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Resonances of Love and Social Complexity in the Circadian Novel: Virginia Woolf, Christopher Isherwood, and Mulk Raj Anand

Abstract

Both Mulk Raj Anand and Christopher Isherwood admired and borrowed from Virginia Woolf's *Mrs. Dalloway* to build their own circadian novels. This thesis attempts to apply three major theories from three different disciplines - narrative theory, sociology, and psychology - to three major circadian novels to explain how societal pressures and the past influence the protagonists' connections with others. Woolf's *Mrs. Dalloway* (1925), Anand's *Untouchable* (1935), and Isherwood's *A Single Man* (1964) all use a circadian (single-day) structure to explore how the past influences every decision in a single day. This thesis combines Michel de Certeau's *Theory of the Everyday* with M. M. Bakhtin's narrative chronotope to explore how the time limitation of the single day provides a specific glimpse into the minute particulars of daily lives. In this limited space, the author compresses time and space, and everyday actions compound emotions and feelings of connection to and among people. To explore fully these emotions and feelings, this thesis uses John Alan Lee's *Colors of Love* to define the complexities of love exhibited in a single day.

While scholars have analyzed both *Mrs. Dalloway* and *A Single Man* for their LGBTQ+ themes, they largely neglect *Untouchable*, and previous research has not placed the three in conversation together, despite the fact that *Mrs. Dalloway* links all three. Anand worked with Virginia and Leonard Woolf, as he writes in *Conversations in Bloomsbury* (1981), while Isherwood had been rereading *Mrs. Dalloway* while writing *A Single Man*.

This thesis uses de Certeau's *Theory of the Everyday* and Bakhtin's theory of the chronotope as a lens to analyze time and space as they affect complexities of love to argue how society and the past affect characters' manifestations of love and connection. Among all three novels, one of the most pronounced connections is the repression of socially-inappropriate love and the characters' ways of displacing that love, and de Certeau, Bakhtin, and Lee offer language and theory to see this connection more clearly.

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Resonances of Love and Social Complexity in the Circadian Novel:

Virginia Woolf, Christopher Isherwood, and Mulk Raj Anand

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the Faculty of Arts and Humanities

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In Partial Fulfillment

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Master of Arts

by

Mikayla M. Peters

June 2019

Advisor: Dr. Eleanor McNees

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Chapter One: The Importance of the Single Day and the Everyday

Each novelist chosen for this thesis uses the individual perspectives of the protagonists to highlight and challenge social problems evident through the varieties of love. All three show, in some way, a repression of socially-inappropriate love and the characters' changing their lovestyles toward certain love objects. In the circadian novel¹, the characters' internal lives take precedence over and often conflict with their external actions. Each author chooses a specific moment within the life of the protagonist to show how a character's point of view offers a unique look into what may be the characters' true selves or their selves on that particular day. In *The Cambridge Companion to the Modernist Novel*, Laura Marcus emphasizes that the one-day novel (which this paper uses interchangeably with "circadian novel"), "was central to modernist fiction, serving...as both 'less and more at once: less than the world in its concentration and condensation ... and yet containing more than the world in its accumulation of allusion and interconnection'" (85). Because the circadian novel demonstrates a life compressed into one day, the authors emphasize feelings, thoughts, and minute actions of the individual characters while simultaneously displaying the connections to others around them, their community, and their world. Many pieces of modernist fiction focus on these interconnections among people focalized through an individual who faces problems. In particular, these three

novels demonstrate how individual problems depicted within the tight confines of a compressed chronotope² (time-space) connect audiences around the world through their depictions of connections—romantic and otherwise—people form in their daily lives.

In “Chronoschisms,” Ursula K. Heise notes that “time is one of the most fundamental parameters through which narrative as a genre is organized and understood. Indeed, some theorists have specifically characterized it as the mode by which we mediate and negotiate human temporality” (361). This thesis uses time as an extension of space to investigate how the compressing and condensing of time into one particular day within the space of one city (and one novel) amplifies the everyday actions that reveal certain forms and types of loves. M. M. Bakhtin believes that

it is precisely the chronotope that defines genre and generic distinctions, for in literature the primary category in the chronotope is time. The chronotope as a formally constitutive category determines to a significant degree the image of man in literature as well. (85)

Within the circadian novel, one should see similar themes and images “of man” throughout. Since all circadian novels work within the confines of a highly compressed time and most have one specific location, the chronotope (time-space) should (and does) define much of what readers see.

The three particular circadian novels discussed, by focusing on characterization, create an internal world parallel to the outside world where “the multiplicity of private temporalities that combine in the modernist novel adds up to an alternative social time, a time beyond the individual that is less alienating and impersonal” (Heise 364). By viewing all circadian texts as part of a greater narrative (for “the chronotope...defines genre and

generic distinctions” and time is “the dominant principle in the chronotope” (Bakhtin 86)), one can begin making generalizations about patterns in certain societies.

One does not have to be a middle-aged woman preparing for a party to feel Clarissa’s frustration with societal rules, nor a young sweeper in India to understand social injustice and protective love for one’s family, and one does not have to be a homosexual professor in California to understand the loss of a loved one and a sense of isolation. The more specific these novels become in choosing a single day, the more readers connect to the characters and their problems. Perhaps the single-day novel is so relevant and so frequently adopted because of the specificity. As Marcus acknowledges, “The structure of the day has subsequently been deployed in a range of texts across the century, including Mulk Raj Anand’s *Untouchable* (1935), Saul Bellow’s *Seize the Day* (1956) and Christopher Isherwood’s *A Single Man* (1964)” (85). The authors, by compressing time in the single-day novel, force readers to contemplate the complex workings of the human mind and time itself. As Lawrence Durrell states:

The narrative momentum forward is counter-sprung by references backwards in time, giving the impression of a book which is not travelling from 'a' to 'b' but standing above time and turning slowly on its own axis to comprehend the whole pattern...a marriage of past and present with the flying multiplicity of the future racing towards one. (20-21)

Durrell explains that time in the single-day novel does not march forward, focusing only on the present and giving no thought to the past or future. Life builds upon itself, beginning from birth and ending with death, and most people will remember daily incidents and events in their past and think about their future. Humans do not live in a tiny bubble of the current moment. Rather, thoughts and experiences from the past influence daily actions both consciously and subconsciously, and the single-day novel conflates time to focus on

the influences of the past on daily actions. In addition to influencing actions within a single day, these novels reveal duplicities behind social conventions of which the characters may not be aware.

On one hand, it is likely that, despite my applying the theories of de Certeau, Bakhtin, and Lee throughout this paper, the three authors discussed had never heard of any of these theories, and the three theorists had never read these three novels. On the other hand, these theories (alone and in conjunction with one another) provide a useful lens and new ways into the texts.

M. M. Bakhtin's Chronotope

In these novels, time is inseparable from space, and both are inseparable from the human experience. One of the prominent theorists of narratology, M. M. Bakhtin, in "Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics" proposes the chronotope to describe "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (Bakhtin 84). Bakhtin adapts this idea from Einstein's theory of relativity and states that the term chronotope "expresses the inseparability of space and time (time as a fourth dimension of space)" (84). The specific chronotope of each circadian novel discussed within the confines of this thesis links time to place through memory, and displays the three dimensions of space as inseparable from the fourth dimension of time.

Bakhtin devotes much of his essay to the types of time encountered in various genres, from adventure-time to idyllic time to biographical time. Despite organizing his essay around various chronotopes, Bakhtin insists:

Within the limits of a single work and within the total literary output of a single author we may notice a number of different chronotopes and complex interactions among them, specific to the given work or author; it is common moreover for one of these chronotopes to envelope or dominate the others...Chronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex interrelationships. (252)

In other words, chronotopes are not mutually exclusive. Literary works often contain multiple kinds of chronotopes and chronotopic images. Chronotopes also extend beyond the written work to encompass the "real people, the authors and the listeners or readers" (Bakhtin 253). These "real people" who live and act in the real world, "may be (and often are) located in differing time-spaces, sometimes

separated from each other by centuries and by great spatial distances” (Bakhtin 253). Despite the vast distances and times between the authors and readers, “they are all located in a real, unitary and as yet incomplete historical world set off by a sharp and categorical boundary from the *represented* world in the text” (253). While Bakhtin emphasizes the function of the chronotope as the basis for a text’s genre, he also recognizes time and space as extending into the real, day-to-day lives of readers and authors. The chronotope of the author shapes the text, as Bakhtin recognizes when he says, “Out of the actual chronotopes of our world (which serve as the source of representation) emerge the reflected and *created* chronotopes of the world represented in the work (in the text)” (253). Authors embody their own chronotopes in their work, but readers impose their chronotopes on the work they read, making connections to their own time and space. Authors’ artistic representations of their own chronotopes relate to readers’ own chronotopes. This relationship creates the

mutual interaction between the world represented in the work and the world outside...pinpointed very precisely in certain elementary features of composition: every work has a *beginning* and an *end*, the event represented in it likewise has a beginning and an end, but these beginnings and ends lie in different worlds, in different chronotopes that can never fuse with each other or be identical to each other but that are...interrelated and indissolubly tied up with each other. (Bakhtin 255)

Time’s movement through and within space works as the foundation for these single-day novels, because history and memory build up the characters’ development, and each memory recalls a specific time and place. The connections between time and space, and between current time and past time, and current space and previous space, exist within each novel. Through memory, a series of chronotopic movements occurs. Time becomes blurred

when no linear timeline exists, but exists rather within the same place or person. The three authors (Woolf, Isherwood, and Anand) artistically express time within the novels through memory and thought, via the fluid, unfiltered thoughts of free indirect discourse³ or the repressed, underlying thoughts and memories in third person narration⁴. Authors use clock time—time in the story's narrative reality—and mind time—time in memory—to alter and twist time into an artistic representation that combines the past and present within a single being. Clock time, mind time, and everyday time (discussed in the next section using Michel de Certeau) all exist, intertwine, and envelop circadian novels.

As Susan Stanford Friedman argues, time becomes fluid and inseparable from the space around it: “I define narrative most simply as the representation of movement within the coordinates of space and time” (12). She goes on to elaborate the concept of the chronotope as “the special form in which the intrinsic interconnectedness of temporal and spatial relationships is expressed” (12). The author’s expression of temporal (time) and spatial (space) relationships throughout a text is of vital importance to the single-day novel, as the movements deal not only with the present time moving linearly, but with time returning to the past and reaching into the future within the confines of a limited space.

Bakhtin argues that chronotopes are the organizing centers for the fundamental narrative events of the novel. The chronotope is the place “where the knots of narrative are tied and united. It can be said without qualification that to them belongs the meaning that shapes the narrative” (Bakhtin 250). For Friedman, one can use a graph of the chronotopes in the novel and the chronotopes in the real world in order to follow the connections between reality and fiction, character and person, and fictional space and real space. As Friedman puts it, “We can graph Bakhtin’s two chronotopes along horizontal and vertical

narrative axes. The horizontal narrative axis involves the linear movement of the characters through the coordinates of textual space and time” (14). That is, in Friedman’s interpretation of Bakhtin’s theory of the chronotope, the characters within a novel occupy a certain place along space and time represented by the horizontal or X-axis, while the author’s and reader’s space and time exist along the Y-axis

Commonly, people refer to the chronotope along the X-axis as a piece’s setting, the time and place in which the story takes place. In the case of stories dealing with memory, such as *Mrs. Dalloway*, the place and time may change throughout the story, but the main X-axis remains the same. In this case, the main X-axis is the single day in which the novel takes place, but scholars can create more graphs for each new time or space in the story, in which the X-axis changes place or time or both. Textual space and time are locked in the letters and pages of a story and remain the same no matter how many times a person reads a story or where they read the story. The X-axis deals with a certain space, place, and time. As Bakhtin states, a novel is “a text occupying a certain specific place in space; that is, it is localized; our creation of it, our acquaintance with it occurs through time” (252). If “our acquaintance with it occurs through time,” as Bakhtin says (which, one would argue, is true, since reading and interacting with texts require time), scholars should consider the reader’s chronotope as well. Friedman does this through the Y-axis.

Unlike the X-axis, which deals with the story’s setting, “the vertical narrative axis involves the space and time the writer and reader occupy” (Friedman 14). This model allows not only for the significance of time and space which are of extreme importance in the circadian novel—but also for the significance of the time and place of the reader and

the writer as they communicate with each other⁵. However, within the confines of this thesis, mainly the X-axis is examined.

Horizontal timelines indicate time marching forward linearly, with events happening in chronological order, whereas vertical approaches to time display time in layers, building up to a single moment. In the single-day novel, both approaches to time help to show events happening in an order, but always influenced by both the past and present and affected by glimpses of the future. Authors of circadian novels create specific, narrowed chronotopes. As Heise states:

Due to this focus on the microstructure of time, what we learn is not so much how one event leads to another; in fact, the reader can never be certain whether one thing leads to another at all. Instead, the focus is on the constitution of the moment itself. (369)

The single-day novel offers a manageable amount of time—a glimpse into the ordinary life of an ordinary person—along with a unique view of social problems. If time is truly “the dominant principle in the chronotope” (Bakhtin 86), then the compressed time offered by the circadian novel offers a truly unique view into how the layering of the past affects the spatial and temporal actions of a single person in society. Woolf's *Mrs. Dalloway* (England), Anand's *Untouchable* (India), and Isherwood's *A Single Man* (United States) all deal with human nature and the complexity of identity over the course of a single day. They all include multiple versions of love, conflicts between self and society, and the characters' internal rejection of society and external conforming to social forms. By seeing these complexities within a single day—on a single X-axis—readers connect to the human experiences explained throughout the novels and to each moment's importance in every

day, both in the novels and their own lives, from repression of relationships with society and others to the oscillating movements between ideas throughout the day.

Bakhtin's theory of the literary chronotope offers a unique view into the unity of time and space inherent in the circadian novel. Bakhtin originally used the chronotope to categorize the major genres of Western literature. However, this thesis uses the chronotope as a way to enter a conversation with Michel de Certeau's *Theory of the Everyday* to analyze how time, space, and memory are inherent in everyday actions.

Michel de Certeau's *Everyday Theory*

De Certeau's *Theory of the Everyday* creates another category of the chronotope: everyday time. As Bakhtin himself states, "The concreteness of this chronotope of the road permits *everyday life* to be realized within it" (120). The everyday experiences, organized in a specific time space (Bakhtin) and revealed through quotidian actions (de Certeau) reveal feelings and patterns of lifestyles (Lee). While many experiences characters have remain universal and timeless, some cultural concerns or other experiences may not resonate with the contemporary reader until the reader understands the time and location of both the characters and the writers.

Just as Bakhtin recognizes the chronotope's concreteness as fertile background for the everyday, In *The Practice of Everyday Life*, Michel de Certeau notes the importance of space and time as vital for memory and everyday actions. He states, "A difference between *space and time* yields the paradigmatic sequence: in the composition of the initial place, the world of the memory intervenes at the 'right moment' and produces modifications of the space" (84). In this line of thinking, one's chronotope affects one's memory, and one's memory affects one's chronotope. The addition of memory as a way to understand and mediate a space adds another dimension to Friedman's graph of the chronotope. No longer do people understand time only in the present moment and space, but previous experiences alter the interpretation of the space and time. Because memory alters the interpretation, "time is the intermediary, an oddity proceeding from the outside and producing the transition from one state of the places to the next" (de Certeau 84). Within the circadian novels discussed, time and memory affect how the characters relate to one another and to the space around them. A memory from the past affects an action in the present or reveals

a feeling or type of love altered through time (from the time of the memory to the time of the present).

De Certeau emphasizes memory's role as the mediator of "spatial transformations. In the mode of the 'right point in time' (*Kairos*), it [memory] produces a founding rupture or break [that] makes possible a transgression of the law of the place" (85). Memory transforms the space around the person remembering, allows for a change of situation or perspective (or, in some cases, a "transgression of the" previously established or personal "law[s] of the place") and grounds an individual in their chronotope.

Everyday life can be challenging to study because it is easy to pass over mundane actions. De Certeau attempts to bring into focus that which people often ignore. He states that his "goal will be achieved if everyday practices, 'ways of operating' or doing things, no longer appear as merely the obscure background of social activity" (xi). De Certeau's *Theory of the Everyday* demands that readers pay attention to their daily minute actions to understand how each person personalizes mass culture. De Certeau wants to create a "body of theoretical questions, methods, categories, and perspectives, [and] by penetrating this obscurity, make it possible to articulate them" (xi). *Everyday Theory* is that body of questions "penetrating" the "obscurity" of the background of life.

Everyday life, circadian life, and routine life are just some of the terms that can be used to describe daily actions taken by individuals—acts, thoughts, and feelings, that are seen as pedestrian, mundane, or routine. This particular study of the circadian novel begins with the chronotope and the *Theory of the Everyday*, after which the author adds another layer by focusing on the smallest movements, thoughts, and feelings to inform the reader about the complexity of a single day and how the past crucially influences actions. The

single-day structure achieves what de Certeau wants to achieve with *Everyday Theory*, “bring[ing] to light the models of action characteristic of users” (de Certeau xii) or of people.

In discussing these single-day novels, one can usefully apply de Certeau’s *Theory of the Everyday*, as it recognizes and captures the mundane, routine, and quotidian. Many people do not realize that “everyday practices (talking, reading, moving about, shopping, cooking, etc.) are tactical in character. And so are, more generally, many ‘ways of operating’” (de Certeau xix). De Certeau acknowledges everyday actions as deliberate, chosen movements, even when the movements are unconscious or routine, thereby recognizing the vertical layering of past experiences.

Past experiences, remembered or not, culminate in actions throughout the day. As de Certeau notes, “In order for there to be practical ‘harmony,’ there is lacking only a little something, a scrap which becomes precious in these particular circumstances and which the invisible treasury of the memory will provide” (de Certeau 86). In order for one to understand all the actions taken in a day, one must remember all the previous times and spaces in which that action took place. Something as automatic as, for example, brushing one’s teeth, had a starting point in history, as specific chronotope in which it took place. Through repetition, the action becomes quotidian and unconscious. Even when the memory does not arise, it still remains hidden beneath the action.

In a special issue devoted to the everyday Sarah Neal and Karim Murji recognize that, by taking the ordinary seriously, scholars give importance to the social interactions, relations, experiences, and practices that fill everyday life (811-812). The everyday includes moments of “translation and synthesis” in which big becomes small and thoughts,

actions, and feelings converge with the manifestations of the society as a whole (Neal and Murji 812).

When scholars apply *Everyday Theory* to the single-day novel with its depictions of love and affection, they see how the imaginations of different cultures depict these intersections. One literary critic who applies *Everyday Theory* to the novel, Bryony Randall, uses *Mrs. Dalloway*, and other single-day novels to speculate why the single-day novel was a popular form and what this limited temporality allows for readers. She concludes that the single-day offers a measurable and manageable amount of time to work within and to explore characterization rather than story telling (595-605). The circadian novel format allows authors the space to delve into the minute particulars, the single breaths and moments that make a day significant. De Certeau recognizes the importance of the minute particulars when he says, “Everyday practices depend on a vast ensemble which is difficult to delimit but which we may provisionally designate as an ensemble of *procedures*” (43). He acknowledges here the “vast ensemble,” or the plethora of experiences, instincts, and choices that go into a seemingly “unconscious” decision. The circadian novel, by compressing time, allows authors and readers to virtually experience how much goes into a single decision.

Past experiences are layered vertically on top of one another, and thereby create a foundation for the conscious and unconscious choices made in a day. As the three novels discussed indicate, a person’s past affects everything he or she does, whether he or she realizes it or not. Stories and literature provide a reflection and focus on everyday actions and “provide the decorative container of a *narrative* for everyday practices” (de Certeau 70). Without stories, without literature, *Everyday Theory* would not exist. Scholars must

recognize, therefore, the vitality of novels—especially circadian novels—in *Everyday Theory*, and vice versa.

One can see Chiara Briganti indirectly using *Everyday Theory* or the minute particular to focus on certain novels. Circadian novels naturally lend themselves to *Everyday Theory*, as the modernist approach to the single-day novel often focuses on the quotidian or ordinary things that individuals adapted to create meaning. Life-writing often focuses on the minute particular—how authors and novelists draw out particular minutes in detail, and what novelistic details create a reality for the readers. In each of the three novels in question, these minute particulars become important because they trigger feelings, memories, and emotions.

The minute actions grow out of past experiences and the present chronotope, related in both time and space. De Certeau claims, “Everyday practices, based on their relation to an occasion, that is, on casual time, are thus, scattered all along duration, in the situation of *acts of thought*” (202-203). De Certeau states that every action, no matter how ordinary, begins with a thought that arises from a particular chronotope. He uses the term “casual time,” whereas Bakhtin would use “chronotope.” Certeau only mentions time, but the everyday chronotope requires one to note the space in which actions and memories happen to gain a deeper understanding of the motivations of an individual. Without a focus on the minute particular and the mundane in a specific chronotope, one can easily miss or forget a vital action or memory. As Bakhtin asserts, “In this everyday maelstrom of personal life, time is deprived of its unity and wholeness—it is chopped up into separate segments, each encompassing a single episode from everyday life” (128). In order to avoid depriving time “of its unity and wholeness,” scholars should focus on the minute particular.

The minute particular is vital to any discussion of the single day, because, as Jenny Davidson establishes, it deals with “ways of portraying the ephemerality of time from minutes to hours to a single day (263). The day itself is part of a narrative journey through which every person lives the story of their lives. One can see a single day as a complete narrative arc in itself. Each day has its own story, which, when not focused on, can quickly become part of a sequence in the larger story of a lifetime. Therefore, when the authors choose a single-day, they also need to focus on the occurrences within that single day, and the manifestations of love and connections that appear in both. As de Certeau argues:

Shouldn't we recognize [narrativity's] *scientific* legitimacy by assuming that instead of being a remainder that cannot be, or has not yet been, eliminated from discourse, narrativity has a necessary function in it, and that *a theory of narration is indissociable from a theory of practices, as its condition as well as its production?* To do that would be to recognize the theoretical value of the novel, which has become a zoo of everyday practices since the establishment of modern science. (78)

Narration, novels, and stories prove vital for de Certeau when discussing the everyday. If the novel is “a zoo of everyday practices,” then *Everyday Theory* can shed light on characters, their motivations, and their lovestyles.

This thesis uses de Certeau as a way of refining Bakhtin's chronotope, to show how love, memory, and desire vertically layer throughout time and become apparent in everyday practices. When scholars connect everyday actions with the interconnectedness of time space in the circadian novel, scholars can see a new world of interpretations and have a new angle from which to approach the text.

John Alan Lee's Theories of Love

Within the confines of this thesis, love refers to the feelings that bind people to each other. Stephen B. Levine, an American psychiatrist, tries to cover many of the definitions of love in his article “What is Love Anyway?” He upholds that “[t]he emotion love is...complicated. Its two basic ingredients, pleasure and interest, even if only privately felt, are quickly layered with attitudes...based on the person’s sense of safety stemming from earlier attachments” (144-145). In this introduction to love, one can see that love requires safety and attachment to exist and flourish, and that one must not only be interested in the object or receiver of love, but also must take pleasure in the object. This, however, includes anything from the love of a book or subject to the love of a partner or family member. Assembling definitions from three different writers—C.S. Lewis, J.A. Lee, and R. J. Sternberg—Levine defines love as a term with six definitions: ambition, a moral commitment, a mental struggle, a force of nature, a deal, and a stop sign with “the basic ingredients of...pleasure, interest, and sexual desire-arousal” (Levine, 145). These are not, however, the only ways or, in some cases, the most popular ways of defining and categorizing love. For example, R. J. Sternberg defines love in four parts: Infatuation⁶, Romantic Love⁷, Consummate Love⁸, and Companionate Love⁹. However, this thesis focuses on John Alan Lee’s theory of love types proposed in *The Colors of Love: Eros*¹⁰, *Ludus*¹¹, *Storge*¹², *Charity*¹³, *Agape*¹⁴, *Pragma*¹⁵, *Mania*¹⁶. Any discussion of love requires recognition of love as a nebulous and ever-changing word particular to an individual.

There are many theories of love within literary studies, psychology, sociology, and other disciplines, but single categories can help exemplify and give language to the abstract idea of love. This thesis uses Lee’s theory as a convenient way into the novels. Lee,

however, is not the only theory, nor is he necessarily the most “correct” or “vital” in any discussion of love. He is neither the first to write about love, nor is he the last to develop a theory. He does, however, offer detailed descriptions of what he believes are the major lovestyles, and he offers a jumping-off point for this thesis. In the following analysis, whether the type of love is a “true” or “correct” form of love or not is irrelevant. Rather, the substitution of one love for another through time and space that is filtered and displayed in everyday actions and memories is of highest interest to this project.

Amidst all of the definitions of love, one cannot assume that love is a simple feeling that rises and fades with each day. Diverse manifestations of love arise within the single-day novel to remind readers that different types of love exist, in varying combinations and degrees, and that they affect everyday lives both inside and outside of marriage and friendship. All these types of love arise within the three novels, and it is important to know and understand the differences to see how they affect the characters throughout the day.

As each author conveys, love changes over time as does the proximity of the lover to the love object. When the love object is close, the love grows stronger, until the love object remains too close for too long a time, as seen by Clarissa’s requirement for space in her relationships and her rejection of Peter because of his demand for constant companionship. When the love object dies, as George experiences in *A Single Man*, the love changes, and the view of the love object changes. Memories turn to only the good memories or only the bad, and bitterness or dissatisfaction arise from the loss of love. When the space between the lover and the love object is familial, as in *Untouchable*, Bakha’s love becomes confused and twisted with societal, familial, and romantic expectations.

Love builds upon past experiences and proximities with the love object in the same way life builds upon past experiences and societal pressures. Modernism experiments with ways to represent selfhood, and this thesis focuses on the self as defined through types of presumably socially-inappropriate love and connections with others and with society. Complexities of love in the single day define the self. By defining the types of love, one can see the intricacies inherent in the single word “love.” These intricacies transfer to the single day and the single character. In particular, the single-day novel, by focusing on one or a few characters during one day, allows readers to see and relate to the varieties of love arising throughout a lifetime.

For Lee, there are three main types of love: *Eros*, *Ludus*, and *Storge*. Lee defines *Eros* as “the ancient Greek term for a love fascinated by ideal images of beauty. This lovestyle is the search for one perfect beloved” (9). *Eros* is passionate love, the search for a perfect match or for the “one and only” person to spend the rest of a life with. *Ludus* “is the Latin word for play or game [and] rhymes with Brutus. It was first used by the Roman poet Ovid in the year A.D. 1 to describe a love that would rather be playful than serious. Any number can play” (9). *Ludus* is a playful form of love, a form that often encompasses multiple love objects or “beloved[s]” as Lee calls them. *Storge* is distinct from *Eros* and *Ludus*. As Lee puts it, “The ancient Greeks used this word for the natural affection that develops between close brothers and sisters or childhood friends. This is an affectionate, companionate style of loving” (9). *Storge*, while primarily seen between siblings or childhood friends, can become a romantic love. It can “begin even with a stranger. It is not the existence of prior friendship which distinguishes *storge*, but the quality of the experience it develops” (Lee 69).

Lee imagines the three basic love types—*eros*, *ludus*, and *storge*—as the primary colors on the color wheel—red (*Eros*), yellow (*Storge*), and blue (*Ludus*). Which colors the lovestyles relate to are not as important as the concept of blending the lovestyles as one can blend colors. The blending allows for three other types of love—*Mania* (obsessive love), *Agape* (unconditional love), and *Pragma* (*Pragmatic* or logical love)—as well as nine theoretically-possible tertiary types of love: “*Manic eros*, *Manic ludus*, *Manic storge*; *Agapic eros*, *agapic ludus*, *Agapic storge*; *Pragmatic eros*, *Pragmatic ludus*, [and] *Pragmatic storge*” (Lee 172). In Lee’s theory of love, each blended form of lovestyle can vary depending on the person. Lee sees *mania*, for example, as a combination between *Eros* and *Ludus*.

People who cannot or do not understand the principles of love in everyday actions “waste their lives and break their hearts,” as Thomas Lewis, Richard Lannon, and Fari Amini state in “A General Theory of Love” because they do not focus on the small moments that allow love to grow (13). They ignore the everyday and the minute particulars of each act of love.

Introduction to the Novels

The single-day novel offers a small slice of life, a snapshot, presented in a detailed novel. This forces the author to focus on the interior life, the immediate problems faced by characters, and the immediate results of their actions. In order to write a single-day novel, an author must know characters deeply, understand their past, their thought patterns, and what is truly important to them. One has to recognize the loves, pains, struggles, and complexities that arise every day. The focus on the interior life and the layering of time, experience, and societal pressures helps readers to appreciate and understand the verticality of time and the layers of past and present that arise in everyday life. By displaying the verticality of time and layers in the novel, on the X-axis, readers can see it in their lives, on the Y-axis.

Mrs. Dalloway, *Untouchable*, and *A Single Man* offer unique views on life at three different points in history from three different standpoints: Woolf, writing in 1925, was born in England, lived and worked in England, and died in England. Mulk Raj Anand, writing just ten years later, was born in British-ruled India, but studied at University College London and Cambridge. He worked for the Woolf's Hogarth Press in Bloomsbury before returning to India. Isherwood, writing almost 30 years later, is English by birth, though he moved to the United States. While all three novels share a similar structure, *Mrs. Dalloway* directly influences both *Untouchable* and *A Single Man*.

These three novels all offer unique views on modernism and on otherness. Both Isherwood and Anand read *Mrs. Dalloway* before writing their own pieces, and the influence of the single-day novel and the unique consciousness that permeates the communities within the novels connect them. In fact, Isherwood claims in his journals to

have been re-reading *Mrs. Dalloway* as he began *A Single Man* (*The Sixties: Diaries, Volume Two: 1960– 1969*, 217). Other similarities include those that Jamie Carr notes, “Like *Mrs. Dalloway*, *A Single Man* follows the consciousness of a middle-aged character reflecting on life and death, love and loss over the course of a single day” (49). *Mrs. Dalloway* and *A Single Man* focus on the consciousness of middle-aged characters struggling to come to terms with life, death, closed communities, and love, whereas *Untouchable*’s main character, Bakha, though young, shares similar problems of closed communities, blending and altering lovestyles, and the difficulties of living in an imperfect world.

The narrative forms and themes of *Mrs. Dalloway* and *A Single Man* share many characteristics, which Christopher Isherwood himself admits:

Mrs. Dalloway...is one of the most truly beautiful novels or prose poems or whatever that I have ever read. It is prose written with absolute pitch, a perfect ear. You could perform it with instruments. Could I write a book like that and keep within the nature of my own style? I’d love to try. (*The Sixties: Diaries, Volume Two: 1960-1969* 217)

That Isherwood not only reread *Mrs. Dalloway* while composing his own novel, but also challenged himself to write a book similar “within the nature of [his] own style” strengthens the connections between *A Single Man* and *Mrs. Dalloway*. Similarly, Anand mentions in his collection of essays, *Conversations in Bloomsbury*, how he had also read *Mrs. Dalloway* “with its sensitive asides on life and death, and time interwoven with fleeting emotions of the aristocratic Englishwoman, preparing for a party at night, which coincides with a suicide” (94). Among all three novels, one of the most prominent links is the repression of socially-inappropriate love and the characters’ ways of displacing that love.

Chapter Two: Mrs. Dalloway

Virginia Woolf's novel *Mrs. Dalloway* (1925) places primary emphasis on a single day to demonstrate how the past influences every moment of every day. Clarissa Dalloway has "always had the feeling that it was very, very dangerous to live even one day" (*MD* 8). The single day format gives authors the ability to focus in on miniscule details, emotions, and actions. Therefore, the circadian novel provides a canvas for love because love arises from past experiences and influences daily actions through memory. Woolf emphasizes one danger (among many) within *Mrs. Dalloway*: the variety and complexity of love the characters experience, and how each character represses these feelings because of societal pressures. These repressions cause contradictions and alienation to arise in the individual. These dangers build upon the memories and past experiences that lead up to the single day expressed in the novel.

Society affects the individual from birth until death, layering expectations, pressures, and expectations vertically on top of one another and ingraining these ideas into the individual until the individual can no longer distinguish the self from society. Each individual experience and choice affects every day. As Woolf says in her article "Modern Fiction," "From all sides they come, an incessant shower of innumerable atoms: and as

they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old...” (M.F. 160). Woolf, interested in science and experience, uses “atoms” here to explain the sensations of day-to-day life. Each day may feel similar, but “the accent falls differently,” and the experiences never repeat themselves. Every moment becomes valuable within a single day and within a self who relies on the past to build up a present. Woolf knows the value of every moment of every day as it impacts human formation and memory: “Life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end” (M.F. 160). Life begins on a single day, and from that day, the experiences and pressures people face shape who they become. The atoms and experiences build into a single day, the days build into weeks, the weeks into months, the months into years, and the years into a lifetime, ever-impacted by the “shower of innumerable atoms” and the experiences of day-to-day life.

The compounding of previous experiences into the current day connects the past to the present through a constant stream of experiences and memories, and blurs the X-axis of the chronotope—time moving through space within the novel. The characters’ current time and space merge with the time and space of the past, proving this movement of vertical time—the layering of time upon itself to build to a single point due to specific narrative techniques. The blurring of time offers different experiences of time and self not present in other styles. The blurring creates a non-linear pattern of time as experiences cumulate and lead to a single moment in a specific chronotope (space and time). Time blurred through memory complicates the reality of memory, for few people remember the specific time of a certain memory, and sometimes the place is indistinct. The author of a single-day novel must, therefore, choose one specific day out of thousands of days in a lifetime to reveal the

character's self and communal relationships. The choice of day might be intensely intentional—as Woolf certainly implies in her diaries with her tunneling method—or unintentional—as we have no record of Anand's process in the form of diaries

By linking the present, single day with each character's past to display the connection between past and present and the build-up of moments into a lifetime, Woolf creates a day that connects the past, the present, and the characters. A quotidian day full of pedestrian moments reveals how the characters connect to friends, family, and society. It also reveals the thoughts and feelings they may hide from society. This revelation comes when the author focuses on connecting the past and present in the way Woolf does: through a compression of time. Woolf had a unique way of developing her characters' internal lives, a method she called her "tunneling process" (*II VW Diary* 272). On August 30th, 1923, she writes in her diary;

I should say a good deal about *The Hours* [the working title for *Mrs. Dalloway*] & my discovery; how I dig out beautiful caves behind my characters; I think that gives exactly what I want; humanity, humour, depth. The idea is that the caves shall connect, & each comes to daylight at the present moment. (*II VW Diary* 263).

Less than two months later, Woolf goes on to describe her tunneling process in detail. On October 15th, 1923, she writes:

It took me a year's groping to discover what I call my tunnelling process, by which I tell the past by instalments, as I have need of it. This is my prime discovery so far; & the fact that I've been so long finding it, proves, I think, how false Percy Lubbock's doctrine is—that you can do this sort of thing consciously. (*II VW Diary* 272).

The tunneling Woolf uses allows her to create complex characters who all, in the end, "connect, & each comes to daylight at the present moment." In *Mrs. Dalloway*, the moment of connection happens at the end, when Clarissa sees herself in Septimus after his death.

By using free indirect discourse to delve into not only the thoughts and memories of the characters, but also the internal and external forces acting upon the character and influencing their psychology, Woolf explores the human mind and the reality of what time is, how time is a dimension of space, and how love becomes complex through time and space. The types of love within the novel extend through both axes of the chronotope (the X-axis of time and space in the novel, and the Y-axis of the author's and reader's time and space). Love between the characters and their love objects exists and changes on the X-axis, and the same types of love displayed in the novel exist in the author's and reader's lives, extending both forward into the future and backward into the past. The reader may experience the same feelings Clarissa does through the free indirect discourse that allows access to her thoughts. If the reader identifies with Clarissa, she or he may experience the same emotions towards the other characters. In this way, the multiple facets and types of love extend beyond the pages (X-axis) into the reader's response to the text and even into the reader's own life (Y-axis).

Time and space weave throughout the day and throughout memory. While a memory may occur in the same space as the current story, the time is different, and the past and present connect through a specific space and through the one remembering. The time on the X-axis stretches the space across time, for, although the space remains the same, the time of the narration changes, connecting people spatially across time and joining the past and present to a single individual.

Woolf focuses on the inner life of characters as opposed to the outer actions of society. By doing this, she places emphasis on societal pressures as they affect an

individual's perspective and actions. As Michael Cunningham says in his introduction to Woolf's *The Voyage Out*, Woolf

was revolutionary in her shunning of the outwardly dramatic...and her insistence on the inwardly dramatic—her implied conviction that what's important in life, what remains at its end, is less likely to be its supposed climaxes than its unexpected moments of awareness, often arising out of unremarkable experience, so deeply personal they can rarely be explained.
(xx)

Woolf focuses on the “inwardly dramatic,” her idea of what is important, and, through free indirect discourse, she reveals the deep, rich, inner life of her characters which other forms or time structures can pass over. By valuing a reflective, vertical sense of time over the horizontal, linear path which many authors take (Action A leads to Action B which ends with Result), Virginia Woolf complexly layers time, memory, and social influences that impact daily life and love through her tunneling process.

Michael Cunningham says Woolf “was revolutionary,” but she was not the first to focus on the single day or the inner thoughts and life of her characters. Others, as explained in Shalom Rachman's article “Clarissa's Attic, Virginia Woolf's *Mrs. Dalloway* Reconsidered,” influenced her, such as “Joyce, Proust and possibly Dorothy Richardson” (4). Most well-known of these is likely James Joyce's *Ulysses*, a novel relating Leopold Bloom's commonplace day in London.

Although Woolf is not the first to work with the single day, her novel *Mrs. Dalloway* does welcome adaptations and dialogue which continues today. James Schiff argues that the number of adaptations arise from the fact that *Mrs. Dalloway* covers only a single day: “Surely one of the reasons why Woolf's fourth novel has attracted these authors [willing to draw from and engage in explicit dialogue with *Mrs. Dalloway*] is that, like

Joyce's *Ulysses*, it takes place over the course of a single day" (363). Many authors attempt the circadian novel, because, as Schiff argues, "it provides a clear, manageable, and pre-determined time frame and structure" (363). It restrains the author, compelling authors to look at the consciousness of their characters. Similar to how some poets flourish when restricted by a certain number of lines, syllables, or rhyme schemes, adapters of *Mrs. Dalloway* and their characters flourish when confined to a single day.

The circadian novel deepens the complexity and intensity of love by condensing time. Clarissa Dalloway struggles with the variety of her feelings for Sally Seton and Peter Walsh, while simultaneously loving and being married to Richard Dalloway. Septimus Warren Smith, on the other hand, marries Lucrezia without feeling anything for her but does harbor deep feelings for his commanding officer Evans, who died in the War.

Woolf often depicts multiple forms of lovestyles in the novel. Love is not always sexual. Lee points out various styles of sexual relations in different lovestyles, and he indicates certain lovestyles (*pragma*, *agape*) do not emphasize or, in some cases, do not have sexual relations at all. In *Mrs. Dalloway*, love intertwines with society and time. Changes in love over the years complicate and layer relationships through filters of memory and the distance of time and space, while societal pressures and expectations force people to substitute one form of love for another (as Clarissa substitutes *Storge* ("a companionate kind of loving" (Lee 71)) for *Eros* (which "depends on an initial attraction" (Lee 11))). Schiff notes the struggles with sexual ambiguity that permeate the novel and states that "at its core, *Mrs. Dalloway* is about what it feels like to be alive—to be a self passing through the moments and hours of a day" (Schiff 364). To be alive and to be in love constitute what Virginia Woolf conveys within *Mrs. Dalloway*. Because the past (accessible by memory)

and memory shape the day in the novel, the memories of this day will shape future days. A person experiencing the moments and sensations of the day has built up a background of days and memories that impact every thought and motion. Clarissa relives her past loves in memory and reality when the people she loves return to her life.

Pragma

“*Pragmatic* love doesn’t have to be exciting or especially interesting or unusual. Nor is it casual and adventuresome and certainly not uncommitted. *Pragma* is the love that goes shopping for a suitable mate, and all it asks is that the relationship work well, that the two partners be compatible and satisfy each other’s basic or practical needs” (Lee 134).

Clarissa Dalloway

Clarissa Dalloway has a longstanding, *Pragmatic* love with her husband, Richard Dalloway. Together, they have a daughter, with whom they presumably share a *Storgic* love, but Clarissa admits to herself that she and Richard have secrets:

For in marriage a little licence, a little independence there must be between people living together day in day out in the same house: which Richard gave her, and she him. (Where was he this morning for instance? Some committee, she never asked what). (*MD* 7)

One could read the space in their marriage as positive or negative. Positively, the space offers growth. The Dalloways do not have to share everything; therefore, they can each have a private life. Clarissa doesn’t want to share everything, for, as she says, “[W]ith Peter everything had to be shared: everything gone into. And it was intolerable...” (*MD* 7). Clarissa loves Peter with a *Storgic* kind of love (“love without fever or folly, a feeling of natural affection such as you might have for a favorite brother or sister” (Lee 67)), but he at one time had loved her with an *Erotic* love that is unrequited (“a kind of loving motivated by great appreciation of beauty” (Lee 12)). Clarissa needs space in her marriage. She needs room for growth and privacy.

Clarissa and Richard have a longstanding, *Pragmatic* love that includes *Storge* and extends to consummate love. They commit to one another, and they care for one another. As Levine argues, love can “combine mutual respect, behavioral reliability, enjoyment of

one another, sexual fidelity, psychological intimacy, sexual pleasure, and a comfortable balance of individuality and couplehood” (145). Clarissa and Richard respect one another and give each other space when needed. As far as readers are aware (since Woolf offers no free indirect discourse from Richard’s point of view), they hold sexual fidelity to one another, and readers see their psychological intimacy in Clarissa’s understanding of Richard’s wordless actions. They can enjoy time apart and still return to each other as a couple.

Clarissa creates a self through the connections and love she shares with others through time. These connections build into the single day expressed in the novel. She layers past experiences and loves into that single self, and changes her sense of self—both physically and psychologically—throughout the years as a result of time spent with and away from the love object as well as physical distance between the two. Other novels are less able to explain this layering because the narrative technique of free indirect discourse allows access to the thoughts of the focalizer¹⁷ and the single day allows readers to see the culmination of the changing loves over the lifetime of the individual.

Clarissa can read the love in Richard’s actions. For example, when he brings her roses, readers understand that Richard cannot say he loves Clarissa, but she understands it: “He was holding out flowers—roses, red and white roses. (But he could not bring himself to say he loved her; not in so many words)” (*MD* 115). The roses symbolize his love and their marriage, which he can express without words. Clarissa knows this. Richard notices that “She understood; she understood without his speaking, his Clarissa” (*MD* 115). This is the psychological connection and understanding she shares with Richard. Clarissa and Richard seem to go “in and out of each other's minds without any effort” (*MD* 61). For Lee,

the ability to read love in each other's actions is key to *Pragmatic* love, which can be "frustrating to those who rely on direct personal encounter and emotional impressions as sources of knowledge about other persons" (Lee 141-142). Neither Clarissa nor Richard require personal touch, physical connections, spoken words, or extended conversations to understand their love for one another. Clarissa "understood without his speaking," and knows they work together.

In the novel, love adheres to social convention by way of marriage. It is a moral commitment, according to Levine: "The clergy, whose rituals sanctify marriage, are very clear about love: It is a commitment to try and realize the ambition. The feelings that are occurring in the bride and groom...are not the main point" (146). Love is more than marriage or sexual pleasure. There are complex layers to love that are not exclusive to a single person or even to a single gender. Clarissa loves Richard, but she still loves Sally, Peter, and the society she lives in. She is not the only one who experiences varieties of love. Sally manifests her love for Clarissa through the kiss long ago at Bourton. While readers do not have access to Sally's thoughts, she does still hold affection for Clarissa enough to come to a party and speak with her and reminisce about her with Peter. Even that small action proves she still has feelings for Clarissa, whether they have changed or not. It is not clear whether what Sally or Clarissa feels is *Eros*, *Pragma*, or even *Storge*, but what is clear is that the feelings of love exist between the two in some form or another and that, in the past, their love was *Eros*. At the story's current time, *Eros* shifts into *Storge*, or friendship love, at least on Clarissa's part.

Septimus Warren Smith

Unlike Clarissa, who feels connected to the world around her, Septimus Warren Smith feels isolated and feels the opposite of love for those around him. He married Lucrezia without feeling anything for her, which leads them to an unhappy marriage. A traumatized survivor of war, Septimus believes people wicked and speaks often of killing himself because of the isolation and his perceived lack of love around him. He had returned from war with severe shell shock, a traumatic mental disorder not well recognized at the time. His doctors—Dr. Holmes and Dr. Bradshaw—tell his wife, Lucrezia, there is nothing wrong with Septimus. Therefore, the people in his life—his wife and doctors—whom he should trust—appear to lie to him, whether they mean to or not. Because of this and the horrors of the war, Septimus views all people as wicked liars: "He would... explain how wicked people were how he could see them making up lies as they passed in the street" (*MD* 65). He speaks of killing and death as an escape, which one could read as his skewed expression of love for his wife in his own way: "Suddenly he said, 'Now we will kill ourselves,' when they were standing by the river, and he looked at it with a look which she had seen in his eyes when a train went by or an omnibus" (*MD* 65). He believes the world so wicked that he feels he must die, and he wishes to save his wife from the horrible world, as a relief for her.

Septimus nullifies any love in the next paragraph, when Lucrezia has taken off her ring (because she has grown so thin), and Septimus views this as the end of their marriage:

He dropped her hand. Their marriage was over, he thought with agony, with relief...he was free, as it was decreed that he, Septimus, the lord of men, should be free...he, Septimus, was alone, called forth in advance of the mass of men to hear the truth. (*MD* 66)

Septimus experiences both agony and relief when he realizes their marriage is over. More importantly he experiences an overall sense of freedom—freedom now to do what he wants, to hear what he can (for he complains Lucrezia always interrupts his visions of Evans, his commanding officer in war), and to kill himself. He does not desire to fight for his marriage, beg Lucrezia to stay, or ask for any reasoning from her. Even still, Lucrezia stays with him, and Septimus remains dependent on her until his death.

Karen DeMeester maintains that Lucrezia remembers a time before the breakdown. She says, “Septimus defies conventional notions of shell shock because he suffers from a delayed stress response. He doesn’t experience a breakdown until four years after the Armistice and nine months before the novel opens” (656). Septimus was different before his breakdown, and that was the man Lucrezia had married. She wants him back. Levine comments on this when he says,

Personal, interpersonal, medical, and external factors almost always create limitations that attenuate passion, friendship, and commitment. . . . Both the attenuating and the augmenting factors have a hand in creating the complex individuality of every relationship. (148)

The factors here are medical (both through Septimus’ shell shock and Lucrezia’s starvation), personal (through the psychological problems Septimus projects onto the world and both of their inability to speak about the real problems), and external (through the doctor telling them nothing was wrong even when something is wrong). Most doctors then did not understand shell shock, so they force Septimus to take a rest-leave, isolating him from the world and giving him only his own suppressed guilt about what he had done in the war, his wife, and his doctors. He cannot speak of his connection to Evans because of society’s pressure to be purely heterosexual. Lucrezia cannot speak of her husband’s illness

or her own unhappiness to anyone because society does not understand shell shock and refuses to see her husband as anything other than a hero, and so she remains unhappy.

While Clarissa and Richard can understand each other without words, Rezia and Septimus cannot, even though they both are sick and struggling. Lucrezia deals with the trauma of being a war-wife, having married a soldier struggling with shell shock. Her stress damages her body, making her thin and constantly worried; in the same way Septimus's stress damages his mind, making him hallucinate. Unlike Clarissa and Richard, who have an upper-class life away from the war, Lucrezia and Septimus struggle through similar experiences in their day-to-day life with stress attacking them and their love from all angles. By demonstrating the strong fluctuations of pain and love within Lucrezia and Septimus, Woolf reveals a complexity to love and relationships that society often ignores. The layering of stress and emotions within their relationship has built up over time and experience, culminating in this day with Septimus's death, and because of the buildup to this moment, Woolf reveals much of their relationship through this single day. The complexity of their relationship with the coexistence of love and depression would appear differently in a novel without the compression of time and space and with a primarily horizontal timeline, which emphasizes action rather than thought, and the layering of their emotions and history would go unnoticed or underplayed. In *Mrs. Dalloway*, the ringing of Big Ben marks the linear time throughout the day and offers a baseline from which the narrative shifts to memory and back.

There is no *Storgic* love, no friendship, and no understanding between the two. They do not appear to have common interests. Septimus focuses on Shakespeare and memories of the war, while Lucrezia makes hats and worries about her husband. Jean

Thomson notes that the care Lucrezia gives Septimus leads him to suicide: “She cares for Septimus but her actions lead to his suicide, and there is a theme in the book of the deadliness of care, when the carer and one to be cared for are helplessly attached and dependent on each other” (57). Lucrezia tries everything to make her husband well, but he will not speak to her, and she cannot understand him. She understands him at times and protects him by shooing the doctors away and even trying to block them from entering his room, and she tries to distract him from his past by pointing out interesting things or giving him tasks, but ultimately, she fails to protect him from himself. Society calls him a hero and the doctors do not believe he is sick, leading him to believe something is wrong with himself, and causing him to withdraw from Lucrezia and society.

Lucrezia notes her own isolation, and she struggles to repair her relationship with her husband and build a family. She wants a baby, but Septimus refuses. She tries to care for Septimus, but he only speaks of death or talks to a dead man. This is difficult for anyone who cares for someone like this. As Tomson states,

She longs for him to be the man she thought she married and longs for her family back in Italy...She is also loyal to and emotionally dependent on her husband because Septimus is not deluded all the time; they have times when everything seems normal again to Rezia. (58)

Lucrezia struggles here with what love is. Unlike the space Clarissa and Richard have, where love flourishes (because of their complimentary, *Pragmatic* lovestyles), the space in Septimus’s and Lucrezia’s marriage isolates them from each other and from the rest of society. Some could argue this isolation comes from their different lovestyles, but Septimus does not love Lucrezia. Part of this comes from society, as Levine states:

Since the culture keeps offering the possibility that a simple feeling of love is possible, the experience of the gap feels like a failure. This sense of failure is a guarded privacy that occasionally is confessed to us, ‘Doctor, I don’t think I ever knew what love is.’ (150)

Dr. Holmes tells Lucrezia that all men are selfish, and that her husband is fine, leading Lucrezia to believe that love is solitary.

Septimus feels very little in his daily life outside of grief, numbness, and despair. Meanwhile Lucrezia dedicates her entire existence to him. By combining love with depression and loneliness, Woolf combines them and displays how *Mania* can operate within a marriage.

Marriage is not only of *Pragmatic*, consummate, or companionate love, but also can include other types of love, types that perhaps have grown from others or will turn into others. This breaks the social convention of marriage consisting of love and happiness, and affirms that love can change within marriage, while also proving that love can simultaneously exist with depression, unhappiness, and loneliness. When people accept the simple, societal definition of love, the darker, more complex emotion that Levine describes in his article and Lee proposes in his book catches people unprepared. By defining love and success in love in the terms society set, people often view themselves and their relationships as failures or as unsatisfactory.

Woolf gives love priority within the novel. Arthur F. Bethea in states that Septimus “treasures love—his wife, Rezia, is ‘a miracle’—and so does Woolf; indeed, her novel gives love the final word, with Sally’s privileging of ‘the heart’ to ‘the brain’ and the moving depiction of Peter’s paradoxical adoration of Clarissa” (250). Despite cherishing love and searching for it, Septimus distances himself from his wife and the world. He cannot seem to love himself, and what he feels for Lucrezia is not *Eros*, *Ludus*, or *Mania*.

In many ways, it is nothing. He married in an act of desperation, in a desire for the family life she had.

Septimus longs for the normality of Rezia's Italian family, and he gets engaged to her "one evening when the panic was on him—that he could not feel" (*MD* 85). He wants to love. He wants a wife and a family. In many ways, his engagement and marriage to Rezia happened because he could not feel. One could read this as Septimus not being able to feel anything for women, even the young Lucrezia, "the gay, the frivolous, with those little artist's fingers" (*MD* 85). In negotiating the transition from soldier to citizen, Septimus had first tried to enlist a wife, as society demanded. He had married Rezia, although he knew he had "no feeling" (*MD* 85) for her. He worries he cannot feel anything, for he felt nothing when Evans died, nor did he feel anything during the war or after. During the war, Septimus took pride in his numbness. Woolf states, that "when Evans was killed, just before the Armistice, in Italy, Septimus, far from showing any emotion or recognising that here was the end of a friendship, congratulated himself upon feeling very little" (*MD* 84). Only later, after the war finished, when sitting in the hat shop in Italy, did Septimus begin to panic about his lack of emotions. In his desperate desire for the normality and happiness of Lucrezia's life, full of love and family, he gets engaged to her.

After the war, Septimus searched for a refuge, a safe place to stay, and he found it with Lucrezia's family ("Still, scissors rapping, girls laughing, hats being made protected him; he was assured of safety; he had a refuge..." (*MD* 85)), and he therefore married Lucrezia to keep the love and safety with him, as a memento to bring back to England, even though he knew he had "no feeling" for her at all. In the original draft, Woolf wrote, "He felt nothing <whatever> for her" (*TH* 117)

Still, Septimus believes that marriage and love will save him. He has committed deeds that damage the psychological state of even the strongest, and the trauma he sustained in war leaves him searching for love and acceptance. He finds this first with Lucrezia and her family, in the safety he feels, but ultimately, her love is not enough: “Desperately needing love, Septimus cannot find it in himself, and Rezia’s love is ultimately not enough; he certainly finds no love in society” (Bethea 251). To take this argument further, Septimus finds no love in the space in which he lives. Arguably, this happens because Septimus does not interact with those around him. De Certeau defines space as

a practiced place. Thus the street geometrically defined by urban planning is transformed into a space by walkers. In the same way, an act of reading is the space produced by the practice of a particular place: a written text, i.e., a place constituted by a system of signs.” (117)

Septimus, when outside, thinks of the past. He sees Evans rise from the dead (“It was Evans! But no mud was on him; no wounds; he was not changed” (*MD* 68)), and he becomes lost in his mutterings to himself (Lucrezia left Septimus “to say hard, cruel, wicked things, to talk to himself, to talk to a dead man, on the seat over there” (*MD* 64)). He does not *practice* the *place*, and so does not see his own story as a “spatial practice” (de Certeau 115). Septimus’s mind and story do not follow him to the current chronotope of the novel. They remain behind, in the chronotope before Evans died, in memory “composed of individual bits and fragments. One detail, many details, are memories” (de Certeau 88). This memory, as mentioned before, “intervenes at the ‘right moment’ and produces modifications of the space” (de Certeau 84) and “modifies the local order” (85). Because of this, Septimus sees Evans around him, physical manifestations of the dead man repressed in his memories (*MD* 68).

Unlike Clarissa, who finds love in society and connections with people she does not even know, Septimus feels alone and separated from the rest of society, and even his wife's love does not convince him of the goodness and love in the world. This suggests that social context and past experiences both play a role in the choices people make and in the emotions they feel. Clarissa remembers Bourton, summertime, and a love that glows, while Septimus remembers war, death, and a love developed in the trenches. Clarissa, perhaps, had she gone to war, would have similar feelings and impulses to Septimus, and perhaps would see the darkness and evil in the world like Septimus. This probably would have impeded her ability to see the *Agapic* love in society, and would have left her feeling as alone and isolated as Septimus. Clarissa, however, being from a different class with different experiences, has a different idea of society and how to deal with lost loves. By connecting these two characters, Woolf suggests that people link with others in darker ways than people understand, and, partly suggests that even those who did not go to war share the guilt and darkness, even if they do not realize it.

At the beginning, Septimus (rightly) thinks Lucrezia is on his side, until he learns of Lucrezia's forcing him to continue treatment and relocate to a psychiatric home. He believes he feels her switch sides when she mentioned Dr. Holmes had invited her for tea. Septimus thinks, "So he was deserted. The whole world was clamouring: Kill yourself, kill yourself, for our sakes" (*MD* 90). Isolation and desperation fill Septimus yet again, and, in his delirious state, Septimus believes the entire world wishes him to kill himself. It is his duty, to the world, to his wife, to Holmes and Bradshaw, to kill himself. He feels guilt about the war and his deeds, believing himself to have "committed an appalling crime and...been

condemned to death by human nature” (*MD* 94). Septimus feels his fate is sealed. No amount of love from his wife or society can change his fate in his mind.

Eros

“An immediate, powerful attraction to the physical appearance of the beloved is the most typical symptom of *eros*” (Lee 11).

Clarissa Dalloway

Perhaps one of the most discussed relationships within *Mrs. Dalloway* from the feminist point of view is the connection between Clarissa Dalloway and Sally Seton. Although the novel takes place in Clarissa’s later life, where Clarissa has her parties, Elizabeth, and Richard; and Sally has her garden, children, and husband, Clarissa appears still to repress her feelings for Sally. The kiss they shared in the past had turned Clarissa’s world upside down (*MD* 35). Woolf switches between the story’s real time (clock time) to Clarissa’s memory (mind time), moving along the X-axis (the novel’s time and place) throughout the single day (everyday time). As Eileen Barrett states in “Unmasking Lesbian Passion: The Inverted World of *Mrs. Dalloway*,” Clarissa’s relationship with Sally “exemplifies the romantic friendships between women that were thriving at the turn of the century” (147). It is important to state that romantic love (or “romantic friendships”) does not necessarily mean a desire for a passionate relationship or a sexual encounter. Clarissa’s remembering of Bourton and Sally connects the present Clarissa to the past Clarissa, the present and past Clarissas to the past Sally, the present space of Clarissa’s house to the past space of Bourton, and the memories to her multiple feelings of love for Sally in both the past and present. The time in the X-axis then extends back into the past and forward into the present and even into the future, blurring it and the place on the X-axis to explain the multiple feelings of love and shows how love changes and develops through years and distance. Social influences through time change the type of love, as seen with Sally Seton,

where Clarissa and Sally's love began as passionate love, *Eros*, but, in the present time of the story, both Clarissa and Sally appear to display friendship or *Storge*.

Clarissa's brief memory of the kiss becomes present for a moment in the novel, and establishes a previous form of love Clarissa felt for Sally. The passion they felt for each other was real. Clarissa admits it several times, and her admiration for Sally is clear in the memories:

She was wearing pink gauze—was that possible? She seemed anyhow, all light, glowing, like some bird or air ball that has flown in, attached itself for a moment to a bramble. But nothing is so strange when one is in love (and what was this except being in love?) as the complete indifference of other people. (*MD* 34)

“What was this except being in love?” Here, the feminine “pink” and the light and airy “gauze” surround Sally in Clarissa's memory, reminiscent of the Goddess Venus as seen in Sandro Botticelli's piece, *The Birth of Venus*, where an attendant holds up pink gauze to the newly formed goddess of love, “all light [and] glowing.” To compare Sally to the Goddess of Love, or, if not, at least to something reminiscent of a goddess, wrapped in gauze and covered with glowing light, Clarissa unconsciously asserts her *Erotic* love for Sally. Memory creates its own problems from a factual standpoint while exposing a more emotional side influenced by time passing. As de Certeau states:

The oddest thing is no doubt the *mobility* of this memory in which details are never *what* they are: they are not objects, for they are elusive as such; not fragments, for they yield the ensemble they forget; not totalities, since they are not self-sufficient; not stable, since each recall alters them (88)

Every memory is a remembrance of the previous time remembering the memory. With each remembrance, the memory becomes less factual, but more colored by emotion and the layers of experiences. De Certeau mentions this again when he says a memory may have

only one detail; “From a picture, there remains only the delicious wound of this deep blue. From a body, the luminosity of its eyes...sharp details, intense particulars already function in the memory” (88). For Clarissa to remember Sally in gauze and lit up shows her attraction to Sally.

At the time recalled by the memory, this love has strong elements of sexual passion, or *Eros*. *Eros*, named for the Greek god of Love (Roman counterpart Cupid), is sexual passion. It can be something dangerous, fiery, and irrational that takes hold and possess a person, turning into *Mania*, or it can be sexually-charged and passionate (Levine 147). *Eros* is emotional and requires the two (the lover and the object of love) to commit to each other and have daily communication. At the time of the kiss, Clarissa and Sally had daily communication and an emotional connection. While they never limited themselves to each other, their kiss has a passionate charge to it that Clarissa remembers years later. However, time and societal pressures cause Clarissa to shift her *Erotic* love for Sally into *Storge* (friendship or familial love), something more socially acceptable between two women at the time of the novel.

Clarissa pushes back into memory any sexual feelings she had for Sally or other women, rather than actualizing them. “She did undoubtedly...feel what men felt” (*MD* 31) for women, and yet, Clarissa never acts upon the feelings of love she forms for other women, “and what was this except being in love?” (34). Despite feeling what members of the opposite gender feel for women, societal pressures still force Clarissa to relegate these feelings for other women, especially for Sally, to memory. Many things happened between the chronotope of the kiss and the chronotope of the current day in the novel. As Barrett argues:

Between the time of the exquisite moment when Sally Seton kisses Clarissa (1890) and the present time of the novel (1923), the major works of the sexologists appeared. Previously acceptable romantic friendships, such as the one between Sally and Clarissa were now scrutinized by sexologists for their deviance. (154)

Because of this, Clarissa may banish her emotions and feelings to her unconscious mind. The memories that one represses or hides in the subconscious mind do not go away. They stay in the unconscious and influence actions and thoughts.

When societal expectations layer themselves vertically throughout her lifetime, Clarissa transfers her feelings for Sally to memory, which is how readers are first introduced to Sally. This love is unacceptable to society, and so *Eros* shifts into *storge*. Replacing one form of love with another often goes missing in texts that focus on the linear progression of events rather than on the verticality of time and the interior life of the characters that the single-day novel manifests.

Clarissa remembers the feeling as pure: “The strange thing, on looking back, was the purity, the integrity, of her feeling for Sally” (MD 33). She recognizes the kiss she and Sally shared as “the most exquisite moment of her whole life” (MD 35). The word “exquisite” proves the intensely emotional *Eros* Clarissa feels (or, at least, had felt at the time) for Sally. This kiss surpasses those Clarissa shares with her husband and anyone else in her life to this point, for she calls it “the most exquisite moment of her whole life” (MD 35). This kiss is something different, something magical, something exquisite. It is a moment that influences her daily life and her memories. After the kiss, Clarissa feels “that she had been given a present, wrapped up, and told just to keep it, not to look at it—a diamond, something infinitely precious, wrapped up” (MD 35). One could see the “present” as the kiss itself, something Clarissa could keep but not share. One could also look at the

“present” as homosexual desire, kept close for fear of societal retribution in some way. Barrett upholds that “Sally’s kiss embodies the private treasure of her [Clarissa’s] soul... This hidden, ‘wrapped up’ ‘diamond’ represents the core of Clarissa’s self, the inner meaning almost expressed” (161). However one chooses to look at the “present” offered to Clarissa, one would struggle to ignore the romantic imagery presented. “A diamond,” like a diamond ring, an engagement, “wrapped up” and hidden away from anyone’s eyes, where Clarissa could not “look at it,” all suggest a romantic, homosexual desire between Sally and Clarissa, mediated to the reader through memory.

Even unaccepted love lives and thrives in memory, although societal pressures condition the characters in their time to abhor homosexual and homoerotic love. Clarissa even has problems with the relationship herself:

She resented it...yet she could not resist sometimes yielding to the charm ...of a woman confessing... some scrape, some folly. And whether it was pity, or their beauty, or that she was older, or some accident... she did undoubtedly then feel what men felt. Only for a moment: but it was enough. It was a sudden revelation, a tinge like a blush which one tried to check and then, as it spread, one yielded to its expansion, and rushed to the farthest verge and there quivered and felt the world come closer, swollen with some astonishing significance, some pressure of rapture, which split its thin skin and gushed and poured with an extraordinary alleviation over the cracks and sores! (*MD* 31)

Clarissa Dalloway “resented it,” this feeling of love she feels for the women around her. The “thin skin” in this quotation (*MD* 31) suggests a hymen splitting and it “gushed and poured with an extraordinary alleviation” (*MD* 31) This is a clearly erotic and highly sexualized sentence. The gushing and pouring which lead to alleviation can refer to the orgasm, which builds up and then leads to release. The “cracks and sores” (*MD* 31) could refer to the pain that people feel when isolated from love, whether because of personal or

societal constraints, such as Clarissa from Peter or Sally. From growing older and maturing, one can gain sores and injuries which the gentle touch of a lover could ease with the gentle touch of a lover. The “blush which one tried to check” (*MD* 31) coupled with the “pressure of rapture” (*MD* 31) aids in reading this scene as extremely sexual, for a blush appears not only when embarrassed or exited, but also through the course of exercise and sexual intercourse. The “rapture” often refers to an orgasm and the pleasure one feels from consensual sexual intercourse. The blush of embarrassment could come from the love for Sally upon which society frowns. It turns into the blush of pleasure and exercise during sexual intercourse, culminating in a “pressure of rapture” which leads to the gushing and pouring of “extraordinary alleviation over the cracks and sores” of a body bent to society and time. With a circadian novel, the author has room to focus on such scenes. The compression of time requires the authors to choose each word carefully.

In *Mrs. Dalloway*, Woolf struggles with the social issue of not being able to love another person of the same gender, but she must do so if she wanted to begin a conversation about these forms of love. Novels, stories, and anecdotes all “‘go in procession’ ahead of social practices in order to open a field for them. Decisions and juridical combinations themselves come only afterwards...arbitrating the areas of action granted to each party” (de Certeau 125). Sally, despite being married with five children, still talks about social issues and works towards social change. She was the first to expose Clarissa to the ideas of the world: “Sally it was who made her feel, for the first time, how sheltered the life at Bourton was. She knew nothing about sex—nothing about social problems” (*MD* 32). The kiss with Sally is the first kiss readers encounter. Sally is Clarissa’s first love. Yet society has conditioned Clarissa and Sally to marry men, produce children, and conform to society,

at least to some degree. In *Mrs. Dalloway*, marriage is love manifested in society. Clarissa had grown up in a sheltered community, and Sally is the first person who “made her feel...how sheltered the life at Bourton was.”

The recognition of Clarissa’s desire for Sally does not require scholars to disregard Clarissa’s love for Richard. On the contrary, “if you accept the possibility of different, equally valid styles of loving, then it is possible to reevaluate your past experiences” (Lee 6-7). Clarissa loved Sally differently in the past chronotope than she does in the present chronotope of the novel. She loves Richard with a different kind of love than she loved and currently loves Sally. Lee states that “Many people believe that in order to be truly in love now, they have to discredit all their past relationships as ‘not really love’” (6), but this difficulty only arises when using a single word for love to describe a variety of lovestyles. English only has the single word for love, which implies only a single true nature or true display of what is, in reality, a complex and layered emotion. Society often displays love as simple and in only one lovestyle, which confuses people and often leads to a repression of emotions.

Septimus Warren Smith

Because of their indoctrination into societal conventions, both Clarissa and Septimus must deny parts of themselves. Clarissa rejects certain loves and feelings. Septimus, however, must not only deny certain homosexual feelings, but also must deal with society's denial of his actions in war, which he believes are crimes. Septimus returns from war, having done and witnessed horrible things, and he believes those around him should punish him. However, society tells him he is hero, that he has "a brilliant career before [him]....an exceptionally brilliant career" (*MD* 96). Septimus earned a promotion after the war, having served with distinction (*MD* 94), and no one will listen to him say he "had committed an appalling crime" (*MD* 94). As DeMeester says:

The reality of Septimus's experience, however, and the trauma he sustained in war are more psychologically damaging than the guilt or humiliation of homosexuality, and witnessing Evans's death is more disturbing than any disgust he may have felt regarding homosexual desires he felt for the dead soldier. Henke goes on to argue that the horrible crime Septimus claims to have committed is homosexuality, but, in light of his combat experiences during the war and what we know of the guilt that veterans often feel as the result of such experiences, it seems more likely that the crime he refers to is the killing and, particularly, killing with indifference that he saw and more than likely participated in. (654)

Septimus' homosexual tendencies may or may not be the "appalling crime" he speaks about. Certainly, by English societal standpoint at the time, they are the only crime committed, for readers know England and the army promoted him with distinction. Whereas Clarissa resents her homosexual tendencies, Septimus rarely mentions his or how he feels about them. As Barrett states, "Whereas Septimus sees his homosexuality as a crime against nature, Clarissa accepts hers as a gift bestowed by nature in her wisdom" (154). Septimus

believes the killing he committed in war and his homosexual tendencies are his crimes “against nature,” and he must kill himself in order to pay for them.

Clarissa’s relationship with Sally and with other women cover several pages, and are plain throughout the text, whereas Woolf describes Septimus’ relationship with Evans in less than a paragraph. For them, their relationship is “two dogs playing on a hearthrug; one worrying a paper screw, snarling, snapping ... at the old dog’s ear; the other lying somnolent ... turning and growling good-temperedly” (*MD* 84). The bond they share appears close, friendly, and, as Thomson says, reminiscent of “D.H. Lawrence’s image in *Women in Love* of two young men wrestling together” (59).

Septimus is the young dog, playful and loud, having toys and Evans to play with, while Evans is the old dog, “blinking into the fire [and] raising a paw” (*MD* 84). The fire, ignored by the younger, could symbolize the horrors of war, which Evans, an officer, knows and watches, and Septimus, a volunteer and first-timer, ignores or does not yet understand. The fire could also suggest the warmth and safety Septimus felt with Evans, the safety he lost when Evans died and that Septimus tried to regain with his engagement to Lucrezia. Septimus and Evans were together until Evans’ death “just before the Armistice” (*MD* 84). However, within their relationship’s description, never is love mentioned. “Attention...affection...play[ful]” (*MD* 84) are all used to describe the relationship, and one can interpret these as *Eros* or passionate love, but their relationship seems to include more *storge*, the friendship that develops between brothers at arms during war. Therefore, his appalling crime is most likely not his homosexuality, but is, as DeMeester suggests, his actions during war.

In the holograph, Septimus sees Evans again. Crossed out from this section includes more emotion than Septimus almost ever displays in the published version of *Mrs.*

Dalloway. Woolf writes:

as Evans approached, smoking, ordinary, & lifting off relieving Septimus in each second of such a load & of anguish that in lonely days, the tears in solitude, which, since here was Evans safe & sound, standing towards him, seemed like the panic of a child lost in a dark room (*TH* 67).

Evans comes back and drives “away the floods of darkness that had closed him round, pushing straight through the waters with a shaft & lighting up the heart with such relief that it might have been flame & every vein yellow fire” (*TH* 67). In this version, Septimus has cried in solitude for Evans, who lifts the burden of “anguish” and “lonely days” as soon as Septimus sees him. Evans drives “away the floods of darkness that had closed him round,” the depression, guilt, and self-deprecation Septimus has been feeling, “with a shaft.” “Shaft” has a sexual connotation. Similar to Clarissa’s “thin skin” that broke “and gushed and poured with an extraordinary alleviation” (*MD* 31) that could be seen as a hymen breaking, Evans arrives with a “shaft,” a euphemism for the penis. With the “shaft,” Evans gives Septimus “such relief that it might have been flame and every vein yellow fire.” While Clarissa’s “thin skin” euphemism ended with an image of water (“gushed and poured”), Evan’s “shaft” ends with fire (“flame and every vein yellow fire”). Both images end with an element (opposing elements) and a sense of relief (“an extraordinary alleviation” (*MD* 31) and “lighting up the heart with such relief” (*TH* 67)). Woolf uses simile and metaphor to disguise socially-unacceptable love as a way to show how the character’s feelings have shifted and altered themselves in various ways.

Susan Bennett Smith proposes that “Septimus is unable to overcome his hallucinations of Evans or to accept the reality that Evans is dead” (316). In other words, Septimus cannot align himself with his current chronotopic reality, and substitutes another, just as he substitutes Lucrezia for Evans. However, as Smith writes, “In Freud's terms, he cannot free his libido from Evans” (316). Septimus tries replacing his friend and officer with an Italian girl, but he can never truly love Lucrezia. He struggles to come to terms with Evans’s death, and he cannot confront his homoerotic feelings for Evans.

Lucrezia, who understood nothing of his relationship with Evans, nothing of being on the battlefield, and nothing of Shakespeare could not possibly fill the space of Evans in Septimus’ heart. Unlike Evans, she does not understand her husband. She and Septimus are often apart, whereas Septimus and Evans “had to be together, share with each other” (*MD* 84). In contrast to his marriage, where he shares little with Lucrezia, he shares everything with Evans (the opposite of Clarissa and Richard’s relationship). Their mutual respect and cooperation allow for the growth of *Storge* between Evans and Septimus, displaying a love that possibly turns to *Eros* or vice versa. After the war, Septimus, feeling deserted and alone, cannot work through his feelings for Evans: “The nature of Septimus's relationship with Evans complicates his bereavement. He fits Freud's definition of melancholia in the additional respect of having ambivalent feelings for his friend” (Smith 317). Septimus himself does not seem to know if his love for Evans was *Storge* or *Eros*, and with Evans dead, Septimus has no chance to find out. As Barrett states, he “is haunted by his love for his comrade Evans” (152). Septimus’s memory of Evans “emerges in a shadowy setting [and] is relative to an ensemble which lacks it. Each memory shines like a metonymy¹⁸ in relation to this whole” (de Certeau 88). That is, each memory, once surfaced, represents

the person. Memory acts as a bridge between the current person and their chronotope, and the past person (the self in the memory) and their chronotope.

Unlike Clarissa, who knows her feelings, Septimus is unsure about how he felt. Perhaps he feels no connection to society because of this, while Clarissa finds solace in society. There is a parallel between the two of them that many scholars have noted. For example, Caroline Webb posits that “Both [Clarissa] and Septimus have turned away from a deeper and homosexual commitment—to Sally, to Evans—to a more distant connection with Richard or with Rezia” (289). They both remember the present and past loves, but Septimus lives in the past while Clarissa uses the present to bring her past together.

By bringing the past and present together in a single novel and in a single day, Woolf allows readers to see multiple ways of dealing with the past and with lost loves, and allows readers to make the decision as to which is desired. The main difference between the two characters’ loves is that Clarissa’s past loves remain alive and still come to her, while Septimus has lost one of his loves permanently, even though Evans remains with him in memory and hallucination. Septimus has to live in the past and fight to keep his love alive, while Clarissa is free to move into the future, where her love objects still exist. The everyday time allows a grounding of the abstract concepts of love, as Bakhtin states when he says, “All the novel’s abstract elements—philosophical and social generalizations, ideas, analyses of cause and effect—gravitate toward the chronotope and through it take on flesh and blood, permitting the imaging power of art to do its work” (250).

Woolf combines the difference between ways of loving (such as loving *erotically*, consummately, etc.) and ways of losing love (societal pressures, death, other loves, marriage, war) within a single chronotope that envelopes many chronotopes. While

Clarissa remains alive through her loves and feels herself in every weave of the fabric of the city around her, Septimus's love object, Evans, has died, and Septimus cannot live without him.

Conclusion

Clarissa exemplifies the ambiguity of sexual identity and desire, and she complicates how societal expectations have an effect on people and the types of love they display. Schiff claims that *Mrs. Dalloway* “is concerned with the ambiguity of sexual identity and desire, a subject that has even greater currency within a contemporary world actively and openly exploring gender construction” (364). While sexual identity and desire are themselves ambiguous, so are lifestyles and the types of love characters feel throughout the day. While today, much of the world is “actively and openly” discussing sexuality, gender, and orientation, the world in 1925 was not so open. Despite this, Woolf takes steps not only to include homosexuality, but also to create a main character and a cast of characters who deal with homosexuality and the various forms of love. Building on Schiff’s argument, *Mrs. Dalloway* is relevant even today as current societies struggle with gender and sexuality issues. Clarissa, at her core, does not care about the gender of others. In fact, she herself feels genderless early on in the novel:

She began to go slowly upstairs, with her hand on the bannisters, as if she had left a party, where now this friend now that had flashed back her face, her voice: had shut the door and gone out and stood alone, a single figure against the appalling night, or rather, to be accurate, against the stare of this matter-of-fact June morning: soft with the glow of rose petals for some, she knew, and felt it, as she paused by the open staircase window which let in blinds flapping, dogs barking, let in, she thought, feeling herself suddenly shrivelled, aged, breastless, the grinding, blowing, flowering of the day, out of doors, out the window, out of her body and brain which now failed...
(*MD* 30)

Clarissa feels “breastless,” empty of one of the physical manifestations of womanhood. She embodies genderlessness. However, *Mrs. Dalloway* is not only “concerned with the ambiguity of sexual identity and desire,” as Schiff claims, but also with age, life, and death.

The circadian novel reveals that what most people assume to be a stable self is, in reality, a self full of contradictions and oscillations of opinions across the axis of time and space. By using everyday time and a specific chronotope as the “locus of action” (Bakhtin 247), Woolf allows “each motif, each separate aspect of artistic work [to bear] value” (Bakhtin 243). Through the compression of time and the “increase in density and concreteness of time markers” (Bakhtin 250), Woolf shows the oscillations of beliefs, lovestyles, and love objects within a single day.

While focusing on herself, Clarissa feels both “young; at the same time unspeakably aged. She sliced like a knife through everything; at the same time was outside, looking on. She had a perpetual sense...of being out, out far out to sea and alone...” (*MD* 8). Clarissa herself is a myriad of contradictions, “young” and “aged,” genderless, and sharp “like a knife” but also on the outside of society. Clarissa encompasses all sorts of groups, but never poor or lower-class groups. She is female, male, and in between. She is female, connecting with the women around her in very specific ways, both romantically and not. She focuses on dresses, gloves, and shoes. She goes to “buy the flowers herself” (*MD* 3), and yet knows “nothing; no language, no history” (*MD* 8). She finds meaning in life through connections at her parties, and she notices how people look and act in society. But she is not only female. She wishes to be “interested in politics like a man” (*MD* 10). She is one of the main roles in the novel, and she contemplates large ideas for someone who claims to know nothing. However, she also feels genderless, “feeling herself suddenly shrivelled, aged, breastless” (*MD* 30), and therefore exists somewhere between female and male.

Clarissa cares deeply about the society she lives in and how that society views her. She spends the majority of her day sewing the dress she wants to wear for the party and

meeting with potential guests. She desires “that people should look pleased as she came in” but at the same time she would much rather “have been one of those people...who did things for themselves, whereas...half the time she did things...to make people think this or that” (*MD* 10). Most of what Clarissa does, she done for others, “to make people think” a certain way about her. Her concern about what people think of her displays how societal expectations and rules affect her daily life, as throughout her life, society informs her how important clothing and class are, and this information layers vertically on top of previous expectations learned throughout time. This buildup of information becomes internalized, and she focuses on her appearance based upon not only her class but also the space she is in. She may not recognize society’s influence on her choice of and focus on her dress because the suggestions and information from society vertically layer and become a part of her. Clarissa’s love for society may have helped her internalize society’s expectations, and now she cannot distinguish her own style and thoughts from the style and thoughts society tells her to have.

Woolf carefully chooses an important day in the life of Clarissa Dalloway: the day of a party which coincides with the gruesome suicide of a veteran she does not personally know. The party is a gathering of past and present itself; Clarissa invites her past loves (Sally and Peter) to join with her present loves (Richard and Elizabeth). Septimus’s suicide bring together another branch of individuals. However, Septimus’s death affects Clarissa in the end, because of the interconnections of humanity in a city that Woolf constructs through free indirect discourse.

Septimus kills himself toward the end of the novel, provoking a strong connection between himself and Clarissa, who feels it is her duty to bring people together, and does so

with her party at the end of the novel. However, they are in opposition to one another in other ways. Clarissa practices the place around her, creating a space, as de Certeau would say, and uses “Linking acts and footsteps, opening meanings and directions, [as] words [that] operate in the name of an emptying-out and wearing-away of their primary role. They become liberated spaces that can be occupied” (105). Clarissa’s practicing of place in her daily life creates her connections to the world around her, and recognizes her story as “a travel story—a spatial practice” (de Certeau 115). And, as Schiff notes, the novel is about how it is “to be a self passing through the moments and hours of a day” (364), and, to an extent, the spaces. *Mrs. Dalloway* is about being “a self passing” through the chronotopes within life.

Clarissa loves the society around her. She believes that after death, she will live on in her neighbors. Septimus, on the other hand, knows that “London has swallowed up millions of young men called Smith; thought nothing of fantastic Christian names like Septimus with which their parents have thought to distinguish them” (*MD* 82). He knows the isolation within the big city. His fate, in his own mind, is anonymity and death as prescribed by London and humanity itself, and he remains lost in the past, lingering on his past deeds and loves, unlike Clarissa, who uses “Miss Kilman’s opposition and later Septimus’ suicide to define her present self, instead of losing that self in reviving the past” as Webb states (285). Both Clarissa and Septimus focus on memories and the past, but they both try “to give something, the one ‘flinging it away’ and the other throwing a party” (Webb 288). Septimus throws his life, his love, his memories, and his chance for happiness away, while Clarissa brings together the loves from her past to a party full of happiness and interconnections.

Chapter Three: A Single Man

Closely tied with Septimus's story is the story of George and Jim in Christopher Isherwood's *A Single Man* (1964). Alienated and isolated in a heterosexual world, George, the protagonist of *A Single Man*, often plays the part of a heterosexual while hiding his true identity. As William Handley states, "Isherwood's greatest novel makes a single, alienated man inseparable from the world around him" (77). George has permanently lost his love object, Jim, and struggles to continue life without him. Like Septimus in *Mrs. Dalloway*, society does not allow George to mourn the loss of Jim.

Isherwood knew Virginia Woolf, and he valued her opinion. In an interview in 1977 with Studs Terkel (recorded in *Conversations with Christopher Isherwood*), Terkel notes Isherwood has "a piece of the diary of Woolf" (Berg and Freeman 179). The scrap Isherwood carried with him was from the fifth volume of Woolf's diaries, from November 1, 1938. It reads, "Isherwood & I met on the doorstep. He is a slip of a wild boy: with quicksilver eyes. Nipped. Jockey like" (*V VW Diary* 185). However, this is not the first, nor the last time Isherwood and Woolf met.

Woolf first describes Isherwood on the 21st of February, 1937, where she calls him "rather a find: very small red cheeked nimble & vivacious" (*V VW Diary* 59). It is at this

meeting that Isherwood “said Morgan & I [Woolf] were the only living novelists the young—he, Auden, Spender I suppose—take seriously... Indeed he admires us both I gathered warmly” (*VW Diary* 59). Isherwood was thirty-three at the time, and he spent a lot of time with the Bloomsbury group, drawing from them and criticizing them throughout his career.

In his own diaries almost 25 years later, Isherwood praises *Mrs. Dalloway* as a marvelous book. Woolf’s use of the reverie is quite different from Joyce’s stream of consciousness. Beside her, Joyce seems tricky and vulgar and cheap, as she herself thought. Woolf’s kind of reverie is less ‘realistic’ but far more convincing and moving. It can convey tremendous and varied emotion (*The Sixties: Diaries, Volume Two: 1960-1969* 219).

Later in his diaries, after publishing *A Single Man*, Isherwood tries his hand at rewriting another of Woolf’s novels. On January 2nd, 1967, he writes, ““I have always longed to write my own version of Virginia Woolf’s *The Waves*; this book [*Hero-Father*] will be it, I think...Woolf’s ‘lifeday’ progression will not be used” (*The Sixties: Diaries, Volume Two: 1960-1969* 437). With his admiration for Woolf, his close connection to her a quarter of a century before writing *A Single Man*, and his desire to continue adapting her stories and adopting her style into his own after publication, one can easily see the connections between *A Single Man* and *Mrs. Dalloway*. Indeed, the original idea for *A Single Man* was a story about an English Woman.

Isherwood had tentatively called an early draft *The Englishwoman* after *Mrs. Dalloway*, until his partner, the American portrait painter Don Bachardy, told him to title his novel *The Englishman* (Bachardy later gives Isherwood the title of *A Single Man* as well). As Christopher Hitchens writes in the introduction to *The Sixties: Diaries, Volume Two: 1960-1969*,

Isherwood produced...a novel that articulates his anxieties about living alone and which is, in a sense, his own bid for freedom—freedom from grief over lost love, freedom to reveal to conventional readers the gay ‘monster’ he had so long been obliged to hide in his published work. (xi)

Isherwood also uses freedom in his writing styles: he begins in third-person limited point of view, transfers to interior monologue, and uses “a kind of free and indirect discourse” (Gehlawat 357) to create a depiction of time, space, and society filtered through George.

George, like Septimus, alienates himself from others and society in an attempt to free himself from his mourning. However, unlike Septimus, George tries to create a community of his own. He dislikes the heterosexual women for explaining to their husbands they must have jobs and income. As Handley states:

With his recurrent misogyny and heterophobia, George blames the wives for explaining [the requirements for solid jobs] to their husbands...He imagines his students are equally locked into a heterosexual economy of production and reproduction. (76)

He despises the women for corrupting the men, for taking the bohemianism away from their little community, and for taking Jim away. He assumes that, because these types of couples run society, they have influenced his students and have “locked [them] into a heterosexual economy.”

George enjoys hating, it seems, though one must consider the grieving process which George is experiencing. As Paul A. Boelen states:

The death of a loved one can precipitate the development of mood and anxiety disorders and prolonged grief disorder (PGD). PGD is a syndrome that includes disruptive yearning, trouble accepting the death, detachment, bitterness, difficulties moving on without the lost person, and a sense of meaninglessness present to the point of impairment. (68)

It is common for those experiencing PGD to feel bitterness and anger at the world that has taken their loved one from them. For Septimus, his prolonged grief began “when Evans

was killed, just before the Armistice in Italy” (*MD* 84) and culminates when the “sense of meaninglessness” (Boelen 68) drives him to commit suicide. Septimus feels isolated and disconnected, and he marries Lucrezia as a way to reconnect with society, even though this eventually fails. The way George responds to Jim’s death—with isolation, despair, and detachment from the world—reminds readers of how Septimus responds to Evans’s death.

The grief from Jim’s death is ever-present, and perhaps the alienation and hatred George feels is how this grief manifests itself in George’s life. George throws himself into actively hating those around him and detaching from friends. He meditates on gruesomely torturing those around him and screams at children, ignores his friends, and isolates himself because he believes society has already rejected him. He disassociates from the world around him, first when driving on the L.A. freeway (“Here we are, downtown already! George comes up dazed to the surface, realizing with a shock that the chauffeur-figure has broken a record: never before has it managed to get them this far” (*A Single Man* 40)), and again later in a conversation with a student (“For it obviously *has* been talking. George realizes this with the same discomfiture he felt on the freeway, when the chauffeur-figure got them clear downtown” (*A Single Man* 54)). Unlike Septimus, this disassociation from society surprises George and unsettles him. He feels separated into the “chauffeur-figure” that takes over on the highway, the “talking head” (*A Single Man* 54) that can “play back all of George’s favorite theories—just as long as it isn’t argued with” (*A Single Man* 54), the “Uncle George” (*A Single Man* 39) who tortures and kills members of the media and politics who claim George and other homosexuals are “sex deviates” (*A Single Man* 36), and the George who has lost the love of his life and attempts to get through the days.

Both George and Septimus suffer at the hands of memory. Memory, according to de Certeau, “has no ready-made organization that it could settle there. It is mobilized relative to what happens—something unexpected that it is clever enough to transform into an opportunity. It inserts itself into something encountered by chance, on the other’s ground” (86). For Septimus, his hallucinations keep his memories at the forefront of his mind. For George, the house he lived in with Jim is saturated with memories and times together, times before Jim’s death. As Bakhtin stresses, “In literature and art itself, temporal and spatial determinations are inseparable from one another, and always colored by emotions and values” (243). Time and space cannot be looked at separately, according to Bakhtin, and memory seizes upon opportunities to arise, according to de Certeau. For George, living in a house that had once been his home with Jim, moving through the practiced space, memory pulls at him constantly. George awakens and thinks

of two people, living together day after day, year after year, in this small space, standing elbow to elbow cooking at the same small stove, squeezing past each other on the narrow stairs, shaving in front of the same small bathroom mirror, constantly jogging, jostling, bumping against each other’s bodies by mistake or on purpose, sensually, aggressively, awkwardly, impatiently, in rage or in love—think what deep though invisible tracks they must leave, everywhere, behind them! (*A Single Man* 12)

George’s past layers within the house he shared with Jim, filling it up with “deep though invisible tracks” left behind, which constantly remind him of his lost love. The past, his history with Jim, is inseparable from the house and space he lives in. In Isherwood’s chronotope, as Bakhtin states about specific literary artistic chronotopes, “spatial and temporal indicators are fused into one carefully thought-out, concrete whole” (Bakhtin 84) where the past time becomes “palpable and visible; the chronotope makes narrative events concrete, makes them take on flesh, causes blood to flow in their veins” (Bakhtin 250). For

de Certeau, this layering is “an unending summation of particular fragments. It is a matter of ‘age’...This knowledge is composed of many moments and many heterogenous elements. It has no general and abstract formulation, no proper place. It is a *memory*” (82). With this “invisible fund of memories” (de Certeau 85) and the “deep though invisible tracks” (*A Single Man* 12), George is caught forever in a space constantly, though invisibly, reminding him of his grief.

Conversely, Septimus sees the object of his grief, albeit through hallucination. Septimus cannot accept the death of Evans. His mind remains in a chronotope different from his body. George’s chronotope is forever delayed. In the opening paragraphs of *A Single Man*, Isherwood writes, “But *now* isn’t simply now. *Now* is also a cold reminder: one whole day later than yesterday, one year later than last year. Every *now* is labeled with its date, rendering all past *nows* obsolete” (*A Single Man* 9). Because the “now” for George is never permanent, he disregards his past chronotopes. Septimus kills himself as a way out, whereas George simply thinks the “past *nows*” are “obsolete, until—later or sooner—perhaps—no, not perhaps—quite certainly: it will come” (*A Single Man* 9). The “it” that is coming is George’s natural death at the end of the novel which mirrors Septimus’s death at the end of *Mrs. Dalloway*.

Because George imagines himself as the outsider and labels himself as the other, he places a self-fulfilling prophecy upon himself that makes him draw away from the community around him through hatred. As Saul Levmore and Martha C. Nussbaum state:

George believes himself to be forever an outsider, disqualified from participation in, and acceptance by, his community. He projects a discriminatory attitude onto his neighbors but he also resigns himself to the role of outcast, depriving himself of access to life’s happiness and nurturing no hope of change. (36)

Whereas Septimus sees Doctors Holmes and Bradshaw and gets married after the loss of his *Erotic* love object, George “cultivates hatred for a society that has not accepted him” (36) and refuses to participate in society, preferring to focus on how he would best torture those around him.

Eros

“Physical attraction serves as the driving power toward psychological rapport in *Erotic* love” (Lee 15).

Jim

The novel takes place over the course of a single day in George’s life, and it begins with George refusing companionship with a friend. Presumably, George often refuses the invitations he receives every day, and therefore alienates himself from his community. Grief over the loss of Jim causes this alienation. George struggles with the loss of Jim, and this causes detachment from friends, peers, and students, as well as bitterness towards the neighborhood children and society in general. He expects *Agape* from the homosexual community and the academic community, but cannot return it, due to his loss of love and his difficulty in moving on with his life without Jim.

George plays the role of the recluse, the alienated individual, the isolated victim in a world that despises him, though his perceptions of the world are not always true. Rumination often skews his perceptions. Maarten C. Eisma, Margaret S. Stroebe, Henke A. W. Schut, Wolfgang Stroebe, Paul A. Boelen, and Jan Van Den Bout define rumination as “self-focused negative thinking about past negative experiences and/or negative mood has been proposed as a risk factor for the development of depression and complicated grief after the loss of a loved one” (961). George focuses primarily on the negative due to PGD, and the rumination of the negative memories and moods affect the way he thinks about the world and life around him. He cannot accept Jim’s death because he cannot properly mourn for him due to society’s view on homosexuality, and this causes George to suffer alone, reliving memories just as Septimus does. His loss also alters his lovestyles, and he feels

very little towards Charlotte, his neighbors, his students, and his coworkers besides irritation and often anger. His grief causes him to act out in bitterness towards those around him and to isolate himself.

He is clearly not alone. The children in the neighborhood play around his house. He chases the children away, becoming a neighborhood “storybook monster...with increasing violence...It releases a part of his nature which he hated to let Jim see. What would Jim say if he could see George waving his arms and roaring like a madman from the window...?” (*A Single Man* 21). George chases away the neighborhood children, the children who had gotten along so well with Jim and the animals, just as he chases away Charlotte’s offer for dinner. Not only do George’s actions chase away the children, but they also distance the neighbors and add to George’s feelings of isolation and loneliness. George plays the role of the monster, a role that is both childish within the fairy tales and stories the children tell, but that also signifies he is an other. He is a monster in the world of adults, something they view as unnatural and unhealthy.

Like Septimus, who feels as though he has committed a crime even though his countrymen are proud of him and give him honors and distinction, George feels depression and anxiety over Jim’s death even though society tells him everything should be fine now. Society tells them to be happy, yet neither Septimus nor George can live up to that due to their experiences.

George tries, however, to move on, just as Septimus does. Septimus replaces his love for Evans with a marriage to Lucrezia, substituting a society-approved match for a dead beloved. But George knows “Jim wasn’t a substitute for anything. And there is no substitute for Jim” (*A Single Man* 29). He gets rid of Jim’s animals (“As for the animals,

those devilish reminders, George had to get them out of his sight immediately; he couldn't even bear to think of them being anywhere in the neighborhood...A dealer from San Diego took them away" (*A Single Man* 28-29)). George gets rid of the animals as a way of moving on, but forgets the memories concretized in the house he lives in. He tells the neighbors Jim has moved out East to visit his parents and "he will be remaining in the East indefinitely" (*A Single Man* 28). Jim "used to bathe the sores on cats so gently and...never minded the stink of old diseased dogs" (*A Single Man* 96), and George cannot live with the reminders of those times. But he can live with the layers of invisible memory built in the house, and he can visit Doris, a woman who had, in the past, taken Jim on a trip to Mexico and slept with him.

George blamed Doris especially for taking Jim from him,

With that body which sprawled stark naked, gaping wide in shameless demand, underneath Jim's naked body? Gross insucking vulva, sly ruthless greedy flesh, in all the bloom and gloss and arrogant resilience of youth, demanding that George shall step aside, bow down and yield to the female prerogative, hide his unnatural head in shame. I am Doris. I am Woman. I am Bitch-Mother Nature. The Church and the Law and the State exist to support me. I claim my biological rights. I demand Jim. (*A Single Man* 95-96)

In a previous chronotope, Doris had been attractive and desirous, but in the current chronotope, she is sick and waiting for death in the hospital. George takes little pleasure in knowing she will die, but he does take pleasure in knowing Jim would "refuse absolutely to visit her here" (*A Single Man* 96). George sees Doris in the hospital, dying, and knows Jim, despite his care for animals, "had a horror...of human sickness and people who were crippled" (*A Single Man* 96). Doris is traveling the path of life toward death, bringing with her all the memories and experiences she has had, even those she no longer remembers.

George cannot blame Doris for taking Jim away, knowing “that the very last traces of the Doris who tried to take Jim from him have vanished from this shriveled mannequin, and, with them, the last of his hate” (*A Single Man* 102). George has lost a piece of Jim as Doris has lost her mind, and yet he still tries to blame her when he first walks into the room in the hospital. He tries to blame her and all of society in order to keep Jim alive.

George feels as if the world hates him and has caused Jim’s death, and he despises the world because of it. The George readers meet within this single day despises the world, but he is not the same George readers would have encountered when Jim was alive. In the same way, readers who met Septimus before Evans’s death would very probably meet a different Septimus. Readers are forever caught in the place the author chose to display in the circadian novel. Isherwood chose the last day in George’s life, and readers never get to see Jim and George meet, see their relationship flourish, see George get his degree, or see the move from England to the United States. The George readers encounter is a George in grief, a mourning George, a limitation of the single-day format. Readers do not know George’s true character, because George in grief may not be the true George. George feels as though the world hates him on this single day. The self fluctuates over time and through grief, but within the novel, readers only experience the single self in this single day.

During his meeting with Doris, a meeting that has happened many times before as her disease has progressed and her mind has failed, George tries to tell a story to fill the silence. He begins to tell Doris of a walk on the pier, and how much has changed since the three (George, Jim, and Doris) were young and there. He stops, and thinks, “Can memory really get away with such a crude trick? Seemingly, it can. For he has picked the pier from

it as casually as you pick a card at random from a magician's deck—and behold, the card has been forced!” (*A Single Man* 99).

When he leaves Doris behind, “He is leaving her world and thereby ceasing to exist” for her (*A Single Man* 102). Doris's memory has gone. If, as Bakhtin states when discussing biographical time, “self-consciousness organizes itself around the particularized memory of a clan and ancestors, while at the same time looking toward future descendants” (138) as it was in Greece, Doris is no longer the self she was in the chronotope when she and Jim went to Mexico. Doris has no memory left to be that person, to make those connections. Catching Jim was a game for the previous Doris (*Ludic* love). And, like games, the recounting of stories “record the rules and the moves simultaneously. To be memorized as well as memorable, they are *repertoires of schemas of action* between partners” (de Certeau 23). Doris's body, for George, “demand[ed]” Jim (*A Single Man* 96) due to “biological right” of woman and man as a couple. Jim's going to Mexico with Doris remained as a move Doris made in the game of “biological right,” and it became a story, memorized by all three. But, when Jim died, only two remembered the move. With Doris's memory gone, only George remembers, and he cannot continue to blame Doris for that moment, because Doris does not remember.

George keeps up a façade of heteronormativity when in front of his peers or class. Indeed, even Jim's family does not know fully about their relationship together, and George did not go to Jim's funeral. George feels he must act straight: he must act heterosexual in order to blend in with others. When Dreyer, his student, meets him in the college cafeteria, Dreyer complains that his wife has a job and he has to fix his own

breakfast until “she gets a job nearer in. Or I get her pregnant” (*A Single Man* 50-51).

Isherwood goes on to say that Dreyer

visibly enjoys this man-to-man stuff with George. (Does he know about me? George wonders; do any of them? Oh yes, probably. It wouldn't interest them. They don't want to know about my feelings or my glands or anything below my neck). (*A Single Man* 51)

George assumes his student knows about his homosexuality, but Dreyer does not appear to respond to it in anyway if he does know. Dreyer gives no indication of treating George different in either situation. He appointed himself “George’s personal attendant, executive officer, body guard” and is both “a grade A scholar” and “ex-Marine” (*A Single Man* 49). He greets George with formality everyday (“It isn't the age difference which makes Dreyer call George ‘sir.’ As soon as they come to the end of this quasi-military relationship, he will start saying ‘George,’ or even ‘Geo,’ without hesitation” (*A Single Man* 50)). De Certeau states that “many everyday practices...are tactical in character” (xix), and Dreyer, being ex-military, most certainly understands the tactics in keeping a formal relationship with his professor, then dropping to an informal relationship when the are no longer professor-student.

While part of George’s hiding of his true self is the fault of the society and the majority, especially during a time where homosexuals were beginning to become more outspoken and more accepted (indeed, George imagines Mr. Strunk saying “I don't give a damn what he does” (*A Single Man* 27)), part of it lies with George who refuses to explain his sexuality to others for fear of the rejection he has made up in his mind. He comforts himself by saying Dreyer and the others “know about” him (*A Single Man* 51), while never opening up to those around him.

Kenny

George does show his true self in certain situations. George's refusal of his maturity is clear in his connection with Kenny, which develops especially when the two are drunk. Kenny becomes George's student; George becomes Plato: "it's like Plato: it's a dialogue. A dialogue between two people" (*A Single Man* 154). Their relationship goes from symbolic to something else when they leave the bar (*A Single Man* 161). Their relationship is now *storge*, a companionship and community of two drunk people swimming in the ocean. It turns then to a nanny-relationship, a relationship where Kenny is the adult and George is the child: "The nanny-relationship is so convincing at this moment that George feels he could curl up and fall asleep right here, shrunk to child-size within the safety of Kenny's bigness" (*A Single Man* 164). It then reverts to George being the adult and the instructor when they reach his home, and ends with Kenny as the adult, tucking George into bed and heading off home. In this case, Kenny becomes a substitute, the substitute that Jim never was ("Jim is the substitute I [George] found for a real son, a real kid brother, a real husband, a real wife. Jim wasn't a substitute for anything. And there is no substitute for Jim..." (*A Single Man* 29). Kenny is the substitute for a friend, for a son, for a father, for a nanny, for a student, and for the companionship George craves. Their relationship changes so much over the course of the night as George drinks and shifts their relationship to suit his needs. This is the real connection George craves. The compression of a few hours within a single day give the most pressure to the varieties of loves and lovestyles bleeding one into another (beginning as a sexual attraction or infatuation, and ending with deep friendship or familial love). The interconnections of love through Kenny suggest a complete relationship, from the *erotic*, infatuate love at the beginning to the consummate, *Pragmatic* love at the end.

This is the compression of a complete relationship into a few hours, aided by alcohol and George's need not to isolate himself as his grief demands him to be.

George creates connections with others simply by walking and talking, such as when he follows Kenny to the bookstore just to continue a conversation. As de Certeau notes, walking, as an everyday practice, links stories, spaces, and people together and becomes

a substitute for the legends that used to open up space to something different. What does travel ultimately produce if it is not, by a sort of reversal, an exploration of...memory, the return to nearby exoticism by way of a detour..., and the 'discovery' of relics and legends...? (106-107)

Through walking, George and Kenny link their everyday actions (walking, talking) together in a single chronotope (as they travel the same path of campus at the same time). Together, "their story begins on ground level, with footsteps...Their intertwined paths give their shape to spaces. They weave places together" (de Certeau 97). George and Kenny create connections that continue until the end of George's life.

When they arrive at the bookstore together, Kenny seems surprised George is not buying anything:

"You mean, you walked all the way down here just to keep me company?"

"Sure. Why not?"

Kenny seems sincerely surprised and pleased. "Well, I think you deserve something for that! Here, sir, take one of these [pencil sharpeners]. It's on me."

"Oh, but—well, thank you!" George is actually blushing a little. It's as if he has been

offered a rose. (*A Single Man* 81)

George walks all the way across campus with Kenny to keep him company. Here, George displays his desire for human connection and interaction. He connects with his student in conversation and, in order to continue the conversation, he follows Kenny out of his way

to the bookstore. Kenny wants the connection and community as well, offering George a gift as a way to display his gratitude for the company. As Kenny says, George "deserve[s] something for that," that being the trip across campus which George made "just to keep [Kenny] company" (*A Single Man* 81). The offering of the pencil sharpener like "a rose" suggests a romantic relationship between the two of them, something intimate or becoming intimate. As George says, "Even if all this doubletalk hasn't brought them any closer to understanding each other, the not-understanding, the readiness to remain at cross-purposes, is in itself a kind of intimacy" (*A Single Man* 82). Without understanding or even true friendship, there is a connection, a love of sorts, which fits best categorized under *Eros*.

The "kind of intimacy" is not one of "understanding each other," but one of connections, arguably created through their simultaneous practice of space (walking together across campus). While

It is true that the operations of walking on can be traced on city maps in such a way as to transcribe their paths...and their trajectories...these thick or thin lines only refer, like words, to the absence of what has passed by. Surveys of routes miss what was: the act itself of passing by (de Certeau 97).

If Kenny, George, or both of them had paid attention to the paths they created by linking talking and "footsteps, opening meanings and directions," (de Certeau 105), they would have found that the space they traverse "becomes more concrete and saturated with a time that is more substantial: space is filled with real, living meaning, and forms a crucial relationship" (Bakhtin 120). The practicing of space through walking within a specific chronotope creates the intimacy George searches for. The walk to the bookstore with Kenny is George's only shared operation within the novel. While George walks with Dreyer for a while, his mind does not exist in the chronotope (letting, instead, his automatic

side, “the talking head” take over (*A Single Man* 54)) and he breaks away from Dreyer without reaching a common destination (*A Single Man* 55). When George meets up with Charlotte, he arrives at her house alone and leaves it alone. George consciously focuses and practices space only with Kenny (and, through memory, with Jim); therefore, he only experiences the connection and intimacy he desires in that specific chronotope.

Storge

“*Storge* is a slow-burning love, rarely hectic or urgent, but it is not without its disagreements and conflicts. Even the best of friends sometimes argue or fight” (Lee 72).

Charlotte

George, however, forces alienation upon himself to an extent. When Charlotte calls him early in the morning, she upsets him, and he refuses her proposal for dinner. George answers, and immediately states, “...She has managed to get him irritated already! ...George knows she wants to ask him something. But he won’t help her...He is mad at her now. He won’t be nagged at” (*A Single Man* 30-31). Not only does George refuse dinner with the person who appears to be one of his few friends, if not his only friend outside of the university, he also finds her tedious and annoying. He assumes she is in a “crisis” (*A Single Man* 31), and still he does not want to help her. He prefers the isolation and self-pity of staying inside his own house with the memories of his lost love.

George’s relationship with Charlotte reminds readers of Clarissa’s relationship with Peter in certain ways, only without the romantic past. Peter loves Clarissa with a passionate love, and Clarissa views him as a friend. Charlotte loves George and tries to kiss him when she is drunk, but George refuses her advances and looks at her as a friend. Charlotte, however, continually invites him over; they end up getting drunk, and she attempts to kiss him (*A Single Man* 143). He originally rejects her offer of dinner, which shows his grief manifesting itself in the desire for alienation and isolation. George experiences a specific chronotope when with Charlotte, as when alone in his house. Memory takes over, and the

force and persuasiveness of reality, of real life, belong to the present and the past alone...and to the future belongs a reality of a different sort, one that is

more ephemeral, a reality that when placed in the future is deprived of that materiality and density” (Bakhtin 147).

Grief catches up with George when he is in places that or around people who remind him of Jim, and then his mind belongs “to the present and the past alone.”

Charlotte, however, has a similar demand to Doris: “biological right” (*A Single Man* 96). When she learns of Jim’s death, she asks George, “Now that—well, now that some time has gone by—do you still feel that you want to live alone?” (*A Single Man* 130). She mentions moving away, but decides against it, because she does not want to leave George (*A Single Man* 143). When the two of them—George and Charlotte—speak about Jim, Charlotte says Jim told her, “You two [George and Charlotte] take care of each other... Those were his exact words... And Geo, I believe he didn’t just mean take care. He meant something more... I believe he said *take care* because he *knew*—” (*A Single Man* 144).

Just two months before Jim’s death, he told Charlotte to “take care” of George. Charlotte manipulates his words to her advantage as she tries to claim her “biological right” to George, as she had done before. Charlotte, like many others, views George’s relationship with Jim as a “substitute” (*A Single Man* 29) for a heterosexual relationship. With Jim gone, Charlotte moves in to take George, although George will not let that happen. The layering of Charlotte’s past attempts alerts George to her intentions, even when he and Charlotte have had alcohol. The chronotope

provides the ground essential for the showing-forth, the representability of events. And this is so thanks precisely to the special increase in density and concreteness of time markers—the time of human life, of historical time—that occurs within well-delineated spatial areas. (Bakhtin 250)

George's awareness of the previous times he drank with Charlotte and her previous attempts at seducing him concretize, for him, her intentions for the night expressed. George can recognize

the microbe-like operations proliferating ...and deflecting...by means of a multitude of 'tactics' articulated in the details of everyday life...[and] bring to light the clandestine forms taken by the dispersed, tactical, and makeshift creativity of groups or individuals. (de Certeau xiv-xv)

Charlotte's everyday "tactics" and "clandestine" actions, statements, and movements, layered vertically through history, allow George to recognize "the microbe-like operations" she is completing, and thereby successfully remove himself from the situation.

George can remove himself from the situation with Charlotte again and again, but he cannot get away from her. When they discuss Charlotte moving away, she says, "Now, Geo, be absolutely honest—is there anyone, *anyone at all*, I ought to feel guilty about leaving behind?" (*A Single Man* 138). She offers George a moment to step in, to ask her to stay. George thinks, "*There's me*. No, he refuses to say it. Such flirting is unworthy of them, even when drunk" (*A Single Man* 138). He cares for Charlotte, who, despite George's complaints, appears to be his only friend. While his students only show up for his class or, such as in the case of Dreyer, follow him around, Charlotte remains nearby, constant, and available for him. His neighbors make him uncomfortable when he goes outside or chases their children off his property. He actively avoids his neighbors and does his best to refuse any kindness they may offer him.

George's Neighbors

In his desire to build his neighbors up as the monster he thinks they believe him to be, George exiles himself from their community. George "conjectures that she [Mrs. Strunk] probably...attributes homosexuality to 'possessive mothers,' 'sex-segregated British schools,' and 'arrested development'" (Smith 157). Despite Mrs. Strunk's attempts to understand homosexuality (possibly with the books George believes she has), George refuses the community she offers him. He hates her for the psychology book that "tells [her] that Jim is the substitute [George] found for a real son, a real kid brother, a real husband, a real wife" (*A Single Man* 29). He does not tell her or any of the neighbors that Jim has died, worrying that they "would enjoy being sad about Jim" (*A Single Man* 28). Whether Mrs. Strunk has the psychology book or not is irrelevant. George dislikes her simply because of what he assumes is in a book he believes her to have, a book she may use to help her understand George and Jim. George refuses her understanding and her learning, and her community and her help. Just as he chases away the children from the bridge with yells and arm waving, he chases away his adult neighbors through conjectures in his mind.

Others look at George as the other, as the minority. As George himself says in class, "[A] minority is only thought of as a minority when it constitutes some kind of a threat to the majority, real or imaginary. And no threat is ever *quite* imaginary" (*A Single Man* 70). George feels like a minority because he believes he cannot talk to anyone about his grief; this leads to him pulling away from the community around him (his neighbors and their children, Charlotte, the university, and Jim's family) while he simultaneously tries to create a community of his own. Society views him as an other because of his homosexuality,

causing a disassociation between George's feelings/mind and society/social existence both externally and within himself. This social exclusion creates isolation, causing more social prejudices to rise regarding the isolated individual or the minority as a whole. Therefore, George's isolation is a result of both his grief and society's refusal to accept minorities, two things George struggles against throughout the story as he concurrently isolates himself, attempts to create his own community, and conflates the long-term changing of love towards one individual into a single night. The single-day novel uniquely illuminates the tension caused by social prejudice by focusing on the individual affected by these prejudices, as seen in *Mrs. Dalloway*. Society layers on its expectations throughout childhood, adolescence, and adulthood, and many accept these expectations as their own. The expectations of society (the majority) have significance to the culturally-accepted "rules" of appropriate behavior. Eventually, the culturally-accepted norms become engrained, regardless of a person's attempts to refuse them.

George tries not to conform with the majority (though he does through buying a house, getting a degree, and having a steady job), but he also finds himself not completely on the same page as his fellow minority members in his self-created community. His outwardly-heterosexual affect attempts to conform. When he drives to campus to teach, George realizes that in "ten minutes, George will have to be George—the George they have names and will recognize...With the skill of a veteran he rapidly puts on the psychological make-up for the role he must play" (*A Single Man* 41). George conforms at least outwardly with the majority; putting "on the psychological make-up" is an everyday practice for him. Sometimes, these actions feel for George like "clever tricks, knowing how to get away with things" (de Certeau xix). When he hands over his driver's license to a "post-office clerk as

evidence of identity” he thinks to himself “*Idiots—fooled them again!*” (*A Single Man* 33). The clerk believes George is part of the majority. With his driver’s license, George passes as American, and with his outward actions, he passes for heterosexual. Despite wanting to kill and torture anyone who disagrees with homosexuality, George does his best to conform to the heterosexual majority.

Even so, conforming does not come easily to George. George’s morning commute, if studied as a metaphor for his everyday life (as it is an everyday practice for George), displays the discomfort yet ease George has when “merging” into the majority. *A Single Man*, as Bakhtin would say, “fuses the course of an individual’s life...with his actual spatial course or road... Thus is realized the metaphor ‘the path of life.’ The path itself extends through familiar, native territory...Thus a unique novelistic chronotope is created” (Bakhtin 120). Isherwood writes:

There’s always a slightly unpleasant moment when you drive up the ramp which leads onto the freeway and become what’s called “merging traffic.” George has that nerve-crawling sensation which can’t be removed by simply checking the rearview mirror: that, inexplicably, invisibly, he’s about to be hit in the back. And then, next moment, he has merged and is away, out in the clear... (*A Single Man* 34-35)

The roadway as a spatial construct causes “nerve-crawling” emotions. George feels trapped for a moment, as invisible forces might “hit” him “in the back.” Perhaps this sensation follows him throughout his daily life, creating a constantly worry of being attacked, “stabbed in the back,” so to speak, by those who know his true self. George acts as if he fears those around him. He isolates himself from everyone—perhaps out of grief, but more likely out of the fear of rejection for being who he is. It is far easier for George to merge with society, where he can get “away, out in the clear.” However, he never merges

completely. When in traffic, his “chauffeur-figure” takes over and allows him to day dream. In his life, he forever walks the line between outwardly conforming to the majority and inwardly feeling himself a part of the minority.

Therefore, he tries to create community with other minorities: “George looks at Wally Bryant with a deep shining look that says, I am with you, little minority-sister” (*A Single Man* 70). George offers Wally Bryant a kinship, a community, and help and wisdom, all of which Wally ignores, presumably because of the age and status difference. George's look towards Wally, however, has sexual undertones to it. He says Wally looks “much less appetizing” because he takes the time to groom himself (*A Single Man* 70). The narrator describes Wally as “sallow-faced” (*A Single Man* 70), which people normally associate with the yellowed skin of jaundice. Isherwood describes Wally in a way that makes him seem unhealthy. His grooming, however, shows that Wally takes care of himself, at least his appearance, and it is this that makes George remove himself from the community he could have formed. In his grief, George avoids making contact with others, finding excuses not to create a community. This is consistent with rumination, as “rumination may be similar to or strongly related to avoidance, which may (at least partly) account for the adverse consequences of ruminative thinking” (Eisma, et al 961). By avoiding Jim's death and not going to the funeral, George sets up a block in his mind, forcing himself—consciously or unconsciously—to avoid connections and communities. As Joseph Bristow says, despite George's avoidance, he still “opens up a diffuse discussion of how and why a 'minority is only thought of as a minority when it constitutes some kind of threat to the majority, real or imaginary” (161). George searches for connections and community in the same way Septimus searches for love from society, and yet both find nothing. It might be

that the two of them do not clearly know or understand what love is, thanks to society's perception of love as a simple feeling. The *Agape* around them is either not felt or not accepted due to the grief they both feel over the loss of their affection-object. Both Clarissa and George desire community. While Clarissa goes out and creates her own community, George is searching for an identity within a community. In George's case, the community is the homosexual minority, into which he throws himself, often with violent thoughts about the heterosexual majority, without actually making connections.

Just before making these remarks about the minority and the threat it offers the majority, he attempts to create a community with his gay student Wally Bryant. However, George "recoils from this campy moment of solidarity when he realizes that the 'plump and sallow-faced' Wally has polished nails and 'discreetly plucked' eyebrows, effeminate features that make the young man 'much less appetizing'" (Bristow 161). George begins to create a connection, then judges the boy and refuses the community he may have created because of how the boy looks. This is the hypocrisy in George. He hates people judging him, yet he judges others, often harshly. This leads to his self alienation from communities around him. As Gülden Yüksel states:

George feels himself like an alien in the majority because he does not perceive himself as an alive, a whole and a real sovereign being. He is not able to experience himself together with others or at home in the world, but, on the contrary, he experiences himself in despairing aloneness and isolation: moreover, he does not experience himself as a complete person... (60)

While George feels like an alien because he is part of the minority, it is not entirely the fault of the community for not welcoming him. Yüksel seems to claim that the community does not allow George to "perceive himself as an alive, a whole and a real

sovereign being,” which is true. Throughout the novel, George never interacts with Mr. Strunk, but he sees the rejection with which Mr. Strunk treats him. Mrs. Strunk never tells George about the psychology of why he might be gay, but George judges her for it:

George accuses heterosexual society of the death of Jim in both literal and metaphorical meanings. The heterosexual society eliminates the individuality and the identity of the homosexuals and as George states...they are never aware of the individuality and existence of Jim. (Yüksel 58-59)

George detests the heterosexual society because they are the majority and view him as a minority. He blames them for Jim’s death. He uses Jim’s death as an excuse for abhorring the majority while at the same time accusing them of using Jim as an excuse to dislike the minority: “Jim is nothing, now, but an excuse for hating three quarters of the population of America” (*A Single Man* 40). “Jim is nothing, now, but an excuse” for George to loathe the minority even more: “George’s jaws work, his teeth grind, as he chews and chews the cud of his hate” (*A Single Man* 40). George despises the majority, blames them for Jim’s death, tries to blend in with them, and, in the process, alienates himself from the communities offered around him.

Conclusion

As seen with Clarissa when she stands still on the stairs and the world moves around her, George moves slowly, unapplauded, unseen while the world moves on, like the performer at the circus who is unwatched by the crowd while they focus on the clowns: "But now, grounded, unsparkling, unfollowed by spotlights, yet plainly visible to anyone who cares to look at him [the performer]—they are all watching the clowns—he hurries past the tiers of seats towards the exit" (*A Single Man* 93). However, shortly after, on his way out of campus, George loses his vitality and becomes part of an anonymous crowd. George feels like "a performer at the circus" who is "unfollowed by spotlights, yet plainly visible to anyone who cares to look at him" (*A Single Man* 92-93). He feels anonymous and tired:

Together with this anonymity, George feels a fatigue come over him which is not disagreeable. The tide of his vitality is ebbing fast, and he ebbs with it, content. This is a way of resting. All of a sudden, he is much, much older. On his way out to the parking lot he walks differently, with less elasticity, moving his arms and his shoulders stiffly. He slows down. Now and then his steps actually shuffle. His head is bowed. His mouth loosens and the muscles of his cheeks sag. His face takes on a dull dreamy placid look. He hums queerly to himself, with a sound like bees around a hive. From time to time, as he walks, he emits quite loud, prolonged farts. (*A Single Man* 93)

George is old, and he feels like he is growing older. He "hurries past the tiers of seats towards the exit." The exit for the circus performer is, of course, the exit of the performance ring, but for George, the exit has two meanings. He is indeed exiting the building and heading for the parking lot to exit campus, but he is also exiting life. The entire novel takes place on the last day of George's life, on his exit day from his body and life in general. Not only does George exit the campus community and the community of his students, but, as he goes through his day, the entire day is the exit process for life. Indeed, it seems like a

normal day, without the spotlights and sparkles of a circus performer: "Nobody applauds him anymore. Very few spare him a single glance" (*A Single Man* 93). Like Clarissa, who stands alone while the world moves around her, George shares her similarities in age.

While Clarissa does not die, there is a death near her, and Septimus' death disrupts her party:

They went on living (she would have to go back; the rooms were still crowded; people kept on coming). They (all day she had been thinking of Bourton, of Peter, of Sally), they would grow old. ...Death was defiance. Death was an attempt to communicate; people feeling the impossibility of reaching the centre which, mystically, evaded them; closeness drew apart; rapture faded, one was alone. There was an embrace in Death. (*MD* 180)

For Isherwood, George silently dies in his sleep after spending a happy night with one of his students. Septimus's violent death is opposite to George's, where George dies peacefully in his sleep after his celebration, his private party of sorts with Kenny.

George slows down as he walks off the campus. "The tide of his vitality" fades, leaving him slower, stiffer, and visibly older. He slows, but the world around him continues, just as Clarissa, at the end of the novel, remains slow or paused while the world moves around her (*MD* 30).

The paragraph in *Mrs. Dalloway* contains much movement. The blinds are flapping, the dogs barking, the "grinding, blowing, flowering" day is outside, while inside, Clarissa goes "slowly upstairs." She "paused by the open staircase window." Inside, her "body and brain...[have] failed." Clarissa is alone, "a single figure against the appalling night." Here, Clarissa stands alone against the moving world around her, and death seems dark, quiet, and lonely.

Unlike Clarissa, who creates her own community in the world, George hates people around him. He hates Doris until he can no longer, and then he loses a piece of Jim. He disapproves of and attacks the children as they run across his bridge on a dare. He finds repellant the women who force their men to conform to society. He hates the media, for portraying homosexuals as sexual-deviants:

Then, that newspaper editor, George thinks, how funny to kidnap him and the staffwriters responsible for the sex-deviate articles—and maybe also the police chief, and the head of the vice squad, and those ministers who endorsed the campaign from their pulpits—and take them all to a secret underground movie studio where—after a little persuasion—no doubt just showing them the red-hot pokers and pincers would be quite sufficient—they would perform every possible sexual act, in pairs and in groups, with a display of the utmost enjoyment. (*A Single Man* 38)

In this quotation, George doesn't seem to want equality. He doesn't want people to see him as a fellow human. Instead, he wants to punish anyone who suggests homosexuals are wrong. He wants to show them that sex isn't bad. He wants to show the world that what is being said in the newspapers and on television is not what really happens.

Chapter Four: Untouchable

In *Untouchable* (1935), Mulk Raj Anand depicts a single day in the life of a young “untouchable” sweeper boy, Bakha, in a fictional Indian city, Bulashah. While Septimus feels isolated from the entirety of society and Clarissa feels welcome and defines herself by society, Bakha struggles with both. He is a sweeper, an “untouchable” of Indian society, and is therefore isolated from those in higher castes. However, he desires acceptance and love from the community, and he loves his family and friends. At the end of the novel, others present Bakha with several options about how to get out of his current situation, and Anand does not tell readers which option he chooses. Unlike Septimus and George, whose stories end in death, or Clarissa, who nears the end of her life, Bakha nears a new beginning at the end of this novel.

Although scholars often look at *Untouchable* for its political themes or its connection to modernity, this thesis largely ignores these ideas in order to focus on love, the chronotope, and memory. There is inappropriate adoration and love between Bakha and mainly two other characters: his sister Sohini and his friend, Ram Charan's, sister. The novel contains desire and love, and to see this within the compression of the single day is

important not only because this love affects Bakha's way of thinking about women, but also because his emotions towards society change throughout the day.

Anand, like Isherwood, had discussed writing with Virginia Woolf in her home. Woolf was, according to Anand, interested in Hindus and androgyny. She says, "I think the Hindus were clever...They evolved an incarnation of the male and female and fused the two. Indeed some part of woman is man and man has woman in him—some more than others" (*Conversations in Bloomsbury* 108). Perhaps when writing about the genderlessness of Clarissa, Woolf emphasizes this idea of everyone containing both genders (*MD* 30). *Mrs. Dalloway's* depictions of homoerotic affections and androgyny do not find their way into Anand's *Untouchable*, but Anand does admire the novel. He calls it a "prose-poem" that has "sensitive asides on life and death" (*Conversations in Bloomsbury* 103).

Anand admires *Mrs. Dalloway* and Woolf. He tells her in a conversation in her drawing room (according to Anand's recollection),

The inside is beneath the outside, my uncle always said. You seem to be receptive to it, with your brittle prose, from the flowers to the scraps of paper, the light on the green leaves in Tavistock Square and the flow of the Thames...I myself don't feel easy in the world of buses and trams and tubes. (*Conversations in Bloomsbury* 107)

However, Woolf gives no indication in her diaries of having met Anand, and *Untouchable* was not published by Hogarth Press, the press the Woolfs ran and Anand briefly worked at. When Anand tells H. G. Wells that thirteen publishers have rejected *Untouchable*, Wells states, "Never you mind—it will get published. But not by Hogarth Press. They are snobs—only publish Lady Virginia. She has messed up the novel form" ("In Conversation with H. G. Wells" 89). No one knows whether Anand actually submitted *Untouchable* to Hogarth

Press or not, as Woolf gives no indication of it in any records, and Anand does not outright say he did so in any of his essays. However, H.G. Wells's statement suggests Anand did submit a draft to Hogarth Press. There exists, therefore, a likelihood that Virginia Woolf read a draft or completed copy of *Untouchable*.

Unlike Woolf's use of free indirect discourse with multiple focalizers, Anand filters the thoughts of his one focalizer, Bakha, and the reader immerses him or herself into the story through Bakha, with everyone and everything else remaining an object. As in *A Single Man*, readers only have access to a single character's thoughts and interpretations of the world in a majority of the text. Readers do not have access to Sohini's mind throughout most of the day, and her remaining an object reinforces the patriarchy inherent in Indian society, as readers never get to experience women as anything but objects. Unlike Woolf, who sends a message of connection among all, Anand isolates Bakha from the rest of the Indian society and only gives readers the experience of being an untouchable male in Indian society. Unlike George, who chooses (whether consciously or subconsciously) to isolate himself, Bakha attempts to join various communities.

Scholars see common motifs arising in all three novels, despite their differences: the multiple variations of, displacements of, and representations of lovestyles; meeting and parting; losing someone or something (or death); and self-discovery. As Bakhtin claims, these motifs

enter as constituent elements into plots, not only of novels of various eras and types but also into literary works of other genres...By their very nature these motifs are chronotopic (although it is true the chronotope is developed in different ways in the various genres...). (97)

All three novels compress time and space into the circadian structure, even though Woolf uses free indirect discourse throughout *Mrs. Dalloway*, Isherwood uses third-person limited (while occasionally veering into free indirect discourse) in *A Single Man*, and Anand remains in strict third-person limited point of view.

Just as in *Mrs. Dalloway* and *A Single Man*, the thoughts and memories of the previous days and years influence each day and action, the thoughts and societal views on women and relationships influence Bakha's feelings towards women, even when those feelings contradict one another.

Eros

“The *Erotic* lover is typified by an acute awareness of physical beauty which is much less specific and demanding in the *Ludic* lover and almost entirely absent or unexpressed in the *Storgic* love” (Lee 35).

Bakha and Sohini

Bakha’s first love readers encounter within the story is his sister, Sohini. One would expect the love between brother and sister to be *Storge*, familial love, or a deep friendship, or a combination of both. However, Bakha’s love stems from *Eros*. His first description of Sohini talks about her “sylph-like form...well rounded on the hips...an arched narrow waist...full, round, globular breasts, jerking slightly” and he admits a “pride not altogether that of a brother for a sister” (*Untouchable* 22). This is the first sign of an incestuous love from Bakha for Sohini, a love that Sohini does not appear to return. Bakha comments on purely physical things about his sister.

If scholars accept Bakhtin’s theory that “any and every literary image is chronotopic” (251), the image of Sohini becomes a clear symbol of time and space compressed into a sexualized body. Sohini has grown through time into a body Bakha desires. Bakha’s proximity to Sohini, the space they share in their house, allows Bakha to see Sohini as many things. He recognizes her as his sister, as he has throughout his life. However, as she reaches the age of sexual development, their compressed space alters Bakha’s perception of her. He sees her grow into a beautiful young woman, and pays attention to her body and the space she takes up in the world. Bakha views Sohini’s everyday actions (minute particulars) as sexualized actions. When she goes to draw water, he watches her body (*Untouchable* 22). This is a way of observing or operating that Bakha returns to throughout

the novel. As de Certeau states, “Just as in literature one differentiates ‘styles’ or ways of writing, one can distinguish ‘ways of operating’—ways of walking, reading, producing, speaking, etc.” (30), and Bakha’s way of observing his sister is sexualized.

Her hips, her breasts, her waist: these three areas are highly sexualized in many cultures. Bakha does not notice Sohini’s hair, her eyes, her movements, or any mannerisms. This suggests his sexual attraction to her purely for her body, an attraction shared by many in the community where they live. Many cultures value well-rounded hips due to their attachment with childbirth. With well-rounded hips and a “narrow waist,” Sohini appears to have the “hourglass figure” that many women strive to have. Bakha notices the curves of Sohini’s body, ending with her “round, globular breasts” that are “jerking slightly” beneath her “transparent muslin shirt” (*Untouchable* 22). Bakha not only notices the full shape of his sister’s breasts, but also sees their movement and outline through the thin shirt. He watches her go to get water for him, feeling a “pride not altogether that of a brother for a sister” (*Untouchable* 22). He feels sexual passion for her, *Eros*, and he struggles hard to rectify that love, aware that society does not approve of incest.

Though he treats his sister like a sex object, his treatment of women in this way is not just limited to his sister. Sohini is a sex object to Bakha now, and even when he pictures her future with another man, married, she is still only an object. Her imagined future is not happy or pleasant. To Bakha, a marriage—even one created through religion and for religious reasons—would hurt Sohini. He has reason to believe this as well. As T. N. Koekar states, “Bakha... suffers great insults and swallows insults for no fault of his, but only because he is an untouchable. His charming sister Sohini, faces physical harassment, again only because of her inferior status” (1). While the lower caste does play a role in the

punishment the family receives, it is not the only reason for Sohini's physical harassment and molestation. What Kolekar misses, however, is that the violence and harassment Sohini faces—intensified through the compression of time—is not only because of her inferior status.

Women in India face violence every day, regardless of status or caste. As Ambaraya Gundappa and P.B. Pathod state,

In the South Asian Region, violence against women begins long before they are born and continues throughout their lives ... All too frequently women are targets of extreme forms of aggression such as incest, rape, public humiliation, trafficking, acid attacks and dowry deaths. (1-2)

Bakha has lived in India with a violent treatment of women his entire life. Throughout his history, the images of violence against women are vertically layered throughout time. Such layering normalizes the beliefs behind it; that is, that women deserve violent treatment or that this kind of violent treatment is both expected and accepted throughout society. Bakha, whose entire life happens in the same city, assumes the beliefs behind violence are global. Bakha then has a right to fear for his sister when she marries, not only because of her lower caste, as Kolekar mentions, but also because society condones violence towards women. Throughout her life, Sohini would most likely experience violence through sexual abuse, scoldings, beatings, human trafficking, forced death, or more.

Anand's compression of time and space in *Untouchable* allows scholars to view these violences in a concrete way. As Bakhtin stresses, "Thus the chronotope, functioning as the primary means for materializing time in space, emerges as a center for concretizing representation, as a force giving body to the entire novel" (250). The chronotope Anand

chooses to display in the single day concretizes the representations of violence against women as a symbol for the violence Britain caused against India through colonialism. Anand, as Bakhtin states, writes “the represented world as well as the chronotope of the readers and creators of the work” (255). This violence exists in India currently. However, as a narrative technique, the chronotope also allows Bakha’s love to shift; in a less-violent society or in an expanded chronotope in the novel, Bakha’s protective love for Sohini (*storge*) might lessen. The violent and compressed time in *Untouchable* intensifies Bakha’s love for his sister, blurring *Storge* with *Eros* and *mania*.

Bakha imagines Sohini’s future married to an abusive man while she simply becomes obedient, and it infuriates him. He believes he could take care of her better. He cannot imagine “her being brutalised by anyone, even by a husband married to her according to the rites of religion...She had a husband—a man who had her, possessed her...He could see the stranger holding her full breasts...” (*Untouchable* 64). Again, Bakha focuses on his sister’s breasts and imagines her as an object, a possession. Bakha believes his sister’s future husband will create an abusive relationship, and he has good reason to. As Gundappa and Pathod note, “...Much of gender violence is considered normal and enjoys social sanction” (2). Society’s normalization of violence against women gives a basis for Bakha’s fears. These manifestations of violence are normal, and Bakha knows it. He struggles with imagining his sister abused and brutalized, but not for her own sake. One could read this quotation as Bakha seeing the oppression of marriage, but, in reality, he focuses on what he himself would lose if someone were to marry his sister, not what Sohini would lose. Bakha does not fear only for Sohini’s safety, but also partly for what he would lose.

Bakha hates “the thought of that man touching her” because “he felt he would be losing something” (*Untouchable* 64). Bakha hates the imagined husband of his sister not because of the abuse his sister feels, but for that man taking his sister away from him. He feels both envy and jealousy. He is envious because he wants to marry his sister and have a relationship with her, which he cannot have because of society’s views on incest, and he is jealous because he worries about losing his sister.

He guards her jealously, but not for her own sake. Instead, he wants her because there is “no difference to his naked mind between his own feeling for her and what might be a husband’s love” (*Untouchable* 64). Most societies, at least in the west, expect a husband’s love for his wife to be Consummate Love, a combination of passion, friendship, and commitment. One could see this as *Storge*, where the passion may have dwindled, but coitus still takes place; *Pragma* (as in Clarissa and Richard’s case), where it made sense to marry; or *Eros*, where the passion and sexual desire exist. Love is a layered and complex emotion that people struggle with identifying at times. However, how Bakha looks at his sister—in a sexualized manner that accentuates her body and occasionally her jewelry instead of her personality or intelligence—suggests the friendship or desire for the other because things beyond physical attraction have vanished. Bakha loves his sister for the way she looks, and he rarely mentions anything else about her. His mixed feelings towards his sister display the same blurred barriers between lovestyles that exist within *Mrs. Dalloway*. Clarissa represses her love for Sally because society informs her homosexual love is wrong, while Bakha represses his love for Sohini because society spurns incestuous love. This leads to the love changing as a result of societal pressures, and leaves confusion in the

perception of the love object by the lover, because the lover no longer knows if how he or she feels is his or her own emotion or if it is simply how society tells them to feel.

After a priest molests Sohini, Bakha wishes for a brief second that she had been born ugly: “...So beautiful and so accursed! I wish she had been the ugliest woman in the world!...’ But he couldn’t bear the thought of her being ugly. His pride in her beauty seemed to be hurt” (*Untouchable* 65). Bakha takes pride in Sohini’s beauty, and while he desires an ugly sister for a “brief second,” he prefers a beautiful sister who gets assaulted because of it. A Pundit, a priest, has just sexually assaulted Sohini, grabbed her breasts and then blamed her for touching him when she refused to submit, and Bakha’s main worry is her looks. He cannot wish her ugly, even when it would mean her own protection, because his pride and his attraction to her reside purely in her looks. Her deeds, actions, thoughts, prayers all appear to mean very little to him in comparison to her looks. Bakha wants to kill the priest for touching his sister, but he does not seem to want only to kill for his sister. Rather, he also wants to kill for his own pride and selfish reasons. As seen when he pictures her marriage, Bakha envies the one who gets to touch Sohini.

Bakha desires his sister and is willing to kill anyone who gets to touch her. As Kate Rist states, “all affectional ties have sexual origins even though no specific sexual acts have occurred” (682). Bakha has not had sex with his sister, and he has not engaged in incestuous acts as far as the reader knows. Despite this, he clearly has desires for her that have a sexual grounding, and although society deems incest taboo, he cannot hide his feelings completely from himself. His love for his sister must remain hidden, and Bakha seems to have repressed these feelings until they bubble up during the day. He recognizes the feelings within him as immodest and inappropriate. But, when the image of her future appears, the

feelings resurface even more strongly, and Bakha refuses to continue the line of thought that would expose his true feelings for his sister. He suppresses them, much as Septimus suppresses his feelings for Evans, Clarissa her feelings for Sally, or George his grief for Jim. Bakha substitutes *Storge* in place of *Eros* and uses anger to hide his sexual desire toward his sister. Bakha wants to kill the Pundit, but his reasoning is unclear, even to himself, because he does not realize just how hypocritical he is with his dark, violent desires for Ram Charan's sister, and he does not understand what kind of love he feels due to societal pressures changing his love for both his sister and Ram Charan's sister.

He might be jealous of the Pundit for his ability to touch Sohini while Bakha himself cannot (similar to *Mrs. Dalloway*, where Clarissa feels jealousy towards Miss Kilman for having a relationship with her daughter that she herself cannot). Woolf and Anand display jealousies arising in people of differing ages in differing countries and help to normalize these kinds of impulses to confirm that all people, from an elderly woman to a young, untouchable male, experience complex desires and confusion when suppressing the love society tells them is wrong. By evoking different kinds of suppressed love, both Woolf and Anand question why society demands repression or changing of certain types of love while encouraging others.

Sohini and the Pundit

In a society where women often face violence, a beautiful woman like Sohini experiences assault from both in her family (through Bakha's incestuous love) and from outside her family and caste. A Pundit draws water for Sohini, who cannot draw water for herself, and then commands her to come clean the temple. As Sohini sits and waits patiently for water, the priest notices her:

The Pundit recognised her...He had seen her before, noticed her...the fresh young form whose full breasts with their dark beads of nipples stood out so conspicuously under her muslin shirt, whose innocent look of wonder seemed to stir the only soft chord in his person... (*Untouchable* 29)

The Pundit notices her breasts under her transparent shirt, just as Bakha had. The Pundit, however, has authority. Others respect him, and he knows others will do what he asks. He is of a higher class than Sohini, able to draw the water from the well and order her to come and clean his house and temple. Sohini has no choice but to comply, due to her status as an untouchable and also as a woman.

Later in the day, as Bakha passes by the temple, he hears the Pundit shouting about being polluted, and Bakha thinks he has polluted the temple by being too close, as those in the lowest caste cannot walk so near to the temple. In this scene, two chronotopes merge: Bakha's space and experiences merge with those of Sohini's at the same time. The temporal (at a specific moment in the day) merges with the spatial (the temple) to allow Bakha and Sohini existence together for the reader following the assault. Their time and space become inseparable for a moment, giving, as Bakhtin notes, "to the chronotope of meeting an elementary clear, formal, almost mathematical character" (Bakhtin 97).

Bakha retreats during this chronotopic merge with his sister, but then watches Sohini and the Pundit come out. Again, Bakha focuses on Sohini's breasts, her transparent shirt (*Untouchable* 62). Bakha does not realize that his anger at the Pundit for what he has done is hypocritical, for the Pundit did to Sohini what Bakha pictured doing to Ram Charan's sister. The Pundit reached around and grabbed Sohini by the breasts, similar to Bakha's imagining of Sohini's future in marriage, but Sohini did not respond with "modest acquiescence" (*Untouchable* 64). Bakha is not only envious, but also angry because of the protective love of a brother for a sister, even though he himself had pictured doing the very same with Ram Charan's sister.

The first violence associated with this infatuation is the violence of society itself. The Pundit can force Sohini to clean for him because of his higher caste. He could have left Sohini by the well without water as well. He gives her water mainly to satisfy himself, as he feels the exercise will do him good. He tells her to come clean the temple for himself—it has nothing to do with the temple or cleanliness. When Sohini obeys, as she is obligated to do by society, the Pundit tries to take advantage of her. Sohini says to her brother, "That man made suggestions to me... And when I screamed, he came out shouting that he had been defiled... And then when I was bending down to work, he came and held me by my breasts" (*Untouchable* 62-63). Violence associated with lust appears often within the story. The physical touching of Sohini when she did not want it, the sexual assault that happened happens because of societal standards and the normalization of violence against women in this society.

Although Sohini, Bakha, and all within their caste cannot touch those of a higher class for fear of polluting them, the Pundit has no problem assaulting Sohini and touching

her until she screams. To the Pundit, as to Bakha, Sohini is an object. In a way, she remains an object to the reader.

The Pundit's assault on Sohini by his grabbing of her breasts is almost the same as her would-be husband's assault on her in marriage. The imagined husband's assault had worried Bakha because it meant he might lose his sister in more ways than one. His anger at the Pundit is about the sexual assault, but it also stems from jealousy and envy that he himself can never be in the position to hold Sohini by her breasts and love her the way other men can.

One could argue that there is no love between the Pundit and Sohini. He does not love her, but rather, he desires her and wishes to possess her in the same way Bakha desires her, yet he also wishes to protect her. Bakha, however, includes a protective, *Storgic* love stemming from him as a brother to Sohini. The Pundit only has a possessive love that includes only a single person and an object. When Sohini does not surrender to the Pundit's touch, the Pundit loses desire for her, and cries out about pollution.

Bakha and Ram Charan's Sister

Bakha shares this kind of possessive love when he thinks of Ram Charan's sister. While Bakha's love for Sohini is born out of the protective love of a brother for a sister, his love for Ram Charan's sister seems to be born from societal expectations and pressures to love outside his own family. There is little difference between his love for the washerwoman's daughter and the stranger's love for Sohini in Bakha's imaginings of Sohini's future. His love for Ram Charan's sister is taboo according to societal rules because she is not a sweeper, like him, and the day the novel takes place is also her wedding day. Anand compresses the day Bakha's love object is getting married, the day Gandhi arrives in town, and the day Bakha first hears of a flush toilet into a single day.

Bakha makes his love for Ram Charan's sister quite clear, to everyone it seems: "I want to be your brother-in-law if you will let me," said Bakha, turning the washer-boy's light abuse into a mild joke based on the fact that he was known to everyone to be an admirer of Ram Charan's sister" (*Untouchable* 35). Everyone knows Bakha admires Ram Charan's sister, and Bakha does not try to hide it, even on the day of her wedding. He allows his love to manifest itself into a light joke, but the feelings for her he keeps inside reveal a darker side to Bakha, one that relates him to the priest and to the imagined husband for his sister:

He [Bakha] had pictured her [Ram Charan's sister] quite naked as he had seen his mother quite often...An impulse had arisen like a sudden gust of wind to his brain, and darkened his thoughts. He had felt as if he could forcibly gather the girl in his embrace and ravish her...The picture had persisted. The more he tried to blot it out, the more definite it had become... (*Untouchable* 88)

Bakha pictures Ram Charan's sister naked and imagines forcing her into sex. This is reminiscent of the picture he had of Sohini's future husband who "brutalised" her. The sexual feelings he feels for Ram Charan's sister are much different from the loving images Bakha holds of Sohini. These thoughts are more violent, more persistent, and more pervasive as he watches the girl bathe, whereas his thoughts about Sohini focus on her beautiful form, pure modesty, and his pride in her. Perhaps because Bakha has no pride in Ram Charan's sister—she is not his sister, after all, nor of any relation to him—he allows the more violent thoughts to creep in. It is far more likely, however, that the patriarchal society which places men above women has taught Bakha that women are sexual objects.

Bakha views most women his age as sex objects. While he looks at Sohini this way as well, another protective, *Storgic* love is born out of their relationship as brother and sister that holds back or even completely dispels the violent thoughts towards his sister. This protective relationship does not exist with Ram Charan's sister, and therefore, there is no protective layer to stop the violent thoughts from festering in the unconscious and bubbling up into the conscious mind. Bakha's love for Sohini is protective and non-violent; his love for Ram Charan's sister is dark and connected strongly with violence. Both loves appear to have elements of *Eros*. There is passion in both, and sexual desire. Sohini receives the gentle passion, the doting brother held back by societal standards, whereas Ram Charan's sister receives the Bakha that grew up in a society that accepts the abuse of women and teaches it.

Connections between violence and love happen often throughout this novel. Bakha's love for Ram Charan's sister pairs with a violence he keeps inside him—perhaps due to his status as the lowest of the low caste, his deference to her or to Ram Charan, and

his forced subservience to the rest of society. Bakha himself manifests the multiple types of love as well as the complex sides of human nature in the single day. He hates being used by society and the caste system, cleaning the filth of the other people and being called filth himself. While he thinks about equality and the ways to get out of the caste system, Bakha continually pictures his sister and Ram Charan's sister as sex objects, as something he can use only for their beauty. Wanting society to treat him as human himself, Bakha's images of Sohini and Ram Charan's sister very much dehumanize both women and reduce them to their looks and functions. In the case of Sohini, Bakha recognizes the repression and dangers of being a woman within Indian society. At the same time, however, he imagines Ram Charan's sister naked while he rapes her. His imaginings of violent rape while recognizing the violence toward women display the complex and multiple sides of human nature, and create a very obvious and frightening picture within the single-day novel, as Bakha seems not to realize his own hypocrisy even when both women and his ideas about both women appear to him over the course of a single day.

The fact that these contradicting thoughts about women—both wanting to protect a woman from the viciousness of man and wanting to force a woman—appear in a single day in a single mind displays the internal contradictions humans not only face but also fully use within a single day without even noticing. These contradictions become more powerful when authors compress them into a single day and person.

Agape

“*Agape* is perhaps almost impossible as an *affiliative* love for mere mortals, since ideally it implies a universalistic concern embracing all mankind, not merely those people to whom one feels some special attachment” (Lee 157).

Agape through the Tommies

Despite the violent and the caring love in various lovestyles in *Untouchable*, Bakha still desires an *Agapic* love from the community around him. Clarissa sees *Agape* in her own community and throughout all of London, whereas Septimus, George, and Bakha do not. Bakha longs for the life of the Tommies. As Khagendra Sethi writes, Bakha “does not realize the implications of the white man’s presence: the larger political issues affect him little. What is real to him is the discrimination meted out to him by the caste Hindus” (80). Bakha does not care that his country is now under British rule. He does not care about colonization or decolonization, war or poverty, the exploitation of his country or the ever-expanding British Empire. Bakha “has been...influenced by the Tommies (English soldiers) who have always treated him as a human being” (Sethi 80). He tries hard to be just like the Tommies, searching for a society that will accept him and that he can be a part of. However, “*Agape* is ‘gift love,’ without ulterior motives and with no strings attached. It is completely altruistic and deeply compassionate” (Lee 155). A colonizer cannot feel *Agape* for the colonized, just as the colonized cannot feel *Agape* for their colonizer. Each always desires something: resources, freedom, political power, land, etc. Lee states *Agape* is nearly impossible for human beings (157), but is, rather an idealized lovestyle in which the “*Agapic* lover gives the kind of loving which the beloved needs, regardless of the benefits or difficulties involved for the lover” (Lee 156).

At the end of the novel, Bakha can follow Gandhi and his way of teaching, he can join the Englishmen, or he can stay where he is. Each choice requires him to give up something. There are limitations of the single-day novel. For example, most people spend days, weeks, or even months preparing and deciding on life-changing decisions. Bakha does not know the full results of what each choice will bring. If he follows Gandhi, others following Gandhi would accept him, but the rest of society would still alienate him. He does currently have a group that accepts him: the other untouchables. As readers see, this is not enough for Bakha, who longs for the same *Agapic* love from society that Septimus rejects, George desires, and Clarissa sees. Bakha thinks he sees *Agapic* love in the English, who treat him as a human being, but he does not understand the reality of the political situation in India.

The English still view him and all Indians as lower than themselves because of the color of their skin and their customs. Viewing one group as superior and one group as inferior does not allow for *Agape* to flourish, and Bakha would still end up on the fringes of society. If he stays with his own caste and in the job of the untouchables, he must cultivate his own *Storgic* love for his job and his society, which means he has to accept the way things are. Readers never know which choice Bakha makes or how each choice would turn out. Perhaps Gandhi creates a large political movement that involves a majority of society. Perhaps the English accept that the Indians are on the same level as themselves. Perhaps Bakha truly enjoys his job and refuses to leave. Perhaps the invention of the automatic toilet and the better cleaners make Bakha's job less abhorrent to him and the rest of society. Unlike the other two novels which both end in a death (Septimus's and George's), readers never know the result of Bakha's story, which encourages empathy with

Bakha, as they have to weigh the choices and consequences for themselves in the same way Bakha must after the novel finishes. In this way, the limitations of the single-day novel allow readers a different connection with Bakha and with Indian society, as they must place themselves in the shoes of another to weigh the choices at the end.

Bakha adores the English because he does not understand what they are doing in his country. He enjoys being around them because they are nice to him and they do not mind touching him. This is proof of Bakha's desire for love and acceptance. When listening to Gandhi speak, Bakha agrees with much of it, wanting the others to touch him and accept him. Gandhi is the harbinger of *Agape* to Bakha's community, but Bakha, as an untouchable, feels isolated and separated from *Agape* due to the caste system.

Conclusion

A slice of life, as the single day, circadian novel offers deeper insights and better appreciation of the small that arise in everyday life, such as Clarissa feeling connected to the world and acting as a gracious hostess while simultaneously looking down on a poor woman. The theme of hypocrisy in the single-day novel allows readers to better see and make connections between the actions and words. A novel that takes place over a longer period of time allows more flexibility and shifting in the character's nature due to the character learning something throughout his or her quest or changing moods. Seeing these shifts happen in a single day and without knowledge of the character's background indicates that human nature is much more complex than having to learn a lesson before changing your ideas. The human mind allows for many theories at one time to exist throughout a single day, just as love crosses multiple categories and displays itself in various ways and forms.

Bakha is "against the social system of his time" (Sethi 79). Although he may not like the system, Bakha is certainly a part of it. He displays his rebelliousness against his own Indian culture through his dress and adoration of the Englishmen, but he also conforms to society. Bakha does not refuse to clean the toilets or sweep the streets. His love for his sister and Ram Charan's sister may be a little out of societal norms, but he is not loving outside the low caste or forcing anyone into anything. He does not shirk his work, and appears to have a *Storgic* loyalty to his community and job. He may not recognize all the violence around him for what it is, and he certainly does not like being the lowest of the low cast, but he also has a deep yearning for society to accept and love him. Bakha forms his self-perception through his daily life and actions. As Clarissa

conforms to society through her clothing without recognizing society's influence, Bakha conforms to multiple societies in an attempt to find love and acceptance. Seeing this in the space of a single day reveals that self-identity is formed through the society and the pressures people face in daily life, and how some people, such as the characters in these texts, choose to conform to society simply because they live with society's expectations every day of their lives. The layering of the expectations over time helps the individual identify within society without the characters even realizing it. Just as Clarissa Dalloway struggles to conform to society by throwing parties, chatting about trivial matters, and worrying about her hat and dress, Bakha tries to conform to the English society by wearing their clothes, sleeping under their blankets (though this means he is freezing cold every night), buying their cigarettes, and helping around the barracks. Both focus on their clothing and outward signs and symbols of the class in which they want to be as a means of displaying their status or trying to gain status. George, too, focuses on outward signs and symbols, but not of his class. He acts certain ways and speaks certain ways in order to appear heterosexual and part of the norm.

Chapter Five: Conclusion

Bakhtin states that, “under the conditions of this real-life chronotope [biographical novel time], in which one’s own or another’s life is laid bare (that is, made public)...the limits of a human image and the life it leads are illuminated in all their specificity” (131). The circadian novel, by making the lives of the characters public and using the compressed time of a single day as a metonym for an entire life, shows the specific “limits of a human” as well as their thoughts, feelings, and societies.

The single-day novel offers a unique glimpse into a cross-section of human life, showing where the types of love arise and intermingle, where love and society clash, and where love or society or both cause hypocrisies to arise, often without the individual realizing those hypocrisies even exist. Clarissa, Septimus, Bakha, and George all struggle to find acceptance within society while dealing with loves both past and present throughout a single day.

All the characters long for a societal love in some way, and they act differently in order to gain this love. Clarissa throws parties and walks through London, encountering various acquaintances, while Septimus isolates and eventually kills himself due to a lack of understanding and his inability to communicate with someone. Bakha is presented with

three paths to gain acceptance and love in society. He can remain where he is and develop a *Storgic* love for his own job, community, and self; he can follow Gandhi and find himself as a valued member of society, but without his family; or he can work for the Tommies, who treat him as a human being, but still believe him to be beneath them. George's grief prevents him from seeing the love and community around him, and he, like Septimus, ends up isolating himself without anyone to communicate with.

Mrs. Dalloway's message about love suggests that love arises and continues throughout a lifetime and impacts daily life. It never truly fades. From Clarissa's love for Sally to Septimus' love of Evans, neither time nor death nor place can stop love. It arises in simple thoughts, even in the middle of thoughts, and can change throughout time due to societal pressures and the layering of time and experiences into one culminating moment. *Untouchable* suggests that love is partially society-based and can be violent. All love, whether *Pragmatic*, *Erotic*, *Storgic*, arises from a semi-sexual state, and this state can cause thoughts that are unacceptable to the self and society. The characters repress thoughts due to the layers of societal pressures, past experiences, and past loves. *A Single Man* offers the same idea that death cannot stop love, but also shows how quickly love and types of love can change, and how loss of love affects individuals to cause bitterness and isolation.

The multiple lovestyles, whence they arise, how they impact life, how they build from past experiences, and how they affect choices are important to observe within a single day, as the single-day novel often offers little room for dramatic character growth or change in the way a Bildungsroman or adventure novel does. Each of the three novels chosen for this thesis offer a unique view on love, shown through time and place, and each connects

three different places and times from both the author standpoint (Y-axis) and the character standpoint (X-axis).

This is important to readers because it shows how the varieties of love, societal pressures, and repression of feelings affect individuals in their daily lives. None of these novels make love look like an easy, happily-ever-after story, and they all reveal realities about love that Lee mentions his patients not knowing. Therefore, by reading these novels and thinking about the many types of love building up through time and coexisting with both negative and positive emotions and experiences, readers gain a better understanding of the complexity of love and relationships in their own lives, and may have a better understanding of their own relationships and the effects of their own memories and history through identification with the characters presented in these novels. All three novels offer slightly different views of love and societal pressures with which readers can identify

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¹ David Higdon, in “A First Census” emphasizes “circadian” over “one-day” novel “because the latter phrase is potentially misleading since a number of circadian novels take less than twenty-four hours” (57). For this thesis, however, “one-day” and “circadian” interchange to describe a text that takes place either over a waking period (from waking until falling asleep) or that covers the full twenty-four hours. The three main texts are all “waking-period” texts. Of highest interest to this project is the focus on the characters’ daily interactions with those in the space around them, limited by the time of the single day.

² Chronotope: “The nature and relationship between represented temporal and spatial categories. The term designates and emphasizes the utter interdependence of space and time in (artistic) representations: it literally means ‘time-space.’ Texts and classes of texts model reality and create world pictures according to different chronotopes (different kinds of time-space complexes) and are definable in terms of them” (Prince 13).

³ Free indirect discourse: “A type of discourse representing a character’s utterances or thoughts. Free indirect discourse...has the grammatical traits of ‘normal’ indirect discourse, but it does not involve a tag clause (‘he said that,’ ‘she thought that’) introducing and qualifying the represented utterances. Furthermore, it manifests at least some of the features of the character’s enunciation (some of the features normally associated with the discourse of a character presented directly, with a first person’s as opposed to a third person’s discourse” (Prince 34).

⁴ Third-Person Narrative: “A narrative whose narrator is not a character in the situations and events recounted; a heterodiegetic narrative; a narrative that ‘is about’ third persons (‘he,’ ‘she,’ ‘they’)” (Prince 97).

⁵ The Y-axis has a stationary part—the time and place of the author who constructs the novel—but also contains a non-stationary part. The reader’s time and place can move and change, and the reader can reread at different times and in different places, which affects the reader’s interpretation and response to the novel and author. Within the novel, time can move, but it always remains the same once the author publishes the novel, while time outside the novel can move and change, a fact that affects the reader’s interpretation of the novel, as new experiences alter interpretations. A story “never appears as a dead thing; beginning with any text—and sometimes passing through a lengthy series of mediating links—we always arrive, in the final analysis, at the human voice, which is to say we come up against the human being” (Bakhtin 252-253). When readers “come up against the human being” who wrote the story, they recognize, at least in part, the author’s chronotope, otherwise known as the historical context for the piece. The work Friedman’s graph completes, by relating the chronotope of the story to the chronotope of

both the author and the reader, allows scholars to see how literature permeates time and space to grow and live throughout chronotopes.

⁶ Infatuation is similar to *Eros* or *Ludus*. Infatuation is “passion without commitment or friendship” (Levine 148).

⁷ Romantic love is reminiscent of *Storge* or *Eros*, and includes “passion and friendship” (Levine 148).

⁸ Consummate Love, similar to *Pragma* or *Storge*, requires commitment. It builds upon the other two, requiring “passion, friendship, and commitment. This is culture’s ideal beginning for a marriage” (Levine 148).

⁹ Companionate love is *Pragmatic* love. This is “friendship and commitment. This is the ideal picture of elderly love” (Levine 148).

¹⁰ *Eros*, named for the Greek god of Love (Roman counterpart Cupid), is sexual passion that can be seen as positive or negative. It can be dangerous, fiery, and irrational that takes hold and possess a person, turning into *Mania*, or it can be sexual-charged and passionate: “*Eros* is the short-lived carnal sexual element of love that is characterized by the idealization of, and mental preoccupation with, the beloved...*Eros*, an intensely emotional experience—passionate love—[is] characterized by an immediate powerful attraction, need for exclusivity and daily contact and associated with an intense sexual desire” (Levine 147). *Eros* is emotional and requires the two (the lover and the object of love) to be limited to each other, with daily communication.

¹¹ *Ludus*, playful love, characterizes the affection and love shared between childhood lovers and friends, young loves, and the love between self and stranger at a bar or public place. It is considered a game-playing love, something that is not meant to turn into a commitment: “*Ludus*, love as a game, which may involve skillful playing with more than one lover; the aim to have sexual pleasure. It is not directed to bonding. *Ludus* is antithetical to commitment” (Levine, 148). *Ludic* lovers do not need bonding or commitment, but are simply searching for pleasure, often sexual when this love is expressed in the young adult life or older.

¹² *Storge* is often referred to as the love between parents and children, a familial love that connects members of a family together.

¹³ *Charity*, similar to *Agape*, is “selfless love without expectation of reward wherein the person only wants what is best for the beloved. *Charity* allows us to love those who are not lovable” (Levine 147).

¹⁴ Lee defines *Agape* as a combination of *Eros* and *Storge*, “An all giving, selfless love that implies an obligation to love and care for others without any expectation of reciprocity or reward. *Agape* considers that everyone is worthy of love and that loving others is that duty of every person” (Levine 148). *Agapic* lovers love all people, whether they are considered unlovable or not, because it is the duty of everyone to love everyone and everything. As defined by the Internet Encyclopedia of Philosophy, “*Agape* refers to the paternal love of God for man and of man for God but is extended to include a brotherly love for all humanity *Agape* arguably draws on elements from both *Eros* and *Storge* in that it seeks a perfect kind of love that is at once a fondness, a transcending of the particular, and a passion without the necessity of reciprocity.” *Agape* is the undying, unlimited, unquantifiable love for everything and everyone, and the *Agapic* lover expects nothing in return.

¹⁵ *Pragma* is *Storge* and *Ludus* together, according to Lee, and it is “Love that goes shopping for a suitable mate. *Pragma* is characterized by a practical lover seeking a compatible companion” (Levine 148). *Pragma* is longstanding and logical love, practical and compatible. The *Pragmatic* lover is realistic and searches for the ideal companion.

¹⁶ *Mania* is *Eros* and *Ludus* together, a dangerous, obsessive love that is “characterized by obsessive jealous love style accompanied by self-defeating emotions and desperate attempts to force affection from the beloved. *Mania* is accompanied by an inability to trust in and enjoy mutuality of feeling that the lover displays. These people display an eagerness to fall in love” (Levine 148). *Manic* lovers do not trust one another, but require the love to exist. They are eager to fall in love because the love is a means of rescue and of proving their own self worth to themselves and the world.

¹⁷ Focalizer: “The object of focalization; the holder of point of view; the focal point governing the focalization” (Prince 32). Coined by Genette.

¹⁸ Metonymy: “A figure of speech whereby a term designating a notion, A, is used for another term designating another notion, B, related to A as cause and effect, container and thing contained, or part and whole...In an influential essay, Jakobson argued that two processes stand at the heart of verbal activity: the metonymical process, where one discourse topic leads to another through relations of contiguity...and the metaphorical process, where one discourse topic leads to another through relations of similarity” (Prince 52).