



Analysis of Narrative Time in To the lighthouse

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**Abstract:**

The main focus of this study is analyzing narrative time in Virginia Wolf's *To the Lighthouse*. The main method chosen for this study is the theory of narratology. Gerard Genette's theory of narrative time in his book *Narrative Discourse* is applied on *To the Lighthouse*. Shlomith Rimmon-kenan's theory is also approached in this research as her theory depends mainly on Genette's theory with few modifications. Genette divides narrative time into three dimensions, Order, Duration and Frequency. Each dimension includes varied classifications. For example, inside the first dimension, order, Genette calls the disorder of arranging events as "anachrony" which is divided into "analepsis" and "prolepsis". The three dimensions are applied on *To the Lighthouse* with their varied classifications. When the theory of narrative time is applied on each section of the novel, I have found that Virginia Wolf uses "analepsis" in the first section many times ; she uses analepsis in the second section on a very limited range ; she uses analepsis in the third section on a wide range. As for duration, we find that most of events in the novel are classified as "scene" ; she uses the other classifications of duration but very little. As for frequency, the events are classified as "singulative" scenes that are "repetitive" in their nature.

Keywords:

Analepsis, scene, summary, pause, singulative scenes.



Narrative time in *To the lighthouse*

To the lighthouse is a modernist novel published in 1927 by Virginia Woolf. The novel talks about the Ramsay's family in the summer house in Hebrides with their guests. It consists with three parts : the first part, "the window", is talking about an afternoon and an evening of a day before the first world war in the Ramsay's life. Mrs. Ramsay is sitting with her child James in the window and Lily Briscoe, a painter and a guest in the Ramsay's house, tries to paint them. Mrs. Ramsay promises James that they will go to the lighthouse tomorrow, but Mr. Ramsay, a famous philosopher, frustrates James by saying that may be the weather will not be good tomorrow.

The second part, "time passes", talks about ten years in the Ramsay's life during the first world war. The most important events in this part are narrated in few sentences, in two brackets. Mrs. Ramsay dies suddenly one day in the evening. Her daughter Prue gets married and dies out of a disease from her childhood. Her son Andrew dies in the first world war. The Ramsay's leave the summer house for ten years. The third part, "the lighthouse" talks about only an evening in the Ramsay's life. They decide to go to the summer house again with their guests. Mr. Ramsay takes his children to the lighthouse and the expedition is not fascinating enough like the children have imagined it when they are young.

Woolf is known of her unique stream of consciousness technique especially in this novel. The inner thoughts and feelings of characters are shown by an omniscient narrator in the first and the third part with stream of consciousness technique, but stream of consciousness technique is rare in the second part. It seems also that the narrator is not omniscient in the second part as important events are told into few sentences with a skeptical way. The reader should notice the idea that the narrative technique affects the narrative time as in the first and the third part in which stream of consciousness technique is used, text time is longer than story time, while in the second part in which third person narrative technique is used, story time is longer than text time. In addition, stream of consciousness technique helps characters to go back and forth with their thoughts between the past and present which affects chronology of events especially in the first part.

Analysis of "The Window"

Although this part is talking about only an afternoon and an evening, along portion of the text is set for this short period of time. As it is explained in the introduction of this thesis, Genette distinguishes between text time



and story time. Here, text time is longer than story time. In Genette's terms, the whole part can be said it is "scene" because of characters' working mind and because this part is narrated in more and more details.

In the first chapter, Mrs. Ramsay is sitting in the window with her six years old son, James, who is cutting pictures. She promises James that they will go to the lighthouse tomorrow, but Mr. Ramsay says there is no going tomorrow due to bad weather. James hates his father at that moment. This scene lasts from page 4 to page 8. A very big portion of the chapter is set for this scene and more details are narrated. Thus, according to duration it can be "scene", in Genette's terms, (Kenan sees that detailed narration should be considered "scene"). This "scene" includes "pauses" which expand text time in comparison to story time, for example :

James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy stores, endowed the picture of a refrigerator, as his mother spoke, with heavenly bliss. It was fringed with joy. The wheel barrow, the lawn mower, the sound of poplar trees, leaves, whitening before rain, rooks cawing, brooms knocking, dresses rustling- all these were so coloured and distinguished in his mind that he had already his private code (Wolf, 4).

After dinner, Mrs. Ramsay decides to go out asking Mr. Tansley to go with her, an event that lasts from the end of page 8 to page 12. Again, this event takes a long portion in the text and is narrated in some sort of dialogue with more details, which emphasizes the idea that it can be "scene" according to duration. During their going out, a memory from the past interrupts the "first narrative" which is an early unfortunate marriage of Mr. Tansley :

He should have been a great philosopher, said Mrs. Ramsay, as they went down the road to the fishing village, but he had made an unfortunate marriage. Holding her black parasol very erect, and moving with an indescribable air of expectation, as if she were going to meet someone round the corner, she told the story ; an affair at Oxford with some girl; an early marriage; poverty; going to India; translating a little Poetry "very beautifully, I believe", being willing to teach the boys Persian or Hindustanee, (Wolf, 9).

According to order, this event is "external analepsis" for the simple reason that this event is related to a period of time that has happened before the starting point of the narrative which is the Ramsay's life in a summer house during a vacation with their guests whom one of is Mr. Tansley. The decision of whether this event is "homodiegetic" or "heterodiegetic" will be taken on the basis of whether this event is inside the storyline or outside of since there is no explicit focus on one character in the first part as this part



consists of stream of consciousnesses of different characters. In other words, there is no protagonist here to say that whether this event is related or not related to the protagonist. However, it is explicit that this event is out of the “first narrative”. So, it can be “heterodiegetic”. According to duration, it is “summary” as a long period of Mr. Tansley’s life is summed up in few sentences. According to frequency, it is “singulative”.

During their walk, Mrs. Ramsay sees an advertisement of a circus and asks Mr. Tansley to go with her. A hard memory about Mr. Tansley’s early life with his father is summoned as he has never gone to a circus during his childhood because of poverty :

It was a large family, nine brothers and sisters and his father was a working man. “My father is a chemist, Mrs. Ramsay. He keeps a shop”. He himself had paid his own way since he was thirteen. Often he went without a great coat in winter. He could never return hospitality” (those were his parched stiff words at college. He worked seven hours a day (Wolf, 10).

According to order, like the preceding analepsis, it is an “external heterodiegetic analepsis. According to duration, it is “summary”. According to frequency, it is “singulative”.

Chapter2 along with chapters 3 and 4 are a compliment to the scene of Mrs. Ramsay’s sitting in the window with James and Lily Briscoe is painting her and Mr. Ramsay is walking in the terrace. More guests are introduced in these three chapters like William Bankes, a widower and an old friend to Mr. Ramsay, Minta and Paul Rayley. More children of Mr and Mrs. Ramsay are also introduced like Cam, Jasper and Andrew. There is no interruption to the “first narrative” here. The event is narrated and “declared” with more details, like William Bankes’ reconsideration of his friendship with Mr. Ramsay, his opinion about Mr. Ramsay’s children and life and Lily Briscoe’s opinion about Mr. Ramsay. Some descriptive “pauses” also help to expand the event and make it clear that it is “scene”, according to duration :

First, the pulse of colour flooded the bay with blue, and the heart expanded with it and the body swam, only the next instant to be checked and chilled by the prickly blackness on the ruffled waves. Then, up behind the great black rock, almost every evening spurted irregularly, so that one had to watch for it and it was a delight when it came, a fountain of white water; and then, while one waited for that, one watched, on the pale semicircular beach, wave after wave shedding again and again smoothly, a film of mother of pearl (Wolf, 18).



While Mrs. Ramsay is measuring the socks which she has knitted for the lighthouse keeper's boy on James, she suddenly remembers the death of her father who had died of throat cancer :

She had said that last night looking out of the window with tears in her eyes. "the mountains are also beautiful". Her father was dying there, Mrs. Ramsay knew. He was leaving them fatherless... He had cancer of the throat (Wolf, 24).

This memory is an "external analepsis", according to order. The answer of the question whether this analepsis is homodiegetic or heterodiegetic is argumentative here. If we consider that Mrs. Ramsay is the focus or the main character at least in this chapter, chapter 5, it is alleged that it is "homodiegetic", but it can be "heterodiegetic" for an important reason which is that this event is out of the storyline. According to duration, it is "summary" as the illness and death of her father are summed up in few sentences. According to frequency, it is "singulative".

There is another analepsis in the same page which talks about the first time Mr. Bankes listens to Mrs. Ramsay's voice and sees her :

"Nature has but little clay", said Mr. Bankes once, much moved by her voice on the telephone, though she was only telling him a fact about train, "like that of which she moulded you". He saw her at the end of the line, Greek, blue-eyed, straight-nosed (Wolf, 25).

According to order, it is "external analepsis" as the story of the novel begins from the moment of the Ramsay's gathering in the summer house with their guests whom William Bankes is one of. Thus, his first meeting with her is "external". Again, it is alleged that this analepsis is "homodiegetic" as it is related to an important character, like Mrs. Ramsay. However, it can be "heterodiegetic" as this event is out of the storyline. According to duration, it is "summary". According to frequency, it is "singulative".

Chapter 6 is also an extension to the scene of Mrs. Ramsay's sitting in the window with her son, James, trying to give him hope that they could go to the lighthouse tomorrow, if the weather changes ; Mr. Ramsay is upset of her irrationality as the weather is bad. Then, Mr. Ramsay goes to the terrace alone thinking of the ability of human minds, imagining that the ability of mind is like the alphabet from A to Z and only one person who can reach the letter Z in humanity. He thinks that he himself can reach to the letter Q which is very rare to be reached. According to duration, it is again a "scene" with extension and more narrated details to the same event of the window which takes no more than an afternoon.

While Mrs. Ramsay is sitting with James in chapter 7, telling him the story of a fisherman and his wife, Mr. Ramsay comes and says, "he was



a failure”, and Mrs. Ramsay tries to give him confidence by saying that Mr. Tansley sees him the best philosopher. Again, it is expanding to the main event in this part. Thus, according to duration, it is “scene”. When Mrs. Ramsay sees a shadow in the page of the story she tells to James, she remembers how Mr. Carmichael is very rude to her from the beginning and how she seems very friendly to him from the first moment he comes to her home as a guest. This bad memory lasts from the end of page 34 in chapter 7 to page 36 in chapter 8 :

A shadow was on the page ; she looked up. It was Augustus Carmichael shuffling past, precisely now, at the very moment when it was painful to be reminded of the inadequacy of human relationships...- it was at this moment when she was fretted thus ignobly in the wake of her exaltation that Mr. Carmichael shuffled past, in his yellow slippers, and some demon in her made it necessary for her to call out, as he passed (Wolf, 34)

The sense she had now when Mr. Carmichael shuffled past, just nodding to her question, with a book beneath his arm, in his yellow slippers, that she was suspected; and that all this desire of hers to give, to help, was vanity (wolf, 36).

According to order, it is an “internal homodiegetic analepsis” as it belongs to the same storyline. According to duration, it can be a “summary” as Mrs. Ramsay’s old relationship with Mr. Carmichael for many years is summed up in less than two pages. In the same two pages, there is also a “summary” to Mr. Carmichael’s past with his wife which reflects the idea why he is rude to Mrs. Ramsay.

In chapter 9, Lily is still painting Mrs. Ramsay with her son James, sitting in the window. William Bankes comes beside Lily. He says his opinion about Mr. Ramsay and a long stream of thought of Lily is shown, reflecting her opinion about Mrs. Ramsay. More details are narrated about the same event of the first part. Thus, the whole chapter is again a “scene” according to duration.

In chapter 10, Mrs. Ramsay is still sitting in the window, telling James a story, waiting for Nancy, Andrew, Paul and Minta to come for they have gone out after dinner and it is too late now. She expects that Paul must propose for Minta at that time. This chapter is so long and full of a long thought of Mrs. Ramsay while she is reading the story to her son. She thinks of her children and how they are gifted and happy in childhood, believing that if they grow up, they will not be happy like now. Thus, she prefers to see them children rather than growing up and become “long-legged monsters”. Life is full of suffering and pain; so she does not want them to grow up. She also thinks of how people accuse her of being tyrant and domineer-



ring which bothers her. She also reconsiders her opinion about marriage that women must marry and have children. Furthermore, she remembers some events from the past which make it explicit that the whole chapter is “scene” or “declaration”, in Genette’s terms.

While Mrs. Ramsay is thinking about the possibility of Paul and Minta’s engagement through their going out, she remembers how they are standing on the door after lunch, seeming shy before they go out :

She tried to recall the sight of them standing at the hall door after lunch. There they stood, looking at the sky, wondering about the weather, and she had said, thinking Partly to cover shyness, partly to encourage them to be off (for her sympathies were with Paul), (Wolf, 47).

According to order, it is an “internal homodiegetic analepsis”. According to duration, it can be a “scene”. Although this analepsis is very short, narrative time may be semi-identical to story time here for the act itself does not take more than some minutes in story time. According to frequency, it is “singulative”.

Mrs. Ramsay remembers also one day when she and her husband have been returning from a party, she has said something about Minta to amuse her husband :

Fishing them up out of her mind by a phrase which, coming back from some party, she had made to amuse her husband. Dear, dear, Mrs. Ramsay said to herself, how did they produce this incongruous daughter ? This tomboy Minta, with a hole in her stocking? How did she exist in that portentous atmosphere where the maid was always removing in dust pan the sand that the parrot had scattered, and conversation was almost entirely reduced to the exploits-interesting perhaps, but limited after- all of that bird ? Naturally, one had asked her to lunch, tea, dinner, finally to stay with them up at finlay, which had resulted in some friction with the Owl, her mother, (Wolf, 48).

According to order, it may be “external analepsis”. Again, the answer of the question whether this “analepsis” is “homodiegetic” or “heterodiegetic” is argumentative for it can be “heterodiegetic” as it is out of the storyline which is the Ramsay’s gathering in the summer house with their guests whom Minta is one of and the end of this quotation and some sentences before of this quotation suggests the idea that this conversation takes place before Minta’s coming to their summer home, “[t]he Owl and the Poker-yes they would be annoyed if they heard-and they were certain to hear that Minta, staying with the Ramsays, had been seen etcetera, etcetera, etcetera”(Wolf, 48). It seems that Mrs. Ramsay has known Minta’s parents since many years before Minta comes to stay with them and Mrs. Ramsay has



said these words about Minta before she becomes one of their guests. It can also be “homodiegetic” as may be this event of coming back from the party and this conversation takes place after Minta has come to their summer house and her calling back to Minta’s parents is just a quick memory which is summoned up while she is talking about Minta. According to duration, it is “summary” as these short sentences summarize the event of Mr. and Mrs. Ramsay’s coming back from a party and summarize also Mrs. Ramsay’s old relationship Mrs. Doyle, Minta’s mother. According to frequency, it is “singulative”.

When Mrs. Ramsay remembers Minta’s mother, she remembers also an accusation by another woman that she robs her “off her daughter’s affection”, “a woman had once accused her of robbing her of her daughter’s affection”. Something Mrs. Doyle has said makes her remember that charge again” (Wolf, 48). Again there is argument here whether this “analepsis” is “external” or “internal” as it is not known whether this event has happened before the starting point of the narrative or after it. According to duration, it is “summary”. According to frequency, it is “singulative”.

While Mrs. Ramsay is thinking about her children, she remembers a conversation that has happened with her husband related to her point of view about life and how she sees life in a dull way :

They came bustling along the passage. Then the door sprang open and in they came, fresh as roses, staring, wide awake, as if this coming into the dinning-Room after breakfast, which they did every day of their lives, was a positive event to them, and soon, with one thing after another, all day long, until she went up to say good-night to them, and found them netted in their cots like birds among cherries and rasp berries, still making up stories about some little bit of rubbish-something they had heard, something they had picked up in the garden. They all had their little treasures... And so she went down and said to her husband, why must they grow up and lose it all ? Never will they be so happy again. And he was angry. Why take such a gloomy view of life ? He said (Wolf, 49).

Here she thinks how her children are happier now from any time that will come later. Then, she remembers an extract from the conversation that has happened between here and her husband about what she thinks of. According to order, it is an “internal homodiegetic analepsis”. According to duration, it is “summary” as her conversation with her husband is summed up in little sentences. According to frequency, it is “singulative”.

In chapter 11 James has gone and Mrs. Ramsay is finally alone. She appreciates the time when she is alone as she could be herself now. While she is alone, she has a deep long thought about life and inanimate things



around her like the light she sees coming from the lighthouse, flowers and trees. She thinks of sad things in life like death, injustice and the poor. Her husband sees her looking sad and wants to talk to her, but he can not as he thinks that he is the reason behind her sadness. According to duration, it can be "scene" : although there is no live action here and there is no conversation, the narrative does not stop ; so, it is not a pause ; her sitting alone with this long thought is in itself an important event.

In chapter 12, Mr. Ramsay comes to stay with Mrs. Ramsay and talk to her. He wants to know why she looks sad and what she thinks of so deeply. A long conversation takes place between them about Charles Tansley, their children and about things around them. The whole chapter can be "scene" according to duration as it is narrated with more details and contains a long conversation between them.

While they are talking about Andrew and Mr. Ramsay's ambition for Andrew to get a scholarship, Mr. Ramsay remembers what he has been doing when he has been in Andrew's age :

Years ago, before he had married, he thought, looking across the bay, as they stood, between the clumps of the red hot pokers, he had walked all day. He had made a meal off bread and cheese in a public house. He had worked ten hours at a stretch ; one could walk all day without meeting a soul. There was not a house scarcely, not a single village for miles in end (Wolf,57).

According to order, it is "external analepsis". This analepsis can be "homodiegetic" as it is related to a main character in this narrative. It may also be "heterodiegetic" as it is out of the storyline, but the more correct choice, in my opinion, is the first one. According to duration, it is "summary" as very long years in Mr. Ramsay's life is summed up in few sentences. According to frequency, it is "singulative".

In chapter 13, Lily and Mr. Bankes are sitting together. He is telling her about his traveling around the world in the past and about his wife. Lily also tells him about her traveling to some countries :

He had been to Amsterdam, Mr. Bankes was saying as he strolled across the lawn With Lily Briscoe. He had seen the Rembrandts. He had been to Madrid. Unfortunately, it was good Friday and the Prado was shut. He had been to Rome...His wife had been in bad health for many years, so their sight-seeing had been on a modest scale (Wolf, 60).

She had been to Brussels ; she had been to Paris but only for a flying visit to see an aunt who was ill. She had been to Dresden ; there were masses of pictures she had not seen; however, Lily Briscoe reflected, perhaps it was better not to see pictures (Wolf, 60).



According to order, It is an “external analepsis”. Again the answer of the question whether this analepsis is “homodiegetic” or “heterodiegetic” is argumentative here for some reasons which are said before in previous analepses. As for duration, this analepsis is “summary” as Mr. Bankes tells about a long period of time in his life in few sentences. According to frequency, it is “singulative”.

In chapter 14, Nancy and Andrew go with Minta and Paul to walk on the beach. Nancy goes to another side to give Paul and Minta some privacy. She has a deep long thinking. At the end of this long scene, Minta’s brooch which is a gift from her grandmother is lost. They all have searched for it but they have not found it. They decide to come the next day to search again because a strong wave comes. According to duration, it is “scene” as this long event is narrated with more details, according to Kenan point of view.

In chapter 16 and 17, Mrs. Ramsay is preparing herself by the help of children for a large dinner in which all her family and guests are attendants. Rose helps her in choosing accessories. Then, she descends holding Andrew’s arm as a gentleman and a princess. This event takes a long portion in the text. They are all gathering around the table ; each one has an inner thought about another person on the table or about himself or about some memories from the past. For example, Mr. Tansley is thinking about his feeling at this time towards Mrs. Ramsay while he is sitting beside her ; William Bankes prefers eating alone rather than eating with this big group, listening and talking about trifle things ; Lily is reconsidering her point of view about Mrs. Ramsay :

But it was not worth it for him. Looking at his hand he thought that if he had been alone dinner would have been almost over now ; he would have been free to work. Yes, he thought, it is a terrible waste of time... How trifling it all is, how boring it all is, he thought, compared with the other thing-work (Wolf, 74).

How old she looks, how worn she looks, Lily thought, and how remote. Then when she turned to William Bankes, smiling, it was as if the ship had turned and the sun had struck its sails again, and Lily thought with some amusement because she was relieved, why does she pity him for that was the impression she gave, when she told him that his letters were in the hall. Poor William Bankes, she seemed to be saying, as in her own weariness had been partly pitying people, and the life in her, her resolve to live again, had been stirred by pity. And it was not true, Lily thought ; it was one of those judgements of hers that seemed to be instinctive and to arise from someone of her own rather than of other people’s (Wolf, 71).



According to duration, this event is “scene” as it is narrated in details and takes along portion of the text.

While they are talking on the dinner, Mrs. Ramsay remembers a relationship with a very old friend called Carrie and her family :

“It must have been fifteen-no, twenty years ago-that I last saw her”, she was saying, turning back to him again as if she could not lose a moment of their talk, for she was absorbed by what they were saying. So he had actually heard from her this evening ! And was Carrie still living at Marlow, and was everything still the same? Oh, she could remember it as if it were yesterday-on the river, feeling very cold (Wolf,73).

According to order, it is an “external heterodiegetic analepsis”. Mrs. Ramsay has known Carrie twenty years ago, so the analepsis is external beyond the beginning of the narrative. It is “heterodiegetic” because the memory is out of the storyline which is the Ramsay’s and their guests gathering at the summer house and because also the memory represents a new character who is not presented before. According to duration, it is “summary” as Mrs. Ramsay summarizes her long history with the manning’s family in few lines. According to frequency, it is “singulative”.

Mrs. Ramsay asks Mr. Tansley if he can swim. Mr. Tansley tells them that his grandfather has been a fisherman and he has learnt to swim since childhood :

He was relieved of his egotism, and told her how he had been thrown out of a boat when he was a baby; how his father used to fish him out with a boat-hook; that was how he had learnt to swim (Wolf, 76).

According to order, it is an “external analepsis”. This analepsis can be “homodiegetic” as the memory is related to Mr. Tansley, one of the important characters in the narrative, but it can not be said that he is the main character. Thus, the possibility of saying that this analepsis is “homodiegetic” is argumentative. It can be “heterodiegetic” as this memory is out of the storyline of the narrative. The second choice is more correct than the first one, in my opinion. According to duration, it is “summary”. According to frequency, it is “singulative”, narrated one time in the narrative and occurred one time in the story.

Analysis of “Time Passes”

The second part of the novel, “time passes”, deals with a long period of time according to story time, and a short portion of text according to text time, in Genette’s terms. Thus, the whole part can be said that it is “acceleration” or “summary” in relation to duration. Besides, stream of consciousness technique is rare in this part which of course affects on the duration of



this part. As all events are narrated from omniscient point of view with very little memories and thoughts, the second part is so short.

The Ramsay's summer house is abandoned for about ten years. The whole part depends on a long description of the abandoned house and the surroundings during the first world war :

So with the lamps all put out, the room sunk, and a thin rain drumming on the roof adown pouring of immense darkness began. 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 bus in... (Wolf, 102).

The nights now are full of wind and destruction ; the trees plunge and bend and their leaves fly helter skelter until the lawn is plastered with them and they lie packed in gutters and choke rain pipes and scatter damp paths (Wolf, 104).

The narrator describes the house how it is so gloomy, how darkness swallows everything and how destruction is everywhere because of the first world war. According to duration, these long descriptions can be said that it is "pause" : no action is narrated; it is just a description of the abandoned house.

Mrs. Ramsay dies at one night suddenly. This important event is narrated in just a sentence :

[Mr. Ramsay, stumbling a long a passage one dark morning, stretched his arms out, but Mrs. Ramsay having died rather suddenly the night before, his arms, though stretched out, remained empty.] (Wolf, 105).

The time when Mrs. Ramsay dies is not clear, but her death is told during the description of the house after it has been abandoned for ten years. Thus, this event can be said it is "internal homodiegetic analepsis". According to duration, it is "summary". According to frequency, it is "singulative".

Chapters, 4, 5, 6 is also a long description to the empty house and description of summer and the spring around the house. Mrs. McNab breaks the silence in the house and comes to clean it for they may come this summer. In chapter 6, the most important events are narrated in short sentences, like Prue's marriage and death and Andrew's death during the first world war :

[Prue Ramsay, leaning on her father's arm, was given in marriage. What people said, could have been more fitting ? And they added, how beautiful she looked !] (Wolf, 110).



[Prue Ramsay died that summer in some illness connected with child birth, which was indeed a tragedy, people said, everything, they said, had promised so well (Wolf, 110)].

When the narrator talks about Prue's death, she or he says, "she died that summer", which means that this event is not analepsis ; this event belongs to the "first narrative", in Genette's terms. According to duration, it is "summary" or "acceleration", in Genette's terms. According to frequency, it is "singulative".

Andrew's death is also informed in the same way like Prue's death :

[A shell exploded. Twenty or thirty young men were blown up in France, among them Andrew Ramsay, whose death, mercifully, was instantaneous] (Wolf, 111).

Till now the narrator talks about the abandoned house and the destruction during the first world war and Andrew's death occurs through the first world war. Thus, this event again belongs to the first narrative. In other words, this event does not break the chronological order of events. According to duration, it is "summary". According to frequency, it is "singulative".

Stream of consciousness technique in this part is presented only through the character of Mrs. McNab while she is cleaning the summer house, especially in chapter 8. Mrs. McNab remembers Mrs. Ramsay and Mildred, the cooker, while she is dusting :

"Good evening, Mrs. McNab", she said, and told cook to keep a plate of milk soup for her- quite thought she wanted it, carrying that heavy basket all the way up from town. She could see her now, stooping over her flowers ; and faint and flickering, like a yellow beam or the circle at the end of a telescope, a lady in gray cloak... (Wolf, 115).

And cook's name now ? Mildred ? Marian ? – some name like that. Ah, she had forgotten – she did forgot things. Fiery, like all red-haired women. Many although they had had. She was always welcome in the kitchen. She made them laugh, she did. Things were better than now (Wolf, 115).

According to order, these two quotations are "internal homodiegetic analepses". They are "homodiegetic" as these two events belong to the same storyline, which is the Ramsay's life in their summer house. It may also be "heterodiegetic" for a very important reason which is their being out of the story line of the second part which talks about the destruction in everything in the abandoned house during the first world war. The second choice is the more correct one, in my opinion. According to duration, these two analepses



are “summary”, summarizing the Ramsay’s daily life in the summer house before the first world war. According to frequency, it is “singulative”.

There are two repeated analepses in this chapter :

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. She was dead, they said ; years ago, in London (Wolf, 114).

So she was dead ; and Mr. Andrew killed ; and Miss. Prue dead too ; they said, with her first baby ; but everyone had lost someone these years (Wolf, 115).

According to order, it is an “internal heterodiegetic analepsis”. This analepsis is “heterodiegetic” as the deaths of Andrew, Prue and Mrs. Ramsay are out of the storyline of the second part. According to duration, it is “summary”. According to frequency, it is “repetitive” as their death of course occurs one time in the story and is narrated two times in the narrative.

Analysis of The Lighthouse

The third part of the novel occupies a very short time according to story time, only a morning day, while it occupies a long portion of the text according to narrative time. The events of this part occur during the post-war period. After 10 years of absence away from the costal house, the Ramsay’s return back. Lily and Mr. Carmichael return back with Mr. Ramsay, Cam, James and Nancy to the costal house. This part revolves around Mr. Ramsay’s going to an expedition to the lighthouse with his two children, Cam and James, while Lily is sitting on the coast, trying to complete the painting of Mrs. Ramsay, remembering some events from the past in that house. The mental activity of Lily makes a time expanding to this part. Thus, the whole section can be said it is “declaration”, in Genette’s terms, according to duration.

While Lily is sitting on the breakfast table early in the morning, she remembers something related to her painting that has happened ten years ago when she has been in the same place :

Suddenly she remembered. When she had sat there last ten years ago there had been a little sprig or leaf pattern on the table-cloth, which she had looked at in a moment of revelation. There had been a problem about a foreground of a picture. Move the tree to the middle, she had said. She had said. She had never finished that picture. She would paint that picture now (Wolf, 124).

According to order, it is an “internal homodiegetic analepsis” as this memory belongs to the same storyline. According to frequency, this analepsis is “repetitive” as this event is narrated in the first section. This analepsis



is also explicit and definite. According to duration, this event is very long in its place in the first narrative, talking about the Ramsay's gathering on the dinner table with their guests in details, but it is very short in this part as Lily remembers only the part related to the idea she has about her painting. Thus, it can be "summary" here.

In chapter three, Mr. Ramsay is talking to Lily while he is waiting his children to go to the lighthouse. It seems to Lily that he has a big need for sympathy ; he wants from Lily as a woman to sympathize him, but she cannot give him what he wants. The whole chapter can be said it is "scene", according to duration, as a short time before they go to the lighthouse is narrated with more details. The death of Andrew is informed for the second time in this chapter, "he had been killed by the splinter of a shell instantly, she be-thought her". Thus, this event is repetitive here.

Chapter four is a long scene about Lily while she is trying to paint after Mr. Ramsay has gone to the lighthouse with Cam and James. She is sitting near to Mr. Carmichael in peace meditating, thinking about the meaning of life and memories chases her. This chapter is also "scene" according to duration because of Lily's working mind. While she is trying to paint, she remembers Mr. Tansely's opinion about women that they cannot paint and cannot create, "Charles Tansely used to say that, she remembered, women can't paint, can't write (Wolf, 134). According to order, it is an "internal homodiegetic analepsis". According to duration, it is "summary". According to frequency, it is "repetitive" as this event is narrated two times, while it occurs only one time in the story.

Lily remembers also another scene about Mrs. Ramsay and Mr. Tansely sitting on the beach, throwing stones and writing letters which makes her reflect upon the question of "what is the meaning of life ?" :

But after all, she reflected, there was the scene on the beach. One must remember that. It was a windy morning. They had all gone down to the beach. Mrs. Ramsay sat down and wrote letters by a rock.... What she said she couldn't remember, but only she and Charles throwing stones and getting on very well allof a sudden and Mrs. Ramsay watching them (Wolf, 134).

According to order, it is an "internal homodiegetic analepsis". This analepsis is "homodiegetic" as this event belongs to the same storyline which is the Ramsay's gathering in their summer house with their guests. According to duration, it can be "summary" as it seems that the event of Mrs. Ramsay's sitting on the beach with Charles is a long scene, but Lily summarizes it with few sentences. According to frequency, it is "singulative", narrated one time in the narrative and occurred one time in the story.



Chapter five revolves around the feelings of James, Cam and Mr. Ramsay through the expedition to the lighthouse. James and Cam feel that they are forced to go to that expedition by their father whom they see as a tyrant. Thus, they decide to fight against his tyranny by being silent through the expedition. The whole chapter is a “scene” according to duration. The man accompanies them in the boat tells Mr. Ramsay about a big storm last Christmas:

“she comes driving round the point”, old Macalister said, describing the great storm last Christmas, when ten ships had been driven into the bay for shelter, and he had seen “one there, one there, one there” (he pointed slowly round the bay. Mr. Ramsay followed him, turning his head). He had seen four men clinging to the mast. Then she was gone. “And at last we shoved her off” (Wolf, 138).

According to order, this event is “analepsis”. This analepsis is “internal” as it has occurred inside the period of the story. It is “heterodiegetic” as it is out of the storyline. According to duration, it is “summary”. According to frequency, it is “singulative”.

In chapter six, Lily is still sitting in front of her painting, looking at the boat and trying to paint. Lily is drawn in the past while she is sitting, remembering again the scene of Mrs. Ramsay with William Bankes on the beach. Then, she remembers the time of their going back to the house :

Now Mrs. Ramsay got u, she remembered. It was time to go back to the house-time for lunch on. And they all walked up from the beach together, she walking behind with William Bankes, and their was Minta in front of them with a hole in her stocking (Wolf, 144).

According to order, it is an “internal homodiegetic analepsis”. According to duration, it is not clear whether this event is long or short according to story time, but it can be “summary” as Lily narrates the event in few sentences. According to frequency, it is “singulative”.

The scene of Minta’s stocking strikes in Lily’s mind the history of the Rayleys, Paul and Minta’s love and marriage and how their marriage has failed :

The Rayleys, thought Lily Briscoe, squeezing her tube of green paint. She collected impressions of the Rayleys. Their lives appeared to her in a series of scenes ; one, on the staircase at down. Paul had come in and gone to bed early ; Minta was late. There was Minta, wreathed, tinted, garish on the stairs about three o’clock in the morning. Paul came out in his pyjamas carrying a poker in case of burglars. Minta was eating a sandwich, standing half- way up by a window, in the cadaverousearly morning light, and the carpet had a hole in it. But what did they say ? Lily asked herself, as



if by looking she could hear them. Minta went on eating her sandwich, annoyingly, while she spoke something violent, abusing her, in a matter so as not to wake the children, the two little boys. He was withered, drawn ; she flamboyant, careless. For things had worked loose after the first year or so ; the marriage had turned out rather badly (Wolf, 144-145).

Then, Lily remembers the scene before the scene of the stairs:

She remembered how, as he said it, she thought how he rang up the servant, and said, “Mrs. Rayly’s out, sir”, and he decided that he wouldn’t come home either... And then Minta was out when he come home and then there was that scene on the stairs, when he got the poker in case of burglars (no doubt to frighten her too) and spoke so bitterly, saying she had ruined his life (Wolf, 145).

Lily remembers another two scenes which completes the picture of their bad marriage :

At any rate when she went down to see them at a cottage near Rickmans worth, things were horribly strained. Paul take her down the garden to look at the Belgian hares which he bred, and Minta followed them, singing, and put her bare arm on his shoulder, lest he should tell her anything (Wolf, 145).

She remembers also another scene from the last summer :

She had been staying with them last summer sometime and the car broke down and Minta had to hand him his tools. He sat on the road mending the car, and it was the way she gave him the tools-business-like, straightforward, friendly-that proved it was all right now. They were “in-love” no longer ; ... (Wolf, 145).

According to order, these few scenes from the Rayley’s life are “internal homodiegetic analepses”. These analepses are implicit as their time of occurrence is not mentioned, except the last one which is explicit and definite as she says “last summer”. According to duration, all these little scenes summarize the whole life of the Rayleys ; so they are “summary”. These scenes can be “ellipsis” according to duration and ellipsis is the fastest kind of “acceleration”. According to frequency, they are “singulative”.

Chapter 6 can be said it is “scene” as a whole, according to duration as Lily is thinking deeply about Mrs. Ramsay, reconsidering her opinion about love and marriage, feeling triumphant upon Mrs. Ramsay for she is now dead and Lily can trample over her ideas. Lilly’s mind is also crowded by memories which makes the chapter longer.

Chapter 9 begins with a “pause” describing the journey to the lighthouse :



Then the eddy slockened round round her hand. The ruch of the water ceased ; The world became full of little creaking and squeaking sounds. One heard the waves breaking and flapping against the side of the boat as if they were anchored in harbor. Everything became very close to one. For the sail, upon which James had his eyes fixed until it had become to him like a person whom he knows, sagged entirely ; there they came to a stop, flapping about waiting fora breeze, in the hot sun, miles from shore, miles from the lighthouse...(Wolf, 154).

James thinks of his father through the journey, hating his authority upon him, remembering his wish to kill his father when he was young. Then, James remembers the moment when his father has made him disappointed when he has said, “it will rain” tomorrow and they could not go to the lighthouse. This is “internal homodiegetic analepsis”. James remembers only a sentence from the scene, not the whole scene. According to frequency, it can be “repetitive”.

In chapter 11, Cam imagines that she is telling herself a story about a shipwrecked and she is trying to keep herself alive. While she is looking to her father, reading a book, she remembers a day when she has been watching her father in the garden with one of his friends. She has followed them when they come into the house talking about something and her father has been writing. She has taken a book from the shelf pretending that she has been reading, but she has done this only to please herself with seeing her father writing. At that moment she realizes that her father is not a tyrant as if he has seen her, he could ask her gently if there is something he can help her with :

Just to please herself she would take a book from the shelf and stand there, watching her father write, so equally, so neatly from one side of the page to another, with a little cough now and then, or something said briefly to the other old gentleman opposite. And she thought, standing there with her book open, one could let whatever one thought expand here like a leaf in water ; .. And watching her father as he wrote in his study she thought (now sitting in the boat) he was not vain, not a tyrant and did not wish to make you pity him. Indeed, if he saw she was there, reading a book, he would ask her, as gently as anyone could, was there nothing he could give her (Wolf, 160) ?

According to order, this is an “internal homodiegetic analepsis”. According to duration, this event can be “scene” as it is narrated in details ; Rimmon Kenan sees that the event narrated with details can also be a “scene”, like the event narrated in the shape of dialogue. According to frequency, it is “singulative”.



The chapter ends with a short “pause” describing the sea and the waves :

She gazed back over the sea, at the island. But the leaf was losing its sharpness. It was very small ; it was very distant. The sea was more important now than the shore. Waves were all round them, tossing and sinking, with a log wallowing down one wave ; a gull riding on another. About here, she thought, dabbling her fingers in the water, a ship had sunk, and she murmured, dreamily half a sleep, how we perished, each alone (Wolf, 161).

The narrator returns back to the scene of Lily’s sitting in front of her painting on the sea, thinking, meditating, waiting for a moment of manifestation in chapter 12. Needless to say that this chapter is a “scene”, according to duration because of Lily’s working mind. While Mr. Carmichael is sitting near Lily, she remembers how he has lost his interest in life after knowing of Andrew’s death :

Yes, he looked the same, but somebody had said, she recalled, that when he had heard of Andrew Ramsay’s death (he was killed in a second by a shell ; he should have been a great mathematician) Mr. Carmichael had “lost interest in life” (Wolf, 164).

According to order, this is an “internal homodiegetic analepsis” as the idea of how Mr. Carmichael, who is one of the guests of the Ramsay’s family, has changed because of the death of one of the members of the Ramsay’s family belongs to the same storyline. According to duration, this event is again “summary”. According to frequency, it is “repetitive”, occurred one time in the story and narrated more than one time in the narrative.

While Lily is thinking of Mr. Carmichael and Mrs. Ramsay, she remembers how he dislikes Mrs. Ramsay :

He wanted very little of other people. Had he not always lurched rather awkwardly past the drawing- room window with some newspaper under his arm, trying to avoid Mrs. Ramsay whom for some reason he did not much like ? On that account, of course, she would always try to make him stop. He would bow to her. He would halt unwillingly and bow profoundly. Annoyed that he did not want anything of her, Mrs. Ramsay would ask him (Lily could hear her) wouldn’t he like a coat, a rug, a newspaper ? No he wanted nothing (Wolf, 164-165).

According to order, it is an “internal homodiegetic analepsis”. According to duration, these few words summarize the relationship between Mr. Carmichael and Mrs. Ramsay and summarize all scenes that give the idea of his hatred to her. According to frequency, it may be “iterative” as the scene of Mr. Carmichael’s trying to avoid Mrs. Ramsay may has oc-



curred many times or even every day, but it is narrated only one time ; there is no need to narrate the same event every day.

Through this chapter, Lily remembers things related to Mrs. Ramsay's interests, Mr. Tansely's life and his relationship with Mrs. Ramsay. She remembers that Mrs. Ramsay has been interested with the poor and social problems. Lily remembers Mr. Tansely's marriage, "He had got his fellowship. He had married ; he lived at Golder's Green" (Wolf, 166). According to order, it is an "internal homodiegetic analepsis". According to frequency, it is "singulative". According to duration, this is "ellipsis", the fastest kind of "acceleration" as Lily informs the reader about his marriage in one sentence and the news about his marriage is told later; it is not told in its place.

Lily remembers a situation about Mrs. Ramsay and Mr. Ramsay while she is thinking of Mrs. Ramsay and what waves mean to her. She remembers her when she hears a wave that breaks the beach and has been shocked ; then Mr. Ramsay raises her from the chair. According to order, it is "internal homodiegetic analepsis". According to duration, it is "summary". According to frequency, it is "singulative".

Lily remembers also a day when Mr. Ramsay has seen an "earwig" in his milk plate during breakfast, throwing his plate from the window in rage. They all have laughed at him, but Mrs. Ramsay could not laugh like them. She could not bear these situations any more and a long silence happens between them, till he takes her to the garden to walk together :

But it tired Mrs. Ramsay, it cowed her a little- the plates whizzing and the doors Slamming. And there could fall between them sometimes rigid silences, when in a state of mind which annoyed Lily in her, half plaintive, half resentful, she seemed unable to surmount the tempest calmly, or laugh as they laughed, but in her weariness perhaps concealed something.... They would have it together. But with what attitudes and with what words ? Such a dignity was theirs in his relationship that, turning away, she and Paul and Minta would hide their curiosity and their discomfort, and begin picking flowers, throwing ball, chattering, until it was time for dinner, and there they were, he at one end of the table, she at the other, as usual (Wolf, 168).

According to order, it is an "internal homodiegetic analepsis". According to duration, it can be a "summary" as this event lasts from breakfast to dinner, but it is summarized in a one page. According to frequency, it is "singulative".

In chapter 13, the narrative returns back to the "first narrative", while Mr. Ramsay is reading through the expedition and Cam and James are looking at him. Then, he called them for lunch. At the end, they reach the



lighthouse ; Mr. Ramsay looks at his watch, making some calculations and praises James saying, “well done”. That was James always wanting from his father and he has got it at the end. The narrative ends at chapter 14 while Lily is sitting on the lawn in front of her painting. She manages to finish her picture at the end. Chapter 13 is a compliment to the long detailed scene of the expedition which is “scene” according to duration

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