

The Concept of Time in the Stories of Katherine Mansfield

Maryam Jafari^{1, *}, Fatemeh Sadat Basirizadeh²

¹Islamic Azad University, Science and Research Branch, Tehran, Iran

²Young Researchers and Elite Club, Science and Research Branch, Islamic Azad University, Tehran, Iran

Email address:

Maryam.jafari@yahoo.com (M. Jafari), nbasiri2002@yahoo.com (F. S. Basirizadeh)

*Corresponding author

To cite this article:

Maryam Jafari, Fatemeh Sadat Basirizadeh. The Concept of Time in the Stories of Katherine Mansfield. *International Journal of Applied Linguistics and Translation*. Vol. 4, No. 1, 2018, pp. 18-25. doi: 10.11648/j.ijalt.20180401.13

Received: February 3, 2018; **Accepted:** April 2, 2018; **Published:** May 21, 2018

Abstract: Modernism brought with itself a great change to the philosophical and scientific ideas. Philosophies about time were not free from this change and the French philosopher Henri Bergson reinterpreted time. He divided time into specialized (linear time) and duration. The artists and the writers of the modern era were much influenced by these ideas and Katherine Mansfield was among this group. She made use of new techniques and methods in order to write her short stories. One of the important characteristic of her stories is the shift in time that she uses, and plunging into the consciousness of her characters in order to show their inner time and world. Her characters are either rooted in their past and totally forget about linear time, or they are slaves of the linear time allowing it to influence their life. Her stories show that some people fit very well with the clock and some do not. Her characters perceive time differently according to the age and social conditions that they are living in. The aim of this study is to explore how Mansfield deals with time in her stories and what methods she uses to demonstrate time in them from Bergson's point of view. It will also investigate the significance of time for her characters and will show whether they can fit with the clock or not. Finally, it will analyze how being in a certain age and class will affect the way people perceive time.

Keywords: Short Story, Modernism, Time Linear, Time Duration

1. Introduction

Mansfield's stories were recognized as rejecting the plotted action of nineteenth century short fiction and the center of her stories are on the question of character and personal identity. In fact her stories often focus on moments of disruption and frequently open rather abruptly. In Mansfield's hands the short story became a common modernist genre, capturing the troubled spirit of the age, and displaying an early and effective use of modernist techniques such as the internal monologue, stream of consciousness and so on. She believed that true art must be a revelation that communicates the initial emotion felt by the artist to the reader. Her style is characterized by indirection where the characters thoughts are shown by suggestion and symbolism.

Mansfield's stories focus on the question of character and personal identity by using complex and uncertain view of personality, an emphasis on impersonal identity, determined by different social forces. Poplawski says "Her nonlinear

handling of time in the stories [...] deserves mention as a significant modernist innovation, for the narrative moves backwards and forwards, temporally in harmony with the thought and memories of the central characters" [qtd. in Joetz 11]. Mansfield as a modernist writer enjoys experimenting with different stylistic methods of showing consciousness. Most of her stories focus on the conflicts and frustration of woman's life in a new liberated age. She frequently criticizes male oppression and female suffering. Joetze describes her lyrical writing as characterized by the relationship between parents and children, wives and husbands as well as siblings and among children. She impressively manages to narrate the psyches of uneducated working woman and young children to businessman and domineering matriarchs (13). One of the most important issues for Mansfield's stories are concerned with the notion of time, and the inner life of her characters (duration). She usually tends to show time in her stories by her characters inner times and experiences. If there is any time in her stories there are many shifts in them, plunging

from one character's mind to the other. It seems that she was influenced by Bergson's concept of time in writing her stories. While working as an editor for John Middleton Murray in his journal called the *Rhythm* she was introduced to Bergson's theories for the first time. The way she shows her characters' inner time in her stories, their duration and intuition seems close to Bergson's theory of duration which I will explain in the following sections.

2. Methodology

Bergson's philosophy generated a broad and varied cultural response, ranging from passionate support to frantic condemnation. His combination of science and metaphysics, his emphasis on intuition as opposed to intellect, and his preference for instability over stability excited many as the world was rapidly changing. Bergson's influence extended far beyond the French context to the rest of Europe, and even to the United States of America, transforming him into some sort of cult figure, worshipped by some, despised by others. Trained as a mathematician, he combined a scientific background with an interest in the more spiritual realms of being.

The aim of Bergson was to de-specialize time, which meant that time should be considered as a continuous movement, the parts of which could not be separated or juxtaposed as this would imply thinking time into space. Bergson thus made a radical distinction between time and space, time being essentially heterogeneous and space homogeneous. Bergson writes, "What we must say is that we have to do with two different kinds of reality, the one heterogeneous, that of sensible qualities, the other homogeneous namely space" [1957: 97]. Because time and space belong to two radically different worlds, one cannot transpose the laws from one to the other. To consider time in terms of space (i.e. as a homogeneous milieu) would imply simultaneity and to this extent refuse duration as the flow of time.

It is difficult to understand this idea; therefore Bergson gives us the distinction between quantity and quality on the one hand, and numerous images such as the one of counting sheep on the other. When we want to count a flock of sheep, we consider the sheep to be the same. Therefore, quantitative multiplicity is homogenous; we make abstraction of the differences between the individual sheep. But despite their homogeneity, we can still count the sheep. This is because each sheep is spatially separated from or juxtaposed to the others; in other words, each occupies a specific location in space. Bergson's analysis of counting concludes that involuntarily, we always count in space, since counting requires juxtaposition, juxtaposition implies simultaneity, and simultaneity presupposes space. Bergson suggests that if we relocate time into space, we will lose contact with our own experience of time as flux and sensation as an inner experience. In his essay he suggests, "By introducing space into our perception of duration, it corrupts at its very source our feeling of outer and inner change, of movement, and of

freedom" (74). This brings up the question whether time as duration can be sufficiently represented by space. Bergson's answer is yes for the time that is already passed, but no, if one is speaking of the time that passes. Since action occurs in the time that is passing and not the time that is already passed, freedom is automatically associated with the domain of time passing or duration. As Bergson asserts: "All the difficulties of the problem, and the problem itself arise from the desire to endow duration with the same attributes as extensity to interpret a succession by simultaneity and to express the idea of freedom in a language into which it is obviously untranslatable" (221).

Bergson's other objective was to redefine the relation between science and metaphysics or intellect and intuition. As Mary Ann Gillies puts it:

He wanted to find a way of wedding the two and thereby allowing philosophy, and other intellectual endeavors, to mirror what the ordinary individual's common sense said: that the world consists of physical and spiritual aspects that necessarily work in concert to define human beings and their existence. (100)

In Bergson's theory the world of the spirit, cannot be explained by the laws of science. The movement that occurs in this world is in one direction only, quality cannot be reduced to quantity and states of consciousness cannot be separated, identified, named or counted. Life processes, according to Bergson, can only be known through the metaphysical method of *intuition*. The *élan vital*, a vital life force, causes a non-deterministic, spontaneous movement that cannot be predicted or measured in physical time. By *Matter*, Bergson means inert matter, that which is studied by the natural sciences. It is essentially static and if there is movement, the movement is continuous, reversible and predictable and the principles of mechanism and determinism prevail in the world of *Matter*. Every movement is predetermined, has its necessary cause and consequence; there is no freedom. In order to obtain understanding of this type of reality we measure things and discuss them in terms of logic. In his essay *Time and Freewill* [1957] Bergson defines duration as something that its parts cannot be juxtaposed as a succession of distinct parts, with one causing the other. It is a pure mobility, constantly moving. No moment is ever recoverable; no moment is ever perceived as external to the living of it until after it has been experienced. As Gillies asserts, "Bergson's view of time removes the external standard and replaces it with what the internal sense of time reveals—that real time is that in which people live and it is qualitative, not quantitative in nature" (102).

He believes that, duration can only be approached through inner states, i.e. through immediate or purely qualitative experience. It can only be lived in the very specific moment of it is unfolding. Duration, therefore, cannot be applied to the world outside the self. The individual cannot perceive it; he/she can only experience it. To explain the concept of duration further, Bergson uses the image of a "melody." Just as in inner experience, each moment is radically discontinuous from the next, while giving the impression of

flowing out of one and into another. A melody consists of different notes that succeed each other, while we perceive them as melting one into the other.

Nevertheless, Bergson does not see all existence as a continual free-flowing flux in which no states are ever permanent. Bergson makes a distinction between the inner and the outer realms of being, metaphysics and science, duration and time. Although for Bergson real living occurs in the indivisible realm of duration. In *Matter and Memory*, Bergson distinguishes between two types of memory: voluntary memory or habit memory, which involves the body and occurs through movements, and involuntary memory or pure recollection, which involves images and occurs through representations. Voluntary memory is tied to the body. Things that have been learned by dint of practice and repetition are stored into this type of memory and can be easily recalled by the brain or the will for practical purposes. Involuntary memory, however, does not have a utilitarian function like voluntary memory. It simply records all the perceptions of past experience by the mere necessity of its own nature. It is the spontaneous surging up of lived moments from the past. Bergson prefers involuntary memory most, because it is immediately perfect from the outset, time can add nothing to its image without disfiguring it. Both types of memory are essential for a full realization of the spiritual life. They both integrate themselves in one another, creating a dynamic process of body and mind, present and past.

One of the other aims of Bergson was to include the element of creativity in evolution. According to him, the future could not be planned beforehand, as time itself unraveled unforeseen possibilities. Bergson suggests that the world of living is governed by a certain life force, a creative energy called *élan vital*. The *élan vital* is a vital impetus, an image for the process of time as duration. It is the impulse common to all life that pushes us along, assuring continuity. It is also a source of creativity and difference as one cannot possibly know or predict the direction in which it guides us. The concept of *élan vital* thus accounts for evolutionary change, but in a less mechanical and livelier manner than other evolutionary theories. Just as all living organisms are subject to the push of the *élan vital* which is at the origin of evolutionary change, so each organism also has its own *élan vital* which accounts for its individual evolution and explains the creative impulse of mankind.

Through the force that is *élan vital*, the individual reaches a degree of higher complexity, a better understanding of the world around him/her and a heightened state of creativity. One of the other important concepts for Bergson was the theory of intuition, which is a kind of experience or empathy that leads us to understand the world of "Living" (inner life). Intuition involves identification with the thing itself, experiencing it from within. It is a kind of intellectual sympathy by which one places oneself within an object in order to coincide with what is unique in it. By approaching the object from inside, by entering into it as it were, we acquire what Bergson calls "absolute knowledge." In this case intellect cannot be forgotten. Without intellect, intuition

would not be easily discerned. Intellect and intuition complete each other, and together they permit a fuller understanding of objects external to the individual, as well as of the inner world.

Mary Ann Gillies argues that:

For when we turn our gaze inward, we intuitively enter into an understanding with ourselves [sic] and then employ our intelligence to explain what intuition has revealed. Intuition becomes the means by which we may apprehend the essence, the organic wholeness, of other organisms and ourselves. (107)

Élan vital and intuition in tandem create an alternative approach to understanding the nature of life. While the former accounts for the way life evolves, the latter explains how we can experience objects outside ourselves. In this paper it was mentioned how the new inventions in the modern era affected the lives of people. These new inventions made people feel the differences between public time and private time heavily, because they felt, their living in two parallel worlds. At the same time with the changes in technology, philosophical ideas were also changed and reinterpreted. In the realm of the philosophy of time Bergson divided experienced time from physical time. He believed that experienced time or duration can only be lived in specific moments of its unfolding and only the individual can experience it. These ideas had a great impact on writers such as Mansfield and helped her make use of these theories in her stories.

3. Ole Underwood

Ole Underwood is the story of an old man who has committed murder when he was young and has been freed out of jail after many years. He killed a young man because of raping or seducing his wife. He has lost everything he has had in life and now that he has been freed from jail he is suffering from some kind of mental illness. The story begins with his being freed from jail and goes on explaining the thoughts in his mind. He walks down a hill where the prison was on its other side and tries to reach the town. When he reaches the town he scares the hens in people's houses and enjoys it and unintentionally he also scares the people. He wants to get a drink so he enters a bar; the people in the bar take no notice of him and ignore him. Their behavior further irritates Ole Underwood especially when he hears someone gossiping about him and calling him crazy. He starts crushing things in the bar and they throw him out.

After this he walks past the Chinamen's shop. They don't mind him and nod at him, Ole thinks there are kind people and opens a shop door to enter it, the wind scatters everything around and the Chinamen yell at him. Ole Underwood runs away and feels more and more abused. He enters a wood yard and sits down and encounters a female gray cat. He seems to become even crazier while looking at it, because it reminds him of the cat he bought for his wife. He holds the cat in his hands tenderly and puts her under his coat. In the end he walks towards the sea where the ships are

sailing away. The smell and sight of the sea bring the old days back to his memory and make him forget the present and he throws the cat away. He thinks he is young again. He jumps onto the deck of a ship and feels it is his ship. He looks into one of the rooms and sees a man dressed in a Seaman's coat sleeping on a bunk, which Ole Underwood thinks as his own. It is not certain whether Ole Underwood is really seeing the young man or only imagining him. If he really is seeing the young man he may commit a new murder because he may think that he is the same young man that seduced his wife. In his mind he sees his wives picture on the wall smiling at him or the man. Angela Smith [2011] suggests that although he is present in the story he wishes he was living in the past and takes the reader with him. In fact it could be said that the old man is still living in his past and feeling a sensation of unreality (16).

The old man is deeply buried in his memory and while action takes place in the story and the reader sees everything from his point of view, the reader is detached from the action again and again and lives a life in the old man's memory. The story is written in a way as if the author does not want the reader to notice the actual thing, and it is difficult to figure out what the author wants the reader to notice. Fragmentation plays an important part in the story and a shift in focus is seen all the time.

First Ole Underwood is walking towards the town, then he goes to a bar and is kicked out, after that he has an encounter with a cat and first cuddles it in his arms but after going towards the ship he suddenly "tears" the cat out, because here he is completely living in the past now. He goes on the ship's deck and sees a sailor sleeping in the cabin on the bed with a picture of a woman on the wall over his head smiling. In *Reading Mansfield and Metaphors of Form* (1999), W. H. New says:

Has Ole Underwood truly connected with his youthful self here, or has he simply walked in someone else's "personal life," found another young sailor sleep on his bunk, with "his woman picture." Has Ole Underwood found "strength and release" therefore or has he just escaped into lunacy, or is he on the verge of striking yet again at a real sleeping young man whom his mind has irrationally transformed into the intrusive young man of the past. (124)

It was said already that he is suffering from a mental illness; the reactions of the people of the society towards him further increase this mental illness because it makes him also feel isolated. This mental illness and the society may motivate him to commit a new murder. There are many things in the story that can be evaluated with Bergson's theories. First of all Ole Underwood is dealing with the consequences of the murder that he committed in the past, he has lost everything he had and he is mentally ill. With regard to this, it could be said that the story is focusing on the continuity of duration, by suggesting that one action cannot be separated from something else or nothing.

The story begins with a single paragraph that is concerned with actions and reactions between feelings and bodies which Bergson calls images:

Down the windy hill stalked Ole Underwood. He carried a black umbrella in one hand, in the other a red and white spotted handkerchief knotted into a lump. He wore a black peaked cap like a pilot; gold rings gleamed in his ears and his little eyes snapped like two sparks. Like two sparks they glowed in the smoulder of his bearded face. On one side of the hill grew a forest of pines from the road right down to the sea. On the other side short tufted grass and little bushes of white manuka flower. The pine-trees roared like waves in their topmost branches, their stems creaked like the timber of ships; in the windy air flew the white manuka flower. "Ah-k!" shouted Ole Underwood, shaking his umbrella at the wind bearing down upon him, beating him, half strangling him with his black cape. "Ah-k!" shouted the wind a hundred times as loud, and filled his mouth and nostrils with dust. Something inside Ole Underwood's breast beat like a hammer. One, two—one, two—never stopping, never changing. He couldn't do anything. It wasn't loud. No, it didn't make a noise—only a thud. One, two—one, two—like some one beating on an iron in a prison, some one in a secret place—bang—bang—bang—trying to get free. Do what he would, fumble at his coat, throw his arms about, spit, swear, he couldn't stop the noise. Stop! Stop! Stop! Stop! Ole Underwood began to shuffle and run. [Mansfield 474]

The *wind* and *dust* are "images that are perceived when [our] senses are open to them, unperceived when they are closed to them" [*Matter and Memory* 1]. Other images such as the tufted grass, the sound of the moving pine-trees, flowers and the sea are also like this. The writer has listed the images in a way as if to represent the Bergsonian universe in which no image forms a center. The use of sentences such as "pine-trees roared like waves," "their stems creaked like the timber of ships," and the *beating wind* can give the reader the sense that the same status as that of human beings is given to nature, also the grammatical structure of the sentences show the power of nature over Ole Underwood, "The first paragraph is full of rhythmic repetition, insistent present participles representing the power of the wind, and the beat of both his heart and his powerless frenzy [Smith 16].

The use of present participles in the sentence structure and the long sentences, are designed in a way to let the reader experience duration. "*Shaking* his umbrella at the wind *bearing* down upon him, *beating* him, half *strangling* him", "*never stopping*, and *never changing*," "*like someone beating* on an iron in a prison," "*trying* to get free". These present participles give the scene a sense of presence and continuity which makes the reader conscious of the time which is passing right now. The image of the hammer is another important aspect of the story. This hammer is the voice of his past and it is also the voice of his memory that makes him suddenly running, and doing many other abrupt things throughout the story. "Each time this hammer, this repetition sounds in his head Ole Underwood flees in a new direction. It is this hammer that motivates him" [New 124]. The hammer is delaying his acceptance of his past.

The writer has used rhythmic repetition of three or four monosyllables in this paragraph and throughout the story to

show continuity and heterogeneity. The use of doublets and triplets such as “One, two-one, two,” “bang-bang-bang,” “Stop! Stop! Stop! Stop!” want to show the heterogeneity of duration which will continuously change things.

These sounds which are repeated continuously in Ole Underwood’s mind change every time. Although duration is continued throughout the story every part is different from the other and there is change in every part, but the parts are not separated from one another. In every scene of the story there is continuous change which is leading to the next scene. All these changes could be described as unpredictable, because for example when the small girl screams her mother’s name, exactly at that moment the sound of the hammer starts in Ole Underwood’s mind this time even more powerful, or when he first cuddled the cat in his arms and then suddenly swung it away, none of these could have been predicted before it. This shows the unpredictability of duration.

Bergson believes that an actual act of perception always occurs in the flow of time, and therefore it involves one’s memory, which adds subjective elements. The story is mostly about Ole Underwood’s “memory.” In spite of the fact that Ole Underwood is one of the matters in the story which exists differently at every present moment, his present existence actually includes his whole life or whole memory of the past, which continuously accumulates. This is the connection between matter and memory which Bergson talks about.

One of the significant images talked about in the story is the red color and the image of a cat. The town, the red wall of the prison and the cat can all be associated with Ole Underwood’s past. The red color and the cat can be an image of insanity. The color red which Ole Underwood continually encounters throughout the story, (his handkerchief which is red and white spotted the red color of the prison wall, his drink at the bar which is red) and the image of the cat which are deeply rooted in his memory bring him immediately into the past. The red color may remind him of the young man’s blood which he killed years ago and the cat reminds him of the cat he once brought home to his wife. Both these images increase his insanity. Angela Smith’s opinion about these images is:

The pared-down palette of the story focuses on black and red – Ole Underwood carries a red and white spotted handkerchief, the prison has high red walls, a woman shakes a red soapy fist at him, he crushes a bunch of red flowers, and he finds a man on the boat sleeping, ominously, on a red pillow. The symbolic Colorist implication is that he is seeing red, full of repressed rage, but also of a tenderness that is gestured towards and then overtaken, with his brutality to the kitten anticipating a surge of violence which propels him on to the ship. The final mention of Ole Underwood’s glance at the ‘prison perched like a red bird’ among ‘the black, webby clouds’, as he holds high his red and white handkerchief, implies that he intends to butcher the man sleeping on the red pillow whom his deranged mind sees as the lover of Underwood’s woman, killed by him twenty years earlier. (17)

In short Ole Underwood represents Bergson’s discussion

of Time and free will and Matter and Memory, especially with its narrative technique, which shows the narrative’s consciousness, moving as he perceives different images. Although the Old Man’s insanity emphasizes his isolation from the present or actual reality on the whole the story shows the unity of the present and the past, of the real and the virtual.

4. Millie

Millie is the story of a married, isolated, middle aged woman that is suffering from loneliness in her life because she does not have any children. The story begins with her leaning against the verandah and watching the departure of her husband and his friends in the search of a young boy who may have or may not have committed murder. From the first lines we understand that it is a very hot day. She knows that her husband won’t be back until half past ten. He and his friends have gone to catch the murderer of Mr. Williamson. She starts doing her work and after that she again starts thinking about her life and herself, wondering why she wants to cry. She just feels that crying is an important thing to do at this moment to make her empty her feelings. She looks at her wedding picture, and realizes she has almost forgotten her wedding day, wondering why she and her husband never had any children and this makes her a bit sad.

She soothes herself by saying that she never missed having babies but maybe her husband Sid did. She sits there thinking of nothing, listening to the empty house and she suddenly feels frightened for no reason because she feels that someone is in the house. She starts searching the house in order to make sure nobody is there. She looks in the kitchen, checks to see if the doors are closed and brings down the curtains. She has a feeling that someone is walking in the backyard as she hears steps and urges herself to go and see who it is.

She opens the back door and notices that someone is hiding behind the wood pile. She gets a gun from the kitchen and walks towards the woodpile. A young man is lying on the ground in there. Millie kicks him in the shoulder but he does not show any sign of life and she thinks he may be dead. When she rolls him over she notices that he is a young boy who is starting to have some beard. One of his legs has been shot and it is bleeding, Millie feels his heart and becomes sure he is alive. She gets some brandy from the house and gives him some while wiping his face with her wet apron. Suddenly the maternal feeling that she has tried to repress in all these years bursts out and she wants to help the boy. The feeling is very strange for her and she is a little afraid of it. She asks the boy if he is ok and he nods his head. The boy looks so innocent and miserable that Millie feels she is going to cry and can’t control herself however she tries. He says he is hungry and sits on the veranda step, Millie brings food for him but he does not pay attention to it and asks worriedly when the rest are coming back. Millie realizes that he is the boy who killed Mr. Williamson and tells him so, but the boy does not care.

She informs him that they will be back at half past ten. The

boy starts crying and this makes Millie angry with her husband and his friends that they are trying to catch a kid. She decides to help him and promises herself that she won't let them get him no matter what happens. In the next part it is night, and Millie and her husband Sid are lying on their bed. Her husband goes to sleep and she stays awake worrying about the boy. Sid's friends Willie Cox and the other man are down the stairs in the kitchen trying to get ready to sleep and Willie is trying to make his dog sleep. After this the whole house becomes quiet and Millie listens with all her being. She feels really worried about the boy, and tells herself she does not care about justice and he must go. She feels that the boy is moving and listens more carefully, while the dog starts moving in the kitchen and sniffs the door.

The dog starts barking suddenly and everyone wakes up. Sid and his friends go into the verandah and see that the boy is riding away with a horse and they ride after him. At this part Millie suddenly changes her attitude, until then she felt sympathy for the boy and wanted to help him, but when her husband goes after him she feels happy and encourages him by yelling catch him and shoot him.

At the end of the story this isolation and loneliness that she has felt in all these years make her reach a kind of insanity and madness, because she feels happiness that her husband and his friend are catching the poor boy. From Bergsonian point of view the whole story is about waiting, changing, remembering, and about checking the time. From the very beginning in the first paragraphs of the story we can see the contrast between specialized time and duration. The difference between the two ways of thinking is showed in how they are expressed. As far as specialized time is concerned, there is no movement no change no existence of life in Millie's house where she is standing watching their departure. But this existence and change could be seen in the movement of Sid and his friend far away.

As Bergson has mentioned in two different places there are different kind of times experienced, and this could be seen in this part of the story. Far away action and change and existence could be seen but not in Millie's house, there is no life, no noise and no movement. The part that Sid and his friend are riding the horses there is action but in Millie's house since there is no action and she is not doing anything there is no action. The specialized time is showed from the beginning by statements such as "half past two in the afternoon," in her thoughts Millie also says to herself that her husband won't be back until "half past ten." First of all this shows the specialized time and secondly it shows that she has been lonely and isolated so much that she cares about time very much and specialized time and life pass so long for her. To make it short as far as specialized time is concerned, nothing happens in the three opening paragraphs.

The writer has used the long sentences in order to show duration. The long sentences give the reader an opportunity to experience what Millie experiences and feels and to observe how she changes. The reader sees everything that Millie sees and while she takes time observing her husband the reader takes time in reading long sentences without

reaching the conclusion that nothing is happening. At the end of the third paragraph Millie starts moving mentally and physically in a more obvious way. The paragraph that she is describing the painting in her mind is made of two long sentences that suggest the continuance and heterogeneity of duration.

During the time that Millie is staring at the color print on the opposite wall, the reader can follow her line of sight and notice what she notices about the color print. In this way the writer keeps adding adjectives as if to show the heterogeneous of duration. Millie is a story about the narrators' memories too. In the next paragraph Millie starts feeling depressed and she does not know why herself. Although she does not realize it, isolation and loneliness for many years has made her mentally ill, and she is kind of living in the past with her memories.

She stares at her wedding picture and while she is involved in her memories, in the flow of time she suddenly realizes that she is alone and she has had no one to talk to in these years. After that she perceives that they have not had any children, and she tells herself that she has never felt their absence. This reminds us of what Bergson has said, perception occurs in the flow of time and it also involves one's memory. Millie is lying to herself, that she has never missed having children, because in the rest of the story we see how it has affected her all these years. When she sees the boy lying there so lonely, she suddenly feels this lack in her life "A strange dreadful feeling gripped Millie Evans' bosom—some seed that had never flourished there, unfolded and struck deep roots and burst into painful leaf" [Mansfield 485].

One of the important Bergsonian concepts in this story is the act of waiting. Millie has to wait until half past ten until her husband returns and it is only half past two. The time that she has to wait for her husband is unpredictable. What is important is that by representing the unpredictability of waiting time, Mansfield joins together continuity and heterogeneity in a way that they are combined with each other exactly as the way they are in duration. The following sentences are a good example for this:

And then she sat quiet, thinking of nothing at all, her red swollen hands rolled in her apron, her feet stuck out in front of her, her little head with the thick screw of dark hair drooped on her chest. Tick-tick went the kitchen clock, the ashes clinked in the grate, and the venetian blind knocked against the kitchen window. [Mansfield 483]

In the following sentences a sudden change occurs, Millie starts to tremble and gets afraid:

Quite suddenly Millie felt frightened. A queer trembling started inside her—in her stomach—and then spread all over to her knees and hands. "There's somebody about." She tiptoed to the door and peered into the kitchen. Nobody there; the verandah doors were closed, the blinds were down, and in the dusky light the white face of the clock shone, and the furniture seemed to bulge and breathe ... and listen, too. The clock the ashes and the venetian and then again something else, like steps in the back yard. "Go an' see what it is, Millie

Evans. [Mansfield 483]

As if she is listening to an unknown melody, Millie is suddenly surprised by a change. This shows the heterogeneous notion of time, that although duration is continued and no part is separated from the other part, change occurs in it continually. The concept of waiting can be seen in another part of the story, where it is night and Millie and her husband are preparing to sleep. In this part Millie is waiting nervously to see when the boy will escape. She is anticipating every sound and movement to see if it is him.

The house dropped quiet. She lay and listened. Little pulses tapped in her body, listening, too. It was hot. She was frightened to move because of Sid. 'E must get off' 'E must. I don' care anythink about justice an' all the rot they've bin spoutin' to-night," she thought, savagely. "Ow are yer to know what anythink's like till yer do know. It's all rot." She strained to the silence. He ought to be moving ... Before there was a sound from outside, Willie Cox's Gumboil got up and padded sharply across the kitchen floor and sniffed at the back door. Terror started up in Millie. "What's that dog doing? Uh! What a fool that young fellow is with a dog' anging about. Why don't 'e lie down an' sleep." The dog stopped, but she knew it was listening. [Mansfield 486]

After this part Millie is again surprised by a sudden change, which is the barking of the dog. It is as if she has waited too long for a change, or she is not allowed to wait as long as she wishes. The time that she is waiting, although it may seem short starts to get very long for Millie. Duration that is within each individual's consciousness is made of qualitative sensations or experiences, not numerical aspects. In an individual, in the continuous flow of duration, one minute could be felt as if it were longer than that because that particular minute has a kind of importance in one's duration, as it is in the case of Millie.

In the sentences above the notion of specialized time can be found in statements such as, "The house dropped quiet," "She lay and listened," "She was frightened to move because of Sid," and "She strained to the silence." All of these sentences deny movements and the existence of life. As far as space (specialized time) is concerned, it can be said that nothing happens in this part of the story. According to Bergsonian notion of time, it can be said that these statements are based on time which has already flown, but just like a melody they are melted into the next moments and bring to life the next minutes, which are unpredicted and although they are different they are continued in each other. In the same paragraph the use of present participles such as "Millie lay on her back, her eyes wide open, *listening*," "Little pulses tapped in her body, *listening*, too," "He ought to be *moving*" and "The dog stopped, but she knew it was *listening*" are designed in a way to let the reader experience duration. These statements give the scene a sense of presence and continuity and they also make the reader conscious of the time which is passing right now. To make it short, Mansfield shows two phases of duration, continuity (indivisibility) and heterogeneity (unpredictability), in Millie by showing a

woman character who is waiting for change, not only through the story, but in fact she has been waiting for change all her life.

5. Conclusion

In this Paper it was mentioned that the methods that Mansfield used in her stories in order to show the difference between duration and linear time were elements such as the use of fragmentation, repetition, shift in focus, and the use of grammatical elements such as present participles and long sentences. With the use of long sentences and paragraphs, in order to show that there is no action, she tried to distract the reader and show the specialized time. One of the important Bergsonian elements that were seen in her stories was the act of waiting that shows the unpredictability of time. These factors could be seen in these four different stories and they showed how Mansfield was influenced by Bergson's theory.

References

- [1] Abrams, M. H. *A Glossary of Literary Terms*. New York: Pearson Longman, 2005.
- [2] Alonso, Pilar R. "The Role of Intersentential Connectives in Complex Narrative Discourse: Katherine Mansfield's 'The Garden Party'." *Miscelanea: A Journal of English and American Studies* 17. 1996: 17-38.
- [3] Bergson, Henry. *Creative Evolution*. Trans. Arthur Mitchell. London: Macmillan, 1911.
- [4] *Matter and Memory*. Trans. Nancy Margaret Paul, and W. Scott Palmer. London: Allen and Unwin, 1911.
- [5] *Time and Freewill: An Essay on the Immediate Data of Consciousness*. Arthur's Preface. London: Riverside press, [1957].
- [6] Bunyan, John. *The Pilgrim's Progress*. New York: Oxford University Press, 1998.
- [7] Defoe, Daniel. *Robinson Crusoe*. New York: Dover Publications, 1998.
- [8] Drewery, Claire. *Modernist Short Fiction by Woman: The liminal in Katherine Mansfield, Dorothy Richardson, May Sinclair and Virginia Woolf*. Burlington: Ashgate Publishing Company, 2011.
- [9] Gillies, Mary Ann. "Bergsonism: 'Time out of Mind'." *A Concise Companion to Modernism*. Ed. Davidn Bradshaw. Malden: Blackwell, 2003. 95-115.
- [10] *Henri Bergson and British Modernism*. Montréal: McGill-Queen's University Press, 1996.
- [11] Goethe, Johann Wolfgang Von. *Faust*. Trans. Bayard Taylor. New York: Echo Library, 2006.
- [12] Hanson, Clare. "The Aesthetic of Katherine Mansfield." Diss. University of Reading, 1980.

- [13] Joetze, Steffi. *Literary Modernism: Katherine Mansfield and the Short Story*. Norderstedt: Druck Und Bindung, 2010.
- [14] Joyce, James. *A Portrait of the Artist as a Young Man*. London: Penguin Books, 2000.
- [15] Kern, Stephen. *The Culture of Time and Space: 1889-1918*. Cambridge: Harvard UP, 2003.
- [16] Mansfield, Katherine. *Collected stories of Katherine Mansfield*. Hertfordshire: Wordsworth editions limited, 2006.
- [17] Mendilow, A. A. *Time and the novel*. London: Faber and Faber, 1975.
- [18] Meyerhoff, Hans. *Time in Literature*. Engleweed Cliffs: University of California Press.
- [19] Morrow, Patrick D. *Katherine Mansfield's Fiction*. n. p. Bowling Green State University Popular Press, 1993.
- [20] Nakano, Eiko. "One or Many: Bergsonian Readings of Katherine Mansfield's Modernism." Diss. University of Sterling, 2005.
- [21] New, William H. *Reading Mansfield and Metaphors of Form*. Quebec: McGill-Queen's UP, 1999.
- [22] Poulet, Georges. *Studies in Human Time*. London: The John Hopkins Press, 1956.
- [23] Smith, Angela. 'As Fastidious as though I wrote with acid': Katherine Mansfield, J. D. Fergusson and the *Rhythm* Group in Paris.' *Journal of the Katherine Mansfield Society* 3. 2011: 4-20.
- [24] Stevenson, Randall. *Modernist Fiction: an Introduction*. Hemel Hemstead: Harvester.
- [25] Greenwich Meanings: Clocks and Things in Modernist and Postmodernist Fiction." *The Yearbook of English Studies* 30. 2000: 124-136.
- [26] Wild, John. *The Challenge of Existentialism*. California: Indiana UP, 1966.
- [27] Zerzan, John. *Time and its Discontents*. Berkley: University of California Press, 1962.