes" (p.194). Therefore, Lily Briscoe's "psychological time" is "a qualitative interpenetration of the past, present and future" (Kumar, p.78). Furthermore, what lies between Lily Briscoe's recollection and invention, suggested by Paul Sheehan, is "the creative agency of memory" (Sheehan, p.57). Moreover, in "The Lighthouse", the most significant feature of the psychological-time narration of Lily Briscoe is its blending with memory. As analyzed in former paragraphs, Lily Briscoe recalled the past through unconsciously focusing on random objects, and the objects themselves somehow carry the memory. In other words, memory is triggered by both consciousness and objects; just as Bergson suggested, "memory is just the intersection of mind and matter" (Bergson, 1896, p.13). In addition, what the continuity and heterogeneity of "duration" embody in consciousness is theirs containing all the past and theirs expanding on the basis of this. In this case, memory is an essential part of consciousness and the foundation of "duration," which precisely proves Lily Briscoe's "psychological time" to be "duration."

Nevertheless, the question that how Lily Briscoe ultimately had her vision remains opaque. All that the reader can perceive from the narration is that it happened in a sudden moment of realization which seems like (5). an epiphany —— "With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the center. It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision" (Woolf, 1927, p.235).

From one point, according to Shiv Kumar, the definitive line Lily Briscoe drew symbolizes "a sudden intuitive realization of the qualitative blending into each other of the mechanically separated segments of time" (Kumar, p.78), which means that Lily Briscoe released herself from the grief by plunging into the past, mingling the past, the present and the future together, and forming "an organic whole" —— "duration" (Bergson, 1889, p.100). Therefore, it is in "duration" that Lily Briscoe finds the essence of life – "The great revelation had never come. The great revelation perhaps never did come. Instead, there were little daily miracles, illuminations, matches struck unexpectedly in the dark" (Woolf, 1927, p.181), discovering "her own powers of creativity" (Sheehan, p.57), gradually frees herself from the grief and ultimately sees her vision.

From another point, considering the autobiographical elements of *To the Lighthouse*, Anne Fernald points out that, unlike the Ramsey family, which can be connected directly to Woolf's family, Lily Briscoe "has no single biographical analogue" (Fernald, p.14). Based on this, Fernald argues that Lily Briscoe "offers an adult artist's perspective on the parents who died before Woolf was an artist" (p.14). Holding the same opinion with Fernald, Hans Walter Gabler demonstrates that Lily Briscoe can be considered Virginia Woolf's "artist alter ego" (Gabler, p.147). In this case, multiple symmetrical analogues can be traced.

Firstly, Lily Briscoe's picture can be considered "the novel's equivalent to itself" (p.147). Not only because the subject of Lily's picture —— mother and children, is commensurate with that of "The Window" section of *To the Lighthouse*, but also their analogous creative process. On the one hand, the difficulty Lily Briscoe encountered in the process of painting – "It was a question, she remembered, how to connect this mass on the right hand with that on the left" (Woolf, 1927, p.60), in which she fretted about "depth, surface, and frame" (Levenson, p.20), is equivalent to the problem Virginia Woolf faced in addressing the "Time Passes" section, as shown in her diary —— "I cannot make it out – here is the most difficult abstract piece of writing" (Woolf, 1953, p.88). On the other hand, Lily's solution to the accomplishment of her picture – "she drew a line there, in the centre" (Woolf, 1927, p.235), is equivalent to Virginia Woolf's design of constructing *To the Lighthouse* —— making "Time Passes" as the cross-stroke of the "H" structure of this novel. Therefore, Lily Briscoe's ultimately accomplishing her picture of mother and child presents a sense of an ending that exceedingly enunciates "Virginia Woolf's state of mind and body on finishing her novel" (Gabler, p.147).

Secondly, Lily Briscoe's reminiscence towards Mrs. Ramsay is equivalent to Virginia Woolf's towards her mother, Julia Stephen. After Mrs. Ramsay died for a decade, Lily Briscoe could still sense the presence of Mrs. Ramsay and was besieged by the haunting memory —— "It was strange how clearly she saw her, stepping with her usual quickness across fields among whose folds, purplish and soft, among whose flowers, hyacinths or lilies, she vanished. It was some trick of the painter's eye" (Woolf, 1927, p.203). Similarly, after decades of Mrs. Stephen's death, Virginia Woolf still immersed in the recollection of her, as she commented in 1939 – "Until I was in the forties…the presence of my mother obsessed me. I could hear her voice, see her, imagine what she would do or say as I went about my day's doings. She was one of the

invisible presences who after all play so important a part in every life" (Schulkind, 1985, p.80). This is also the reason why "The Window" takes up most of the narrative of this novel and the characteristic of Mrs. Ramsay has been meticulously crafted, as enunciated in Part Two of this dissertation.

In addition, these symmetrical analogues indicate the overlap between the feelings of Lily Briscoe and Virginia Woolf. According to Bergson's theory of "duration," the reason that the feeling itself (for example, a deep love or a profound melancholy) lives is that it develops in the "duration whose moments permeate one another"; thus, the feeling "takes possession of our soul" and "we feel a thousand different elements which dissolve into and permeate one another without any precise outlines, without the least tendency to externalize themselves in relation to one another" (Bergson, 1889, pp.132-33). Therefore, where the anguish itself endures is not within the passing of "clock time," but within the "duration" which is "the 'interpenetration' of past, present, and future" (Banfield, p.480), and where the past melts itself into the present while the future descends in the form of reflection of the past.

By looking backward in time with "creative recollection" (Sheehan, p.57), Lily Briscoe grieves for Mrs. Ramsay, "painting to remember, and remembering to paint" (Levenson, 2015, p. 23); Virginia Woolf mourns Mrs. Stephen, writing to remember, and remembering to write. As feelings emerge, Woolf allows Lily to have visions through "the painter's eye" (Woolf, 1927, p.203), while allows her own "visceral memories and emotions of the body to flow into language" (Gabler, p.151). To conclude, it is in the "duration" that both Lily Briscoe and Virginia Woolf release their "powers of transformation" (p.149), seeking hope and solace, recovering the lost time, evoking the memories, and ultimately transforming memory into art.

CONCLUSION

Albeit Woolf declared in 1932 that "I may say that I have never read Bergson" in a letter written to Harmon H. Goldstone (Nicolson & Trautmann, 1979, p.91), which has not deterred critics from exploring the parallels between Woolf's use of "psychological time" and Bergson's concept of "duration." In "Virginia Woolf and Modernism," Michael Whitworth argues that "the distinction between psychological time and clock time, the durée and temps of Bergson's philosophy, underlies the modernist experiments with time and narrative form" (Whitworth, 2000, p.146).

As Bergson suggested, humans live in a world where things are kept in order by the organization of "clock time," which is fundamental to scientific research. Nevertheless, "clock time" is only an abstract concept that cannot represent the complex, unpredictable human consciousness. By contrast, the concept of "duration" is particularly crucial for studying the inner world, and it provides a more dynamic, philosophical and aesthetic way to analyze stream-of-consciousness novels.

In *To the Lighthouse*, Virginia Woolf does not wholly discard the traditional "clock time" narration; instead, she amplifies psychological-time narration within the structure of the external "clock time," letting it expand to the state of eternity within the boundary. In addition, the voice of the narrator is unconstrained; it "leaps across time and space," and penetrates throughout "the inner perspective of emotions (love, anxiety, hope, bewilderment) and cognitions (assuming, suspecting, predicting)," and an extensive external temporal dimension (Levenson, p.21).

Moreover, this novel reveals the connection Woolf establishes between the spiritual and the objective world: Mrs. Ramsay escaped from the chaos of reality and found solace and hope in "duration;" both Lily and Woolf struggled against anguish and transformed memory into the art of eternity in "duration." At last, what we can learn from Bergson's vitalist philosophy and Woolf's profound writings is that: though the past is an endless path and may guide one to the abysmal darkness, it can also lead one to recognize the fundamental self; though the future seems unfathomable, it silently descends at every moment of the present; though the external world may seem mechanical and cruel, one can seek the essence of life in "duration."

To the Lighthouse, as a modernist "monument," with its poetic language and Woolf's "formidable productive mental energy" (Goldman, 2006, p.7), explores the inner world of consciousness and memory. Woolf highlighted the duration of psychological time, though which she revealed the essence of life, transformed memory into art, and composed a symphony of solace, vicissitudes, reminiscence, catharsis, and fulfilment.

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