



國立中山大學外國語文學系

碩士論文

Department of Foreign Languages and Literature

National Sun Yat-sen University

Master's Thesis

《怪奇孤兒院》中時間與空間迴圈裡的懷舊情懷
Nostalgia in the Loop of Time and Space in *Miss Peregrine's
Home for Peculiar Children*

研究生：方涵

Fang, Han

指導教授：張錦忠 博士

Dr. TEE Kim Tong

中華民國 111 年 8 月

August 2022

國立中山大學研究生學位論文審定書

本校外國語文學系學系碩士班

研究生 方 涵（學號：M061020004）所提論文

《怪奇孤兒院》中時間與空間迴圈裡的懷舊情懷

Nostalgia in the Loop of Time and Space in Miss Peregrine's Home for Peculiar Children

於中華民國 111 年 6 月 30 日經本委員會審查並舉行口試，
符合碩士學位論文標準。

學位考試委員簽章：

召集人 張淑麗 張淑麗 委 員 張錦忠 張錦忠

委 員 洪敏秀 洪敏秀 委 員 _____

委 員 _____ 委 員 _____

指導教授（張錦忠） 張錦忠（簽名）

Acknowledgements

First of all, I would like to express my wholehearted gratitude to my advisor, Professor TEE Kim Tong, for his generous patience and genial inspiration throughout the process of constructing my thesis. Professor TEE usually guides and enlightens me with his knowledgeable perspectives and friendly suggestions. Without his support and kindness, I might not have been able to finish my thesis.

Secondly, I'd appreciate the other two professors who have heartened me, especially Professor Min-hsiou Hung. When I lost the motivation to continue my studies, Professor Min-hsiou Hung and Professor Fu-jen Chen comforted me with their experiences. They gave me the confidence to keep on studying. With their help, I realize that I love literature and won't give up. In addition, another person I would also like to thank is my best friend, Julia Liu, who has supported me with her motivational advice and heartwarming companionship.

Next, I want to thank my oral defense committees, Professor Shu-li Chang from NCKU, Professor Tee Kim Tong, and Professor Min-hsiou. I appreciate their feedback and comments as I learn a lot from their suggestions, which help me improve my thesis.

Lastly, with my sincerest gratitude and appreciation, I would thank my parents and the two elders for their firm trust and unconditional support. My parents, especially my father, financially support me to complete my master's degree. When I doubt myself, he usually tells me to stick insistently on my path and try my best to fulfill everything I am working on. The two elders are my grandfather and his second brother. They told me to never give up on my studies and reading books because continuously updated knowledge is the most significant value of being a human. Eventually, I want to dedicate this thesis to my family.

摘要

時間與空間的異質性在蘭森·瑞格斯(Ransom Riggs)《怪奇孤兒院》(*Miss Peregrine's Home for Peculiar Children*)中是以不斷重複循環同一天的迴圈來展現，且其與當下的現實世界是並存的。此未受損的地區是由迴圈中之居民與怪奇者們對倫敦大轟炸 (the Blitz) 前的懷舊情懷所建造的。造成迴圈中的人們偏好生活於過去是因為戰爭時期的現實對少數族群來說太過殘酷，比如：被社會或母國拋棄。因此，他們建造了個不受現實時間與空間影響但卻被有限的時間所控制的空間。根據米哈伊爾·巴赫汀 (Mikhail Bakhtin) 觀點，書中怪奇者們所居住的是一個連接時間與空間的「時空體(chronotope)」。然而，戰爭的迫害造成了人們身體上與精神上的創傷並激發了人們對轟炸之前和平時期的懷舊情懷。故事中照片的功能如同入口一般，帶領讀者再次思考猶太人在戰爭時所處的困境並突顯出戰爭前後特定少數民族的不同處境。透過書中照片，讀者們可瞭解他們於當時的社會來說是奇特且無法接受的。因此，在故事中，為逃離痛苦的時期，他們試圖將自己安置於一個安全的時空體。

簡單來說，故事中有兩客體是與過去記憶相關聯的。一個是不斷重複的時間迴圈，另一個是照片。這兩客體皆暗示著二戰時猶太人的處境。在小說中，照片保存了怪奇者們對過去記憶，也喚醒他們的懷舊情懷。此外，迴圈其實同時包含了過去與未來，又或者是說，其試圖重建延長昔日的理想時空到未來成為他們的烏托邦。因為此烏托邦是他們寄託最後一絲希望的精神避難所。更準確地來說，此迴圈同時是能讓受害者們安頓下來的懷舊之地與烏托邦。

關鍵字：時空體，懷舊，大屠殺，二戰，烏托邦

Abstract

The heterogeneity of time and space in Ransom Riggs's *Miss Peregrine's Home for Peculiar Children* emerges as a one-day repeated loop that exists synchronously in the novel's present world. The unspoiled area is established by residents and peculiar children's nostalgia before the Blitz. People in the loop prefer to live in the past as reality is too cruel for specific populations in wartime, such as being abandoned by society or their motherland. Hence, they form a space controlled by a limited time but unaffected by the present time. From Mikhail Bakhtin's perspective, the characters live in a "chronotope," connecting the temporal and spatial relationships. However, the persecution from the war caused people's psychical and mental traumas and evoked their nostalgia for the peaceful moment before the bombs dropped. The function of the photos in the book is an approach to lead the readers to rethink Jewish people's dilemma during the war and to reflect on the different situations of certain minorities before and after the Second World War. From the photos, the readers will realize how unique and unacceptable the peculiar children are in their society. Therefore, they try to settle themselves in a safe chronotope in the story to escape painful moments.

In a nutshell, two objects relate to the memories in the story. One is the repeated time loop, and the other is a pile of photographs. Both objects refer to the Jewish people's situation in the war years. In the novel, the pictures preserve the peculiar children's memories and arouse their nostalgia for the old days. Besides, the loop contains both past and future. In other words, it intends to reconstruct or extend the past delightful environment to the future as their utopia. Utopia is a spiritual shelter where they can hold their last hope. More precisely, the loop is both the nostalgia and the utopia for victims to settle down.

Keywords: chronotope, nostalgia, the Holocaust, World War II, utopia

Table of Contents

論文審定書	i
Acknowledge	ii
摘要	iii
Abstract.....	iv
Table of Contents	v
List of Figures.....	vi
I. Introduction	1
1. Background and Motivation	1
2. Literature Review	7
3. Methodology.....	11
4. Thesis Structure	13
II. The Loop of Past Time and Space Existing in Present.....	21
1. A Repeated Chronotope	24
2. Past in the Present.....	28
III. Nostalgia for the Period Before the Blitz	39
1. Photos of the Peculiar Children (Like the Orphans of the War).....	41
2. Longing to Reconstruct Present Back into the Past.....	52
IV. A Utopia Formed by Nostalgia.....	61
1. Loop as a Utopia.....	64
2. The Loop Between Illusion and Reality	71
V. Conclusion.....	75
VI. Works Cited	79

List of Figures

Figure 2-1: Robert Jackson. “The Invisible Boy.”	43
Figure 2-2: Yefim Tovbis. “The Levitating Girl.”	43
Figure 2-3: Peter Cohen. “The Reflecting Pool.”	44
Figure 2-4: The Thanatos Archive. “Victorian Dentist.”	44
Figure 2-5: The image of the hollowgast in the novel.....	50



Introduction

1. Background and Motivation

Ransom Riggs's novel *Miss Peregrine's Home for Peculiar Children*, published in 2011, is inspired by the several uncanny and found photographs the author has collected and is initially planned to be a picture book. However, as suggested by the editor at Quirk Books, Riggs enriches those ancient static shots with dynamic narration to form the novel. This is the author's strategy to bring the past to the present reality. Namely, the relationship between narration and photographs is inseparable in this book. The photos are related to the author's interest and his grandmother. In his childhood, he usually accompanied his grandma to the flea markets and found boxes of odd photos at a booth in Florida.¹ As a result, his grandmother was the essential person, who enlightened him to fall in love with collecting uncanny and vintage photographs.

After growing up, Riggs moved to Los Angeles to pursue his dream of being a screenwriter. Meanwhile, he recollected and revived his childhood interest in antique shots. The more pictures he collected, the more ideas he received. These photographs encourage and drive him to create this outstanding novel series. His original desire is to present the vintage images to be seen in the present and in the future by telling a story within a story based on the photographs. The novel, starting with a vocal bedtime story, offers two timelines, the present and the past. From a grandfather's bedtime story, the past is emerged as an image with some peculiar children's pictures in the beginning. He reshapes his past life in the form of an oral tale to his grandson in the present. The novel's setting is in the twenty-first century, but its spindle changes to the past along with the protagonist's

¹ See the website *Tulsa World*, James D. Watts Jr., "Peculiar Children' Author Ransom on the Odd, Old Photos that Inspire Series: Odd, Old Photos Inspire Books," *Tulsa World*, 16 Jan. 2014.

adventure. This time travel from the present to the past corresponds to his grandpa's bizarre childhood story. After concentrating on the past, the novel's background brings out the heavy affection that influences the characters in the story and the readers. They all recognize that the story's tragic event is the Holocaust in World War II.

The peculiar children in a one-day circulating time loop are implied to the oppressed Jewish people as “the peculiarity for which they'd been hunted was simply their Jewishness” (17). They are the orphans of war and the abandoned group in their turbulent society. As the issue of the Holocaust has been investigated for several decades and has become an outdated topic that is not as popular as the emerging new topics, this novel plays an essential role in stimulating readers and scholars to revisit this significant historical event. Although the book was initially intended to be a picture book with few words, it was created as a fantasy story with photographs. In this form, the author's original intention of presenting the old pictures to the present day is transformed into a thought-provoking work. The text unfolds the complicated relationship between two timelines (present and past) and spaces through the combination of narration and historical evidence, like photographs. The function of Jacob's present is a foreshadowing to explore the past refuge and children. The grandfather's tale is an invisible bridge and belief for his grandson to travel from the twenty-first century to the time loop in 1940, the period of the Blitz during World War II. From the author's video interview on the channel called JoBlo Movies, the purpose of this narrative structure aims to lead the readers following the protagonist to another world built up along with vintage photos from the past. As Riggs says, “the mysteriousness of the pictures might actually form the spine of a mystery that could lead a character from our world into theirs.”² Even though the writer does not emphasize the issues of race and war, he injects them into the story. This strategy echoes his purpose to bring or resurrect the past

² See the *YouTube* video interview, “Title: Ransom Riggs Exclusive Interview for ‘*Miss Peregrine's Home for Peculiar Children*.”

to be seen in the current world. As the times interact in the story, their relationship provokes something attractive and researchable.

The most significant object in the story is nostalgia, which is the longing for the past home and memories. Under the oppression of wartime and slaughter, people as minorities or victims became homeless and hopeless while trying hard to survive and protect their families. The concept of a home used to be a warm, safe, and stable place with family members, but in the cruel and uncontrolled reality of wartime, the home became the desired image. A home is established between reality and illusion owing to the world and authorities in times of war in the 1940s. Unlike in a peaceful society, home is everywhere, in an oppressed situation that forces people to face a disaster like the chaos of war. However, the long-lasting home is in their mind. Namely, wherever sufferers can settle their anxiety and escape from being arrested or killed is their temporary home, but the ideal home from the past is pictured unseen. Therefore, nostalgia in the story is actually the craving for the warm and safe home in the past. Moreover, in the novel, not only the peculiar children but the protagonist Jacob wishes to extend the image of the past home as a hope for the future. They both figure out that this place is where their belongingness is supposed to settle down for good and all.

People worldwide are suffering from the quick elapse of time and the rapid change of space, but in the story, an area operates without both of them and captures a delightful period repeating. Following the natural laws, people are forced to experience not only uninterrupted time, such as growing up, facing the deadline, getting old, and even reaching death, but the shifting space, like from home to the workplace. It seems that humans have no choice but to keep busy in their lifetime and no pause button for them to press. Nevertheless, although people do not have the ability to control fleeting time and space, the individual memories, sometimes with some specific group of relatives, live on and form an isolated zone in our mind. This area is established by nostalgia and becomes a refuge they

desire to indulge in for the purpose of escaping from the cruel present or reality. The created field is not just an illusion based on people's longing for the past time but a driving force for them to keep moving forward while living exhaustedly in the present society. The primary function of this place for the sufferers is either to leave the oppressed miserable present behind or to reconstruct the pleasant moments from the past. Yet, both of them aim to build an ideal future. For picturing the future, nostalgia is an essential foundation, and dissatisfaction with the present life is the promoter. To put it simply, the unpleasant present affects both people's addiction to nostalgia and their expectation for the future.

In this regard, the present seems non-existent as it combines the sentimental attachment to the past and the expectancy for the future. Like a bridge, the function of the present is to link past and future together, but at the same time, it never stops its linear path. Even so, the present is not the only timeline to keep moving forward. In Ransom Riggs's *Miss Peregrine's Home for Peculiar Children*, a loop with a group of abnormal humans dwelling is created to keep them alive by controlling the time in circulation. The headmistress, Miss Peregrine, operates the temporary time loop in a circular timeline repeated the day before the German bombs dropped. This isolated field, as their nostalgia, simultaneously exists in the present. In other words, the present bears the previous and the forthcoming times and runs independently with the loop, which is in the past space-time.

In Grandpa Portman's story, two pieces of evidence represent the past, the one-day circular loop and a pile of eccentric photographs of peculiar people. Along with the clues from the storyline, these grotesque shots allude to the position of some minorities before World War II. They are as free as anyone else, without any imposed racial prejudice on them. After the war began, the situation of the residents in the loop changed rapidly from margins to victims. The enormous event traumatized them and evoked their nostalgia, which is their ideal picture of the future at the same time. The miserable wartime boosts their hope and longing for the past peaceful moment to be fulfilled. During the war, the

inhuman treatment from the authorities increased people's fear and sorrow. As a result, they turned to focus on escaping from the present horrible predicament, and the urgently needed shelter appeared in their mind. This area in the story is not simply a refuge for them to run away from the dreadful reality but a container to hold and keep their strong affection for nostalgia and heavy expectancy for the future. Nonetheless, the loop carrying all these affections aims to reverse the present situation and construct the forthcoming time based on the peaceful past surroundings. The relationship between the temporary time loop and the current time is similar to a causal relationship. Moreover, this reconstruction is also the process of placing hope in the future, where people picture an image of a utopia.

The Holocaust in the Second World War is a well-known event that traumatized minorities and affected contemporary society. Those tortures, including the family separation, the pain of losing beloveds and relatives, and the fear of being killed, stirred up victims' desire to transform the status quo. However, unfortunately, they owned no power to change the situation. Thus, to settle down their anxiety, the first step they adopted was to establish the past time from the memories, like the loop in *The Miss Peregrine's Home for Peculiar Children*. In this pictured space based on memory, people live cheerfully without any negative emotions and affairs, such as pain, hatred, and war. As the created field stands alone outside of the natural laws, its concept of time is in circulation. In other words, people in that specific place are out of control of the present timeline and are immortal due to the one-day repeated timeline. Nevertheless, the loop and the novel's present world will influence each other after the protagonist crosses the cairn tunnel.³ This space-time contains the longing for reconstructing the previous life mode and the hope for the future after people experienced both a peaceful past and a miserable present. To be accurate, the loop as a shaped area is firstly about nostalgia, and then it becomes the hope for the future in which minorities set their imagined utopia.

³ See Riggs, *Miss Peregrine's Home for Peculiar Children* 123.

The trauma from the massacre evokes the longing for this isolated past place, but it is also full of expectation and hope for a bright future. As the loop is constructed by the dwellers' multiple feelings, it is supposed to be an illusion like a utopia, which is defined as a "no-place" above reality.⁴ However, in the fantasy novel, this intangible field is allowed to be created concretely on the island. The loop in the story is regarded as a circular space-time of the past and also a utopia with happiness. Namely, "nobody ever gets sick or died" in this ideal-created field (9). Between reality and illusion, residents in Miss Peregrine's "Home" are all doubtful to the readers and protagonist at the beginning with the bedtime story and photographs. They think about this uncertainty with hesitation between their wisdom and the supernatural world. Since the novel is simultaneously fantastic and fantasy,⁵ the utopia and the peculiar people are allowed to exist. They struggle in reality during wartime and rest in the loop, where the headmistress perfectly forms for them. This imagined place is not totally an illusion or a reality due to another effect, the hope for a future paradise. In other words, the utopia between reality and illusion represents the desire and hope for both the past life and the upcoming period. Hence, the ideal picture seems to be achievable based on peculiar people's nostalgia and memories. In *Miss Peregrine's Home for Peculiar Children*, although the environment of the utopia corresponds with their past model image, its concept of time and space is not as similar to the traditional linear timeline of the present.

In this unique place, time and space are in a circle of a day, like identical sunset, sunrise, and activities of that day. All creatures in the loop follow the same path again and again without any external disturbances before Jacob links these two worlds, the present and the past. Although the time is predictable and stuck on September 3rd, 1940, the day before the orphanage is bombed, the inhabitants in the loop own their freedom of thought. The idea

⁴ See Marin, *Utopics: The Semiological Play of Textual Spaces* 91.

⁵ See Todorov, "Definition of the Fantastic" 25-27.

of how peculiar they are and what role the loop acts will be presented gradually along with a journey of the intertwisting time and space in this thesis.

People forced to follow the laws of nature usually aspire to live without uncontrollable restrictions, such as the time and space of work, which remind them of a cage. Therefore, my interest in the complex intertwines of time and space is piqued by the struggle between nostalgia, dissatisfaction, and expectation, especially during the Second World War. The affection, especially nostalgia, aroused by the relationship between time and space in this novel is why I selected Ransom Riggs's *The Miss Peregrine's Home for Peculiar Children* as my object of study.

2. Literature Review

Owing to the published date and its feature as young adult literature, the novel may not be old enough for numerous scholars to do in-depth research. Thus, the documents about *Miss Peregrine's Home for Peculiar Children* are not so much for the thesis to review, only some book and magazine reviews or online interviews. In this case, I choose to consult some of them on the internet to complete this part.

The novel concerns more about the racial issue during the Holocaust in the Second World War. Some of the book reviews concentrate on several aspects, such as self-identity, time and space, photographs, individual belonging, and the thirst for a permanent and stable home, even though most merely lay out the summary of the story. Beginning with remembering and paraphrasing his grandfather's bedtime story in his childhood, Jacob hints to the readers that there is something related between himself and the oral tale. With the photographs, the elder's story earns its gravity to be like an authentic one precisely placed in the real world. Thus, Jacob believes it firmly and plants the seed of his dream to become an explorer discovering the loop and the orphanage his grandfather had stayed in wartime. The faith in believing the tale emphasizes the difference in Jacob's identity, which presents

his alienation from his peers as he is bullied and called “fairy boy” for a nasty joke by his classmate (16). Because the price of insisting on his faith is too shameful and traumatized to bear, the protagonist is led by the bloody reality to doubt the truthfulness of the tale. With suspicion, he thinks that the loop might be “his grandfather [was] communicating with a metaphor about the horrors of war” (Steffen). Similar to the children in the loop, Jacob’s childhood experience of being excluded echoes the peculiars’ situation. Both of them are abandoned in their contemporary societies due to their differences. One is because of his faith, and the other is their race and descent. Once the self-identity is not accepted on one side, it is embraced from the other, just as Jacob in his current year of 2011 and the past of 1940. The consideration of the protagonist and the peculiar people are alike as “Jacob’s loneliness showcases the other peculiars’ problems” (Chang 84). They both try hard to find a place where they are approved and accepted.

Although the protagonist and the peculiar children are limited in their reality, they are freed from the time in different ways. It is not difficult to notice that Jacob is a time traveler who travels from the present to the past. As for the peculiar dwellers, they are never getting old and facing death⁶ because of the protection from the time loop. In other words, they are time travelers, and the story is full of “time-travels...when a character from the future or past goes to another time zone” (Bookworm.30999). Their unique role in the story reflects to the readers that everyone in the world is unique and particular, not as the characters possessing supernatural talents, but in personalities.

Moreover, as the novel is originally planned to be a picture book inspired by vintage and uncanny photographs, most reviewers agree with and give positive reactions to the strategy of presenting a story with the supplements of the pictures. For instance, one of the reviewers indicates that “the photographs are a fantastic addition and really help to tie the two different sections of the book back together” (Chettle). In other words, photos are a

⁶ See Riggs, *Miss Peregrine’s Home for Peculiar Children* 9; 254.

predominant element in the novel to connect fantasy to reality or reality to fantasy. That is why Grandpa Portman's tale is so compelling to Jacob that it becomes his belief.

The most significant point in these reviews is the image of "home" in the story between reality and fantasy or illusion. Based on Hawk Chang's article "Between Reality and Fantasy: Home in Ransom Riggs's *Miss Peregrine's Home for Peculiar Children*," home is the novel's core. This desire is evoked from discontentment with the present reality or the original home. To the teenager, his mother and father are self-centered and lack concern for their son. His father only focuses on investigating birds (25). His mom usually prefers to gather parties as she loves to show off their house (52). The house is a meaningless and dysfunctional home to the protagonist. More accurately, "He does not fit into his own family" (Chang 83) as he never gets involved in his parents' activities. In addition, he is also incompatible with his classmates due to his weird thought or insistence on the bedtime tale that peers laugh at and play jokes on him. One thing is assured: In the story, "Loneliness is definitely a big theme" (Howell). Therefore, as a fifteen-year-old teenager, Jacob seems to be abandoned by his community and world. That is, he feels stressed and aimless in his current society in the twenty-first century. In this case, Jacob seems to live in a place where he cannot fit in.

Jacob recalls his dream of exploring his grandpa's tale while being upset by his grandpa's death. At the same time, he notices that he has lived aimlessly in a house that neglects its duty as a home. He doesn't know who he really is or what the purpose of his being is. As a result, he starts the journey to find the home in this childhood bedtime story, an orphanage between reality and fantasy. In a similar situation, Jacob and the peculiar children are excluded from their contemporary communities due to their strangeness and uniqueness. This rejection from the motherlands or societies cuts off their roots. It forces them to be a "homeless and rootless" group with no nationality, citizenship, or even self-belonging (Chang 87). All the hostile separations evoked the desire for an ideal home

which this thesis investigates a similar issue in the fourth chapter as a hope for the future. Although “Home” is usually a foundation for children’s development, offering them a sense of love and security and providing skills to build good relationships between self and others, the two homes (Jacob’s home and peculiar children’s homeland) in the story fail to perform their function. Hence, they begin to look for the perfect “Home,” which exists in the middle of reality and illusion or fantasy. The time loop then is the ideally created “Home” for them to experience what a qualified home is. When Jacob leaves for the island to explore the home-like refuge in the past world, he is regarded as a hero in the story, according to Nemeño.⁷

She considers the novel's plot a “classic hero-villain relationship” as the story fits its two main features, a hero and the villains in an adventure (Nemeño). Like an adventure story, the hero Jacob goes on a journey to explore his faith and try to prove that his grandfather’s folktale is not a fairytale in chapter two of the novel, even though he is not so sure. After that, he finds his friends and accompanies who are absolutely as peculiar as his grandfather has told him in the bedtime story. Next, he finds his self-identity in chapter nine of the story. Together they fight the monsters, and Jacob sacrifices his life in his present world. Eventually, they survive and begin another voyage to the unknown future in the last chapter.

However, even though the book reviewers read the novel from several different perspectives, they portray it through the summary of the story without further studies. Consequently, I will investigate and concentrate on time and space by adopting Mikhail Bakhtin’s concept of “chronotope” (Bakhtin 84) with the derived affections, which are the desire and hope evoked by the dissatisfied present in this thesis. Namely, the chronotope connecting temporal and spatial relationships is the structure and concept of the loop that combines inspired affections, such as nostalgia and hope. The thesis spindle is time, space,

⁷ See Nemeño, “Book Review: *Miss Peregrine’s Home for Peculiar Children*.”

and feelings intertwining with each other.

3. Methodology

Mikhail Bakhtin's concept of chronotope is the primary theory adopted to view the space-time issue in *Miss Peregrine's Home for Peculiar Children* as the story is divided into two patterns of different times. From his point of view, the independent area is called a "chronotope," which is a connection of "temporal and spatial relationships" (Bakhtin 84). In this book, times are heterogeneous and are existed simultaneously. Two kinds of times are distinctly offered in the story. One is the present linear time in the twenty-first century, and the other is the past circular time on the third of September, 1940. Their relationship begins as a parallel without intersection, but after the protagonist explores his dream and enters the loop, their relationship becomes intertwined. The authenticity of his grandpa's bedtime story is revealed and proven as the journey progresses.

The temporary time loop repeated the same day in circulation seems like a sealed place. People inside look as if they are controlled by time as they follow the timeline of a day. However, on the other hand, they are free from the threat of time because they have never aged in the isolated "Home." In Bakhtin's perspective, a Roman romance or adventure story is formed by three elements: two biological moments and an in-between "extratemporal hiatus" (90). The first biological moment is the arousal of passion, and the other is its satisfaction. In the novel, the journey set for Jacob to meet his destiny follows the ingredients of an adventure story. The hiatus involves the "'game of fate,' its 'suddenlys' and 'at just that moments' make up the entire contents of the novel" (Bakhtin 92).

The arousal of passion in the story is a combination of photographs and the storyteller's death (8; 33). Jacob's childhood memory of being with his grandfather while listening to his bedtime story with the evidence of the history is the critical part of the study. With the old Portman's words, "Find the bird. In the loop. On the other side of the old man's grave.

September third, 1940” (33), Jacob steps on his journey with his father, who is only interested in birds. The voyage is his fate to discover his self-identity as one of the peculiar children. All the suddenlys, such as entering the loop (123) and being informed of his extraordinary talent (243), are like the pieces of the puzzle that gradually fulfilled who he really is. For the final biological moment, Jacob realizes that life in the past with his congeners is where he belongs and evokes his satisfaction. Thus, he sacrifices his present and the dysfunctional home to totally devote himself to the time he chooses to stay without returning.

Along with Bakhtin’s notion of “hiatus,” the accidents or suddenlys between two biological moments leave “no trace in the life of the heroes or in their personalities” (Bakhtin 94). Namely, although hiatus may be a difficult gap for the protagonist, he will pass the dilemma and reach the goal or the ideal end the author has already written for him. Moreover, hiatus involves binaries called “individual motifs” in adventure-time (Bakhtin 97). The pairs are essential for the hero to experience in the plot, such as “meeting/parting (separation), loss/acquisition, search/discovery, recognition/nonrecognition,” and all of them correspond in the novel (Bakhtin 97). Firstly, there are too many sets of the pair of the meeting/parting (separation), but the influenced two are Jacob and his grandpa and Jacob and the peculiar children. These are the promoters for the teenager to understand that he is not merely an ordinary useless person in his world, like the oral bedtime story, grandfather’s last words, peculiar skill, and the chance to encounter or reunion.

Secondly, loss/acquisition is also linked into two parts, grandfather’s death and the adventure, and the present home with his parents and the past with his belongingness. As Jacob loses the only elder he loves, his destiny to explore an adventure begins by obeying the deceased’s last utterance. Furthermore, after he experiences the entire journey in the past, he decides to leave behind his original life and his parents in order to follow his heart and stay where he belongs. The last two sets, search/discovery and recognition/nonrecognition

can be melted into one because the materials, the bedtime story and the entrance, in the story fit both of these two pairs. People who own the sameness and the specific memory are able to search and recognize these two signs when they meet together.

After discussing the novel from the aspect of its external structure with Bakhtin's theory of chronotope, the internal affections inspired by the racial issue and unchangeable situation during the Holocaust in World War II are vital issues to investigate. In this part, Susan Rubin Suleiman's theory of the relationship between past and future is adopted to explore the victims' inner desires and thoughts. Without a doubt, people under the oppression of the horrible or cruel reality with dissatisfaction and fear desire to find a shelter to protect themselves and their families. In addition, after settling their pain and fear in the sanctuary they created, they long to maintain this paradise. From Susan Rubin Suleiman's idea of the upcoming time that "the future perfect is the historical tense par excellence" (Suleiman 17), the pictured future is a place that contains both past and future. Namely, the refuge in the story is the desire for the past happiness and the ideal future, which is improved and better than the past one. When people face the uncontrollable negative present situation, they first recall the delightful memories in the past and then long for that happiness to replace the current state of society and become the ideal future. In other words, no one is willing to struggle in the frustration and terrible plight, so people prefer to indulge themselves in the nostalgia or the dream they created with hope. In the long term, the minorities as victims wish to establish a utopia without slaughter or hopelessness for their future generations or posterity.

4. Thesis Structure

Introduction as Chapter One in the thesis is divided into four parts, "Background and Motivation," "Literature Review," "Methodology," and "Thesis Structure." In the first part, two points are revealed: the book's background and the motivation of my object of study.

Ransom Riggs's *Miss Peregrine's Home for Peculiar Children* is an extraordinary work inspired by several vernacular and found photographs. It was initially aimed at being a picture book as the author's childhood interest was collecting quirky vintage shots while accompanying his grandmother to flea markets. However, it is ultimately enriched by a vivid narrative and becomes a novel. The uncanny peculiar photos are displaced to the reader throughout the story, which implies the severe historical event of World War II. It is not only the combination of photographs and narrative that attracts the readers, but also the issues in the story. In reality, following the laws of nature, people are powerless to manipulate the passing of time and the spatial transformation. Therefore, I chose this fantasy novel to be the object of study for my investigation because it contains a similar situation, which is the complex relationship between time, space, and evoked nostalgia (affection).

The second part is "Literature Review." Unfortunately, because of the novel's publication date, there are only some book reviews on the Internet. Yet, the story is intriguing from different perspectives, such as the hero-villain relationship and loneliness. The online studies offer various ideas to the readers and researchers, but the main object investigated in this thesis is similar to nostalgia for the home and the relationship between time and space. Therefore, the notion of "home" is critical to discuss as Jacob and the peculiar children long for a warm and safe home. The next part is "Methodology." The significant points to investigate in the thesis are the structure of the loop and the aroused affections in the story. To consider the construction of the created area, Mikhail Bakhtin's theory of "chronotope" help to explain. As the story implies the historical event of the Second World War, Susan Suleiman's theory is adopted to support the discussion of the victims' evoked affections during wartime. For the last part of the introduction, the structure of the thesis is summarized

The main body starts from the second chapter to the fourth chapter. In this chapter,

“The Loop of Past Time and Space Existing in Present,” the genre of *Miss Peregrine’s Home for Peculiar Children* as the fantastic and fantasy is discussed before the novel’s content. In addition, Chapter Two is divided into two parts, “A Repeated Chronotope” and “Past in the Present.” According to Tzvetan Todorov, fantastic is either “uncanny” or “marvelous” (Todorov 25). As this genre is between natural and supernatural laws, it is sometimes outside human wisdom and is challenging to recognize. Two possibilities do not in the range of what people have learned. One is beneath, which relates to uncanny, and the other above, which connects to marvelous. After clarifying the features of fantastic and fantasy, the first part is the main object of the novel “A Repeated Chronotope,” which is distinctly the supernatural image in reality but a concrete world in this novel. The created time loop is in circulation on the same day, the third of September, 1940, to protect the residents from being consumed by time in the warfare. Its timeline is controllable and repetitive. However, in Gary Saul Morson’s view, although the repeated chronotope prevents them from aging and passing away, it also duplicates the painful memory of the present situation, which refers to the night when the German bombs dropped over the “Home” or the orphanage (Morson 179).

Although the victims’ traumas from the war are reminded by the repetition of the loop, they have no choice but to keep on being alive. Then its behavior indicates that Miss Peregrine, who creates and reverses the time of the loop, brings the past to the present world. I study this matter in the second part, “Past in the Present.” As the past and present connect together, an entrance is essential. In other words, when these two different periods meet, the transition between them must be set, even though they operate in parallel at the beginning of the story. To exist together, James Lawson suggests they must be in a similar pattern to maintain balance: “according to Bakhtin, the chronotopes of a narrative are also ‘bridges’ that engage with parallel space-time frames in the real world” (Lawson 385). The shift button must be secretly hidden at a discreet location because the circular loop is a refuge

that needs to maintain a high alert of vigilance in protection. Nevertheless, not everyone can find the entrance, but only those who have inherited the gift-like talents, like the peculiar children, are able to cross. After explaining the ideas of the main objects of the novel, this essay begins to develop the story's internal issues.

Chapter Three, "Nostalgia to the Period Before the Blitz," aims to deal with the homesickness of the old days and home before the bombs destroy the shelter. This chapter can be separated into two parts, "Photos of the Peculiar Children (Like the Orphans of the War)" and "Longing to Reconstruct Present Back into the Past." The issue of race during the Holocaust in World War II is the crucial cause in evoking nostalgia for the peace of the past. Given that the novel is initially intended to be published as a picture book, the meanings behind the numerous photographs must encompass something unfolded inside. For that reason, the mission of the first part, "Photos of the Peculiar Children (Like the Orphans of the War)," is to explore the meaning and the affections hidden behind a photo. Once a scene is shot, according to Roland Barthes, a "superimposition" between reality and the past is meant to be considered (Barthes 76). That is to say, the photo as the concrete material of the historical relics records the time and space at that time, which is a historical fact, and passes down the fluid emotions and feelings. The memories behind an image are the combination of individual and collective thoughts in Susan Rubin Suleiman's conception of the conflicts (Suleiman 2). In this case, individual memories are narrow because they focus merely on personal benefits, but the collective one pursues the specific groups' profits. This argument of personal and collective memories is a complicated part that will be depicted in the third chapter. Suffering from internal pain and trauma, people long for a refuge to settle their anxieties and fears.

The second part, "Longing to Reconstruct Present Back into the Past," appears to research the peculiar people's inner affections in the story. In this situation, natural laws lack power because the action to reconstruct the past in the present is a time reversion that

never occurs in reality. The nostalgia for childhood's old days is as same as the longing for a paradise that Tamara S. Wagner proposes (Wagner 25). In other words, people desire to move back owing to the lack or absence of childhood, and so does the notion of the future. People's dissatisfaction with the present situation fuels both their nostalgia and expectation. Consequently, they open up two paths to walk, whether to indulge in the past or create an ideal utopia for the future that always exists with happiness. In the story, they are integrated into the loop. Namely, as the shelter is built from feelings for the past and the future, it carries both. Historical facts cannot be started over again. As a result, laying hope in the future seems to be a viable way.

In the fourth chapter, "A Utopia Formed by Nostalgia," a paradise to be the ideal future is the primary object to study. The existence of the imaginary heaven is vital for people who long for a place like home. An area that is fictional in reality but stable in the novel acts as a refuge for residents in the "Home" to temporarily escape from the horrible status quo. In this safe field, they think of the delightfulness of the previous good days and set their hope in it. Before investigating a utopia, its term and nickname must be declared first. According to Louis Marin, the norm "utopia," which first appeared in 1516 in Thomas More's work *Utopia*, means "no-place" via its ancient Greek etymology, and its nickname is "eutopia," which means "place of happiness" (Marin 91). The loop in the story is doubtlessly an essential role in the times. It is exposed to the readers along with the timeline from the present to the past and eventually to the future. This chapter is also divided into two parts, "Loop as a Utopia" and "The Loop Between Illusion and Reality." The first part, "Loop as a Utopia," contains the minorities' hope. In the distant future, a utopia seems limitless. From Thomas S. Engeman's principle, utopia must be "depersonalized" and "depoliticized" as an independent chronotope (Engeman 145). That is, the individual benefits cannot form the utopia since it emphasizes the best profits for everyone. This heavenly place usually exists in the illusion to satisfy personal spiritual needs. However, in Ernst Bloch's view, a utopia

can be regarded as an executable blueprint of the future.

The last part of Chapter Four, “The Loop Between Illusion and Reality,” will consider and concentrate on Ernst Bloch’s concrete and abstract utopia. From Ruth Levitas’s research on Ernst Bloch’s argument, a concrete utopia is a possible future, but the abstract one is immature (Levitas 19; 14). In other words, the concrete one is built up in the range of natural laws, but the other one stays between reality and illusion or is totally in fantasy. The loop in *Miss Peregrine’s Home for Peculiar Children* fits both but is close to the abstract utopia in-between. On the one hand, this isolated place can be a concrete utopia as the environment inside follows the laws of nature, such as sunset and sunrise. However, on the other hand, its circular timeline and peculiar dwellers lead it to the abstract utopia, which is difficult to achieve in reality.

The final chapter is the conclusion. In my thesis, nostalgia with photographs is the most significant object to study and is aroused by the intertwining of time and space. As the present (Jacob’s world in 2011) and the past (the peculiar children’s loop in 1940) timelines gradually connect in the story, the characters’ longing for a warm and safe home becomes more apparent. This home in *Miss Peregrine’s Home for Peculiar Children* is established in the time loop on September 3rd, 1940. Although he lives aimlessly in his current time with a tedious job and a functionless home, the protagonist owns his dream to be an explorer to discover his grandfather’s bedtime story in his childhood. Owing to his dream and faith in the mysterious world from the other side, Jacob is excluded by his classmates and also his parents. In a similar situation, the peculiar people in their time are abandoned by their society and motherland because of their unique talents. Both of them are lonely in their worlds, but they figure out a place to settle their belongingness.

Accompanied by the uncanny shots, the novel earns its gravity to the readers. The function of the photos in the story is to bring historical facts and events to the present world. Moreover, another function is to imply the victims’ dilemma during the Second World War.

As they record the past, the meaning and background behind unfold the truth and affection at that time. For the peculiar children, the pictures contain both happiness and sadness. Although these photographs help the dwellers in the loop recall their pleasant old days, they still remind them of the present miserable situation. Namely, a photo links the past to the present.

Miss Peregrine creates the “Home” in the time loop to protect the victims from threats of war. The “Home” indicates residents’ nostalgia as the world is in circulation. For Jacob, who also owns the talent, this house containing his dream and the fellows from his grandpa’s story is qualified to be home. However, this area established by their nostalgia is also their expectation of the future because of the present plight. Although people prefer to indulge in the past, they still need to move on living. The foundation of an ideal future is usually from past delightful memories. In other words, the shape of the bright future is based on nostalgia. The hope and expectation drive the loop to be a utopia. Therefore, the place carries the affections, especially nostalgia, and the complicated relationship between time and space. Besides, another issue is inspired by objects I choose to study. Because of the inharmonious situation between the characters and their times, their difference and specialties are unfolded to the readers. At the end of the novel, the author depicts that people’s ordinary and extraordinary coexist as well as the times in the story. Similar to the peculiar children, Riggs encourages people that personal uniqueness is hidden behind ordinary life, such as personality and thoughts. The individual distinctiveness waits for exploration just as the loop and the peculiars in the past.

Chapter One: The Loop of Past Time and Space Existing in Present

No matter why people prefer to indulge themselves in the past, they create a spiritual refuge to escape from reality or recall delightful memories. Living in the inner sanctuary, people memorize the old days and the times when those who have passed on are still with them. If this shelter is a zone that can rescue some minorities' lives, it must be wished to occur in reality. This desired nostalgia is the issue I am interested in investigating through this thesis. In Ransom Riggs's *Miss Peregrine's Home for Peculiar Children*, there is a kind of bird called "ymbrynes" (151), which owns a peculiar capacity to control time and create temporal time loops. These areas are formed for the group of people who possess different inherent talents, especially for the orphans whose parents were killed in that horrible period around 1940. These isolated regions are located separately worldwide with inconspicuous entrances, such as cairns, and aim to protect particular victims from bombs, death, and the hollowgast (248). Within the distinct functions as a repeated and controllable field, the loop is not only temporally but in the past and is more mysterious than what people generally imagine.

The loop in the novel is from a sure day that happened in the past. More precisely, on September 3rd, 1940, before the night that orphanage was bombed. It is fixed and repeated on the exact date for the purpose of escaping from death. According to Mikhail Bakhtin, this place is regarded as a "chronotope," which owns its independent time and space. In the text, the created space is indeed standing and synchronically parallel with the present. However, the distinction between these two periods is their timeline's operating patterns. In other words, the story is about a past era existing in the present with complex space-time relationships. The timelines co-exist in the novel. They are the loop in 1940 and the protagonist's life in 2011.

I divide this chapter into two parts to investigate the background and space-time

relationships in *Miss Peregrine's Home for Peculiar Children*. The first is "A Repeated Chronotope," and the other is "Past in the Present." The first part explores the specific condition of the loop, and the second one discusses the simultaneous chronotopes that coexist with each other, past and present. However, before investigating the complicated time loop, I would begin with clarifying the genre of *Miss Peregrine's Home for Peculiar Children* as both the fantastic and fantasy. This explication rationalizes the entire story, especially the protagonist's time travel and the uncanny photographs with the peculiar people's images.

Although people all long for a repeated place like this fantastic historical field to exist and stand forever for us to hide or indulge in, it is not going to happen as they have already realized this immutable loop appears only in the memory, imagination, and novel. Bakhtin's numerous works about temporality are based on "forms of thought" that emphasize time, society, and human agency (Morson 176). A novel is a specific writing style among and above people's fixed wisdom, and fantasy is one of the categories divided from it. In the essay "Definition of the Fantastic," published in 1975, Tzvetan Todorov states that fantasy is at the intersection of either "uncanny" or "marvelous" (Todorov 25). These situations rely on the principles of two laws, nature and supernature.

People in the present are familiar with the natural rules humans have learned and known, but the supernatural laws are unexplored and regarded as beyond or beneath knowledge. In Todorov's opinion, the fantastic is related to the experience of the crowd, and the essential elements of this genre are hesitation and uncertainty (Todorov 30). The fantastic connects readers' interaction with the story, such as their choice and reflection. When spectators appreciate a literary work, they set their status into the protagonist but choose decisions with hesitation, which is evoked by the uncanny phenomenon in the story,⁸ such as the peculiar photographs and their inherent talents. In addition, people immerse in

⁸ See Todorov, "Definition of the Fantastic" 26.

the past period in the book and return to reality with contemporary wisdom while viewing a novel or an artwork. For instance, the loop in the story guides readers to squarely face the inner desire under the frustrating reality and ponder on the choices in the story. With uncertainty and hesitation between natural and supernatural laws, readers consider how they would choose if they were the main character. In other words, an art to the readers or spectators is a bridge that connects the past and present.

The most attractive point of fantastic is its suspension between illusion and reality, imagination and fact, or dream and actuality. As mentioned above, the supernatural rules that are out of our recognition are uncanny or marvelous. Based on the experience of natural principles that we have been taught and practiced, we are able to distinguish illusion and reality. Nevertheless, this genre is in-between these two laws, and sometimes it confuses readers with ambiguous division. The uncertainty between the two laws is the strategy of the fantastic. Through its particularity, the novel guides the readers into the hesitation of deciding which world they are close to, illusion or reality. Besides, *Miss Peregrine's Home for Peculiar Children* is also a fantasy with magical and supernatural events. As fantasy is distinctly out of reality and natural law, the story fits this feature with the protagonist's time travels between his present world in 2011 and the past on September 3rd, 1940.

The time loop as a significant object in the thesis represents the specific period of the past and shows up like a concrete house in peculiar children's contemporary society in 1940. It evokes not merely the readers' doubt about whether it happened in reality or not, which the answer is negative, but their inner desire to discover a place for resting and relaxing. Although historical events can only be left in the past, the memories, effects, and even affections can never be forgotten. However, no matter the enjoyable old days or impracticable longing, both are allowed to occur physically and tangibly through the narrative structure of fantasy. After realizing the function and the pattern of the fantastic and fantasy, I am going to discuss the objects and issues in *Miss Peregrine's Home for Peculiar*

Children. The main objects to study in the novel are the repeated time loop as a chronotope and the uncanny vintage photographs of the peculiar people. The issues in the story are the affections during the Second World War, especially nostalgia and hope.

1. A Repeated Chronotope

In Ransom Riggs's *Miss Peregrine's Home for Peculiar Children*, the loop is in the circulation of one-day operation without restricting the freedom of residents' movement and thoughts, but their scope is limited, except for the peculiar folk. As the children know that they live in a repeated world created and protected by their headmistress Miss Peregrine, they are able to go outside the loop but cannot stay for over an hour. For instance, Jacob Portman's era in 2011 is the future of the peculiar children, so they cannot visit the protagonist's world for more than an hour, or the time will catch up, and they will age and die. (206-207). For them, the limitations of this temporal bubble are not like obstacles disturbing their lives but essential rules to maintain and secure their presence. Given the principles of nature, people who passed away seventy years ago are unlikely to appear in the current reality. In short, if they lived in the present world as ordinary people, the ages they missed will soon catch up speedily, and death will also arrive because of their unique identities as a group from the society of 1940. However, fantastic and fantasy allow this uncanny phenomenon to occur in the story.

In this case, a fantasy novel permits the human desire for a past safe home to be built concretely, so the loop is created with endless repetition in the story. In the cruel reality, what a person thirst for is only a momentary time and space for escaping from the oppressed present and for resting, not much. Similarly, the peculiar residents in the loop are eager for only a short period that offers them security and peace. The repeated loop with temporal and spatial relationships that are different from the present. Along with Mikhail Bakhtin's point of view, the time loop in the novel could correspond to his notion called a "chonotope" (84).

He states that a chronotope is a place with its own isolated time and space. In a novel, it must contain some principles and activities to enrich the story. In other words, Bakhtin thinks that in a chronotope, the “knots of narrative” are in the relationship of being tied and untied (Lawson 395). Let me present an example. When Jacob first meets his grandfather’s childhood lover, Emma (117), the knot is tied. It means that the chance and function of Grandpa Portman’s story are evoked.

Because of the supernatural feature of fantasy, the story needs to build up its specific frames and reasons for the readers. In the book, two timelines, linear and circular, are firstly displayed and set as the foundation of the story time structures. According to James Lawson, “narrative form” is a unique and intrinsically creative way of establishing specific kinds of wisdom (Lawson 386). In the novel, the time and space of the particular period are repeated and controlled by the ymbrynes. Their natural skill is to create and reverse a time loop every night just before the hostile rival drops the bombs over the “house.” Miss Peregrine is one of the ymbrynes and operates the loop located at Cairnholm in Wales. The long-standing existence of the past field helps the fifteen-year-old protagonist Jacob to discover the house from Grandpa Portman’s childhood story. When the circular timeline maintains steadily, the readers figure out that their longing for an eternal and peaceful place is allowed to happen concretely in this kind of genre. Nonetheless, the repetition of the loop is not only people’s joyful life without death but the repeated mistakes in the present life (Morson 179). In other words, although the peculiar children living in circulation are supposed to soak into a carefree and pleasant life, their trauma never vanishes. The painful memories as wounds are repeatedly ripped open by the reversed chronotope day by day. Delightful memories are regarded as marks of life, and so do traumas.

Being alive is an arduous task in specific eras for some groups of minorities from centuries to centuries because the majority’s power or faiths with bias dominate the society. Even though the peculiar children inhabit an isolated and safe area repeatedly, they never

forget the pain of loss they experienced during wartime. Every evening, Miss Peregrine reverses the loop to the previous day, and all peculiar dwellers witness this “changeover” while singing a rhythm with the gas masks on their faces (167). The kids feel cheerful and view it as a performance without fear. This activity is a daily routine that is occurred and is carved deeply inside each peculiar’s heart. In other words, the repeated time loop provides them with joyous rebirth and memories and a painful remembrance of the tragic historical event they experienced. The past is unchangeable and fixed, but the repeated chronotope is controllable and transparent to the peculiars. Although the continuous circulation contains both positive and negative affections, it offers victims to indulge in their nostalgia. This optimistic thought to rebuild the past home leads the loop to be established. In other words, one of the inevitable elements in a novel is cause and effect.

In *Miss Peregrine’s Home for Peculiar Children*, two main karmas that interrelate to the circulation of the duration decades ago are unfolded to be seen. One cause of the cyclical loop is the will to survive. In the story, the peculiar folk is eager to stay alive and need shelter during the desperate age of 1940. After the one-day circular area is created, people with extraordinary talents temporarily release their fear and sorrow. However, there is another issue they must keep aware of. Based on the essay “Definition of Fantastic,” in Montague R. James’s opinion, this genre sometimes needs to maintain a “loophole” for natural laws to own the power to explain the event rationally. Interestingly, this tiny pinhole ought to be exceptionally small with no function (Todorov 26). That is, fantasy is supposed to be closer to the supernatural cases but also needs to keep a subtle bilateral aisle for natural principles to be available and possible, even though they are unusable. The cairn in the story is the wee channel connecting two worlds governed separately by the two laws. I will investigate the purpose of this linkage later. Next, the other cause and effect is Jacob Portman’s discovery and confirmation of his grandfather’s “bedtime story,” especially the circular time loop. Accompanied by the existence of the past zone in the present world, the

tale becomes a truth. The old Portman is verified as a participant in his oral adventure. When the narrative is out of humans' natural knowledge, people stay their distance from it and maintain suspicion or unbelief, which is an essential element of fantasy. Nevertheless, these karmas connecting the repeated chronotope to the present world imply a hidden danger from their kin members.

The people once dwelling at the refuge divorced from their families and became the monsters called "hollows" or "hollowgast" (244, 248). They were as peculiar as the children in the loop but misguided and transformed into tentacle-mawed abominations (255-256) after the failure and explosion of their scheme, which aimed at achieving immortality. The monsters, which are only empty shells, need their former families' flesh and blood in order to maintain alive. When they consume enough peculiars, they become human-like wights without pupils. Jacob's psychotherapist is one of the wights. They pursue immortality because they are as ordinary as regulars whose end is death. The only difference between the peculiar people and the general public is their inherent talents. Therefore, the loop repetition is necessary to maintain their lives. The existence of the circulation is just to postpone the inevitable harm from the age of war and the hollows incapable of finding the entrances. To defeat and avoid those monsters, Jacob is the one who inherits his grandfather's peculiar ability and owns the skill of seeing them. His peculiarity is the feature that offers him the privilege to hop into the past chronotope, where only the people who possess inherent gifts can pass in. As a result, the temporal and repeated chronotope is the novel's core that includes all the essential information, such as the protection for the peculiar children, the evidence of the childhood oral tale, and the evoked affections to different times.

Furthermore, is the function of this circular time loop only for protection and maintenance? Of course not. A repeating chronotope is significantly relevant to the time issue. This field of past seems to be competent as a bridge between or even among times.

Moreover, the cairn as an entry could be a bridge as well.

2. Past in the Present

In this part, the unseparated relationship between past and present is the key point while investigating the chronotope in Ransom Riggs's *Miss Peregrine's Home for Peculiar Children*. The time loop represents the past period repeating in the present world, but their types of timelines are highly disparate. In spite of that difference, these two patterns of times are both endless. The operation of the past chronotope in this fantasy novel is circular, like a circle repeating. The present one is linear as a straight line following the natural laws. While reading a book, people experience three interactive chronotopes: the author's contemporary time or memories, the readers' reality present, and the spatio-temporal zone of the story. Some scholars agree with another discourse of chronotope. They think this place in the text leads readers to meet the author's thoughts. In addition, it offers our time to encounter the writer's era as this created area is considered a representation of the author's epoch. They believe that "complete real-life time-space" is in between real people who hold the ability to rethink and negotiate the meaning of the textual events (Allan 209).

The temporal time loop as a one-day chronotope of the past is repeated synchronously with Jacob's present time. The interaction of these times evokes specific truths to emerge gradually, whether the facts are in the past or present. The concept of the intertwining between these times can be corresponded to or similar to Gary Saul Morson's summary points to Bakhtin's requests for the term "real historical time," which is unchangeable. This idea is that the past must be realized as a restriction to the present (Morson 181). However, the present does not head down a blind alley as Bakhtin states that the chronotope has to release or maintain a chance for possibilities (Bakhtin 150-151). Even though the past limitations to the present block some events from happening, they still welcome various options with their open arms. In other words, the loop and the present in the novel seem to

be separately non-interfered in the beginning, but the past secretly influences the young boy through an oral tale. Grandpa Portman's last words and his story with old photographs, which are wondered only by Jacob, are not a sealed bubble. While investigating the interaction between two chronotopes (past and present), the facts are forced to reveal. As a bridge of engagement and connection, both sides must be parallel structures of time and space (Lawson 385). Here I will explore relationships between the past and present by adopting the different linkages, the loop, and the cairn.

The objects connected by the loop are the readers' present time and the author's childhood memories that reflect via the protagonist's life story. The writer of *Miss Peregrine's Home for Peculiar Children*, Ransom Riggs, talks about his childhood in an interview. He depicts that his process of growing up is full of peculiar people, especially his grandmother, who was his most important family member and infected him to be a book lover.⁹ She is the mentor to the author as she usually brought him to secondhand shops where he encountered his first box of old pictures in his life. Therefore, the novel is inspired by and based on the numerous vintage photos he collected. The story presented through Abraham Portman's tale and Jacob's adventure relates to the author's childhood, like peculiar people and the city Jacob lives in. In the writer's opinion, those aged snapshots imply historical secrets and meanings rather than just some static images. Thus, the author creates a past time loop with the historical event and truths to discover the hidden surprises and form a story connecting all shots. To the reader's present, this story arouses the curiosity to recall their childhood intensely and wish to explore the specific era of history. Due to the ancestors' sacrifices and tears, the present world is safer than in the 1940s. Most people cannot truly understand the pain of the awful truths though they learn about the event with whole-heartedly respect and sorrow. Unfortunately, the tragic event for people in the twenty-one century is only a milestone in history because no one nowadays has

⁹ See Ohlsen, "Further Dispatches from a World That Celebrates the Strange."

experienced it. The loop with the severe event attracts people's attention and interest to explore. Namely, most readers in the present world learn about the Holocaust during the Second World War II with sympathy, not empathy, as they are not the victims at that time. However, the novel arouses their awareness to concern about the event and its issues.

The temporal chronotope, at first, is just an image drawn in the form of a bedtime story, yet it becomes the truth and witnesses the development of time from 1940 to 2011 after the protagonist finds it. As the readers who follow in Jacob's footsteps trail the path opened up and guided by a pile of vintage photographs, they connect their thoughts to the story's present and the author's childhood. This concept is similar to one of the three issues by Hayden White, whose concern for the meaning of narrative is studied in an academic essay. It depicts that "narration," which is the miniature or insinuation of the natural world through the process of story-telling, is a strategy to deliberate the specific information of a "story" and "narrative" (Lawson 387). In other words, the entire storyline begins by representing the writer's past through Jacob's background information. Riggs and his protagonist in the novel have lived in Florida since they were a little boy. Then it is extended into a factual story within the story. When the readers reach the page of Jacob's first arrival at the house in Chapter Five of the book (120), the readers doubt the existence of the loop, and so does the protagonist. This first interaction with the past is also the initial link to join the current present with the writer's childhood memory. The past bubble in *Miss Peregrine's Home for Peculiar Children* connects the relationship of two different periods between the author and his readers, including imagination, suspicion, and rethinking.

In addition, the whole novel is itself both present and past to the two real people. For the author who keeps outside the limited realm reproduced his past in the paper (Allan 211), the text also articulates Riggs's two periods of time, past childhood and present authorship. The writer's position empowers him to recollect the interest and curiosity germinated in his youth and to represent them with creativity to construct a story that inherently owns its

particular spatio-temporal chronotope. That is to say, he, the present him, meets the past him in the self-built area and forces him to face his self-identity and his journey of growth again. As to the readers, the story is also about the past based on the author's previous lifetime. Riggs places his childhood in the story, but none of the readers in this modern age participate in his process of growing up. Instead, people who open this book begin a passage of connecting themselves in reality to the story of the past established by the writer's earlier time and also the severe historical issue. In other words, the novel is not just a story but a communication field, where the readers and the author cannot help but get involved in their action of creating and reading.

The other boundary line in the text is the cairn, the entry of the time loop. It joins the hero's present and the past chronotope or historical event together. This discussion will concentrate more on the story itself. At fifteen, the boy lives an aimless life working at a pharmacy in Florida. After he experiences the loss of his grandfather, who is his mentor, Abraham Portman, Jacob recollects his childhood dream of being an explorer. Jacob realizes the death of his most significant elder is abnormal as he witnesses his childhood nightmare (hollowgast), initially portrayed by the old Portman's secret story when he was six. Following the last words of the deceased and the suspicion of grandfather's death, the chance to connect to and discover the past appears. The time loop is surrounded by the imaginary objects in mind, "bird," "loop," and "September third, 1940" (33). When Jacob accidentally steps across the cairn, he encounters all evidence with everything and everyone that only occurs in his bedtime story. The suspicion becomes the truth as the present bumps into the past face to face vividly. Disagreeing with the previous concept that the past constraints the present, the past chronotope now functions as a factual guideline providing the direction for the present youthful wanderer Jacob to figure out who he actually is.

In this case, the loop bears the heavy pain and nostalgia from the historical Holocaust through the daily routine of reversing the time, and its entrance binds the equivalent times

together. For Jacob, the cairn is the door that opens his destiny to discover himself and to figure out his belongingness. He is also one of the peculiar people who can find and enter the cairn (240-241). Otherwise, the loop entrance is just a regular landscape with rocks. Namely, Jacob is a time hopper whose identity is relative to the loop. In James Lawson's opinion, the cairn is the "creative link to reality" in the story (Lawson 386). The time survivors from two sides meet through the unremarkable doorway of half past and half present. Jacob holds his childhood faith and dream, and the peculiar residents inherit the past truths. Although the fantasy novel locates closer to the supernatural rules, the historical event with unchangeable facts is wrapped inside to bring the past truths to both the present readers and the protagonist. The idea approaches one of Ann Curthoys and John Docker's thoughts on historical truth-telling, which demonstrates a temporal flow and requests a unique "creative act" to the narrative (Lawson 393).¹⁰ This strategy of the "creative act" in the novel is like an in-between bridge by forming a time loop to link past facts to the present world. In other words, they state that a narrative, like a novel, tells the historical truths of an event through the story with a particular "creative act."

To be more explicit, although the time loop in *Miss Peregrine's Home for Peculiar Children* seems to be a sealed field, the cairn as a tiny aperture or a bridge allows the possibility to connect parallel times. In addition, as it is not a closed system like epics, the novel's polyphony feature establishes the comprehensive openness to numerous endings or branches (Lawson 386). Although the author's planned direction for Jacob guides the readers' path while reading, the house as the image of the past temporal chronotope is described from different angles, such as from Grandpa Portman, the town people, or the

¹⁰ Curthoys and Docker cite Hayden White's three points of the narrative: narrative embraces both history and fiction, all narrative offers something unique, and what it offers enhances historical explanation. From their view, historical truth-telling has two aspects, one is "histories rely on documentable evidence about past events, setting them apart from fiction," and the "demonstrating temporal flow requires a creative act that is unique to narrative." See Lawson, "Chronotope, Story, and Historical Geography: Mikhail Bakhtin and the Space-Time of Narratives" 392-393.

peculiar children. Corresponding to this feature, the shape of the area is constructed by people's multiple utterances with different thoughts from the past and present. Thus, the house is presented as a shelter released by an oral story (9), a big old place by the kids' information in 2011 (78), and a refuge to "keep away unwanted visitors" from peculiars' view in 1940 (146). In Grandpa Portman's and the peculiar children's opinions, the house offers protection to the survivors. However, from the present locals', the towering building is merely a mysterious ancient landscape. For the previous witnesses, although the existence of the house reminds their suffering from the painful historical event, it also protects the dwellers from the rivals' eyes and attack in September 1940. Yet, to the latter viewers who never have a chance and choice to experience the event, the historical site with the shabby surface is only famous by its injected oral aged legend or fabricated haunting tales with once upon a time.

In this case, it is possible to connect to Bakhtin's notion about the "chance simultaneity" and "chance rupture" (Bakhtin 92). These two chances are usually discussed with several couples of objects to consider the meetings and nonmeetings in the story. They are vital to the concept of "chance" in the novel. However, when the chance links to the meaning of the repeated loop in *Miss Peregrine's Home for Peculiar Children*, they can be divided into two pairs. One is the experience and non-experience to the specific period of the past, which is a well-known historical event. The other is the meetings and non-meetings of the present and past. In other words, in the first set, both readers and Jacob in the present world lack the empathy to perfectly feel the same way as the victims in that age due to the uncontrollable rupture of the time. People and the protagonist in current society can only sympathize with them. In another set, the story's hero encounters the past at first through his grandpa's uncanny tale and Miss Peregrine's letter guiding him to discover the truth and the peculiar children in the photos and bedtime story. As the natural time never waits and the paranormal time keeps repeated, none of them owns the power to efficiently

fix or supply the current time gap between past and present. The disjunctions of time seem to be the “intervention of Fate” (Bakhtin 94) that forced people who are not contemporary to maintain curiosity and interest without being offered the same painful experience.

When the “chance simultaneity” and “chance rupture” refer to the experience and non-experience, the former implies the people involved in the historical event, and the latter is excluded. Namely, this pair points to people inside the past event and people in the present outside of it. The generations after the particular event learn no comprehensive view of it because “History is written by victors.” The famous quote is usually attributed to Winston Churchill, indicating that the knowledge people learn nowadays is merely from the view that the winners of the era have already set for them. In this case, the chances of experiencing and not experiencing simultaneity become worth discussing.

As they witnessed that disastrous age, the victims or survivors with the “chance simultaneity” thoroughly experienced the horrible social chaos without any choice but to suffer. The hurtful memories and trauma of that period never disappeared. Painfully, they do not want to recall it, but the tragic scenes have deeply imprinted in their hearts and minds and haunted them as a nightmare. This shared memory leads Old Portman and the peculiar people’s interpretations of the “House” to be a similar meaning as a refuge. However, to alert the descendants and pass down the milestones of racial history, the elders tear themselves apart and chisel into the most painful trauma. When the historical event is hidden in a story or a tale, the relation between them inspires two binary statements, one by Northrop Frye and the other by Hayden White. The author Riggs wraps up the historical facts in the story, although Northrop Frye claims that “emplotting historical materials” goes against the inductive essence of history (Lawson 392). To protect new generations’ innocence and pure hearts, the ancestors as victims cover or hide the crucial bloody history in tales with some imagination and educational elements. This idea is conformable with Hayden White’s view in emplotment as he believed that this strategy of telling historical

facts into a story is “central” to the power of explaining the truth of the past (Lawson 392).

Throughout the method of telling oral stories, the historical event at least exists as a form of several fragmental pieces to the people in the present world who are non-experiencers because of “chance rupture.” The victors passed away, but their thoughts and intention to cover the past facts never vanished. They become the pattern of tales and keep spreading without the limitation of time. The historical secondary is one of the numerous ways to maximally assist people who are blocked by chance of time to review a specific past or event. Namely, being provided the chance to experience the past simultaneously is highly significant to possess the ability to feel the same pain and darkness. Thanks to the passed-down legends, which are inherited past truths, people can trace through the rope of stories to rethink the event and even figure out the victims’ abyssal wounds and depression at that time.

The next pair of “chance simultaneity” and “chance rupture” infers meeting and nonmeeting and links to the text's chronotopes of past and present. Along with the protagonist’s adventure, this set emerges gradually. In this part, the meetings are more critical than the rupture. Therefore, the later discussion will concentrate on three connections between the two periods of time. They are the bedtime story, the cairn, and the confirmation of the protagonist’s identity. Moreover, the meetings and nonmeetings are the hero’s process to discover who he really is and to become a complete self. In other words, the arrangement of time in the story is set to fulfill the character’s life (Allan 207). The path organized in the novel begins with enlightenment, discovery, and acceptance of the protagonist’s peculiar status.

For the first time, his grandfather, who tells him about his fantastic and weird experience, hints at Jacob’s particularity when he was six. The story is about the elder’s childhood living in an orphanage with peculiar children (8-11). At that time, the little boy seems not so sure about his situation as one of the talented characters but shows curiosity

about the oral world attached with several odd pictures. The action of telling the past journey to their posterity is exactly the past represented in the present. The oral story displays different forms separately for Jacob and Abraham. It is an abstract present to the listener but a concrete past to the speaker. The bedtime tale is the first time meeting of past and present as the enlightenment to the protagonist.

The second meeting is in Chapter Five of the novel when Jacob accidentally enters the cairn and encounters the peculiar children who once appeared in grandpa's story and photographs (117). The "chance simultaneity" occurs at the start of his journey to discover the elder's past world. When the past residents who live in a temporal repeated loop face the present teenager who follows the oral story traveling, the chance of two timelines meet. This meeting for Jacob is to verify and discover the peculiar children, historical truths, grandfather's adventure, and self-identity. The final chance simultaneity of the meeting is the conclusive step that the hero matches and accepts his suspicions and unusual status. After Jacob bumps into the orphans in the loop, the position of times changes in his thoughts. In his view, he decides to transform the past into the present reality as his primary time to stay. Namely, his original present becomes less critical. However, the present in 2011 cannot be ignored as the monsters exist in that timeline. When the protagonist meets the children living in the loop, a kid called Emma informs him that he is as peculiar as they are. His unique talent is being able to see the monsters, which no one has (240- 243). Until this message unfolds, Jacob finally realizes that he inherits this rare skill from Grandpa Abraham. From the bedtime story to the cairn, and ultimately to the confirmation of the protagonist's identity, the three meetings display Jacob's fate to fulfill himself and release plentiful heavy information to the character and the readers.

Thus, both White's and Bakhtin's perspectives are adopted in the thesis. Firstly,

White's idea of the "emplotment"¹¹ rescues the historical truths from being forgotten via the storytellers, who sometimes are the witnesses and experiencers of the age, such as Grandpa Portman in the text. Then the most critical element in creating a narration is Bakhtin's concept of chance, which is divided into "chance simultaneity" and "chance rupture." These two arguments are significant in forming the entire novel with a specific historical event. According to Bakhtin, the chance with simultaneity and rupture is like the knots and unknots of fate, establishing the novel's entire contents (Bakhtin 92). However, after being transformed into experience-nonexperience and meetings-nonmeetings pairs, the previous set focuses more on the rupture, while the other concentrates on the simultaneity. As the first pair wishes to evoke readers' consciousness to face the specific historical event squarely, it tries to fill up the time gap for the new generations by presenting the historical facts and minorities' situations at that time. To the latter pair, meetings and nonmeetings of the past and present refer to the initial notions in Bakhtin's 1981 book *The Dialogic Imagination*.¹² Unlike the example in his book focusing on the lovers, the fantasy novel *Miss Peregrine's Home for Peculiar Children* adopts this pair to discover the protagonist's self-identity.

To summarize the chapter, both "A Repeated Loop" and "Past in the Present" are the main issues inspired by the space-time relationship. The discussions and thoughts in this chapter also revolve around the intertwining between time and space. As one of Bakhtin's critical points to the actual historical time proposes the concept of "uniformitarianism"¹³ that novel time is still in a sequence of the present moment (Morson 183), the fantasy novel

¹¹ Hayden White's notion to "emplotment" is a creative writing technique to narrate the story orderly while reveals the messy historical facts or events sequentially. See James Lawson, 392-393.

¹² As one of the chapter in *Dialogic Imagination*, the concept of two chances is explained distinctly inside. In Bakhtin's concept, the chance simultaneity [meetings] and chance rupture [nonmeetings] are logic of "random contingency" in times and the timing of earlier or later to meet or not meet is vitally essential. See Bakhtin, "Forms of Time and of the Chronotope in the Novel" 92.

¹³ "Uniformitarianism" is a principle that the time dominates the physical world must be qualitatively, and the time in the novel "has always been a sequence of present moments." See Morson, "Bakhtin, Genres, and Temporality" 183.

follows not only the unconstrained supernatural laws but the recognizable natural rules. In other words, although the times in a story are usually not continuous scenes, none stands outside the order of time. All of them abide by the sequences in the novel, no matter the present linear storyline or the past circular time loop. In addition, the intimate and intertwined relationship between time and space in *Miss Peregrine's Home for Peculiar Children* is essential to investigate because it is so complicated that too many remarkable issues are still not yet discovered. Exploring this bidirectional fluid of time and space with the truths and desires inside evokes both Jacob's and the readers' curiosity, trying to peel off the given history and seek the past facts. Moreover, the readers can also link themselves to each character, especially the peculiar children and Jacob. The functions and structures of the loop and Jacob's journey are transparently discussed in this chapter, and in the following chapter, nostalgia will be investigated.

Chapter Two: Nostalgia for the Period Before the Blitz

Historical events, especially wars, are significant in time and space, from past to present, from the Western to Eastern world, and even to the future. Although the wars cause death and trauma brutally and inhumanly, they affect the present to build a peaceful place. Owing to their existence, people nowadays live peacefully. Moreover, the outbreak of wars unfolds and evokes the essential issue of affection. During wartime, people not only try their best to survive and protect their families but also think about the situation of reality. After the oppressed victims realize they are powerless to prevent the present cruel condition, they have no choice but to accept the fact. Then, people turn to pursue their inner peace, which forces them to face their affections squarely. Among those tragic affairs, the most ferocious and well-known is the Holocaust during World War II. An ethnic massacre, directly and indirectly, led to Jewish people's death and an incurable wound and trauma in this specific group while leaving a permanent grave shadow in history and victims' memory. The extreme spiritual pain became a seed of the longing for past peace and life. This desire for the old days is called nostalgia. The aroused affection constitutes this chapter's main points: memory and desire. This particular event in the chosen novel Ransom Riggs's *Miss Peregrine's Home for Peculiar Children* is apparent when the young protagonist, Jacob, paraphrases his grandfather's life journey, which relates to the "Second World War" and the "Jewishness" (17). Under the occupation of the Nazis, the crucial reason this group of people suddenly became the target and victim was merely their inherent blood as a Jew.

At the beginning of the story, readers can only realize that Jacob and his grandfather are Jewish descendants when the elder tells his childhood of escaping from the war. Along with his recall based on several vintage photos of the young dwellers, Grandpa Portman from Poland to the orphanage in Wales indicates that the children in Miss Peregrine's "Home" are "orphans of war" owing to their "Jewishness" like him (9; 17). After the

protagonist enters the loop and meets the headmistress, he finally understands the purpose of this journey. He confirms his self-identity as one of the peculiar children, and so does his grandfather. Therefore, the photographs attached to the story function not only to introduce the particular residents in the loop but to imply the position of the Jewish people during the Second World War.

When a war occurred, no matter from the oppressive or oppressed side, excluding the authority and radicals, people desired a warm and safe home, just as in the old times before the tragic era. They were eager for a sooner ending of the violence and a safe return to the delightful days. However, while escaping and hiding from the battlefield, people can only keep their memories in concrete materials, such as photographs or letters, which are light enough to carry by their side. Although a shot is like a frame that limits the whole scenery, it bears more than what people can see. The feelings and affections, such as nostalgia, dissatisfaction, and hope, are all temporally or permanently locked inside a photo. Unfortunately, the horrible memories and traumas that emerged from the armed conflicts are also stored in those pieces of images. In other words, when a victim as a contemporary witness watches a photo, it contains both joyful and painful historical memories. As the minorities place their intense feelings on the past peace, they simultaneously construct the future with nostalgia. Rather than set their hope to the unknown coming time, victims prefer to reconstruct the steady and serene past into the era to come.

In turbulent times, oppressed people's lives are always in danger, so they do not want to take any risk putting their hope in the indefinite future. Nevertheless, to escape from the cruel present, they have no choice but set their hope on the upcoming peaceful age, which is not ambiguous but reestablished from their nostalgia for the previous days. The thirst to rebuild the delightful time of the past is the only reason to support them in keeping alive and not giving up during the occupation period. The reconstructed field is not only for themselves but for their children and later generations, who inherit and pass down the blood

as specific minorities or Jews. When the ancestors decide to create a new but former area as an ideal home based on nostalgia and expectations, improvements are considered. Therefore, even though the future seems to be defined as returning to the past, it is not the same as the original one, just like the notion Susan Rubin Suleiman mentioned that “the future perfect is the historical tense par excellence” (Suleiman 17). Namely, the future is another chronotope that combines past nostalgia and present expectation. From this perspective, the future the peculiar children desire is an integration of the longing to reconstruct the past and the wish to improve the present. The mixture is the motive to evoke the expectation of the future and does not need to follow the natural law in a fantastic story, like resurrection or immortality.

To be more precise, this chapter aims to concentrate on the issue of nostalgia for the period before the Blitz during the Second World War in *Miss Peregrine’s Home for Peculiar Children*. In the discussion, this chapter is divided into two parts as well. The first is “Photos of the Peculiar Children.” As the book is intended to be a picture book, the meaning and function of those vernacular photographs will be explored in this part. The second part, “The Longing to Reconstruct the Present Back into the Past,” unfolds the victims’ evoked desire to indulge in the precious days when they have nowhere to go but keep hiding and escaping. They live with their memories because that is the only way to mentally and temporally run away from the aggressive race slaughter.

1. Photos of the Peculiar Children (Like the Orphans of the War)

In the novel, plenteous vintage photographs are attached along with the storyline in order to support the paraphrasing vocal journey. The initial motivation for forming a story in the foundation of pictures derives from the author’s intriguing habit since he was a little boy accompanying his grandmother. When he was young, Riggs lived in Florida with his grandmother, who usually went to the market. This childhood roaming in the kiosks and stands is the sprout of his interest in collecting piles of vernacular and odd photographs. As

the narrative of *Miss Peregrine's Home for Peculiar Children* relates to the severe event, namely the Holocaust during the Second World War around 1940 to 1945, those pictures seem to be overlaid by a creepy atmosphere. In addition, the photographs are not as usual as the regular shots. They look supernatural and weird, even scary. In other words, they are out of the laws of nature and sometimes challenging to be explained with our human wisdom.

There is strangeness in the photographs, such as an invisible person, a floating girl, and a man with no pupils. It is difficult for regular people to identify them as human beings, ghosts, or even zombies. On the next page, we can see Figure 2-1, which is actually an invisible boy named Millard Nullings (132), and when he is naked, no one can find him unless he speaks. In Figure 2-2, there is some distance between the little girl and the ground, which means she is lighter than the air and floating like a balloon. She is Olive Abroholos Elephanta (162).¹⁴ In case of flying away, she needs to bind herself with a rope (281) or wear her leaden shoes (182). The third photo with a lonely girl standing near a pool is undoubtedly creepy when we check the reflection on the water surface (110). Two are replied to the girl and the readers. It presents different times and spaces in one shot, past and present, the alive and dead her. The last one is a dentist with white eyes whose expression looks very cold and evil as he puts his hand on a skull. He is a wight in the story and is implied to the Nazis (257). The skull pressed under his hand is suggested to be a Jewish victim. This picture is absolutely horrifying and spine-chilling because a doctor is supposed to save people's lives.

These four shots are chosen because they are the most representative among their group. Unlike other peculiar children who look as regular as the crowd when they do not show their specialties, Millard and Olive unfold their differences and talents to the readers at first sight. As to the third one, the girls reflected from the water echo the novel's

¹⁴ See the website *The Peculiar Children Wiki*, "Olive Abroholos Elephanta." In the novel, Olive's full name is not mentioned but only her first name first appears in page 162. However, it is available to find online.

heterogeneity of time and space. Finally, in the last picture, the feature of monsters is noticeably recorded in it with entirely white eyes without pupils. It shows the potential danger in the story.



Figure 2-1. Robert Jackson. “The Invisible Boy.” *Miss Peregrine’s Home for Peculiar Children*, p. 12.



Figure 2-2. Yefim Tovbis. “The Levitating Girl.” *Miss Peregrine’s Home for Peculiar Children*, p. 13.



Figure 2-3. Peter Cohen. “The Reflecting Pool.” *Miss Peregrine’s Home for Peculiar Children*, p. 113.



Figure 2-4. The Thanatos Archive. “Victorian Dentist.” *Miss Peregrine’s Home for Peculiar Children*, p. 26

A photograph is not just a type of visual material but more like a container combining historical facts with personal or ethnic memory, which is the virtual issue in this part. From Roland Barthes's perspective, there is a term "superimposition" between reality and the past (Barthes 76). It means we cannot deny that the image in a shot once existed definitely in the past, no matter how unbelievable it is. However, obeying the causal relation in the world, every huge historical affair inevitably changes the international situation and human thoughts. The old recording materials restore both in static flat images. For instance, after the war breaks out, the authority of a nation and the folks are in the opposite situations. While the leader of a country seeks allies who attack the same target, people try to temporarily find a place in reality or illusion to appease their anxieties and fears and survive the slaughter and danger. According to Susan Suleiman, not all conflicts develop into "public 'affairs,'" yet they are all embroiled in an intersection between individual and collective memory (Suleiman 2). As the cruel reality evoked the affections, the conflict and genocide at that time became a painful but unforgettable wound in some specific groups' personal and collective memory.

However, another argument that needs to be discussed is the relationship between individual and collective memory. Without a doubt, several personal memories from survivors and their heirs establish collective memory of a particular historical event and fact. The idea is similar to Susan Sontag's discourse that "all memory is individual" and collective memory is nothing but a "stipulating" (Suleiman 3-4).¹⁵ In other words, memory dies with the people who owned it, but the truths and affections have been left and transmitted in the concrete container. The receptacle is a pattern of materials that records the past, like photographs in *Miss Peregrine's Home for Peculiar Children*. It seems like a concept of concretization that although all of these intense feelings and affections are

¹⁵ Susan Suleiman quotes Susan Sontag's concept of individual and collective memory from her book *Regarding the Pain of Others* (85-86). Suleiman, "Introduction: Crises of Memory" 2-3.

abstract in people's minds, they are wrapped well in concrete substances.

As the personal memories of oppressors and sufferers are in opposition, political influence is involved when considering the memory issue. For instance, the interpretations of the story's uncanny pictures by the rival and the minority groups are extremely different. The oppressors despise the people in the pictures due to their strangeness. However, the groups of people who experienced a similar situation regard these photographs as containers of delightful memories. According to Avishai Margalit and Sari Nusseibeh, these images of peculiar people become the object of discussing the notion of "political settlement" (Suleiman 8). They advocate that this concept of reaching consensus is before negotiating mutual recognition and building the collective memory, but Homi Bhabha disagrees with them. He believes that individual narratives link with political negotiation, independently and simultaneously. It means that recognizing each other's memory is the process of reconstructing an event, yet those that are not acknowledged may approach the risk of not being remembered. The recognition is related to the consideration of self and others, including and excluding. In other words, these pictures are indescribable in the system of human wisdom because they do not follow the natural law. To be precise, they are exclusively outside the structure of the central regime. In the story, as readers can figure out from the photos, the children in Miss Peregrine's Home owning different supernatural skills are hard to be accepted in human society. The role of the peculiars implies the position of minorities or victims. They are eager to escape from the present reality and hide in the refuge they establish with their nostalgia to alleviate the pain and fear provisionally. Given the background period of the loop in the novel, the orphans of war allude to the Jewish people during World War II.

Namely, the excruciating wound as a mark of specific groups will always exist as a story passed down with the historical facts and memories to their new generations in an oral or textual pattern. Whatever time and space the peculiar children inhabit in the story, the

scar with affections is etched into their hearts, accompanying them for the rest of their lives. In addition, their existence is similar to the photos, which preserve the past, live in the present, and spread to the future. That is to say, the ethnic pain and traumas never disappear with time as they are transformed into different patterns, like stories or photos, and become evidence and relics of history.

A photograph is simply a piece of paper with an image, but it is remembered because of its meaning and story. In Walter Benjamin's concept, if the contemporary spectators do not recognize the pictures of the past, then they probably meet the danger of disappearing gradually (Benjamin 255). Namely, if a historical relic or record lacks its purpose for people to memorize, it will soon be forgotten along with the lapse of time. Most of the photographs reflect the past issues and facts of their era. When an object appears to be utilized in a political strategy, it consciously and unconsciously executes the categorization of ruling classes. Under the occupation of the Nazis, Jewish people were in the lowest position and forced to wear the sign of "Judenstern," which transparently displays their lineage. It also indicates that their human rights are deprived. In the story, the children in the picture are all real people in the "House." However, in reality, their foundational right to be alive was taken when the German bombs dropped that night on September 3rd, 1940 (95). As spiritual containers of personal memories, the novel's photographs become the evidence of Grandpa Portman's oral legend in the book's prologue. He recalls his memory while telling it to his grandson, who believes in this adventure and follows the path to find the truth.

Doubtlessly, pictures freeze both time and space at that time. However, a photograph with a frame is like another chronotope containing not only space in the image but the time at the moment it was shot. Even though it is in a plane shape that seems a little flimsy, it possesses its profound core: the meaning and story locked inside it. That is to say, the essential part of pictures is their fluid memories that are all hidden and different in the individual mind and become a collective one passed through specific generations. The

stamp of a particular minority is more like the “duty to remember” (Suleiman 7) that exists in their blood as it is the racial memory. In the story, Grandpa Portman as a Jewish victim expresses his nostalgia for the old days in Miss Peregrine’s Home by telling his journey to his posterity based on a pile of photographs. The nostalgia is related to life in the temporal loop and the period before the Blitz. This longing for the time before being bombed belongs to all peculiars and victims. Both the loop and the photographs restore a specific moment or duration in the past. When a delightful moment occurs, most people desire to freeze the time for recording and recalling.

As the future is unknown with uncertainty, what we can do is to *carpe diem*. The action to seize the joyful time connects to human nature, which is nostalgia for happiness, regardless of time or people. However, those pleasant affections and feelings exist only in individuals or anyone related. This notion of private memory is comparable with what Susan Sontag insisted on, which I have discussed above. Furthermore, the photograph is linked to another concept from Roland Barthes. From his point of view, “‘That-has-been’ is not repressed (a noeme cannot be repressed) but experienced with indifference, as a feature which goes without saying” (Barthes 77). It means that people cannot deny that the image in the photo once existed. That is the historical fact recorded and passed on to the present society. In his view, people who come after the time of the photograph can only feel the story and affections behind it without any oral tales. In other words, the concept of “That-has-been” in the picture is for experience but not for narration.

However, even though he does not know the exact time and people in his collective photos, Riggs regards the photograph as one of the historical records in which people can concretize their abstract thoughts and moods into a piece of images. For people and the characters in the story, photography is one of the methods to catch delightful moments and preserve memories. Moreover, the offspring who are not witnesses or experience that joyful time can learn or recognize those unseen affections from the photos. Namely, the

photograph is a one-way portal between the past and the present for people to memorize and learn about the moment or the age that has taken place.

Another application of pictures in the story is to warn peculiars in the loop. As we can see a dentist with white eyes in Figure 2-4, the photo teaches orphans to keep away from all those who have no pupils. Although people desire to remember delightful memories, most are accompanied by negative recalls. For instance, the kids in the previous three photos above no longer exist in reality and are excluded from society because they are not as usual as regular people. However, the function of the images in the story can be divided into positive and negative aspects directed to a phenomenon, “the Medusa effect,” suggested by Michael Fried (Mitchell 36-37). Before discussing the connection between pictures and this notion, the essential factors in the story must be the forerunner to lay a road.

For the positive one, they place their nostalgia on the photographs. Their longing for the old days they were able to own the freedom to go everywhere they wanted is displaced to the concrete records. Nevertheless, in a negative aspect, the pictures also mirror their present oppressed situation that the group of peculiar orphans can only hide in the temporal loop as an isolated chronotope in order to be alive. Even though the children are protected by Miss Peregrine’s created Home, they still face another dangerous species, which used to be their kinsfolk. This team is a group of killers led by the headmistress’s two brothers who are eager for eternal youth or immortality. They desire to bring the loop into reality, but that is not allowed in the natural laws as every creature inevitably faces the end and death. Misguided by their obsession with what they pursued, they betray their family, which are ymbrynes and peculiar people, and leave for their plan of experimenting. However, they fail and receive the comeuppance of becoming a gang of evil monsters. Even more severe, they lose their memories and peculiar skills. The monsters are divided into two types. They were called “hollowgast” and “wights” by the peculiars (254-257). “Hollowgast” is the unseen one with a tentacle-mawed appearance, as shown in Figure 2-5, and “wights” are like

humans but lack pupils, as shown in Figure 2-4. Therefore, the photographs in the novel not only contain the loop residents' nostalgia for former happiness and pleasure but also warn them of the danger and risk in their current situation.



Figure 2-5. The image of the hollowgast in the novel. *Miss Peregrine's Home for Peculiar Children*, p. 37.

As most people heard about Medusa's story in Greek mythology, anyone who has eye contact with her or gazed into her eyes turns to be a stone, "the Medusa effect" is based on this concept (Mitchell 36). The idea in the thesis is more accurate to the relation between the arts and spectators. Moreover, from Mitchell Fried's point of view, the effect implies another desire, "the paintings' desire," which reflects the wishes of all art patterns (Mitchell 36). The desire of arts is to attract the viewers' gaze to the appearance of fine arts and to fascinate them to a pause by bringing them into the historical world behind an art. In other words, a photo freezes not only the time and space of the moment but also the beholders' gaze. However, the behavior of being stuck in art is caused by what is lacking in the present.

As a mirror reflecting both positive and negative aspects, the photographs lead the peculiars to realize they have no freedom in the present society due to the distinctive talents they are born with. Their situation with their peculiarity is similar to the Jewish people's during the Holocaust. In the motherland under the Nazi occupation, they lack the human right to be alive only because of their blood.

Photographs in *Miss Peregrine's Home for Peculiar Children* are the bridges to connect the nostalgia issue. All the images in the novel halt the beholders, not only the peculiars and the protagonist but the readers, by guiding them to consider the meaning and purpose of photos. In addition, the picture connects its background to the present view's perspective. Both positive and negative aspects of this historical record are the most critical elements to manifest "the Medusa effect" in the fiction. Besides nostalgia and the danger, the gaze on pictures recalls "actual human damage" and "ideological manipulation" (Mitchell 32). On the basis of education worldwide, people have been taught about the catastrophe of the Second World War. The Holocaust, a tragic historical fact, is filled with hierarchical bias like racist discrimination established by the authorities of Nazis in the 1930s and early 1940s. Due to "ideological manipulation" that listed the rules and classes, German society removed pure Jews' citizenship. The peculiar people in the story are implied to the minorities in reality, as they both suffer the plight of being discarded by their homeland. The uncanny photographs that appeared along with Grandpa Portman and Jacob's journey describe what miserable situation they were facing and bear the racial memories with pain, trauma, nostalgia, and hope. In other words, the pictures are much heavier than just a pile of papers because they endure the historical facts of the vital damage and individual and collective memories with complicated feelings and emotions to the past and present, even to the future.

In addition to the photographs that lock people's feelings and thoughts to nostalgia, letters own a more powerful ability. They not only convey and record the abstract affections

but remind and inform the danger or difference of the present predicament because they are constituted by a form of readable language rather than an image without interpretation. In the novel, Miss Peregrine sends Abraham Portman a letter simply to convey her greetings to her old friend, one of the past residents in her created Home loop (58). The note delivers her nostalgia for the old days with the receiver and the worry about aging. When Grandpa Portman was a teenager, he once lived in a supernatural orphanage where only the peculiar people were able to and allowed to enter. In the time loops, none suffers from the lapse of time, like growing old and reaching the end of life. To be more precise, the concept of the operation mode of the circular chronotope is that the ymbrynes master the time to protect the peculiar children from being mastered by death (255). Therefore, as the old Portman is out of the loop living in linear time, Miss Peregrine asked for a current photo of her old friend. The letter conveys her nostalgia for the moment they lived together, and her worry about the situation of his present lack, which is eternal youth as the receiver is facing the inevitable passage of time. In other words, photographs and letters both preserve memories and historical facts, but they are on different levels while sending information. One is with an invisible connection through a shot image, and the other with a more understandable form through written language.

2. Longing to Reconstruct Present Back into the Past

Although the photographs and the letters contain historical facts and the people's complicated spiritual affections at that time, a secret aim is hidden inside. They desire to reconstruct the present back into the past. As the historical relics record people's nostalgia for the former times, they also wish the current horrible situation could be returned and covered by the past peace. The longing for the past home is a significant issue in this part. A home is usually warm and harmonious and offers a sense of belonging to the family members. Even though the refuge in *Miss Peregrine's Home for Peculiar Children* was in

wartime in September 1940, it functioned as a safe and peaceful home. Before the German bombs dropped over Britain, the peculiar dwellers lived a pleasant life with tranquility, much softer than the present war disaster. Hence, after facing the shock in reality and finding a temporary settlement, victims began to seek another long-term shelter for their inner trauma and faith. Sufferers' desire to rebuild their present with the memory of the past is similar to the concept that “the longing for paradise and childhood nostalgia are the same, but nature is left out” (Wagner 28). Although the historical facts or experiences have already happened and cannot be changed or repeated naturally, the affections are never dismissed. Nevertheless, everything could be possible in fantasy and literature because the novel recalls individual memory, “a private, even solitary, affair” (Wagner 25).

The circular chronotope is the evidence of this reconstruction idea as it allows this whimsical longing outside of the natural law to come true. In the story, the past and present times are in a parallel relation at first. As the protagonist Jacob's linear present keeps moving forward, the time loop created and operated by the ymbryne runs in the circulation of the specific period, September 3rd, 1940. However, the loop for them is the place they desire while in a dangerous situation. The concept of the aroused desire to reconstruct the present back to the past is similar to Walter Benjamin's notion about memory and danger. He indicates that the memory is vaguely kept in people's minds, but it “flashes up at a moment of danger” (Benjamin 255). The victims are eager for a home like the old one when they meet the fatal moment and situation of being arrested and slaughtered. These two patterns of times exist simultaneously in the novel. Because of the coexistence of the present and past times, Jacob is able to explore the bedtime story his grandfather had told him in his childhood. Jacob temporarily closes his aimless life after crossing through the cairn, which is the connection between two periods of time. He enters the past chronotope, which is his destined mission to explore as he was born to be a peculiar's posterity.

The behavior of indulging in a particular past moment is human beings' inner

settlement when people lack the ability to deal with the current frustration, unsatisfied situation, and mental insufficiency that occur in the cruel reality, just like Jacob's monotonous life and peculiar children's uncontrolled wartime. Therefore, this part will concentrate on these two different timelines in *Miss Peregrine's Home for Peculiar Children*.

Without realizing his peculiar talent inherited from his grandpa, Jacob Portman feels his life seems to have no purpose but just to follow the rule of the present world. He is a worker in his uncle's store, Smart Aids (21), but he works without passion and energy, like a walking dead. Until he meets the sudden accident, Grandpa Portman's death, the family figures out the letter from Miss Peregrine on Cairnholm Island in Wales while organizing relics (60). Along with his grandpa's last word, "find the bird. In the Loop. On the other side of the old man's grave. September third, 1940" (33), and his father's interest in birds on the island (61-62), Jacob and his father start the journey to Wales. The innate mission of the protagonist finally begins. The lack or undone list in childhood is also the nostalgia for people to recall and desire to complete it, just as the dream job of being an explorer that the young Portman had set when he was six (8). Thus, Jacob's aim is not only to look for the loop and peculiar children in the photos but to bring his childhood nostalgia to the present. In other words, although he lives in the present reality, his mind and energy keep fixed in the tale of the past, which is a real story he witnesses at Cairnholm. The journey seems to be a destiny for the teenager to discover who he actually is and figure out why his grandpa told him the story and asked him to find the bird.

After Jacob passes through the cairn tunnel, his adventure begins on a cycling day, September 3rd, 1940. He enters the time loop without awareness accidentally (123). When Jacob thinks he returns to the hotel where he and his dad stay, he is stopped by the bar owner, who wears oddly, unlike others in 2011. In a different outfit, this teenager is regarded as a "Jerry spy" (124), implying Nazis. The peculiar children follow Miss

Peregrine's words to rescue him from the bar and bring him to the orphanage where his grandpa has dwelled during wartime. This shelter in the loop is simultaneously the peculiars' past and present. At that moment, Jacob fulfills his dream and proves the bedtime story he believes is the truth. However, the other focal point as a hidden foreshadowing isn't released yet. As mentioned in chapter one, only peculiar people possess the ability to find the entrance of the loops. That is to say, Jacob is one of them, and he figures out where he is supposed to stay. When he and the peculiar children prepare for the fight against the monsters, Emma tells him that he is one of them with unique talents. She informs Jacob that his skill of being able to see the monsters is rare and precious because other peculiars can only see hollows' shadows, and that's why they are afraid of villains' attack and murder (243). That is why he saw the hollowgast walking in the woods the night his grandpa was killed (33). In other words, while pursuing the nostalgia of childhood lack, to fulfill the past dream is another way to identify or recognize self. Once people realize where their inner belongingness prefers to settle, which used to be in the memory with happiness, they desire to bring or rebuild the present back into the past.

As for the children in the time loop, the cruel present is wartime, and they long for the old days before the Blitz. More precisely, the former period they desired to return to was the time they were still alive. The lack in their childhood is their lives during the Holocaust in the Second World War. Regardless of children or babies, as long as they are Jewish, they have no choice but to face their death if captured by the Nazis. Nonetheless, they dwell in the created time loop in order to make up for their childhood desire and absence. In other words, childhood interest or incompleteness leads to idealizing a specific moment in the past, and the notion links to "original innocence" (Wagner 27). As the past becomes the historical truth unchangeably, the desire to change the present situation by reconstructing the present back into the past can only occur in a fantasy novel. The supernatural loop in *Miss Peregrine's Home for Peculiar Children* with individual creativities and childish

innocence is a controllable time and space that reverses the time before the bomb hits the orphanage (167). Although they are kept alive in the loop, they lose their freedom to connect with present reality, which is Jacob's present. The peculiar children as permanent loop dwellers are abandoned by the linear present owing to their unique identities as a group of ancient people. If they stay in the space of regular time, they will "wither and die" (254). However, Jacob is available to enter the loop without becoming young or even disappearing. That is another question, yet I'll not be going to discuss it. Although the two different timelines are one boring and another tragic, the purpose of their existences is to pave two parallel roads for the protagonist to connect them together by discovering his grandpa's adventure story in a simultaneous circular chronotope.

The activity that Jacob follows the tale to explore the loop is the behavior of recollecting his childhood dream and the delightful memory with his grandfather. This idea is linked to another argument that the portrait of happiness is inextricably tied up with "the image of redemption" (Benjamin 254). When the teenager realizes that the bedtime story with Home, Miss Peregrine, and the peculiars is the truth existing on the island, he understands his destiny and indulges himself in this past. For him, the center of life changes the direction from his purposeless present to the past time loop. For the peculiars, the desire to reconstruct their present back into the past is already fulfilled because where they live is both their past and present. With the characters' nostalgia, these two presents, Jacob's 2011 and children's 1940, are bound into a certain past period, the time and space in the loop. Therefore, Jacob deviates from his present and stays in the past with his fellows, who indulge in their past home. Namely, although the created circular time loop is outside the control of natural laws, the protagonist decides to be in the past. He chooses the circular past time to accomplish his longing for escaping from the aimless life with his nostalgia, which is his bedtime story. At the same time, he also yearns for the old days with his grandfather while listening to his journey. However, even though the peculiar dwellers have

no choice but to maintain their lives the day before their death, they desire their past peaceful homes with families without war.

All they wish is to return and stop at the moment, which records their happiness, even though it denotes that their present and reality are in an unsatisfied condition. From an old saying, “two sides of the same coin,” the phenomenon of longing for the past combines with binary memories for the victims and survivors. For instance, as the photograph is one of the representatives and evidence of history, people need to recognize its background to realize its meaning, including both painful truths and delightful memories. The idea is close to the concept of the Latin word “*studium*,” which is the background knowledge of an art. (Barthes 26). Due to the photos related to a specific group or ethnic, Roland Barthes’s notion of “*studium*” indicated that the story covered by a piece of paper is a chronicle, not several blocks but a building established by them, the fragmental memories. Along with the issues in the story, most images are bounded up with fundamental elements, like World War II, German Nazis, Jewish, and the Holocaust. For the peculiar children, these blocks are the cruel reality in their present time. Thanks to the talent of ymbrynes, the residents’ desire for the nostalgia to indulge in secure old days has been fulfilled. However, the longing to live in a safe chronotope reflects their interior pain, wound, and trauma. These irreversible scars are like burning spots that separately carve in their spirit and race. In addition, there is another concept called “*punctum*,” which refers to the event that catches the art appreciators’ attention (Barthes 26). Barthes’s two ideas, “*studium*” and “*punctum*,” are always in a pair to be discussed. When the spectators gaze at the pictures, the severe accident like a sting pricks them. Similar to Michael Fried’s Medusa effect, the event behind the photographs with victims’ heavy emotions attracts the viewers to stop and earns their gaze and interest to learn more about the historical facts from it.

Although the notions of “*studium*” and “*punctum*” depend on the spectators’ will to interact with the photos, the background story and the emotional feelings exist definitely

inside. However, this chapter seems to be a cause and effect section and like a circulation. Throughout the recognition of the vernacular photographs in the book, readers realize the peculiar residents' difference from the general folks and their rough plight. With sympathy and curiosity, they are inspired to explore the twisting history of that age. While trying to survive during the Second World War, minorities' nostalgia and hope are caused by the oppressed and dangerous situation they are suffering from without choice. Abandoned by their motherland physically, victims are eager to seek and pursue a spiritual shelter to escape the present fatal danger. In the cruel reality, they can merely place their desire into some concrete materials, such as photographs or a diary. However, in a novel, their longing is allowed to be established stably to settle down their negative affections temporally.

In *Miss Peregrine's Home for Peculiar Children*, the orphanage symbolizes the resurrection that supernaturally brings the past back into the present. More accurately, it brings the dead past back to the present life. To explore the historical truth, the protagonist recollects his dream and follows the clues from his grandfather's tale, final words, and relics. When he figures out a house destroyed by bombs and a "mildewed shirt" left on a chair, Jacob realizes what he has kept believing is the truth as he infers that the scene is "just as the children had left it, as if time had stopped the night they died" (102). Therefore, it is the beginning to end his "dead" and aimless present and to discover his bedtime story. From the peculiar children's perspective, the return of time maintains their lives, even though Miss Peregrine explains that "time loops merely delay the inevitable" (254). In other words, dwellers in the created time loop cannot live in the present in 2011. Otherwise, time will catch up with them, and they will meet their death. Until here, it is a cause-and-effect relationship. The nostalgia is evoked by the lack or unsatisfied condition of the present. The desire to stay in the past becomes the motivation to reconstruct the present back into the past. However, the relationship between longing for the past and escaping from the present is also causality. Moreover, this casual relationship is in circulation and becomes another

cause of hope and expectation for the future. When people indulge in a specific time of the delightful past they desired, they still cannot ignore the negative feelings accompanying with owing to childhood absence and incompleteness. Therefore, their nostalgia aroused by the present dissatisfaction is also the cause for the hope for the unknown future. The lack and absence exist in both the past and present, and they stimulate the emergence of desires or feelings, such as nostalgia and hope. In other words, times are influenced by each other and tie up with the space of a particular moment and affections.

To conclude about the photographs and longing, both Jacob's present and the peculiars' present exist to meet each other in the past time through the uncanny photos with the bedtime story. The protagonist and the loop residents realize their longing for nostalgia is to fulfill the present's lack and absence when these two presents meet. Although "nostalgia for an absent ideal...is emphatically not the state quo that is desirable," it is available to be executed in the novel (Wagner 21). In the story, past and present seem to be in a parallel line or connect with an abstract oral story with uncanny photographs, but they bump into each other after Jacob accidentally enters the cairn tunnel (123). Both the protagonist and the peculiars figure out that they long for a past place to settle their anxiety and belongingness due to the present dilemma. As a result, the past reconstructed to the present is desired to be extended to the future. To be more precise, a delightful moment that fulfills the personal lack in the present is not only a refuge sufferers long for but a hope they wish to maintain for their posterity, especially for certain oppressed minorities.

Chapter Three: A Utopia Formed by Nostalgia

Created by human beings who suffer from the crucial reality, utopia is constructed by the nostalgia of a particular period, both invisible in the personal mind and visible in the fantasy novel. This place contains not only the individual and collective memories of happiness but also minorities' or victims' desires and hope for the unknown future. Utopia is like a mirror that reflects oppressed sufferers' dissatisfied and disappointed thoughts of the status quo. The fictive area is formed unseen but exists somewhere spiritually to relieve people's negative emotions in the present society, such as frustration, disappointment, or fear. As to people in the current real world, a utopia is merely spiritual support or fantasy that cannot be fulfilled. However, the reality in a text or novel allows outlandish events and creatures to happen and exist through the author's creativity and imagination, even though they are not within the laws of nature. Moreover, utopia cannot be categorized as past, present, or future at any particular time because it does not exist in the real world. As Ransom Riggs's *Miss Peregrine's Home for Peculiar Children* is a fantasy novel, its timeline is between the natural and supernatural laws. The existence of a utopia or a novel depends on the individual's will owing to their repeatable and controllable features. They appear when people want to read or imagine. In other words, they are freed among times and functions when people need them to escape the burdened reality or negative feelings. Although it is only pictured and established in the mind without a concrete shape, utopia is another time-space similar to a book that offers a shelter for people to divorce from reality and relax. However, abstract thoughts do not be suppressed by physical or mental limitations, such as spatial location, uncontrollable time, or natural laws. The utopia is depicted through the written words, and its image is gradually built up and fixed in people's consciousness while reading literature.

In the story, the temporal time loop is implied as both a land of nostalgia and a utopia

because oppressed groups desire to not only indulge in but extend the peaceful moment to the upcoming time. Moreover, it is also a place they long for to pave a safe road in the future without any threat in life, especially racial persecution, for their later generations. The motivations to establish a place of nostalgia and a utopia are alike when people are eager to protect themselves and their families from the unbearable contemporary situation. Nonetheless, the difference between them is that utopia is an improvement from a flawed past and present for being an expected image of a better future. More precisely, the hope for the forthcoming time emerges from the incompleteness of the old days and present. By fulfilling the past and present absence, this imaginary place is wished to be an everlasting chronotope for the distant future. Therefore, along with the Holocaust and race conflict issue in the Second World War in the story, a utopia is urgently needed during wartime.

Along with a soldier's description in Thomas More's book *Utopia*, this field is established by combining the several components in written words as "a representation" or "an image." A utopia, usually as an island, fulfills and achieves minorities' "desires, hopes, wishes, and expectations" (Marin 418-419). After the trapped people in present reality finds the utopia, it exists between illusion and reality vaguely without absolute frontiers to define its position or location. In the story, the time loops are also utopias created and controlled by bird-like peculiars ymbrynes. That is, a utopia is allowed to stand and appear concretely in the novel, not just an image. It exists to accomplish the peculiar children's wish to stay alive. The circulation of the loop on September 3rd, 1940, is simultaneously their nostalgia, present, and utopia in this novel.

As the utopia established by nostalgia turns into the prototype of the ideal future, the relationship between time and space and the position between illusion and reality are crucial to investigate. This chapter will be divided into "Loop as a Utopia" and "The Loop Between Illusion and Reality." However, a brief understanding of the history of the term "utopia" is essential before discussing the issues. Whether in a concrete or abstract pattern, spiritual

sustenance is significant for people to settle negative emotions, such as anxiety, fear, and disappointment.

In human wisdom, utopia is usually regarded as an abstract community with an ideal and favorable human interaction and regime management condition. To build a utopia, people need no specific tools but their minds to imagine the structure and shape and keep it as an individual shelter. To consider the issue of “utopia,” the meaning of this noun with its nickname is primary to be introduced first. Then another critical idea is the difference between concrete and abstract utopia proposed by Ernst Bloch.

The term “Utopia” was initially presented by Sir Thomas More in his book *Utopia*, published in 1516, and its image is a fictional area with the concept of an ideal society. The etymology of the term “utopia” or “outopia” is ou-topos in ancient Greek. The meaning of it is directed to “no-place,” which reveals that a utopia is a fantastic place that exists at no location in the real world.¹⁶ In More’s book, utopia is an island based on the character Peter Giles's reply to the letter by telling Raphael Hytholday’s adventure to the non-place (Marin 85). However, its nickname “eutopia,” which means place of happiness, seems to be the opposite description of the original one, but it is also the meaning of the word utopia. To be more assured, the name of this imaginary place is both utopia and eutopia with their meanings of no-place and place of happiness. Obviously, this area is bounded up with paradoxical combinations, just like its appellations and significances, which this chapter will figure out and explore later while digging in with the text.

Another object is to consider Ernst Bloch’s perspective of the difference between concrete and abstract utopia. This binary presents the specific meaning in describing the utopia in the different concepts. According to Ruth Levitas, only one contains hope for the future, and the other conveys desire.¹⁷ The most concise way to distinguish these two kinds

¹⁶ See Marin, “Chapter Four: Of Proper Names in Utopia” 91.

¹⁷ See Levitas, “Educated Hope: Ernst Bloch on Abstract and Concrete Utopia” 15.

of utopias depends on the natural law. Even though both of them are imagined and unseen, a concrete utopia is more like a blueprint of the future that is possible to be executable in the real world for the upcoming era. On the contrary, abstract utopia is like a daydream that tends to be fantastic and paranormal without any mundane restraints, such as controllable time and resurrection in the novel (Levitas 15). In other words, a concrete utopia follows the laws of nature so that it is achievable in the future and is qualified to carry the hope. On the other hand, according to Ernst Bloch, an abstract utopia is immaturity and merely expresses desires without considering feasibility. Most individual utopias tend to be like daydreams with no practicality in reality as people long for a temporary shelter to rest and relax, not a lasting future. After a brief explanation of the concept of “utopia,” the first part of this chapter begins with a discussion of the loop as a utopia in the story. As to the final part, the position of the utopia between illusion and reality is the issue to study.

1. Loop as a Utopia

In Ransom Riggs’s novel *Miss Peregrine’s Home for Peculiar Children*, the time loop bears heavy emotions in different times from the past to the future, such as nostalgia, dissatisfaction, and hope. In this part, the focus will be on the hope for the future, although times complicatedly interact and influence each other. As the peculiar children stay safe and alive in the loop, which is their past and present at the same time, they wish to extend this harmonious environment to the future. Unsurprisingly and inferentially, there are two kinds of future for the children in the orphanage in 1940. They are the protagonist Jacob’s present in 2011 and the future for both of them, the remote one.

Even though the timelines seem discernible at the story's beginning, they become complexly intertwined when they converge (123). When the times meet in the novel, they turn to be overlapped and even develop into another timeline, like the future. For instance, although Jacob was not yet born, the present of the peculiar children is simultaneously their

past and his past, which his grandfather portrays as a form of an oral bedtime story.

The utopia in this novel is Grandpa Portman's journey to the young Jacob by telling a story. After listening to the tale, the little boy believes that the orphanage his grandfather dwelled in is like a peaceful and harmonious home without any negative situations like sickness and death (9). Despite their peculiarities under the oppression of the Nazi government, the peculiar children living in Miss Peregrine's Home endure no prejudice and discrimination. Jacob, one of the talented children, reunites with them from his present world. As for the peculiar dwellers in the loop, his present is their future. That is to say, Jacob for the orphans in 1940 is a future fellow from the twenty-first century. However, his voyage from the present to the past seems like traveling from "a place to no-place" (Marin 414). Namely, it secretly implies that the loop is the utopia meaning "no-place," and the people inside are all illusions as they are not in the real world anymore.

In the story, this irrational phenomenon is allowed to happen because the "absurdity" and supernature are the proof of the fictional reality, such as the overlapped timelines (Marin 87). Even though Jacob's present is the loop residents' future, it is not their utopia as they do not belong to that time. They are banned from staying there for over an hour, or the time will catch up soon to kill them (206). People from a different time or who live through the time must have different perspectives on the historical events. The dwellers in the Home are more like time witnesses as their time is parallel to the novel's present time. Therefore, their thoughts do not simply stay fixed in the past but absorb the news from the future (Jacob's present) (276). Doubtfully, how could they receive the messages from the future? Actually, all the information in Jacob's present is brought in by ymbrynes. As the creators of time loops are birds flying out and in, they are also time travelers, like the protagonist. The evidence of the time travel activity is not only Jacob entering the loop but Miss Peregrine flying out to greet her old friend's grandson (123; 98). In other words, the time travelers in the story exist as messengers bringing the news from the future to the past. Both Jacob and

the ymbrynes belong to the group of peculiars with superior talents, like Jacob owns the ability to see the hollowast, and the birds possess the skill to create and control a specific past period. Nevertheless, notwithstanding their limited situation, the peculiar children's knowledge is not sealed up in the past.

While studying the issue of utopia, its conception in human wisdom needs to be reconfigured or supplemented because it is not just a private space but a shared area of certain groups, especially for minorities or oppressed races. On the other hand, a utopia, being a collective paradise, is isolated from any possible limitations, such as political manipulations, natural laws, or even personal feelings. As the historical event is reconstructed through collecting individual memories (Suleiman 8), the utopia is based on and improved on historical facts to establish a heaven-like field for the group. Nonetheless, if the utopia is regarded as a perfect institution, it cannot only fulfill personal needs and desires. According to Thomas S. Engeman, a utopia has to be "depersonalized" and "depoliticized" as an independent community and is wished to be at the end of history (Engeman 145). In *Miss Peregrine's Home for Peculiar Children*, the time loop is similar to this concept after it is formed stably, even though it is built up by individual desires and collective wishes. When the peculiar children realize that Jacob's present is in their future, they do not feel that that period could be a longstanding society for everyone to live in because they are unavailable to stay alive in that time (254). That is, they reject to regard Jacob's time in 2011, which has already existed from their future fellow's explanation, as their utopia. In their mind, a qualified utopia must be able to hold their hope and expectation and must embrace their peculiarities and sustain their life. Namely, a utopia (no-place) must simultaneously be a eutopia, which means a place of happiness, and also offers freedom without any political class prejudices, racial discrimination, or personal bias. The only place suitable for being a utopia is the orphanage in the loop created to protect the peculiar people. It carries the dwellers' desire and hope, just like a utopia established to settle the wishes of

the group. After the loop exists firmly, it becomes an independent community that detaches from contemporary political interference and personal feelings but focuses on the group interests. As a result, the peculiar children are symbolized as victims and sufferers who prefer to pin their hope on extending the time loop as their future utopia.

The time-space in the novel is a model to picture “the image of a possible ideal of society” (Davis 252). When people feel frustrated and unsatisfied in reality, they are eager to establish an inner utopia. This place is like a miniature of contemporary society, but a better and ideal one that keeps enjoyable parts and erases or improves rotten parts. In other words, the utopia is evoked to be built up by improving on the flawed situation of present reality. Hence, in line with human nature, people tend to immerse themselves in a place filled with delightful sceneries and atmosphere. People are powerless and unable to deal with or resolve the difficulties at hand, so they try to break free from their current plight in order to relax and settle their anxiety. That is to say, the utopia in the novel is a space “at the limit between what is known and what is unknown” (Marin 415). In this case, utopia and novel are alike as they both exist between the binary, such as natural laws and supernatural laws, reality and illusion, and in and out of human wisdom.

Although the concept of utopia to people is usually skeptical, dubious, and unconstrained, it is limited in some aspects if it is set to be a blueprint of the future. As peculiars’ first candidate of a future utopia in 2011 is an already existing future operated by the rules or manipulation of government, it is not suitable for them to rely on and expect. However, the other one is an unpredictable future for both peculiar children and Jacob. This far-unknown future is able to exist between the natural and supernatural laws without a distinct border of the frontier because it is not yet established or achieved. In addition, both the protagonist’s and the peculiars’ present times are not as safe as the reader expected, even though the system of a developed community is supposed to be well-established with adequate protection. This place with potential dangerousness concerns the order of society.

Before exploring the crisis of the loop, the second possible future as the loop residents' utopia will be discussed first.

The distant future that does not happen yet for both Jacob and the peculiars is more appropriate to expect to be a utopia. By extending the current social surroundings of the time loop, this future is more suitable to be their desired one. Because of its uncertainty between concrete and abstract utopia, it fits the characters' desire and hope for an ideal future. They think a qualified future is supposed to be a utopia without any limitations but still owns some feasibilities. Generally, a utopia in people's ideas is more like a cheerful place that contains all positive atmospheres for its creator to inject the desires, expectations, and hopes. The concept is supported by some scholars, such as Ernst Bloch and Edward Thompson, who insist that utopia aims to "reach[ing] forward to something better [and] something missing" (Levitas 23). In the temporal and circular time-space, all children recognize the moment when the bombs are dropped and take their lives. However, in the loop, they successfully escaped from their death. While Miss Peregrine is executing a "changeover" with a meaningful old song that implies their situation as rabbits running away from their death, the dwellers regard it as a show (166-167). As to Jacob living inertly in the 2011 present, his adventure to discover the loop is also to find a utopia, which he has seen by his ears through a bedtime story.

The journey to explore his dream in the past helps the time traveler identify who he really is, and the purpose of his existence is gradually fulfilled during the interaction with the peculiars and monsters in the loop (124; 295). When the future that has not yet happened is chosen to be their utopia, they wish it to be similar to the environment of the loop because they live safely and happily in it with desire and hope. The peculiar children's wish to extend the loop as their potential utopia for the future is also their desire for the past home, but a more stable and undestroyable one. Moreover, even though they live in the orphanage with protection, their time is still under the Nazi regime. In Jacob's aspect, he is unsatisfied

with his present world, which for him is aimless and boring without any purpose to exist. However, the difference between the peculiars' and Jacob's cases is their purpose regarding this loop, which becomes a utopia. The former group's wish to improve the loop to be a long-term utopia is from their nostalgia, but the protagonist's desire to stay and extend this circular field is from his belongingness. As Jacob discovers his self-identity through the exploration of the time loop, his evoked belongingness stimulates him to think about pursuing a utopia. Although they are not from the same orientation, they both feel disappointed in their present regimes or societies. That is, the longing for a utopia is evoked when inspecting the "ills" of the current or contemporary community, especially in wartime (Engeman 138). Therefore, this future contains potential power for them to influence the present society, fill in their lack and absence in the past, and live a better life with happiness.

After the utopia is turned into a strategy trying to challenge reality or mirror the imperfect administration of the system, it is shaped into a concrete one that owns the possibility for a possible future or a part of reality (Levitas 17). Some people present their dissatisfactions to be seen by writing books in a symbolic narrative. As the novel is allowed to be out of any boundaries or frontiers and develops unrestrainedly, it is similar to the notion of thought, which is "freed from the limitations of repression" from Sigmund Freud's view (Marin 95). In other words, the novel created by the author's creativity and thought inherits their feature as unlimited. To be more influential in the contemporary society that follows the laws of nature, they must emphasize the enforceability of their proposals in the material world to convey the author's ideas and opinions to the present social and political system. Nonetheless, in Raphael Hythloday's view,¹⁸ utopia should be depoliticized and impersonal without any purpose but for shared benefits. The utopia is not only evoked by

¹⁸ Raphael Hythloday is the protagonist in Thomas More's *Utopia*. See Engeman, "Hythloday's Utopia and More's England: an Interpretation of Thomas More's Utopia" 132.

individual negative emotions or feelings but established for placing one's hope in the unknown yet potential future. That is why the protagonist and the peculiar children put their hopes on the unpredicted future rather than a fixed one (Jacob's present) without any potential and flexible space to change.

By researching utopia, the ideas about it are somehow reversed, according to Raphael Hythloday. His portrait of the island in More's *Utopia* is not as perfect as people imagined. There are criminals in that "perfect" area. However, the punishments and corrections are milder than in the real world because they are "without danger from new classes, or tyrants, or philosophers" in the utopia (Engeman 138). Namely, although the other name of this nonplace is eutopia meaning a place of happiness, the negative aspects are also included inside, just as the reality with both good and bad situations. In *Miss Peregrine's Home for Peculiar Children*, both kinds of future have potential risks from the same species, hollowgast and wights. However, even though the two societies set their laws and bans, accidents and evil things are sometimes hard to guard against because the reality is cruel and the past is unchangeable, such as Grandpa Portman's passing away with no pupils (35) and Victor's death (243-244). Unfortunately, no one can reverse the past tragic situations, even the god-like birds whose skill is to control and manipulate the time of the loop.

People must keep the original meaning of what utopia is in mind and sometimes jump out from the profound discourse, which discusses the structure or theories of the utopia. As the primitive connotation of utopia is no-place or nonplace, it has no power to solve the problem or subvert the regime in reality but only to display a "characteristic phenomenon, self-righteousness" (Engeman 138). Although utopia can be a warning to not only the citizens but the authorities, it is too weak in reality to fight against the power of the dominators, especially the racial issue during wartime in the Second World War. To protect their lives from the Nazi oppressors, Jewish people with hopelessness hid everywhere with their families and individually tried to figure out or construct a shelter at that time.

While attaching the invisible and heavy affection to the tangible and portable photographs and diaries, their hope to reconstruct and extend the past homeland as a further eutopia is aroused. The visual artworks and written text concretize abstract human feelings. In other words, some specific arts bear not only the historical events but the victims' affection. Sufferers at that time were too faint and exhausted to fight for their group, even though they wished to. The most significant in that tough period was to defend their lives. In spite of the fact that the created space in no place owns no power to change reality, it indicates the rightfulness of oppressed victims. Consequently, the utopia is swinging between existence and non-existence with no apparent frontier. More accurately, utopia or eutopia is not stably fixed with a location but between illusion and reality.

2. The Loop Between Illusion and Reality

People's thoughts are initially influenced by nothing in the world. After being educated, their development will be less bold while recognizing the limitations of their contemporary surroundings. These deep-rooted ethical principles and cultural customs offer individuals the ability to communicate with people in the same group. With this skill, people can convey their private thoughts and share specific ideas about the same issues. As realizing that thought is fluid between limitless and limitation, utopia established by the thoughts is also between them. Owing to its obscure position in the middle of opposites, utopia as a representation of a particular period in the loop is "always a synthesis, a reconciling synthesis" (Marin 413). In this part, the position of the time loop, which is a utopia between illusion and reality, is critical to investigate.

Utopia as a priori imagination seems to be thoroughly formed by illusion, but the truth is that it is established based on reality, whether from the past (historical facts) or present (current reality). To portray this unseen utopia, the vocal storytellings and the novels delivered by utterance and words are both powerful mediums. They are the channels for

both tellers and authors to convey and listeners and readers to learn what a utopia is supposed to look like. Its shape, domestic administration, or even the main thoughts that characters are educated in the utopia are all available to be unfolded by these strategies. In other words, a utopia regarded as a product of imagination or creativity is concretized in the pattern of voice and words. However, a utopia's foundation begins with regular elements in reality, such as sunrise and sunset, that follow the natural laws. For the imaginary part, everything unbelievable is valid and welcomed to occur in the no-place and is usually recorded in a fantasy novel. To be more precise, the wish for a utopia is evoked by the unfinishedness of the material world, and everything audacious or unacceptable is all the blocks that pile up on the reality foundation (Levitas 14).

In *Miss Peregrine's Home for Peculiar Children*, physical time is one feature that corresponds with both reality and illusion. Along with the sequences of activities or natural order, the physical time as a linear timeline never changes, such as Jacob meets trouble in the bar and is rescued by peculiars (124-124), and the loop begins in the morning and ends at night. As for the illusion aspect, the reversal of the dropped bomb supernaturally betrays common sense and echoes the notion of unlimited thought. On the other hand, the loop is simultaneously but oppositely as a nonplace and a place of happiness. It stands between visible and invisible. Although the loop evokes readers' hesitation and uncertainty in the story, it is firmly established on the island for peculiar people or a marginal group to settle and divorce from the horrible wartime. It is an unshared and secret field for only specific group members to find and enter through a cairn tunnel (123). As for regular people, that is just an inconspicuous landscape. In other words, the loop for the peculiar children is visible and a place of happiness, but it is then an invisible nonplace for the others as an image in their minds.

In More's works, his utopias are prone to start with an adventure, which is usually the voyage for the hero to find who he really is or the purpose of his existence. This idea of

self-integration is similar to Louis Marin's concept of "sameness," in which the desire to explore the external world is a journey to retrieve or figure out self-identity and his own consistency (Marin 415). The sameness in the novel is not only a personal complement but the gathering of a group when Jacob realizes his unique identity is as same as the peculiars in the circular chronotope.

In this situation in the text, the loop as a utopia owns its exclusivity. Only people born with special talents receive the tickets to walk in and out of this fictive no-place but a place of happiness, which is the temporal time loop. That is, a utopia between visible and invisible inspires another characteristic of exclusivity. However, it isn't easy to define the utopia in the story as concrete or abstract. To verify the loop in *Miss Peregrine's Home for Peculiar Children* as a concrete or abstract utopia, readers can perceive that the created Home conforms to all of them. Obviously, it is built up in a position of in-between. It cannot be rejected or ignored that the loop is a concrete utopia with the phenomenon and devices that are possible to be fulfilled in the future. For instance, the orphans at the Home wish to live in a peaceful society after wartime. However, this time loop is doubtlessly an abstract utopia as its timeline is in circulation, and people never get old and die. The circular loop itself is outside of the natural law, and so do the children with different extraordinary powers or talents. Most of the descriptions of the repeated field in the story are supernatural and inconsistent with human wisdom and social capabilities, such as their immortality and the controllable time.

Although the novel seems to be much closer to the abstract utopia, it is based on natural foundations, such as sunrise and sunset. As the utopia maintains between the concrete and abstract, it is able to carry the hope from the sufferers or oppressed minorities. Utopia is between natural and supernatural laws because it is achievable and unachievable. However, the concrete utopia is much more related to natural laws. The abstract one is, on the contrary, more supernatural (Levitas 14-15). That is to say, a utopia is a place

in-between ambiguity but being exactly in an individual's mind and specific minorities' spirit.

To summarize this chapter, the loop in *Miss Peregrine's Home for Peculiar Children* is endowed with the desire and hope of the victims of wartime in World War II. The created utopia is the most powerful image for the peculiar children to keep the happiness in the old days, display their dissatisfaction with the present, and maintain their hope in the future, even though it is more like an illusion in reality. Particular groups or victims, abandoned by the motherland owing to their race and blood, thirst this place to settle down their negative feelings or affections. As the loop is based on the past environment and improved to become a better society, it is the most appropriate one for being their utopia. This circular chronotope is like an institution for the peculiar children and the protagonist to supplement their uncompleted lack and absence. With perfectness and hope images in their mind, they wish this wonderful area to be extended to the future, for their long-lasting happiness and their posterity or specific new generations. A place that exists nowhere but with happiness inside without illness and death is called utopia or eutopia.

Conclusion

Although Ransom Riggs's *Miss Peregrine's Home for Peculiar Children* is not an ancient typical literary work, its topics and arguments emerge interesting and meaningful for scholars to explore. The complicated relationship between times and spaces is an essential issue in the novel as the story is formed by the two different times, linear present and circular past. Through the theory of Mikhail Bakhtin's concept of "chronotope," space-time becomes more apparent but at the same time more ambiguous while connecting both present and past. The future is hidden inside the relationships. For instance, the protagonist's present for the peculiars is the future, and the loop for the orphans is both their present and past. The circular chronotope as a refuge for war victims to temporarily escape slaughter and threats is established in the illusion after their homeland abandons them. In addition, their citizenship is repealed just because of their blood as Jews. As a result, the peculiar children with a similar situation to the victims of the historical event are able to be implied to the Jewish people. The numerous uncanny photographs evidently present both loop residents' and the Jewish victims' differences and miserable plights.

The irrational reason for persecution based on the bias toward the specific descent unfolds the cruelty of reality to the readers. Although people worldwide suffer from the lapse of time and the change of spaces, nothing is more painful than the victims of wartime. The shelter in the physical world at that time was like a luxury good which is too rare to obtain. Thus, survivors pictured their ideal home, which is safe, warm, and stable for them to rely on temporarily at ease and leave the fears and traumas outside of the imagined field. The novel does not create another new place for the peculiar children to live in but keeps an old day repeated. The strategy indicates minorities during wartime longed for nothing extravagant but a home with family together and peaceful lives. However, the society at that period offered no mercy. In the fantasy novel, the author establishes a home based on their

nostalgia and memories for them to rest and keep alive.

When sufferers settle down, they recall the past to compare to the present and then cherish the existence of the loop, hoping to extend the harmonious chronotope for themselves and future generations. They wish to live in this wonderland without racial harassment, prejudices, and even the Holocaust they had faced. Both the peculiars and Jacob are struggling in their present. One is fatal danger, and the other is aimless without passion but living. The novel for the readers is not just a fantastic story without any meaning inside, but more like a mirror that reflects the coldness of humanity and the totalitarianism of a country. Moreover, the story is also like a time machine. It pulls readers back to witness the past situation and historical facts, just like the protagonist's time travels. Furthermore, it also leads the readers and the characters to be concerned about or meditate on this future-to-be utopia, which is the concrete one and is possible to achieve.

Even though the main object adopted in this thesis is nostalgia evoked by the historical event and the intertwining of time and space in the novel, another relationship also needs to be clarified. It is between the idea of chronotope, the loop in the story, and the utopia between reality and illusion. The focus depends on the attribute of the loop. The existence of this one-day circulation is coherent with the critical feature of a chronotope. From Mikhail Bakhtin's view, time and space merge into one and are inseparable in a chronotope (Bakhtin 97). It means that time itself is spatialized and vice versa. In the novel, although the loop to Jacob is actually the past world that he has never experienced, he decides to regard it as his present. The repeated field settles his aimless life while arousing his belongingness and confirms his identity as one of the peculiar children. In other words, the story with the heterogeneity of times in the same space offers another choice for the protagonist to meet his destiny and to hesitate between these two periods. The loop follows the elements of a chronotope because it is both the arousal and the satisfaction of Jacob's passion for starting and staying. In addition, the hiatus in-between with the pair of meetings

and nonmeetings helps the story be more rational and logical during the hero's adventure.

Without a doubt, the loop is created and existed on the past Cairnholm Island in Wales in the story. As it is against the natural laws, the circular area never happens concretely in reality like the concept of the abstract utopia. Nevertheless, the fictional loop arouses both characters' and readers' nostalgia and hope. They picture their ideal future in this repeated chronotope and consider it their utopia. When the loop is regarded as a utopia, it becomes an image between possible and impossible to be fulfilled, according to Ernst Bloch and Ruth Levitas (Levitas 19; 14). This is the relation that links the loop and utopia. Possibly, for escaping from the violence and war, the place is the potential to be established to protect victims in reality. However, in an impossible aspect, although the area offers shelter, it cannot keep the dwellers from the danger of humanity forever by repeating a safe and eternal one-day time space without death and negative affections. In other words, the time loop is definitely the utopia as it corresponds with both the notions of concrete and abstract utopia. The relationship between the chronotope, the loop, and the utopia is that the area in the circular timeline is a chronotope established by the residents' nostalgia for the peaceful moment and home. This area becomes their ideal image of the future, like a utopia.

Although the novel seems to concentrate on a teenager's journey of exploring his dream, its primary aim is the specialties of Jacob and the children in the Home. People usually consider themselves as ordinary as others and even feel depressed, and so does the author. Therefore, throughout the story, Riggs reminds his readers that no one is pale in the crowd. Namely, he believes that each person owns their peculiarities, although they live in a society with nothing special. As the writer states in his monologue through Jacob's mouth in the text:

I used to dream about escaping my ordinary life, but my life was never ordinary. I had simply failed to notice how extraordinary it was. Likewise, I never imagined that home might be something I would miss. Yet as we stood loading our boats in

the breaking dawn, on a brand new precipice of Before and After, I thought of everything I was about to leave behind—my parents, my town, my once-best-and-only friend—and I realized that leaving wouldn't be like I had imagined, like casting off a weight. Their memory was something tangible and heavy, and I would carry it with me. (347-348)

In conclusion, my thesis focuses on the emotional feelings of nostalgia aroused by the relationship between time and space. Moreover, the longing for the past and the complicated time-space intertwining evokes another affection, which is the hope for the future. These main issues are never divorced from the protagonist and the peculiar children in the novel. That is to say, the issues in the story are investigated through the characters' interactions and affections. However, the most critical step is to regard the book as a mirror to reflect on contemporary society's problems and figure out the meaning it tries to convey to its readers. As in *Miss Peregrine's Home for Peculiar Children*, the moral of the story is to believe in yourself that everyone is unique, seek your peculiar talent, and move your eyes from the ordinary things but to gaze at the spot that is different from the others.

Works Cited

- Allan, Stuart. “‘When Discourse is Torn from Reality’: Bakhtin and the Principle of Chronotopicity.” *Time & Society*, vol. 3, no. 2, 1994, pp. 193-218. SAGE, doi: 10.1177/0961463x94003002004.
- Bakhtin, Mikhail. “Forms of Time and of the Chronotope in the Novel.” *The Dialogic Imagination: Four Essays*, edited by Michael Holquist, translated by aryl Emerson and Holquist, U of Texas P, 1981, pp. 84-258.
- Barthes, Roland. *Camera Lucida: Reflections on Photography*. Translated by Richard Howard, Hill and Wang, 1981.
- Benjamin, Walter. “These on the Philosophy of History.” *Illuminations: Essays and Reflections*, edited by Hannah Arendt, translated by Harry Zohn, Schocken Books, 1968, pp. 253-264.
- Bookworm.30999. “*Miss Peregrine's Home for Peculiar Children* by Ransom Riggs – review.” *The Guardian*, 23 Oct. 2015, www.theguardian.com/childrens-books-site/2015/oct/23/miss-peregrines-home-for-peculiar-children-ransom-riggs-review.
- Chang, Hawk. “Between Reality and Fantasy: Home in Ransom Riggs's *Miss Peregrine's Home for Peculiar Children*.” *English Studies*, vol. 103, no.1, 2022, pp. 78-93. Routledge, doi: 10.1080/0013838X.2021.1975990.
- Chettle, Andrea. “*Miss Peregrine's Home for Peculiar Children* by Ransom Riggs.” *Fantasy Book Review*, fantasybookreview.co.uk/Ransom-Riggs/Miss-Peregrines-Home-for-Peculiar-Children.html.
- Cook, Julia Anne. “Hope, Utopia, and Everyday Life: Some Recent Developments.” *Utopian Studies*, vol. 29, no. 3, 2018, pp. 380-397. JSTOR, doi: 10.5325/utopianstudies.29.3.0380.
- Davis, Walter R. “Thomas More’s ‘Utopia’ as Fiction.” *The Centennial Review*, vol. 24, no.

- 3, 1980, pp. 249-268. *JSTOR*, www.jstor.org/stable/23739566.
- Engeman, Thomas S. "Hythloday's Utopia and More's England: an Interpretation of Thomas More's Utopia." *The Journal of Politics*, vol. 44, no. 1, 1982, pp. 131-149. *JSTOR*, doi: 10.2307/2130287.
- Foucault, Michel. "Of Other Spaces." Translated by Jay Miskowiec, *Diacritics*, vol. 16, no. 1, 1986, pp. 22-27. *JSTOR*, doi: 10.2307/464648.
- Howell, Victoria Grace. "A Book Review of *Miss Peregrine's Home for Peculiar Children* by Ransom Riggs." *Wanderer's Pen*, 26 Apr. 2016, victoriagracehowell.com/a-book-review-of-miss-peregrines-home/.
- Lawson, James. "Chronotope, Story, and Historical Geography: Mikhail Bakhtin and the Space-Time of Narratives." *Antipode*, vol. 43, no. 2, 2011, pp. 384-412. *Wiley Online Library*, doi: 10.1111/j.1467-8330.2010.00853.x.
- Levitas, Ruth. "Educated Hope: Ernst Bloch on Abstract and Concrete Utopia." *Utopian Studies*, vol. 1, no.2, 1990, pp. 13-26. *JSTOR*, www.jstor.org/stable/20718998.
- Marin, Louis. "Chapter Four: Of Proper Names in Utopia." *Utopics: The Semiological Play of Textual Spaces*, translated by Robert A. Vollrath, Humanity Books, 1984, pp. 85-98.
- . "Frontiers of Utopia: Past and Present." *Critical Inquiry*, vol. 19, no. 3, 1993, pp. 397-420, *JSTOR*, doi: 10.1086/448680.
- Mitchell, W. J. T. "What Do Pictures Want?" *What Do Pictures Want?: The Lives and Loves of Images*, U of Chicago P, 2006, pp. 28-56.
- Morson, Gary Saul. "Bakhtin, Genres, and Temporality." *Critical Essays on Mikhail Bakhtin*, edited by Caryl Emerson, G. K. Hal, 1999, pp. 171-189.
- Nemeño, Jade Vincent. "Book Review: *Miss Peregrine's Home for Peculiar Children*." *John Clements Lookingglass*, 19 Aug. 2018, medium.com/the-looking-glass/book-review-miss-peregrines-home-for-peculiar-children-3433937bd821.

- Nendza, James. "Political Idealism in More's 'Utopia.'" *The Review of Politics*, vol. 46, no. 3, 1984, pp. 428-451. *JSTOR*, www.jstor.org/stable/1407223.
- Ohlsen, Becky. "Ransom Riggs: Further Dispatches from a World That Celebrates the Strange." *BookPage*, Oct. 2016, bookpage.com/interviews/20444-ransom-riggs-fantasy/#.YV6dT9VBzIX.
- "Olive Abroholos Elephanta." *The Peculiar Children Wiki*, thepeculiarchildren.fandom.com/wiki/Olive_Abroholos_Elephanta.
- Persall, Steve. "Interview: 'Miss Peregrine's' Author Ransom Riggs Talks Growing Up in Florida." *Tampa Bay Times*, 30 Sep. 2016, tampabay.com/things-to-do/movies/interview-miss-peregrines-author-ransom-riggs-talks-growing-up-in-florida/2295624/.
- "Ransom Riggs Exclusive Interview for 'Miss Peregrine's Home for Peculiar Children' (JoBlo.com)." *YouTube*, uploaded by JoBlo Movies, 30 Sep. 2016, www.youtube.com/watch?v=WDgbnxje5rg.
- Rayne, Elizabeth. "Ransom Riggs Talks *Miss Peregrine's Home for Peculiar Children*: The author of *Miss Peregrine's Home for Peculiar Children* takes us on a flight of fancy." *Den of Geek*, 29 Sep. 2016, denofgeek.com/books/ransom-riggs-talks-miss-peregrines-home-for-peculiar-children/.
- Riggs, Ransom. *Miss Peregrine's Home for Peculiar Children*. Quirk Books, 2011.
- Steffen, David. "Book Review: *Miss Peregrine's Home for Peculiar Children* by Ransom Riggs." *Diabolical Plots*, 14 Sep. 2020, diabolicalplots.com/book-review-miss-peregrines-home-for-peculiar-children-by-ransom-riggs/.
- Suleiman, Susan Rubin. "Choosing Our Past: Jean-Paul Sartre as Memoirist of Occupied France." *Crises of Memory and the Second World War*, Harvard UP, 2006, pp. 13-35.
- . "Introduction: Crises of Memory" *Crises of Memory and the Second World War*, Harvard UP, 2006, pp. 1-12.

Todorov, Tzvetan. "Definition of the Fantastic." *The Fantastic: A Structural Approach to a Literary Genre*, translated by Richard Howard, Cornell UP, 1975, pp. 24-40.

Wagner, Tamara S. "Longing, Yearning, Pining: An Introduction to Nostalgia." *Longing: Narratives of Nostalgia in the British Novel, 1740-1890*, Bucknell UP, 2004, pp. 11-32.

Watts Jr., James D. "'Peculiar Children' Author Ransom on the Odd, Old Photos that Inspire Series: Odd, Old Photos Inspire Books." *Tulsa World*, 16 Jan. 2014. Updated 27 Sep. 2019, [tulsaworld.com/entertainment/peculiar-children-author-ransom-riggs-on-the-odd-old-photos-that-inspired-series/article_bbdd3d4c-a1bb-5bd9-bde5-51411fb6c1d0.html](https://www.tulsaworld.com/entertainment/peculiar-children-author-ransom-riggs-on-the-odd-old-photos-that-inspired-series/article_bbdd3d4c-a1bb-5bd9-bde5-51411fb6c1d0.html).