

**Zeitschrift:** SPELL : Swiss papers in English language and literature

**Herausgeber:** Swiss Association of University Teachers of English

**Band:** 26 (2011)

**Artikel:** Time- and space-montage in Mrs. Dalloway and The Hours

**Autor:** Klecker, Cornelia

**DOI:** <https://doi.org/10.5169/seals-283971>

### **Nutzungsbedingungen**

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

### **Conditions d'utilisation**

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

### **Terms of use**

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

**Download PDF:** 02.02.2026

**ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>**

# Time- and Space-Montage in *Mrs. Dalloway* and *The Hours*

Cornelia Klecker

In the film adaptation of *The Hours* (2002), director Stephen Daldry employs a kind of montage that was frequently used as the literary device of stream-of-consciousness. For that reason, this essay seeks to apply to the film the model of time- and space-montage that David Daiches established when analyzing Virginia Woolf's *Mrs. Dalloway*, which will help explain the framework of the adaptation. In very plain terms, one could say that *Mrs. Dalloway* is about one day in the life of a woman. *The Hours* is, essentially, about one day in the lives of three women. Through these three women, the film provides representations of the writer, the reader, and the protagonist of the novel *Mrs. Dalloway*. Furthermore, the motivation behind the filmmaker's choice to draw particularly upon space-montage will be explained by the basic arrangement of the story and parallels with *Mrs. Dalloway* will be drawn. Just as Virginia Woolf connected two of her characters – Mrs. Dalloway and Septimus – in her novel, Stephen Daldry interlinks his three protagonists, who all exist in separate, locally and temporally distinct settings, by the two entities of time and space.

In 1998, the highly-acclaimed novel *The Hours* was published. The book earned its author and expert on Virginia Woolf, Michael Cunningham, the Pulitzer Prize for Fiction, the PEN/Faulkner Award, and the Gay, Lesbian, Bisexual, and Transgendered Book Award all in the same year. Unsurprisingly, considering this success, a film adaptation, which was directed by Stephen Daldry and starred among others well-known character actresses and actors Meryl Streep, Julian Moore, Ed Harris, and John C. Reilly, was released in 2002. It received rave reviews and won one of its cast members, actress Nicole Kidman, an Academy Award.

*The Visual Culture of Modernism.* SPELL: Swiss Papers in English Language and Literature 26. Ed. Deborah L. Madsen and Mario Klarer. Tübingen: Narr, 2011. 209-223.

When Michael Cunningham wrote *The Hours*, his initial intention was to rewrite Virginia Woolf's famous work *Mrs. Dalloway* and to place it in a contemporary context. For that reason, he also tried to "imitate" her style of writing. Interestingly, while Cunningham himself did not use the kind of stream-of-consciousness technique that Woolf so famously employed in *Mrs. Dalloway*, the film repeatedly draws on special devices frequently utilized in modernist novels. These devices are used to create a certain montage of time and space, which often manifests itself in the so-called spatialization of time. The aim here will be to analyze the film adaptation of *The Hours* according to its time- and space-montage. By closely examining selected sequences of the film, this essay will explore how some features of the stream-of-consciousness technique, which are so typical of certain twentieth-century novels such as *Mrs. Dalloway*, can be transferred to the screen.

To begin, the devices used in stream-of-consciousness literature that are relevant to this discussion have to be examined. One way of controlling the movement of stream-of-consciousness fiction is by using a set of tools that could be called "cinematic" devices. The most basic filmic device is that of montage, or, as Sergei Eisenstein put it: "Cinematography is, first and foremost, montage" (127). Reduced to its very basics, montage can more or less be equated with film editing; in other words, the process of assembling the various shots into a specific order. However, in Eisenstein's theory of film, montage goes far beyond the mere accumulation of single frames and shots:

The shot is by no means an *element* of montage.

The shot is a montage *cell*.

Just as cells in their division form a phenomenon of another order, the organism or embryo, so, on the other side of the dialectical leap from the shot, there is montage.

By what, then, is montage characterized and, consequently, its cell – the shot?

By collision. By the conflict of two pieces in opposition to each other. By conflict. By collision. . . .

From the collision of two given factors *arises* a concept.

From my point of view, linkage is merely a possible *special* case.

(133, original emphasis)

As becomes clear from this quotation, Eisenstein argues that a simple accumulation of frames is merely an exceptional instance of montage but not at all its true purpose. Juxtaposition is the key. If two given factors are placed in opposition, a third entity arises. Simply put, the end product is more than just the sum of its parts. To Eisenstein, montage is the mainspring of film.

If montage is to be compared with something, then a phalanx of montage pieces, of shots, should be compared to the series of explosions of an internal combustion engine, driving forward its automobile or tractor: for, similarly, the dynamics of montage serve as impulses driving forward the total film. (134)

Unlike a combustion engine, however, montage has the power to change and go beyond traditional time and space barriers. Since human consciousness does not usually follow a chronological order or a rigid time progression, the concept of time- and space-montage is used by authors in order to express this quality of the characters' thoughts. The stream of consciousness requires chronological freedom and the possibility of intermingling past, present, and future. In his book on Virginia Woolf, David Daiches describes two different methods to achieve this goal in fiction, which Robert Humphrey then titled: "time-montage" (or superimposition of images) and "space-montage" (also referred to as "camera eye" and "multiple view") (see Daiches 66-75 and Humphrey 50). The first occurs when the space is static and the time changes; i.e. a subject remains in the same place but his or her thoughts or consciousness "travels" in time. To give a practical example, a person is sitting on a park bench while thinking about yesterday, today, and tomorrow. The second method is basically a reversal of the first: time remains the same but space changes; in other words, two or more people think about different things at the same time. This device is not necessarily used as a representation of the consciousness but is, nevertheless, frequently employed as an auxiliary technique in stream-of-consciousness literature (see Humphrey 50).

The primary purpose of these two methods is the representation of coexistence and movement. Stream-of-consciousness writers seek to express the duality of life, namely the concurrence of inner and outer life. Virginia Woolf's works are great examples of the utilization of these techniques. In the opening pages of *Mrs. Dalloway*, for instance, the protagonist Clarissa Dalloway is introduced to the reader by the method of indirect interior monologue. Apart from a few brief paragraphs, the reader stays inside Clarissa's mind for the entire first eleven pages (5-16). She is leisurely walking around London. The spatial situation can therefore be called static (in the sense that there are no sudden, abrupt changes but a consistent, natural "flow" of scenery). Yet, in her thinking, she arbitrarily and incoherently moves in time (Humphrey 50-51). A short summary of pages 5 to 9 clearly illustrates these time shifts:

#	Description	Time
1	Clarissa thinks about her party.	<i>near future</i>
2	She considers what a fine morning it is.	<i>present</i>
3	She remembers the nice days she spent at Bourton.	<i>past</i> (over twenty years ago)
4	She remembers a conversation with Peter Walsh.	<i>past</i> (one specific day)
5	She thinks about his arrival back in London.	<i>future</i> (June or July)

At this point space-montage, or multiple view, is briefly used as the narrative shifts from Clarissa's consciousness to that of Scrope Purvis, who observes her crossing the street.

7	Clarissa contemplates her love of Westminster.	<i>present</i>
8	She remembers a conversation about the war.	<i>past</i> (previous evening)
9	She feels joyful about being in London.	<i>present</i>

Here, the flow of consciousness is briefly interrupted by a conversation with Hugh Whitbread. Afterwards time quickly shifts as Clarissa thinks about the Whitbreads:

10	Their arrival in London,	<i>indefinite past</i>
11	Evelyn Whitbread's health condition,	<i>present</i>
12	Hugh's coming to her party,	<i>immediate future</i>
13	Richard's and Peter Walsh's jealousy of Hugh.	<i>far past</i>
14	She recalls Peter and Hugh at Bourton.	<i>far past</i>
15	Again she contemplates the fine weather.	<i>present</i>

This brief record of the first few pages demonstrates very clearly how time-montage works and how it influences the movement of the stream. Of course, free association also plays a considerable role in stream-of-consciousness literature in general and in time-montage in particular. Clarissa's thinking about the nice weather in the present reminds her of the fine weather she enjoyed at Bourton in the distant past, which trig-

gers a memory of Peter Walsh, who was also there at the time. Thinking about him, in turn, reminds her of his arrival in the near future. An object in the present can be associated with something in the past which, again, is linked with yet another thing in the future; and all these time shifts occur while the subject, the character, remains in the same space.

As for space-montage, it is again Virginia Woolf's *Mrs. Dalloway* that is perhaps the most frequently cited example in modern fiction. In particular, the scene in which an airplane is skywriting illustrates very well the technique of multiple views:

Suddenly *Mrs. Coates* looked up into the sky. The sound of an aeroplane bored ominously into the ears of the crowd. There it was coming over the trees, letting out white smoke from behind, which curled and twisted, actually writing something! making letters in the sky! every one looked up. [ . . . ]

"Blaxo," said *Mrs. Coates* in a strained, awestricken voice. [ . . . ]

"Kreemo," murmured *Mrs. Bletchley*, like a sleepwalker. With his hat held out perfectly still in his hand, *Mr. Bowley* gazed straight up. [ . . . ]

The aeroplane turned and raced and swooped exactly where it liked, swiftly, freely, like a skater-

"That's an E," said *Mrs. Bletchley* – or a dancer –

"It's toffee," murmured *Mr. Bowley* – [ . . . ]

It had gone; it was behind the clouds. [ . . . ] Then suddenly, as a train comes out of a tunnel, the aeroplane rushed out of the clouds again, the sound boring into the ears of all the people in the Mall, in the Green Park, in Piccadilly, in Regent Street, in Regent's Park. [ . . . ]

*Lucrezia Warren Smith*, sitting by her husband's side on a seat in Regent's Park in the Broad Walk, looked up.

"Look, look, Septimus!" she cried. [ . . . ]

So, thought *Septimus*, looking up, they are signalling to me. Not indeed in actual words. (23-5, my emphasis; see also Daiches 69 and Humphrey 54-5)

While the reader remains inside Clarissa's consciousness for most of the novel, five different perspectives are experienced, in the example above, within the span of only three pages. *Mrs. Coates*, *Mrs. Bletchley*, *Mr. Bowley*, *Lucrezia Warren Smith*, and, finally, *Septimus* are all observing the same exciting event trying, more or less enthusiastically, to decipher the plane's writings on the sky. It is one single event and, therefore, one specific period of time. Yet, the perspective and consequently the space itself, changes from one character to the next, resulting in a prime example of space-montage in modernist fiction.

Since, as previously mentioned, this method is not used in the passage of the novel to express the consciousness of a single person, the question arises why it is, nevertheless, often employed by stream-of-consciousness writers. What Virginia Woolf achieved with her space-

montage is not only to provide the reader with a cross-section view of London by having several different characters respond to the same stimulus. She also links two of her central characters by means of time and space. Clarissa and Septimus have a very uncertain relationship and never meet in the novel. Thus, their only apparent connection is their response, i.e. their simultaneous reaction, to the same incident. This assumption is supported by the fact that the plane incident is "framed" by Clarissa's interior monologue at the beginning and Septimus's interior monologue at the end. An unlinked "cut" between her consciousness and his would appear rather awkward and, most likely, too abrupt for the reader to tolerate. However, the smooth transition created by a repeated shift of perspectives that are all linked by the same time entity makes the desired switch of consciousness acceptable and, perhaps, almost seamless for the reader (see Humphrey 56).

While Virginia Woolf used space-montage in order to accommodate the reader, filmmakers employ similar techniques and this is especially the case in *The Hours*. Before approaching an in-depth analysis of time- and space-montage in this particular film, however, the basic structure of *The Hours* has to be explained. The center of this film, as well as Cunningham's novel, is Virginia Woolf's *Mrs. Dalloway*. In very plain terms, one could say that *Mrs. Dalloway* is about one day in the life of a woman. *The Hours* is, essentially, about one day in the lives of three women. These women are Virginia Woolf, played by Nicole Kidman, who lives in 1923 Richmond, England, and is in the process of writing her famous novel *Mrs. Dalloway*. Laura Brown (played by Julianne Moore) is a mother and wife in 1951 Los Angeles, who is reading the novel. Finally, there is Clarissa Vaughan played by Meryl Streep. She lives in New York City in the year 2001 and, basically, resembles a modern Clarissa Dalloway. With these three women, the film provides representations of the writer, the reader, and the protagonist of the novel *Mrs. Dalloway*.

The challenge that the filmmakers had to face in the adaptation of Cunningham's novel was that the audience would be confronted with three different women living in completely different times and locations. Their individual stories happen miles and decades apart from each other, both spatially and temporally, and have no immediate connection to each other. Consequently, Stephen Daldry, the director, had to find ways to interrelate these three narratives in order to create some kind of unity. One technique that he employs is that of time- and space-montage, which is extensively used throughout the film. Space-montage is used in a manner so artistic and effective that it has rarely been seen before – at least, in a mainstream Hollywood production. Even though this method is used repeatedly, perhaps the most striking example is the opening scene of the film right after the prologue where the viewer

watches Virginia Woolf writing her suicide note and drowning herself. Within a matter of eight minutes, Stephen Daldry manages to introduce all three stories and to accustom the viewer to frequent and drastic changes of seemingly unrelated characters as well as temporal and spatial settings. Before analyzing how this is achieved, the shift in space in this sequence has to be closely described:

#	Scene Description	Space
1	title credit: <i>The Hours</i> (non-diegetic music starts)	
2	a suburban street, Dan Brown gets out of the car, insert: Los Angeles, 1951; he enters the house carrying flowers, Laura is still in bed	<i>Los Angeles</i>
3	Leonard Woolf is walking home, insert: Richmond, England, 1923; he enters home, talks to a servant, Virginia is still in bed	<i>England</i>
4	subway station, insert: New York City, 2001; Sally Lester is walking home, enters the apartment, goes to bed, Clarissa is still in bed	<i>New York City</i>
5	Laura in bed, alarm clock goes off	<i>Los Angeles</i>
6	Virginia in bed, bells chime	<i>England</i>
7	Clarissa in bed, alarm clock goes off, she goes into the bathroom, stands in front of a mirror, fixes her hair	<i>New York City</i>
8	Virginia stands in front of a mirror, fixes her hair	<i>England</i>
9	Clarissa looks in the mirror	<i>New York City</i>
10	Virginia goes to the mirror, looks in it, bends forward to wash her face	<i>England</i>
11	Clarissa straightens up after washing her face	<i>New York City</i>
12	Laura reaches for a book – the title <i>Mrs. Dalloway</i> is clearly visible, Dan prepares breakfast, opens and closes all the cupboards in the kitchen	<i>Los Angeles</i>
13	Clarissa opens the curtains	<i>New York City</i>
14	Laura is still in bed	<i>Los Angeles</i>
15	Clarissa stands in front of the window	<i>New York City</i>
16	Virginia looks in a full-length mirror	<i>England</i>
17	Laura sits in bed thinking	<i>Los Angeles</i>
18	Virginia is thinking	<i>England</i>
19	Clarissa is thinking, takes a vase with flowers	<i>New York City</i>
20	Dan takes flowers	<i>Los Angeles</i>
21	Virginia's maid arranges flowers in a vase,	<i>England</i>

	Virginia talks to her husband (at this point the non-diegetic music stops), the narrative remains with Virginia for a while, she goes to her office and opens her notebook	
22	Laura opens the book	<i>Los Angeles</i>
23	Clarissa holds a notepad in her hand	<i>New York City</i>
24	Virginia says, "Mrs. Dalloway said she would buy the flowers herself."	<i>England</i>
25	Laura reads, "Mrs. Dalloway said she would buy the flowers herself."	<i>Los Angeles</i>
26	Clarissa says, "Sally, I think I'm gonna buy the flowers myself."	<i>New York City</i>

(*The Hours* 00:03:27 – 00:11:18)

In this opening sequence the audience has the chance to watch Clarissa nine times and Virginia and Laura eight times each. This makes a total of twenty-five shifts in space, and, in turn, in perspective, within only eight minutes. Under the premise that, even though the three protagonists live decades apart, their actions happen simultaneously (i.e. time is static) Daldry uses the same kind of space-montage that Virginia Woolf used in the skywriting scene. However, the argument that events that take place in 1923, 1951, and 2001 can, in fact, occur simultaneously has to be explained before the employment of space-montage can be further elaborated.

While many critics argue that the novel is mostly a temporal medium since it can change the tense of verbs, cinema is usually considered to be an eminently spatial medium. Since film is made up of images, it has the freedom to move in space but is, at the same time, confined to the impression of "presentness," as critics such as Seymour Chatman, David Bordwell, Brian McFarlane, and Roland Barthes have stated. Jakob Lothe points out in his *Narrative in Fiction and Film* that the source of film's distinct presentation of time is essentially a paradox: while film presumes a spatial dimension as each single image is literally a spatial print, it simultaneously and instantly inflicts temporality on this very space by setting these prints in motion (62). This "presentness" of film versus the "pastness" of the novel is analogous to the often-discussed narratological opposition of "showing" versus "telling." While in the novel time is narrated, temporality in film is presented. In his discussion of the manner of descriptions of visual details (in literature as well as in film), Chatman comes to the conclusion that film is incapable of describing but always presents, or, in his own words, "*depicts*" (408, original emphasis). Film, however, cannot depict action in the past since the story literally unfolds in front of our eyes during viewings: "[P]ictures have no tenses," claimed Béla Balázs. "They show only the present –

they cannot express either a past or a future tense" (120). Georges-Albert Astre agrees: "[F]ilm necessarily exists in a *continual present* [...] it confers on the past (indeed, on the future) the authenticity of the actual moment in the present" (143).

The same holds true for *The Hours*. Although the 20s and 50s seem to be far in the past when compared to the year 2001, the stories of Virginia and Laura are not presented as flashbacks or memories: their day unfolds presently in front of the viewers' eyes. Even Clarissa's time setting, which would most likely be regarded as "present," is in fact also already past in relation to whenever the film is viewed. Considering this, the innate immediacy of film or the "impression of presentness" as Balázs calls it, becomes very obvious. So, when Clarissa, Laura, and Virginia get up in the morning, they do so at exactly the same time regardless of the year they live in.

In view of that, the technique Daldry uses in the opening sequence is clearly that of space-montage or multiple view. Time is static but space moves from England to Los Angeles to New York City and, thus, the perspective shifts from Virginia's to Laura's and Clarissa's, respectively. If a period in time is paused for an exploration of various perspectives and different elements, time has been spatialized. Joseph Frank describes this phenomenon as follows:

For the duration of the scene, at least, the time-flow of the narrative is halted: attention is fixed on the interplay of relationships within the limited time-area. These relationships are juxtaposed independently of the progress of the narrative; and the full significance of the scene is given only by the reflexive relations among the units of meaning. (44)

This juxtaposition, which is of course employed in montage, enables the film-maker to spatially organize events in time. Through this process they lose their inexorable, chronological, and irreversible qualities and can, thus, if the director so desires, take on the appearance of simultaneity. In his fourth volume of *The Social History of Art*, Arnold Hauser explains this feature of film as follows:

It is the simultaneous nearness and remoteness of things – their nearness to one another in time and their distance from one another in space – that constitutes the spatio-temporal element, that two-dimensionality of time, which is the real medium of the film and the basic category of its world-picture. (154)

Daldry reinforces this sense of simultaneity by having the three different stories begin rather alike: the husband (or girlfriend) comes home, the

female protagonist is still in bed, some kind of bell rings, the three women get up. Furthermore, the brushing of hair, the washing of the face, the image in the mirror, flower arrangements – all those features are repeated. *The Hours* creates the same effect onscreen that *Mrs. Dalloway* creates on the page. Similar to the way Mrs. Dalloway and Septimus were interrelated by space-montage, Clarissa, Virginia, and Laura are linked by the two entities of time and space. Moreover, the viewer will be, for the rest of the film, much more comfortable with the frequent inter- and crosscuts between the three stories.

Although this type of space-montage occurs frequently throughout the film, it is most importantly used right at the beginning. The audience needs to be prepared for the fact that they are dealing with three, more or less, separate stories. Had Daldry kept the structure of the novel (i.e. twenty-three chapters, each chapter dealing exclusively with only one character), the film would have turned out rather differently. After the prologue in which Virginia's suicide is described, the movie would go on, perhaps, for about ten minutes setting up Clarissa's life in New York. Only then would the camera eye cut back to Virginia, but to a different time than before, establishing her living conditions in England. Finally, quite some time into the film, the audience would encounter the third character, Laura, for the very first time. If the film had been edited that way, viewers would probably be comparatively confused by the shifts in time and space and wonder how the three stories are related to one another. They might even be bothered by the sudden changes and fail to identify with any character. However, due to Daldry's skillful utilization of space-montage, the three characters, their time and place settings, and a connection (if only superficial) between their stories is established immediately. Thus, the viewer is ready to accept the shifts in the three narratives later on and will not question them. Having been introduced to this concept, the audience will likely start looking for and noticing even more subtle similarities and parallels more frequently themselves.

Apart from space-montage, Stephen Daldry also used time-montage in *The Hours*, but much less frequently. One of the very few examples is the sequence where Richard, played by Ed Harris, remembers his mother:

#	Scene Description	Time
1	close-up of Laura (Richard's mother) in a wedding dress, Richard sits in his apartment and looks out of the window, voice-over: a boy screaming, "Mummy!"	<i>present</i>
2	Richard (as a boy in 1951) bangs against the window screaming, "Mummy!" (same voice as in the voice-over before)	<i>past</i>
3	big close-up of Richard (back in 2001) crying	<i>present</i>

(*The Hours* 01:28:27 - 01:28:59)

The type of time-montage that is used in this sequence resembles exactly the kind that comprises most of *Mrs. Dalloway*. Similar to the way Mrs. Dalloway travels to the past by recalling Peter Walsh, Richard moves years back due to his memories of his mother. Time changes, yet space is static: Mrs. Dalloway remains in London just as Richard stays in his apartment. What was done here in the film is a typical "flashback." Instead of reading or "hearing" the thoughts and memories of a character, as happens in a novel, the movie can show these thoughts and memories. Nevertheless, both types of media use the same kind of montage in order to express stream-of-consciousness.

While the time and space concepts in the two scenes analyzed above are rather clear-cut and obvious, there is one sequence in the film in which these lines become blurred. This sequence, in which the audience sees frequent crosscuts between Laura in the hotel room with the initial intention of killing herself, and Virginia thinking about the destiny of the protagonist of her novel while with her sister, niece, and nephews, could be considered the climax of the film, or at least one of the high points. The decision about the life and death of two (theoretically even three) characters is taken within a very short period of time – Laura Brown's, Mrs. Dalloway's (the fictional character of Virginia's novel), and, since her life resembles Mrs. Dalloway's, also Clarissa Vaughan's:

#	Scene Description	Time	Space
1	Laura is in the hotel room, unpacks her prescription drugs	<i>present</i>	<i>Los Angeles</i>
2	cake on the kitchen table	<i>past (some hours before)</i>	<i>Los Angeles</i>
3	Laura takes her book out of the bag, reads, voice-over (Virginia's voice) reads some lines of the book	<i>present and past</i>	<i>Los Angeles</i>
4	Virginia sits in her office, the voice-over continues	<i>present or past (?)</i>	<i>England</i>
5	Laura reads, still the same voice-over	<i>present or future (?)</i>	<i>Los Angeles</i>
6	Virginia says a line that is a continuation of the voice-over	<i>present or past (?)</i>	<i>England</i>
7	close-up of Laura reading	<i>present</i>	<i>Los Angeles</i>
8	close-up of Virginia thinking, her sister starts talking, asks, "What are you thinking about?"	<i>present</i>	<i>England</i>
9	Laura turns the page, closes the book, takes the drugs into her hands	<i>present</i>	<i>Los Angeles</i>
10	Virginia is still lost in thought, her little niece sits on her lap	<i>present</i>	<i>England</i>
11	Laura lies on the bed, the hotel room is flooded	<i>present</i>	<i>Los Angeles</i>
12	Virginia says, "I was going to kill my heroine but I've changed my mind."	<i>present</i>	<i>England</i>
13	Laura wakes up and cries	<i>present</i>	<i>Los Angeles</i>

(*The Hours* 01:05:02 - 01:07:53)

At first, the device used is once again time-montage. Similar to the way Mrs. Dalloway remembers Peter Walsh and Richard remembers his mother, Laura thinks about the cake she made only a few hours before. Space stays the same (Laura remains in the hotel room) but time changes as she contemplates the past. Because film is a visual medium, the viewer can actually see the cake but is naturally aware of its remoteness in time.

However, the subsequent montage of Laura's and Virginia's narratives appears to be much more complicated and difficult to classify as either time- or space-montage. The main reason for this is that, for the first time in the film, one spatio-temporal entity interferes with another, i.e. Virginia's rare voice-over is not restricted to her own narrative set-

ting but continues through Laura's as well. This diegetic transgression opens the possibility of interpreting the sequence and its time levels in different ways. Without the voice-over, the montage in this scene could be clearly analyzed as an instance of multiple perspectives. Time remains the same while Virginia, presumably, is thinking about the same lines that Laura is reading, and space shifts between the two characters. Oddly enough, however, the very fact that Virginia's voice is *present* throughout Laura's shots appears to emphasize its happening in the *past*. Seeing the reader while hearing the writer is a device frequently used in film and it always implies the coexistence of two time levels – the present *and* the past. The same holds true for the film version of *The Hours*. Even though viewers have been experiencing Virginia's narrative as occurring in the present, in this particular scene a fact that is obvious in real life but was previously ignored or circumvented in the film becomes abundantly clear; namely, that the novel was written before it is read. When the narrative changes from Laura's space to Virginia's, the time level can be interpreted in two ways. One possibility is that Virginia remains in the past as experienced in the shots before. That would suggest that Laura occupies the present level and that due to her reading, time shifts to the past – all the way back to the time when the novel was written. The other possibility is basically the reverse. In this case, Virginia's setting would be defined as present and time would shift with her thoughts – the lines of her book that would be read by Laura – to the future. Either way, only due to the voice-over, the filmic device employed changes from spatialization of time to time-montage, where space remains with one of the characters and time shifts with the other. Only when the voice-over stops do the two time levels appear to be parallel again, as they are throughout the rest of the film. Perspectives shift from Virginia to Laura; it almost seems as if the one thinks what the other experiences. Consequently, Stephen Daldry has used space-montage again.

In conclusion, in the film adaptation of *The Hours*, director Stephen Daldry employed the kind of montage frequently used in stream-of-consciousness literature. Therefore, the model of time- and space-montage that David Daiches established when analyzing Virginia Woolf's *Mrs. Dalloway* can be successfully applied to the film and help to explain the framework of the adaptation. While both time-montage and multiple view are employed, the latter is used much more extensively throughout the film. The motivation behind the filmmaker's choice to draw upon space-montage can be explained by the basic arrangement of the story. Just as Virginia Woolf connected two of her characters, Mrs. Dalloway and Septimus, in her novel, Stephen Daldry interrelated his three protagonists, who all exist in separate, locally and temporally dis-

tinguished settings, by the two entities of time and space. Furthermore, by spatializing time almost from the beginning of the film, Daldry accomplishes two objectives: he introduces at once three characters and three different stories that are seemingly unrelated and he prepares the audience for future crosscutting between those narratives, thereby making it easier for the audience to follow and accept these constant shifts. However, the last sequence-analysis illustrates that the lines between time- and space-montage are sometimes blurred and cannot always be clearly distinguished. As soon as one time- and space-level overlaps and interferes with another, more than one interpretation is possible.

Furthermore, in this discussion of three different works – a novel, its adaptation into another novel and the filmic adaptation of the latter – it becomes apparent how fruitful an intermedial as well as transmedial approach can be in the present theoretical landscape. Moreover, a side-by-side analysis of a canonized classic and a contemporary mainstream film helps to defamiliarize and, thus, renegotiates traditional sources.

*References*

Balázs, Béla. *Theory of the Film: Character and Growth of a New Art*. Trans. Edith Bone. London: Dennis Dobson Ltd, 1952.

Barthes, Roland. *Image-Music-Text*. Ed. Raymond Williams. Glasgow: Fontana/Collins, 1977.

Bordwell, David. *Narration in the Fiction Film*. 1985. London: Routledge, 1995.

Chatman, Seymour. "What Novels Can Do That Films Can't (And Vice Versa)." Eds. Gerald Mast, Marshall Cohen, and Leo Braudy. *Film Theory and Criticism: Introductory Readings*. 4th edition. Oxford: Oxford University Press, 1992. 403-19.

Daiches, David. *Virginia Woolf: The Makers of Modern Literature*. Norfolk: New Directions Books, 1942.

Eisenstein, Sergei. "The Cinematographic Principle and the Ideogram." *Film Theory and Criticism: Introductory Readings*. 4th edition. Ed. Gerald Mast, Marshall Cohen, and Leo Braudy. Oxford: Oxford University Press, 1992. 127-39.

Frank, Joseph. "Spatial Form in the Modern Novel." *Critiques and Essays in Modern Fiction: 1920-1951*. Ed. John W. Aldridge. New York: Ronald Press, 1952. 43-66.

Hauser, Arnold. *The Social History of Art: Naturalism, Impressionism, the Film Age*. Trans. Stanley Godman. London and New York: Routledge, 1999.

*The Hours*. Dir. Stephen Daldry. Scr. David Hare. Perf. Nicole Kidman, Julian Moore, and Meryl Streep. Paramount Pictures, 2002.

Humphrey, Robert. *Stream of Consciousness in the Modern Novel: A Study of James Joyce, Virginia Woolf, Dorothy Richardson, William Faulkner, and Others*. Berkeley: University of California Press, 1954.

Lothe, Jakob. *Narrative in Fiction and Film: An Introduction*. 2000. Oxford: Oxford University Press, 2005.

McFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press, 1999.

Spencer, Sharon. *Space, Time and Structure in the Modern Novel*. Chicago: Swallow Press, 1971.

Woolf, Virginia. *Mrs. Dalloway*. 1925. London: Penguin, 1996.

