

BARBARA KLONOWSKA

NOT BY THE CLOCK ONLY:
FICTIONAL TIME IN SALMAN RUSHDIE'S FICTION

Whatever time is, the commonsense, everyday version of it as linear, regular, absolute, marching from left to right, from the past through the present to the future, is either nonsense or a tiny fraction of the truth. We know it from our own experience. An hour can seem like five minutes or a week. Time is variable. We know it from Einstein who is still our bedrock here.¹

Magic realism as a literary form is notoriously difficult to define, because of its complex history and ambivalent structure.² However, in the theoretical discussions of this type of writing a common agreement can be found referring to its double nature: most of the critics agree that it includes two contradictory discourses, that of “magic” (whatever it is) and realism.³ This observation serves as a starting point for the analyses of the reading strategies that magic realist texts require, for the explanation of the supernatural phenomena appearing in them, or for the demonstration of the connection of magic realism and postcolonial literature. More specifically, the ambivalent nature of magic realism can be observed also in such aspects of the texts as the kind of fictional space they generate, or more generally, in the represented world depicted in them. It seems, however, that relatively little atten-

Dr BARBARA KLONOWSKA — an assistant professor in the Institute of English Philology at John Paul II Catholic University of Lublin; address for correspondence: Al. Raclawickie 14, PL 20-950 Lublin, Kolegium Jana Pawła II; e-mail: barbara.klonowska@kul.lublin.pl

¹ Ian MCEWAN, *The Child in Time* (London: Picador, 1988), 117-118.

² For a detailed discussion of history and typology of magic realism see William SPINDLER, “Magic Realism: A Typology,” *Forum for Modern Language Studies* 29, no. 1 (1993): 75-85.

³ Cf. for instance the articles of Stephen SLEMON “Magic Realism as a Postcolonial Discourse” and Rawdon WILSON “Metamorphoses of Fictional Space: Magical Realism,” both in *Magic Realism. Theory, History, Community*, ed. Lois Parkinson ZAMORA and Wendy B. FARIS (Durham & London: Duke University Press, 1995), 407-426 and 209-233, respectively.

tion has been paid to the temporal aspect of magic realist fiction, namely to the treatment of time.

If we accept the generally agreed upon definition of magic realism as a form which incorporates two discourses, that of realism and “magic,” we may assume that this duality will hold true also for the time structure of texts thus labelled. Consequently, we should observe in them the interplay of two ways of presenting the temporal aspect: realistic and “magical.” The realistic convention and its definition has, of course, its intricacies, but for the purpose of the analysis we may adopt the working definition of Ian Watt and his concept of formal realism as a convention characteristic of a particular set of features.⁴ As far as the time structure is concerned, the realistic convention tends to create the illusion of the commonsensical experience of time as linear and chronological; for this purpose it furnishes the novels with proliferation of dates and descriptions of the passage of time, and it anchors the narrative in a specific historical milieu corroborating the illusion of “reality.” Defoe, claims Watt,

at his best, convinces us completely that his narrative is occurring at a particular place and at a particular time, and our memory of his novels consists largely of these vividly realised moments in the lives of his characters, moments which are loosely strung together to form a convincing biographical perspective.⁵

The other code creating magic realist fiction, the notorious “magic,” is much harder to define. As a literary convention, “the magical” does not exist; at best we may look for magical elements in such literary forms as the fantastic, the romance, the grotesque, the myth or the fairy tale, to name but a few of the non-realistic genres. The observed varieties of magic realist fiction can be to a large extent attributed to the incorporation of a particular non-realistic form; thus, we might distinguish such types of magic realism as “mythic” or “grotesque.”⁶ Consequently, we may again assume that the time structure of magic realist novels would exhibit the interplay of two conventions: on the one hand, the realistic and one of the non-realistic (“magical”)

⁴ For a detailed discussion of formal realism see Ian WATT, *The Rise of the Novel* (1957; Harmondsworth: Penguin, 1985), 9-37.

⁵ WATT, 20.

⁶ Cf. the proposition of Jeanne DELBAERE-GARANT and her preliminary classification, *Psychic Realism, Mythic Realism, Grotesque Realism: Variations on Magic Realism in Contemporary Literature in English* in ZAMORA and FARIS, 249-263.

on the other. The treatment of time, then, would be a subject to the same “double logic” emblematic of magic realist fiction as a whole. To verify these assumptions and to see how they are realised in actual magic realist texts, we may choose the fiction of Salman Rushdie, commonly described as “magic realist” and representative for contemporary British fiction.⁷

ANCIENT TIME, ONCE UPON A TIME

The first contact with Rushdie's novels seems to undermine the thesis that there is something fantastic about their treatment of time. On the contrary, time seems to be one of the few stable and realistic elements of his fiction, which does not give way to any magical tricks. It is true that, in most cases, time in Rushdie's novels is clearly specified and documented: this is by no means the fairy-tale time which describes the things that happened “once upon a time,” or introduces the universal “ever.” In Rushdie's novels, there is no doubt as to when the events described take place: specific years, months and even days are almost always given. We know, therefore, the exact hour of Saleem Sinai's birth in *Midnight's Children*, the exact date of the earthquake which killed Vina Apsara in *The Ground Beneath Her Feet*, the exact time of Malik Solanka's stay in New York in *Fury*, or the precise time of action in *Shame*. As if they were witnesses in court, the narrators give us all the possible dates. Moreover, they offer much more: the novels are full of details which corroborate their verisimilitude and create the illusion of reality. Therefore, if the novel is situated in the year 2000 in New York (as *Fury* is), we learn about the whole milieu characteristic of this place at that particular time: about the advertisements on television, about the names of actors and pop and sport stars popular at that time (Angelina Jolie, Courtney Love and Patrick Kluivert), about films shown at the cinemas (Kieślowski's *Decalogue*), the writers being read (Milan Kundera) and the current political and social affairs (the Euro 2000 football finals, the Bush—Gore election campaign, the Elían González case). Even the fashion and clothes worn at that time are precisely described on the pages of the novel. Therefore, not only the exact date but the whole environment created corroborates an impression of reality. This is by no means just the case of this novel; the most

⁷ Cf. Jean-Pierre DURIX, “Magic Realism in *Midnight's Children*,” *Commonwealth Essays and Studies* 8, no. 1 (1985): 57-63, or numerous interviews collected in: *Conversations with Salman Rushdie*, ed. Michael R. REDER (Jackson: University Press of Mississippi, 2000).

striking case is obviously *Midnight's Children* which recreates the Bombay of the 1950's with all its characteristic events. Hence, we once again have popular advertisements (Kolynos toothpaste), the movies watched (the "eastern" type Westerns), and the political events (the Independence of India, the Partition, the war in Bangladesh, the Emergency rule). Thus, time is represented not only by the specific date, but it is the whole world at that particular moment.

In order to emphasise the impression that this is not a fictional moment, and that all these details are not made up, the fictional events are almost invariably interwoven with well-known historical ones, whose reality cannot be denied. Situating the novel in India in 1947, the story connects the fictional "facts" (the life of Saleem Sinai and his family) with the historical ones (the Independence of India from Britain). Similarly, writing about Pakistan in the middle of the 20th Century the narrative combines fiction (the family lives of the Razas and the Harappas) with reality (the Partition of India, the army coup of Zia ul-Haq). This procedure seems to guarantee the verisimilitude of the whole milieu; its aim is to convince us that the story being told could really have happened so, and thus seems to reinforce the "willing suspension of disbelief" on the part of the readers and create the illusion of reality.

Yet, this historical veracity is somewhat suspicious. After the publication of *Midnight's Children*, numerous articles were devoted to the correcting of the mistakes made by Saleem (and Rushdie) in the handling of historical facts. Not only the dates were wrong: the names of the generals and the places of action⁸ were also incorrect, the facts did not fit and the Bombay milieu was presented inadequately. Thus, the "reality" of the life and time turn out to be largely fictional: the details accumulated, facts evoked and names given do not, in fact, corroborate the "reality" of fiction. By no means was this unintended: in his "Errata": Or, Unreliable Narration in *Midnight's Children* Rushdie tried to answer all the exasperated readers and critics by pointing out that it was a deliberate strategy connected with the figure of the narrator and the process of remembering. In a sense, then, the realistically described time was fictional, despite the appearances.

Still, the evoking of crucial historical events in almost all of Rushdie's

⁸ See for example Ronny NOOR, "Misrepresentation of History in Salman Rushdie's *Midnight's Children*," *Notes on Contemporary Literature* 26, no. 2 (1996): 7-8, who ends his article with the conclusion that "Those who wish to seriously study Rushdie's novel must steel themselves against his Magical Realism as not to overlook the facts".

novels is very important for other reasons. All of these events are very special for the worlds and characters represented in the novels, as they shape their history and lives. From the perspective of 20th-century India, the Independence, the Partition, the Bangladesh war or the Emergency rule are probably the most crucial and defining moments. So are the government coups in Pakistan, or even the Millennium tension in America. Very important, too, appears to be the rise of rock and roll music, and the 1960's and the 1970's as being its formative period, which are the subjects of *The Ground Beneath Her Feet*. This novel is also interesting as its action starts precisely on the 14th of February, 1989 with the earthquake which kills the main protagonist, Vina Apsara. The date is by no means accidental, although probably unknown in political history: it was the date of the issuing of the *fatwa* by Ayatollah Khomeini which metaphorically was the earthquake destroying the life of Salman Rushdie himself. The narratives, then, do not present all the facts from the given time, nor do they present unimportant times: they select precisely the dates and epochs which for some reasons are crucial.

It is easy to observe that the principle of time selection seems to be somewhat nostalgic: all the times described are the times of a mythical "golden age," the times of a genesis, of a beginning. Indeed, this genesis either involves the birth of a personal childhood (*Midnight's Children*, *The Moor's Last Sigh*, *The Ground Beneath Her Feet*), the birth of a nation (*Midnight's Children*), the birth of religion (*The Satanic Verses*), or the birth of a certain culture (*The Ground Beneath Her Feet*). Not always, though, is this nostalgia connected with idealising, and not always are these beginnings presented as easy or glorious. The Independence of India shown in *Midnight's Children* could be treated as such, but there is definitely no trace of idealisation or sentimentality in the presentation of the birth of Islam in *The Satanic Verses*, which shows it as a process of strife and doubt, of hesitation and uncertainty.⁹ The tone of nostalgia is characteristic of eschatological myths, the myths describing the worlds and paradises lost.¹⁰ There is no room for it in the case of Islam; there is a good reason for it, though, while describing one's childhood, or a nation which has lost its chance in history. Addition-

⁹ The presentation of the birth and rise of Islam, among other things, was the reason for the debates and finally the *fatwa* imposed on Rushdie by Ayatollah Khomeini (see for discussion: Alex KNONAGEL, "The Satanic Verses: Narrative Structure and Islamic Doctrine," *International Fiction Review* 18, no. 2 (1991): 69-75)

¹⁰ Cf. the analysis of the poetics of myth as a literary form in Eleazar MIELETINSKY, *Poetyka mitu*, tr. Józef Dancygier (Warszawa: Państwowy Instytut Wydawniczy, 1981), 213-341.

ally, eschatological myths sometimes describe the ending of the world, prophesising a catastrophe which is going to destroy it, and this might be the reading of such novels as *Fury* or *Midnight's Children*, both of which focus on the ending of a certain universe and the uncertainty connected with the future. Eschatological myths both express a nostalgia for a glorious past which was perfect, and a fear of the future which brings the threat of annihilation. Yet, Rushdie distributes his concerns in a more subtle and subversive way. The past, when examined carefully, is not always that glorious and idyllic; the future, despite the pessimistic prognostics, may carry with it some hope for rebirth. The mythical structure of time, which Rushdie clearly employs in his novels, is therefore modified and enriched with new meanings.

The distinction between the past and the future lies not only in the fact that the former is perfect and the latter ominous. As we have seen, this is not necessarily the case. Similarly, their dividing line is not always obvious, as there are cases where the division between past, present and future becomes blurred. One case of such distortion is the premonition in *Midnight's Children* in which Amina Sinai learns about the future of her expected to be born son. This incident marks a clear intrusion of the future upon the present, especially since, in the course of events, the prophecy, unintelligible at first, turns out to be surprisingly accurate. The line dividing time, then, does not seem to be an absolute barrier: under certain circumstances it is possible to cross it. A similar case can be found when analysing the principles of the construction of *The Satanic Verses*: Gibreel Farishta, a character living at the end of the 20th Century, is transported in his dreams back to the 7th Century and participates, as an archangel, in the birth of Islam. Becoming less and less able to control both his dreams and his real life, he gradually conflates the two and thus the two times merge: the past becomes the present, and vice versa. Once again, the demarcating line between the past and the present is crossed. These are not common instances, nor do they generally appear in Rushdie's other novels; yet, they are characteristic for they undermine the linear structure of time with its imposed divisions treated in absolute terms. Instead, in these novels, the time seems to be a certain entity, always present, never finally closed. The rejection of the linear structure of time is yet again another characteristic feature of eschatological myths which generally promote a cyclical concept of time, suggesting that the end of the world is a possibility for its re-birth and a return to a lost paradise. Myths also emphasise the ever-present actuality of their stories, their independence of specific time. Although these two novels do not imply the cyclicity of time and

its constant return, still, they definitely do not show time as linear, suggesting, instead, its continuing presence and possibility of repetition. In this sense, their treatment of time also resembles that of myths.

A more general characteristic of the time structure in Rushdie's novels seems to be the fact that all of them usually describe long periods of time. Only the action of *Fury* happens within several months, the other novels measure time in decades rather than months. The most typical length of action is the span of life of the main protagonist, which is usually quite short, around 30 or 40 years, but the narrative does not limit itself to this time only. Usually, via flashbacks (in *The Satanic Verses*, *The Moor's Last Sigh* and *The Ground Beneath Her Feet*), or immediately from the beginning (in *Midnight's Children* and *Shame*) it tells the story of at least one or two earlier generations, describing the protagonist's ancestors. Therefore, the span of the novels can be estimated as covering over at least half of a century. Such a long time of action offers numerous possibilities: it shows the process of life from its beginning to its end, allows for generalisations and a panoramic view of history and society. Automatically, then, it raises the importance and value of the events described: they are not a "slice" of life but a whole life; they do not show several protagonists only, but dozens of them. The novels gain magnitude and their meanings gravity. This treatment is characteristic of family sagas which usually cover a long period of time; it is also characteristic of myths with their insistence not on single events only but on their whole sequences, and their presentation of gods as if they were a family (cf. Greek mythology). The long span of time ensures the actuality of the story presented, its universal character.

However, there are two exceptions, *Shame* and *The Satanic Verses*, to the picture of time just described. In both of these novels, we are dealing with a predictable mixture of realistic and fantastic elements, but the elements of magic have a different source. In the case of *Shame*, the "magical" convention is represented by the simple form of the fairy tale rather than the myth. In the text, we come across numerous passages which abide by the standards of this convention: the first instance is the beginning which typically opens with "once upon a time" and "one day" expressions, emphasising the universality and lack of time specification. Yet, quite soon into the novel this vagueness is dispelled: several pages later the narrator admits:

All this happened in the fourteenth century. I'm using the Hegiran calendar, naturally: don't imagine that stories of this type always take place longlong ago. Time cannot be homogenised as easily as milk, and in those parts, until quite recently,

the thirteen-hundreds were in full swing.¹¹

Rushdie consciously evokes, establishes and then very quickly subverts the convention of the fairy tale, playing with it and using it for his own purposes. The fairy tale treatment of time implies the general character of the events described and their universal applicability.¹² Yet, this novel is not quite, or not only, a fairy tale: it has quite obvious political references. Therefore, the unspecified time of the beginning quite soon becomes exact and precise: this is the 20th Century, not that long ago. The use of the Hegiran calendar with its 14th Century is also interesting: for a European reader, the very date, the 14th Century, automatically evokes connotations with the Middle Ages, with fairy tales and horror stories, prejudice and superstition. These connotations would be entirely absent had he used the Gregorian calendar with its 20th Century, although technically they point to the same time. Thus, Rushdie achieves two aims: he gains historical accuracy but, at the same time, keeps the fairy tale connotations. The specification of time does not make it entirely real: it preserves the fantastic character of the gothic novels, fairy tales and horror stories, which is very useful as the story we are going to read is precisely a horror rather than a sentimental tale.

The fairy tale convention is also used in *The Satanic Verses*, but its function is slightly different. A part of its time structure is constructed according to the principles of mythical time; thus, if we stick to a definition of magic realism, the other part should abide by the standards of formal realism. Therefore, we should expect to find specific dates, the exact duration of actions (e.g. the number of years), and the names of months. Indeed, we would expect the “realistic” parts of the novel, set in present-day London, to be written in a realistic way. However, nothing like this happens. These parts are often started with the fairy tale “once upon a time” and introduce the idea of fictionality, as the following passage does:

Once upon a time — *it was and it was not so*, as the old stories used to say, *it happened and it never did* — maybe, then, or maybe not, a ten-year-old boy from Scandal Point in Bombay found a wallet lying in the street outside his home.¹³

Thus, the credibility of the story told is undermined immediately at the start;

¹¹ Salman RUSHDIE, *Shame* (1983; London: Vintage, 1995), 13.

¹² For a detailed discussion of the construction of time in fairy tales see André JOLLES, *Las formas simples*, tr. Rosemarie Kempf Titz (Santiago de Chile: Editorial Universitaria, 1972), 198-223.

¹³ Salman RUSHDIE, *The Satanic Verses* (1988; Dover, USA: The Consortium, Inc, 1992), 35.

the events are said to be only probable and the time of the action stretches between never and always. The use of the fairy tale convention is by no means limited to the manner of introducing events. In the whole novel, we do not come across any definite measures of time; the only measures we are given are relative: "next morning," "later," "overnight." The only way of knowing that the action of the novel starts in winter is the reference to the protagonists' landing face down on the English ground in the snow. The treatment of time, then, is vague and general, and only the details from the milieu narrow down the time span to the last decades of the 20th Century: aeroplanes, telephones, cars and motorways, television commercials and night clubs imply that this is the only possibility. Thus, the interpretation of the time of the novel is reliant on our extratextual knowledge (in a similar manner to the sequences of *Jahilia* referring to the historical knowledge of the birth of Islam). The description of time, therefore, is reduced to a minimum and its flow is not a subject of the narrative. As is characteristic of fairy tales, time is treated as a background for the events, necessary, yet unimportant in itself. The details described are realistic, but time itself has a fairy tale-like quality. This novel is interesting, then, as it, in fact, uses two "magical" conventions in its treatment of time: the fairy tale convention for the sequences set in contemporary London, and the mythical convention for those occurring in 7th-century Mecca. The realistic convention is hardly present at this level of the novel: the impression of realism that it might create is purely an effect of the readers' extratextual knowledge, not of realistic time description.

The time structure of Salman Rushdie's novels is characteristic of more general strategies encountered in magic realist fiction. In constructing the temporal setting of his novels, two conventions are used at the same time: the "magical" one, represented usually, though not solely, by the simple form of the myth, and the realistic one. On the surface, the realistic convention seems to dominate, with its exact dates, details and time measures which create the impression of credibility by firmly setting the novels' action in a very specific time. Yet, the structure of the time presented and its meaning is clearly mythical: in most cases, this is a "golden age," an epoch of happiness and bliss, which has disappeared forever. The treatment of the span of time in the novels is also mythical, because it is presented in cyclical or monumental rather than linear terms. These novels employ the "magical" code in their presentation of time; yet, simultaneously, another concept of time is superimposed on it: that of realism with its verisimilitude and precision. In terms of codes, then, the

treatment of time in magic realist fiction of Salman Rushdie is not different from the treatment of space analysed by Rawdon Wilson.¹⁴ It is very specific in the description of details and it recreates the milieu of the presented world with utmost care. Yet, this milieu is imaginary rather than real, as the narrative purpose is a nostalgic reinvention of the places and times described rather than a realistic portrayal.

STRANGER THAN FICTION

The brief analysis of the temporal structure of Rushdie's novels demonstrates a number of interesting points referring more generally to magic realist fiction. First of all it confirms the assumption of its hybrid nature; the temporal setting of Rusdie's narratives seems to be generated according to two codes at the same time: realistic and "magical," the latter represented either by the myth, or the fairy tale form. This observation, in turn, may justify the division of magic realist fiction into variants, distinguishing between "mythic" magic realism or its "fairy tale" incarnation, to name but the two possibilities observed in Rushdie's fiction. The "mythical" time structure can be found in such magic realist "classics" as García Márquez's *One Hundred Years of Solitude* with its time of the beginnings and the annihilation of the world. The "fairy tale" time structure may be found in such stories by the same author as "A Very Old Man with Enormous Wings" with its temporal indeterminacy and the time of action set "once upon a time." Rushdie's novels, then, seem to imply a more general rule governing the construction of the temporal setting of magic realist fiction.

This construction, in turn, may serve various purposes. As we have seen in the case of Rushdie's novels, it may generate the tone of nostalgia for the world long gone and help create its specific "mythology." However, it may also draw attention to other aspects. The blurring of the past/present/future distinction may lead to the questioning of the concept of linear time, present in contemporary literature and found in other magic realist novels, e.g. in Jeanette Winterson's *Sexing the Cherry*, D.M.Thomas's *The White Hotel* or Ian McEwan's *The Child in Time*. The mixture of two interpretations of time, the linear and monumental, may serve the purposes of postcolonial literature rendering the incongruous experience of postcolonised people and harking back on traditional forms of narratives, found in such magic realist

¹⁴ WILSON, 225-228.

novels as Ben Okri's *The Famished Road*. It can also be found in feminist fiction, where it draws attention to the different perception of time experienced by women (e.g. Angela Carter's fiction). It seems, then, that the hybrid nature of time structure of magic realist fiction is a convenient tool to express a wide range of interests.

Moreover, this way of handling time structure draws attention to and provokes reflection on the nature of time itself, its flexibility, mutability and spatial dimension. These reflections are perhaps closer to the temporal models found in physics rather than in literature; what they point out, however, is the common enough experience of time as incongruous, plastic and diverse. The model of time as linear and neatly running along the time arrow is a model often countervailed both in science and in individual experience. The interesting question, then, is why, despite this concord of opinions, the prevailing temporal pattern found in realistic fiction would rather abide by the Newtonian model, known to be specific and local rather than general. In his study of the treatment of time, Jonathan Boyarin formulated this question as follows:

why is it that our physics are now those of Einsteinian relativity and quantum mechanics, whereas our politics and our rhetorics still assume a world as described by Newton and Descartes?¹⁵

His answers point to a specific "colonisation" of time by the Western culture with the introduction of the clock time and the regime it imposed on the more natural perception of time based on natural cycles of day and night or the sequence of seasons. This process brought with it the mechanical understanding of time as a succession of measurable moments separated from both space and experience, as a kind of abstraction. Viewed from this perspective, the model of time arrow seems to be a relatively new invention, one of the possible models only, and not the most adequate, either. Magic realist fiction, then, in a subversive way would evoke other models of time and clash them with the "realistic" one, thus drawing attention to their nature. In this sense, it would come closer to the commonsensical experience of time, pointing to its paradoxes. Analysing the construction of fictional space in magic realist fiction, Rawdon Wilson observed that:

The magicalness of magical realism lies in the way it makes explicit [...] what

¹⁵ Jonathan BOYARIN, ed., *Remapping Memory: The Politics of Timespace* (Minneapolis: University of Minnesota Press, 1994), 4, qtd in Jago MORRISON, *Contemporary Fiction* (London: Routledge, 2003), 27.

seems always to have been present. Thus the world interpenetration, the dual worldhood, the plural worldhood even, of magical realism are no more than an explicit foregrounding of a kind of fictional space that is perhaps more difficult to suppress than to express. Canonical realism may be seen as (in some sense) a more difficult mode of fiction because it must run consistently against the grain.¹⁶

As we have seen, this observation can hold true for the structure of fictional time, too. It seems, then, that in a paradoxical way magic realist fiction is more “realistic” than classical realistic novels. Its time structure renders the common enough experience of time in a more accurate way, it is more correct in the light of contemporary science, and it is a useful tool to express various concerns important for contemporary debates. It is perhaps not magical at all, then, that it is so wide-spread in contemporary fiction, not only of Salman Rushdie.

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¹⁶ WILSON, 226.

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NIE TYLKO WEDŁUG ZEGARA:
CZAS POWIEŚCIOWY W PROZIE SALMANA RUSHDIEGO

Streszczenie

Artykuł analizuje strukturę czasową świata przedstawionego w powieściach Salmana Rushdiego z uwzględnieniem konwencji ją kształtujących; są to przede wszystkim takie formy jak mit, baśń i konwencja powieści realistycznej. W prozie tej zatem następuje zmieszanie konwencji, zdawałoby się, przeciwstawnych. Taka strategia jest jednym z wyróżników gatunkowych prozy określanej mianem „realizmu magicznego”, którego powieści Rushdiego są dobrym przykładem. Struktura czasowa powieści Rushdiego i, szerzej, magicznego realizmu, wykazuje interesujące zbieżności zarówno z intuicyjnym doświadczeniem czasu, jak i jego koncepcjami przedstawianymi przez współczesną fizykę; stąd jej, paradoksalnie, realistyczny raczej niż „magiczny” charakter.

Streściła Barbara Klonowska

Słowa kluczowe: czas powieściowy, realizm magiczny, mit, baśń, realizm.

Key words: fictional time, magic realism, myth, fairy tale, realism.

