

The Collapse of Chronology: Towards the Spatialization of Time in Postmodernism*

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Abstract

The postmodern novel reveals tendencies to deconstruct the conventional discourse of time, and to reconstruct a new discourse based on time spatialization. In an attempt to investigate how postmodernism proceeds towards time spatialization, this study poses and seeks to answer the following questions: What is time spatialization? When has it come into being? And what are the most plausible forms of spatialized time? Henceforth, the study will devise a theoretical framework that tends to locate and pursue the seeds and manifestations of the spatialization of time in certain literary and philosophical trends, trying to unravel how postmodernism rehabilitates and enhances this concept. Finally, the study presents, for illustration, the main forms of spatialized time that pervade the postmodern novel.

Keywords: postmodernism, spatialization of time, historiographic time, psychological time, social time, chronology and fragmentation.

Introduction

One of the defining features of postmodernism is the significant shift in the indicators of time and space which corresponds to the socio-cultural context of the contemporary world. In this sense, David Harvey (1990) underscores the interplay between social relations and the spatio-temporal parameters of postmodernism, stating that: "If temporal and spatial experiences are primary vehicles for the coding and reproduction of social relations... then a change in the way the former get represented will almost certainly generate some kind of shift in the latter" (247). It is worth contending that modernist thinking, on the other hand, was preoccupied with the conceptualization of time while space was sidelined and viewed as a mere container of events; and this paves the way for the emergence of theorists like Michel Foucault, Henry Lefebvre and others who concentrate more on the spatial concerns of the postmodern era.

Lefebvre (1991), to begin with, claims that space in modernity plays a minor role, for it is stripped of history and social practices; whereas in postmodernism, it forms the kernel of the majority of postmodern works due to its sociality and historicity (312). Michel Foucault (1980) also indicates that the anxiety of postmodernism "has to do fundamentally with space, no doubt a great deal more than time" (22). However, by pondering on Bakhtin's chronotope theory which contends that "space becomes charged and responsive to the movements of time, plot and history" (Bakhtin 1981, 84), one can neither ignore nor disentangle time from the threads of postmodernism as it intertwines in its space formations.

* The article is extracted from the first author's Ph.D. dissertation.

Therefore, time still continues to exert its power in the majority of postmodern texts; and as critics have not yet agreed on a full diagnosis of the symptoms of postmodernism's philosophy of time, the subject remains a fertile ground for debate. Critics like Mark Currie and David Wood claim that time is one of the primary concerns of postmodernism. Wood (2001) speculates that postmodernism is characterized "by a spiraling return to time as the focus and horizon of all our thought and experience" (xxxv). Currie (2011), on the other hand, describes postmodernism as "the deconstruction of the linear concept of time" (79). Keeping these views in mind, this paper devotes a special attention to the postmodern dynamics of time, and explores the extent to which the ontological climate partakes in configuring the concept of time in the postmodern novel. In the reading process, what has captured our attention is Jameson's idea that postmodernism is the age of the spatialization of time. In his conversation with Anders Stephanson regarding postmodernism, Jameson argues that "time has become a perpetual present and thus spatial" (Jameson and Stephanson 1989, 6). Here, one may notice that Jameson's attempted definition remains vague and still requires further explanations. Accordingly, this paper tends to demystify the meaning of the spatialization of time, to delineate its genesis, to find out the reasons behind its use in postmodernism, and to provide the most plausible forms of time through which this concept is manifested.

Conventionally, time is structured by the idea of succession and linearity, moving from the past to the future along a chronological line. Such conception of time descends from Neo-Classical thought, where philosophers like Isaac Barrow and Isaac Newton consider time as the measure of motion. They perceive time as a homogeneous geometric magnitude as it points to a succession of events spread out in a mathematical line (Cited in Burt 2010, 150). However, Einstein's relativity comes to subvert the traditional discourse of time. It considers "time as the fourth dimension of space" (Bakhtin 1981, 85). Only by making time a function of space, the reader becomes able to witness the instantaneous occurrence of different events in an instant of time. Influenced by Einstein's relativity, Bakhtin (1981) figures out that the indicators of time and space fuse, feeding off each other (84). Consequently, since time and space become intertwined and inseparable, Joseph Frank and the postmodernists begin to regard time as spatial.

It is worth mentioning that the spatialization of time has been originally defined in Joseph Frank's study "Spatial Form in Modern Literature" (1945) where he argues that this concept finds its roots in high modernism. He maintains that writers like T.S. Eliot, Ezra Pound, Marcel Proust, and James Joyce "are moving in the direction of spatial form" (10). According to Frank, modernist literature opposes the sequential organization of conventional plots. Instead, the reader must apprehend the work "spatially, in a moment of time, rather than as a sequence" (10). He mentions further that the modern novel aims to juxtapose the past and present events simultaneously rather than sequentially. Such act of juxtaposition eliminates any sense of sequence and transforms time into a continuum in which differences between past and present are wiped out. Frank further states that modernist literature forces the reader to transcend the sequential order of narratives and to perceive "the elements of the poem as juxtaposed in space rather than unrolling in time" (12). In other words, the different events and memories in the poem are simultaneously

juxtaposed like points in space. In her attempt to explain Frank's idea of spatial form, Sharon Spencer (1971) points to the modern novel's tendency towards the destruction of linear chronology and to the reconstruction of events into a spatial form. She defines the spatialization of time as the process of re-arranging different events occurring in different places in one moment of time. In this way, one of the most obvious effects to be achieved by this process is simultaneity (157).

Briefly, from Frank's definition, one could say that spatialization has a synchronic rather than a diachronic dimension. The high modernist writers juxtapose all moments in one moment of time, unlike the conventional writers whose texts are organized in temporal chronology. Hence, spatialization advocates the act of juxtaposition and simultaneity where the distinctions between past, present and future are wiped out in the reader's consciousness. Faulkner's *The Sound and the Fury* (1929) is a case in point. This novel tells the story of the fall of the Compson family as emblematic of the devastation of the American south in the post-civil war era. In Benjy's section, the reader encounters a narrative that alternates between the past and the present simultaneously following the narrator's stream of consciousness. It seems that Faulkner deliberately creates the mentally retarded character Benjy in order to portray an uncontrolled intrusion of past memories into the present time. Faulkner (1929) actually states that "to that idiot, time was not a continuation, it was an instant, there was no yesterday and no tomorrow, it all is this moment, it all is [now] to him. He cannot distinguish between what was last year and what will be tomorrow"(5). Here, he departs from traditional chronology by focusing on the simultaneous events occurring in his character's present instant, and therefore eliminates any barriers between the present, past and future. Thereupon, one can safely say that spatialization starts to flourish in high modernism with writers like T.S Eliot, James Joyce, Virginia Woolf and William Faulkner, all attempting to simultaneously recount different events of different times. In fact, some critics portray them as the forefathers of postmodernism because of their highly developed style, including this feature.

Moving on to postmodernism, one may argue that the spatialization of time that is defined by Frank continues to imbue the postmodern novel. In line with this, Jameson states: "the notion of a postmodern spatialization is not incompatible with Joseph Frank's influential attribution of an essentially 'spatial form' to the high modern" (421). Likewise, postmodernism inclines to measure time through space categories. It is worth noting that simultaneity becomes the most dominant category of space in postmodernism. Relatively, Foucault (1980) points out that the postmodern age experiences simultaneity and juxtaposition on the level of space and its properties: "The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and the far, of the side-by-side, of the dispersed" (23). Since the postmodern epoch is the epoch of simultaneity and juxtaposition, the coexistence of manifold events across time is commonplace. Time becomes as simultaneous as space. That is, different moments are juxtaposed horizontally and simultaneously in one moment of time in the same way objects are juxtaposed horizontally and simultaneously in space.

Hence, postmodernism highlights the necessity of the juxtaposition of times as the main aspect of the spatialization of time. Jameson, for instance, argues in his conversation with Stephanson that "our

relationship to the past is now a spatial one” (Jameson and Stephanson 1989,6). By drawing on Doreen Massey (1994) who argues that what makes our social relations spatial is their simultaneity (265), one may suggest that Jameson uses the term spatial to stand for simultaneity. Furthermore, as mentioned earlier, Jameson describes time in postmodernism as a perpetual present. This happens only when time freezes in the moment, so that the reader will see such an existing moment of time as permanent and perpetual. David Gross (1981) confirms this view by pointing out that “since spatialization freezes time in the moment, it tends to make us treat existing patterns and relations as if they were permanent and universally valid” (71).

In addition to this, Gilles Deleuze (1966) discredits the conventional chronology, and heralds the idea of the simultaneity of moments that forms the core of spatialization, stating that: “The past is ‘contemporaneous’ with the present that it has been... The past and the present do not denote two successive moments, but two elements which coexist” (59). For instance, Kurt Vonnegut’s *Slaughterhouse-Five* (1969) is an attempt to describe “a new mode of perception that radically alters traditional conceptions of time and morality” (Bloom 2009, 5). In this novel, Vonnegut portrays Billy as a time machine that can mentally travel to past, present, and future. What is more, in this novel, time is regarded as a stretch of Rocky Mountains. This spatial metaphor aligns time with space and shows that all moments can coexist in one moment simultaneously and perpetually. Vonnegut’s character Billy Pilgrim ruminates:

All moments, past, present, and future, always have existed, always will exist. The Tralfamadorians can look at all the different moments just the way we can look at a stretch of the Rocky Mountains, for instance. They can see how permanent all the moments are and they can look at any moment that interests them. (Vonnegut 1969, 12)

Demonstrably, the postmodern novel forecloses any attempt towards chronology. It maintains a crisis in the representational time and bleeds spatialization into its praxis. It is worth adding that by juxtaposing all moments at the same time, spatialization brings about rupture, chaos and fragmentation on the level of the narrative, by fracturing chronology and eliminating, or at least undermining, causality.

Elizabeth D.Ermath (1992) contends that the metaphors of ‘time off the track’ or ‘time as a rhythm’ stand for temporality in postmodernism; whereas the ‘car on a road’ or a ‘train on the track’ mirrors the linearity of nineteenth-century novels. She presents Vladimir Nabokov’s *The Gift* (1952) as a good example to better understand the postmodern perspective on time (45). In this novel, the protagonist Fyodor rides the Berlin tram that takes him to do a type of work that he does not want to do. So, he decides to get off the train and walk across a pathless park. The train here represents the god-like narrator of the conventional novel who controls the linear sequence of events. The character in the postmodern novel inclines to abandon this convention and leans towards the pathless park, which reflects the non-linear and multileveled time. In other words, instead of moving in a single direction, the postmodern narrative orients the reader to various destinations.

Furthermore, Ermath’s concept of rhythmic time implies the symptoms of spatialization. She claims that “the postmodern time is coextensive with the event, not a medium for recollecting in tranquility”

(21). That is, time is neither remembered nor recollected, it is simultaneous and instantaneous. One may presume that time becomes analogous to rhythm in its working. It is multi-directional, repetitive, and connects both the preceding and succeeding tempos together in one continuum. Hence, postmodern writers attempt to model their texts on certain musical rhythms as a way to describe the postmodern temporality. In this vein, Ermath (1992) points to Cortazar's "The Pursuer" where he uses rhythms of Jazz as an emblem of postmodern temporality. Jazz improvisation is a way to subvert the linear time of historical conventions because rhythm is "parataxis on the horizontal and in motion: a repetitive that doesn't forward anything" (53). Accordingly, rhythmic time is paratactic rather than syntactic in the way it moves sideways, undermining the linearity and chronology of conventional time. Rhythmic time gives readers "an opportunity to take up a new kind of residence in time, a way of staying in narrative present" (Ermath 1992, 53). Rhythmic time emphasizes the overwhelming importance of the present since it embodies instantaneity and simultaneity. Here, Ermath coincides with Jameson in highlighting the importance of the present time. Therefore, she implicitly refers to the postmodern tendency towards the spatialization of time.

Although postmodernism does overthrow the elitism of modernist "high art" by recourse to the models of "mass culture" in film, television, newspaper cartoons, and popular music, one may notice that postmodernism follows the same path of high modernism concerning the spatial understanding of time. Moreover, despite the fact that each movement embraces the spatialization of time in its own way, simultaneity remains a common ground for both of them. Importantly, both of them render the nineteenth-century chronological time inoperable by focusing on the simultaneous coexistence of different moments.

Modernism espouses the view of time as spatial and simultaneous, but its temporal experiment remains mainly psychological. As illustrated in the example of Faulkner's novel, the boundaries between past, present and future are dissolved in the character's consciousness. Therefore, time becomes simultaneous and spatial mainly on the level of consciousness. In postmodernism, spatialization imbues both public and private lives. The text does not only focus on the private time of the characters, but it encompasses a wide range of multi-temporalities (this will be discussed later on). Indeed, the multi-dimensionality of time comes as a result of deconstruction that aims at re-inscribing difference and gaps in language and its temporal dynamics. In the same sense, Heise (1997) states: "Instead of bridging the gap from one instant to the next, it introduces difference into the instant itself, splitting into multiple bifurcations..." (58). Accordingly, the reader encounters a temporal labyrinth which hardens his task in inferring a coherent story. In modernism, on the other hand, the reader can successfully reconstruct a coherent story out of the simultaneously fragmented events (Heise 1997, 50). One may argue that although postmodernism and modernism coincide in projecting simultaneity, the temporal parameters of the former seem more labyrinthine in all its dimensions.

Unlike Frank who devotes major space to discuss the apprehension of juxtaposed times in a moment of time, Jameson and the other postmodernists concentrate more on the significance of the present moment as the central time scape of the text taking into consideration the multiplicity and simultaneity within it. One may suggest that Frank's spatialization of time is metaphoric because it mainly takes place

in one's consciousness. Frank's use of statements like "intend the reader to apprehend their work spatially, in a moment of time" (10) reveals that spatialization occurs mainly in the reader's mind. However, postmodernism widens the scope of the spatialization of time. It is not only related to the reader's consciousness, but it is more vivid and concrete in the structural organization of the text.

Another difference between modernist and postmodernist spatialization of time lies in the way postmodernism uses typographical strategies to transform the spatialization of time into visual object. In this respect, Heise (1997) contends that the typographical configuration of some postmodern texts contributes to the fracturing of narrative time into multiple temporal levels. Sometimes, the writer divides the page into two or three typographically distinct areas, each of which follows a different temporal universe (63). The reader, therefore, is forced to flip back and forth through the text to catch up on the narrative strands of the story. Don DeLillo's *Libra* (1988) can be a vivid illustration of this point. In page 57, the reader encounters approximately two equal blocks of text separated by a blank space. These two blocks take the reader to two different moments simultaneously. The first one follows the historical past of the conspirators who are planning to assassinate President Kennedy whereas the second one highlights the narrative present time in which the historian 'Branch' embarks on a journey of investigations in order to demystify the secret behind the assassination. Thereupon, postmodern texts articulate the spatialization of time through their non-linear typography unlike the modernist text which reveals spatialization in one's consciousness only. Since spatialization has become the basic modality for structuring the postmodern world, one needs to know the reasons why spatialization has come to replace temporalization as the dominant mode of experience. We suggest that the first reason is related to the influence of science on literature. Susan Strehle (1992) believes that changes in physics inspire changes in fiction since both inhabit the same planet (8). Thereupon, one may argue that science exerts an influence upon the dynamics of time in postmodernism. Chaos theory is a case in point. It has developed in mathematics and physics to clarify physical systems, but it also resonates in the field of humanities. It aims at explaining the complexity, non-linearity, disorder and chaotic behavior in the universe. Gordon E. Slethaug (2001) points out that postmodern authors have incorporated chaos theory as a metaphor for disorder and randomness, either by creating chaotic structure or by thematizing explicitly chaos theory in the plot (8). Hereupon, one may suggest that the influence of Chaos theory is prominent in the spatialization of time that postmodern writers employ as a subversive technique to defy chronology and thus to create chaos in the narrative.

John Barth (1995) is one of the postmodern writers whose use of metaphors based on chaos theory is both explicit and effective. In referring to the influence of chaos theory on his writing, Barth remarks that, "like Claude Lévi-Strauss's structuralism and René Thom's catastrophe theory, chaos theory is an idea too rich, a metaphor too powerful" (284). In his short story collection, John Barth experiments with chaotic structures that are simultaneously random and ordered. For example, the reader discerns his subversive attitude towards chronology through his construction of the chapters' titles. The first chapter is called "The End: An Introduction". It suggests two contradictory but related situations: the retirement of one from his career and the interview for someone to get the vacant position. It also points to the end of

teaching for the professor and the beginning of his new life in retirement. From these instances, one notices the simultaneous juxtaposition of opposite ideas (the end and beginning of career) that generates chaos and rupture in the narrative.

It is true that postmodernism definitively departs from the Aristotelian mimesis of reality, but the reader still notices that the postmodernist text echoes the pluralistic and anarchistic climate of advanced industrial culture. It seems worthwhile to foreground the role of technological innovations in the shaping of time in postmodernism. Certainly, the palpable changes that occur in transportation, telecommunication and information technologies have been helping in constructing a global space where information can virtually circulate without any delay. To put it another way, the temporal gap between remote places is reduced due to the instantaneous ways of communication; again, the sending and receiving in correspondence are almost simultaneous. Thus, the planet becomes a simultaneous unity. In this respect, Heise (1997) contends that these technological changes contribute to “the enormous speed-up in the existential rhythm of individuals as well as societies over the last three or four decades” (21). Nevertheless, not only does globalization represent a simultaneous unity by breaking down spatial and temporal barriers but it equally represents a process of diversification through creating new shapes of barriers, that of class and race. Furthermore, Marxists, like David Harvey, attribute the phenomenon of accelerated time to the dynamics of the prevalent capitalist system, which entails a parallel acceleration in exchange and consumption. In *The Condition of Postmodernity* (1990), Harvey articulates the term ‘time-space compression’, that is inherent in the capitalist system, to indicate how technological innovations condensed the spatial and temporal distances of the globe (243). Likewise, he points out that the history of capitalism is characterized by a speed up in the pace of life and evaporation of spatial barriers. He goes on further to state that the driving force of the capitalist system is to overcome distance through speed. Indeed, the increasing speed at which one produces, distributes and consumes commodities is the central factor in the capitalist economy. Moreover, Harvey claims that the experience of the present becomes an overarching label of the contemporary world. In his discussion of time–space compression, Harvey figures out that the speed of telecommunications and other technological means produces a compression of time horizons “to the point that the present is all there” (240). By focusing on the instantaneous coexistence of events and on the importance of the present time, Harvey indirectly confirms, one may argue, that the postmodern age is the age of the spatialization of time. Since spatialization advocates the simultaneity of times in the present moment, one needs to explore the different forms of time in which simultaneity takes place. First of all, it is worth adding that theorists like Frank (1945) believe that the spatialization of time or the juxtaposition of the past and the present reduces the historical depth of the text and makes history ahistorical (63). However, Linda Hutcheon opposes such views by arguing that postmodernism, which is the age of spatialization, is historically conscious. In her examination of the poetics of postmodernism, Hutcheon (1988) sheds light on the historiographic meta fiction as an underlying postmodern mode of thought that “instills and then blurs the line between fiction and history” (62). By using the term historiographic, Hutcheon refers to the narrativization of history as a way to demonstrate that history is relative and open to multiple interpretations. Furthermore, Hutcheon points out

that the intertexts of history merge with fiction, creating a multiplicity of voices (128-9). Hence, the historical past coexists with the present in the form of intertextuality. Thereupon, one may say that historiographic time is one of the forms of time that manifest the symptoms of spatialization.

Influenced by Hutcheon, Paul Smethurst (2000) makes reference to the historiographic time and differentiates it from the historical time. He suggests that the term 'historical time' portrays history as chronology whereas the term 'historiographic time' expresses history as narrative (176). Indeed, the postmodern historiographic text is fragmentary and heterogeneous due to the absence of "the temporal logic of causality and the timing chain of grand narratives" (Smethurst 2000, 145). As a point of fact, traditional historiography tends to visualize a moment in history in order to explore the reasons behind its existence. Hayden White (1973) argues that traditional historical novel attempts "to fashion a 'story' out of the 'chronicle' of events contained in the historical record" (426), which results in the creation of a linear and homogeneous text. Postmodernism, on the other hand, juxtaposes historical past to the present in order to underline the multiple interpretations of history. Don DeLillo's *Libra* (1988) best illustrates this, as it narrates the history of Kennedy's assassination, using the trope of intertextuality. This novel offers a terrain upon which the contemporary discourse of history is addressed. Historical truth is no longer absolute but relative. DeLillo creates the character Nicholas Branch to represent the contemporary historian in order to question the concept of history. Branch launches an investigation to demystify the secrets behind this murder by examining official documents related to this event. He remains stuck amidst the accumulated archive materials. He could not reach the absolute truth. Unlike traditional historiography that grapples with historical events chronologically and monologically, DeLillo tends to spatialize historiographic time by juxtaposing it with the present events in order to highlight the discursive and relative nature of history.

In his discussion of the postmodern Chronotope, Smethurst (2000) builds on Hutcheon's theorization, and presents other forms of time next to the historiographic time. He demonstrates the multi-temporal dimension of the postmodern age, unlike modernism that mainly adheres to the private time. He lists no less than eight forms of time: the ecological, the geological, the biological, the thermodynamic, the cosmological, the social, the psychological, and finally the clock time (176). Indeed, not only does historiographic time manifest signs of spatialization, but also other forms like psychological time and social time may imply in their structure the seeds of spatialization.

Smethurst (2000) defines the psychological time as "the lived time of experience, the time of being and becoming but also of memory; the time in which we remember the past, but not the future; dream time, imagination" (176). The reader may extrapolate from this definition that time is inseparable from the consciousness and psychological realism of the character. It is worth mentioning that the 'stream' of consciousness itself is essentially another manifestation of spatialization, in which our consciousness is the stationary space where "stars" of past memories, flashbacks, present experiences, and visions of possible futures chaotically fall and merge simultaneously.

In DeLillo's *Body Artist* (2001), the existence of the phantom-like figure makes Lauren relive her past traumatic experience in the present time. This figure is a corporeal incarnation of Laure's traumatic

experience; her traumatic memory is spatialized, and juxtaposed with her present life through this phantom. She recognizes the words of her dead husband in the mouth of the phantom 'Mr. Tuttle'. The conversation of Lauren and her dead husband "is happening now... in his fractured time, and he is only reporting, helplessly, what they say" (DeLillo 2001, 87). Mr. Tuttle's difficulty with verb tenses attests to his incapacity to think of time as a flow of events. He lives in the datelessness, the timelessness of time itself. He inhabits a future that is simultaneous with the present, and with the past. Such arbitrary use of tenses conjures up the image of spatialization of time. For instance, Mr. Tuttle substitutes "it rained very much" for "it is going to rain" (DeLillo 2001, 44). Similarly, in another passage, he proclaims: "something is happening. It has happened. It will happen" (DeLillo 2001, 98).

Last, social time is another prominent form of time in postmodern narratives. Unlike psychological time, which is linked to individual experience, social time depends on the collective experience of a given group. Time is no longer a succession of physical events; it fundamentally exists within the social field. George Gurvitch defines social time as "the time of convergency and divergency of movements of the total social phenomena..." (Cited in Hassard 1990, 67). The "total social phenomena" is a term coined by Marcel Mauss to express "the different social activities (religious, magical, technical, economic, cognitive, moral, juridical, political)" (Cited in Hassard 1990, 67). Besides, social time grapples with the everyday experience, and foregrounds the present time. In other words, all times and events dissolve into, what Jameson calls, the perpetual present.

For instance, DeLillo's *White Noise* (1985) presents a vivid picture of a social phenomenon where people are manipulated by the logic of consumerism. The characters turn to consumerism as an everyday experience in order to escape their fear of death and environmental threats. Consumerism manufactures many products that offer an elusive promise of comfort and a solution to toxic problems to desperate people. Here, Jack believes that consumption grants him and his family security, happiness and well-being. Consumerism and the media brainwash people into believing that their identity can be changed by consuming the products. This makes them indulge in the eternal present of consumerist ecstasy. Therefore, we can say that the social time, that is related to the social phenomenon of consumerism, is spatialized since "Time has become a perpetual present and thus spatial" (Jameson and Stephanson 1989, 5).

Conclusion

We can say that the postmodern spatialization of time subverts the chronology of traditional narratives. Following the slogan of simultaneity, it turns out to be the overarching label of postmodernism. By spatializing time, chronology has collapsed due to the simultaneous coexistence of all moments in the present instant. Though the inception of spatialization goes back to modernist literature, this concept witnesses a massive growth in postmodernism. Postmodern literature experiences different types of time, but not all yield to the techniques of spatialization. This paper suggests three types of time that can maintain the spatialization of time: historiographic time, psychological time and social time. Each type uses a specific trope to achieve this spatialization. In the first type, spatialization of time

happens through the use of intertextuality. In the second type, memory is the main trope that brings spatialization to the fore. Finally, in the third type, spatialization lies in the backbone of social practices. It is worth mentioning that since spatialization illuminates the significance of the present moment as the womb of all moments, temporal disunity and fragmentation pervade the postmodern text as an echo of the fragmentation and disunity of identity in the postmodern society.

انهيار التسلسل الزمني: نحو التحييز الزمني في ما بعد الحداثة

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الملخص

تكشف هذه الدراسة توجه رواية ما بعد الحداثة نحو تفكيك تناول الخطاب التقليدي للزمان وإعادة بناء خطاب جديد مبني على التحييز الزمني. وسعيًا نحو البحث في كيفية معالجة ما بعد الحداثة للتحيز الزمني تطرح الدراسة الأسئلة التالية وتسعى إلى إيجاد أجوبة لها: ماهو مفهوم التحييز الزمني؟ ومتى بدأ؟ وما أهم أشكاله الجديرة بالدراسة؟ وعليه تقوم هذه الدراسة بوضع إطار نظري تحدد وتتابع من خلاله جذور هذه التقنية وتجلياتها في بعض الحركات الفلسفية والأدبية؛ في محاولة منها لبيان كيف تعيد ما بعد الحداثة تأهيل المفهوم وتأكيد. وتختتم الدراسة بعرض لبعض أنواع التحييز الزمني السائدة في ما بعد الحداثة.

الكلمات المفتاحية: ما بعد الحداثة ، التحييز الزمني، الزمان التاريخي، الزمان النفسي، الزمان الاجتماعي، والتسلسل الزمني والتجزئة.

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