

One reason why Eliot is so focused on the relationship with time is because the Man has lost his sense of stability as he participates in the increased mobility of modern life and in rapid social and economic change. Whereas, in the past centuries, great change was almost unknown during the comparatively short life of a man, the modern man's life span has doubled; and the rate of change has accelerated, so that he is confronted again and again with the reality of a changing world. He has become, therefore, more aware of time, which is the agent of change.

Indeed Eliot's focuses a lot on the contrasts and the similarities between people of the past and of the present. Indeed the main concept at the basis of *The Wasteland* is related to time. Jung's collective unconscious, the foundation of Eliot's mythical method, provided support for the modern writer's thoughts about cohesion between individuals living in the present and those of the historical past.

JOYCE'S THEORY OF TIME

Perhaps the one most obvious structural characteristic employed by Joyce to express the idea that time is subjective is the stream of consciousness, a technique of expressing a character's thoughts. Time seems to be in slow motion in the writings of the modernists. This slowing down of time is necessary for stream of consciousness narration, a method of writing which attempts to portray time as it exists in the mind, free from the arbitrary divisions of past, present, and future; in the mind, these dimensions flow together. Through the narration of past present and future Joyce attempted to record the complete thoughts of his characters

TIME IN VIRGINIA WOOLF

Virginia Woolf does not actually use the stream of consciousness method as it was employed by Joyce. She implies most of her characters' thoughts and focuses instead on the recalling and juxtaposition of memories. She emphasizes the moment of recall, in a very Proustian way, which is why it is in her work, more than in those of the other authors, that the moment of epiphany can clearly be seen. Her characters usually have a realization of their life conditions after experiencing a series of trivial events or recollecting their memories. While there is no specific evidence that Virginia Woolf read Heidegger and other existentialists, it seems unlikely that she would not have been aware of their works, especially since time was a frequent subject of existentialist writings. Heidegger concentrates on "existential or historical time : time as the span of my life, rather than the indefinitely stretching medium measurable by clocks or planetary motions. "The span of an individual's life follows a personal time; he is aware of the end of his time, death, and also its beginning. A great responsibility is implied because the individual is made aware of his potentialities during his allotment of time. The basic tense of existential time is future. It does not move in the conventional manner from past through present to future, but out of the future, through the past and then to the present. After reaching out to the future, time turns back to assimilate the past which has produced the present.

The main example is the sea in *To the Lighthouse*. The sea beats virtually forever, and it will outlast the lives of those set against it. The sea gives man a proper perspective on his life, but it also serves Virginia Woolf as representative of the way in which time flows.