

# **VIRGINIA WOOLF AND TIME CATEGORY**

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## **Abstract**

Following work is dedicated to the time category is the main principle of combining fragments into one whole novel in the work of Virginia Woolf and that episodes in experimental novels are exchanged with each other on the basis of a clearly inseparable temporal sequence principle and any subsequent episode begins from the point of time when the first episode ends, the impression of the continuity of the time flow arises.

**Keywords:** time category, experimental novel, "inner world", historical time

## **INTRODUCTION**

The time category is the main principle of combining fragments into one whole novel in the work of Virginia Woolf. The experimental novels of the English writer "Mrs. Dalloway", "To the Lighthouse" and "Waves" are an exemplary option for the application of the chronotope category to these works. In fact, in these novels, time is perfectly laid out, a clear plan, as well as an insignificant period, covering the period, work-action, events are limited in strict limits. The narrowness, shortness of the space and time of similar continuous, events, perhaps, may be some strange situation, confirming the indestructible firmness of the concept of an unusual groove, chronotope, for literary research, corresponding to the spirit and taste of happiness. "Time in the text", as well as "time in reality" – these are completely different-different things. By regulating the interaction of the text with the being, the researcher will face the issue of time as in the first pages and then show a clear difference of two types of time in one sentence, so that one does not interfere with the other: "time in reality" is defined as "material time", "time in the text" is defined as "semiological time". Their interaction is described by the following formula: each sentence that describes reality, each thought, is a system text with a mark whose time is directed relative to the time of material reality.

## **MATERIALS AND METHODS**

In full compliance with the assumptions of Virginia Woolf's experimental work on reality, it is here that space and time refer not to "material reality", but to the transitory extract contained therein (a brief content of a work, document, etc.).

In the novels "Jacob's room", "Mrs. Dalloway", "To the Lighthouse" and "Waves", the English writer widely reflect the "flow of consciousness". Describing the "inner world", "psychology" of the personages, of course, was not necessarily a novelty at the beginning of the XX century. The inner world, the psychological process is perceived exactly as a "flow". And this is probably the main difference of the "flow of consciousness" from the internal monologue of the personages in traditional novels. Traditional novels are characterized by the image of literature, the past, the present and the future.

It is not difficult to notice that in the Virginia Woolf novels the objectivity is described more than once, referring to "objectivity" from "sub-time". This allows us to better make a detailed Chronoscope of the events in the novel with a clear indication of exactly at what time interval this or that episode occurred. But, naturally, the chronological order itself, which is brightly expressed in a similar narrative, is not enough. The signs of the time taken from the subconscious cannot serve as absolute evidence that the Chronos in these works really exist functionally. However, when we study the Virginia Woolf novels, we are sure that they will serve as an important factor that strengthens the whole foundation of the contemporary story. In the novel "Mrs. Dalloway" we can see that personality experiences are always saturated with memories of the past. Although significant events have occurred at this moment, for example, the self-killing of Septimus -all the same, one day this June – the past will serve as a surface that will take a certain form.

## **RESULT AND DISCUSSION**

Episodes in the Virginia Woolf novels are exchanged with each other on the basis of a clearly inseparable temporal sequence principle and any subsequent episode begins from the point of time when the first episode ends, the impression of the continuity of the time flow arises. Replicas of personages can be either connecting or mediators from one episode to another. It is not difficult to notice that a certain set of conditions are necessary, aimed at not losing the tempo for the transformation, replacement of episodes. Temp is the proximity of the pre-and post-events in space. Therefore, as a rule, the role of events at a distance that does not exceed the levels of vision and hearing of the heroes of the work is separated from each other. In other words, moving the normative focus from one personage to another – both personage in terms of space, or "mediator", which directly perceives each other in terms of its various manifests itself or between them occupies a position in space - is limited by the distance from which the object is simultaneously monitored, perceived, heard. In our opinion, the subjectivity of the space in the novels of Virginia Woolf "Mrs. Dalloway" and "To the Lighthouse" in relation to the Times leads to the limitation of exactly the events.

It is extremely difficult to talk about how Virginia Woolf neutralized the time category in relation to the novels "Mrs. Dalloway", "To the Lighthouse" and

"Waves". In addition, in these works at least time ("object" and "subject" time) will appear and the main factor that strengthens the whole story in these novels is their "composition foundations". In turn, space is the amount of yield limiting the inevitable of roman events, compared to modern times. We note that the results of our analysis, which made three novels by Virginia Woolf, do not apply to other examples of the genre of novels, we can say that in these novels the fluency of the story, its perfection, belongs exactly to the category of time. And this can be some kind of perfect, exemplary situation, blindly praising the concept of chronotope.

## **CONCLUSION**

Virginia Woolf focusing the main attention on the "inner world" of man, describing his psychology, in addition, she strives for the inviolability of the text within the framework of its strict connection with historical reality. She took a bold step in her novels by taking the historical time category to the second level and instead taking the concept of time, time as a symbolic and psychological process.

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