



The Value of Time is Never the Hand of a Clock: Marcel Proust's *Time Regained*, E. M. Forster's *A Room with a View* and *A View without a Room*

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ABSTRACT

This study aims at a comparative analysis of the last volume of Marcel Proust's *In Search of Lost Time, Time Regained* (1927), and E. M. Forster's *A Room with a View* (1908), including its Appendix *A View without a Room* (1958) to decipher Henri Bergson's concepts of duration, intuition, élan vital (vital impulse) and Jacques Lacan's notions of anticipation and retroaction, against the backcloth of modernity and its representations of clock fixated Time. In this framework of analysis, the study draws on Bergson and Lacan's notions of Time to foreground the inward turn of the characters in the two novels. The article also seeks to find out whether Time is a construct for Lucy, Cecil, and George in *A Room with a View* and the narrator, Gilberte, Albertine in *Time Regained*, regarding the gap between past and present. For instance, remodelling, eradication aspects of Time are never negations for the narrator's creation of Albertine's image in his memory in *Time Regained*. Time never eradicates George and Lucy's shared view that they once achieved in a room in Bertolini Pension in Italy in *A View without a Room*, despite wartime remodelling of spatiotemporal realms. Ultimately, in both of the novels, the characters experience the social and empirical reality as their present circumstances affect the narration of their past with involuntary memories, producing virtual qualitative multiplicities. Thus, the anticipation emerges within the images of a dark room that resembles the minds of the characters in the two novels.

Keywords: *Time Regained*, *A Room with a View*, Time, Bergson, Lacan



Introduction

Marcel Proust's last volume of *In Search of Lost Time*, *Time Regained* remains as one of the cornerstones of modernism since it displays "the non-linear unfolding" of narration through "(anticipation) and analepsis (flashback)" (Watt, 2011, p. 2). *Time Regained* is narrated by Marcel¹ who suffers from an illness and stays in a sanatorium for a long time. Marcel, being away from his milieu for many years, articulates the distortion of Time² on the familiar bodies. Time has altered "many figures from Marcel's distant past, [...] aged and distorted their faces, their gait" (2011, p. 17). Marcel finds Time again to write although he feels the anxiety embedded in his involuntary memory. His involuntary memory has become a virtual qualitative multiplicity for the aged characters, who have appeared in the previous six volumes. His interior monologues describe Paris during the First World War with reference to Dreyfus Affair, the loss of his beloved Albertine, his vital impulse, and metempsychosis which he encounters due to his keen interest in his books.

Marcel, as a writer, anticipates finishing his novel, despite the crisis of Time in the twentieth century. His intuition regains Time as a metaphorical extension of empirical, social and psychic reality rather than a material reality at the end of the novel. Barthes, on the other hand, asserts that Proust has made "his very life a work for which his own book was the model" (Barthes, 1968, p. 120). Proust's involuntary memory in the novel corresponds to Bergsonian duration because Proust acknowledges that "Reality takes shape in the memory alone" (Childs, 2008, p. 58). Thus, *Time Regained*, is not only fluid, back and forth in narration, but it is a source of energy, both emerging from its author and enlivening its characters within that fluidity, including memory and Time.

E. M. Forster's *A Room with a View* (1908) is about how working-class Mr. Emerson and his son George Emerson meet "the better class of tourist[s]" Lucy Honeychurch, and her chaperon Charlotte Bartlett (Forster, 2000, p.24), in Bertolini Pension, a microcosm of British Empire in Italy. The Emersons propose to change rooms with Lucy because their room has a view of the Arno. The ladies complain about their room without a view. Lucy and George start a close relationship. The school of tourists visit Italy, Santa Croce, drive in carriages, the tram-car to visualise the view in the first part of the novel.

1 I will refer to the narrator of *Time Regained* as Marcel and the author as Proust.

2 Capitalised Time refers to Proustian Time because Proust uses the capitalised word specifically to refer to "Time-dimension" that reminds Marcel of his life, and his memory (Proust, 1931, p. 192).

In the second part of the novel, the physical appearance of the characters is depicted in relation to the art forms of Medieval and Renaissance. Time, in this respect, brings out the features of Cecil, who is compared to a Medieval Gothic statue, and Lucy to Leonardo Da Vinci's Vitruvian woman, implying her individuality. In other words, Lucy is the embodiment of a centralised figure for Cecil Vyse as far as Time is concerned.

The cultural implications of Time on the body are also foregrounded to form a contrast between Edwardian bourgeois wo/man although they appear to be a perfect match for a marriage in *A Room with a View*. Despite the common features of their common background, Lucy and Cecil cannot achieve intimacy during their engagement. For their bodies, the chronological signification system of Medieval and Renaissance times verifies the appearance and the life style of Lucy and Cecyl in the novel, so their interaction in Terms of Time constitutes a contrariness to their intimacy. Lucy's Time spent with the Emersons in Italy becomes a vital impulse for Lucy and the Emersons. Lucy is strongly attracted to George Emerson, so she marries him, and in the appendix part of Penguin edition, George, who has enlisted to the Second World War, experiences the depressing effects of the wartime drastically. Time has cruelly eradicated the traces of his shared view with his wife Lucy in Italy.

Bergsonian and Lacanian Time

The concept of Time in the twentieth century literary works does not overlap with the notion of linearity favoured by modernity. Due to the rapid change in technology fuelled by capitalism and imperialism, the writers such as Proust and E. M. Forster seek to find a new mode to express the crisis both in language and Time which the realistic representation lacks in the twentieth-century. The acceleration of rapid change forces human beings to adapt to the new life circumstances. In response to this enforcement, the characters in *Time Regained* and in *A Room with a View* encounter an inward turn with stratification of memory and repression paving the way to a focus on the subjectivity.

The linearity of time that is designed by the clock is based on Einstein's theory of relativity, which covered "movement that was uniform and linear" (Canales, 2015, p. 62). "As in the case of mechanism, time has no appreciable reality; everything is given in advance—no longer in the past state but in the future" as telos (DiFrisco, 2015, p. 59). This fixity of time is correlative with Cartesian "mechanistic universe" and Auguste Comte's "hierarchy of knowledge" (Canales, 2015, 30) that lays the cornerstone of

rationalism. The hand of the clock, and the linear concept of time, that is man-made can easily be manipulated to hierarchise certain social strata and reconstruct space to sustain control. Bergson refers to this time as “materialized time”, which is related to quantity and space (Bergson, 1991, p. 127).

However, one can also sense twists and turns in Time regarding the twentieth-century canonical narratives. These modern grand narratives propose a new concept of Time that moves forwards and backwards in time that is associated with “vital impulse” or *elan vital* (Bergson, 1944, p. 140). This vital impulse and the notion of Time stand outside the clock for Henry Bergson. Bergson defines Time to specify: “[t]he essence of time is that it goes by; time already gone by is the past, and we call the present the instant in which it goes by” (Bergson, 1911, p. 177). Time is never independent from human beings, so clocks would never explain simultaneity or time by themselves, nevertheless, “clocks note simultaneities” (Canales, 2015, p. 43). Therefore, there is always something more than clock time in our understanding of Time. Bergson, thus, acknowledges that his concept of time, called duration, reveals “the perceptual creation of possibility and not only of reality” (Canales, 2015, p. 44). Bergsonian Time is a duration that helps the individual to grasp the reality and the way it is encountered (Marchesini, 2018). Derrida, on the other hand, defines time and temporalization in this way: “The temporalization of time (memory, present, anticipation; retention, [...]) always sets in motion the process of a destruction of the gift: through keeping, restitution, reproduction, [...].” (Derrida, 1992, p. 14). Johnson also explicates Derridaian approach to time through the notion of “memory trace” that problematizes “temporal determination” with an implication of “a rejection of its spatiality” (1993, p. 82). These definitions bridge the gap between clock fixated time and duration, and they form a vantage point to analyse the texts.

The Lacanian notion of time, on the other hand, is essentially based on retroaction and anticipation. Regarding Lacan’s notion of desire, anticipation inverts what imposes intersection, and retroaction that are “enunciated in the formulation of intersubjective communication” (Lacan, 2006, p. 863) in need of another intersection. The Lacanian notion of time brings out a psychoanalytic approach to time that emerges from the intersubjectivity between the characters who are able to adhere to the symbolic Other, or the law. The notions of anticipation and retroaction are the embodiment of a desire for a sense of wholeness for the characters who feel a lack, either within their past or their present encounters. The Lacanian anticipation is produced by the future, and

retroaction is produced by the past. Those moments have associations with the Lacanian imaginary stage, in which self is deluded by “an illusory image”, including past and present (Gallop, 1985, pp. 80-81).

Although it rejects spatialisation, Bergsonian theory of Time epitomises duration as a “virtual qualitative multiplicity” (Marchesini, 2018, p. 143) and explicates it with the heterogenous feelings (Marchesini, 2018) such as desire for the lost love and nostalgia for the traces of love flowing from present to the past with pity. This feeling of virtual qualitative multiplicity suffuses *Time Regained* and *A Room with a View* (also its appendix *A view without a Room*). Thus, Time, in these two novels, is an “intrinsically creative process” within the evolution of unforeseeable life (Marchesini, 2018, p. 144). The wartime affects the characters of the two novels, including Gilbertine, Marcell in *Time Regained* and Cecil, Lucy, George in *A Room with a View* together with its appendix. The Dreyfus affair in *Time Regained*, the remodelling of the cities in *A Room with a View* at wartime are some of the destructive effects of wartime that lead to fragmentation of the social strata in the novels.

These assertions shed more light on Bergson’s questions whether time can be judged in various histories, different trajectories, memories or not. Another aspect of his notion of time interrogates whether experiences could be neglected within the social point of view rather than the rational mechanistic clock time. Bergsonian time prioritizes lived experience, “differences in travel conditions” that create “differences in time” (Canales, 2015, p. 71), in contrast to Einstein’s scientific approach to time. In relation to these explanations, Katie Fry puts forth “the Proustian metaphor of the mind as a dark room” with memories or rather photographic images employed from the past (2018, p. 126). Proust’s narration of events demonstrates “snapshots taken by memory” as it leads to the understanding that “involuntary memory may be photographic” (Fry, 2018, p. 128).

In addition to this, Griffin points out *Time Regained* is a novel of metamorphosis and self-recognition (2013), and only in the extended narratives, could human emotions occur with specific insights (Macfarlane, 2009), like Proustian ones. I chose the Lacanian and Bergsonian concepts of Time to analyse Proust and Forster’s narratives in order to demonstrate; how human emotions with specific insights and photographic images, in virtual qualitative multiplicity of the characters’ anticipation, achieve a sense of wholeness through involuntary memory. These two novels are contrary and similar to

the fragmentariness of modernity with respect to time. I argue that the Lacanian and Bergsonian approaches to Time would elucidate the psychic reality hidden in the “immaterial colours of years” displayed as the metonymic extension of Punch and Judy show that “exteriorised Time” (Proust, 1931, p. 212) of multiple cultures. That sense of wholeness, however, has been fragmented and lost long ago with the hierarchies, producing binaries such as early/late, quick/slow, past/present, old/new and their modality future. In the modernist texts, a new narrative technique of free association of thought emerges. I claim that this free association attunes with Bergson's involuntary memory and duration and Lacan's notion of anticipation and retroaction because as the novels demonstrate the past is prone to the reinterpretation of the present. This produces a new signifying chain in language to express the ontic and epistemic shift in the cultural and social strata of the twentieth century. This free association favours fluidity rather than fixity of images. It also decentres the concept of Time as the measure that puts boundaries to the character's lives with either wartime destructions or the distorted images created by death. The characters in these two novels still feel the pressure of Time, which obstructs their capability to create, but they continue to search for the view they once perceived. The present psychodynamics of the characters, in the two novels, are influenced from the qualitative multiplicity of longing, anticipation, retroaction, wish fulfilment and nostalgia.

Nietzsche's approach to time would shed more light on the epistemological and ontological aspects of time with his preference of becoming rather than being (Chehayed, 2019). This notion of becoming has associations with Bergson's notion of *elan vital* as a self-organising principle, that juxtaposes the rapid technological change, problematising the representation of language and Time embedded in the stratification of memory and repression. This notion of becoming rather than being pinpoints reconceptualization of Time, embodied in the minds of the characters in the two novels. Their past and present intermingle and extend to future as enactive epistemic and ontic status for them in the two novels under the repression of the crisis of Time of the twentieth century. The crisis of Time fuels the shock and trauma of death/life, soul/body dualities embedded in modernity and Cartesian thought. Bergson's denial of complete extinction (Jones, 2007) with death regarding the concept of Time unfolds the recycling aspect of Nietzsche's becoming. This thought is, in fact, an echo of Pythagoras's notion of metempsychosis and transmigration of souls that “denotes the idea of blowing the soul back into a body. The cycle is thus conceived as a series of acts of inhaling the life-soul, an image which refers to [...] the interior of a body” (Cornelli 2016, p. 4) and

is clearly dependent on the conception of air as a revitalising element. Metempsychosis is the transmigration of the soul, but the soul could go through several incarnations before perishing (Cornelli, 2016). Yet, Time, in this respect is beyond measure regarding the doctrine of transmigration because Nietzsche's sense of becoming synchronize with Pythagoras's metempsychosis that blurs the boundaries and fixations of mind, set by the Time so that mind and body become inseparable with a free spirit. These thoughts resonate in Bergson's definition of duration when Bergson states that he cannot differentiate between the duration and a memory: "To tell the truth, it is impossible to distinguish between the duration, however short it may be, that separates two instants and a memory that connects them, because duration is essentially a continuation of what no longer exists into what does exist" (Bergson, 1965, p. 49).

Bergson's theory of duration is apropos of Pythagoras's notion of metempsychosis, that reveals "the immortality of the soul and its metempsychosis" (Cornelli, 2016). This resonance of duration and metempsychosis can be traced in the phrase "a continuation of what no longer exists" (Bergson, 1965, p.49). Proust's narrator connects his recollections of the past and his present, which may be seen as the embodiment of body and soul duality, from a Cartesian standpoint. This thought reincarnates in the immortality of the soul.

Definition of Time for Marcel in *Time Regained*

For Marcel, Time³ is enactive as it moves back and forth linking Time and memory like a *Punch and Judy* show. This Time is magical due to its dual aspect of visibility and invisibility that is embedded in the inward turn of Marcel. Marcel's definition of Time, in *Time Regained*, foregrounds Bergsonian notion of duration once again as a backcloth against the clock Time, that is doomed to move only forwards with mechanistic motion. In the following quotation, the emphasis is on the "immaterial colours of years" that exteriorised Time. Material reality includes clock time, but psychic and social reality are closer to the immaterial colours of years, including the multiplicity of cultures. To quote Proust, "[a] *Punch and Judy* show of puppets bathed in *the immaterial colours of years, of puppets which exteriorised Time*, Time usually invisible, which to attain visibility seeks and fastens on bodies to exhibit wherever it can, with its magic lantern" (*emphasis added* Proust, 1931, p. 212). The puppet-like performance of Time, then, is enactive

3 Proust capitalizes Time when Marcel refers to *Punch and Judy Show* (Proust, 1931, p. 192). See page 2 for further reference.

regarding the previous photographic images that are hidden in the minds of the audience, which “exteriorised Time” in the plurality of cultures. These photographic images have been recorded long ago yet they are always ready to be recollected in different virtual qualitative multiplicities, leading to heterogeneous feelings like love, longing, desire for the individual or for the narrator in the immaterial colours of years.

Bergson’s definition of duration resembles the narrator’s depiction in *Time Regained* in many respects: “Time [t]o be measured, it must first be spatialized” (Jacobson, 1965, p. vii). Combining “eye and memory” is associated with “the immaterial colours of years” (Proust, 1931, p. 212), which is harder than involving space to measure Time. The ambiguity in measuring Time by involving space as a part of inner duration is explicated as: a “process, which is taken when we think of the experienced flow of our inner duration as motion in space; and the next, when we agree to consider the path described by this motion as the motion itself” (Jacobson, 1965, p. vii). *Time Regained* reflects the immaterial colours of years that Marcel experiences as a reincarnation process when he takes up his book from his library. The book replaces him with a child first and then, a young man when he experiences another period in his imagination. That is to say, Marcel goes through a cultural plurality that reincarnates in childhood and youth. Through retroaction, he tries to create a sense of wholeness in an illusory moment in Lacanian terms.

Marcel’s Books as his Vital Impulse in *Time Regained*

The social, empirical and psychic reality of the period brings out the possibility of transfiguration of different phantasmagoria embedded in photographic images of the mind in Bergson’s notions of duration and *elan vital* (vital force that opposes only mechanistic, scientific view, vitalising the self-organisation) (DiFrisco, 2015, p. 59). Likewise, Proust likens the notion of (un)expected time of metempsychosis, with his artistic tendency that vitalises books as a means to travel through Time in *Time Regained*: “If, ever in thought, I take up *François le Champi* in the library, immediately a child rises within me and replaces me [...] If I see a thing of another period, another young man will emerge” (Proust, 1931, 111). This explication for Bergsonian duration and Pythagoras’s metempsychosis illustrates Marcel’s possibility of becoming either a child or a young man while he reads *François le Champi* as he contemplates the experience, he has once lived in the past as a child and a young boy. Marcel’s childhood fuse with the images of objects, vitalising the gap between his past and present in a non-linear, asynchronous pattern.

Time does not dominate rather intermingles past and present yet the present act of reading the book once again affects the past, *a posteriori*, under the influence of Marcel's present experience (Evans, 2006, p. 207), which is the Lacanian notion of retroaction. As Watt argues, Marcell's experiences are rich in images that flow back and forth in time with recollections and free associations of thought, including cultural multiplicities in literature. For instance, Marcell discovers "a copy of *François le Champi* in the library" which "reincarnates in him the young boy who first read the book with his mother in Combray" (Watt, 2011, p. 100-101). It is obvious that the book has kaleidoscopic images that are palpable transmutations of phantasmagoria that engenders a flow of ageing based on freedom and mobility. Thus, in Bergsonian terms, Time, which cannot be enunciated, is delineated through images indirectly.

The above-mentioned lines from *Time Regained* indicate that memory is constitutive of spontaneity in experience. The intuition marks Marcel's notion of Time rather than the cause- and-effect relationship of linearity. Marcel's teleological drive is not correlative with the notion of Time only as the measure because Time is totally incommensurable. This immeasurable Time instigates "elan vital" (Jones, 2007, p. 23) or creation of the inner life of Marcel through the images of objects based on his childhood memory. "The *élan vital* is a metaphor or image, [...] that is "capable of orienting research"" (DiFrisco, 2015, p. 57). The emergence of another young man refers to how the future affects the present. Marcel, in other words, anticipates an impossible "future wholeness" (Lewis, 2008, p. 177), which is apropos of the Lacanian mirror stage, in which the child achieves a sense of wholeness with his/her caretaker.

In *Time Regained*, Marcel's references to other narratives indicate how his memory works within a virtual qualitative multiplicity: Marcel loves "the old Orient of the *Thousand and One Nights*. He even loses himself "in the network of black streets" as he is thinking "of the Caliph Haroun Al Raschid in quest of adventures in the lost quarters of Bagdad" (Proust, 1931, p. 67). Shahrazad's storytelling metamorphoses Marcel when he loses himself in fictional Time of *Thousand and One Nights*, experiencing the mysticism of the Orient in the tales that distract him from his daily routines. Marcel draws on Time again by referring to *Thousand and One Nights* because he thinks of Haroun Al Raschid's gift, the clock, to Charle Magne probably with an emphasis on the associations of the liquidity of Time, hidden in its mechanistic feature: "The Caliph Haroun Al Raschid, in 807, presented Charle Magne with a clock in which wheels were moved by falling water" (W.P., 1888, p. 12). Marcel is once again lost in the photographic images of his books,

embedded in his mind as the metaphoric extension of vital impulse that connects his imagination and his epistemology with colloquial language. He dives into the depths of the quest of adventures of art lover, Caliph Haroun Al Raschid in Bagdad, that intermingles with his pleasure for Oriental texts and his gift, the clock, in which "the twelve knights paraded round the dial-plate" (W.P., 1888, p. 12). The long-lasting tales of Shahrazad is a metonymic extension of Marcel's long-lasting imagination in *Time Regained*.

The Seal of Time and Ageing in *Time Regained*

The last lines of *Time Regained* draws the cyclic pattern of Time not to a close but to a new violent beginning for Man. This beginning imposes his/her monstrosity with his/her capability of measurement in all aspects of life, creating a giant status of modern aging Man. Man struggles in vain as s/he has immersed himself/herself in the "distant periods" of "the seal of Time" (Proust, 1931, p. 326). Here, Marcel's point is that Time is a seal, closing his artistry firmly, but the (un)expected Time of the end of life or rather the end of Time is a misrecognition of the idea, that the Man is the measure or Time is the measure. He, thus, claims that Time is immeasurable in simultaneity and Man is lost in its vastness: "as monsters occupying a place in Time [...] simultaneously touching widely separated years" (Proust, 1931, p. 326), Marcel recognizes the impossibility of wholeness. Proust's long sentences run on and display a continuous flow of thought streaming through capitalised Time. Marcel depicts his anticipation of finishing his novel, which his seal of Time demarcates including the characters that are ageing as monsters that occupy a place in time. This Time is a seal that creates anxiety for Marcel. It is a force that imposes the insufficiency of Time on finishing his book.

The search for the lost Time in *Time Regained* ends with this flow of ageing, constituted with the images of Bergsonian Time, that is manifested indirectly. As Watt states "the Search ends on an image of giants: our store of experience mounts up beneath us as we age, elevating us until in later life we totter as if on stilts, like giants plunged into the years" (Watt, 2011, p. 103). Marcel sees Time, "only discursively present in terms of spatial images, yet in *durée* the moments are interpenetrated, making it misleading to think of time as any kind of succession of images or form of space" (Jones, 2007, p. 24-25). The possibility of becoming for Marcel is never a fixed static image of a being, so he can achieve that possibility through his art that emerges from mobility. The

continuous growth of vitalism in the image of ageing in the last paragraph of the novel intermingles with the image of giants contemplating in Time.

Thus, ageing is never a sign of loss of senses but rather a flowering of virtual qualitative multiplicities of past images. This intermingling with Time for Marcel reflects his experience in writing as his intuition of imagination; yet there is no teleological drive in this process. At present, under the seal of Time, Marcel anticipates finishing his writing. In this respect, moving backwards and forwards in Time with contemplation and recollection reveals the psychic possibility of circularity through repetition in *Time Regained*.

This is very much apropos of the Lacanian approach, which brings out circularity of time in the form of rings of chain. For Lacan, the term 'time' is not "a fleeting diachronic moment but a structure, a relatively stable synchronic state. The ordering is one of logical priority rather than of a chronological sequence" (Evans, 2006, p. 190). Change, therefore, for Lacan, is never a "smooth move along a continuum", but "an abrupt shift from one discrete structure to another" (Evans, 2006, p. 190). This is similar to what Marcel experiences as he plunges into his previous memories with *François le Champi* and *Thousand and One Nights*.

Medieval and Renaissance in *A Room with a View*

E. M. Forster's depiction of Time in *A Room with a View* epitomises the intrapsychic and intersubjective aspects for Cecil Vyse and Lucy Honeychurch. Cecil appears as a Medieval man for Lucy, whereas Lucy is a Leonardo Da Vinci woman, the embodiment of a Vitruvian woman for Cecil. Her image for Cecil creates an intrapsychic realm of Time that constitutes a non-linear intersubjectivity between Lucy and Cecil inasmuch as Cecil does not care for being rejected by Lucy. Cecil is the embodiment of Medieval Man, who creates a chamber of consciousness, echoing in Bergsonian involuntary memory and virtual qualitative multiplicity. They bring past and present together: "[Cecil] was medieval. Like a Gothic statue. Tall and refined, with shoulders [...] he resembled those fastidious saints who guard the portals of a French cathedral. Well educated, well endowed, and not deficient physically" (Forster, 2000, p. 106).

Forster, here, draws the attention to the gap between past and present, regarding Medieval and Renaissance aesthetics by demonstrating the incompatibility in Cecil and Lucy's engagement. Cecil's likeness to Medieval times may be associated with the

feudalism and knighthood, depicted in his statue-like figure. Thus, evaluating past considering her present situation, Lucy conceives Cecil as a “self-conscious” man, which is favoured by the aesthetic tastes of Medieval period. In terms of the Lacanian logical time “having surpassed the time for comprehending the moment of concluding, it is the moment of concluding the time for comprehending. Otherwise, this time would lose its meaning” (Lacan, 2006, p. 169). Being self-conscious about his appearance, Cecil does not conclude to finish his engagement with Lucy at that moment because he does not evaluate their relationship as a fiasco as Lucy’s brother Freddy does. Thus, his hesitancy to react to Lucy’s rejection leads to the loss of meaning for comprehending. Lucy Honeychurch is depicted as a “perfect” woman portrayed by Renaissance painter and architect Leonardo da Vinci, who centralises Man as the measure with his work of Vitruvian Man, which lays the cornerstone of humanism (Braidotti, 2013, p. 13): “[Lucy] was like a woman of Leonardo da Vinci’s [...] The things are assuredly not of this life; no woman of Leonardo’s could have anything so vulgar as a “story.” [...] She reminded him of a Leonardo more than ever; her sunburnt features were shadowed by fantastic rock” (Forster, 2000, pp. 107-108).

Regarding Cecil’s relation to Lucy, seeing, understanding, and concluding are means to rationalise his act of love. Hence, the notion of Time in their relationship can be traced in the Lacanian notion of logical time that is constituted of “the instant of seeing”, “the time for understanding”, and “the moment of concluding”. Lacan bases these terms on an “intersubjective logic based on a tension between waiting and haste, between hesitation and urgency” (Evans, 1996, p. 208). Likewise, Cecil prefers to wait, hesitating before concluding for the ending of their relationship. In fact, he never attempts to leave Lucy. Thus, his action is structured around a social and empirical reality of hierarchised knowledge of anthropocentric view that places Lucy at the centre with the implication of light and the sun. His logical time revitalises his intersubjectivity with Lucy. The Lacanian logical time is “the intersubjective time that structures human action” (Evans, 1996, p. 208). Thus, Cecil concludes that being a “rejected suitor” did not have a meaning for him because he feels enlightened with Lucy’s Renaissance image that bridges Medieval, Renaissance and the modernity of the twentieth century, creating an intersubjective time between them.

There are also instances in *A Room with a View* when the notion of time is handled with an effort to approach poetry or music⁴ (Moran, 1999, p. 170). Lucy likens Cecil’s

4 The translation of the paraphrase from Berna Moran’s *Edebiyat Kuramları ve Eleştirisi* is mine.

romantic wish to be in nature to the state of being a poetess: "Do you know that you have never once been with me in the fields or the wood since we were engaged?" (Forster, 2000, p. 125). Cecil pinpoints the lack of romanticism in their relationship by referring to their lack of time spent together in nature. They have never been to the woods. Instead, they have kept their images to themselves in a room without a view within an illusory moment. This recurring image of a room without a view in the novel stands in contrast to the anticipation embedded in the notion of virtual qualitative multiplicity of images in nature in the novel. Without doubt the multiplicity of the images in a room is less than the ones in nature. Although Cecil is a Medieval Man, he rationalises his relationship with Lucy by referring to the lack of memories or Time spent with the beloved. Cecil is eager to rationalise his intersubjectivity with his fiancée in a linear fashion or with a view because he anticipates a marriage with her: "I don't know that you aren't. I connect you with a view—a certain type of view. Why shouldn't you connect me with a room?" [...] Why not?" (Forster, 2000, p. 125). Concerning Time as a social construct, in *A Room with a View*, Lucy's being in a room with Cecil is the metaphoric extension of a static, fixed or absolute time that can be measured and manipulated. The room sets boundaries to the possible interactions and images, in Bergsonian sense, *elan vital* for linear intersubjectivity between Lucy and Cecil in nature. Time spent in the room sets boundaries to experiencing the flow of time in nature which encompasses the energy and vitality of simultaneity which is not man made. The immobility of time leads to man-made fixations of time zones that would only revitalise an energy of a moment which is impossible to hold. Therefore, the images of nature are of vital importance for the characters. They illustrate a picture of that intuition (Lawlor, Leonard, "Henri Bergson" 2021).

The fields and the wood, that are the metaphoric extensions of a romantic desire of becoming a poetess for Lucy and the "variable duration" (Evans, 2006, p. 159) are the embodiment of analysing the psychic time of the characters in the novel. Being in nature and the implications of being a poetess are the metonymic extensions of Nietzsche's approach to Time, that reflects Cecil's thought of becoming (Chehayed, 2019, p. 384).

Cecil and Lucy's conversation after their engagement elucidates Lucy's attempt for retroaction which would historicise the present. This present evokes the room in Bertolini pension with a view to recreate a moment to synthesise Lucy's past encounter with the Emersons. He, thus, tries to construct intimacy in their marriage. But the implication

reminds Lucy of George Emerson his father's previous encounter about the notions of view, and the room in the Bertolini pension in Italy. In Lacanian sense, room and view are "historicised in the present" (Evans, 2006, p. 209) when Cecil utters them. This retroaction is an attempt to spin or rather create a twist, a circular momentum in narration time to evoke the multiplicity of views. In Lucy's memory, once; Mr. Emerson has sought to constitute a common view as the embodiment of an anticipation for a possible future engagement with his son George and Lucy: "I have a view, I have a view." [...] "This is my son," said the old man; "his name's George. He has a view too." [...] "What I mean," he continued, "is that you can have our rooms, and we'll have yours. We'll change" (Forster, 2000, p. 24). It is possible that in her conversation with Cecil, Lucy's recollection with the Emersons creates a crisis of time for her memory, and she quickly associates the present scene with her remembrances of past encounters in Bertolini pension. The ambivalence is on the side of Cecil because Cecil and Lucy cannot achieve intimacy in their relationship. Therefore, "timely register of a temporality pressured by an immense sense of eventful change: a special present, a brink of time, a precipitous instant" becomes "a crisis time" (Sherry, 2016, %3) for Lucy as her fiancé becomes a "fiasco" (Forster, 2000, p. 115) with the lack of an intimacy.

Nevertheless, the images of Cecil as a medieval man and Lucy as a Renaissance woman demonstrate that the retroaction in Time produces an energy of virtual qualitative multiplicity for taste. This taste may either be interpreted as aesthetics or self-consciousness that are remodelled in the characters' unconscious in the novel. Time constructs images for Lucy and Cecil problematising their intersubjectivity for marriage. Lucy's intimacy with George Emerson, on the other hand, is prevented first by Mr. Eager's biased approach to his father Mr. Emerson who all are a school of tourists visiting Italy. Mr. Eager is unkind to Mr. Emerson with his implications of slander that Mr. Emerson "has murdered his wife in the sight of God" (Forster, 2000, p. 75). Thus, Mr. Eager moves beyond "intersubjective logic" by adding slander to the gap between past and present to re-evaluate "the present synthesis of the past" (Evans, 2006, p. 208). However, Lucy's life experience with George Emerson creates a more effective vital impulse than her Time constructed and fixated relationship with Cecil, as a result they get married.

Defence against the Wartime in *Time Regained*

Katie Fry comments on Marcel Proust's metaphor of the mind "as a dark room" filled with "photographic images" ready to be developed so that the past is brought into

light. This act elucidates his notion of “involuntary memory” (2018, p. 127) patterned with “photography and its latent image” (2018, p. 127). The characters in *Time Regained* experience this sense of fragmentation due to the photographic images of pastiche and collage fusing past and present yet their ageing becomes the embodiment of their gain. They display an ontic resistance to the wartime effects of violence: “I’d rather have my throat cut than obey savages like that [...] Damn it, I wish it had been a proper wound” (Proust, 1931, p. 81).

In this respect, Time is a construct for Proust and Forster because it can be fictive. Linear succession of time is a matter of choice. Time cannot dominate everything. Wartime involuntary memory intermingles with past images with the latent image of present. The anticipation for the time to be regained, by resisting the pressure of Time, fuels the destructive influences of wartime on humanitarianism.

Images of brotherhood are also embodied in wartime memories in *Time Regained*. Timeless structures are reinterpreted through present experience. The image of the moon, this time stands for brotherhood that emerges with cooperation during wartime under the oriental crescent of the Parisian sky: “It was a clear, still night and, in my imagination, the Seine, flowing between its circular bridges, [...] resembled the Bosphorus, the moon symbolising [...] that invasion [...] the cooperation of our Mussulman brothers with the armies of France, [...] under the oriental sign of the crescent (Proust, 1931, p. 67).

Besides, Gilberte’s letter about the war, in *Time Regained*, demonstrates her resistance to the destructive effects of wartime, and how she regained Time by staying in her dear Tansonville. Gilberte resists the remodelling effect of wartime that imposes the eradication of memories and unconsciousness that is constituted with past loveable views, revitalising time as an *elan vital*. This is done on purpose to weaken the possibility of a future revolt that would resonate in the nostalgia of the past. Gilberte succeeds in counteracting the remodelling by settling in her dear Tansonville to safeguard his father’s Château and collections. “I was able to save the Château [...] the precious collections which my dear father so much loved” (Proust, 1931, p. 36). Gilberte’s act of staying in Tansonville bravely interweaves Lacanian logical time as she interconnects the enactive in wartime to her defence mechanism of retroaction to safeguard her memory with a return of the repressed. She sees the heavy consequences of Time, understands that she may lose that Time if she runs away. Thus, she synthesizes with

a vital impulse by defying the terrifying images of wartime. The intersubjectivity and Time, in Lacanian sense, constitutes Gilberte's action by keeping her close to her good old steward during wartime.

Remodelling in Wartime in *A View without a Room* (1958)

Spatiotemporality reiterates the drastic effects of modernity that eradicate traces of romantic interaction, constituting a different view for Lucy and George, thus, the retroactive effect of time is somewhat at stake. In the appendix, *A View without a Room* (1958) of 2000 Penguin Books edition of *A Room with a View*, George, who has enlisted to World War II, observes the remodelling streets of Lungarno and Pension Bertolini. He, thus, understands that Time extends and embodies present reinterpretation of the past encounters. Therefore, he synthesises that wartime aims at remodelling the minds of the people.

Eradication of one's loveable memories with his beloved in Italy destructs the unconscious constituted by former humanitarianism of the past: the Bertolini Pension was not damaged in war, but the houses in "Lungarno have been renumbered and remodelled and, as it were, remelted, some of the façades have been extended, others have shrunk, so that it is impossible to decide which room was romantic half a century ago" (Forster, 2000, p. 233). George anticipates seeing his memories, but the room and the view are still there, yet they cannot be found as the numbers of the buildings have changed. Forster's appendix *A View without a Room* is a composite portrait of wartime generic images of homelessness that fuels psychic, social and material fragmentation with a promise to end war: "George and Lucy await World War III" expecting that it would end all wars and all life (Forster, 2000, p. 233).

Death as an (un)expected End

Time Regained remarks the search for the lost beloved, Albertine in Marcel's internal monologue, in line with his memory and repression that manifest his symbiotic relationship with dead Albertine. Marcell seeks to achieve a sense of wholeness with his untainted memory of Albertine in the following lines: "Ah! if Albertine had lived, how sweet it would have been, on the evenings when I dined out, to make an appointment with her under the arcades." Marcel is once more preoccupied with the image of his beloved Albertine. His involuntary memory realizes her; as he specifies the moment

as: “her smiling eyes would have perceived me and we should have been able to walk arm-in-arm without anyone recognising [...] us and to have gone home together” (Proust, 1931, p. 28).

The image of walking arm-in-arm with her beloved Albertine is a metaphoric extension of his desire that could never be achieved yet this image synthesises the *elan vital* of the past, *a posteriori*. Marcel’s heart-breaking utterance “Ah, if Albertine had lived” implicitly intermingles his past and present. This reinforces his attempt to fill in the gap between his past and the present that stands out as an answer to the question whether remodelling and eradication practices in Time, transmute Albertine’s image in Marcel’s memory in *Time Regained*. Marcel never gives in to negation instead, he preserves a lovely image of Albertine, that creates a sense of wholeness. Time also constitutes a wish fulfilment to reunite with the lost loved one. His love for Albertine goes beyond the boundaries of Time as nothing could obstruct his imagination, that seeks a sense of wholeness with the beloved. Marcel’s inward turn stands in contrast to the short-lived affairs between couples of modern times. His memory and intuition manifest his desire for a long-lasting love, that blurs the boundaries of restrictions set by death when he recollects the past kaleidoscopic images of Albertine, revitalising his imagination in the novel. Perhaps Marcel’s involuntary memory could never have been achieved if Albertine had lived.

Conclusion

Time, an outside effect, is a notion that regulates our lives as we can measure the moments we encounter. Thus, it becomes an absolute force. However, it is man-made. This means that it is prone to speculation. The moment we live cannot be measured as Bergson states. The rules of chronology can be subverted any time. For instance, the omniscient narration of events is subverted through free association of thought in *Time Regained* because what is in the mind of the character foregrounds subjective experience and subverts the linearity and the chronological sequence of the plot. Timeless structures are reinterpreted through present experience. The narrators in *Time Regained* and the appendix of *A View without a Room* are far from being omni-scientific as their streams of thought transgress the boundaries of existence, so they create their art within their process of becoming. Marcel, Lucy, George are not afraid of ageing, on the contrary, they experience ageing as a virtual qualitative multiplicity regained in Time. Yet, Marcel experiences Time as a strain that might obstruct his writing intuition. In both novels,

Time is often taken as a social construct rather than a mechanistic regulator. Specifically, in *Time Regained*, the long sentences and phantasmagoria of images are foregrounded as a vital impulse or an energy of the subjective thought which is more precious than any other material reality.

Modernity can be associated with Bergson's materialised time, but Marcel and George Emerson's search for the traces of lost memories delineate what they anticipate in the two novels. The psychodynamics constituted with clock fixated time reveal their repressed lack, their inadequacy to keep up with their former image. This recognition of the impossibility of a totalized mastered body resonates with the impossibility of mastery over time. Both Marcel and George recognize that they can never achieve a totalized mastered body image through involuntary memory. They both fill their inadequacy fuelled by the outcomes of modernity. Their lack halts their mastery of life as they anticipate in retroaction violating the chronology of history through involuntary images. Marcel's metempsychosis is another revitalising element that involves retroaction and anticipation in various bodies. This sense is another way of totalising a mastery over chronology in the depth of the fluidity of allusive free associations of thought. The photographic aspect of involuntary memory, on the other hand, creates a psychic room for Marcel in *Time Regained* and George in *A Room with a View*, in which their lived experience with the other characters enlivens their vital impulse. However, the fragmentariness of modernity and the lost pleasurable memories, hidden in the objects, such as the Bertolini Pension or Gilberte's father's Château or the arcades under which Marcel and Albertine meet or Bosphorus are landscapes that occupy the colourful memories of the past. Love is the first running force to accord with *elan vital*, opposing the mechanistic scientific time that vitalises George and Marcel's self-organisation of either writing to finish his book or revisit the space to form a spatiotemporal realm to refresh the memory.

The mechanistic clock time that moves only forward juxtaposes with the characters' intuitive and involuntary memory in the two novels. This involuntary memory not only involves political Time but also social, empirical, and psychic Time. It also has a fictional status in the two novels as Time becomes a nutshell to the memories of the characters. That is to say, the characters can rewrite anything from their own perspectives or their mind's eye. In *A Room with a View* Time is sometimes a fixed concept to speculate on, and sometimes a vital impulse to "recreate life out of life" (Joyce, 1992, p. 186) as in *Time Regained*. In response to the enforcement of modernity, modern Time is encountered

in the minds of the characters in *Time Regained* and also in *A Room with a View* with an inward turn to the stratification of involuntary memory and repression specifically in the Appendix of Penguin Books edition, titled *A View without a Room*, paving the reader's way to focus on retroaction and anticipation of the characters.

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